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# minnesota daily

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## Gophers name Gutekunst new head coach

### Players, staff strongly support appointment

By Steven M. Perstein

More than a week of rumors and speculation ended Thursday when John Gutekunst was named Minnesota's head football coach.

University President Ken Keller announced the decision at a 2:45 news conference. Also present at the conference were Gutekunst and search committee members Paul Giel, men's athletic director; Frank Wilderson, vice president for student affairs; and Robert Stein, Law School dean.

Gutekunst, 41, was signed to a four-year deal worth \$85,000 a year, with television and radio contracts to be negotiated later, Giel said.

Former Gopher Coach Lou Holtz, who resigned last week after two years to become head coach at the University of Notre Dame, received a salary of \$100,000, with TV and radio deals netting about \$200,000 per year while at Minnesota.

Three candidates out of the 55 applicants were interviewed by the committee, Keller said, but he would not specify who the other two were. They are believed to be Maryland coach Bobby Ross and Air Force coach Fisher DeBerry.

DeBerry was not thought to be a finalist, but Giel said the University brought Ross and his wife here to meet with the committee. Keller, Gov. Rudy Perpich and alumni.

The committee reportedly was negotiating with Ross until midnight



John Gutekunst, right, became the 22nd head football coach at Minnesota on Thursday during a news conference at Morrill Hall. University President Ken Keller, left, made the announcement.

Wednesday. Wilderson did not dispute a ballpark salary offer to Ross of \$100,000 per year plus \$100,000 in TV and radio contracts. Ross called Giel at 5:30 Thursday morning to say he had decided to accept a four-year contract at Maryland.

Wilderson then offered Gutekunst the job, which Gutekunst said he accepted immediately.

Gutekunst received an extraordinary amount of support from the Gopher players and assistants. "I have never seen that kind of groundswell for a coaching candidate," Giel said.

Ross had indicated that he didn't

want to coach for a team that didn't want him there, but Giel said that probably wasn't a factor in Ross' decision.

Many players were happy with the choice. "No question," said junior center Ray Hitchcock, who had become a spokesman for the team in its support of Gutekunst. "He's not the hype man that Holtz was, but he's respected. He'll be all right."

And the coaches, all of whom Gutekunst has asked to stay, were also pleased. "There's no question he's the best guy for the job," said Assistant Coach John Palermo.

The first priorities for the team, Gutekunst said, are to prepare for

the Independence Bowl in Shreveport, La., Dec. 21 against Clemson, and to salvage a good recruiting year after Holtz left just before the recruiting season began Monday.

"I don't think (the four-day lapse) hurt recruiting at all," Gutekunst said. After Holtz left, Gutekunst asked assistant Jim Strong and graduate assistants Bobby Allen and Vince Okruch to take over recruiting for the rest of the year.

Vinnie Cerrato, who was handling recruiting duties under Holtz, left Wednesday for Notre Dame.

Daily reporter John Aune contributed to this story.

### New head coach 'terribly pleased with opportunity'

By Jim Foster

Five hours before he was presented as the new Gopher football coach, John Gutekunst definitely displayed the qualities of a head coach.

"He called and said he had car trouble," said Gopher football secretary Chris Baumgartner.

"There was car trouble in that I don't drive very well," said Gutekunst, 41, at the press conference announcing his hiring as Lou Holtz's successor. "I just took some time to sit down and be by myself. I needed to collect some thoughts and think about practice schedules and what needed to be done."

Gutekunst was "the people's choice," according to Gopher Men's Athletic Director Paul Giel, who headed the search committee. "It got to the point where John came in on two occasions and said, 'Hey Paul, I'm not orchestrating any of this,'" Giel said.

"I am fantastically excited," Gutekunst said, "terribly pleased with the offer given to me."

Gutekunst, who received a four-year, \$85,000 contract that will also include radio and television commitments, was recommended for the Gopher job by Holtz as soon as he accepted the Notre Dame job. Gutekunst took no offense that he was Minnesota's second choice, as Giel and the search committee wooed Maryland coach Bobby Ross.

"There are two basic categories you look in when you go off in search of a head football coach," Giel said. "There are established coaches and the emerging coaches. The more we looked around, the better John began to look to us."

Gutekunst was born and raised in Pennsylvania. He enrolled at Duke University in Durham, N.C., where he played football and baseball for the Blue Devils.

He considered going into physical therapy after college, then began his long coaching career as a Duke assistant freshman coach in 1966. When Mike McGee became head coach in 1970, Gutekunst was head freshman coach. McGee later elevated him to offensive line coach, in charge of finalizing offensive game plans, and eventually to defensive coordinator.

"I am thrilled," said McGee, now the athletic director at USC. "Not only for Gutie, but for the University. I always knew there were smart people in Minnesota, from when I was up there."

Gutekunst moved on to Virginia Tech in 1979 and during his tenure there, the Hokies ranked in the top 10 in defense every season. Already, superlatives such as "genius" and "brilliant" were being tossed around.

"He's probably one of the hardest-working coaches I've been around," said linebacker Pete Najarian. "The man knows his football. He sure knows all the defensive strategies there are in the games."

Holtz convinced Gutekunst to leave Virginia Tech for Minnesota. And in the two seasons he's been here, Gutekunst has spearheaded the defensive efforts that shut

## Candle to burn for student's daughter

By Keith Tessen

Margaret Oibrekken was looking forward to her daughter Teri's 12th birthday when she and Teri got into the family car on Feb. 19, 1980.

But when Teri's birthday dawned a few days later, sorrow replaced joy, and a small casket replaced a cake and 12 candles.

A drunk driver had struck the Oibrekken vehicle head on Feb. 19, killing Teri and seriously injuring Margaret. Teri was buried the day she would have turned 12 years old.

On Sunday, Oibrekken will be one of hundreds of people who will publicly express their love for friends and relatives killed in drunk driving crashes, as part of a vigil coordinated by Mothers Against

Drunk Driving (MADD). The vigil will be held at 7:00 p.m. in the State Capitol Rotunda, St. Paul.

"Through the vigil we will remember the victims of drunk drivers, and offer hope for a much less violent future," said Oibrekken, 37, a University student majoring in psychology and gerontology.

"It's an opportunity for people to publicly express their love for lost ones, and to make their deaths somewhat worthwhile, if that's possible," said Bob Milner, coordinator of public relations for MADD.

But Oibrekken has a hard time seeing anything positive in the crash that killed her daughter, with the possible exception that it killed the drunk driver as well.

"I guess I'm glad he died," she said.



Margaret Oibrekken

"Maybe that sounds vindictive, but after seeing how lightly the justice system deals with drunk drivers, I'm glad he didn't live."

Since the collision, Oibrekken has been actively involved with drunk driving issues, including drunk driving laws. Oibrekken said officials should be able to revoke drunk drivers' cars as well as their licenses.

"You've got to remove the vehicle if you're going to stop the slaughter," she said.

Two years after the crash, Oibrekken became directly involved in MADD, and organized a chapter in Wright County, where she lived at the time.

MADD to 8

## Faculty group agrees to drop GC degrees

By Lisa Carlson

The University Faculty Consultative Committee (FCC) approved a statement Thursday that calls for the elimination of General College (GC) degrees, despite opposition from GC faculty members.

The FCC report is the result of an internal request to review and comment on University President Ken Keller's Commitment to Focus recommendation to eliminate GC degrees, said committee chairman Deon Stuthman.

Stating that Keller's plan is "sound and should be carried out," the FCC report urges the University to:

- eliminate GC certificates, and two- and four-year degrees so that GC can concentrate on helping underprepared students succeed in college;
- recruit high-potential minority students;
- establish a formal learning research center in GC; and
- integrate GC support and coun-

seling efforts with counseling offices in other University colleges.

"There is substantial overlap in programs, proliferated by a lack of focus, that is justified by catch-all terms such as 'special student,'" said Frank Sorauf, FCC member and political science professor.

However, GC faculty last week overwhelmingly approved a statement to the Board of Regents that favors saving GC degrees.

Fred Amram, chair of the GC faculty group that drafted the

statement, urged FCC members to consider his group's report and asked them to consider other alternatives.

"You have a strong statement from the faculty," he said. "This doesn't have to be a choice between elimination and non-elimination."

GC Dean Jeanne Lupton said she expected GC faculty members to vote against eliminating the college's degree programs.

FCC to 3

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Daily



# U student struggles to save dying friend

By Laurie Fink

University senior Lisa Paul speaks in quick, hearty tones rushing from one sentence to the next.

Paul, who returned from Moscow six months ago, needs to talk quickly—she doesn't have much time. Her friend is dying.

Paul will begin a three-week hunger strike Dec. 14 to draw attention to her Jewish-Russian friend Ina Meiman, who is dying of cancer in the Soviet Union. Soviet officials will not let Meiman go to the West for medical treatment that could save her life.

"She's being denied the right to fight for her own life," said Paul. "For five months I've lost sleep over this; as long as she's alive I'm compelled to do this."

Meiman's and her husband Naum's situation is well-known throughout the world, both because of Ina's health and because Naum is a prominent Soviet dissident. Ina, 55, has received invitations to come for medical treatment from Sweden, France, Israel and the United States.

Sen. Gary Hart (D-Colo.) has been involved in their case because Naum's daughter, who emigrated 10 years ago, lives in Boulder.



University student Lisa Paul will fast for three weeks to protest the Soviet Union's refusal to let Ina Meiman leave the country for medical treatment. Paul and Meiman were photographed together in Moscow in 1985.

Paul, a Russian Area Studies major, met Meiman in Moscow when she worked as a nanny from 1983 to 1985 for a diplomatic family.

Meiman, an English professor, tutored Paul in Russian. Paul's evenings with the Meimans so touched

Fast to 5

# GC degree dispute divides faculty, GC administration

By Lisa Carlson

The recent controversy over a proposal to eliminate General College (GC) degrees has caused friction between GC faculty and its administration.

When GC faculty members voted last week on a statement in support of keeping GC degrees, GC Dean Jeanne Lupton said she'd support the document if approved by her faculty.

Since then, the document has been approved by a 86-9 vote and some faculty members are unhappy with the nature of Lupton's endorsement.

"The statement has my support in that I'm not fighting it, but I don't agree with it," Lupton said, clarifying what she meant by support.

Lupton forwarded the faculty statement with a cover letter to the Board of Regents who will meet and discuss the issue next week.

Lupton's cover letter directs regent questions and concerns to Sandra Flake, chair of the General College Faculty Committee. But Wednesday, Flake resigned that position.

Flake has been criticized by some GC faculty members for not clearly stating at the November regents' meetings that many of her col-

leagues opposed eliminating the college's degree programs.

Tuesday, Flake's committee selected Fred Amram, chair of the committee that drafted the faculty statement supporting GC degrees, to verbally present the document to the regents and other University groups.

Flake, who has acted as GC faculty spokeswoman before University committees such as the Board of Regents, objected to the committee's choice of an alternate spokesperson.

"The chair must have the confidence of the faculty to speak for faculty. I felt I was no longer effective as chair," Flake said. "I have no hard feelings for Amram or any other member."

Flake said she turned over committee records and authority to the vice-chairwoman, Jill Gidmark.

The faculty statement followed an October GC task force statement that agreed to eliminate GC degrees on the condition that the four-year program be moved to another college in the University and a learning research center be instituted in GC. Regents are scheduled to vote on GC degree elimination at their January meeting.

## FCC from 1

"You don't vote against God, motherhood and apple pie," she said. "The vote indicates holding onto the past rather than looking toward the future."

Ellen Berscheid, psychology professor, said that although she is sympathetic to the GC faculty, she supported the FCC document.

The FCC statement echoes a previous GC task force statement, however, that was endorsed by GC deans and some faculty. In the document, they agreed to give up GC degrees only if the four-year degree would be available in other University colleges and a new

learning research center would be established within GC.

"I was gratified to see that you are interested in our approach," Lupton said at the meeting.

But GC faculty members have said that the task force report did not represent their views on the elimination of GC degrees.

The regents are scheduled to vote on GC degree elimination at their January meeting.

## Students invited to give views to regent

University Regent David Lebedoff will hold office hours to hear student concerns Monday from 2 p.m. to 4 p.m. in the regents' room on the second floor of Morrill Hall.

## Mental health coverage for U profs, employees safe for one more year; next year's coverage is uncertain

By Susan Klemond

The University will fund the outpatient mental health coverage that Blue Cross dropped from its health plan this year, but people receiving mental health treatment next year may not be covered.

The University agreed to fund coverage for the approximately 400 faculty and civil service employees who are continuing the mental health treatment they received last year, including those who switched to another insurance company because of the new contract. Blue Cross has agreed to administer the program.

The extension, however, was made only for the 1986-1986 school year.

Funding for the coverage extension, about \$713,000, will probably come either from University employee salary appropriations for 1986-1987, or student tuition, said

University President Ken Keller. This would leave less money available to cover teaching costs.

"There are no hidden sources where the money would come from," he said at a Faculty Consultative Committee (FCC) meeting Thursday.

But the Senate Committee on Faculty Affairs (SCFA), which also has been discussing the issue, thinks the coverage should be extended to include all faculty members.

"If the money is taken from all faculty, why can't all faculty participate?" asked SCFA chairman William Boylan, at the FCC meeting.

Keller said, however, it would be unreasonable to take the money from all employees without a fair assessment of the total cost of the coverage, which wouldn't be possible if all employees could receive it.

The University hasn't decided if it will continue the coverage next year. The Blue Cross plan is popular this year, so the University wants more data before it decides if it will renegotiate, said V. Rama Murthy, acting vice president for academic affairs.

The University has not been represented in the negotiations, but will be allowed to participate next year, Keller said.

Negotiating the contract wouldn't necessarily give the University more control in the process, however, he said.

The coverage was cut from the University's Blue Cross AWARE Gold Limited program during negotiations for a new two-year contract by state and Blue Cross officials last spring. Under the contract, mental health coverage is limited to \$600 per year.



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## The Calendar II: The Monthly Edition

You know it. You love it. You can't live without it. Yes, it's **The Calendar**. It disappeared from the pages of the *Daily* for a while, but it'll be back every month starting Tuesday, Jan. 7. Normally, you'll find **The Calendar** on the last Tuesday or Thursday of the month. Look for the two-page center spread. If you miss it, pick up a copy at Coffman Union, the St. Paul Student Center, West Bank Union, or Room 6 Morrill Hall.

To have an event listed in **The Calendar**, pick up a form at University Relations, Room 6 Morrill Hall. Or call us at 373-5193 and we'll send it to you. Return the form by the 15th of the month before publication.



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# International efforts will be focus of new position

## Task force recommended full-time job

By Joy Conley

A newly-created position, assistant vice president for international education, is expected to be filled by next week.

V. Rama Murthy, acting vice president for academic affairs, received the search committee's final recommendations for the position Thursday.

The position was created to coordinate international education at the University and make it more visible. The new assistant vice president

will be responsible for developing faculty and student opportunities abroad, meeting the needs of international students on campus and creating a greater "window on the world" for the University population, said Betty Robinett, associate vice president for academic affairs and chairwoman of the search committee for the new position.

The job of coordinating international education is currently done on a part-time basis by Carol Pazandak, acting director of the Office of International Programs.

A 1983 task force on international education, initiated by former University President C. Peter Magrath, recommended creating a full-time administrative position to make international education more visible at the University, Robinett said. The

new position is a structural change; it's "not going to limit anybody's activities," but "will make what they're doing more available to the whole University," she said.

The search was carried out internally and limited to tenured University faculty. Applications closed Oct. 15, and interviews were held during November. The committee decided on their final recommendations Tuesday.

Robinett declined to give names of candidates or numbers involved because "the process isn't complete yet."

Yayma Barboza, secretary-general of the Minnesota International Student Association, said that the new assistant vice president needs an international background, as well as

administrative experience. The person must use that international knowledge to set one standard for internationalizing the University. Then, all the individual units must be organized—from the bottom up—to work toward that one goal, she said.

The new position comes under the jurisdiction of the academic affairs vice president. In the future, international units that deal primarily with student interests, such as the International Student Adviser's Office, will report to the new international education office as well as to student affairs, as they have done previously.



Betty Robinett

# Seminar offers ways to beat those holiday blues

By Mickey Ojard

The old song "There's No Place Like Home for the Holidays" holds much meaning, but little reality when family and friends are thousands of miles away.

At a seminar on Wednesday at Fairview Southdale Hospital, Myrna Murken, a psychotherapist from Burnsville, offered insights on what to do when distances or unpleasant memories cause anxiety during the holiday season.

Responsibility for enjoying the holidays belongs to the individual. Murken advises: "Don't wait for someone else to include you. You are in charge of your own good time."

Sometimes this may mean inviting others to share your hospitality. You can find out who might be alone by asking around or via churches, and can include these people in your festivities.

If Christmas finds you stranded and

completely alone, Murken suggests that you plan your day—prepare one of your favorite meals and maybe take a long walk. Call friends long distance or see a movie.

"Give yourself a gift," says Murken. She says the gift we choose to give ourselves will always be perfect because, "who knows better than you that secret little wish."

Murken says, however, that lonely people should "accept any and all

invitations extended."

"When someone asks you what your plans are, do not lie. Your friends don't want you to be alone," she says.

Holidays are rarely pleasant times for those who have either suffered a loss or who, like Julie, a woman who attended the seminar, associate Christmas with her alcoholic parents and gets depressed around the holidays.

Murken suggests "pushing aside the ghosts of the past" and concentrating on 1985.

"If you're feeling sad, then go ahead and cry, and think about it. Then put it aside."

"No matter what the memories were, whether they were happy times or sad times, if we dwell on those things we are doing ourselves a great disservice."

## U police chief says brutality complaint unfounded

By Christopher Smith

Acting University Police Chief William House ruled Tuesday against a complaint alleging excessive police force filed by three anti-apartheid protesters. The complaint was filed in October by members of the Coalition for University Divestment from South Africa (CUDSA).

The complaint stemmed from an Oct. 10 sit in at University President Ken Keller's office during which seven CUDSA members were arrested. The complainants alleged that University officers used excessive force, including spraying mace, in making the arrests.

House said the mace was sprayed

by a Minneapolis police officer involved in the arrests.

The complaint also claimed officers verbally abused CUDSA members, threatened them and drove them around in a police van for 20 minutes before arriving at the University Police station. The van was driven by Minneapolis officers, House said.

The three protesters also filed complaints with the Minneapolis police in connection with the incident and expect a decision on that complaint in a few weeks.

House said University police acted appropriately in making the arrests. "Officers can use whatever force

necessary to effect arrests," according to state law, he said.

Jill Zemke, one of the three complainants, said she expected the complaint to be dismissed because University Police did not take the investigation seriously.

Zemke said she and the other complainants plan to appeal the decision to University Vice President for Student Affairs Frank Wilderson.

House reached his decision after reading a report from the department's Internal Affairs division that included testimony from both the complainants and the officers involved.

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By Rick Booth—Daily Promo contest First Prize

daily

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# Opponents claim fetus burial proposal is unconstitutional

By Don Jacobson

Opponents of a proposed St. Paul city ordinance requiring the cremation or interment of aborted fetuses, whether spontaneous or induced, said the law would be unconstitutional at a public hearing Thursday.

The ordinance, introduced by City Council President Vic Tedesco, is similar to others that have been struck down by the courts, said David Feinwachs, general counsel for the Minnesota Hospital Association.

"The ordinance, if passed, will be challenged immediately by Planned Parenthood, and that challenge will be upheld," he said. A fetus burial ordinance in Akron, Ohio, and two such ordinances in Louisiana were declared unconstitutional in 1983, and the fifth circuit federal court is currently reviewing another.

Planned Parenthood of Minnesota wrote letters to city council members promising to take court action if the ordinance were passed.

The council will vote on the ordinance at its Thursday, Dec. 12 meeting.

Anna Lawler, a research fellow for Citizens for Community Action, an anti-abortion group, said the law is needed to assure that fetuses are disposed of in a "dignified, sanitary manner."

Proponents of the ordinance urged the council to pass the law not because of the moral ramifications, they said, but because of the public health nuisance aborted fetuses may pose. One proponent read newspaper accounts about aborted fetuses being discovered in trash dumpsters and landfills, but St. Paul public health administrative manager Bill Timm said no such problem existed in St. Paul.

"I cannot see an adequate public health justification for this ordinance," he said. "We would not recommend that it be passed."

There is no existing law covering aborted fetuses which are in the first trimester of development. Family planning clinics perform the vast majority of these abortions.

Feinwachs said the proposed law is part of an attempt to "harass" family planning clinics because it targets early pregnancies. "They say it is a public health issue, not an abortion issue. But it is an abortion issue. Why are just the clinics being targeted?"

Ernest Goodman, a St. Paul gynecologist, also testified against the proposal. "I do not perform abortions myself," he said, "but this ordinance would also cover spontaneous abortions. It would be injurious to a woman's psychological health to make her treat the remains as a death. Don't force women to grieve about the passage of a small fetus."

But attorney Tom Strand, who represents Citizens for Community Action, said the law was needed because it would be a statement about the community's values. "How we dispose of our fetuses really says something about us. What kind of people are we?"

However, council member Bill Wilson (DFL-1st Ward) was not swayed by Strand's argument. "This law will really touch people's lives in ways that we have no intention of doing. . . we need to take a good, hard look at this. We might be acting arbitrarily and capriciously."

## Police will crack down on illegally parked cars to help remove snow

Parked cars hindered snow removal efforts in Minneapolis last week and the police department plans to put a stop to it with a parking crackdown during the next snow emergency.

"We are simply re-invigorating the enforcement effort . . . getting cops and meter monitors to tag people who are parked on the odd side of streets, and tagging and towing the snowbirds," said Police Chief Tony Bouza.

The snow emergency ended Tuesday night at 8 p.m., but parking bans on odd numbered sides of streets remain in effect until further notice.

Snow removal over the holiday weekend was hampered because

too many cars were left on the streets, according to Ken Gjerde, superintendent of streets for Minneapolis. He said many people went out of town for the weekend and left their cars on the streets. Also, many holiday visitors came into the city, increasing the number of vehicles on the streets.

The post-Thanksgiving storm left us 19 inches deeper in snow, and raised the total snowfall for this year to 30.5 inches as of December 4, according to Karl Swanberg of the National Weather Service. The Twin Cities have already passed the amount of snow received by this same date in 1983, the year in which the all-time record was broken with a total snowfall of 98.6 inches.

## Fast from 3

her that when she got home, life wasn't the same.

"I said, 'I'm right here God, what can we do? I'll help her.'" Paul said she decided to fast because drastic action was necessary.

"I'm not trying to get her an exit visa. I'm not taking on the Soviet government. If I get one scoop of national publicity that will be enough," Paul said.

Along with fasting, Paul has a copy of a 15-minute video about Meiman's situation that she wants to use to educate any group that would be interested. CBS news aired a portion of the video in August.

Soviet officials label Jews such as the Meimans criminals because they want to leave, Ina said. "Are we criminals because we are fighting for civil rights, or for our right to survive or the right to live?"



# AN APPEAL TO FACULTY AND ADMINISTRATORS

Serious problems for the University of Minnesota are beginning to appear on the horizon. In another decade, the faculty "retirement bulge" will be upon us, and, given the current entry patterns into academe, we shall encounter difficulty in competing for high quality scholars in a sellers' market. The problem will be exacerbated by an upturn of enrollments about the same time.

A strong organization of faculty and administrators will be needed if we are to protect and improve the University's position.

The University of Minnesota Faculty Association (UMFA), not yet four years old, has compiled an impressive record of successes on behalf of the faculty and the administration in the legislative halls and the committee rooms in St. Paul. By their nature, activities designed to influence budgetary decisions do not attract headlines—indeed, they are most effective when they are not visible to the public.

For this reason, it is important for the Association to inform the faculty from time to time of its accomplishments. During the past year, the UMFA has affected the professional lives and the pocketbooks of us all by playing a major role in:

- Securing legislative support for full tuition exemption for research assistants and teaching assistants, beginning next fall.
- Getting a continuation of appropriations for faculty retention, which was pioneered by UMFA. (This means that the retention money is not taken out of regular salary funds—we all benefit, even those who do not receive retention money.)
- Securing a salary increase above the cost of living in each of the last three years. (The estimated cost of living was the norm used for other salaries within the state budget in the present biennium, but the increase for the University above this level represented legislative support for our "catch-up" plan.)
- Obtaining the replacement of money that had previously been withheld from the faculty retirement fund during the financial crisis.

This effort in behalf of faculty/administrator welfare can be added to past achievements:

- Helping, in 1982, to sidetrack the proposed budget cut for the University from a level of \$54 million to less than one-half of that amount.
- Playing a major role in the 1983 legislative session in getting \$4.5 million of salary "annualization" into the University's appropriation, along with \$1 million of retention money.
- Helping, in 1984, to get the proposed rate of salary increase elevated, with the result that the appropriation for faculty salaries was \$5.5 million more than what the Governor had recommended.

UMFA's activities in the legislature have been commended by University officials. Vice President Kegler, for example, reports that the efforts of the Association have been "extraordinarily helpful." In a letter to the faculty, former lobbyist Professor Peter Robinson had this to say: "In the past session (1983), the UMFA was most effective and was able to persuade members of the House and Senate to increase significantly your salary increments. The Association has a hired, professional lobbyist who is highly skilled and equally effective. His help was essential."

Two state legislators—one from each political party—have remarked that the attitude of the legislature toward the University has grown much more favorable in recent years, owing in good part to the excellent work of the Faculty Association.

UMFA's officers and "activists" have developed such a reputation, through special luncheons for legislators and other personal contacts, that they are now well-received, respected, sought out, and listened to. They are looked upon as real persons, not as vague stereotypes of professors; in similar fashion, they have come to know and to respect members of the legislature. These developing relationships are "money in the bank" for the faculty and administration of the University.

As a faculty, we have few options: (1) we can do nothing to protect ourselves, in which case such important items as salary increases and tuition allocations for graduate students will get lost in a sea of competing claims; or (2) we can rally to the support of UMFA in its efforts to protect and improve faculty welfare through continuing political action. Surely we can agree that the second option is the better of the two. We need to keep UMFA firmly on track as we face the difficult problems of the next decade.

The Association is kept alive and pays for its professional lobbyist by the dues/contributions of individual faculty members and administrators. And we need to recruit more members. A longer membership roster will make UMFA more credible when legislators ask about the size of the organization.

Last year, the UMFA President spent more than 400 hours of her own time lobbying, without any compensation, on behalf of the faculty and the administration—a tremendous personal sacrifice for the well-being of the University.

For the overwhelming majority of faculty members and administrators, no time commitment is necessary for UMFA affiliation; you will not be called upon to lobby or to engage in any political activities unless you desire to do so. Usually we have a large enough pool of activists for these purposes. But we do need your membership and your dues/contributions. If you have not joined UMFA in the past, we strongly urge you to take out membership now; if you are or have been a member, please pay your dues for the current year. All faculty members benefit from the work of the Association; more need to make a financial contribution in support of those benefits.

UMFA engages in two types of activities—lobbying in St. Paul, and giving financial and other support to specific candidates of both parties. The law requires that we separate the two functions. For the lobbying component, including the hiring of the professional lobbyist, we have the UNIVERSITY OF MINNESOTA FACULTY ASSOCIATION. For the disbursement of campaign contributions, we have the UNIVERSITY OF MINNESOTA CANDIDATE SUPPORT COMMITTEE. This means that if you wish to support us financially all of the way, you need to write out two checks, one for each branch of the organization. A faculty member or administrator, of course, does not have to be a member of both groups; some people have given financial support to one but not to the other. The vast majority of members, however, contribute to both groups.

Contributions to UMFA generate tax benefits. Dues payments to the University of Minnesota Faculty Association may be claimed as a tax deduction on federal and state returns, just like the dues paid to other professional organizations. Contributions to the University of Minnesota Candidate Support Committee may be claimed as a tax credit on the federal tax form in the amount of one-half of the contribution up to the limit of \$100 for individuals and \$200 for a joint return. (Eligibility to claim this tax credit will depend upon the contributor's individual tax situation, as explained on the federal tax form.) Under usual circumstances, what the individual faculty member or administrator giveth not, the government taketh away.

About a month ago, faculty members and administrators received membership forms in the campus mail. If you have mislaid those forms, you may send your checks to:

Professor Sally B. Jorgensen  
Veterinary Biology  
2951 Animal Science/Veterinary Medicine  
St. Paul Campus

The work of the University of Minnesota Faculty Association is commanding the attention of faculty members and administrators in other large universities. People at the University of Minnesota should, in expanding numbers, recognize the merits of our organization and the benefits we all derive from it by becoming members of the Association.

—John E. Turner  
Department of Political Science

## We wish you an OK exam week

The editorial staff of the Minnesota Daily wishes the University community a happy holiday break. We realize, however, that what happens between now and then is final exam week. We'd like to send our student readers off to exams with a small gift—a few pointers on writing a final exam essay. 'Tis a poor thing, but our own.

In our collective experience, the following rules have proved successful:

1. Spell the professor's name correctly on the front of the blue book.
2. Read the question. Answering a question that the professor didn't ask is not a good idea. Nor is time spent thinking a waste; a few minutes may make the difference between a mediocre and a good essay.
3. Scribble down some kind of outline on scratch paper. Yes. We realize such advice sounds as humdrum and hokey as Ann Landers' advice to teenagers not to sleep around. But a dalliance with an outline is not the first step into perdition. Methodical—nay, even plodding—organization has been known to compensate for a dearth of knowledge. The more you figure out what to say before putting pen to blue book, the less you'll have to regret when you're trudging homeward after the exam.

4. Remember the mechanics! Not garage workers, but those elements of graceful writing that are a pleasure to the educated reader. State what you're thinking as clearly as you can: if it doesn't make perfect sense to you, it won't to anyone else, and you should look for another idea. Build your paragraph on a topic sentence; can you imagine a hamburger without meat? (If you've eaten around campus, you probably can, but that's not the point.) Write transitions between paragraphs, and remember, indent.

4. All final exam essays are divided into three parts. Professors look for all three.

a. Plunk down a short introductory paragraph that seems to lead inexorably to the idea (a.k.a. thesis statement) that modestly sums up what the next few paragraphs will be developing.

b. Hold onto your idea and prod it and poke it and knead it and punch it into a few yeasty paragraphs that expand its perhaps meager origins. (We're talking about developing an idea: support assertions with evidence, evidence, evidence.)

c. Hammer out a conclusion that doesn't merely restate the introduction—a technique that bores if not actually irritates most professors. The end is just that: the point you set out to reach. Try to be thoughtful, provocative, brilliant.

5. If you've done the reading, show off your knowledge. What's more, writing about specifics distinguishes you from the next know-it-all. To date, it's the best method for building points on which to draw a conclusion.

6. Emergency procedures. The nightmare comes true: you skipped class all quarter and have just walked into what looks to be the final exam. Write illegibly.

## Plus ça change

The same countryish twang was there. The same self-deprecating humor was there. And the wide-eyed, open-mouthed media were there. The scene contained all the elements of a Lou Holtz press conference. But Lou Holtz was not there.

In his place was John Gutekunst—the 22nd head coach of the Gopher football team. Given his rave reviews by employers past and present, Gutekunst might be expected to fill Holtz's game shoes.

But at Thursday's press conference, he proved Holtz's equal off the field as well. He handled with great aplomb an assault from the media unlike any an opposing football team will throw his way.

He answered each question with sincerity, candor and humor. Asked about the car trouble he'd reported to his secretary earlier Thursday, Gutekunst said he had car trouble "in that I don't drive very well."

Gutekunst spoke emotionally of the support he had received from Gopher players. That support may have caused Bobby Ross to reject the Minnesota job. The net result is that the Gophers failed to land a "big-name" coach (although "Gutekunst" does have more letters than "Ross").

Minnesota failed to attract an outsider of Holtzian proportions, but Gutekunst showed great potential when he quipped, "I'm on a one-game contract, and you all better get tickets to the Independence Bowl and catch this one-game career. I will honor the contract. My children will be raised with blue ears."

## letters

### Unsung heroes

On behalf of the many thousands of University commuters, I'd like to publicly thank the University's campus maintenance crew for an outstanding job of snow removal on campus streets, bus stops, sidewalks and parking lots after the major snow storms this past weekend. The task was not easy, as the two storms produced a record snowfall (over 21 inches) and the high winds that caused much drifting made their job even more grueling.

Many of these people worked, and mean worked, 12 to 16 hours straight from late Saturday night until early Tuesday morning (no long holiday weekend for this crew). And no matter when I checked in at their office, their supervisor, Jim Heinz, was there, too. (In fact, I understand Jim spent the vast portion of the long Thanksgiving weekend at the campus maintenance headquarters: straight through from Saturday evening until Monday afternoon.)

These people are the real unsung heroes on campus. After (and sometimes during) major storms they go about their work hour after hour, usually in the middle of the night, all alone in a quiet world on campus in their huge snow-removal vehicles. Then many times, after just a few hours' rest, they are back on campus again, often continuing throughout the next night as well. They deserve (but seldom get) a great big "Thank you!" from the entire University community. So to Jim and crew, we thank you all very much and want you to know we do appreciate all your valiant efforts.

**Roger Huss**  
University Transit Coordinator

### Only a coach

A few weeks ago we all learned that there is someone named Lou Holtz and that he is resigning his position at the University. Large numbers of front-page articles in the Star and Tribune, the Daily, the Reader and others reported this in great detail. Many editorials and letters to the editor expressed opinions and speculated about who might replace him.

One would think that Lou Holtz is someone important—maybe an internationally famous researcher or a vice president. Sorry to disillusion everyone, but Lou Holtz is a football coach!!

**Michael Hardy**  
Graduate student

### Holtz crazy

We simply have to find out why Lou Holtz, former football head coach at the University of Minnesota, has provoked various media organs, business titans, University administrators and even some just plain folks to lose hold—temporarily, one hopes—of their respective senses.

I suppose, given the two years of laudatory blather that preceded his departure, one might have predicted that Lou Holtz's decision to leave Minnesota for Notre Dame would be looked at by some in the best possible light. Even so, I was surprised at the pervasiveness of the positive reaction. Remarkably, Coach Holtz's disappearing act was both lamented (because of the grievous loss) and hailed (because of the virtuous reasons that supposedly impelled his resignation).



Once again, it's not enough to attribute Holtz's move to a normal desire for professional advancement. It's not enough to acknowledge that, yes, Notre Dame does possess a certain mystique that could very well lure even a wretched heathen to South Bend. It's not enough to agree that Holtz was shrewd to slip that escape clause into his contract. And it certainly isn't enough to affirm that Holtz brought a measure of respectability to a once-desultory football program.

No, these are all pathetically inadequate ways to assess Loquacious Lou's desertion.

Rather, we have been told by assorted business "boosters" that all of us—even non-football fans—should be thrilled to have had

Holtz in our midst for a whole 23 months. We have been told by assorted University leaders that Holtz had a "dream" to coach at Notre Dame, which—one presumes—casts Lou's mission in a hallowed light not unlike that of the Reverend Martin Luther King's. What's more, we have been told by assorted media mavens that Holtz departed Minnesota—at great financial peril, no less—primarily out of solicitous deference to the wishes of family members, all of whom desperately wanted Lou to take up residence in South Bend.

Well, hey, I'm a charitable sort. Consequently, I won't point out that the coach seems to be renegeing on a pledge to stay at Minnesota until the Gophers win the Rose Bowl. I won't point out that the coach seems to be violating the

spirit, if not the letter, of the five-year contract that he signed in 1983. I won't point out that the coach seems to be transgressing his own frequently touted precepts, which place a premium on such qualities as "trust" and "commitment." Why, I won't even point out that the coach seemed to use his Minnesota sojourn as a means of rehabilitating a slightly tarnished reputation.

Honestly, I won't mention any of those unseemly things. However, I absolutely refuse to accept the proposition that Lou Holtz, by deciding to assume what he obviously perceives as a superior job, performed an act of nobility last week.

**Jaime Henry Belland**  
CLA graduate

### 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. Please double or triple space. 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.

# opinions

## Media commentary

### Looking at the people that write the paper

Media Commentary is a feature made possible by the First Amendment Fund

By Jim Glassman

To those who are employed in the field of journalism, it is obvious that newspapers are the products of human enterprise. To those who read the finished product, however, the humans behind a newspaper may often drop out of view.

The use by most journalists of a writing style identified as "non-evaluative" or "objective," the exclusion of any statements about the writer's own values from news pieces, and the consistent attribution of all clear-cut value statements to sources other than the author (even though the author makes the all-important selection of the source to be quoted) are among the various journalistic techniques that encourage this phenomenon in the reader. Factors such as these may leave the reader with the impression that what is written is in some important sense "neutral."

In my opinion, we must avoid seeing news reporting in this way, because certain realities about "the news" get obscured when we view the reporter as a value-neutral processor of information. To prevent being blinded to those realities, I think it is always good to ask the question, "Who is it that is writing the news?"

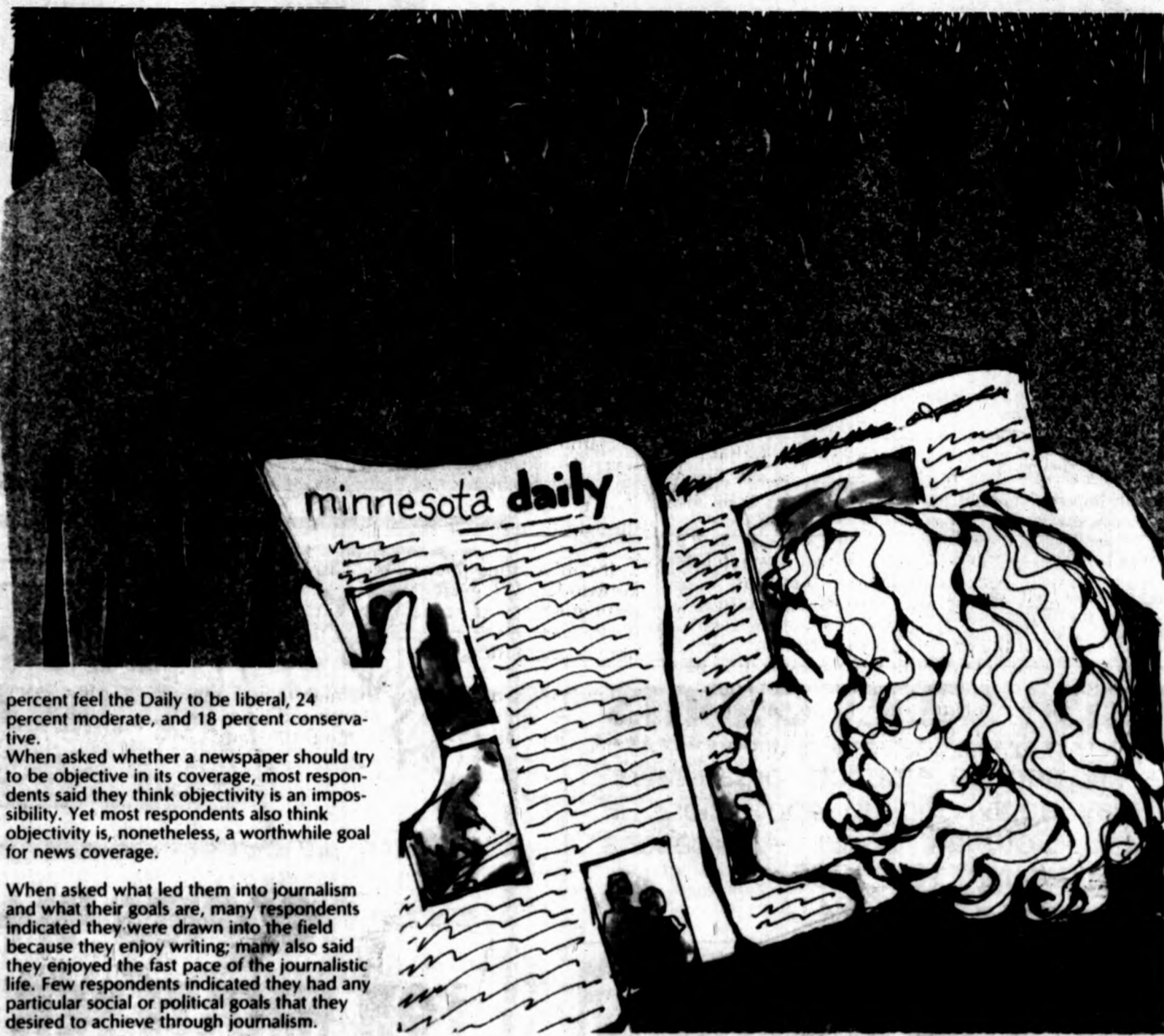
I recently decided to ask this question about the Daily. To determine "who" the Daily is, I presented a voluntary survey to staffers about information ranging from their place of upbringing to their political preference. I also asked them to evaluate the political orientation of the Daily (as manifested by both its general news coverage and its editorial stances); and I compared this evaluation with that of an independent group. Finally, I asked Daily workers how they felt about objectivity in journalism and what their personal goals in the field were.

The results were quite interesting. Some of the most straightforward data are as follows: approximately 62 percent of all current Daily employees are male, while 38 percent are female; approximately 95 percent of all current employees are Caucasian, while 5 percent are black.

Of the 25 percent of staff members who responded to the questionnaire, 41 percent are Protestant, 24 percent are Catholic, 12 percent are Jewish, and the rest claim no religious affiliation. Virtually all respondents come from families with an income somewhere between \$20,000 and \$50,000 per year; the vast majority of those who answered the survey have parents who are professionals of one sort or another (i.e., managers, lawyers, teachers, etc.). Nearly all respondents are from the Upper Midwest, and most are from metropolitan areas with populations of more than 100,000.

As to political orientation, 47 percent of the respondents claimed to be liberal, 27 percent moderate, and 20 percent conservative; 73 percent of these respondents feel that the Daily itself is liberal, while 27 percent felt it to be moderate in its orientation. By contrast, a survey of a control group (composed of both students and professors) showed that 47

Jim Glassman is a graduate student in philosophy.



percent feel the Daily to be liberal, 24 percent moderate, and 18 percent conservative. When asked whether a newspaper should try to be objective in its coverage, most respondents said they think objectivity is an impossibility. Yet most respondents also think objectivity is, nonetheless, a worthwhile goal for news coverage.

When asked what led them into journalism and what their goals are, many respondents indicated they were drawn into the field because they enjoy writing; many also said they enjoyed the fast pace of the journalistic life. Few respondents indicated they had any particular social or political goals that they desired to achieve through journalism.

These results are perhaps most interesting because, in many ways, they square with the results of studies done on a nationwide basis. For example, studies cited by Herbert Gans, in *Deciding What's News*, show that most journalists are from the middle class, with very few from either working-class or highly affluent homes. Studies also show that most journalists are from fairly sizeable cities. And, perhaps most importantly, evidence seems to indicate that journalists are both somewhat apolitical in their goals and generally accepting of what Gans calls "the enduring values"—that is, the values to which most U.S. institutions claim some sort of allegiance (e.g., altruistic democracy).

The survey results at the Daily are consistent with this evidence. Not only do most Daily employees declare no political-journalistic goals, but virtually none claim to have political leanings other than liberal, moderate or conservative (even though the questionnaire gave them options ranging from anarcho-syndicalist to fascist).

Finally, Gans' discussion shows that most journalists, like those at the Daily, feel objectivity to be a worthwhile goal; and they

**"If the Daily is any example, there appears to be little likelihood that news coverage will regularly reflect the values . . . outside of the political mainstream."**

practice what he calls "value-exclusion" to prevent their writing from appearing to "ideological."

Nationally, then, people involved in the media are generally from the middle class and are generally accepting of mainstream American values. Furthermore, their work clearly takes on a particular ideological cast—that embodied by these mainstream values—even though they engage in practices that are designed to render their reporting "evaluatively neutral."

At the Daily, this ideological cast appears to be liberal, by most estimates. Indeed, it would not be surprising, given the backgrounds of most journalists, if the media are generally somewhat liberal. Thus, certain of

the claims made by right-wing critics at Accuracy in Media (AIM) might, in fact, have a foundation. But what ought to be of the greatest interest to Americans who, unlike AIM, are interested in diversity of opinion, is not that the media are liberal but, rather, that they are so firmly entrenched in the mainstream—both in the values they purvey and in the values of those who do the purveying.

If the Daily is any example, there appears to be little likelihood that news coverage will regularly reflect the values of libertarians, socialists or others on the outside of the political mainstream. Such a reality, I think, should push us from the question about who it is that is writing the news to questions about who and what the news is for.

## See no evil, hear no evil

By Garry Wills  
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We no longer see on television violent confrontations from South Africa—the government has closed the lens cases and silenced the typewriters. That, according to the regime's own theory of the matter, should have got rid of the reality along with the image, since the argument was that television and outside reporting was itself the cause of unrest.

We heard the same thing in America during the 1960s. Yet I saw violence stopped by the appearance of television cameras. Policemen did not want to leave visible evidence of their violent deeds. I never saw a clash start because of a camera. Police beatings take place in back rooms, or in the dark, or where the people are so terrified they cannot

protest. The Soviet Union has no TV cameras recording its police activities. Freedom of the press is not the cause of terrorism, but a principal weapon against it.

The South African majority has now been deprived of that weapon, as of so many other rights. Yet the rebellion goes on. Even the government has to admit the emergency has not only continued but escalated. Land mines are laid in the north; an oil plant is shelled in another place; the Zimbabwe border is called a "hot pursuit" area by authorities.

The unrest has spread. Not only is there black resistance to Botha's regime; there is white student resistance and white draft resistance. Some men are refusing to enter an army that is used more to suppress the country's own inhabitants than to protect it from external enemies.

The most significant addition to the list of the regime's critics is the businessmen of South Africa. Even they know that this government cannot sustain a policy that alienates the nation's work force. Some of these leaders have broken the law to meet with spokesmen for the African National Congress.

These businessmen are not, presumably, acting entirely apart from their economic interests. They know there is no future for a policy that sets them at odds not only with all other black governments in Africa, but with most of their own country's dwellers—along with most of the governments in the world. Their immediate interest has to be adjusted to their future prospects.

They know, in other words, that the present situation cannot continue, and that power is shifting away from the whites. Abraham Lincoln said that a nation cannot long endure

half-slave and half-free. That may or may not be true. But it seems a truism to say that a nation cannot long endure, in the modern world, when it is four-fifths slave and one-fifth free.

Why is America so slow to see what even many South African whites are recognizing? Why do we have higher hopes for despotism in that country than for freedom? Why do we oppose the future rulers of a nation we claim to desire as a continuing ally? This is a genuine mystery.

Friends of the Botha government say it is not as bad as the Soviet despotism. But why debate degrees of totalitarianism? The point is that we oppose the Russian regime, punish it selectively, express our distrust and pleasure in pointed ways. We do not deliberately help it arm against its own citizens. Why do we do that to the South African regime?

**Gutekunst from 1**

down Oklahoma and Ohio State—this season.

Now Gutekunst, an assistant coach for the past 19 years at Duke and Virginia Tech, and the last two seasons at Minnesota, has finally become a head coach. Gutekunst, who lives with his wife and three children in Plymouth, describes himself as a "fairly calm individual," but with the events surrounding his promotion, and facing the hordes of reporters at the press conference yesterday, he admitted he was excited.

The new Gopher coach said there are no escape clauses in his contract, like the one in Holtz's that allowed him to jump to Notre Dame.

Gutekunst promised to continue the direction that Gopher football has been taking, a direction started by Holtz.

"I am not Lou Holtz, I am John Gutekunst," he said. "We will progress from there."

**MADD from 1**

It's very important to make the distinction that victims of drunk drivers die in car crashes, Oibrekken said, and not accidents.

"My daughter didn't die in an accident, she died in a crash," Oibrekken said. "There wasn't any-

thing accidental about it."

Oibrekken said she often thinks about what Teri would be doing today if only that man had not drunk the equivalent of more than a quart of whiskey and driven the wrong way on a highway that winter day. Teri would be turning 18 in just two months, Oibrekken said softly.

Oibrekken must also live with physical as well as emotional trauma from the crash. She was left with a partial loss of motor control on her left side after the collision, and had to learn how to walk again. Because she still doesn't have a natural gait, she said, arthritis has set into her left hip, making common chores like cleaning her home difficult, and activities like skiing impossible.

But on Sunday, there will be no time for skiing. At the vigil, there will only be time for remembering.

The names of about 300 victims of drunk driving crashes will be read at the vigil, and candles will be lit in their memories. One of the candles will represent a woman who would have celebrated her 22nd birthday the night of the vigil, and another will represent a baby who was stillborn as a result of a crash involving a drunk driver.

And among those 300 candles, one will glow for Teri Oibrekken.



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# U's new lithotripter blasts most kidney stones

By Delores Lutz

Doctors at University Hospitals unveiled a \$2 million machine Thursday that shatters kidney stones without painful surgery.

The device, called a lithotripter, zaps kidney stones with shock waves that pass harmlessly through the body, turning the stones to sand that can be eliminated through the urinary tract.

"The technology is a brilliant, innovative idea," said Dr. John Hulbert, an assistant professor of urology.

Called extracorporeal shock wave lithotripsy, the technique is effective on 70 percent to 80 percent of kidney stones, doctors said at a hospital press conference. The other stones must be treated with a technique called percutaneous stone removal, in which urologists break up the stone with an ultrasonic probe that is inserted into the body.

Open surgery, an older approach to kidney stone removal, is painful, expensive and requires week-long hospitalization, as well as a month-long recovery period. Lithotripsy requires only three or four days in the hospital, has a short recovery time and causes the patient very little pain, doctors said.



Jim Anderson reclines in University Hospitals' new \$2 million lithotripter at a press conference Thursday. The device uses shock waves to pulverize kidney stones, sparing patients the pain and expense of surgery.

Kidney stones, which are formed from salts in concentrated urine, are among humanity's most painful maladies.

"Women who are in a position to

know say kidney stones are the only chance men have to know how it feels to have a baby," said Dr. Paul Lang, a urology professor.

The lithotripter looks like a big

steel bathtub with a spark plug in the bottom; a reclining, partially backless chair holds the patient, and a cylinder on each side containing x-ray devices provides a two-dimensional fix on the stone.

The patient is strapped to the chair, attached to an electrocardiograph machine to monitor heartbeat, and anesthetized before being lowered into the tub. The patient must stay very still and breathe quietly for the half hour it takes to hit the stone with hundreds of shock waves, Lang explained.

A physician operates the computerized control panel, carefully focusing the shock waves on the kidney stones and avoiding the lungs. The tub is filled with warm water that has been de-gassed to eliminate bubbles.

An electrode generates the shock waves, which bounce off the walls of an ellipsoid and pass through the water, the body—which is mostly water—and to the stone. If the kidney receives too many shocks, it will bleed, Lang said.

The University's lithotripter was built by the Dornier Company, a West German aircraft firm that originally used shock waves to test for stress in metal aircraft frames, Hulbert said.

University officials expect the lithotripter to be used on 300 to 400 patients each year. The lithotripsy treatment costs about \$5,000.

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  - 5) The "U" Transit Services Office (2818 Como Ave. S.E., Mpls., MN, 55414, 373-0374). (Application forms are also available at any of the above locations.)
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Travel Preferences (Check one):  Ride Only  Share Driving

Preferred Arrival-Departure Point (Place an "X" in the appropriate box or boxes):

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<input type="checkbox"/>	<input type="checkbox"/>

Time Schedule (Fill in time preferences, indicating a.m. or p.m.):

Arrival time at "U" \_\_\_\_\_

Departure time from "U" \_\_\_\_\_

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1. To apply, simply fill out this application form and return it to any of the main information counters in Coffman Union, Williamson Hall, the registration centers in Fraser and Coffey Halls and the St. Paul Student Center OR send it via U.S. or Campus Mail to: University Transit Services, 2818 Como Ave. S.E., Mpls., MN 55414 (Tel.: 373-0374). NOTE: the deadlines for returning applications for each quarter's system are: Fall Qtr., 1985: Sept. 11 Special Run: Oct. 4 Winter Qtr., 1986: Dec. 11.
  2. Shortly before the start of Fall and Winter Quarter, the University's computer attempts to match all applicants with other students or staff members who live near them and who share similar arrival-departure preferences. (And it isn't necessary to own or drive a car!)
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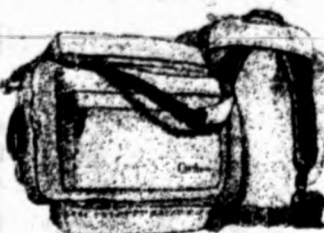
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# Confusing credit pitch part of broader question

By Blaise Schweitzer

Confusion is reigning in the fast-paced world of credit card marketing on the University campus.

Until Thursday, a credit card marketer sponsored by a campus fraternity told students that signing up for five credit cards at once would give them a "90 percent chance" of getting the popular Visa and Mastercard credit cards.

The pitch has been called into question by Citibank, and even the marketer's presence on campus is being questioned by the Student Organization Development Center (SODC).

Tony Maas, the district manager for College Credit Card Corporation (CCCC), gave students advice at his sales table in Willey Hall, where he has been operating since the start of fall quarter.

Mike Fromm, a public relations spokesman for the national CCCC office, first said Maas "certainly

wasn't telling anybody an untruth." Students have "a better chance" when CCCC gets more than one application, because the company can take information from one form that the student may have neglected to put on another. But, Fromm said, the 90 percent figure did not come from CCCC's national office.

But one credit card company executive does not agree. John R. Post, vice president in charge of bank card acquisitions at Citibank, which supplies Visa and Mastercard credit cards, said applications for other cards will not help a person receive a Citibank Visa or Mastercard. He called the marketing practice "pretty poor."

After learning that Post disapproved of Maas' technique, Fromm contacted Maas' supervisor and changed his position. Fromm said the techniques Maas has been using are improper.

"I want to make very clear that the way Tony Maas was doing it is not

the way the program is run on a nationwide basis in terms of the claims that he made," Fromm said. Maas would be contacted and his marketing strategies would be changed, he said.

Maas said the 90 percent figure was given to him by his supervisor and that's why he used it. "Now that I know this, I won't be saying that any more," he said.

Maas receives a commission for every application he sends into CCCC, and Phi Gamma Delta fraternity also gets a percentage. Although Maas said he is sponsored by the fraternity and thus meets the University's requirements for soliciting on campus, the SODC is reviewing the case.

SODC Director Roger Harrold said his office takes into account the value of the services provided when deciding which outside groups to allow to solicit on campus.

"We take a dim view of a for-profit

business, a private enterprise coming onto campus through the mechanism of being sponsored by a student organization," Harrold said.

He said he believes some businesses are using student organizations as "fronts" simply to gain access to campus. A student organization ought to be involved if a promotion is a genuine joint venture, he said.

He said he is concerned about making a decision that could hurt student groups, but does not want to open the University to all marketers. "It's a twilight-zone type thing because groups often need money in order to function and we don't want to prevent them from having opportunities to raise money," Harrold said.

Mike Awada, chapter president for Phi Gamma Delta, said no one from the fraternity has worked with Maas fall quarter.

"It's a definite positive means of

fund-raising. It's an alternative way of fund-raising rather than doing some other things which are a lot more time consuming," Awada said.

He said the fraternity members are very busy and find it hard to make time to raise funds.

Maas markets Citibank Visa and Mastercard credit cards as well as Sears, Dayton's, Zales and Amoco credit cards. He said that after students were told they have a better chance at getting the Mastercard or Visa credit cards if they apply for the other four cards, "most" applied for all the cards.

Students are billed \$20 for Visa or Mastercard credit cards, but there are no extra charges for the additional cards.

Some campuses do not require sponsorship of marketers. But on those campuses which do have restrictions, Fromm said, "we will certainly approach a group."

## official daily bulletin

Vol. 87 November 4, 1985 No. 29  
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.

**INTERIM BULLETIN**  
• No Official Daily Bulletin Dec 9-Jan 3.  
Interim Bulletin will be published by U Relations if warranted.

**RECORDS & REGISTRATION**  
• Fall 1985 Final Exams  
Instructors responsible for the following final exams have certified willingness to give special make up exams to any student with exam conflict or 3 exams in 1 day because of proposed changes in exam hours:  
MSA 8030-1, 0900-1200, Dec 9, Mon.  
PubH 5409, 1330-1530, Dec 13, Fri.  
PubH 5414, Sec 1, & 2, 1030-1230, Dec 9, Mon.  
Russ 1101, 1900-2100, Dec 10, Tues.

**STUDENT-STAFF DIRECTORIES**  
Free copies will be delivered to all depts by General Storehouse beginning Dec 4; staff may purchase additional copies from General Storehouse for \$2. Students may get free copies from U bookstores by showing fee statement or course confirmation document.

**FELLOWSHIPS & SCHOLARSHIPS**  
• American Council of Learned Societies  
Fellowships  
Awards for research in humanities, attendance at international meetings in humanistic disciplines, grants for Eastern European Studies; & postdoctoral research in Africa, China, Japan, Korea, Latin America, Near & Middle East, South Asia, & Southeast Asia. Must be US citizens or permanent residents. Applicants for most awards must have completed doctorate. For further details, contact American Council of Learned Societies, 228 East 45th St, New York, NY 10017. Deadlines range from Sept 30 to March 1.

**BOARD OF REGENTS**  
• Dec 12: Tour of research corridor, 11:15 am; Educational Planning & Policy Committee, 1:30 pm, 238 Morr; Physical Planning & Policy Committee, 1:30 pm, 300 Morr; Staff & Student Affairs Committee, following previous mtg, 238 Morr; Finance & Legislative Committee, following previous mtg, 300 Morr.  
• Dec 13: Committee of the Whole, 8:30 am, 238 Morr; board meeting, following previous mtg, 238 Morr.

**FIRE SAFETY REGULATIONS**  
In rooms separated by doors from exit corridors, natural pine & fir trees or branches may be displayed if butt ends are always immersed in water. (Exception: natural tree parts shall not be used in University of Minnesota Hospitals & Clinics. See UMHC policy 26.4) Because corridor alcoves & public lobbies are part of the exit corridor, natural trees or branches may not be displayed there. Discard natural trees & branches when needles become brittle. Except in hospital areas, approved decorative lights & candles are permitted, as long as adequate electrical service is available. Artificial trees & branches which are approved may be used where they do not obstruct exit routes or doorways, including Hospitals. Other decorations displayed within exit corridors, alcoves, lobbies, assembly areas, or other public spaces must be fire retardant, & may not be placed where they would obstruct exit routes. The following materials shall not be used unless they are fire retardant:  
1. Straw, hay (dry)  
2. Cotton batting, natural or simulated  
3. Paper, cloth, or plastic film larger than 1 sq yd  
4. Banners or strips of decorations longer than 2 yds



### What's Doing

Items for WHAT'S DOING must be submitted by 10 a.m. two working days prior to publication. Notices are printed free of charge at the discretion of the Daily, 373-3381. Forms may be obtained at 10 Murphy Hall.

### MEETINGS—PUBLIC BUSINESS

We Care Meeting Marriage or relationship ending? Feeling isolated and wanting a place to talk? 8 pm, Lutheran-Episcopal Center. For information call 698-4467.

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  3. Glass ornaments
  4. UL approved plastic plant parts & ornaments
  5. Flame resistant ribbon
- Decorations must be arranged so exit routes and doorways are not obstructed & minimum corridor widths are maintained.

**FINAL ORAL DOCTORAL EXAM**  
• MARK ALAN BENNETT (major: Horticulture), Dec 12, 1:30 pm, 398 A6H.

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

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# ethnic focus

An account of American Indian, Asian, black and Hispanic news

## 'Indianness' is common bond among artists

By Joy Conley

A spirit lives in each chunk of blood-red pipestone that Robert Rose-Bear quarries from his Pipestone National Monument site.

Rose-Bear, an American Indian artist who carves jewelry, pipes and figurines from rock, said his creations reveal the stone's spirit, rather than the artist's personality. "I have a love of the stone. Once it gets in my hands, I sense what should be done. I have a respect for what needs to be created," he said.

Jeff Chapman, also an American Indian artist, said he creates his paintings in his mind first. Then he applies the design principles he learned at the Minneapolis College of Art and Design to bring them to life on canvas or paper.

Chapman said that all of his pieces are self-portraits. They depict Indian warriors hanging upside down outside a window or Indian images on bus advertising. "I was born and raised in South Minneapolis," and the paintings are meant to destroy the myths that all Indians live on reservations and ride horses, Chapman said.

Both Rose-Bear and Chapman demonstrated their work at Coffman Memorial Union Tuesday, Nov. 26. An exhibition of their work ends at 4 p.m. today at the Minneapolis American Indian Art Gallery, 1530 E. Franklin Ave. The artists' works are a study in contrasts. The images depicted, their intended messages, the techniques used, the artistic philosophies subscribed to, the ages and the backgrounds of the artists — all of these elements differ in Rose-Bear and Chapman's works. But despite these differences, a subtle feeling of

strength and pride, which the artists would probably describe as "Indianness," glimmers out of each painting and each carved red piece.

The artists agree on another point too. Each piece has its own personality, which may or may not be what the artists originally envisioned.

Although he has a picture in his mind before he starts to work, Chapman said "sometimes a carefully planned idea doesn't work out." If the preliminary outlines of a painting lack a certain spark, Chapman said he might abandon his original idea and guide the painting in its own direction, sometimes with surprising results, he said.

Rose-Bear said he takes his idea queues from the rock. "The stone has its own personality. I am the wind, the rain and the sun that works on the rocks. The finished piece agrees to be created." If he tries to force a sculpture out of a piece of pipestone, "it fights me," Rose-Bear said. It breaks or falls off the table or causes cut or bruised fingers, he said.

He works to make his carvings fulfill the desires and needs of the people who buy them. They may see a bird as an owl or an eagle, it doesn't matter as long as it satisfies their desires. "People see in my sculptures a desire, a personal desire, but not mine," the artist said.

Rose-Bear's carving skills grew out of a hobby that started 18 years ago after he saw some rare ceremonial pipes in a Minneapolis Institute of Arts collection when he worked there as coordinator of the Inner-City Mobil Gallery. He carved one for himself and his reputation quickly



Jeff Chapman putting his "design principles" to work at CMU last Nov. 26 along with Robert Rose-Bear (not pictured)

spread. His work is displayed in museums throughout the United States, as well as in galleries and shops in the southwest and Minnesota. One of his pipes was presented to Chinese officials at an American Indian Exhibition that toured China in 1981. Another was given to a German ambassador to the United States in 1982.

Rose-Bear does all his own carving, but friends assist with the stone quarrying. To remove the rock, a person must be at least

one-quarter Indian and registered in a tribe, Rose-Bear said.

Quarrying is hard work. Swinging a sledge hammer all day, with rock pellets flying and the rock heating the quarry up like an oven, is not an enjoyable experience, Rose-Bear said. Before starting to quarry, Rose-Bear said he always burns some tobacco at the site and offers a prayer for a good, safe quarry. He gives thanks when he finishes too. Rose-Bear said he has always done this, but he didn't put much stock in the procedure or the legends that claim the pipestone is sacred Indian blood until the day he was hit with a sledge hammer, but not hurt.

He uses metal and electric carving tools. Some people have criticized him for using modern tools instead of stone knives like the ancient Indians did, Rose-Bear said. But the modern tools work better and are faster. "It's reality," he said.

Chapman usually uses an air brush to create his works. It works faster and can do just about anything a brush can, he said.

Ted Shotley, a General College junior, said he enjoyed the exhibition because the works of art were so different. "I respect both the two different artists for their unique talents," he said. Shotley enjoyed the more traditional works, such as Chapman's painting of a buffalo skin with Indian figures sketched on it and Rose-Bear's pipe with two bears climbing on a tree stump.

## Determined, outspoken poet urges us to speak out

By William Ebot

Deborah Kelly is more than just a poet. At the age of eight she was already earning money through babysitting and cleaning houses because her mother told her to earn her keep or be kicked out. At 25, she earned two doctorate degrees in psychology and biology from Florida State University. Now 36, Kelly's job experiences include welding in a Nashville boxcar factory, operating a non-profit women's health center in Florida, childcare worker, computer programmer, newspaper circulation manager, and temporary typist.

Kelly now works for the Urban Coalition's Weatherization Program as an apprentice carpenter. "The more education I have got, the harder it's been to find a job. People tell me I'm too qualified," Kelly said. She said that the inability to find a job in her field has pushed her to take up jobs in other areas which she says she enjoys doing.

Kelly's interest in poetry began after she took some classes from New York poet Anya Achtenberg and three years ago, she began writing poetry. Her first book, "I Am What You Fear I Am," has just been



Dorothy Kelly

published by Lee Publications of Minneapolis. Kelly says the book is a collection of her experiences over the years and includes subjects like bigotry, pornography, work ethics, and her mother.

"Kelly says clearly what many of us are afraid to say," said Achtenberg about Kelly's book. "There is a wide range of approaches in her poems, from the most biting humor, to direct testimony of unbearable events, to the quiet but powerful evocation of the brutal childhood faced by so many, to insistent monologues which anyone who is poor, female, and/or a person of color has heard echoing in their heads," Achtenberg added.

Sherry Lee, poet and owner of Lee Publications, said Kelly is very sincere about what she believes in. "She is a very quiet, private person and her poetry is very powerful. She says a lot of things that a lot of people don't want to hear," she said.

Born in New York but raised in Chicago's south and west sides, Kelly says that her mother taught her never to be afraid to say what one thinks is the truth. "I have been on my own since I was eight and never really felt that I depended on anyone. The

only economic support I've ever had is myself, so I am not afraid to speak out," she said.

Kelly said that the message she is trying to get across is that people should speak out. "I think we have to say what we think. If we see something wrong, we have to say so," she said. "A lot of people would like to go out and march against what is going on in Central America because that doesn't take much courage, but won't speak up against what their friends are doing, like a friend who drinks and drives, for fear of jeopardizing that friendship," she added.

Kelly said she doesn't really want to change people's minds. "I am just witnessing as in a church. You just have to speak the truth so that people can't ignore it," she said. Kelly said she would like to see everyone writing because everyone writes sometimes in their lives.

Kelly and Lee plan to use the profits from the sale of Kelly's book to publish someone else's work "so as to encourage more people to write." Kelly is scheduled to read at the Hungry Mind Bookstore in St. Paul on January 15 at 8:15 p.m., during celebrations marking Martin Luther King Day.



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# Ailing Gophers shun U care

By Delores Lutz

While Lou Holtz was football coach, the University gained a snazzy practice facility, a Metrodome filled with screaming fans and a muscular Gopher mascot.

But during Holtz's tenure, University Hospitals lost a little bit of business. When the Golden Gopher football players suffered gimpy knees or dislocated thumbs in 1985, they went to St. Mary's Hospital across the river.

A year ago, the team's orthopedic surgeon—Dr. Robert Hunter, a Medical School assistant professor—was replaced with a doctor who is in private practice. The new orthopedic surgeon, Dr. J. Patrick Smith, has to take his patients to a hospital where he has admitting privileges.

The problem, according to some of those involved, was a personality conflict between Holtz and Hunter.

When Holtz left for Notre Dame, University Hospitals officials conceded that they would be pleased if the football players returned.

"We would hope that the new coach would consider favorably using University physicians and facilities for the program, but that is the choice of the coach," said Gregory Hart, senior associate director at University Hospitals.

Moments after he was named the University's new football coach Thursday, John Gutekunst said he had not thought about the question of an orthopedic surgeon.

But Paul Giel, University men's athletic director, is content to leave the situation as it is.

"As of now, unless John Gutekunst felt differently, I see no reason to be discussing a change," Giel said.

Holtz and Hunter simply did not get along, and "there never was any question of the surgeon's capabilities," he said. When the conflict arose, Giel said, he decided there was nothing wrong with making a change.

Smith is competent and well-liked, Giel said. Smith also is in a group practice with Dr. Harvey O'Phelan, a Twin Cities pioneer in sports medicine who treated the Gopher football team until 1982 and is orthopedic surgeon for the Minnesota Twins.

Both Smith and Hunter are well-liked by the football team, said Pete Najarian, a senior linebacker. The team never was told why they had a new orthopedic surgeon when they showed up for practice last spring, he said.

Before Holtz left the Minnesota coaching job, his secretary referred inquiries on the issue to the training staff, who in turn referred questions

to Giel.

The problem was that Holtz and Hunter often disagreed on decisions about injury management, according to Hunter, who is director of the University's Sports Medicine Institute and still serves as orthopedic surgeon for other University athletic teams. Hunter came to the University in 1980 to develop a program in sports medicine.

"(Holtz) is a fabulous coach. He's just not a very good doctor," Hunter said.

Conflict was inherent in the two men's roles, especially when considering how long a player should stay out after an injury, he said.

"The coach has to be concerned with winning games and generating enthusiasm. His concern has to be with the team," Hunter said. "The doctor's interest must be each player. His concern cannot go beyond one person. The doctor cannot be a team player."

The 1984 season was filled with confrontations, Hunter said, and at the end of it, he was fired as the football team surgeon.

"I would not back down from my demand to be the team doctor," Hunter said, "and he would not back down from his demand to control all aspects of the football program."

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# sports

## U skaters tackle Badgers tonight

By Paul Lijewski

The Gopher hockey team has won five games in a row and seven of its last eight. The Wisconsin Badgers have emerged victorious in six straight games and 11 of their last 13. A couple of runaway freight trains picking up speed.

Those two trains will meet head-on tonight at 7:30 and at 2 p.m. Saturday in Mariucci Arena. If the Gophers survive the collision and sweep Wisconsin, they will trail the league-leading Badgers by only two points in the WCHA standings.

A Gopher sweep would be a tremendous accomplishment, especially considering their efforts at home this season. Minnesota has a better record on the road (6-2) than at Mariucci Arena (4-2). The four home wins came against Michigan Tech and Illinois-Chicago, whose combined records are 8-20-3. Minnesota has yet to overwhelm an opponent in front of the home fans this season.

"We've played better teams and we've played stronger on the road," Gopher coach Doug Woog said. "I don't know if there is anything to it, though."

Co-captain Wally Chapman thinks there is a key to winning at Mariucci Arena. "The key to playing good here is getting off to a fast start," he said. "The fans get behind you. If the other team scores first they start booing."

The Gophers have lacked determination in all of their home games, but it shouldn't be hard playing inspired hockey against the rival Badgers. "It should be another barn-burner," Chapman said. "We match up pretty even all the way around."

Wisconsin's league-leading offense averages 5.5 goals per game. "They're the type of team that can score 10 goals on you," Woog said. "They can pile them up in any given period. Nobody can relax against a team like that."

Lately, the Gophers also have turned it on offensively. With 25 goals in their last three games, the Gophers have finally lived up to their pre-season billing. Scorers like Corey Millen, Pat Micheletti and Todd Okerlund have broken out of their slumps.

The Badgers haven't slumped yet. Junior forward Tony Granato leads the WCHA in goals scored, with 16, and senior forward Dave Maley is off to the fastest start of his career, with 24 points. The Badgers have also received fine goaltending from sophomore Dean Anderson and freshman Mike Richter.

"It's going to be a great series," Chapman said. "They have proven they can play. And I think this (Gopher) team has a lot more togetherness right now. This series means a lot to us because we could move right back into contention for first place."



Dave Snuggerud and his teammates will face Wisconsin tonight at 7:30 and Saturday at 2:00 p.m. in Mariucci Arena.

## Would fans rather hunt than make trip to bowl?

By James L. Johnson

They sat around the lunch table and joked. Desperate jokes. Discouraging jokes.

The three of them sitting in the restaurant Wednesday really needed some humor at the time.

The Independence Bowl marketing plan was not running smoothly. Not for University Promotions Director Gerald O'Dell, anyway. Not for Shreveport, La., tourist bureau representative Hilary Rosenzweig, either. And not for University Student Affairs Assistant J. Paul Blake.

Their main concern had been all but forgotten. What with all the front-page news of football coaches taking new coaching jobs, of Lou Holtz resigning and of Minnesota Athletic Director Paul Giel trying to hire another, of John Gutekunst finally becoming the Gophers' head coach, the Independence Bowl trip had been shoved into the back-ground.

And very few students had made bowl trip plans. So many of the 12,000 Minnesota tickets remained that deadpan humor was their only escape from frustration.

"Tell them they can go duck hunting," O'Dell said, barely drawing a smile.

But the more O'Dell thought, the more he liked it. Yes, duck hunting. Yes, that's it, that's what the stereotypical Minnesotan would go for.

"Duck hunting," he said. "That'll get them."

Those seated around him started to laugh. They were starting to catch on. They needed it, too.

Especially Rosenzweig, whose job as tourist bureau agent in Shreveport was slowly losing its romantic appeal Wednesday, when the temperature was 50 degrees colder than the temperature in Louisiana, and when news of a 3,000-person delegation from Minnesota to the bowl game was not very encouraging.

Duck hunting? "Yeah," Rosenzweig said.

"Hunting season's on in Louisiana," she said.

"Deer, ducks, rabbits, squirrels."

"Get some good old boys, and chew a little bit . . . talk a little bit . . . have a little fun."

O'Dell continued, thinking of the ramifications of his idea, thinking how he could sell his product.

"Let's see," O'Dell said. "That would mean they could do Minnesota, North Dakota, South Dakota, Iowa, Wisconsin and Louisiana—all in one year."

He shook his head, smiled a Texas smile, and drawled, "Sonnnnnn," in a more-than-realistic Texas drawl.

After all, it wouldn't be such an expensive trip, he said. Students traveling from Minneapolis to Shreveport can take the bus trip arranged through the Gopher ticket office, including three nights in a hotel, for less than \$200.

They can fly for \$329. Toss the shotguns under the airplane seats.

No Fans to 16

## Hanson eases up after 87-50 blowout

By Jim Foster

Coaches surprise even their own players on occasion. A team wins, and the coach dumps on the players for not playing well enough. Conversely, the team loses, and loses big, and the coach turns 180 degrees by seeming upbeat and positive.

Coaches. Sometimes you just can't figure them out. Tuesday's Gopher women's basketball practice following Saturday's 87-50 loss to Kansas State was surprisingly easy.

"I guess I wish we would have one more win (by now)," coach Ellen Hanson said. "But I'm not really concerned. Wins and losses are not my big concern right now. My biggest concern is getting them playing together as a unit."

That's been Hanson's philosophy throughout the non-conference portion of the schedule. Halfway through it with five games left before the Big Ten season begins Jan. 3, Minnesota sits at 2-3. The team is progressing, Hanson said, but there are still things to be worked on.

The Gophers entertain Wyoming Saturday and North Dakota Sunday in their last two home games of the pre-Big Ten season. Then they have three consecutive road games, with Drake, Missouri and Colorado, before entering the conference schedule with a home game against Illinois.

The Gophers have tried to establish eight players to utilize for the Big Ten season, along with setting a starting lineup. To date, the front line of forwards Carol Peterka and Molly Tadich and center Diane Kinney has proven a productive combination.

In last Friday's game with New Mexico, sophomore reserve forward Susie Pizam notched career highs with 11 points and 10 rebounds in 22 minutes. Pizam, a 6-foot sophomore, has emerged as

the Gophers' top sub on the front line, averaging four points and six rebounds a game.

The Gopher back court has seemed a system of interchangeable parts, with only Lisa Hoelscher starting all

five games. Sophomore Debbie Hilmerson (three starts) and Cindy Phillips (two starts) have rotated at the other guard position and probably will continue to do so.

Mary Jo Nowak, the fourth guard

off the bench, hurt her knee in practice Wednesday and will stay out indefinitely, pending an examination. "It's a really bad time for that to happen to her," Hanson said, "because for the minutes she played, she was playing very well."



The women's basketball team worked out in Williams Arena Thursday in preparation for Saturday's game against Wyoming.

# CAMPUS AND ROUTE 52 COMMUTER BUS SERVICE SCHEDULES FOR FALL QUARTER, 1985 STUDY DAY AND FINAL EXAM PERIOD

## STUDY DAY THROUGH FINAL EXAM PERIOD (Dec. 7-14, 1985)

### ROUTE 13 - INTERCAMPUS BUS SERVICE

SCHEDULE FOR STUDY DAY (Dec. 7, 1985) THROUGH  
FINAL EXAM PERIOD (Dec. 9-14, 1985)

#### MONDAY THROUGH FRIDAY SCHEDULE

A bus will leave both Blegen Hall on the West Bank and the St. Paul Student Center simultaneously for the opposite campus via Como Ave. at the following times:  
7:05 AM to 6:25 PM: Every 20 minutes; at 5, 25 and 45 minutes after each hour.

Route 13-G buses leaving each campus at 25 minutes after each hour between 7:25 AM and 5:25 PM stop in the "Grove." Also, buses leaving the St. Paul Campus at 7:05 AM, 8:05 AM and 9:05 AM and the West Bank at 4:05 PM, 5:05 PM and 6:05 PM stop in the "Grove."

Wheelchair-accessible buses leave Blegen Hall and the St. Paul Student Center at various times throughout the day. Check posted schedules for exact times.

Route 13-N buses leave Blegen Hall on the West Bank for the St. Paul Student Center and northern portions of the St. Paul Campus on the hour and at 45 minutes after each hour between 7:45 AM and 5:45 PM.

6:25 PM to 11:05 PM: A bus will leave Jones Hall every 40 minutes: At 6:25 PM, 7:05 PM, 8:05 PM, 8:25 PM, 9:05 PM, 9:45 PM, 10:25 PM, and 11:05 PM (with an extra trip on Friday evening at 11:45 PM).

6:45 PM to 10:45 PM: A bus will leave the St. Paul Student Center every 40 minutes: At 6:45 PM, 7:25 PM, 8:05 PM, 8:45 PM, 9:25 PM, 10:05 PM, and 10:45 PM (with extra trips on Friday evening at 11:25 PM and 12:05 PM).

#### ROUTE 13-U INTERCAMPUS VIA UNIV. AVE. (M-F)

7:15 AM to 6:15 PM: Every 20 minutes; at 15, 35, and 55 minutes after each hour.  
A bus will leave Blegen Hall every 40 minutes: At 6:45 PM, 7:25 PM, 8:05 PM, 8:45 PM, 9:25 PM, 10:05 PM, and 10:45 PM (with extra trips on Friday evening at 11:25 PM and 12:05 PM).

7:05 PM to 10:45 PM: A bus will leave the St. Paul Student Center every 40 minutes: At 7:05 PM, 7:45 PM, 8:25 PM, 9:05 PM, 9:45 PM, 10:25 PM, and 11:05 PM (with an extra trip on Friday evening at 11:45 PM).

Wheelchair-accessible buses leave Blegen Hall and the St. Paul Student Center at various times throughout the day. Check posted schedules for exact times.

#### SATURDAY SCHEDULE (DEC. 7 & 14)

##### FROM JONES HALL (Route 13-J)

7:45 AM to 12:05 PM: Every 40 minutes as follows:  
7:45 AM 11:45 AM 3:45 PM 7:45 PM  
8:25 AM 12:25 PM 4:25 PM 8:25 PM  
9:05 AM 1:05 PM 5:05 PM 9:05 PM  
9:45 AM 1:45 PM 5:45 PM 9:45 PM  
10:25 AM 2:25 PM 5:25 PM 10:25 PM  
11:05 AM 3:05 PM 7:05 PM 11:05 PM

##### FROM ST. PAUL STUDENT CENTER (Route 13-J)

7:25 AM to 11:25 PM: Every 40 minutes as follows:  
7:25 AM 11:25 AM 3:25 PM 7:25 PM  
8:05 AM 12:05 PM 4:05 PM 8:05 PM  
8:45 AM 12:45 PM 4:45 PM 8:45 PM  
9:25 AM 1:25 PM 5:25 PM 9:25 PM  
10:05 AM 2:05 PM 6:05 PM 10:05 PM  
10:45 AM 2:45 PM 6:45 PM 10:45 PM  
11:25 AM 11:25 PM

##### FROM WEST BANK (BLEGEN HALL) (Route 13-U)

7:45 AM to 12:05 PM: Every 40 minutes as follows:  
7:45 AM 12:05 PM 4:45 PM 8:45 PM  
8:05 AM 12:45 PM 5:25 PM 9:25 PM  
8:45 AM 1:25 PM 6:05 PM 10:05 PM  
9:25 AM 2:05 PM 6:45 PM 10:45 PM  
10:05 AM 2:45 PM 7:25 PM 11:25 PM  
10:45 AM 3:25 PM 8:05 PM 12:05 PM  
11:25 AM 4:05 PM 8:45 PM

##### FROM ST. PAUL STUDENT CENTER (Route 13-U)

7:45 AM to 11:45 PM: Every 40 minutes as follows:  
7:45 AM 11:45 AM 3:45 PM 7:45 PM  
8:25 AM 12:25 PM 4:25 PM 8:25 PM  
9:05 AM 1:05 PM 5:05 PM 9:05 PM  
9:45 AM 1:45 PM 5:45 PM 9:45 PM  
10:25 AM 2:25 PM 6:25 PM 10:25 PM  
11:05 AM 3:05 PM 7:05 PM 11:05 PM  
11:45 PM 11:45 PM

#### SUNDAY SCHEDULE (Dec. 8, 1985)

##### FROM JONES HALL (Route 13-J)

9:05 AM to 11:05 PM: Every 40 minutes as follows:  
9:05 AM 1:05 PM 5:05 PM 9:05 PM  
9:45 AM 1:45 PM 5:45 PM 9:45 PM  
10:25 AM 2:25 PM 6:25 PM 10:25 PM  
11:05 AM 3:05 PM 7:05 PM 11:05 PM  
11:45 AM 3:45 PM 7:45 PM 11:45 PM  
12:25 PM 4:25 PM

##### FROM ST. PAUL STUDENT CENTER (Route 13-J)

8:45 AM to 10:45 PM: Every 40 minutes as follows:  
8:45 AM 12:45 PM 4:45 PM 8:45 PM  
9:25 AM 1:25 PM 5:25 PM 9:25 PM  
10:05 AM 2:05 PM 6:05 PM 10:05 PM  
10:45 AM 2:45 PM 6:45 PM 10:45 PM  
11:25 AM 3:25 PM 7:25 PM 11:25 PM  
12:05 PM 4:05 PM

All off-campus pay stops require a 50¢ fare when boarding or exiting. Reduced fare discount cards offering 20¢ pay rides (good any time, even during rush hours) for \$11.00 can be purchased at any University Bursar or Cashier office. A 15¢ rush-hour surcharge is required at all pay stops (except the Como Lot) from 8-9 AM and 3:30-6:30 PM, Mon.-Fri.

### EAST-WEST BANK SERVICE

SCHEDULE FOR STUDY DAY (Dec. 7, 1985) THROUGH  
FINAL EXAM PERIOD (Dec. 9-14, 1985)

#### MONDAY THROUGH FRIDAY SCHEDULE

**FROM WEST BANK (BLEGEN HALL) TO EDDY HALL (Routes 13-A, 13-B, 13-G, 13-N or 13-S)**

7:05 AM to 6:23 PM: A bus will leave every 20 minutes, at 5, 25 and 45 minutes after each hour.  
8:36 PM to 11:00 PM: A bus (Route 13-B) will leave every 12 minutes: On the hour and at 12, 24, 36 and 48 minutes after each hour, except not at 8:12 PM with extra trips on Friday evening at 11:12 PM, 11:24 PM and 11:36 PM.

\*These evening trips are operated by a wheelchair-accessible bus.

**FROM WEST BANK (BLEGEN HALL) TO LIND HALL, THE ARCH BLDG., EDDY HALL AND FRASER HALL (Route 13-A)**

Wheelchair-accessible buses (Route 13-A) leave Blegen Hall for Lind Hall, the Arch Bldg., Eddy Hall and Fraser Hall as follows:  
7:45 AM to 5:05 PM: Every 20 minutes; at 5, 25 and 45 minutes after each hour, except not at 11:25 AM.

**FROM WEST BANK (BLEGEN HALL) TO LYON LAB (Route 13-U)**

7:15 AM to 6:15 PM: A bus (Route 13-U) will leave every 20 minutes: At 15, 35 and 55 minutes after each hour.  
6:45 PM to 10:45 PM: A bus (Route 13-U) will leave every 40 minutes: At 7:15 PM, 7:55 PM, 8:35 PM, 9:15 PM, 9:55 PM, 10:35 PM, and 10:45 PM (with extra trips on Friday evening at 11:25 PM and 12:05 PM).

**FROM EDDY HALL TO THE WEST BANK (BLEGEN HALL) (Routes 13-A, 13-B, 13-G or 13-S)**

7:20 AM to 6:40 PM: A bus will leave every 20 minutes, on the hour and at 20 and 40 minutes after each hour.  
8:41 PM to 11:05 PM: A bus (Route 13-B) will leave every 12 minutes: At 5, 17, 29, 41 and 53 minutes after each hour, except not at 9:17 PM (with extra trips on Friday evening at 11:17 PM, 11:29 PM and 11:47 PM).

\*These evening trips are operated by a wheelchair-accessible bus.

**FROM AMUNDSON HALL TO THE WEST BANK (BLEGEN HALL) (Route 13-U)**

7:26 AM to 6:26 PM: A bus (Route 13-U) will leave every 20 minutes: At 5, 25 and 45 minutes after each hour.  
7:16 PM to 11:16 PM: A bus (Route 13-U) will leave every 40 minutes: At 7:16 PM, 7:56 PM, 8:36 PM, 9:16 PM, 9:56 PM, 10:36 PM and 11:16 PM (with an extra trip on Friday evening at 11:56 PM).

Wheelchair-accessible buses leave Blegen Hall, Eddy Hall and Amundson Hall at various times throughout the day. Check posted schedules for exact times.

#### SATURDAY SCHEDULE (Dec. 7 & 14, 1985)

**FROM WEST BANK (BLEGEN HALL) TO EDDY HALL (Route 13-B)**  
9:36 AM to 11:36 PM: Every 12 minutes: on the hour and at 12, 24, 36 and 48 minutes after each hour (except not at 12:36 PM, 4:00 PM and 9:12 PM).

**FROM EDDY HALL TO THE WEST BANK (BLEGEN HALL) (Route 13-B)**  
9:41 AM to 11:41 PM: Every 12 minutes: At 5, 17, 29, 41 and 53 minutes after each hour (except not at 11 AM, 4:05 PM and 9:17 PM).

**FROM WEST BANK (BLEGEN HALL) TO LYON LAB (Route 13-U)**  
7:25 AM to 12:05 PM: Every 40 minutes. Check posted schedules for exact times.

**FROM AMUNDSON HALL TO THE WEST BANK (BLEGEN HALL) (Route 13-U)**  
7:56 AM to 11:56 PM: Every 40 minutes. Check posted schedules for exact times.

#### SUNDAY SCHEDULE (Dec. 8, 1985)

**FROM WEST BANK (BLEGEN HALL) TO EDDY HALL (Route 13-B)**  
11:36 AM to 11:00 PM: Every 12 minutes: on the hour and at 12, 24, 36 and 48 minutes after each hour (except not at 4:00 PM and 9:12 PM).

**FROM EDDY HALL TO THE WEST BANK (BLEGEN HALL) (Route 13-B)**  
11:41 AM to 11:05 PM: Every 12 minutes: At 5, 17, 29, 41 and 53 minutes after each hour (except not at 4:05 PM and 9:17 PM).

### ROUTE 13-F, FAIRGROUNDS PARKING LOT TO MPLS. CAMPUS EAST AND WEST BANKS

SCHEDULE FOR FINAL EXAM PERIOD (Dec. 9-13, 1985)

NO SERVICE

**ALSO NOTE:** No Route 13-F Service from Dec. 9, 1985-Jan. 3, 1986.  
(Regular school year Route 13-F service will resume with the start of Winter Quarter, 1986.)

### COMO PARKING LOT BUS SERVICE

SCHEDULE FOR STUDY DAY (Dec. 7) THROUGH  
FINAL EXAM PERIOD (Dec. 9-14, 1985)

#### MONDAY THROUGH FRIDAY SCHEDULE

**FROM THE COMO LOT TO JONES HALL (Routes 13-C, 13-G, 13-J or 13-S)**

A bus will leave as follows:  
7:10 AM to 6:30 PM: Every 20 minutes, at 10, 30 and 50 minutes after each hour.  
Wheelchair-accessible buses leave the Como Lot at various times throughout the day. Check posted schedules for exact times.

**NOTE:** After 6:30 PM buses destined for the Mpls. Campus will NOT stop by the Como Lot bus shelters. Instead, they WILL STOP ACROSS THE STREET on Como Ave. just east of 29th Ave. SE as follows:  
6:50 PM to 10:50 PM: Every 40 minutes: At 6:50 PM, 7:30 PM, 8:10 PM, 8:50 PM, 9:30 PM, 10:10 PM and 10:50 PM (with an extra trip on Friday evening at 11:30 PM).

**FROM JONES HALL TO THE COMO LOT (Routes 13-C, 13-G, 13-J, 13-N or 13-S)**

A bus will leave as follows:  
7:00 AM to 6:19 PM: Every 20 minutes at 9, 29 and 49 minutes after each hour.  
6:25 PM to 11:05 PM: Every 40 minutes at: 6:25 PM, 7:05 PM, 7:45 PM, 8:25 PM, 9:05 PM, 9:45 PM, 10:25 PM and 11:05 PM (with an extra trip on Friday evening at 11:45 PM).

Wheelchair-accessible buses leave Jones Hall at various times throughout the day. Check posted schedules for exact times.

**FROM COMO LOT TO BLEGEN HALL ON THE WEST BANK (Routes 13-G or 13-S)**

Monday through Friday Only—A bus leaves as follows:  
7:10 AM to 5:10 PM: Every 20 minutes; at 10, 30 and 50 minutes after each hour.

#### SATURDAY SCHEDULE (Dec. 7 & 14, 1985)

**FROM THE COMO LOT TO JONES HALL**

**NOTE:** On Saturdays, buses destined for the Mpls. Campus will NOT stop by the Como Lot bus shelters. Instead, they WILL STOP ACROSS THE STREET on Como Ave. just east of 29th Ave. SE as follows:  
7:30 AM to 11:30 PM: Every 40 minutes as follows:  
7:30 AM 10:50 AM 2:10 PM 5:30 PM 8:50 PM  
8:10 AM 11:30 AM 2:50 PM 6:10 PM 9:30 PM  
8:50 AM 12:10 PM 3:30 PM 6:50 PM 10:10 PM  
9:30 AM 12:50 PM 4:10 PM 7:30 PM 10:50 PM  
10:10 AM 1:30 PM 4:50 PM 8:10 PM 11:30 PM

**FROM JONES HALL TO THE COMO LOT**

A bus will leave as follows:  
7:45 AM to 11:45 PM: Every 40 minutes as follows:  
7:45 AM 11:05 AM 2:25 PM 5:45 PM 9:05 PM  
8:25 AM 11:45 AM 3:05 PM 6:25 PM 9:45 PM  
9:05 AM 12:25 PM 3:45 PM 7:05 PM 10:25 PM  
9:45 AM 1:05 PM 4:25 PM 7:45 PM 11:05 PM  
10:25 AM 1:45 PM 5:05 PM 8:25 PM 11:45 PM

#### SUNDAY SCHEDULE (Dec. 8, 1985)

**FROM THE COMO LOT TO JONES HALL**

8:50 AM to 10:50 PM: Every 40 as follows:  
8:50 AM 1:30 PM 6:10 PM  
9:30 AM 2:10 PM 6:50 PM  
10:10 AM 2:50 PM 7:30 PM  
10:50 AM 3:30 PM 8:10 PM  
11:30 AM 4:10 PM 8:50 PM  
12:10 PM 4:50 PM 9:30 PM  
12:50 PM 5:30 PM 10:10 PM  
10:50 PM

**FROM JONES HALL TO THE COMO LOT**

9:05 AM to 11:05 PM: Every 40 minutes as follows:  
9:05 AM 1:45 PM 6:25 PM  
9:45 AM 2:25 PM 7:05 PM  
10:25 AM 3:05 PM 7:45 PM  
11:05 AM 3:45 PM 8:25 PM  
11:45 AM 4:25 PM 9:05 PM  
12:25 PM 5:05 PM 9:45 PM  
1:05 PM 5:45 PM 10:25 PM  
11:05 PM

The Como Lot cash fare is 30¢ at all times (including rush hours). The Como Lot Fare Card is 20¢ rides for \$5.00.

### INTER AND INTRA CAMPUS BUS SERVICE LETTER DESIGNATION KEY

- Route 13-A: Travels from Blegen Hall to Lind Hall, the Arch Bldg., Eddy Hall and Fraser Hall (wheelchair-accessible).
- Route 13-B: Travels only from Blegen to Eddy Hall (and vice-versa). (NOTE: Evening 13-B trips are wheelchair accessible Mon.-Fri.)
- Route 13-C: Travels only from Jones Hall to the Como Lot and vice-versa.
- Route 13-F: Travels only from the Fairgrounds Parking Lot to Blegen Hall on the West Bank via University and Washington Avenues.
- Route 13-G: Travels from Blegen Hall on the West Bank to the St. Paul Student Center (and vice-versa) via Como and Larpenteur Avenues ("Grove Bus").
- Route 13-J: Travels only from Jones Hall on the East Bank to the St. Paul Student Center (and vice-versa) via Como and Larpenteur Avenues.
- Route 13-N: Travels from Blegen Hall on the West Bank to the St. Paul Student Center and Northern portions of the St. Paul Campus via Jones Hall and Como and Larpenteur Avenues.
- Route 13-S: Travels from Blegen Hall on the West Bank to the St. Paul Student Center and Southern portions of the St. Paul Campus (and vice-versa) via Como and Larpenteur Avenues.
- Route 13-U: Travels from Blegen Hall on the West Bank to St. Paul Student Center (and vice-versa) via Washington and University Avenues.

### ROUTE 52 "U" COMMUTER BUS SERVICE

SCHEDULE FOR FINAL EXAM PERIOD (Dec. 9-13, 1985)  
SERVICE IS AVAILABLE MON.-FRI. ONLY

Only the following Route "U" Commuter Bus trips will operate during the final exam period.\*

Route	Departure Time at Beginning of Route (in AM) and From Campus (in PM)	Route	Departure Time at Beginning of Route (in AM) and From Campus (in PM)
52-A	7:34 AM, 7:54 AM and 8:14 PM	52-G	7:52 AM, 7:50 AM, 8:30 AM and 4:40 PM
52-B	8:29 AM, 7:59 AM, 8:29 AM and 4:40 PM	52-H	8:57 AM, 8:51 AM and 4:40 PM
52-C	7:29 AM, 7:29 AM, 8:40 AM and 5:40 PM	52-K	8:49 AM and 4:40 PM
52-D	7:51 AM and 4:40 PM	52-L	7:59 AM, 7:59 AM, 8:39 AM and 5:40 PM
52-E	7:59 AM and 4:37 PM	52-P	8:55 AM, 7:25 AM, 8:35 AM and 5:40 PM
52-F	7:58 AM, 7:58 AM, 8:38 AM and 4:37 PM	52-S	7:59 AM and 4:40 PM

\*Trips underlined will have two buses operating as long as there is sufficient demand.

\*Trips underlined will have two buses operating as long as there is sufficient demand.

Further information is also available at the information counters in:  
Coffman Union  
West Bank Union  
Williamson Hall  
"U" Housing Office (Comstock Hall)  
and the "U" Transit Services Office  
2818 Como Ave. SE (across the street from the Como Parking Lot)

# Gophers, Arkansas may make announcer hoarse

By Tom Larson

At first it seemed strange that, facing a crucial duel with the Arkansas Razorbacks this Saturday, Gopher basketball coach Jim Dutcher would concern himself with public address announcer Julie Perl's vocal cords.

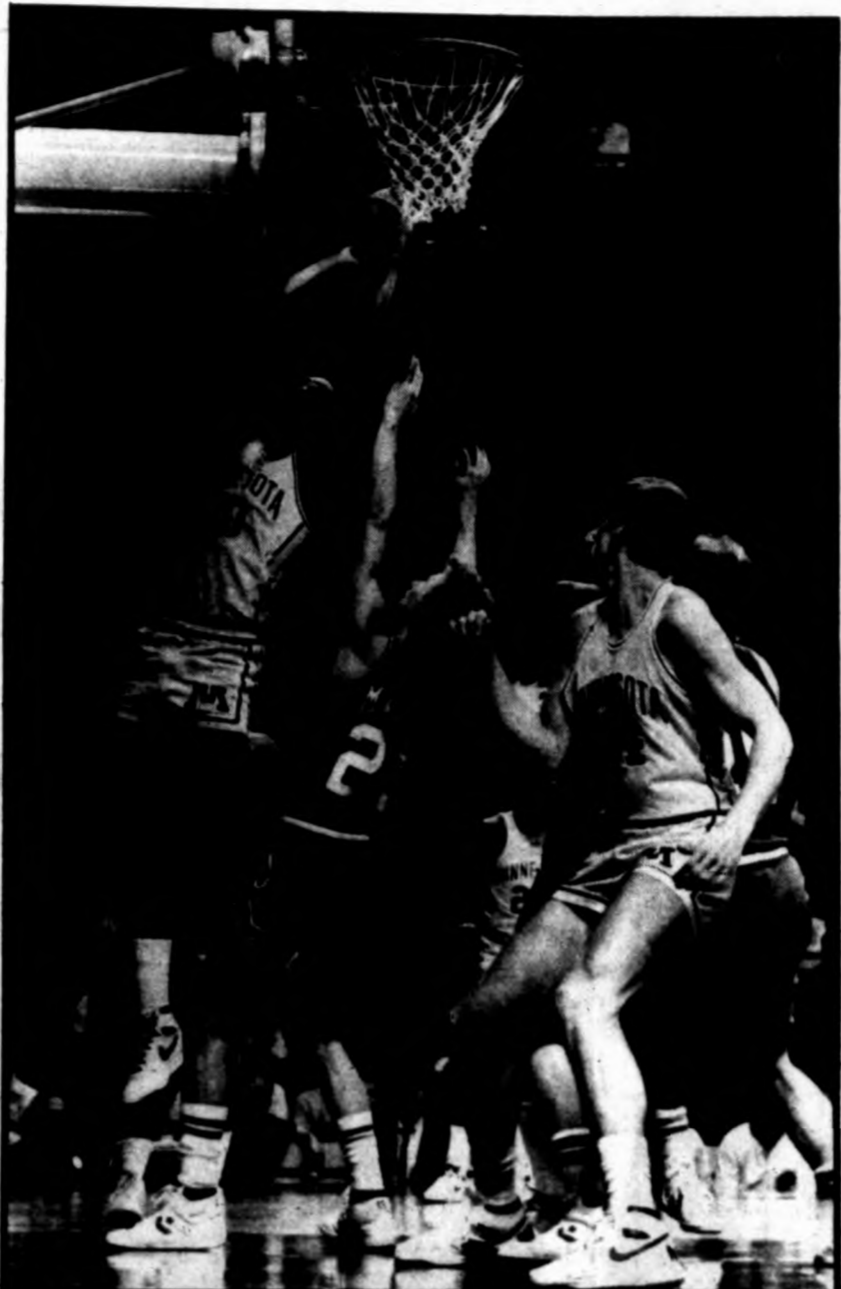
Strange, at least, until one realizes that the health of the Gophers' 6-1 record and Perl's throat are inextricably tied to one another.

This is Arkansas, here. Run and shoot Arkansas. Nolan Richardson's Arkansas. No more Eddie Sutton, with his swarming man-to-man defenses and final scores that resemble temperature ranges of a Minnesota winter.

No, this is a different Arkansas. This is Richardson's Arkansas, and the first-year Razorback coach, fresh from the University of Tulsa, likes to test the mettle of scorekeepers and public address announcers as much as that of his opponents.

In Richardson's game, you out-score opponents. You don't force them to under-score you. Points are the name of the game, after all, and for Richardson, the more the merrier. "The way they play," Dutcher said, "we'll probably give Julie a sore throat."

Probably. But, judging by recent history, the Gophers may be as much a culprit as Arkansas, should Julie work himself into a case of laryngitis.



Mitch Lee (20) went for a lay-up in Wednesday night's game against Detroit. The Gophers face Arkansas Saturday.

Through seven games, Minnesota's offense is averaging 88.1 points per game on 51 percent shooting from the field. Last year, the situation was much the same. The Gophers were 6-1 against non-conference opponents with Arkansas coming up. But in seven games last year, the Gophers were averaging 71 points per game and Arkansas' defense limited the Gophers to 46 points.

They were Sutton's 'Hogs' then, and Arkansas' current 69.5 points allowed would have lasted Sutton for two games. Now they play an explosive brand of 'Hogball' for Richardson, and though their opponents haven't been world beaters, the Razorbacks have a 5-0 record and are averaging 76.5 points per game.

# No tans in Orlando for these Gophers

By Randy Krebs

Swim, eat. Swim, sleep. Swim, swim.

That's the itinerary for head coach Jean Freeman and the Gopher women's swim team as they head to the Justus Aquatic Center in Orlando, Fla., for their annual winter training trip Dec. 13-24.

No sunny days spent lying on the beach catching rays. No trips to Disney World. No free time to check out Florida night life. Just time spent swimming and eating, swimming and sleeping, and swimming and swimming.

The Gophers, coming off a Big Ten season-opening victory over Wisconsin, head to Orlando with several goals in mind, the foremost of which is to reach a training and conditioning peak.

"We started in October, and December is the peak of our training," said Freeman. "In Orlando, we

hope to add to our training base by doing nothing but training for four to five hours every day."

Freeman plans to put the Gophers through two-hour swim workouts twice a day and have them lift weights every other day. Though the schedule uses only four to five hours of each swimmer's day, it will exhaust the swimmers to the point where they'll just want to survive what freshman Lucia Ottem calls "hell week."

"We (freshmen) know it will be tough," Ottem said. "When we had meetings about our goals earlier in the year, some of the seniors said theirs was just to get through this trip."

Veterans like senior co-captain Jo Elsen have done their best to prepare the 11 Gopher freshmen for their first winter training trip.

"We've been talking about it from Orlando to 16

# Japanese gymnasts enjoy snow; storm-delayed meet is tonight

By Todd Cornelius

Surprise attack. Pearly white flakes dropped on the Japanese, but they had no reason to complain. They had flown behind enemy lines.

The Japanese Collegiate All-Star gymnastics team arrived at the Minneapolis-St. Paul International airport last Friday in the wake of a snowstorm. They had come for a co-ed meet with the Gophers the following Sunday, but because of the storm the meet was rescheduled for 8:00 tonight at Williams Arena.

Down came the snow and out came the cameras—probably Japanese cameras.

"They were really getting into the snow," said Minnesota assistant coach Joey Ray, who spent a lot

of time driving the team around. "They were taking pictures of everyone in the snow."

Although they seemed fond of the snow, the Japanese weren't excited about walking through it. "They wanted to take the bus," Ray said, "for a two-block trip."

The Saturday morning bus trip to Nicollet Mall brought the Japanese coaches and judges to Leather Unlimited, where some of them bought leather coats. When they returned to the University campus, the Japanese gymnasts saw the new coats and wanted the same. Another trip was made to Leather Unlimited.

This weekend the Japanese gymnasts return to campus with their cameras and leather jackets. This time they'll have to be ready for a Gopher attack.



## CAMPUS AND "U" COMMUTER BUS SERVICE SCHEDULES FOR THE HOLIDAY VACATION PERIOD (DECEMBER 15, 1985-JANUARY 5, 1986)

(NOTE: There will be NO service on December 24, 25, 26, 1985 and Jan. 1, 1986 (official University Holidays), Saturdays and Sundays.)

**ROUTE-13 INTERCAMPUS BUS SERVICE**  
SCHEDULE FOR THE HOLIDAY VACATION PERIOD  
(DECEMBER 16, 1985-JANUARY 3, 1986)  
(SERVICE IS AVAILABLE MONDAY THROUGH FRIDAY ONLY)

**ROUTE 13-INTERCAMPUS VIA COMO AVE. (Routes 13-G, 13-N and 13-S)**  
A bus will leave both Blegen Hall on the West Bank and the St. Paul Student Center simultaneously for the opposite campus via Como Ave. at the following times:  
7:10 AM to 8:10 PM: Every 30 minutes: At 10 and 40 minutes after each hour, with an extra trip from St. Paul at 7:25 AM\* and from the West Bank at 4:29 PM\* and 5:25 PM.

Buses labeled 13-G leaving each campus at 40 minutes after each hour between 7:40 AM and 5:40 PM will stop in the "Grove". Also, buses leaving the St. Paul Campus at 7:10 AM, 8:10 AM and 9:10 AM; and the West Bank at 4:10 PM, 5:10 PM and 6:10 PM will likewise stop in the "Grove". Trips leaving St. Paul at 40 minutes after each hour and leaving Blegen Hall at 4:10 PM, 5:10 PM and 6:10 PM are wheelchair-accessible.

Wheelchair-accessible buses marked 13-G and 13-N leave Blegen Hall on the West Bank at 10 minutes after each hour between 7:10 AM and 6:10 PM.  
\*This trip will operate as long as there is sufficient demand.

**ROUTE 13-U VIA UNIVERSITY AVENUE:**  
Buses will leave both Blegen Hall on the West Bank and the St. Paul Student Center simultaneously for the opposite campus via University Avenue at the following times:  
7:25 AM to 5:55 PM: Every 30 minutes: At 25 and 55 minutes after each hour.

All off-campus pay stops require a 60¢ fare when boarding or exiting. Reduced fare discount cards offering 20 pay rides for \$11.00 can be purchased at any University Bursar or Cashier office. A 15¢ rush-hour surcharge is required at all pay stops (except the Como lot) from 6-9 AM and 3:30-6:30 PM, Mon.-Fri.

**EAST-WEST BANK BUS SERVICE**  
SCHEDULE FOR THE HOLIDAY VACATION PERIOD  
(DECEMBER 16, 1985-JANUARY 3, 1986)  
(SERVICE IS AVAILABLE MONDAY THROUGH FRIDAY ONLY)

**FROM BLEGEN HALL TO JONES HALL (Routes 13-G, 13-N and 13-S)**  
7:10 AM to 6:10 PM: A bus will leave every 30 minutes: At 10 and 40 minutes after each hour with an extra trip at 4:29 PM\* and 5:25 PM. 13-G trips that leave Blegen Hall at 10 minutes after each hour are wheelchair-accessible.  
\*This trip will operate as long as there is sufficient demand.

**FROM BLEGEN TO LYON LAB (Route 13-U)**  
7:25 AM to 5:55 PM: A route-13-U bus will leave every 30 minutes: At 25 and 55 minutes after each hour.

**FROM EDDY HALL TO BLEGEN HALL (Routes 13-G and 13-S)**  
7:24 AM to 6:24 PM: A bus will leave every 30 minutes: At 24 and 54 minutes after each hour with an extra trip at 7:38 AM\*. Trips that leave Eddy Hall at 54 minutes after each hour are wheelchair-accessible.  
\*This trip will operate as long as there is sufficient demand.

**FROM AMUNDSON HALL TO BLEGEN HALL (Route 13-U)**  
7:38 AM to 6:05 PM: A route 13-U bus will leave every 30 minutes: At 6 and 36 minutes after each hour.

**COMO PARKING LOT SHUTTLE BUS SERVICE**  
SCHEDULE FOR THE HOLIDAY VACATION PERIOD  
(DECEMBER 16, 1985-JANUARY 3, 1986)  
(SERVICE IS AVAILABLE MONDAY THROUGH FRIDAY ONLY)

**FROM THE COMO LOT TO JONES HALL (Routes 13-G and 13-S):**  
7:16 AM to 6:16 PM: A bus will leave every 30 minutes: At 16 and 46 minutes after each hour, with an extra trip at 7:31 AM\*. (These buses also travel to Blegen Hall on the West Bank.) Trips from the Como Lot at 46 minutes after each hour are wheelchair accessible.  
\*This trip will operate as long as there is sufficient demand.

**FROM JONES HALL TO THE COMO LOT (Routes 13-G, 13-N and 13-S):**  
7:13 AM to 6:13 PM: A bus will leave every 30 minutes: At 13 and 43 minutes after each hour, with an extra trip at 4:32 PM\* and 5:28 PM. 13-G and 13-N trips that leave Jones Hall at 13 minutes after each hour are wheelchair accessible.  
\*This trip will operate as long as there is sufficient demand.

The Como Lot cash fare is 30¢ at all times (including rush-hours). The Como Lot Fare Card rate is 20 rides for \$5.00.

**ROUTE 52 "U" COMMUTER BUS SERVICE**  
SCHEDULE FOR THE HOLIDAY VACATION PERIOD  
(DECEMBER 16, 1985-JANUARY 3, 1986)  
(SERVICE IS AVAILABLE MONDAY THROUGH FRIDAY ONLY)

Only the following Route 52 "U" Commuter Bus trips will operate during the Holiday Vacation Period:

Route	Departure Time at Beginning of Route (If AM) and From Campus (If PM)
52-A	7:04 AM and 4:40 PM
52-B	6:59 AM and 4:40 PM
52-C	7:04 AM, 7:34 AM and 4:40 PM
52-D	7:01 AM and 4:40 PM
52-E	7:29 AM and 4:37 PM
52-F	7:08 AM and 4:37 PM
52-G	7:02 AM and 4:40 PM
52-H	6:57 AM and 4:40 PM
52-K	6:49 AM and 4:40 PM
52-L	7:09 AM, 7:39 AM and 4:40 PM
52-P	6:55 AM and 4:40 PM
52-S	7:00 AM and 4:40 PM

Trips undervalued will have two buses operating as long as there is sufficient demand.  
A 15¢ rush-hour surcharge is required from 6-9 AM and 3:30-6:30 PM, Mon.-Fri.

Regular school year Campus and Route 52 Commuter bus service will resume with the start of Winter Quarter, Jan. 6, 1986. Small billboard schedules are available at the information counters in: Coffman Union, the West Bank Union, the St. Paul Student Center, Williams Hall, and 2818 Como Ave. SE. Schedules are also posted at each bus stop along each route. Further information is available at the University's Transit Services Office, 2818 Como Ave. SE, or call 373-0374 between 7:45 AM and 4:20 PM, Monday through Friday.

### No Fans from 13

Besides, Rosenzweig said, Minnesota students would enjoy the food. "A lot of good eatin' in Louisiana," she said.

Even the catfish are nothing at all like the Minnesota bullheads that Iowans eat, but more like walleye. Catfish go well with hush puppies.

Hush puppies?

"Like a pronto pup without a dog,"

joked Blake.

They were just joking, because really, they said, the Independence Bowl game "will be a lot of fun."

The twin city area of Shreveport and Bossier City is large, they said, (population 300,000), and Shreve Square downtown is full of "establishments." Clemson plans to draw more than 12,000.

And besides, the hunting should be good.

### Orlando from 15

the beginning of the year, so hopefully they (the freshmen) will be ready," said Elsen, who describes her three previous trips as horrible experiences. "You're in the water all the time."

Despite all the trip's negative aspects, both Freeman and the veterans have seen positive results from past trips.

"It's a good time for the team to get together, especially with this many

freshmen," said Freeman. "There are no distractions down there like there are around school. It gives them time to get to know each other and pull together as a team, because we do have very intense workouts during the trip."

Elsen and senior All-American Diane Wallner echo those sentiments and also see the freshmen themselves as being a positive aspect of the trip.

"It's good for us veterans because they bring more excitement and

enthusiasm to it," Elsen said.

While the trip definitely entails more work than play, the Gophers will still manage to play a little bit. Freeman says the team, over the first few days, "manages to sneak in a sightseeing trip, but after that, they're lucky if they have enough energy to even comb their hair."

**Hyland Park XC Ski Fair**  
 E. Bush Lake Rd & 494, South to XC Center  
 Co-Sponsored by Hennepin Parks  
 Sat Dec. 7 10 AM to 5 PM  
 Sun Dec. 8 11 AM to 5 PM  
**— FREE —**  
 XC Mini Lessons  
 Ski Resorts  
 Peter Graves will speak on technique (Sun 1:30)  
 Waxing Clinics  
 Videos  
 Ski Demos  
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 309 Cedar Ave So. Mpls • 339-3433 • M-F 10-9 Sat 10-6 Sun 12-5  
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*Steve Polansky*

**NLQ**  
*"The Craft Of Writing,"*  
 December 9th & 11th  
**daily**

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**Runnin' Wild on the Avenue**  
 Downtown Minneapolis  
**SUNDAY, DECEMBER 8**  
 For more info call 338-8388. Doors open 8 p.m.

55.00 in advance  
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Catch the power of their music LIVE!

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**Sunday, December 8th**

# SKI SALE

Mon. Dec. 9th thru Sun. Dec. 15th

Men's and Women's  
**MUNARI SKI BOOTS**  
 reg. \$99.95  
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**OLIN Ski Packages**  
 starting at  
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 20% off

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 strap rack  
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**ALL SKI JACKETS**  
 inc. CB, 1st TEAM,  
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**1st TEAM JACKET**  
**AND BIB**  
 BOTH FOR \$109.90  
 reg. \$149.90

Men's & Women's  
**GRANDOE**  
 Gore-Tex gloves  
 reg. \$40.00  
 sale \$24.95

**DUOFOLD**  
 Long underwear  
 reg. \$17.95 sale \$13.95  
 reg. \$23.95 sale \$18.95



**ski den sports**

331-2310

724 Washington Ave. S.E. across from Memorial Stadium  
 winter hours - m-f 9-8 • sat 9-30 • sun 12-5

X-C Rentals Available

## 1985-86 STUDENT-STAFF DIRECTORIES

Students may get a free copy of the Student-Staff Directory from any U bookstore by showing fee statement or course confirmation document.

Department copies are being delivered by the General Storehouse starting this week.

Non-University organizations, businesses, and others may purchase directories at the bookstore for \$2 or have them mailed for \$3 each.

Call 373-2126 with questions.

## IF YOU MISSED THE CLASS SCHEDULE OF SUMMER SESSION CLASSES PRINTED IN THE DAILY ON WEDNESDAY, DECEMBER 4...

You can pick up an extra copy in the Summer Session Office, 135 Johnston Hall. The complete bulletin will be available in late February prior to Spring registration.

**SUMMER SESSION**  
 135 Johnston Hall  
 373-2925

an equal opportunity employer

the minnesota daily classifieds / **373-3385**  
 Display: 376-5550

Deadline for classified ads is 2:00 pm the workday before publication. **PERSONALS, CARS/BIKES FOR SALE, FRATERNITIES AND SORORITIES, SUBLETS, ROOMMATES WANTED, DORM CONTRACTS, RIDES/RIDERS WANTED AND MOVING SALE MUST BE PREPAID** at room 10, Murphy Hall. The Minnesota Daily reserves the right to reject ads due to content, and is **RESPONSIBLE ONLY FOR THE COST**

**OF THE FIRST INSERTION OF AN INCORRECT AD.** Each insertion of an ad is proof of publication. **IT IS THE RESPONSIBILITY OF THE ADVERTISER TO CHECK THE ACCURACY OF EACH INSERTION.** Corrections are accepted until 3:45pm, M-F. **MAILING ADDRESS:** Minnesota Daily, Classifieds Department, 720 Washington Ave., SE., Minneapolis, MN 55414.

### Announcements

#### 005 Personals

**JOHN D. KELLY!!!**  
 HAPPY BIRTHDAY  
 See, I remembered. Love, the Dwarf

**HAPPY BIRTHDAY**  
 JEFF TOSTENRUD  
 LOVE, "ME"

Karen, Ich lieb dich mehr wie du mich liebst.  
**HAPPY BIRTHDAY!** LOVE, TIM

Kathy and Caroline  
 Dance-a-thon is just around the bend. Get Psyched Jan 31  
 Schmoor

## See a new WAITING FOR GODOT

Presented by **Charters Showcase Theatre**  
 Playing Fridays & Saturdays through  
 December 14th at 8:00pm.  
 Special midnight shows on Fridays!

411 1st Ave. N. For ticket information call:  
 (Downtown—1 block N. of Tickets To Go—333-0159  
 Butler Square) or  
 Theatre Number—338-0063

**NURSERY SCHOOL OPENINGS**  
 Prospect Park Co-operative Nursery School has openings in its am programs for children 2 1/2 - 5 yrs. PPCNS was founded in 1948. It is a Co-operative nondiscriminatory state lic nursery school. Our obj is to provide a stimulating social exp for young children in a creative educ and approving atmosphere. PPCNS is loc at the corners of Malcom and Orlin Ave S.E. Contact Leslie Koidahl for more info or to arrange a visit 722-5010.

**German! Mayer Lang Ctr 378-3846**  
 International BARBERSHOP  
 1323 SE 4th St 331-9820

**PREGNANT? WORRIED?**  
 Free Test-Near Campus 378-1920.

Prof will hse sit for winter qtr.  
 696-6420, 696-6395, 636-7169 eves

**Spanish! Mayer Lang Ctr 378-3846**

Sports People—Pulled muscles, aches, or other sports problems, for relaxation. Call anytime 724-3839

**Accurately Yours....874-9971.**  
 Ph.Ds, MAs, Plan Bs, etc.  
**RUSH JOBS OK**

TP Computer Services 784-4103  
 All your typing needs FAST!  
 Sue's Typing Service 644-1968

**Speedy Dee Dee**  
 Ph.Ds-MAs-PLAN Bs-RESUMES  
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 95¢ & up per page!!

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 612 Washington Av SE 379-3199  
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\$1/pg campus office  
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Fast typing for U. 823-8968/af12.

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 Reas. TYPING-Mary 823-5547  
 Roseville Typist LYN 636-6562

**SMITH'S Word Processing**  
 Theses, Resumes, Letters, Mail-lists  
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Typing—\$1.50/page: grammar corrected: free report cover for 8 typed pages or more. Call Eric 872-8565

## REC SPORTS AEROBICS DROP-INS

Dec. 9-20 drop-ins for \$2 each at the door.

M-F, noon Norris 153 Action Aerobics  
 M-W-F, 5pm Norris 153 Action Aerobics  
 T,Th, 5pm Norris 153 High Intensity Action Aerobics

For St. Paul drop-ins, call  
**Rec Sports 373-4200**

Sue Ochino is Graduating!  
 Congratulations! Love, Nancy

**TO: MIKE THOMPSON**  
 Happy 21st Birthday to you—my very special & only LOVE all my Love- DEB

**PS. MICHIGAN snow real soon!!**  
 To the somebody who's knitted their way into the fabric of my being- I wish you a merry vacation.  
 Love G.  
 PS Don't be a stranger

#### 010 Fraternities and Sororities

To The Men Of Deke  
 Whichever One Of You Sent Me  
 The Cookie-Gram (Signed Your  
 DKE Secret Admirer) A Few Weeks  
 Ago, Please Give The House A Call  
 Because I (And EveryOne Else) Is  
 Dying To Know!!

Signed, A Very Curious Theta  
 P.S. Good Luck On Finals!

Phi Sig/Little Sister  
 Christmas Fiesta Tonight!!  
 4:30 Tree-Trimming  
 6:30 Santa Cums  
 Find the elf of your dreams!

**TONIGHT**  
 SAE LITTLE SISTER RUSH  
 Kamikaze's at Midnight  
 Be there at 9:00

**TO THE ALPHA PHI PLEDGES:**  
 THANKS FOR MAKING THIS  
 QUARTER SO SPECIAL!  
 YOU'RE THE GREATEST!  
 ALPHA PHI LOVE, KAREN

#### 020 Announcements

**IN RECITAL...**  
**THE JILL ALLEN QUARTET**  
 (A Jazz Group Founded At The  
 U Of M) Time: Fri Dec 6, 3Pm  
 Place: Rm 225, Ferguson Hall  
 Admission Free. Don't Miss It!!

**SKI AND PARTY**  
**WINTER BREAK DEC 14-22**  
**JACKSON HOLE \$285**  
 inc trans, lodging, parties  
**6 DAY SKI PASS!** Filling fast  
 Call UofM Ski Club 376-4055

#### 030 Sports

Practice Bowling  
 All day Saturday &  
 Sunday

\$2/hour  
 per lane  
 (any number  
 of people)

**Coffman Union Recreation Center**  
 Please ask for this special  
 rate when you arrive.

#### 035 Educational Services

For your 'IN' to industry:  
 Mechanical Drafting/  
 Design Training  
 at Hennepin Technical Centers.  
 Call 425-3800 ext.216.

Math/Programming tutor. \$10/hr.  
 Larry Jureski 646-3042

**RESEARCH PAPERS 15,278 avbl!**  
 Catalog \$2.00 Toll-Free Hot Line:  
 1-800-351-0222, Ext 32  
 Visa/MC or COD.

#### 050 Helpful Services

**ABORTION**  
**A PERSONAL DECISION**  
 Professional, low-cost abortion  
 services up to 14 weeks  
**Individual, Personal**  
**and Confidential Care**  
 Free Pregnancy Testing  
 Day-Evening-Sat hours. 2-3  
 hour maximum stay. For Choice  
 Robbinsdale Clinic  
 (612)533-2534

**ABORTION**  
**A WOMAN'S CHOICE**  
 Confidential family planning and  
 counseling services; free pregnancy  
 testing. All ages served. Midwest  
 Health Center for Women, a non-  
 profit clinic, downtown Mpls.  
 (612) 332-2311 24 hour phones

**ABORTION**  
 Low cost, confidential abortion  
 services up to 14 wks. Day-eve  
 appts. \$185. Free pregnancy test  
**PLANNED PARENTHOOD**  
 698-2406

**DEBOURKWAY HAIR CO.**  
**& TANNING SALON**  
 623-4302

Dyslexia? or just slow in reading,  
 spelling, math? An adult class starts  
 Jan 13 & 15 at St Paul Academy.  
 Language Skills Seminars: 455-0202

**FEEL GREAT FOR CHRISTMAS**  
 Excellent weight loss program and  
 products for stress & energy  
 \$100 guaranteed, call Patti 729-5991

#### PREGNANT? WORRIED? UNCERTAIN?

• **FREE** pregnancy testing  
 • **FREE** indecision counseling  
 • **FREE** abortion aftermath  
 counseling

**CASSIA CRISIS PREGNANCY CENTER**  
 1101 Univ. Ave. S.E. 623-9526

#### 055 Legal Services

Are you looking for someone to  
 help you through legal matters,  
 including personal injury? Find  
 reliable help from Bruce Gershman,  
 Attorney. Bruce will give you the  
 personal attention you deserve.  
 Bruce's fee for injury is a % of the  
 recovery. If there's no recovery,  
 there's no fee. 332-3100, free appt.

Campus Office Oak-Wash/DT  
 Office IDS Center Immigration,  
 Accidents/Injuries 332-8211

#### IMMIGRATION?

Call Matt Oh at 645-8202  
**Immigration—William Latchana**  
 Atty, Int'l background. 871-3803.

Visas, perm res, hearings, apis.  
**IMMIGRATION & gen practice.**  
 M. E. Brown 553-0564/934—9281

#### 060 Financial Aid

Need help w/financial aid forms?  
 Ruth 545-1754, 27 yrs exp. Sm fee.

#### 065 Insurance

**Auto INSURANCE, Good Student**  
**DISCOUNT. CALL 559-1418**  
 Rates too high???  
 Auto-Cycle-Renters-Home  
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#### 070 Typing

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379-8535

**080 Travel**

Airline tickets(2) Orlando, FL 12/15-1/5 Supersavers, 721-1231 vl mess

Aspen, CO motel room w/fireplace & kitch. Up to 3 people. Close to ski area. 12/12-12/21. \$480. 373-2651 before 4:30 623-0601 after 5

**Bahamas, Acapulco for two. Air fare included only \$395. Lux. condo Daytona Beach \$210. Call Adam 373-2475 or 822-4575**

**SPRING BREAK**

**HAWAIIAN INN, Daytona Beach** starting at \$219 March 21-30  
Call Shannon 429-6412 aft 3:00PM

**AIRLINE TICKETS**

Complete travel arrangements. Free delivery to U of M office.

**Travel Co 379-9000**

**085 Resumes**

Professional resumes & cover letters includes original writing & revisions. Call American Employment Assistance Inc 349-6699

**095 Wanted**

A responsible Christian family seeks to house-sit or rent a 3BR+ house near the U of M starting Jan 1. Conscientious house care: will do maintenance, house repairs, yard-work, etc. 515-292-4121

**\$100 REWARD**

CASH. Your anonymity assured. Need "Guest List" of those resp for trashing hotel room in Eden Prairie 11/29/85. Call Detective Alt at 937-2700 for further info

House-sitter available for next summer, married PhD and law student with 2 small dogs. Call collect 512-453-1837

**105 Wedding Needs**

**Spectrum Images, Inc.**

Creative Wedding Photography From \$159.95 Call 771-6878  
You keep the proofs

**NEW WEDDING GOWNS**  
Huge Discounts, Ron's Sample Shop By Appointment 544-0224

**Jobs Available**

**125 Help Wanted**

activists

**WORK NOW**

Earn \$125-\$200/wk during X-mas break. Gain experience. Get involved. Call Citizens for a Better Environment 724-3066

Activity Leader, children and teen, arts & crafts, cooking, sports, \$3.70/hr. 348-7971

Aides for lady in wheelchair. PT. \$6/hr nsmkr 722-0560

Articulate individual to help w/personal care & business needs. Four intelligent men w/cerebral palsy, weekday morns., + extra hr., \$5.88/hr. 332-5648

**A Special Voice Speaks a Thousand Words** If you have an outgoing personality, are dependable, and can take messages accurately, our relaxed atmosphere is perfect for you. Hours are 2-9pm M-F beginning Jan 3. Ideal for college student with time to study.  
Apply Hennepin Lake Secretarial Service 3112 Hennepin Ave S or Call Carissa at 827-5638

Assistant Teacher Community Child Care Ctr St. Paul Campus 7:15-9:30 am M-F + sub hrs if desired Call Jackie 645-8958

Babysitter FT days wanted to care for infant in our home in Kenwood area. References required  
Call 377-2812 lve mess if no answer

Looking for people interested in working w/preschoolers w/developmental disorders, positions available winter quarter am's M-F 8:30-11:30, or aftns 12-2:30 MWF. credits and/or stipend may be arranged. 874-6139

Model/Receptionist Part time  
Rush's Bridal M, Th, evs & Sat.  
927 Nicollet Mall 339-0581.

Basketball Officials  
Mpls Parks-North Side \$6-\$10  
348-7971 after 1

Basketball Referees needed Call  
348-6196 Linden Hills Park

**BLUE JEAN JOB**

Established TC food supplier has eve shifts avail. NO SELLING. Appointment setting for sales staff. No exp. nec. Hourly - comm. Near Downtown & U of M. Call Deanne 4pm-9pm only.

**378-3603**

Camp Director  
Pos avail for Northern WI Camp PT Feb-May. FT onsite mid June-mid Aug. Requires administrative, supervisory and budgeting skills, + resident camp exp. Resp's inc: hiring, supervising staff, planning, directing & evaluating camp operations. Send resume to: P.A. Berg Girl Scout Council of St. Croix Valley 400 S Robert St. St. Paul, MN 55107 AA/EOE

Caretaker team for 12 unit bldg walk to St Paul campus 645-2309

**Certified Nursing Assistant**

PT positions on days, pms, & nites. On exc busln. Start \$4.85/hr. Apply at: Nicollet Health Care Center, 4429 Nicollet Av. Mpls M-F 8-5pm  
Child Care/Boston Area-We have many families looking for loving child care workers. 1 year commitment, exc sal. benefits, round trip trans. Allene Fisch, Childcare Placement Service 149 Buckminster Rd Brookline MA 02146 617-566-6294

**Phone Interviewers**

Market Research PT. No Sales. Roseville. \$4.15/hr. Eve shift 5-10pm, call 3-8pm. 631-1977

**Tow Truck Driver**

Gopher Towing needs exp'd drivers for car starting & towing. We do service towing, no police towing. Part/Full time days, evs and nites. If you like dealing with people and take pride in your work, give us a call.  
Gopher Towing 378-2065

**College Students**

Work weekends to end the nuclear arms race. The MN Nuclear Freeze has paid positions for concerned, articulate people. Call 644-4616

Cook PT days M-F. No exp nec. Apply in person. Bullwinkle's Saloon, 1429 Washington Ave S.

**Counselor**

Challenging PT position working 1 to 1 with resident of program for women with MR. Evenings & every other weekend. Send resume to: Norhaven 1394 Jackson Street. St. Paul MN 55117 Attn: Mike

Dance instructor needed for gymnastics class, \$12/hour.  
Call Lauri at 644-7349

Delivery Driver/Stock Person some heavy lifting Own car PT must be over 19 Call R-A-W-B-E-E-F

Does a morning or afternoon flex. PT. temp pos suit your needs? Would you like to be involved w/KTCA-TV & Channel 2's Auction as a paid employee? If you can make a commitment from Jan-May, if you're verbal, motivated, and friendly, call for an interview 646-4611 x302 Karyn Mc Andrew

**Energy Management**

Computer Operator  
Leading Energy Mngmt firm has wknd pos open 16 hrs/wk 339-5212.

Experienced breakfast/lunch cook Apply Greenway Athletic Club 1300 Nicollet Mall 6th Floor Paul

**EXTRA \$'s**

RGIS Inventory Specialists is currently hiring people for daytime, evening & weekend work taking inventories in the Twin Cities area starting Dec 26th if you want to work while on break to help pay for Christmas bills and are interested in a flexible permanent PT job throughout the school year. Paid training starts now, salary is \$4.50/hr. must have private means of transportation, call now at 835-7857 to set up an appointment.

-FT Maintenance Hrs flex Call 224-2264 for more info.

-PT Car Jockey Great job for students nites & wknds. Neat in aprnc Call 224-2264 for more info.

Girls gymnastics coach needed to work w/teen & instructional gymnasts in the Rsvl area. Teaching &/or competitive exp req'd. Jody 484-3371 ext 284 or Sue 755-9695.

Housecleaner desired student, start immed. 330-3046

Infant Care Asst 3-6pm M-F Course work in child dev helpful Call Linda between 8 and 1 870-9771

Japanese Translators Needed send resume to: World Wide Services 2809 Wayzata Blvd, Mpls 55405 or call 377-7989

Live in babysitter w/1 child ok to care for 3 & 5 yr old. Rm & board + salary. 450-0532, 721-6863 Carl

Live-in  
Childcare help needed for Lake Mka family w/3 children. Duties incl: play w/children, meal prep, idry and picking up. Benefits incl: use of car, priv rm/bth, pd vac, & gd salary. Respond w/a note describing interest in job, past schooling/employment and phone # to: The Mail Depot #128 18326 Mtka Blvd. Wayzata, MN. 55391

Nannies/Mother's Helpers. Live in a lovely safe suburb of New York. be part of a family for 1 year. Private room w/TV - exc salary + benefits. Our families carefully screened. New York state licensed agency. Call (914) 638-2308 and (914) 638-2249

**NATIONAL PARKS**— Over 5000 jobs nationwide. For details, send \$3.50 to: Call Of The Wild, P O Box 23, Corinne, Utah 84307.

**NYC/FOR TWO**

Two female Aupairs to live in NYC, walking distance of each other, each to care for two school age children & household. Nonsmoker/drive Lic/Lght hskp. Jan '86 avail. Ref Req. 718 969-2461 718 964-2550/Leave Message

Person to roll cookies for small cookie co. No exp nec. PT week of 12/30. \$4.25/hr. call Bodner's Inc. 292-0788

Professional cleaning co needs responsible energetic people to work in S Mpls & subs. Must have a dependable car. Flex hrs, great PT job for stdnts, \$4-6 start + mileage + benefits. Call Mary at 825-4491

PT position ice cream store in Riverplace, Mike 623-4219.

**SEXUAL HARASSMENT RESEARCH PROJECT**

Have you experienced any of the following from someone in a position of authority over you at the University: unwanted jokes, remarks, touching, pressure for dates, sexual contact or sexual assault? If so, we would like your help for our research.  
For more information contact Mary at 823-2611  
Confidentiality is insured.

**DESIGN ENGINEER**

FT entry level position open to an ME or EE who will train for design/development of industrial resistance temperature detectors and thermocouple product lines. Responsibilities will include giving technical guidance to sales and production engineering. If interested please apply at or send your resume and salary requirement to:

Jane Stoner  
**MINCO Products Inc.**  
7300 Commerce Lane  
Fridley, MN 55432  
Equal Opportunity Employer

**Security Officers**

This is your chance to join a well-known security firm. We have full and part-time positions available for men and women in the downtown area, Plymouth, Golden Valley, Edina and Bloomington. You will earn \$3.35 - \$4.00/hour to start. We provide all equipment and training. If you are looking for a job that offers a sense of accomplishment—apply at:

Burns International  
5001 West 80th Street  
Bloomington, MN 55437  
Equal Opportunity Employer

**UNIVERSITY OF MINNESOTA INSTITUTE OF TECHNOLOGY**

**POSITION ANNOUNCEMENT**

**DIRECTOR OF STUDENT AFFAIRS**

The Director of Student Affairs is an Academic Professional position responsible to the Associate Dean for Student Affairs. The director will have overall responsibility for recruiting, admissions, orientation, liaison with other schools, scholarships, fund raising, student petitions, scholastic and disciplinary probation, and publications. The director will work closely with the Directors of Honors, Lower Division, Minority Affairs, and Placement.

The Director must have a Master's degree and at least six years experience in admissions and student personnel work. The salary range is \$30,000-\$36,000. Applicants should submit a curriculum vitae, the names of three references (at least one of whom must be a faculty person from some institution of higher education) and a letter describing the applicant's experience and philosophy of student personnel work. Because the director will be responsible for a good deal of written material, the letter is particularly important. Applications must be postmarked by December 16, 1985, and should be sent to Dean Russell K. Hobbie, 106 Lind Hall. Additional information is available from 106 Lind Hall.

The University of Minnesota is an Equal Opportunity Educator and Employer and specifically invites and encourages applications from women and minorities.

Program Tech Counselor  
PT staff for weekends & evs at group home for MR adults. Mtka/Ridgedale area. Flex hrs. Psych. special ed or soc. students preferred. \$5/hr. Call Bob or Ruth 938-8130

PT childcare in my home near Cedar Lake for 2 yr old. Flex hrs. Call Bruce 871-6669

PT cooks wanted for nights & weekends Bridgeman's Dinkytown 326 14th Ave SE. 331-2575

PT delivery help, 10-30 hrs/wk. \$5-8/hr. + tips & mileage, flex sched. must be 18 and have own car & insurance. Apply in person after 4:30 pm at Domino's Pizza, 2211 E Franklin or 1822 Como Av EOE

PT general office work, some typing. Flex hrs, dwntwn St Paul location. Approx 20 hrs/wk.  
Call Beth for appt 291-0428

PT help wanted for fast food operation at Riverplace must like people, appreciate cleanliness and work fast. Call 894-3937 ask for Ron

PT JANITOR for small church in SE Mpls. Flex hrs. 339-3023

**Students**

Are you looking for a part-time job with room for expansion, great hours and a convenient location? Jet Photo is now hiring for part-time and Saturday help. We are located at the University Radisson. Starting salary is \$4.50/hr. with a review every 3 mos. We sell cards, gifts and offer fast photo finishing. If you are interested call 331-8710.

**ANTI-VIOLENCE VOLUNTEERS**

Center For Non-Violent Education seeking full-time staff. Lodging, \$150/month, health coverage. Public interest group developing courses on non-violence and operating National Coalition on Television Violence national headquarters in Champaign next to University of Illinois. Research, writing, office work, monitoring entertainment. One year commitment. Call: 217-384-1920

**HONEYWELL**

Our Underseas Systems Division in Hopkins is looking for student aides to work temp. PT in our System and Mission Analysis group.  
We prefer students in their sophomore or junior year with academic major in EE, physics, math or statistics.  
Some computer background is desired.  
Please send resume, including GPA & copy of transcript to:  
HONEYWELL  
600 2nd ST. NE  
Hopkins, MN 55343  
Attn: Dianna Bourgeois  
P.O. Box MN11 - 1020

**DRIVERS**

**Medicine Lake Lines**

If you are looking for an excellent driving position, you must see us today. Best pay, guaranteed hours. Largest charter bus fleet in area. Start in school bus and advance to transit and road coach driving. Nice working conditions and new equipment. Excellent extra income. No experience necessary. Free training. Apply today for immediate openings.  
1129 Conlin St.  
St. Paul  
647-9290  
Equal Opportunity Employer

**ORIENTATION LEADERS**

**\$1700 this summer & 4 degree credits this spring**

Applications will be available Jan. 6-24 for 19 Orientation Leader positions. The job is an excellent employment opportunity (\$7.25/hr) and offers room for personal growth that not many jobs can offer. Undergrads only. For more info, call 373-4404 or stop by the Orientation Office—324 CMU or 190 Coffey Hall.

**Extension Specialist**

Computer application development  
Agricultural Extension Service  
U of M

Responsible for software consultation, development and support in the Home Economics/Family Living program area, and for the department of Food Science and Nutrition.

Bachelor's degree required. Major or minor in Computer Science and/or an area related to HE preferred. Minimum of 1 year, full time experience or equivalent, in programming micro computers is required. Request application materials from Extension personnel.

260 Coffey Hall  
U of M  
St. Paul, MN 55108  
612-373-1865

Deadline for applications to be received is January 17, 1986.

The University of Minnesota is an equal opportunity educator and employer and specifically invites and encourages applications from women and minorities.

**INTERNSHIP OPPORTUNITY**

**Downtown Minneapolis Location**

Gain valuable hands-on experience in recruiting and interviewing potential employees for the world's leading insurance broker. If you are a junior or senior with the desire to pursue a career in personnel or human resources, consider this temporary internship beginning February 3rd and lasting for 8-10 weeks. The selected individual will work Monday through Friday from 8:30am - 4:30pm.

This opportunity will also provide exposure in other areas of personnel such as employee orientation, training, compensation and benefits. We prefer an individual majoring in Business, Communications, or Psychology with an emphasis in Industrial Relations. Typing skills of 40 wpm and good verbal/written communication skills are required.

If you are qualified and intersted call Linda DeMaris at 371-8103.

**MARSH & MCLENNAN**

1500 Northstar Center  
Minneapolis, MN 55402

**POSITION DESCRIPTION**

Division of Hospital and Health Care Administration  
School of Public Health  
University of Minnesota

A temporary position is available for instruction in Hospital and Health Care Administration to teach a 3 credit course in health care organization and management, to develop a course in strategy management for health care organizations, and monitor internships in health care organizations, to perform assigned administrative responsibilities and to perform research.

Qualifications include completion of a Master's Degree in Health Services Administration which included a research thesis, 3 years experience as a general manager in a health care organization, and 2 years experience in teaching Full Time and Independent Studies Master's students. Preference will be given to applicants with post-masters preparation to teach and conduct research from a strategy perspective.

The position is available starting January 1, 1986. Salary will be established commiserate with experience and qualifications. Candidates should forward letter of application, complete resume and the names of 3 references to:

Search Committee Chair  
Program in Hospital and Health Care Administration  
C 309 Mayo, Box 97  
420 Delaware St. S.E.  
Minneapolis, Minnesota 55455

The last day for receipt of applications is December 23, 1985.

The University of Minnesota is an equal opportunity educator and employer and specifically invites and encourages applications from women and minorities.

PT Sales exp preferred. Davlins St Anthony Main or call 378-1036  
PT telephone work salary - commission. Call 722-2112 between 4-6pm.

Receptionist  
Full time position M-F, 8-5. Typing, answering phones, misc office duties. Call 623-4471 for appt.

Wanted: Warm, loving, mature, and resp woman to care for young infant in our home. FT, walk-in, duties incl child care - some lt, housework, salary \$3.75-4.25/hr, depends on exp. begin Jan. Call 636-9659 for info & interview

Retail sales PT. Exp. pref. Down To Basics, Calhoun Square. 825-5117

SALES  
MPR seeks PT sales clerks through X-mas—possibly longer. Flex hrs, exp pref'd. Send letter and resume to: Personnel, MPR, 45 E 8th St. St Paul, MN 55101 AA/EOE

Sales PT Rush's Bridal M. Th. 8th & Sat 927 Nicollet Mall 339-0581.

Sales Riverplace  
Enthusiastic, neat & resp. salespeople needed for Nature's Jewelry. Apply in person or call 330-3972

Secure positions now or next term  
Earn \$30-\$60/day assisting student applying for credit cards  
Call 1-800-932-0528

Service Station busy loc nr campus has PT pos avbl for day, eve & wkend shifts, mechanical ability & outgoing personality req. call for interview. Dave 332-1932

Snow shoveling SE area reliable strong person \$5/hr. 698-3236  
Swim Instr/Guard ALS req'd WSI pref hrs T,Th 9:30-11 more avbl Contact Steve 377-8330.

SWITCHBOARD  
MPR seeks PT switchboard/receptionist. Flex hours 15-20/wk. Requires switchboard experience (ROLM pref'd), patient friendly manner and ability to work well under pressure. Familiarity with MPR a plus. To apply, send resume and letter to: Personnel, MPR, 45 E 8th St. St Paul, MN 55101 AA/EOE

Teacher Coop Nursery, M W F 9-12. \$8.30/hr. pleasant conditions Lauri 788-3547

Temp FT sec/asst needed immed for 2-3 mo. Poss PT after that \$5.50/hr Edina location 831-1088

Temp phoners wanted to recruit volunteers for The Cystic Fibrosis Found. Employment period: 10 weeks, beginning Jan 6th. 3 shifts avbl: 9am-1, 1-5, M-F; 5-9, M-Th. Requirements: communication skills, phoning exp. & ability to function as a team member. \$4.50/hr. Call Andrea 871-0462.

TEMP POS Aid needed to assist handicapped Attorney at work. Must be able to drive Dec 23 24 26 & 27 \$4/hr Call Dan 379-0518 eve

UNIQUE SPECIALTY STORE  
in St Anthony Main desires PT sales person. Must be personable, outgoing, responsible.  
Apply at Foster and Monihan

Vacation help wanted, PT & FT hours, call Central Parking System 333-3795

Wanted Fitness Instructor for NE Mpls area 2-4 hrs/wk CPR nec. Call Cindy NE YMCA 789-8803

We are looking for a dependable person to work for a small growing cleaning co. Flex hrs & good pay, car pref but not nec.  
Call 823-7015 or 224-7597

Women's locker room attendant.  
PT eve Fri Sat Sun  
-Exp Nautilus Instruct FT & PT.  
-Apply in person Fri 1-3, Sat 10-12, Mon 2-4, Calhoun Beach Club 2925 Dean Pkwy, John Madison.

WORK STUDY STUDENTS  
Positions available at Intl Study Travel Center. Applications available at ISTE, 44 CMU.  
WSI. Lifeguards PT, Eden Prairie, Jenny 937-8727

\$5-7/HOUR  
Paul Revere's Pizza is now hiring pizza drivers. FT and PT. Drivers receive commission, tips & wages. Must have own car, license & insurance. Phone Shoreview location 482-0665/Falcon Heights 642-1119/W St Paul 450-9016/Mtka 933-6312 after 3:30

\$4/hour stuffing bills afternoon hours a must 20 hours/week call 343-3200 ask for Sue or Suzanne

2 people (pref IM & IF) to run 5 Jewish educ'l wknd retreats in March for children 11-15 yrs Retreats run Fri 4 pm-Sat 10 pm Knowledge of Judaic skills & exp w/children pref Call Sara: Adath Jeshurun Synagogue 824-2685

126 Business Opportunities  
Interested In Making Money?  
Looking for an opportunity to earn excellent money, enjoy what you're doing and feel great too?  
Call Patty 729-5991

Int'l Students and persons with contacts in other countries: Your contacts can generate high income both here and abroad. Call Int'l Business Associates 484-9438

Scholarship-Internship-Courier Junior or Senior Liberal Arts or Business student wanted for unique program. Must be self-starter with high aspirations willing to give me 20 hrs/wk during school year in exchange for...

941-0866

### Housing

#### 135 Furnished Apartments

Bsmt apt, clean, wall-wall cpt, util incl Wash/dryer New bath Avail now \$325 Prospect Pk 379-0107  
Lg dlx apt, 622 5th St SE, 4 people. \$200/ea. Utills incl. 789-6622

Quiet apt \$300  
378-2414

IBR, nice, 1 or 2 quiet people.  
call 378-2414

1000 8th St SE, 4 blks from Dnkytwn. Avbl immed. IBR. \$425 ht & wtr pd, off str prkg, cable avbl, new crpt thru-out bldg. 623-4478

#### 140 Unfurnished Apartments

Avb Immed IBR clean quiet wlk to U off-st prkg Grad/prof preferred Carrie 623-3369/Mark 378-1042  
Beautiful IBR 5th St & 6th Ave ht pd \$485 331-6244 Jan 1 or 15

#### Mgr/Caretaker

Couple needed PT to manage & clean 15 unit apt bldg nr U of M. mechanical skills helpful, compensation toward IBR apt.  
Call M-F 871-8828

Clean IBR apt nr St Paul campus adults no pets \$350. 644-8564  
Cln quiet IBR in SE Mpls. Wlk to U, on bus to dntwn. Lndry, prkg. \$300 ht incl. 623-7983. 379-4861

Cln IBR hrdwd flrs, nr dntwn, Guthrie & U. off str prkg. \$290 + elec & deposit, avbl immed. 333-5823

CLOSE TO U OF M  
2BR small quiet bldg newly crptd & painted \$420 incl ht 824-1628

EFFCY APT Jan 1 Stadium Vllg 1 1/2 blks to campus, prkg 631-8333  
Immaculate 2BR 38XX Cedar, 6 mo lease, 1 mo sec dep, \$400 + utills. Avbl Feb 1, Cliff 722-9175

Sec effcy apt, very quiet, \$225/mo, all utilities pd. 822-1793  
South Mpls, lrg, clean, IBR, nat wdwk, bus, sec, \$330/mo, 559-1248

Talmadge ave SE, 2100, newer 3BR dplx, many extras, crpt, lndry, prkg, intercom, attached garage avail, etc. heated, \$720. 378-2510

Warm IBR, avbl 12/15. \$210-260, utills inc. on bus, #2, 8, 14. 822-8416  
Wlk to U, bus, dntn, 427 4th St SE \$290 378-1773 after 4 or 477-7455

729 8th Ave SE IBR, Avbl 1/1. Stove & refrig. Very clean. \$314-\$322. 379-4275 379-9412-221-1046 & 27 \$4/hr Call Dan 379-0518 eve

707 University Ave. 2BR \$395 +elec no pets Avbl 1/1 789-2834  
606 E 15th ST  
Clean quiet IBR hrdwd flrs, lndry, fac. \$295 ht inc. avbl imm 339-9570

525 Univ. IBR, spacious, sec. A/C, prkg. \$365 623-4005 avb immed  
401 9th St SE IBR quiet sec. prkg clean. \$388. 378-1119

2BR + alcove Upper dplx Nr U & bsn \$440/mo+ util Avail Jan. 2500 E 24th St.  
Call Ray 827-8171 874-0707  
2BR, Cedar Square West, \$525 Dec. 1. 338-8871, apt 417

24XX 29th Ave S, Lg sunny 1-2BR on park nat wd 1/1 \$445+ 874-0416  
21st Ave S 20XX 2BR 2 bh Avbl immed ht pd 854-0207

IBR On bus nr 35W \$265 htd W Lake St 926-0526 827-1403  
1 & 3BR avail nice conv loc on Marion St betw Larpenteur & Wheelock. Call 489-6508

\$110 move-in bonus. 2BR, 2 bath, nr Lk Calhoun, car plug-in, \$545 ht inc. 1/1. 925-9732  
1022 Marvel (nr Hwy 280 & Univ) 2BR \$395 + elec. Grad stndts or fac only. Avbl 12/15 789-2834

Park Pointe  
1131 Hamline Ave. N.  
(2 blocks S. of Como Park)  
• HUGE apts. avail. • HBO  
• LOTS of closets • Elevators  
• Security • Heated parking  
Just minutes from the U  
646-8863

WHERE DOWNTOWN & UNIV. OF MN MEET  
Come live in an exciting apt. community in the heart of the Mpls. theater/entertainment district Cedar Riverside. Large apartments with floor to ceiling windows, spectacular views. Walk to the dome, U of M, dining, theatre, cinema, musical entertainment, parks & scenic bike paths.  
Studios, 1, 2, 3, & 4 BRs.  
Priced from \$388.  
Utills, pd, A.C., security, pool, 5 bus lines, heated & covered ramp parking avail.  
Convenience store on premises, private cable TV avail.  
Call Today 338-8925  
M-Th 9-7 • F 9-8  
Sat 11-3 • Sun 12-4  
1600 S. 8th Street  
Equal Opportunity Housing

Larpenteur & Carl, walk to St Paul campus. 1 & 2BR avbl 12/1. Heat, stove, fridge furn. Off str prkg, pool, air, cable. On campus busin. \$345-425. Call Duane 646-7110

Lrg 1st flr apt 1-2 BR newly remod. New bath, kit, crpts, 4th St SE wlk to U or Dnkytn. \$350-\$400/mo incl ht, off str prkg. Call 475-2612.

Modern eff & IBR apts near St Paul Campus \$265-\$390 647-9958 645-7633, 646-0583, 647-1642

Powderhorn Park. Lrg IBR. Hrdwd flrs 3605 13th Ave S. Avbl immed. \$375 ht pd. 722-0622 925-4522 eves

Powderhorn Park area lg 2BR \$400/mo + util Avbl 1/1 722-1029

#### 145 Sublets

Efficy-Dinkytown, offst prkg. \$280/mo unfurn. \$295/furn. Avbl 12/15. 638-0500 day. 784-4232 eve.

Eff-Stadium Village, offst prkg. Indry, quiet sec. heat incl, poss to furn. \$317.50/mo. Available 12/15 or 1/1. 331-6065

Going away for Wtr qtr? Quiet NS grad stndt wishes to rent IBR apt, walking distance to U, Jan-March. 373-3820 (day) or 472-2067 (eve)

Lux furnished apt with TV, stereo & garage for nonsmoking adult, top floor of Towers, minutes to U. Dec 13-March 23. 333-0746 or 373-3516

ROOM FOR RENT: \$190/mo, close to U, call 373-6913/623-0804  
WB duplex \$200/mo til 3/4/86 util inc. 823-8549

IBR, nice, near West Bank, off street park, avbl Jan 1 or before. \$355 large living room 339-7891

1 to shr 4BR apt w/F's Dinkytown \$145/mo. 379-7733

#### 150 Duplexes and Houses

Jan 1, 2111 Oakland Ave S Mpls 2BR lwer dplx \$280+ utills. Refs & deposit. 645-6898

Lg cln 2BR dplx, 5 min to U, \$375+utills, Jan 1 788-2813 lv msg

Close to U, almost new, crpt, energy effc, 3BR 1/2 bath, dble grg. \$650 + utills, 789-9557

Lower dup, 1034 16th, walk to U, 4 rooms, large kitchen, \$375/month plus utills, avbl immed, 698-6355

Lrg IBR lwr dplx, nr StP cmpr, grg, frplc, lg kitch, hrdwd flrs & wdwk. \$475+utills, avb 1/1, Jim 644-1250

Monroe NE 735 Lge upper very clean 3+BR lvrn kit bth on bus nr DT & U Must see! Reas rent \$495 +util Call 623-9315

U area, Avbl 1/1, \$600 house. Lndry 2 bath cpt prkg 636-1094

Upper duplex, heated, 2BR+den, no pets, clean, avbl now 823-8539  
8xx 21st Ave SE lrg 3BR home, extras, \$750+. 738-9653

728 13th Ave SE, 2BR, \$300 + utills, nr U, avbl 12/1, 871-6300  
4BR 2 bath house in SE Mpls 378-2840

2 lge rms \$175+util dble or \$250+util single in lge 4BR 2bth hse Dnkytn Ideal spot! 623-8154 Robin

2604 13th Ave S 5BR house \$625/mo + utills & dep avbl immed 937-9821 or 937-8316 Jack

2315 Portland 2BR upper unit just remodeled. On U of M bsn dntn \$375/mo + utills & dep avbl Jan 1 937-9821 or 937-8316 Jack

2315 Portland S lower unit 3BR just remold \$400/mo + utills + dep avbl immed 937-8316 or 937-9821

2315 5th Ave S 2BR upper unit \$375/mo + utills + dep avbl immed 937-8316 or 937-9821 Jack.

10xx 15th Ave SE 2BR upper no pets avail 1/1 \$400 + utills 545-8256

#### 155 Rooms

Avail now Own room in quiet, clean, spacious house, M/F \$164+ -Karen 331-7704

CHEAP Fraternity Free Prk. Lndry 18th Univ Ave 331-9497  
Todd T. Jim  
Quiet rm, nice NE hse. 10 min bus to U, pref grad/foreign stdt, nsmkr. Shr w/1 prof M \$200 788-3864.  
Rms/Ecys nr WB \$150up 339-9111 339-1759  
Room avbl 12/1, close to U. Shr bath & kitchn. 789-4219  
ROOM/BOARD \$870/quarter. Offstreet parking, laundry, etc. 521 12th Ave SE 331-7969  
Room for quiet nsmkr grad stu. Dnkytn kitch Indry cleaning serv. \$185 w/util. Avbl 1/1. 927-0531  
Single room. Walk to U. Clean, quiet house. 559-3980  
Very nice, cpted dbl BR. Off flrs, new kitch. Close to U. Offst prkg. \$140/mo. Avbl 1/1. 379-0234  
Walk to U cln rm in friendly hse. All utls pd \$170 559-3211  
2 sharp clean, warm quiet M stdt rms. 1 w/bay window balcony. \$165 & \$195 incl utills. New kit & shwr. W/D. Prkg. No smkrs/chem depts/pets. Nr W Bank. 331-6284  
IF rm-nice area, near W River Rd. Share kitchn, bath. Bus to U. Nsmkr. \$115. 722-9988 or 870-0996  
1319 7th St SE in DT.Lg Room, club kit, all utills pd, \$175/mo Men 521-4755/338-4895/331-9396

Dnkytn area wlk to U nice 1 rm in historic hse cook, phone, prkg, util pd \$175/\$200/mo 331-1287 eves til 10.  
Grad Stud immed quiet hrs enforced. Clean \$188 331-7727 Tom S.

Nice room near U \$165 util incl 311 11th Ave SE 459-6369

#### 160 Dorm Contracts

Comstock (double) winter-spring quarter. \$100 off 373-7469  
For sale - MUST SELL!  
2 Frontier Dorm Contracts. \$500!! Joe 373-7007, Dan 373-7008

F Sanford Contract avbl Win Spr Call Amy 291-8684 373-6715  
F to shr IBR apt \$160/mo great loc & apt 379-7609 Nice!

2M SANFORD for Wtr/Spr FREE PIZZAS TO BUYERS Call.... 376-6811 376-6812 ANYTIME  
IF MIDDLEBROOK CONTRACT 4 Sale Carrie 376-6675

IF Sanford Contract Dbl Wtr-Spr Qtr Sandi 473-2874  
IF Sanford Cont Trpl Wtr-Spr Qtr Liz 373-6712, 439-9058

IF SANFORD HALL Must sell! Call Kris 373-6757/633-1769  
1 BAILEY HALL contract for winter & spring. Call 376-7821  
1 M Territorial Hall Available 1/10 373-6519

#### 165 Roommates Wanted

Christian F to shr very lrg 2BR mansion dplx w/3 others. Nr Lakes, on bsn, plg \$200 utills inc Avb Immed & 1/1 & 2/1 374-1786

Christian M to shr rm in very nice dplx. Call Dan 379-0234  
Dec rent Free for 1F chr to shr 2BR w/3F \$140 incl utills WBank apt 338-6634 eves

F/M nsmkr to shr hse w/3, Prospect Park. Mpls \$142.50/mo + utills. 379-0594 aft 6pm avbl 1-1-86

F nsmkr to share large 2BR apt w/3F. \$136/mo utills pd. 378-0701  
F NS to shr 2BR apt pool, sauna, wtr rm \$140+ Close to U 644-0618

F Roommate wanted. Large/clean Midway Duplex. \$190+ 644-3687  
M/F, chem free, to shr 3 bdrm hse \$200+ nr U w/d avail 1/1 338-3905

M to shr lg 5BR hse. S Mpls, on bus hrdwd flrs, oak trim, big rms. Indry \$200 util, pd, dep. 827-4576

M to shr lg 2BR w/2M \$185/mo 5 min wlk to lib 339-8170 aft 9  
Resp, down-to-earth F shr 2BR nr lakes. Sunrm, wood flrs. \$215. (apprec. for aris?) Nancy. 823-8979

Responsible F to share Nice Victorian home busline to U Natural wdwk, laundry, parking \$125 + utilities 521-7233

Rm & Brd for you, for me a trustworthy housemate to pick up my 2 1/2 yr old son alt. wks from day care & some baby sitting. Co-parenting w/50% custody. Lk Harriet area 827-6536 leave message

Straight M Grad to share apt with manager, own bedroom, \$125/mo + light caretaking 690-1890

Riverview Tower LISTINGS  
Adjacent to the U of M Law School on the banks of the Mississippi River.  
Assume 8% 29 year mortgage  
• 2 BR, 2 BA 1105 sq. Ft., Super buy at \$58,500.  
• 2 BR, 2 BA, spectacular views of DT Mpls skyline and St. Anthony Falls, exc. cond., New carpet and paint. \$69,900  
For sales info, call 338-1947 daily (closed Fridays)  
JDKA-Broker

F to share 2BR apt in Uptown, near busline, \$200/mo + electricity. Nonsmoker, 25+/grad pref. Available immediately. 870-1715 evening

F 25+ nsmkr to shr 2BR w/F nr Pwdhrn. Nat wdwk W/D sunny, \$187 + utills. Nr bus 729-4845 1/1.

Liberal M/F for downtown apt w/M \$150/mo incl util 872-9602  
Looking for a home?  
IF NS liberal to share dplx w/2F in Prospect Park \$180/mo 1/2 block to bus 331-2860 6-8-30

M/F nsmkr for house w/6. Off street prkg, quiet. \$175/mo, utills pd Avb Dec 1 Pet? 722-5404

M/F nsmkr, resp share 2BR w/1F wtr qtr, \$222.50/mo 339-6742

M/F NS to shr 3BR dup w/2M 1/1 to 6/1 or 8/31 very nice wlk dist to U-22XX 17 Ave S 724-3484 eves \$155 +util-pkg

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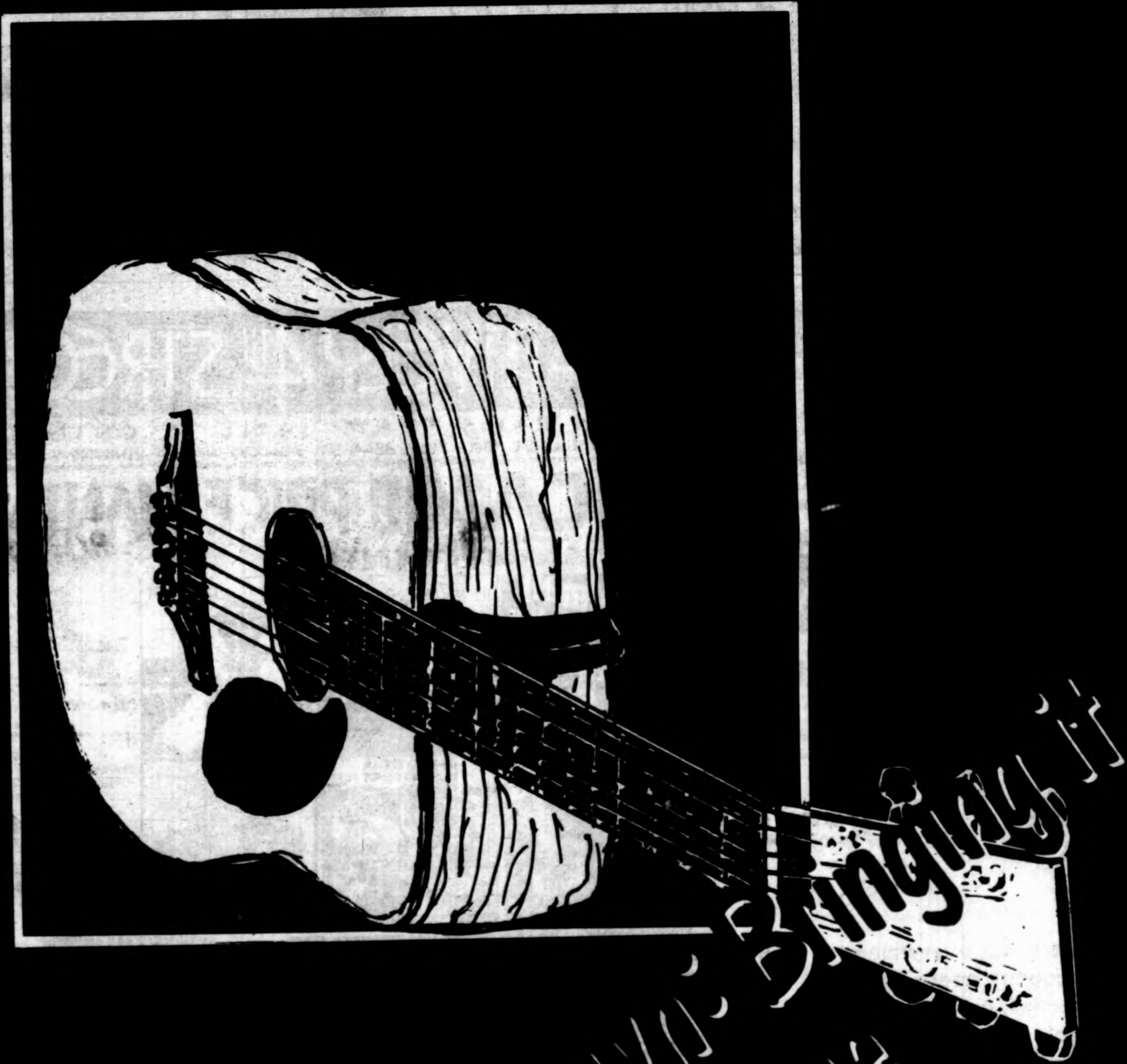
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## The Reel Thing

**Spellbound & The Third Man.** Fri.-Sat. (7:30, 9:30 p.m.), West Bank Bijou, Willey Hall, U of M. An odd combination, but a good one. In *Spellbound* Alfred Hitchcock employs his favorite actress, Ingrid Bergman, to figure out just who the heck Gregory Peck really is. While there isn't a lot of suspense, there is a surrealistic dream sequence designed by Salvador Dali. But Carol Reed's *The Third Man* (scripted by Graham Greene) is really the reason to go to this program. Joseph Cotten and Orson Welles have it out in Viennese sewers. Who knew waste removal could be so riveting? Go.

**Blood Simple.** Fri.-Thurs. (7:30, 9:15 p.m.) U Film Society, Bell Museum Aud., U of M. Joel and Ethan Coen's murderous thriller just never seems to go away—which is good for film fans in the Twin Towns. The people in this movie never quite know who done what to whom, but that doesn't stop any of them. They kill and swindle, while the Coens create a really nifty cinematic treat. Homage to '50s "B" thrillers or outright theme stealing? Who cares as long as it's good—and it is.

**His Girl Friday.** Fri. (8 p.m.), Minneapolis Institute of Arts, Pillsbury Aud. Howard Hawks is one of the great Hollywood directors. Never mind that you may not have heard of him. He mastered suspense movies, film noir, westerns, and screwball comedies. *His Girl Friday* is an example of that last category. Cary Grant, Ralph Bellamy, and Rosalind Russell talk fast and funny, cramming as many words into 90 minutes as an ear can possibly take in. This is one of the best comedies that ever came out of Hollywood—or anywhere else for that matter. Go.

**An Evening with Fred Astaire.** Sat. (1, 3 p.m.) Walker Art Center, Lecture Room, Mpls. We've already talked about this one. But here's a reminder: Astaire, Barrie Chase, Hermes Pan, and nine Emmies. Need we say more?

**Manhattan & Stranger Than Paradise.** Wed.-Thurs. (5:30, 7:25, 9:15 p.m.), Uptown Theatre, Mpls. This Manager's Choice is really smart: two vastly different views of New York City in two very popular movies. Don't tell us there isn't anything to movie marketing. Jim Jarmusch obviously lives nowhere near Woody Allen.

**Tribute to Jay Ward.** Sun.-Tues. Dec. 22-24, (2:40, 5, 7:20, 9:40 p.m.), Uptown Theatre. Now this is the perfect holiday gift. You may not know who Jay Ward and his band of animation lunatics are, but you do know his product. We know you do. It's *Bullwinkle and Rocky* and *Fractured Fairytales* and *Dudley Do-right* and *Super Chicken* and *Boris Badenov* and *Natasia Fatale* and *Fearless Leader* and—go. As often as you want, as much as possible, as many times as you can humanly tolerate.

## Center Stage

**Driving Around the House.** Brass Tacks Theatre, Southern Theatre, Mpls., 341-8207. Runs Thurs.-Sun. (8 p.m.) through Dec. 29. Playwright Patrick Smith explores the mid-life crises of a 5-year-old in 1963. Watch him cope with space exploration, assassination, parental divorce, a death in the family, and the revelation of the Santa Claus myth. And it's a world premiere to boot.

**The Lion, the Witch, and the Wardrobe.** The Phoenix Ensemble, 1313 5th St. S.E. at the Minneapolis Technology Center. Runs Wed.-Sun. starting Dec. 12. OK.

Friday, December 8, 1985

children, put on your listening caps and pay attention. The holiday season is, as always, for you. Even in the theater. Those of you who couldn't wait for mom to flip the next page of the *Narnia Chronicles* can see them now on stage. The story of four children who fall through the back of an old wardrobe into a strange land should make excellent holiday fare.

**La Befana.** In the Heart of the Beast Puppet and Mask Theatre, St. Anthony Main, 2nd floor, new addition, Mpls., 825-0971. Runs Dec. 16-20 and 27-29 (4 & 7 p.m.). If it's puppets you like, kids, HOTB has the best. And this year they'll be performing the Italian Christmas legend about a Christmas witch in a *commedia dell'arte* style. That means it'll be funny.

**Beauty and the Beast.** Lakeshore Players, 6th and Stewart, White Bear Lake, 429-5674. Runs through Dec. 22. Yep, kids, it's time to learn that beauty is only skin deep, that true virtue is not a product of a person's appearance. *Beauty and the Beast* is a story about believing the fundamental human goodness in all people. But you still shouldn't talk to strangers.

**Blithe Spirit.** Park Square Theatre Company, Hamline University Theatre in the Drew Fine Arts Center, St. Paul, 291-7005. Runs Wed.-Sat. (8 p.m.) and Sun. (2 p.m.) from Dec. 12 through Jan. 4. Whaddaya know? A fairy tale for the grownups. Noel Coward is becoming as popular as George Bernard Shaw in this town. But unlike the other Coward offerings currently on stage, this is one of his plays. A more suitable show for the Halloween season, *Blithe Spirit* is an excellent farce about ghosts and mediums, the occult, and a man with too many dead wives. Catch it.

## Sound Effects

**Germaine Brooks and Players.** Fri., Club Cedar, St. Paul. Players is the band Paul, er, excuse me, St. Paul Peterson left to join Prince's Family. Now Paul's left to sign a solo deal with A & M records, which means things *Under The Cherry Moon* are turning from hot pink to Mars red. The steam from

that incident has lead The Kid to fire nearly the whole damn cast of the flick and now he's even directing it himself—Spielberg, move over. As for Players, well, the fact is, Paul's leaving was the best thing that happened to this formerly mused-up band that sounded like a watered-down Tom Collins (the drink, that is). Now they've got former Time drummer/guitarist Jellybean playin' Hendrix lines on top of what is easily the brewinest keg of funk in town. Germaine, meanwhile, was with The Girls until Andre Cymone's time over at CBS records ran out (pre-"Dance Electric" time, that is—gee, this is starting to sound like *Peyton Place*, ain't it?). Former Prince manager Owen Husney dropped her'n'Dre to pick up on Jesse Johnson who signed with, you guessed it, A & M records (what goes 'round... oh forget it...). Suffice it to say Germaine can blow. She's the Patti LaBelle of the Twin Towns.

**Big Daddy Kinsey and the Kinsey Report.** Fri. & Sat., Wilebski's Blues Saloon, St. Paul. John Cougar Mellencamp's not the only rocker—or blueser for that matter—to come from the new home of ex-Gopher coach Lou what's-his-name.

**Uprising! Celebrate the Struggle.** Sun. (4 p.m.-midnight), Cedar Riverside People's Center, West Bank. Local reggae riddim masters Macumba won't get on stage 'til 9, but with the situation in South Africa quickly looking like the epilogue to James Baldwin's *The Fire Next Time* (this time), you should come at 4 to absorb what will be a mind-moving, communal experience of the first order. Who says politics and art don't mix—like a good screwdriver they do (the drink, that is).

**Tony Hauser presents the Music of Brazil.** Sun. (8 p.m.), Hennepin Avenue United Methodist Church. Coming in the Jan. 10, 1986, issue of *A&E* we're going to have a rundown of some of the hottest imported samba, baião, bossa nova, and tropical fruit rhythms we can get our hands (and wallets) on. So you say you can't afford that People's Express (a bus with wings) flight to Rio? Neither can we, so let's do the next best thing: go hear Tony & Co. We'll pick you up at 7:30—sharp!



Photo/Dave Schabowake

## CHECK PLEASE

We know it's going to be tough not having *A&E* to read over the next few weeks (what will you use to stoke your fireplace? problems, problems, problems), but to take the crunch out of this ads and esoterica loneliness, schuss on over to Ruby's Gem Cafe, 2827 1/2 Hennepin Ave. in Uptown Mpls. They open hours before you even turn off your alarm and serve the best, most wholesome and filling breakfasts this side of nirvana (wherever that is). Try the pancakes or the shortstack for you light eaters. Try the omelettes. Try anything. Or hang around for the lunch specials. It doesn't matter—everything they cook is good. And remember to be friendly—the place is a bit small and the crowd is loyal so you don't want to make any enemies. But with cooking this neat, and this being that commercially-based yuletide season, we know you'll walk out of the Gem with a smile on your face, money in your pocket (it's fairly cheap), and great food in your stomach.

**Del Fuegos.** Sun., First Avenue, Mpls. The Fuegos got this seriously baad slow jam on their new album, *Boston, Mass.*, called "Coupe de Ville." De shit be smokin', you know. Sounds kinda like a white Bobby Womack type a thing. Den dese guitars slink into de mug and de shit has us damn near in tears. Our ol' ladies

(if we had any, 'cause, like, we be spendin' damn near all our time in dis raggedy muhfuh) would dig it, too. So y'all should definitely slide on in to de Ave. Sunday. I's gon' be some seriously soulful noise.

**The Sounds of Blackness present A Night Before Christmas: A Musical Fantasy.** Dec. 9 & 16 (7 p.m.), Guthrie Theater, Mpls. In our neighborhood Santa Claus is a stone cold (and we do mean *frigid*, as in chilled out, to the max) soul brother. A gospel version of Clement C. Moore's holiday classic? Sho'nuff.

**Stevie Ray Vaughan.** Fri., Dec. 13, Orpheum Theater, Mpls. Vaughan may just be the best white guitar player in the world. Roll over, Beethoven.

**Johnny Rivers.** Sat., Dec. 14 (8 p.m.), St. Paul Civic Center. Minnesota has more than 6,300 foster children; at a time like this being a foster child must not be too much fun. So give it up when Rivers cuts into Golden Oldies like "Slow Dancing," "Memphis," and our fav, "Secret Agent Man." All proceeds from this benefit will go to the American Legion's Forgotten Children's Fund.

**Anita O'Day.** New Year's Eve, Gabriel's, St. Anthony Main, Mpls. O'Day's recordings with trumpeter Roy Eldridge in the '30s and '40s are classics, and so is this lady's voice. As for Gabriel's, well, this is their grand re-opening (they closed once—let's not let it happen again). Tix are 50 bucks a pop, but that includes exclusive publishing rights to "Auld Lang Syne." Merry Christmas, Happy New Year, and all that jazz.



On his 1983 self-titled Elektra debut Philadelphia-reared Bobby McFerrin sailed through a breathtakingly effortless version of Van Morrison's "Moondance" that even had the King of Celtic Soul welled up with tearful pride. On his 1984 a cappella scorcher, *The Voice* (recorded live in Germany), McFerrin sang so much music so righteously (everything from James Brown's "I Feel Good" to the Beatles' "Blackbird" to Duke Ellington's "A-Train") he landed at the top of both the *downbeat Readers'* and *Critics' Poll* as male vocalist of the year. His voice mimics everything from genteel muted trumpet lines to talking drums. McFerrin will soar to new heights at the Walker Art Center Fri., Dec. 13 and Sat., Dec. 14 (8 p.m.). Tix are going fast at 375-7600.

# FILM

## No More Amor

**LILY IN LOVE**/directed by Karoly Makk/screenplay by Frank Cucci/now playing at the Uptown Theatre through Dec. 10 (5:30, 7:35, and 9:40 p.m.).

by Judith Lewis

**A**t times, an able director can make a good movie from a fairly silly premise. Then again it always helps to have a good screenwriter on hand, but successful films have been made even with the flimsiest of scripts. Of course, the converse is also true. Sometimes, neither writer nor director can make a success out of the most promising of ideas. Such is the case with *Lily in Love*.

The axis of *Lily in Love's* plot, if not particularly original, contains the potential for great comedy, and Makk is blessed with a powerful acting combination in

the leading roles. Maggie Smith plays Lily Wynn, an established writer who frequently creates roles for her husband, Fitzroy Wynn, played by Christopher Plummer. After a number of stage successes, Lily decides to venture into film, but this time, the lead role isn't for Fitz—he's neither young nor continental enough for her image of the character.

But because he's an actor, and therefore a desperate and inventive creature, Fitz pulls out all the stops to change Lily's mind. "I'd chuck all this Elizabethan muck," he muses to an aspiring acting student, "if I could only just once make it big on the screen." He threatens, cajoles, and pleads, and when all else fails, he digs out his character makeup kit, replete with Roman proboscis and blond toupee, and transforms himself into Roberto Terranova, the exotic Northern Italian for whom Lily is searching.

She buys the act (presumably,



Plummer and Smith: making the best of a very bad situation

although the film drops hints from time to time that she's just playing along), casts him, and falls in love with Fitz's alias, leading Fitz to doubt his wife's fidelity.

It all sounds like fun, and it is, in a spot or two. Smith is as engaging as ever; her gift for

comedy can pull her through anything. And Plummer captures the definitive loquacious actor with ease. His mannerisms in the role of the charming Italian are so detailed they're hilarious, and are by far the best moments in the film. He looks to the sky in search of the proper English

words to express his romantic thoughts, and slightly tilts his head to suggest a vaguely ill-at-ease foreigner listening with affected interest to the crude Americans that surround him.

But no performance can illumi-

LILY to 10

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# Rocky Horror Picture Show

**Rocky IV** written and directed by Sylvester Stallone/nor playing at Skyway, Edina, Brookdale Square, Village, Ridge Square, Eden Prairie, Apache, and Burnsville 1.

by David Brauer

**A**ny movie series that hangs on long enough to acquire a roman numeral V somewhere in its title, like *Rocky IV*, deserves grudging respect. After all, something pretty popular must be going on if people are lining up for a fourth helping of the same thing.

Sylvester Stallone has settled on the perfect cinematic recipe—one part morality play (David and Goliath), one part bloody resolution, a pinch of comic relief, and let simmer 'til boil. It's basic and predictable (more adventurous palates moved on after the first serving), but hey, McDonald's has sold 50 billion burgers by being safe, not chic.

*Rocky IV* is an amazingly unabashed ripoff of *Rocky III*, from the main plot device (the death of

a friend pushing a reluctant Rocky into the ring) to Survivor's note-for-note duplication of their droning "Eye of the Tiger" (Can a band sue itself for plagiarism? Can we sue for having to listen to radio stations overlap it again?). Of course, Stallone has a right to steal from himself, but like any copy of a copy, *Rocky IV* is the palest reproduction of the original. Maybe Chef Sly is more interested in his new dish, Half-Baked Rambo (or North Vietnam Flambe). Considering this mechanical 1985 version, it's hard to believe the first *Rocky* tugged at hearts enough to win the 1976 Best Picture Oscar.

The only reason the folks show up anymore is to see the new scary bad guy that Stallone has cooked up, and here the Italian Stallion remains the best matchmaker this side of the World Wrestling Federation. You've got to admire Stallone's instincts—through the first three movies he created the ultimate scary boogeymen for the white hoppers who identified with him; first, a loudmouth big black guy (Apollo Creed) and then an even bigger loudmouth big black guy with a mohawk (Mr. T, who has become a national institution in just two



Lundgren and Stallone: rock 'em sock 'em robots

years since his appearance in *III*). Now Stallone's topped himself, going global to tap the new boogeyman of the Western world—the large, hulking Russian. As Ivan Drago, Dolph Lundgren looks like every right-wing nightmare of the Soviet Union: impenetrable, bloodless, and just plain bigger than us. If Arnold Schwarzenegger ever needs a son for *Conan Jr.*, Lundgren is it. At 6'6", Lundgren dwarfs the 5'10" Stallone. You can almost imagine Ronald Reagan using the pair as a visual aid: their military strength

versus ours.

On a strictly camp level, *Drago* works, sort of like watching Big Terminator versus Little Terminator. But for some reason, Stallone feels compelled to include actual dialogue, and this is where *Rocky IV* falls down. Stallone has shown a general inability to recite lines, and in the past he's created the fast-talking Creed and T to keep things going in between punches and training montages. Trouble is, Lundgren has even fewer lines than the silver-tongued Rocky, so there's a lot more filler (and a lot of the dreaded Survivor drone to keep things moving). The most interesting part of the movie is the Creed-Drago match in the beginning, where smooth Apollo bounces verbal jabs off the confused Russian, making Drago appear like a very unhip brother from another planet. By the time it's Rocky's turn, it's merely countdown time until the inevitable KO. Same song, fourth verse.

The true fun of *Rocky IV* is watching Stallone reveal the philosophical side of his character. Perhaps reacting to his *Rambo* press, Stallone seems to feel the need for the Rock to do some speechifying, with hilarious results. A "Stallone message" is as oxymoronic as military intelligence.

For example, Rocky, flush in his new prosperity as world champ, earnestly tells his young son that he won't risk his life by fighting anymore. "The only reason I fought is so you won't have to."

Tears well up in the little Rock's eyes as he appreciates Dad's sacrifice. Of course, five minutes later, fatherly responsibility takes a back seat to blood lust as Rocky goes off to fight Commies on a personal vendetta ("It's just something I gotta do"). Wife and child are left behind to hope pop has the life insurance paid up.

Even better is Rocky as world diplomat. Ever the sport, Stallone gives up the home-court advantage by staging the big championship fight inside the USSR. By the middle of the bout, and despite the presence of a menacing Gorbachev look-alike, the Russian crowd begins to cheer for Rocky, the plucky underdog. At fight's end, Stallone delivers a tear-jerker about how if they can change, by golly, so can he, and we can all love each other. This from a film that advertises itself with Russian and American boxing gloves coming together and exploding. Hm. If you can imagine the reverse situation, a rabid American crowd coming to root for a heroic Russian underdog during the big fight, you'll understand why all we got out of Geneva were handshakes and smiles. I'll change if you will, Boris—all you have to do is blink first.

It'll be interesting to see how Stallone tops himself for the inevitable *Rocky V*. A Drago rematch, probably, but what then? Since he hasn't regurgitated *Rocky II* yet, maybe Sly will have

ROCKY to 10

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# A Translucent Voyage

**CHRISTOPHER COLUMBUS**/by Michel de Ghelderode/directed by Steven Epp/playing Dec. 6, 8, 12-15; Thurs.-Sat. (7:30 p.m.), Sun. (7 p.m.), at the Hennepin Center for the Arts, 528 Hennepin Ave./333-6200.

by Susan Pollock

**T**he technique of superb theater, often marked by an aura of simplicity, illuminates its subjects by reflective rather than direct light. What is seen, or rather imagined, takes precedence over what is merely looked at.

This technique is much in evidence in *Christopher Columbus*, directed by Steven Epp and designed by Dominique Serrand, Vincent Gracieux, Robert Rosen and Michael Koerner, and brings into high relief images that make up the content of dream life. It bathes the play's characters in a familiar, yet hallucinatory brightness by which you recognize your own vulnerable nature and, in the process, theater is allowed to happen.

This isn't a consequential incident. It's a rare and actually unsettling event. But it's what you hope for when you buy the ticket because it shows you, by making contact with your deepest sensibilities, who you are.

In the hands of the Theatre de la Jeune Lune—a company imbued with a spirit of dreamlike simplicity—a play such as *Christopher Columbus* takes on the luminosity of a mirage. Every element of the performance is put forth in a figurative sense, fashioned to locate the substance of the drama not in front of a literal stage, but within, in the mythic space of the mind's eye.

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archaic parable in which the forces that constitute genius and folly are metamorphosed into the archetypal caricatures that populate the play. In this sense they invoke the power of puppets, the uncanny magic of inanimate objects brought to life, whose sufferings take on the pathos of a dumb show.

Paradoxically, the subtle integration of this puppet nature by the actors is so vibrant and authentic that the actual puppets used in the performance—costume designer Andrea McCormack has created four elegant puppet characters—seem oddly benign in their presence.

The internal continuity of this production, however, creates a realm within which these elements can commune. It's a measure of the cohesiveness of the ensemble that this company, which includes a range of experience and talent, seems virtually immune to falsity or dissonance. No one, not even the audience, is excluded from the secrets of the play.

Because of the production's dreamlike aspect, there's a predisposition to think of it in terms of its rich and fluent visual imagery. The lighting, designed by Rosen and Serrand, flows unobtrusively along currents that determine the course and feeling of the play. Its presence is almost undetectable except for the breathtaking shifts of nuance it achieves. Unabashed, almost corny, devices, like increasing the elevation of Gracieux's choleric King with each of his entrances, create an hilarious parody of your most infantile notions about power.

Not burdened by neurotic concerns about spectacle that seem to plague productions of Michel de Ghelderode's plays, the spectacular, or more accurately the fantastic, most often emerges through an unself-conscious, al-

most childlike inventiveness. For example, the telescoped assembly of the three diversely proportioned ships—the Pinta, the Nina, and the Santa Maria—on an ocean of deep blue undulating parachute silk creates a memorable episode of purely visual wit.

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Illustration/Jamie Elias

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Mrs. Peacock Mr. Green  
Colonel Mustard Professor Plum Miss Scarlet  
The Butler  
Sticky The Conservatory  
The Kitchen The Ballroom  
The Library The Dining Room The Lounge  
The Billiard Room The Hall  
The Rope The Candlestick The Knife  
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# Rocky Horror Picture Show

**Rocky IV**/written and directed by Sylvester Stallone/now playing at Skyway, Edina, Brookdale Square, Village, Ridge Square, Eden Prairie, Apache, and Burnsville 1.

by David Brauer

**A**ny movie series that hangs on long enough to acquire a roman numeral V somewhere in its title, like *Rocky IV*, deserves grudging respect. After all, something pretty popular must be going on if people are lining up for a fourth helping of the same thing.

Sylvester Stallone has settled on the perfect cinematic recipe—one part morality play (David and Goliath), one part bloody resolution, a pinch of comic relief, and let simmer 'til boil. It's basic and predictable (more adventurous palates moved on after the first serving), but hey, McDonald's has sold 50 billion burgers by being safe, not chic.

*Rocky IV* is an amazingly unabashed ripoff of *Rocky III*, from the main plot device (the death of

a friend pushing a reluctant Rocky into the ring) to Survivor's note-for-note duplication of their droning "Eye of the Tiger" (Can a band sue itself for plagiarism? Can we sue for having to listen to radio stations overlay it again?). Of course, Stallone has a right to steal from himself, but like any copy of a copy, *Rocky IV* is the palest reproduction of the original. Maybe Chef Sly is more interested in his new dish, Half-Baked Rambo (or North Vietnam Flambe). Considering this mechanical 1985 version, it's hard to believe the first *Rocky* tugged at hearts enough to win the 1976 Best Picture Oscar.

The only reason the folks show up anymore is to see the new scary bad guy that Stallone has cooked up, and here the Italian Stallion remains the best matchmaker this side of the World Wrestling Federation. You've got to admire Stallone's instincts—through the first three movies he created the ultimate scary boogeymen for the white hopers who identified with him; first, a loudmouth big black guy (Apollo Creed) and then an even bigger loudmouth big black guy with a mohawk (Mr. T, who has become a national institution in just two



Lundgren and Stallone: rock 'em sock 'em robots

years since his appearance in *III*). Now Stallone's topped himself, going global to tap the new boogeyman of the Western world—the large, hulking Russian. As Ivan Drago, Dolph Lundgren looks like every right-wing nightmare of the Soviet Union: impenetrable, bloodless, and just plain bigger than us. If Arnold Schwarzenegger ever needs a son for *Conan Jr.*, Lundgren is it. At 6'6", Lundgren dwarfs the 5'10" Stallone. You can almost imagine Ronald Reagan using the pair as a visual aid: their military strength

versus ours.

On a strictly camp level, Drago-Rocky works, sort of like watching Big Terminator versus Little Terminator. But for some reason, Stallone feels compelled to include actual dialogue, and this is where *Rocky IV* falls down. Stallone has shown a general inability to recite lines, and in the past he's created the fast-talking Creed and T to keep things going in between punches and training montages. Trouble is, Lundgren has even fewer lines than the silver-tongued Rocky, so there's a lot more filler (and a lot of the dreaded Survivor drone to keep things moving). The most interesting part of the movie is the Creed-Draco match in the beginning, where smooth Apollo bounces verbal jabs off the confused Russian, making Drago appear like a very unhip brother from another planet. By the time it's Rocky's turn, it's merely countdown time until the inevitable KO. Same song, fourth verse.

The true fun of *Rocky IV* is watching Stallone reveal the philosophical side of his character. Perhaps reacting to his *Rambo* press, Stallone seems to feel the need for the Rock to do some speechifying, with hilarious results. A "Stallone message" is as oxymoronic as military intelligence.

For example, Rocky, flush in his new prosperity as world champ, earnestly tells his young son that he won't risk his life by fighting anymore. "The only reason I fought is so you won't have to."

Tears well up in the little Rock's eyes as he appreciates Dad's sacrifice. Of course, five minutes later, fatherly responsibility takes a back seat to blood lust as Rocky goes off to fight Commies on a personal vendetta ("It's just something I gotta do"). Wife and child are left behind to hope pop has the life insurance paid up.

Even better is Rocky as world diplomat. Ever the sport, Stallone gives up the home-court advantage by staging the big championship fight inside the USSR. By the middle of the bout, and despite the presence of a menacing Gorbachev look-alike, the Russian crowd begins to cheer for Rocky, the plucky underdog. At fight's end, Stallone delivers a tear-jerker about how if they can change, by golly, so can he, and we can all love each other. This from a film that advertises itself with Russian and American boxing gloves coming together and exploding. Hm. If you can imagine the reverse situation, a rabid American crowd coming to root for a heroic Russian underdog during the big fight, you'll understand why all we got out of Geneva were handshakes and smiles. I'll change if you will, Boris—all you have to do is blink first.

It'll be interesting to see how Stallone tops himself for the inevitable *Rocky V*. A Drago rematch, probably, but what then? Since he hasn't regurgitated *Rocky II* yet, maybe Sly will have

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Joseph Cotton is an American novelist who arrives in post-war Europe to learn that his friend Harry Lime (Orson Welles) has been killed in an accident. As the facts are uncovered, this classic thriller begins to build. 93 min.

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STUDY THE CONSERVATORY  
THE KITCHEN THE BALLROOM  
The Billiard Room The Dining Room The Lounge  
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# Don't Touch That Dial

**CHRISTMAS WITH VIC AND SADE**/by Paul Rhymer/adapted and directed by Paul Meshejian/Stage One: Collaboration/through Dec. 15 at the Hotel Commodore, 79 Western Ave. N., St. Paul/222-7055.

by Randall Findlay

**W**ho knows what humor lurks in "the small house halfway up in the next block"? After all, it's been quiet for 40 years. But this month its residents, Vic and Sade Gook, have dusted off their microphones and scripts and are broadcasting their way back into the hearts of their adoring fans.

For 13 years, from 1932 to 1945, *Vic and Sade* was one of America's most popular radio families, the talk-box's own Cosby clan. Each 15-minute

sketch written by Paul Rhymer portrayed a naturalistic, whimsical moment in the life of the Gooks, their adopted son Rush, and their oddball Uncle Fletcher, as well as the cast of unseen and unheard characters such as Ike Kneesufferer and Fred and Ruthie Stembottom, who made up the town in which Vic and Sade lived.

But flipping on your radio won't bring this world back to you. Unfortunately, Vic, Sade, Uncle Fletcher, and Rush are broadcasting live from the Hotel Commodore in St. Paul, thanks to Minneapolis/St. Paul's new theater company, Stage One: Collaboration. Producer and artistic director Paul Meshejian found and then got permission to use some of Rhymer's original scripts, and has put together a revue of a few of the best. Once that was done, the problem was transposing the radio dramas from the invisible medium to the stage.

Since Stage One can't repro-

duce the old effect of sitting at home, doing the dishes, and listening to the radio, or just staring at the round knobs and speakers while the voices take shape in your mind, they've settled for the next best thing. Viewing *Christmas with Vic and Sade* is like being a member of a live radio studio audience. The actors open the show speaking into boom mikes, holding their scripts, and are watched over by the intrepid presence of the engineer behind them, skillfully painted in lifelike detail by Kathy Moos.

The effect is wonderful; it's an intimate blend of script and characters. Stage One should be congratulated for some excellent casting. Paul Drake (Vic), Nancy Bagshaw-Reasoner (Sade), Roy Edward Power (Rush), John Williams (Uncle Fletcher), and David Peterson (the Announcer) weave a magical spell around the familiar characters, bringing the scripts to life and recalling the warm,



"Gee, mom, did Howard Viken start like this too?"

friendly atmosphere of radio drama.

Stage One easily overcomes the problem of having actors visible while playing radio characters. Though they start in the guise of actors portraying characters, by the end they have become the characters. The mikes seem to fade into the woodwork and the living room, or porch, or whatever, as the Gook household begins to take shape.

You can even close your eyes; the distinctive voices with their identifying idiosyncrasies will still carry the character. In the first

scene Drake's fatherly tone woos Rush away from his homesickness, while Power's youthful exuberance and adolescent voice give Rush the perfect 13-year-old's intonation. And Peterson sounds just like the consummate announcer, his soft, soothing voice sliding over the sponsor's prepared ads for Ivory Flakes and Crisco in the most inviting and familiar way.

The show, however, is called *Christmas with Vic and Sade*, not just *Vic and Sade*, and while the

**VIC & SADE to 12**

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# All that JAZZ

**Editor's note:** The Minnesota Jazz Dance Company, directed by Zoe Sealy, performs tonight through Sun. (8 p.m.) at the St. Paul Student Center. Call 373-1051 for information.

by Lisbeth Lipari

**T**he Minnesota Jazz Dance Company celebrates its 10th anniversary this spring. Part of the commemorative kickoff is a fall concert series that premieres three new works—not a small task for a company that tours as frequently as they do. As one of the Midwest's most popular repertory dance companies, the seven-member group exhibits an eclectic range of style, structure, and concept.

Company founder/artistic director Zoe Sealy, who considers a diverse repertoire to be one of her company's unique attributes, commissioned modern dance choreographer Maria Cheng to do a piece for them. The result is "Charhumbanta," a light, playful dance set to big-band Latin music by Woody Herman. Using the sharp rhythmic sensibilities of the jazz dancers, Cheng remains fairly close to the traditional expressions of ballroom dance. Yet her sense of dynamic tension, gravity, and grace evocatively conveys the problems of sexual conventions in the 1940s. Parodying the pseudodramatics of dances like the rumba, samba, cha cha, and tango, the humor in "Char" takes on a light nuance.

A local dancer/choreographer, Cheng has toured with two solo concerts nationally, and has collaborated with composers such as Pauline Oliveros, Gunther Schuller, and Master Tcheng player, Liang Tsai-Ping. "My dances come from something I want to say," explains Cheng, "and what I want to say varies

depending on where I am in my life. There was a time when I wanted to say a great deal about feminism, minority culture, and trendiness in art." Yet while "Char" may not launch into a philosophical discourse, it does focus on issues of sexuality, gender roles, and nostalgia. And by incorporating brief bits of text between the work's three movements, Cheng explores the boundaries between verbal and kinesthetic expression.

"What underscores my work," says Cheng, "is a kind of thematic clarity and coherence. My work, I hope, is not confusing or ambiguous, but on the other hand, I'm not interested in hitting people over the head with a sledge hammer. There is a great trend in modern dance to prize ambiguity—if you can too readily understand a work, then it is suspected of a level of elementariness that the artist should rise above. I don't hold to that. I don't think there's anything wrong with clarity of intent as long as it's expressed in a stimulating, thought-provoking way."

Another concert premiere, "Love on the Beat," by internationally known choreographer Lea Darwin, takes a step beyond the confines of traditional jazz dance. A theatrical jazz ballet, "Love" narrates a story about life on the street, in the underbelly of urban culture. Violently aggressive, the piece is full of flashy eroticism, karate fight movement, and even set changes. Funky French rap tunes by composer Serge Gainsbourg provide a pulsating backdrop for the at times heavy-handed drama "Love" has to offer.

Rounding out the program is the premier solo, "Harthodynamics" by local dancer/choreographer Diane Waller. A contemporary, multi-media dance, "Hartho" uses black-and-white slides to augment the seria-



The Minnesota Jazz Dance Company: stretching to new heights



All dressed up and no place to stroll

lized gestures of dancer Jan Naegele. Lots of internally generated momentum organize this dance into a kind of expanding spiral. As the dancer begins to move with increasing freedom of range and motion, she's sharply brought back into the fragmented but emblematic patterns of movement. Naegele demonstrates her facility with subtle detail and underlying structure; the piece demands symmetry and repetition that could easily seem rigid or forced if not allowed to evolve naturally out of the work's internal dynamic.

A piece that both opens and closes the concert, in a sort of dance diptych, is Zoe Sealy's more traditional jazz work, "Under the Influence." This repertory piece, which premiered last year, certainly shows her company to good advantage. An intricately structured, energetic dance, "Influence" demands precision and synchronization from the ensemble. Using her original movement vocabulary and eye for line, image, and design, Sealy creates an exhilarating showpiece for her company. Like this dance, the Minnesota Jazz Dance Company exerts an influence that's hard to resist. □

#### LILY from 4

nate the stilted dialogue that screenwriter Frank Cucci has provided for *Lily in Love*. Lily and Fitz's marital discourse consists primarily of cute little animal names and rhyming responses. "It's Fitz the moose," he calls through the door. "Vamoose!" Lily responds. "Fitz the lamb?", "Scram." Oh, please.

Evidently, these embarrassing exchanges are necessary, because beyond the core idea—Lily's encounters with Fitz's charming Terranova—Makk and Cucci don't know what to do. The rest of the film is simply filler, and

not very pleasant filler at that. Fitz spends some time, sans disguise, in a local bar (they're shooting the film-within-a-film in Budapest), interacting with the ignorant locals and drinking himself into a stupor. Nothing much takes place there; it's simply a change of scenery and an opportunity to get in a few pejorative references to American society.

A few things go awry on the set—the wind machine goes berserk, which could have been a funny bit if the overpowering breeze had blown away Fitz's Italian trappings. But it doesn't. The movie director falls asleep, which makes little difference be-

cause Lily seems to have the primary responsibilities anyway. (Now *that's* an interesting twist—the writer has creative control.) Alicia Braun, the leading lady in the film-within-a-film, (an obnoxious affectation of a character by Elke Sommer), displays some prima-donna-like behavior that makes life difficult. But Sommer's role doesn't really make sense. She seems to be jealous of Terranova's attention to Lily, or simply malicious (she snaps a few implicating pictures of them together), but it's impossible to be sure what she's up to. Perhaps, like Rosanna Arquette in *Silverado*, she was lost in the editing proc-

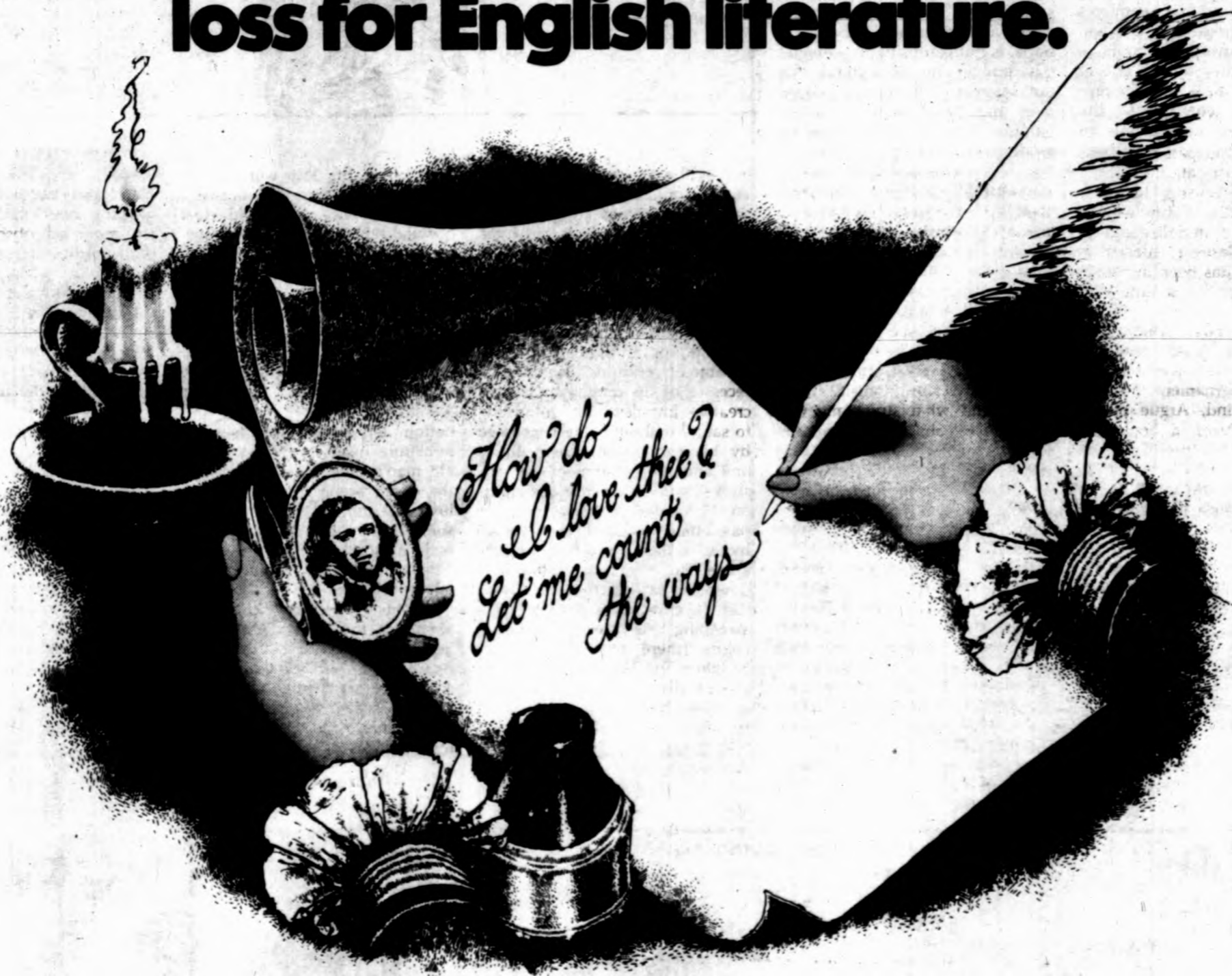
ess.

It all adds up to little more than insipid padding on a small bit of pith. Makk obviously tries to take up the slack by showing close-ups that wander from meaningless post-it notes on a lampshade to coffee brewing in a state-of-the-art automatic drip, with little or no bearing on the matters at hand. Save for a few comic moments when Plummer's elegant Terranova delicately flirts with the spunky Lily, most of *Lily in Love* is not amusing—it's a disappointing waste of time and talent. □

#### ROCKY from 6

the Russian defect and help Rocky train for his next fight with a hot new boogeyman, a muscle-bound Libyan representing the evil forces of world terrorism. That way the bad guys can kidnap young Rocky and really set up some serious revenge; then, in a sudden twist, Rambo can appear and team up with Rocky for the bloody finale. That way Stallone can appropriately cap his career: first man to rip himself off twice in the same movie. □

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# Navigating a Littered Space

**Editor's note:** The Doug Argue and Jim Lutes "Viewpoints" exhibit runs through Jan. 19 at the Walker Art Center, Vineland Place, Mpls.

by Daniel N. Gottlieb

**D**oug Argue sits in the middle of his cavernous studio gazing intently at a blank drawing pad. To reach him, one must navigate a space littered with objects: dozens of half-finished paintings lean against one wall; piles of books with ragged covers that suggest they've been read over and over again, lie scattered around an unmade bed; and an enormous sheet of sketch-marked white paper—a hurried idea for a future painting—lies beneath an empty canvas.

Every few seconds the windows capture the pulsating lights of Hennepin Avenue, while the muted sounds of distant conversations mixed with the roar of a city bus echo through the studio. Oblivious to these distractions, Argue fidgets with his pencil, runs his fingers through his unruly red hair, and patiently waits for a surge of inspiration.

When Argue speaks, he peers around his studio as if he expects the words to materialize out of thin air. "My desire to succeed at whatever I do has been ingrained upon me since I was a little kid," he says. As a wrestler for St. Paul's Central High School, Argue was undefeated until he broke his hand two weeks before the regional tournament. To calm his restless mind, Argue picked up *War and Peace*, a book that was to change his life. "That was the first time I realized that in another country and at a different time someone felt like I do. At that moment I decided to become an artist."

With seven large-scale paintings included in the Walker's current "Viewpoints" exhibition—an ongoing series devoted to recent developments in contemporary art—this 23-year-old artist is, by any measure, successful. For Argue, this "Viewpoints" show is an encore performance following two important group exhibitions in 1985—"Five Jerome Artists" at the Minneapolis College of Art and Design, and "Five from Minneapolis" at New York's Museum of Contemporary Art. That's quite an achievement considering that prior to 1985 Argue had only one solo exhibition at a makeshift Minneapolis gallery.

Argue graduated from Central in 1980 and enrolled in the studio arts department at Bemidji State University. At Bemidji, Argue not only learned the craft of painting,

but he was encouraged "to look at things and make my own judgments—to see the world through my own eyes." Yet there was one thing Argue had to teach himself: how to focus his intense physical energy, his outward restlessness, into the mental activity involved in painting. In both his "early" work, the pieces done in 1983, and in 1985's canvases, the inherent tension between control and unrestrained fury have combined with the imposing physicality of the paintings to charge the Walker's pristine walls with one man's electrified artistic vision.

Of course, it takes more than talent and the promise of youth to earn a living as an artist. This new generation of young, urban, professional artists learn early that a good marketing strategy is necessary to survive. Argue had the right stuff to succeed in today's trendy art scene: youth, energy, a highly individualistic style, and according to those who know his work, a vast reservoir of untapped potential. All he needed was the time to pull it all together and to get it down on canvas. And that meant finding a source of income so he could devote his time to painting.

In 1985, only two years after he moved back to Minneapolis from Bemidji, Argue applied for a Jerome Foundation grant. Liz Armstrong, the curator of this "Viewpoints" exhibition, was one of the three jurors serving on the Jerome Foundation's grant committee. When she first visited Argue's studio she was "fascinated by his vision and originality. There was an intensity to his work. And what struck me was that these paintings convey the love and the challenge of painting." At that time Armstrong sensed that given time, money, and a bit of guidance, Argue could develop into a first-rate talent.

Earlier this year Argue was one of five artists to win the \$5,000 Jerome Foundation grant for "emerging." He blew the entire sum on paint and spent the next two months in voluntary seclusion in his studio. A few months later Argue won a \$5,000 McKnight Foundation grant, another "no strings attached" grant administered through the Minneapolis College of Art and Design. The money was extremely important,



Argue: a name above the rest

but in the long run it proved a vote of confidence. It's like having someone whisper in your ear, "Hey kid, you've got potential. Here's some money to allow you to concentrate on your work. Let's see what you can do."

These expressionistic canvases bear the imprint of an artist who's capable of venturing into the dark recesses of his mind, tapping his creative impulses, and returning to sanity without being consumed by his own angst. The agitated line and the spontaneous brushstrokes convey a sense of heightened mental activity, yet the passionate execution is tempered by an ordered and well-defined space. The drips of paint that flow down the canvas, the Van Gogh-like layering of paint, and the sweeping expanses of merging colors (there must be at least \$5,000 worth of paint hanging on these walls) are contained, but not subdued, by the structural geometry of the composition.

Argue prefers to startle rather than soothe. A sense of death and human suffering radiates from several of the canvases; a dying

man utters his last words to a bedside companion; a fluorescent green body lies on a cold steel hospital table; and in one powerful work, you witness the artist, although in an abstract self-portrait, bursting into tears upon learning of the accidental death of his younger brother.

Argue dulls the pain, however, with a dose of humor. A herd of small animals roams the carpet around the deathbed, and in the bottom left hand corner several miniature heads grow out of the old man's cane. Directly opposite the death scene the same small herd of animals congregates in some dumpy bar. They sip beer with a host of freaks, Siamese twins, ghouls, and various urban misfits.

In his newer works Argue abandons the blacks, grays, and browns that make up the gritty urban and psychological landscapes for a palette consisting of sensuous pastels and tranquil watercolors. Argue leaves the city for the lakes of northern Minnesota. Here you encounter a vast array of animals rendered in a barrage of radiant fuchsias, gold,

oranges, and blues. The colors blend and merge into a mass of glowing hues that, for the first few moments, obscure the wealth of visual detail crammed into this scene.

The underwater scene next to the swamp takes you beneath the surface to a fantasy world inhabited by playful fish of all sizes, shapes, and colors. And because Argue paints the fish, the underwater vegetation, and the blue skindiver into the foreground space, the images appear to hover in the air directly in front of this painting.

The "Viewpoints" show offers a rare opportunity to see works of art that are in a perpetual state of transition. As Argue continues to experiment with color, line, space, and subject matter in an attempt to gain more control in his work, the paintings are becoming, for better or worse, less expressionistic and more aesthetically refined. After flexing his artistic muscles, Argue has come to know his own strength, and if he can hit upon the right mixture of force and restraint, he'll definitely be around for the long haul. □

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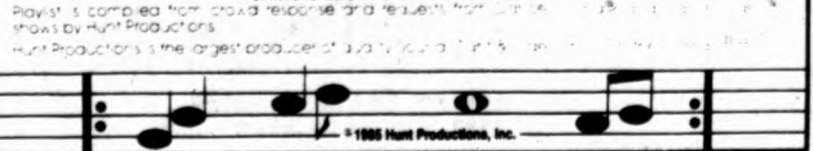
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3	2	TONIGHT SHE COMES-The Cars
2	3	*OAK TREE (Remix)-Morris Day
4	4	*ELECTION DAY (Remix)-Arcadia
9	5	*CURIOSITY-The Jets
7	6	*AMERICA (Remix)-Prince
5	7	SLEEPING BAG-Z. Z. Top
6	8	WHO'S ZOOMIN WHO (Remix)-Aretha Franklin
10	9	MYSTIFIED (Remix)-Romantics
11	10	DIGITAL DISPLAY-Ready For The World
-	11	*LAND OF A 1000 DANCES-The Wrestlers
14	12	*WHEN THE GOING GETS TOUGH...Billy Ocean
13	13	GO HOME-Stevie Wonder
-	14	*BURNING HEART-Survivor
15	15	FACE THE FACE-Pete Townshend

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**WHO'S THE MOST ENTERTAINING OF THEM ALL?**

# The Wide Wide West

by Jim Billings

**W**hile not exactly enjoying a renaissance, the later works of George Inness, the great 19th-century American landscape painter, are now on exhibit at the Minneapolis Institute of Arts. These beautiful and meditative paintings, his best as a mature artist, are rich in the history of 19th-century art and frontier development.

The images and styles are varied: pastorals after his early idol, 17th-century French master Claude Lorraine. Then there are landscapes displaying captured moments of weather: rainbows, showers, approaching storms, fresh snow, and mist.

Following a gallery of selected early paintings, the remaining galleries at the MIA are arranged thematically according to Inness' treatment of light, seasons, and mysticism. Most of these paintings were created after his developmental synthesis—a process that brought Inness' compositions into a whole.

These works were mainly painted after the Civil War during a time of rapid development and industrialization. According to George Keyes, curator of paintings at MIA, the war caused Inness to look to nature as a

source of harmony. But unlike his colleagues, Inness found that economic growth also added to this harmony.

During Inness' early career, Thomas Cole led the dominant school known as the Hudson River artists. They idealized the wilderness, and in their theme nature dominates man. While they were readily elected members in the National Academy, Inness was denied membership until much later.

So Inness turned away from their influence. He was, in fact, more interested in contemporary European masters, particularly French Barbizon artists Corot, Daubigny, and Rousseau. Inness liked their freedom in subject and brushstroke. And he preferred the poetic qualities of French "civilized landscapes," that is, land after it encountered the pioneer's ax.

"These are paintings, not pictures," a contemporary critic noted. He was referring to the way Inness learned from the Europeans to compose a landscape in his studio based on a number of small sketches. Inness wanted to compose nature as he saw it, so quite naturally he reacted with disdain to a buyer's question about where a certain painting was taken from: "Nowhere in particular, do you think I illustrate guide books?"

At this point in history the camera was displacing the artist



Inness: Mother Nature would be very pleased

many paintings by overworking them, he sometimes learned to leave the details alone. Ironically, it was Inness who once commented that genius was destroyed by overworking something. Nevertheless, Inness asserted his right to rework any painting at any time, whether sold or not.

Perhaps Inness wanted the viewers to complete the work. Chinese landscape painters knew that detail could block the viewer's own bank of images. You may recall in the recent Walker exhibit that contemporary artist Jonathan Borofsky wrote over one of his paintings, "This painting is

unfinished." In "Winter at Montclair, New Jersey" (1884), women hang laundry as a train's blackened smoke covers the fresh who merely copied what he saw. Painting was maturing from illustration to a fine art whose principles rose above immediate influences from the real world; painters were now free to abstract for purposes of feeling and beauty. Inness led this change in America: "You must suggest to me reality—you can never show me reality," he once said.

Inness also learned techniques from Renaissance masters while innovating his own: "I'll use mud

if it creates the effect that I want," he quipped. But while he didn't use mud, he did acquire a reputation for uneven results. Critics and colleagues took issue with the incomplete look, particularly Inness' lack of attention to detail.

But because Inness also ruined winterscape. This rare action painting builds contrasts: cold/warm, violent/tranquil, dirty/clean, technology/nature, and beautiful/ugly. Yet it shows the artistic maturity that brought compositions into a whole with much more feeling and much less apparent premeditation.

To Inness, the railroad wasn't the demon that it was to contemporary Populists, but a civilizing influence. In "The Lackawanna Valley" (1855), he painted the railroad roundhouse as a form and perhaps as an influence like the cathedral in "St. Peter's, Rome" (1857). To Inness, the train's smoke is as important as the mist.

Always intensely religious, Inness eventually turned to Emanuel Swedenborg, a mystic who held that things material correspond to things spiritual. Objects have inner auras. Inness' late works show this mysticism. The works are very still. Trees appear more and more as anthropomorphic forms. They ultimately became a principal icon to Inness. He featured them more in the center of his paintings; they began to take on personalities. He attempted to cast them as relics of the wilderness being used by humans.

Consistent with attitudes about developing landscapes, Inness fervently advocated economist Henry George's Single Tax. This tax was to be levied on any land value beyond the owner's labor and improvements. As this extra value is earned, the resultant rewards belong to society; land becomes the public domain.

But the stewardship of this domain today is sad. And while sunsets, not yet tainted by the industrial progress of man, were very inspirational to Inness, they add a fitting irony to his work—a particularly beautiful sunset triggered Inness' death. Yet in a way, sunsets today are more beautiful over a U.S. Steel plant pouring out pollution across Gary, Ind., because of man's disregard for nature. And while today civilized landscapes are freeways and shopping malls, Inness' paintings have become the public's domain. □

## VIC & SADE from 8

evening does include a sketch in which the Gooks consider what their various friends will get for Christmas, the title is somewhat misleading. In order to string the sketches together, Stage One has opted to fill the space between them with a few mimed moments. Vic and Sade and Rush and Uncle Fletcher put up Christmas decorations a little at a time, until just before the final script, they silently toast the holidays. It's a harmless plot, but it has nothing to do with the show. It's as if they felt that because this was a stage production, it needed something conventional to maintain the stage atmosphere. *Vic and Sade* doesn't need it. The scripts alone are enough.

Rhymer's wit, combined with Stage One's fine performance, make the evening a completely entertaining and memorable one. If you're a fan of old radio, lament its passing, or are just out for an evening of entertaining humor, Stage One knows the formula. Without a shadow of a doubt. □

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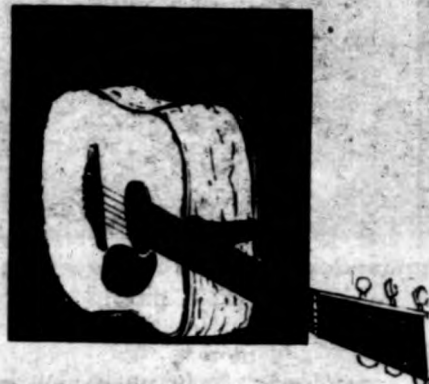
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# Greg Brown: Bringing it All Home

Editor's note: Greg Brown will perform Sat. and Sun. at the Coffeehouse Extremepore.



by Steve Perry

**G**reg Brown takes it as it comes. Last winter he sat in a St. Paul cafe, munching on nachos and musing about careers. "I love music, and I like playing it for a living. But if that ended tomorrow, I think I'd be just as happy doing something else—preferably something that kept me outdoors. I think I'd like being a mailman."

By an aspiring mailman's standard, 1985 has been an auspicious year for Brown. The once and possibly future Twin Citian (he's now living in Chicago) played more than 100 tour dates to widespread acclaim, garnered raves for his performance at the resuscitated Newport Folk Festival, and released his fourth album, *In the Dark With You*.

This is easygoing? Well, no. But as friend and business partner Bob Feldman explains, "Some musicians will say, 'I'm going to work.' With Greg, it's always 'I'm going to play.' Although I think even he may be a little burned out by the pace of this year. He knows now what it's like to play too many gigs that are too many miles apart."

Breaks like the Newport Festival and a highly praised East Coast tour have given the foot-weary Brown added notoriety in the East, where the folk club circuit is strongest. Here in the Twin Towns, he hasn't played in a year. So in case your memory needs jogging, here's a handy list of some things Greg Brown is not:

"That folk singer from *A Prairie Home Companion*." A lot of people got exposed to Brown through his regular spot on PHC, which goes out to millions weekly, but he left the show earlier this year to play more live dates.

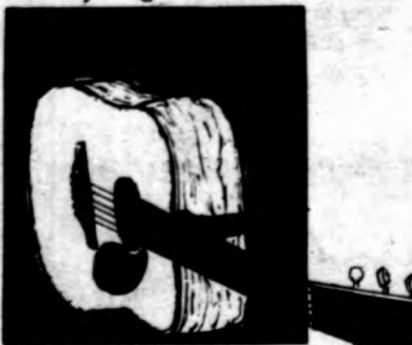
"That Iowa folk singer." Brown's Iowa roots are well-documented on his biggest selling album, *The Iowa Waltz*, but he grew up on the move throughout the Midwest, and his early career took him from Greenwich Village to Las Vegas and lots of points in between.

"That folk singer," period. His music defies easy labeling. It's inflected with country, blues, rock, jazz, gospel—as well as a vitality that much of folk music no longer possesses. His 44 & 66 is a classic song cycle that belongs in any collection, regardless of your genre biases.

*In the Dark With You*, released just two weeks ago, may be the best of Brown's four excellent albums. The singing carries humor, passion, compassion; the playing glows with empathy and good-feeling among the musicians. Engineer Tom Tucker deserves credit for bringing the instruments out in the mix, clear and beautifully articulated. But the real magic is the intangible camaraderie that suffuses the music: the way Dave Moore's harmonica and Randy Sabien's violin flow like a stream under "Who Woulda Thunk It," playing off each other, lifting the song and moving it forward; the way Sabien's mandolin slips and slides and cajoles Brown through his "Funky Day."

More than excellent musicianship, moments like these reflect a mutual respect and familiarity between the musicians that's rare in contemporary recorded music. One index of that rapport is that seven of these 10 songs are live first takes in the studio. That seems incredible at first—they're flawlessly executed—but the more you listen, the more clear it becomes that no amount of rehearsals or retakes could conjure such empathy and playfulness. This is folk music in the purest sense: a group of kindred spirits using music to express community and friendship.

Brown's voice is always one of the most remarkable instruments on his records. His style is idiosyncratic, so much so that Prudence Johnson's harmonies had to be added after the fact to ensure that she could follow his phrasing, which changes each time through a song. The deep, often brooding resonance of his voice suggests the blues, but his liquid phrasing is impossible to pin to any genre. It reaches as far back as Jimmie Rodgers, and as far afield as Van Morrison. Occasionally it gets a little too man-



nered for its own good ("Good Morning Coffee"), but it's also capable of bursts of humor ("Just a Bum") and passion ("I Slept All Night by My Lover").

Early in his career, Brown worked in Las Vegas, writing songs to order for shows on the strip. "They'd say 'We need a samba tune in this key for a female singer by 7:00,'" he

laughs, "and I'd say 'OK.'" A little of that eclectic, make-a-song-from-anything craftsmanship is still evident in his music, which moves easily across subjects and musical idioms. Next month, for instance, he'll go into the studio and cut two albums—one of children's songs, and the other of William Blake poetry set to music. On top of those, he has a finished album of electric rock in the can. (All three are tentatively scheduled for release in 1986.)

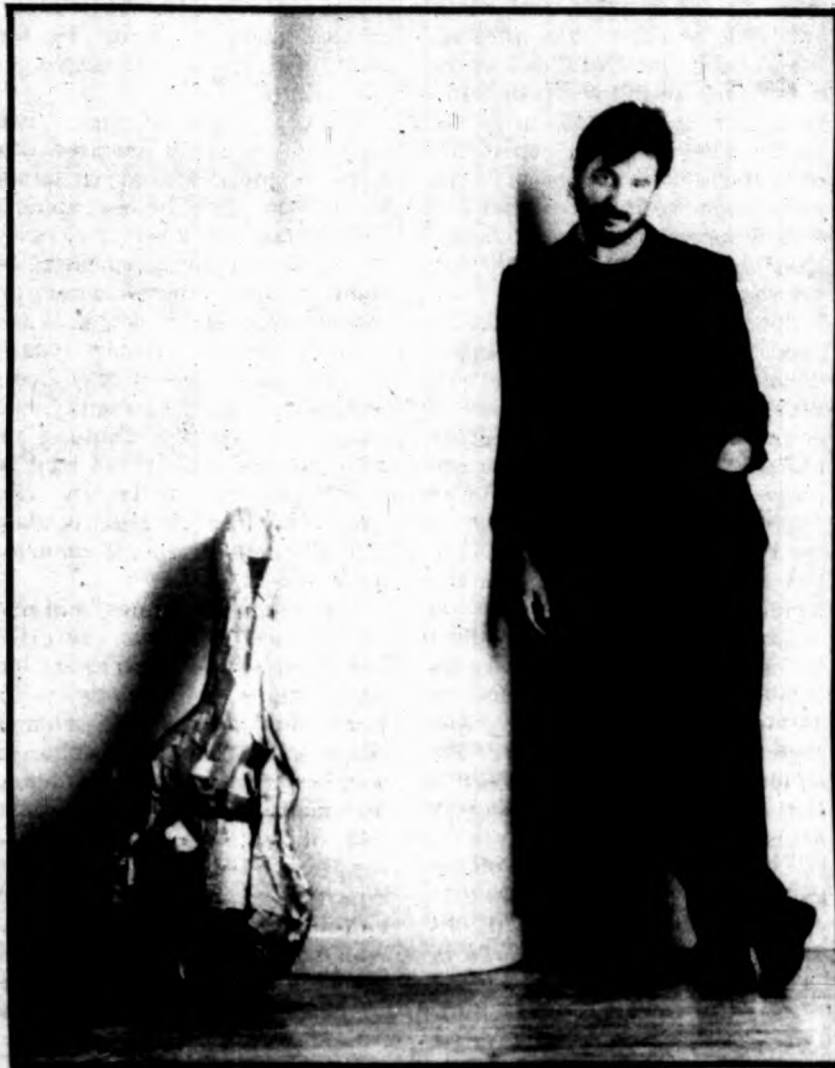
Such diverse musical pursuits may seem to smack of dilettantism, but certain themes run consistently through his songs, whatever the ostensible subject. A strong connection to family roots is one. When he sings in loving detail of his grandmother in "Ella Mae," it's more than a matter of remembering her—the song tries to preserve an attachment that's part of the singer's identity. At the same time, the concern for roots is countered by an intense restlessness.

It's most pronounced on 44 & 66, in songs that look forward to something new or back to something lost: "I'm gonna go downtown—downtown tonight/All around the town—check out all the sights/I will be back in the morning/Feeling bad or good/Well I do what I want and I don't do what I should."



*ITD*WY is a collection of love songs laced with commentaries on careerism, acquisitiveness, and aging. The title cut announces that "All the people are in the dark/They don't know what to do... I just wanna be in the dark with you." The rest of the songs ring with a similar kind of alienation, less angry than bemused, the voice of someone who knows he's out of step with the times and doesn't mind: "We Americans, we are so easy to please/A jug of wine/A loaf of bread/And fifty thousand dollars." It's a shot at an easy target, but it's not smug; he recognizes that the joke is partly on him. Or as he puts it later, "Time ain't money when all you got is time."

The love songs burn with a quiet, intense passion. At least one of them, "Who Do You Think You're Fooling," would sound great as a single. It's a sure bet to be covered by some country artist (Waylon Jennings? Merle Haggard? Never mind.) So far his songs have been covered by artists ranging from the Wallets to



Brown: relaxing with success Sunday New York Times.

Willie Nelson. Brown's musical diversity stems naturally from his early life. It started in the fundamentalist Open Bible Church, where his father was a minister. "We sang that foot-stomping gospel music," he says. "There was no choir, because the whole congregation sang so well and so loud. Someone would play the piano or organ, my mother would play the electric guitar, and I'd get up and sing. This was from the time I was 5 or so."

Outside the church, he was surrounded by other kinds of music. He heard the old-time country music his mother's family played. His mother also exposed him to classical music, and later encouraged him to take formal voice training. He got his first guitar at 12 or 13, and discovered rock'n' roll. Eventually a musical career came to seem a matter of fate.

"I hardly ever thought about it. I remember I envied my friends who were getting out of high school and trying to decide what to do, because it was real clear to me when I was 17 or so that I could be a musician and write songs. And I knew it was going to be a dumb life; I could just tell. But I thought to myself, you can do that and have a chance at being pretty happy, or you can really push yourself and be a lawyer or a teacher or some other profession, but you'll probably be unhappy if you do that."

"So I really kinda fought it myself. In some ways, I didn't want to be a musician, because I could see some of the things it would entail."

Brown retains a lot of that diffidence today, even though most of the things it has entailed lately have been altogether pleasant. Just this week, for example, he was invited back for next year's Newport Folk Festival, and *ITD*WY was reviewed in the

"Ten years ago that would have been pretty exciting to me," he says of the accolades and invitations. "But at this point—well, I'm pleased that people enjoy my songs, that's part of the reason for doing it—but attention of that kind is really not so exciting in itself. When I play for an audience and feel that communication with them, that's really exciting. The other stuff is fine, but it doesn't mean that much."

"It's a little hard to explain," he says, "but music for me is just a matter of loving to do it. And sometimes playing it professionally can get in the way of that love. You have to be careful."

Which is not to say that he has no more professional ambitions. In 1986 he'd like to release three records, tour the States and Europe, and complete his first book. "It's kind of a grab-bag book, with 30 or 40 of my songs," he explains. "And maybe some poems, some things about musicians I like, maybe some stories about my life as a musician. I'm not sure how it'll shape up."

Come what may, Brown isn't the type to push the river. As partner and promoter Feldman puts it, "We like the way Greg's career is growing. It's not overnight by any means. But I think more and more people are going to discover Greg." He pauses. "It doesn't seem like it's getting bigger, you know, even though it is. It's fun."

# FOR THE RECORD

by David Brokken

**Requiem**  
Andrew Lloyd Webber  
(Angel)

What's this? Andrew Lloyd Webber, darling of the Broadway set, composer of the pop mega-hits *Jesus Christ Superstar*, *Cats*, *Evita*, and *Starlight Express*, has written a Requiem Mass? Sure, he can turn a tune—no argument there—but a Requiem is a different kettle of notes. It is, after all, the Mass for the Dead, one of the oldest and most solemn of traditional forms. The musical battlefields are littered with the reputations of composers who, not content with commercial and critical success in popular idioms, have tried to write Seriously and say something Important.

But a Mass isn't as radical a departure for Webber as it might appear. Born in London in 1948, Webber grew up in a musical environment. His father, William Lloyd Webber, was a minor composer of some distinction and an organist and musical director at the Westminster Methodist Central Hall. As a boy, Webber the Younger attended church at nearby Westminster Abbey; there he heard the memorial service for Ralph Vaughan Williams and, at 13, attended the first London performance of Britten's *War Requiem*. He has also composed a number of unpublished English church songs, and his main interest outside of music is church architecture.

Webber's *Requiem* had its American premiere in New York on Feb. 24 of this year, and made it to Orchestra Hall a few Sundays ago. There's now even a video of the *Pie Jesu* section, with soprano Sarah Brightman and treble (boy soprano) Paul Miles-Kingston looking angelic and cherubic, respectively.

Reactions to the work have ranged from outright dismissal to labeling it as the most important British piece of its kind since Britten's *War Requiem*. Some critics complain that it's too theatrical; that the *Hosanna* section sounds like *Oklahoma!*; that Webber borrows from Orff, Prokofiev, Faure, Poulenc, and Britten and

homogenizes their sound in an easy-listening format; that he takes Broadway by the hair and drags it into the Church.

But this type of criticism—that popular style is not dignified enough for sacred music—has been around since the time of Leonin and Perotin in the 12th century. And the relegation of popular style to an inherently inferior status not only smacks of elitism and pedantry, it ignores the new life transfused into older, perhaps stagnant, forms by the fresh, vital, and sometimes vulgar pop culture.

Webber explains that three separate incidents inspired his *Requiem*: the death of his father in 1982; an article he read about a Cambodian boy given the choice of killing his mutilated sister or being killed himself; and an acquaintance of his dying in the IRA bombing of Harrod's department store. That sort of impetus demands a work of dignity and magnitude; Webber chose a requiem as his vehicle. It's hard to beat Latin for dignity, and few Latin texts have as much gravity and solemnity as does the text for the Requiem Mass.

His *Requiem* follows the classical liturgical structure: using the Latin text of the High Mass, but beginning with the Introit (*Requiem aeternam dona eis Domine—* "Rest eternal grant them, O Lord"), eliminating the Gloria and the Credo (the joyful sections), and adding the dramatic and tempestuous *Dies Irae* (Day of Wrath).

Webber writes splendidly for the voice. His rhythms, melodies, and harmonies are always engaging, even if seldom breaking new ground musically. He's eclectic, and though he does borrow from the techniques and styles of others (Orff, Prokofiev, Faure...), he avoids presenting a homogenized easy-listening mush. Like any good composer, Webber synthesizes various influences and clothes them in his personal style. His ease at blending idioms is remarkable—academic cathedral writing, modern inflections of atonality and dissonance, fugal episodes, pop and Broadway effects, and quasi-modal phrases fit together happily and snugly.



Domingo, Webber, and Brightman: Requiem for a heavyweight

There's no knotting of inarticulate musical lines, no clash of musical styles bouncing off one another like freight trains unable to couple.

It's always of interest to see how different composers handle the Requiem—each is given the same skeleton of Latin text, but its fleshing out provides the substance of interpretation. Webber's scoring is unusual and contributes to the music's effect: rather than the usual soprano-alto-tenor-bass, it's scored for soprano, tenor, and treble (boy soprano); the orchestra is primarily winds and percussion and uses no violins.

And the voices he uses are magnificent: the lush, bold tenor Placido Domingo, the crystalline soprano Brightman (ex-*Cats* and current Mrs. Webber), and the delicate purity of treble Miles-Kingston. In the *Hosanna* Webber unbuttons enough to let Domingo sing a melody full of syncopated verve with a gospel feel and rhythm, while ingeniously weaving in choral fugal writing. The

*Pie Jesu* is a treasure, an ethereal duet between Brightman and Miles-Kingston. The combined qualities of the soprano and the translucent sound of the treble is exquisite.

The melodies mirror the text almost to the point of pictorial writing. The tenor sings *Quando caeli movendi sunt et terra* ("when the heavens and earth shall quake") and the line wavers; the treble sings *perpetua* over and over. Webber unifies his work cyclically—certain themes, sometimes slightly modified, recur through the piece. The quiet, haunting motif (E-B-E) that identifies the opening phrase *Requiem aeternam* appears again, surprisingly, for *Rex tremendae majestatis* ("King of awesome majesty"), where a more robust melody would be expected. And the same motif returns at the close of the piece in the treble's *perpetua*; interrupted by a shattering organ blast, he softly repeats *perpetua* three more times, his voice alone ending the piece. It's musical interpretation such as this that

contributes to the work's weight and originality.

While he writes marvelously for the voice, Webber's facility with the orchestra is less notable—not surprising, since he doesn't have the experience or training for orchestrating full scores. He was helped in the orchestration of the *Requiem* by Lorin Maazel and David Cullen. The result, for the most part, is clear and transparent orchestral writing that serves primarily as accompaniment to the voices, with a few notable exceptions such as the savagely martial *Confutatis Maledictis*.

Did Webber succeed in mediating between Broadway and the Church? Is his *Requiem* a significant work? I'll go out on a limb—a sturdy one, I think—and say yes. □

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ming—we're not leaving anyone behind."

The mainstream will be represented by the area premiere of *A Flash of Green*, directed by Victor Nunez (*Gal Young 'Un*), and starring Ed Harris (*The Right Stuff*). Later in the month another area premiere will be presented, *Kerouac*, by John Antonelli. This is a documentary of sorts with a reportedly wonderful segment of Kerouac on *The Steve Allen Show*.

Around Christmas, Lou Bunin's classic 1951 animated film, *Alice in Wonderland*, will be shown. Early in January, a more experimental work by Mark Rappaport

called *Chain Letters* has been scheduled. In each case, the director will be present to introduce the film. Finally, in a three-night series of programs, Dec. 20 through 22, the winners of the 1983 FITC film and video grants will show their works.

Performance art events projected for this winter include Robert Ashley colleague Blue Jean Tierney, and two of Chicago's most prominent artists, James Grigsby and Carmella Rago. Programming at the Jerome Hill Theater will be six nights a week, with double shows on weekends, which should doubtless improve the visibility of this lineup.

Generally, Film in the Cities will continue to emphasize the American independents, documentaries, and experimental work. This should actually complement the film schedules of similarly conceived theaters such as the U Film Society or the film and video department of the Walker Art Center.

With the latter, however, there may be some competition. Because of various departmental demands on its theater, the Walker is prevented from taking on extended showings. "Distributors often don't allow short-duration engagements, and therefore, the Walker is limited to specialized work or old classics," Weise says. "We hope to be more aggressive in pursuing the rare classics, and this is an area where there might be some crossover."

Weise is hardly exaggerating when he says, "There is such a void in the media arts that we really have to meet all the different needs in order to create a certain economy of scale within the community." But if successful, the new theater should help them to do more than fill a gap. A degree of competition will improve both quality and public interest. Fifteen years ago last September, Film in the Cities went into operation, and through excellent education, services, and programming, it has so far proved itself the only real media arts resource center in the region. □

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by Bill Guiner

## Duke Ellington All Star Road Band Volume 2 (Doctor Jazz)

The conflict between art and commerce weighed more heavily on Duke Ellington than any other artist. He was the Mozart or Bach of his culture and generation, but unlike his classical brethren, Ellington had to bankroll his own craft. For every Carnegie Hall concert or Newport Festival triumph the band paid a hundred-fold out on the road, generating revenue in a series of cross-country one-nighters. These appearances, like the one recorded here, are dances, not concerts. The intention is not (you'll forgive the expression) art, but to move feet and drinks. And since the chattering audience and clinking glasses are captured with the same fidelity as the music, in that respect at least, the evening seems to have

been a success. Unfortunately, the same can't be said for the record. There's an air of indifference that you've never heard from soloists of this stature. Harry Carney, cornerstone of the orchestra for 45 years, lumbers through an embarrassing Latin parody ("Guitar Amour") that wouldn't cut it at Ricky Ricardo's Babalu Club. Cootie Williams spoils "Summertime" with misplaced trumpet histrionics, copying Cat Anderson's style. And Johnny Hodges' reputation would have been better served if he had stayed on the bus. The song selection, a concession to dancers' requests and pop tunes, is lame, too. The nadir, Don Gibson's lachrymose country ballad, "I Can't Stop Loving You," is treated with audible, and in this context, well-deserved derision by the band. But, of course, this is the Ellington Orchestra, and there are bright spots. Jimmy Hamilton offers an exhibition of clarinet virtuosity ("Silk Lace"). Lawrence Brown's trombone workout on "Do Nothing Till You Hear From Me" is a standout (in spite of the crowd's noisy apathy), and the real stompers ("Happy-Go-Lucky Local," "C-Jam Blues") actually benefit from the ultra-loose atmosphere. But it's all been done better elsewhere. So by Ellington standards this is second-rate stuff, but it's valuable as a testament to the leader's perseverance. Maintaining the big band was an integral part of his achievement, and shows like these laid the foundation for his bursts of genius. \*\*\*

## Duke Ellington Happy Reunion (Doctor Jazz)

No bursts of genius here either, but a more satisfying record. Ellington drew a septet from the orchestra for the first session, with blues as the bill of fare. Here the excitement is generated



Blake: fiddling around

Some of the titles tell the story. "Play the Blues and Go," and "Way Back Blues," a nice, relaxed evocation of earlier jazz styles. It's sentimental but not cloying—perfect music for sipping juleps on the veranda. The best effort has the least appropriate title, "Where's the Music?" and is shaped by Duke's unparalleled gift for harmonizing. The horns, led by Hamilton's imperial clarinet, state the theme, becoming one plaintive voice. This is one of Ellington's most affecting pieces. The second session, recorded 15 months later, is all Paul Gonsalves. Like Carney, Hamilton, Hodges, and other long-term Ellingtonians, loyalty bred relative anonymity for the tenor man. Here, backed only by a piano/bass/drums rhythm section and working in three different tempos, Gonsalves shows off the huge sound and nimble phrasing that deserve a firmer place in the collective public memory. "In a Mellotone" remains fresh in its umpteenth incarnation, and "Happy Reunion" is given a sumptuous reading, but the pinnacle is Gonsalves' trademark tenor-de-force, the "Wailing Interval" from "Diminuendo and Crescendo in Blue." With the orchestra its effect was not unlike the honking R&B tenor work of the day—all bombast and frenzy. Here the excitement is generated

by the flow of ideas, the rush of creativity. It's a rousing finish to a satisfying release. \*\*\*

## James Newton The African Flower (Blue Note)

The great thing about Ellington was that he was an innovator whose innovations were completely painless. Just listen to the freer musings of innovators like Cecil Taylor and Albert Ayler to see what I mean. James Newton has inherited Duke's ability to project a modern sensibility without sacrificing lyricism, making him the best musician of his generation to tackle the Ellington/Strayhorn songbook. Comparisons are irresistible in this kind of repertory format, with the earliest composition—1928's "Black and Tan Fantasy"—being the most fascinating. It's fun to match Newton's flute solo with Otto Hardwicke's alto statement, Olu Dara's version of Jabbo Smith's famous trumpet solo, and Roland Hanna's replica of Ellington's stride-based solo. Of course, remakes like this and "Cottontail" suffer—Newton's ensemble can be a bit too subtle. When Ellington had a good idea he had the band really stomp it out. The listener was allowed to hear and feel it. Other high points include the speech-like solos and ominous rhythms of "Virgin Jungle," and Milt Grayson's peculiar hybrid of Al Hibbler and Billy Eckstine on "Strange Feeling." It's especially nice to hear an Ellington retrospective that isn't just "hits" (the leader's solo flute reading of "Sophisticated Lady" is the exception) or snippets of melodies. Newton goes for the whole thing—the entire scope of Ellington's genius, and does the legacy justice. \*\*\*\*

## Charlie Parker At Storyville (Blue Note)

More than just a great alto player, Charlie Parker ushered in the bebop movement in the mid-'40s, and, in a sense, took its bohemian spirit with him when he died 10 years later. Because he lived (and died) the popular conception of the "jazz lifestyle," he's become a bona-fide legend, a martyr for the holy cause of bebop. That mystique is what justifies this release—a pair of 1953 radio broadcasts with so-so fidelity, announcements over the music, and one song in fragmentary form. A ballad Bird never recorded, "I'll Walk Alone," triumphs over the boxy sound quality and sugary melody. It's still amazing to hear Parker think, to hear his imagination firing. He takes wild chances with register leaps, inverted melodies, and scalar pirouettes, and makes them all work. Pianist Red Garland shines on a brisk "Ornithology," an early look at his distinctive chordal style, and a young Roy Haynes keeps the pickup trio together. Bird returned to Storyville (a Boston club) six months later with a new group, in better playing form, and improved fidelity. Trumpeter Herb Pomeroy gives the group a more sophisticated air, and solos well on "Groovin' High," but his sound is small, and Bird naturally wipes the floor with him. Pianist Charles Thompson holds his own, Kenny Clarke lends authority from the drumkit, but this is Parker's show. He crackles on the fast stuff, but again it's a ballad, "Don't Blame Me," that works best. Like Billie Holiday's voice in its decline, you can hear Parker's whole miserable life in this performance. For those moments an album like this is worth hearing, in spite of its technical flaws. \*\*\*

## John Blake Twinkling of an Eye (Gramavision)

John Blake plays the violin very well, with melodic invention, energy, and a refreshingly natural tone. I've heard him play well as a sideman, but I've never heard him play better than he does here. So how can a player like this be so oblivious to his surroundings, fiddling while Rome is glazed with sugar? "Song for John and Carrie" swims in a gooey bed of synth-noise, "La Verdad" and the title cut are unjustifiably overwrought, and listening to the chorus coo the inane lyrics of "Ocean Walking" is like inhaling whipped cream. John, we aren't machines; we don't need mental lubrication. We want music with credible detail, played on a human scale. Dizzy's "Con Alma" is a nice ballad, Bobby Timmons' bluesy "Dat Dere" is terrific, but please switch off the drummer and gag that chorus. \*\*

## Ben Sidran On The Cool Side (Magenta)

They say those who can, do, those who can't, teach. (And yes, I know, those that can't teach, write). Ben Sidran is a teacher and a musicologist who occasionally can do. But he has a problem—he's too smart. Great musicians of the past were shaped by their immediate environment. Their music was pure and specific because they had fewer choices. Today the global village has dropped a bundle of severed musical roots on us and asked worldly yuppies like you, me, and Dr. Sidran to pick out ours. Sidran has responded to the challenge by putting Hoagy Carmichael, Irving Berlin, and his own hipster lyrics to a high-tech dance beat. Sure, he fails more often than he succeeds, but that's part of taking chances. This trip "Up a Lazy River" sounds like naughty fun, and "Mitsubishi Boy" and the title track are kind of cute (for about half their length). But "Brown Eyes" is pure sap, the great torch ballad, "Lover Man," is a travesty, and "Heat-wave" is a difficult concept to appreciate this time of year. \*\*

## Wayne Shorter Atlantis (Columbia)

Jazz fans have been waiting with growing impatience for that Wayne Shorter album. The one that makes good on the promise of his years with Blakey, Miles, and his solo LPs on Blue Note. The one with the writing, the playing, and the band. And this ain't it. I wanted this to be it. I listened hard and found the good sax solos, soprano, and tenor on "Crianças." I found the attractive soprano saxflute lines and real piano on "Shere Khan, the Tiger." But I kept getting bludgeoned by the ham-fisted drumming, the dearth of melodic development and resolution, and the offensive pop-funk of "Endangered Species." And the chorus—I can think of no fate too horrible for the chorus, although I get a sadistic kick out of trying. *Atlantis* occasionally threatens, but steadfastly refuses to become interesting. It's back to waiting, I guess. \*\*



Parker: a beaming Bop Bird

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