

City Council to consider public ownership of NSP

By ED FINKLEA

A resolution will be introduced in the Minneapolis City Council today calling for municipal ownership of the city's electrical system, owned by Northern States Power (NSP) Co. Eighth Ward Alderman Ed Felien will introduce the resolution, which would have to be approved by city voters in a special election before becoming law.

A 1974 state law gives cities the power to purchase public utilities.

A municipally owned electrical system "can provide lower rates" than NSP, a profit-making corporation, Felien said Thursday.

Felien cited figures showing that in Rochester, Minn., which has a municipally owned system, the average monthly residential bill is \$9.75 while in Minneapolis the same amount of electricity (500 kilowatts) costs \$16.65 under existing rates.

Memphis has had municipal ownership of electricity since 1932 and present rates are \$6.70 for 500 kilowatts of power, Felien said.

It would cost "around \$200 million" to acquire NSP facilities in the city, not including the company's downtown office. One power plant in Northeast Minneapolis, two

smaller plants, transmission lines, substations and meters within the city would be purchased if voters approve Felien's municipalization plan.

Bonds would have to be sold to finance the purchase of NSP, and Felien estimates it would take 20 years for the system to pay for itself. He termed purchasing the electric company "a secure investment."

NSP officials said Thursday it is opposed to selling their facilities. Public relations officer John Milsich said NSP has "provided good electric service" in the past and has "the ability and experience to continue doing so in the future."

But the company refused to comment on Felien's claim that municipally owned systems provide electricity at lower rates.

Minneapolis would have to continue purchasing some of its power from NSP at wholesale rates because generating plants in the city cannot supply the total electric demand. Felien estimates that demand in the city is 650 megawatts of power, and the Northeast generating plant produces only 400 megawatts. Garbage and other solid wastes could be burned to supply some of the energy balance, according to Felien. A garbage-burning generating

NSP to 4

Compromise found for controversial veterans' preference

By BOB ANDERSON

Women and men who aren't veterans may find it easier to get a civil service job in Minnesota and compete for promotion following a compromise announced Thursday between state veterans groups and legislators seeking to limit veterans' preference.

The compromise announced by Sen. William McCutcheon (DFL-St. Paul) would:

- limit veterans to a five-point bonus (10 for disabled veterans), ending the absolute veterans' preference that in many cities such as Minneapolis allows veterans to be placed at the top of lists of eligible candidates for civil service jobs.

- limit the use of preference points to entry-level civil service examinations. (Present law permits the use of bonus points for

one successful promotional exam); and

- call for an end to "list manipulation," a practice at the state level in which a civil service employer rejects the top ten candidates and calls for additional applicants, veteran groups assert.

The compromise does not restore a proposed 10-year time limit for exercising preference by veterans. The 10-year period, to begin immediately following discharge from the military, was deleted in the Minnesota House Monday from a bill authored by Rep. Linda Berglin (DFL-Minneapolis).

The compromise also permits unlimited use of preference for entry-level examinations, instead of the single use proposed by Berglin.

Passage of the compromise was delayed in the House Thursday because of the need to define

clearly an "entry-level examination." Action by the House is expected Monday.

"It was a major adjustment, if you looked at where they (those seeking to limit veterans preference) were and where they have moved to," McCutcheon said.

Veterans were discussing as late as Wednesday night whether to resist efforts to end absolute veterans' preference in some areas, Joe Pangal, United Veteran's Council chairman, said Thursday.

The United Veteran's Council's original proposal called for absolute preference for local governments without civil service commissions.

In addition, they had asked for a "rule of three," the placing of the three top candidates on a list of eligibles for a job vacancy with the job vacancy to be filled by one of

the three. No candidate could be passed over three times, however, under this proposal.

Neither of these proposals was accepted under the compromise.

Eliminating the use of preference for promotions should result in fewer veterans at middle- and upper-level civil service positions, Brian Isaacson, Minneapolis manager of personnel services, said Thursday. Although he doesn't have exact figures, that seems to have been the effect of the 1967 state law that reduced the use of veterans' preference from all promotions to use for only one promotion, he said.

The "list manipulation" provision really means little because such manipulation doesn't occur at present, several supporters of limiting preference said Thursday.

Such manipulation could only occur at the state level, with its

"rule of 10", Lauren Maker, a lobbyist for the DFL Feminist Caucus, said Thursday. There's no evidence, however, that state civil service employers have rejected the top 10 candidates on any eligible list in order to employ nonveterans, she said.

State law prevents rejecting all of the top 10 candidates and requesting additional names, James Fritze, assistant state commissioner of personnel, said Thursday.

Additional names can only be added to the list of the top 10 candidates if one of the 10 withdraws from consideration or cannot be contacted.

If the employer rejects all 10 candidates, he must leave the position open and he cannot request additional names until one of the 10 withdraws from consideration, Fritze said.

Hillel Foundation asks governor to oppose L. J. Lee's reelection

By TERRY BROWN

A Twin Cities Jewish group sent a letter to Gov. Wendell Anderson Thursday asking that he oppose the reelection of L. J. Lee to the Board of Regents.

The B'nai B'rith Hillel Foundation urged Anderson to "do what he can" to block legislative approval of Lee when Regents' elections are held in March. Rabbi Moshe Adler, author of the letter, said.

Lee has admitted asking David Saxon, a candidate for the University presidency last spring, about his religious background and specifically if he is Jewish.

Lee maintains his questioning

had no bearing on the final presidential choice. A special Senate investigation concluded that no anti-Semitism was involved in the presidential search, although it did rule that improper questions were asked.

Adler said, however, that he and others in the Twin Cities Jewish community are "not convinced the Saxon affair was a matter of poor communication." He added that the entire Regents' selection committee was at fault for failing to put an immediate end to Lee's inquiries.

Although Adler said he is convinced that religion was not a factor in the actual presidential choice, he is convinced Lee's

behavior must not go unpunished. "By renominating him it's like condoning the whole incident," Adler said.

Lee was unanimously nominated to return to the board by a 7th congressional legislative caucus last week. He has represented that district on the board since 1973, when Anderson appointed him after the legislature failed to elect Regents.

Adler said that Lee's renomination coupled with the nomination by the 3rd District caucus of Robert Latz, a former state legislator and a national commissioner of the Anti-

Letter to 13

Saxon may get presidency of U of California system

David Saxon, a vice chancellor of UCLA and a candidate for the University presidency last spring, is expected to be named president of the entire University of California system, which has more than 100,000 students on nine campuses.

A source in California said Thursday that the system's board of regents will likely appoint Saxon when it meets Saturday.

Saxon and C. Peter Magrath were the final candidates for the University presidency last April. Magrath was reportedly chosen because Saxon's view of the coordinate campuses, which

he called "subordinate and subsidiary," was unacceptable to many of the University Regents.

However, Regent L. J. Lee's inquiries about Saxon's religion, particularly that Saxon is a Jew, have led some to believe Saxon was rejected on that basis. Several Regents, including Lee, have admitted religion questions were asked, although all maintain they had no bearing on the final choice.

Saxon, if appointed Saturday, will replace Charles J. Hitch, who resigned last October. Saxon was unavailable for comment Thursday.

AP DIGEST
ASSOCIATED PRESS
 Compiled by **Eric Ringham**

International

New Delhi, India—India and the Soviet Union reinforced their military ties Thursday and issued a joint complaint against the United States for lifting the arms embargo on Pakistan.

A communique said the Indians and the Soviet defense chief expressed "their grave anxiety at the actions taken by certain quarters to step up the arms race."

Representatives of Egypt and the Soviet Union signed a 1975 trade agreement in Moscow Thursday, which Egyptian sources said would boost exchanges between the two countries by 8 to 10 percent.

The agreement provides for sales by the Soviet Union of machinery and equipment, coal, oil products and other goods in exchange for Egyptian cotton, rice, citrus fruits and some manufactured items.

The agreement does not cover arms shipments by the Soviet Union, the chief supplier of weapons to Egypt.

National

Washington—Congressional Democrats recommended an energy plan Thursday that includes a 5-cent-per-gallon increase in gasoline taxes and the creation of an independent energy conservation board to decide future policies.

Sen. John O. Pastore, (D-R.I.), and Rep. Jim Wright, (D-Tex.), chairmen of the Senate and House Democratic energy task forces, said the package also recommended acceptance of most of the tax proposals now being worked on by the House Ways and Means Committee.

Pastore said the Democrats estimated their energy-tax proposal would add another \$10 billion to the budget deficit, but that the economy would be greatly stimulated by the plan.

Other provisions of the plan include:
 • a rejection of proposals to remove federal price controls on already discovered oil and natural gas but a "liberal" treatment of new gas production in this country;
 • a reduction of petroleum imports by between 400,000 to 500,000 barrels per day the first year of the program, and more than 700,000 barrels daily the second year; and
 • a graduated tax on new automobiles which get subnormal gasoline mileage, to be offset by a rebate on the price of new cars getting better than average mileage.

Washington—Ignoring President Ford's recom-

mendations for major modifications, the House Interior Committee approved a strip mining regulation bill Thursday almost identical to the one Ford vetoed last December.

Rep. Morris K. Udall, (D-Ariz.), prime House sponsor of the bill, said he expected final House action by mid-March. But he said he anticipated that Ford will veto the bill again. "The history of this thing is that nothing satisfies him unless the coal industry writes it," Udall said.

Udall predicted the two-thirds vote needed to override such a veto could be garnered in the House.

Washington—The Senate Banking Committee voted Thursday to approve President Ford's nomination of Carla A. Hills to be secretary of Housing and Urban Development.

Washington—The Federal Communications Commission will approve a \$365-million annual rate increase for interstate service by American Telephone & Telegraph Co. (AT&T), it was announced Thursday. It will consider another increase later.

The \$365 million is about half the amount AT&T requested on Jan. 3.

The commission told AT&T to submit proposed rate changes in line with the \$365-million increase and said it will hold hearings later on a further increase.

Washington—Strict gun control, fuel subsidies for needy families and close scrutiny of CIA and FBI surveillance activities are among the goals announced Thursday by the congressional Black caucus.

The 17-member caucus, headed by Rep. Charles B. Rangel, (D-N.Y.), also plans to stress legislative remedies for unemployment and other economic problems in this session of Congress, it was announced.

Washington—Emperor Hirohito of Japan has accepted President Ford's invitation to visit the United States in early October, White House Press Secretary Ron Nessen announced Thursday.

Memphis, Tenn.—A federal judge refused Thursday to allow James Earl Ray to withdraw his guilty plea and stand trial on charges that he murdered Dr. Martin Luther King Jr.

U.S. District Court Judge Robert M. McRae Jr. found that none of Ray's constitutional rights were violated in the events leading up to the guilty plea in 1969.

Ray's attorney said he plans to appeal today's decision to the U.S. 6th Circuit Court of Appeals.

Ray is serving a 99-year term in the state prison at Nashville.

Cranston, R.I.—A group of black inmates took over a wing of the maximum security section of Rhode Island's

Adult Correctional Institutions Thursday, but agreed to return to their cells after two and a half hours.

Lillian McDaniel, a prison spokeswoman, said the takeover ended following negotiations between the 40 inmates involved and prison officials.

Regional

St. Paul—The president of the Minnesota Farmers Union has called on state farmers to reduce their crop plantings by 10 percent unless the federal government gives them price assurances.

Cy Carpenter said Thursday that farmers must have a government promise that their market will not be hurt by full production.

Carpenter said petitions backing the plan are being mailed to Farmers Union leaders across the state. The petitions will then be sent to President Ford and members of Congress.

St. Paul—A union that represents about 15,000 Minnesota state employees has voted to reject a state contract proposal.

Paul Goldberg, executive director of Council 6 of the American Federation of State, County and Municipal Employees, said about two-thirds of the proposed contract was approved at union meetings held throughout the state last week.

Wages are among the contract details in remaining dispute.

St. Paul—An official of the Minnesota Employment Services Department said Thursday that the state's unemployment reserve has dropped by \$21 million in the past year.

Barbara Beerhalter, assistant commissioner of unemployment compensation, said the reserve, which is supported by quarterly contributions by employers, has gone from \$92 million a year ago to \$71 million now.

St. Paul—Mayor Lawrence Cohen's wife, Anita Gail, was granted a dissolution of her marriage to Cohen Thursday.



No bestowed honor

Elmo had just been selected as this week's Northrop Mallway Queen.

"These honors aren't bestowed just every other day, or every four years for that matter," Elmo said, with an eye towards the not-so-leaping Feb. 29.

Elmo had been selected this occasionally cloudy Friday by virtue of his flawless typing ability, his knowing smile, his aim to please and his undying dedication to sweeping highs in 20s and lows near 10 off the front steps of life, clearing the path for a March hare cruising in like a lamb.

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Low-income mothers and children may get state nutrition aid

By MARKIE HARWOOD

A bill to provide nutritional food supplements and nutrition education to low-income women and children in Minnesota was unanimously approved Thursday by the House subcommittee on health care.

The bill will now go before the House Committee on Health and Welfare and the House Appropriations Committee.

Under the bill, introduced by Fred C. Norton (DFL-St. Paul), pregnant or breast-feeding women, and children under four years of age from low-income families who are found to be nutritionally deficient would receive vouchers for the purchase of specified nutritional food supplements, such as iron-fortified infant formula, vegetable or fruit juices, cereal, milk, cheese and eggs.

Three million dollars for a two-year period beginning July 1 would be appropriated to the Minnesota Department of Health for administration of the program.

The state program would be similar to the U.S. Department of Agriculture's Women, Infant and Children program (WIC), also administered by the Department of Health, Dr. Ronald Campbell, chief of the department's Maternal and Child Health section, told the committee.

Under WIC, seven clinics in

TV critic: Blacks repressed in media

By AL ZDON

Tony Brown, moderator of "Black Journal," a national public television news show, said Wednesday that despite the fact that there are more Blacks on television, the situation for Blacks has not improved.

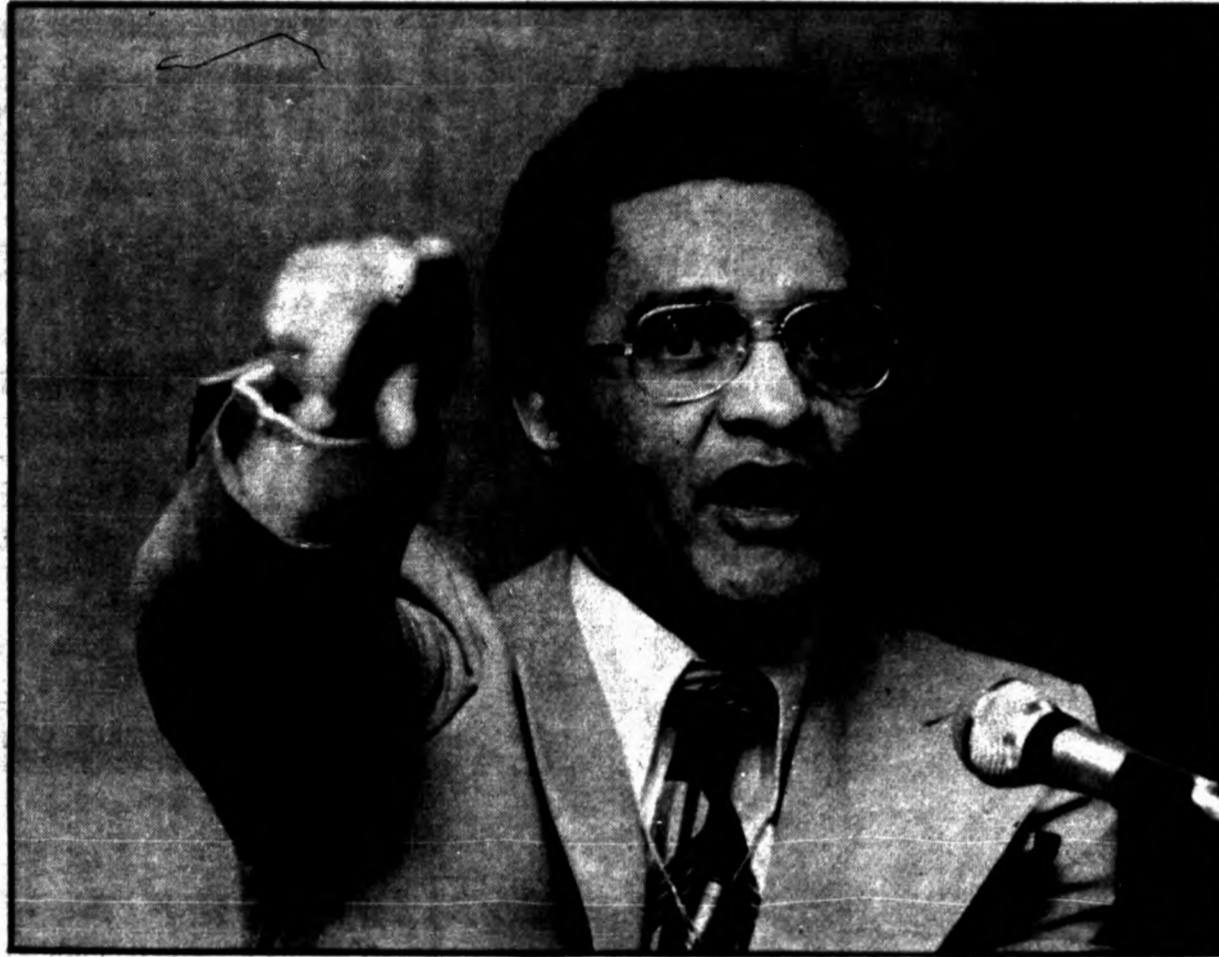
Brown, former dean of journalism at Howard University, Washington, D.C., said that America has moved from "overt racism to covert slavery."

Brown told an audience of 200 at Coffman Union that Black representation on TV has gone through three phases: nonrecognition, ridicule and repression. The first phase, he said, lasted through the early 1950s, when the only Blacks seen on TV were the semiannual appearances by a singer or comedian on the "Ed Sullivan Show."

The ridicule phase lasted into the 60s and was best represented by the "Amos and Andy Show," Brown continued. The present phase, repression, according to Brown, is the worst of all since it operates at a subtler level.

Brown had caustic comments on many of this season's regular commercial TV shows that have Blacks as featured characters. Brown said the Black character on the weekly series "Ironside" was no more than a "flunky zombie protecting his master."

Brown said the only way a Black can make it on White-oriented



TONY BROWN

Photo by Bill Davis

'Objectivity on television is the White point of view'

television is to be "commercially viable."

"Flip Wilson is a star," Brown said, "because he presents an acceptable stereotype of blackness."

Brown said one way for Blacks to control television programming is to refuse to buy products advertised on unacceptable shows. Brown suggested that disgruntled viewers jot down advertised products and assemble a "nonshopping list."

Brown said "Black Journal" was originated because there was no way that established news shows could present a true Black perspective.

"I have decided that while there

is such a thing as journalism," Brown said, "there's no such thing as objectivity."

"Objectivity on television is the White point of view," he added.

Brown cited statistics that showed that White Americans watch TV an average of 16 hours a week, while Blacks watch an average of 25 hours a week.

"Considering the present programming," Brown said, "Blacks are learning whiteness faster than White people."

"Black Journal" is no longer shown in this area. W. D. Donaldson, program director of KTCA, Channel 2, said Thursday that the show "cost more that we

could afford. We couldn't justify it."

In its place KTCA offers "Black Perspective," a national Black news show with a different format.

Brown blames the fact that his show is no longer carried over the entire network on the new "marketplace" public television system in which program directors choose shows based on their cost relative to their worth to the station.

Brown feels that the fact that the 246 public television managers are all White hurts the chances of his show being purchased.

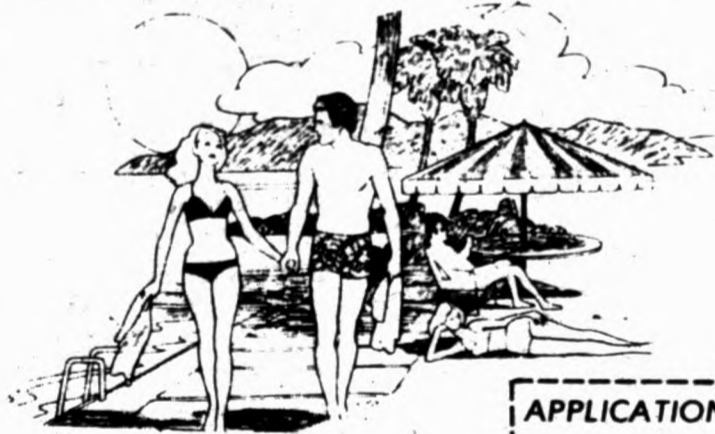
Brown's show is still aired on 42 stations around the country.

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NSP from 1

plant has been successful in St. Louis for several years.

Two smaller plants used to supply energy at high demand times, such as hot summer days, could be converted into year-round garbage-burning plants, Felien said.

Rochester purchases all its power from NSP at wholesale rates, owning only transmission lines. Substantially lower rates in Rochester prove, according to Felien, that even with purchasing part of Minneapolis' electricity needs, rates would be lower under municipal ownership.

The municipalization ordinance is expected to be referred to the Ways, Means and Budget Committee. If approved by the committee and then passed by seven council members a referendum would be held. Felien said if the council approves the measure the referendum would probably take place in June or July of this year. State law proscribes the method to be used if a municipality wants to purchase a public utility.

Ways, Means and Budget Committee Chairman Keith Ford said Thursday that the municipalization proposal "will be taken seriously." He projected that many months of study will be necessary to determine the economic and energy implications of the proposal. The ability of Minneapolis to acquire the bonds necessary to purchase the NSP facilities and the cost of those facilities are the primary concerns, Ford said.

Second Ward Alderman Tom Johnson said he supported the concept of municipal ownership. There is little question that Minneapolis residents pay more for their electricity than people in other cities across the state, he said. Agreeing with Ford, Johnson said that the city's purchasing power is the primary factor to be analyzed.

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Water and rice meal dramatizes theme of 'Shares for Hunger'

By ANTHONY SCHMITZ

Stainless steel pitchers of water gleamed next to lonely bowls of Uncle Ben's converted rice at a luncheon billed as "the most scrumptious luncheon that was never served" Thursday at the Leamington Hotel.

The luncheon was sponsored by the Minnesota Shares for Hunger Campaign, which is trying to raise money for hungry people at home and abroad and educate Minnesotans about the complexities of the world hunger crisis.

The meal of rice and water was promised to be "the most unfulfilling luncheon you'll ever have," according to host David Lynch.

The diners saw what they were missing, though, as pictures of steaks and pies were flashed from an overhead projector.

"I promise that the meal will be completely inadequate," Lynch said, "but if you want anything more, just wave your hand at the waiter and he'll continue to ignore you."

The meager meal was blessed by Reverend George Knierieman, who reminded the group of more

than 100 people who filled the banquet room that they "live in an oasis of plenty in the wilderness," and should express their concern for "the needy men and women who seldom if ever eat more than this."

The luncheon was an effort to publicize "Minnesota Shares for Hunger Day" March 9. Minnesotans will be asked to "cast their vote against hunger" by fasting for the day and contributing \$1 for the world's hungry.

Participants will have the option of sending their dollar to one of three agencies—UNICEF, CARE or the Community Emergency Food Shelves program.

St. Paul Mayor Larry Cohen said during the luncheon that "millions of people are just being written off to die of hunger. The Third World isn't going to accept this, and we in this country are going to do something about it."

Cohen warned that Americans can't continue "our consumptive, selfish lifestyles. Decisions will have to be made. But how can you have any value system at all and say that some people will have to die so we can continue living the way we have been?"



Photo by Bill Davis

An example of America's wastefulness is the \$670 million dollars spent last year to buy chewing gum, according to Gwen Luhta, coordinator of Minnesota Shares for Hunger. But this country will be of central importance in deciding priorities for food use in the future, Luhta said, since the United States "controls a greater share of the world's food than the Arab countries control of oil." It's necessary that the United

States make a firm commitment to aiding starving people, according to University Associate Professor Vincent Hegarty. "If we continue our piecemeal approach to the problem we are doomed to failure," Hegarty said.

"We must feel compelled to help our brothers and sisters all over the world. If we ignore them, the economic and intellectual gap between the people of the

developed and undeveloped worlds will widen even further," Hegarty stated.

Students interested in donating money to the campaign can pick up ballots marking which agency they want to contribute to at Newman Center's Third World Institute, 1710 University Ave. S.E. Ballots will also be available next week at the West Bank Union, Coffman Union, on the Washington Ave. bridge and in Luther Hall.

U doctors' opinions vary on verdict in Edelin abortion trial

By MARKIE HARWOOD

Kenneth C. Edelin, a Boston physician, was convicted of manslaughter Feb. 15 for the abortion of a 20- to 24-week-old fetus. Whether that decision was a fair ruling is being debated nationally.

Preston P. Williams, associate professor in the Department of Obstetrics and Gynecology and a physician at the University's abortion clinic, said he was surprised at the guilty verdict and added that he thought Edelin "was acting responsibly medically."

James A. Moriarty, associate professor of neurology and chairman of University Doctors Concerned for Life said, however, that any court jury in the United States, moved by the evidence, would have convicted Edelin.

The main question in this case was whether Edelin was negligent in his duties to save the life of the child after the abortion, Moriarty explained. The legality of the abortion itself is not being contended, Moriarty said. Abortion was legalized by the U.S. Supreme Court in Jan. 1973.

The likelihood of the fetus surviving at 22 to 24 weeks of age is "extremely slim, though it has happened," Williams said. Defense witnesses at the trial testified to this point and prosecution evidence that the fetus could have survived was "inappropriate," Williams said.

Moriarty said, however, there was a "definite chance that the child could have survived."

The percentage of fetuses surviving at this age is unknown, but six 21- to 24-week-old fetuses have survived at the University of Washington, Moriarty said.

"If the child had a chance to survive, he should have been aided and assisted by the healing profession," Moriarty said.

Although trial evidence was conflicting, two of three pathologists testified that the baby had breathed, Moriarty said. This evidence was adequate for the jury to make its decision, he added.

No one has satisfactorily defined the question of viability (the fetus' ability to survive), Williams said.

Survival is definitely not possible during the first trimester and early second trimester of pregnancy, he

said. The question of viability arises, however, when the fetus weighs 500 grams or is about 20 weeks old, he said.

The problem with abortion is that "one so very quickly becomes involved with philosophy and theology," Williams said. Because of the complexity of the issue, Williams said he believes the Supreme Court has done "as well as they possibly could" in setting up an abortion law.

While agreeing with Williams that Edelin has not done anything wrong, Curtis J. Lund, professor and acting head of the Department of Obstetrics and Gynecology, said he does not believe that criminal courts are the place to decide scientific facts. Rather, he said, scientific facts should be decided by study, research and knowledge.

Moriarty said life is a "basic right that cannot be decided by a small group" such as the legal or medical profession, "but must be decided by the community at large."

"The public can decide what is best for themselves with information from the medical profession," he said.

Moriarty said he is disappointed that the legality of abortion was decided by the Supreme Court rather than by legislation, in which the public's view on abortion could have influenced the decision.

Lund said the decision in the Edelin case places doctors "in an unnecessarily jeopardized position."

Williams said he suspects that the decision will make doctors more cautious. The decision will be detrimental to Edelin's practice in conservative and substantially Catholic Boston, Williams said, even though the American Society of Obstetrics and Gynecology has announced overwhelming support for Edelin.

Policies at the University's abortion clinic will not be changed as a result of the decision, Williams said. The clinic does not perform abortions after the twentieth week of pregnancy except in extremely rare cases, he explained.

The abortion clinic does not recruit patients or doctors, Williams said. Doctors, nurses, physicians-in-training and the clerical staff at the abortion clinic make their own decision to participate, Williams said.

The staff would probably prefer not to participate in the abortion clinic, Williams said, but they recognize the woman's "right of individual choice" to have an abortion.

Patients at the abortion clinic come voluntarily or on referral from other physicians, Williams said.

In counseling, the staff helps the women weigh the pros and cons of abortion, alternatives to abortion and methods of contraception, he said.

An abortion is performed after counseling if the woman decides she wants one, he continued.

Moriarty said University Doctors Concerned for Life believe that the practice of abortion has an adverse effect on the credibility of the medical profession as a healing profession.

"We cannot both take lives and save lives," Moriarty said. "We best serve the community by maintaining one role—that of the healing profession."

There is evidence of an "abortion mentality" when physicians give no help to a viable fetus, such as in the Edelin case, Moriarty said.

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Rx: for lower drug prices

If testimony by consumer and senior citizens groups is correct, you may be paying more for prescription drugs than necessary. Evidence submitted during hearings on a series of drug marketing bills introduced last month in the legislature indicates that prices of generically equivalent prescription drugs made by different manufacturers, can vary by as much as 300 percent. One of the bills, which would permit substitution of generic drugs would allow pharmacists to dispense the lowest-priced version of a drug and give them the option of passing the saving on to consumers.

Generically equivalent drugs have the same active ingredients in the same dosage forms even though they may be manufactured by different companies or carry different brand names. Bills legalizing generic substitution have been introduced in previous sessions, but have never passed both houses of the legislature.

Opponents of the bill contend that even though two prescription drugs may contain the same substances, they may have different therapeutic effects. Dr. Chet Anderson of the Minnesota Medical Association said last week that in several cases within the last 20 years, drugs thought to be generically equivalent have produced different, sometimes fatal effects. Another argument against the bill as it now stands is that physicians do not have the power to specify a certain brand name product which they know has the effects they desire. The bill only limits the pharmacist to using generic equivalents manufactured by the same company in the same finished dosage form and the same ingredients. Physicians claim the strength and quality of the drug may also vary with brand names.

Supporters of the bill, on the other hand, cite U.S. Food and Drug Administration reports indicating generic equivalents exist for most prescription drugs on the market. The reports also indicate that few problems have been encountered. The University Hospitals system employs a program allowing its pharmacists to substitute lower-priced equivalents when other brands are prescribed by its doctors. No complications have been reported.

Given the testimony presented at the hearings on the generic substitution bill, it is evident that passage of the bill is in the best interests of the majority of Minnesotans.

If adequate measures are taken to prevent the interchanging of therapeutic nonequivalents, the generic substitution bill could be one of the most beneficial bills passed by the legislature this session.

Rx: against school abuse

Drugs are an integral part of American society and are used to maintain the physical and mental health of an increasing number of citizens. Because the use of drugs to alter behavior is a sensitive subject, the disclosure that behavior modifying drugs were administered to some Minneapolis school children deserves the concern and action which has resulted.

The apparently unsupervised use of tranquilizers to alter the behavior of "hyperactive or disruptive" children in Minneapolis schools is reminiscent of Aldous Huxley's "Brave New World." The drugs were reportedly given without parental permission or after permission had been coerced from the parents. North Minneapolis parents expressed their concern to state legislators and school district officials. Guidelines do exist regulating the administration of drugs, but none specifically cover the use of tranquilizers.

Because there are multiple reasons for disruptive student behavior, problem children may have difficulties which classroom teachers don't understand. As a result administration of tranquilizers to a student should be preceded by parental consent and authorization from the family's physician. Foregoing this consultation is clearly unprofessional and ethically questionable.

A clear distinction must be made between drugs administered for a student's benefit and drugs given for a teacher's convenience. The new guidelines proposed by the school system must make the use of behavior-altering drugs much less arbitrary. According to the guidelines, school personnel should not recommend that parents seek authorization from physicians for the administration of tranquilizers or imply that medication will be helpful in managing student learning or behavior. Parental approval of medication use would be a requirement for any school support or instructional services. Just because there is widespread drug misuse by adults there is no excuse to extend such practices to children.

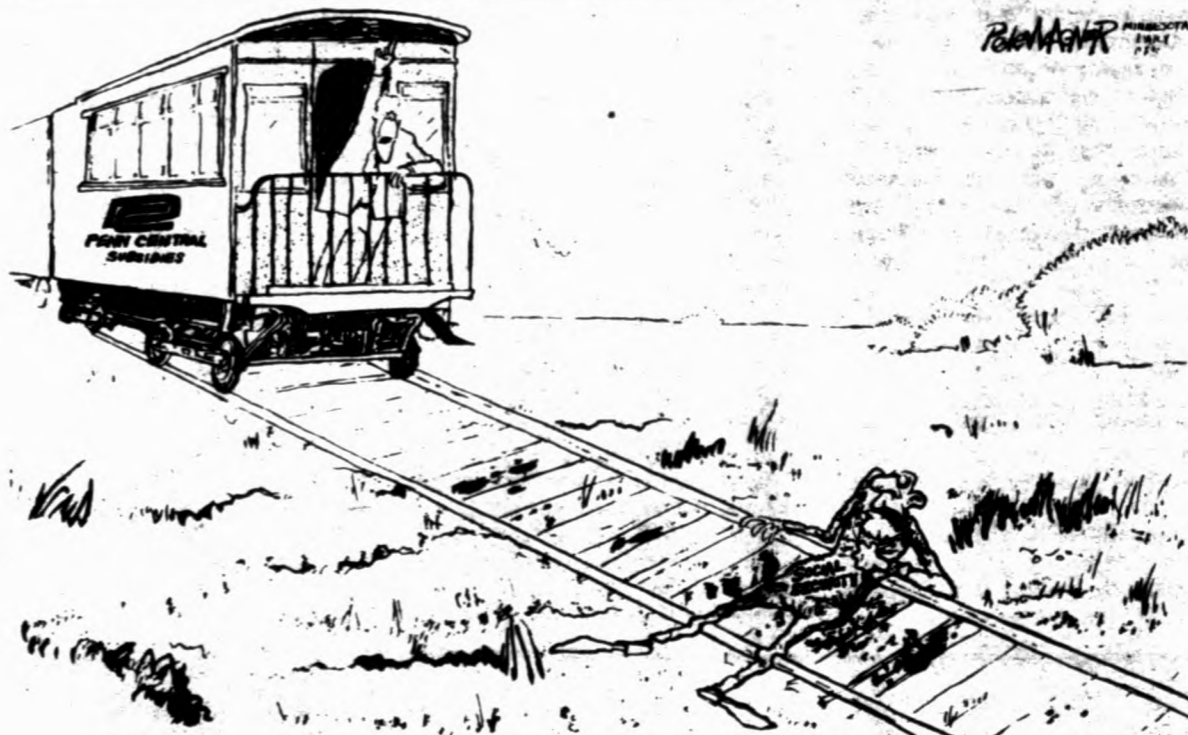
letters

Inconsiderate treatment

The University judicial machinery is in the process of deciding whether Mischa Penn should remain part of this institution. The consideration given to the wishes of his many supporters is apparently minimal. This insensitivity to deeply felt expressions of respect and admiration is difficult to comprehend. What does it mean? That community feeling is irrelevant in such matters? That only official criteria and rules apply? Such a rigid, dehumanized system of "justice," which disregards the needs and desires of people involved, is oppressive and generates feelings of frustration and anger. And it causes me to wonder what really is the educational philosophy of this University.

"The mission of the University is derived from the educational needs of the people of the state" (p. 5, General Information Bulletin). But who decides what these needs are?

As a student, I am concerned about the intellectual quality of my education. I need the presence of teacher-scholars like Penn, whose insights and integrity are a source of stimulation and encouragement. Penn brings real excitement, real energy into the learning process and teaches not only subject matter (his courses are recognized as creative and substantial) but,



'THAT'LL TEACH YOU DAMNED SOCIALISTS!'

more importantly, a critical and careful approach. And even further, he helps one see that struggling with the fundamental issues and problems of the human condition deserves the committed effort necessary.

I protest the University's treatment of this fine teacher. I protest because it means that what Penn represents is not considered valuable by this institution of "higher learning," and that implies an extremely shallow conception of what education should be.

Christine Haupt
CLA senior

Admirable simplification

Pete Wagner's cartoon (Daily, Feb. 18) dealing with the manslaughter conviction of Dr. Edelin of Boston once again fell flat in both humor and insight. Granted, political cartooning is and should remain an open medium for the artists' expressed opinion, but I don't have to disagree with Wagner's political convictions to find this particular endeavor trite and bigoted. He must really be plumbing the depths of his imagination to so easily make out twelve representative jury members of Suffolk County as

racists, fascists and illiterates—the evidence for each being virtually nil. These appear to be pretty narrow-minded generalizations in themselves, but are topped by that little quip in the lower left corner, which, with its unjustified connection to busing foes, has all the wry humor and subtle perception of a sledgehammer. Devastating. But not exactly rapier-like in coming to a fair understanding of Bostonians. If simplification is what Wagner is after, he is succeeding admirably. But he is perilously close to behaving like he has his victims act.

Keith Setterholm
Graduate Student

A viable United Nations

By CHARLES DESMOND CAMBRIDGE

With the Arabs expressing their economic pomp, the Africans caught up in their cultural flux and the Cold War participants assuming different guises, one wonders where mankind is going. Search where you will around the globe and you will find major societal dysfunctions: Indians and the majority of the Third World population starving because of the continued dominance of their economies by the metropolitan countries, and in the metropolitan countries a marked shift toward internal oppression of effective political participation. What this seems to suggest to the world citizen is that there is an imperative need for a transnational body that can effectively address itself to the task of structuring the disparate energies of national states into some functional form that would not only correct the realities of neocolonial domination but would somehow engender the forces of effective international development. Such a development would be not only an economic proposition, for it includes something even more broad. Such a development would involve a significant movement away from present realities—wars, diseases, ignorance, religious dogma and much more—to a symbiosis of intranational and international proportions. There is such a body, even if it is only in dysfunctioning form—the United Nations.

This supposedly august body with its multifarious appendages assumed some grand designs when its charter was formulated. In addition to ensuring international peace, it was empowered to actively promote and catalyze economic, social and intellectual development. When we review its attainments we will be able to evaluate its function. We need to review the United Nations because, as is true with all organizations, periodic evaluation is necessary to ensure that it is optimizing its intents and purposes.

"The United Nations is, from all perspectives of assessment, a complete failure."

Recognizing the fact that mankind has never been able, at least in a sustained rational manner, to structure the progress of "Spaceship Earth," the interested observer must recognize the forces which have militated against arrival at this idealistic yet attainable reality. Various reasons can be offered to explain away why man must not think of attaining optimal rationality in his orientation to the earth at a first level of analysis. Religion has persisted in contributing its naive and negativistic perspective. With its continued allusion to some

Charles Desmond Cambridge is a Ph.D. student in industrial relations at the University and has served as a United Nations volunteer in Ghana.

godhead, modern-day religions, whatever their manifestations, continue to suggest the presence of some conscious force greater than collective humanity which holds the answer to our fundamental existence. Religion has not changed its patterns of explanations which is indicative of its irrationality. By the same token it has not provided some form of metaphysical comfort through the millennia. But this reality also speaks to our collective ignorance. The anxiety resulting from the vastness of the universe, the dread of "mysterious, incalculable, capricious powers as the Greeks implied, as well as the failure of science to reach to the necessary frontiers of knowledge that will suggest answers, is the grist on which all religions—primitive and sophisticated—have moved their mills.

On another level of analysis, the failure of mankind to effect any functional symbiosis—recognizing our wars against each other, ourselves and the environment—can be explained as Robert Ardrey suggests in "African Genesis" by

Puerto Rico to remain in diplomatic-bureaucratic flux should suggest why it has failed. The United Nations, as is, is paradoxical and irrational. It should be of no surprise then to see the formation of cliques within its body, cliques competing with each other and throwing it toward inertia wherein its means have displaced its fundamental end. In diplomatic circles the United Nations is the place to find employment if sinecure and pseudoprofessionalism are the hallmarks. For example, the author had the insightful experience of being a part of the United Nations system as an idealistic subaltern in Africa, and his interface could serve as a case in point. Africa, as the professional observer notes, is bereft with problems that approach the unmanageable—on one level starvation, disease and poverty; on another level, cultural anachronisms, economic domination and political disequilibrium—and one would expect that the United Nations and its programs would somehow be

record to date indicates that the United Nations has failed to do this. Of course, apologists assert there are problems beyond its scope, but these very problems are directly related to what a rational United Nations, in the parlance of the American ghetto, should be all about—serious business. How can, as Article 55 of its charter specifies, higher standards of living, social progress and development be attained when, on one hand an Amin or Bokassa is allowed to continue perverting his constituents, and on the other hand South Africa and Zimbabwe are allowed to remain on their reactionary courses of gradualism. It must be asserted that these basic failures of the United Nations must be corrected if it is to remain as the only international organization that can structure the collective energies of mankind. When the historical record is surveyed, this need becomes critical, for hitherto mankind has allowed national states to wage war against their weaker brothers. Much more importantly, the reality of multinational corporations con-

tinuing their strategies of neocolonialism should be a fundamental motivation for the United Nations. Little wonder that there is the case of the Francophile African leader's life being threatened through a bungled attempt at sabotaging the airline on which he was traveling. In summarizing the need for a rational United Nations we should look at the way in which the present body should function.

The Cuban missile crisis which appeared on national television in the United States highlights the need for the United Nations in holding the balance of power in the world. It is rather pathetic that two nations representing less than a quarter of humanity can continuously push mankind toward the brink of nuclear disaster. The

rational United Nations would be able to prevent such impending international conflagrations by being the sole repository for nuclear weapons. To achieve this the General Assembly must recognize that the present Security Council arrangements are outmoded. The "spheres of influence" philosophy whereby the so-called major powers are given permanent votes on the Security Council is too static. What the United Nations needs to do is to allow geographic representation by seating nonpermanent members on the Security Council so that universal composition is achieved. The General Assembly must recognize that membership in the United Nations permits one vote to each nation irrespective of size, budgetary assessment and nuclear stockpiles, real or imagined.

Next, the United Nations as an ongoing organization must be staffed by professionally competent individuals. Criteria must be developed from which these international servants are selected. The present practice of hiring former delegates as well as



the primordial fact of territoriality involving primitive tribes and animals competing to maintain the niches they have carved out. It is because of collective failure to arrive at international peace on a first approximation with the logically implicit view of intranational peace at the next level that makes a case for this transnational organization.

The United Nations is from all perspectives of assessment, a complete failure. Judge the recently concluded general session by looking at its major promulgations. The fact that it could expel South Africa, whatever the realities of its domestic dysfunctions, and disenfranchise Israel from cultural contributions, while allowing more pressing issues such as the decolonization of

addressing themselves to these major issues, but that is far from true. The United Nations, as typified by its African subsystem, provides a sinecure for reactionary political types from among the more controversial member states. And even in its headquarters this criterion for employment is evidenced by the secretary-general's most immediate political adventure prior to his appointment.

Millions of dollars are spent each year by the United Nations in Africa in an attempt to promote and create the "conditions of stability and well-being which are necessary for peaceful and friendly relations among nations based on respect for the principle of equal rights and self-determination." However, the

trend of giving employment to political types must cease. This will involve, in the first instance, some international task force to develop these criteria, a task force representing the talented tenth of each member state whose charge will additionally require a thorough audit of the historical functioning of this system. Most importantly, however, this task force must be able to call out failures as it objectively sees them. Furthermore, this force must point its fingers everywhere it finds wrongdoing.

This may involve letting the United States know that it is pursuing a reactionary course in continuing to support the artificially created South Vietnam

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CAMPUS NOTES

**Writing
conference**

Robert M. Pirsig, author of "Zen and the Art of Motorcycle Maintenance," and Marya Mannes, editor, columnist and author of ten books, will speak at a daylong conference on writing from 9 a.m. to 4 p.m. Saturday at the University.

The conference, sponsored by the Association for the Development of a University Writing Program, will also include panel discussions and seminars led by local writers, publishers and educators.

Pirsig will talk at 9:30 a.m. and Mannes will speak at 1:30 p.m. All lectures and panel discussions will be held in the West Bank Auditorium Classroom Building.

The panels and seminars will include discussions of what it takes to write, why writers avoid universities and what the present demand for writers is.

The conference is free, but because of limited seating, only those holding tickets can be guaranteed admission. Free tickets are being distributed today at the Hennepin County, Minneapolis and St. Paul public libraries, the student unions on the St. Paul and Minneapolis campuses and 110 Anderson Hall on the West Bank. Tickets will not be given out at the conference.

**Civil liberties
program**

Antiwar activist Philip Berrigan,

a defendant in the Harrisburg Seven case, will speak as part of a program on American civil liberties at 8 p.m. today in the West Bank Auditorium.

Other speakers include Linda Jenness, Socialist Workers Party presidential candidate in 1972, University political science Professor Mulford Q. Sibley and Ken Tilson, one of the Wounded Knee defense attorneys.

The program is free and open to the public.

Israeli evening

An Israeli Evening featuring music, dancing, an audio-visual presentation and authentic Israeli food will be held at 8 p.m. Sunday in the Coffman Junior Ballroom by the Israeli Student Organization.

The program is free and open to the public, but there will be a nominal charge for food.

The Israeli Quartet will provide the music. The audio-visual show will depict "The Israeli Scene."

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 nnesota Daily
 Friday, February 28, 1975

Nutrition from 3

Minneapolis, four in St. Paul and a Mobile Health Unit in northern Minnesota provide examinations by health professionals for nutritional deficiency and issue food supplement vouchers, Campbell said.

Minnesota received \$1.3 million in WIC funds for these three pilot projects for the year ending June 30, 1975, Campbell said. With such limited funds, expansion to other areas of the state would be impossible, he said, but state funds could be used to expand the nutritional supplement program to rural areas of the state.

Norton described the nutritional supplements program as a remedial measure to prevent basic social problems before they are aggravated.

It has been shown that infant malnutrition leads to mental and behavioral abnormalities, Norton said. While the nutritional supplements bill will not prevent all of these abnormalities, state expenses for the treatment of learning disorders and the training of the mentally retarded may be significantly reduced, he said.

In the school year 1973-74, \$4 million was spent for the education of 11,400 educable mentally retarded students, \$7 million for 4,000 trainable mentally retarded students and \$29 million for 29,000 students with special learning and behavioral problems, Norton pointed out.

The bill is aimed at low-income families because studies have shown that nearly 40 percent of children under five years of age and nearly 50 percent of the women of child-bearing age from low-income families have low-iron contents in their blood, Norton said.

The bill is concerned with the early years of life, Norton said, because the main period of brain development occurs five months before birth and in the first 10 months after birth.

In addition to the provision of nutritional supplement vouchers, the bill also calls for the initiation by the Department of Health of a nutrition education program.

The education program will not be given as high a priority as the nutritional supplement program because of limited funds, Campbell said. Nutritional education will be accomplished mainly when the mother comes for a nutritional deficiency examination, Campbell said, and, hopefully, the mother will pass on what she learns to her children.

In response to legislators' questions, Campbell said no effort would be made at present for the education of middle-income families or for improvement of high school nutrition programs.

The bill, coauthored by B. Robert Lewis (DFL-St. Louis Park), has been approved by the Senate Committee on Health and Welfare and is now before the Senate Finance Committee.

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But that was just the beginning. Then came the years of research and hard work to get every detail just right. To perfect the arch. To make the toes wide, comfortable and functional. To balance the shoe. To mold the sole in a special way so that it would allow you to walk in a natural rolling motion. Gently and easily even on the hard jarring cement of our cities.

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And there's one more thing that makes our shoes so special. Our stores. Earth shoes are sold only at Earth shoe stores. Stores that sell no other shoe but ours, and are devoted entirely to the Earth shoe concept.

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To really appreciate Earth shoes you must try them.

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The Earth shoe is patented. That means it can't be copied without being changed.

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Inventor of the EARTH negative heel shoe

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 Spring Fall

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The Israeli Scene-An audio visual presentation
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ata dat
 official daily
 bulletin

Vol. 76 February 28, 1975 No. 120
 Students and staff are urged to read the
 Official Daily Bulletin & are held accountable
 for notices that affect them. They are also
 answerable for information on department
 bulletin boards.

Notices must be received by 10 a.m. two
 days prior to publication & should be sent to
 Official Daily Bulletin, 568 Morr. Except for
 certain notices of unusual campus wide im-
 portance, notices will be printed only once.

ALL STUDENTS
 * Spring Quarter Class Schedule Changes
Added Courses
 Chic 3 221, Curanderismo, Mexican American
 Folk Medicine (4 cr), III IV TTh, ForH 447
 Elem 3 900, Directed Studies (1.3 cr), ar, ar
 GC3 578, Legal Studies, Internship (ar cr), ar,
 ar
 Hlth 5 403, Health Aspects Aging (3 cr), 4 15
 5 30 TTh, HSUnitA 2 520 (concurrent with
 PubH 5 024)
 HEEd 5 420, Workshop Adult Education (3 or
 4 cr), 4 15 6T & ar, McNH 108
 Phar 5 265, Drugs, The Elderly (2 cr), III TTh,
 MirrH 118
 PubH 3 034 (Mental Health & Chemical
 Dependency), Topics Alcohol, Drug Abuse
 (ar cr), ar, ar
 PubH 5 209 (Environmental Health), Seminar
 Health Physics (1 cr), ar, ar
 PubH 5 412 (Biometry), Survey Sampling
 Social, Health Science Research (3 cr), III
 IV TTh, Mayo 1250
 PE 1 083, Officiating, Swimming Wrestling
 Softball Track (1 cr), 7 30 pm T & ar, CH 214
 RCD 3 010, Minnesota Community Analysis of
 its Organization, Change, Development (4
 cr), 1 15 3 TTh, ClaOfH B42
 WoSt 3 301, 5 301, Women, A Sense of Identity
 (3.5 cr), 2 25 5 Th, WeH 302

Added Sections
 AgEc 1 030, sec 2, IV MTWTh, ClaOfH B45
 ArIS 3 810, sec 2, V VII TTh, HoIB 134
 Fren 1 103, sec 12, II MTWThF, FoIH 304, sec
 13, V MTWThF, Armory 205
 Nurs 5 614, sec 7 through 14, 1 2 Th, ar
 Soc 3 802, Lab 5 1 MW, BleGH 410, Lab 6, III
 TTh, BleGH 410

Cancellations
 Elem 3 346, sec 4
 Hum 3 013
 Phil 5 203
 PE 1 082
 Pol 1 001, sec 1
 SSci 1 111, sec 2, 3 111, sec 2

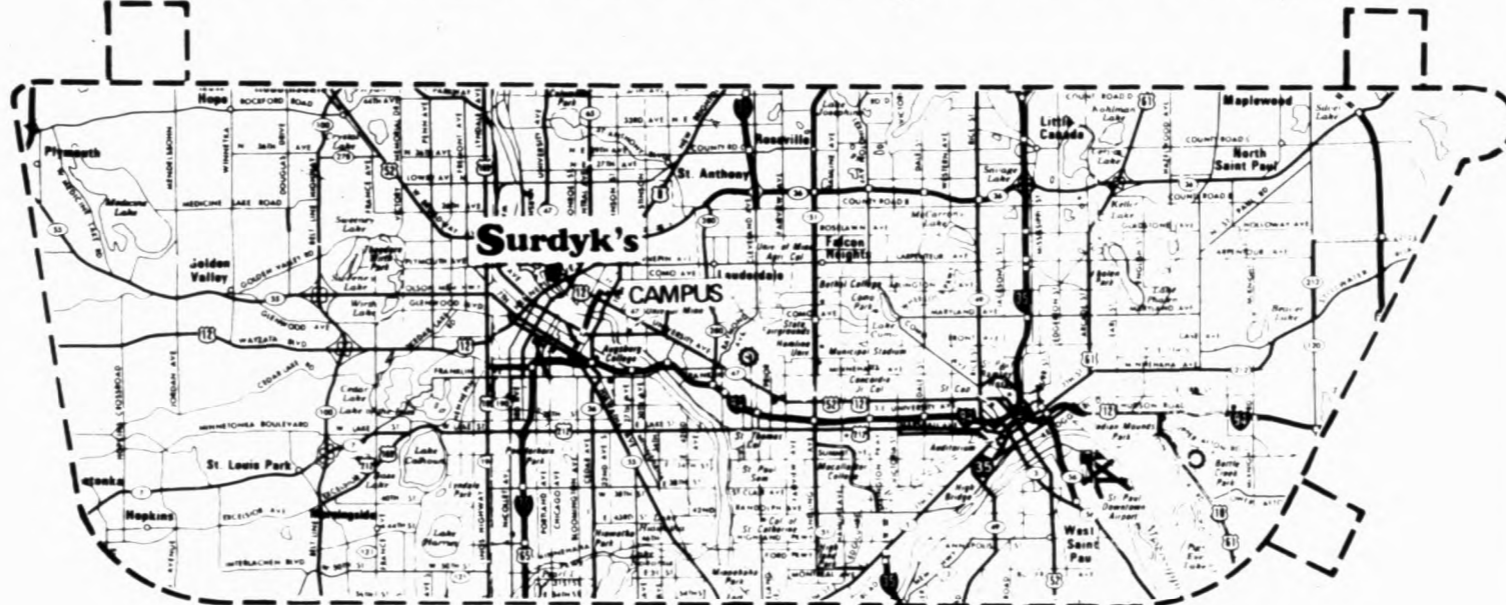
Hour & Day Changes
 Chic 3 114, VI VII TTh, ForH 457
 Chic 3 508, II MWThF, ForH 160
 CE 5 001, VII VIII TTh, Aero 317
 CHS 3 290, VI VII MW, CD 172
 Ent 8 305, Lect VIII IX TTh, Ent FW 490
 FW 5 563, Lect VI VII MW, Ent FW 490, Lab
 VI VII Th, Ent FW 480
 Hist 1 151, sec 3, III Th, Jones 104
 Jour 1 101, sec 3, IV VI ThF, MurH 210
 Math 3 211, sec 1, I MWF, VH 2, I T, VH 1, sec
 2, II MWF, VH 6, II T, Aero 313, sec 3, IV
 MWF, VH 20, IV T, Ex 193, sec 4, IV MWF,
 VH 113, IV T, ForH 130, sec 5, V MWF, VH
 311, V T, Arch 20
 Math 3 221, sec 1, II MWF, VH 314, sec 2, III
 MWF, VH 20, III T, VH 1, sec 3, IV MWF,
 ChEng 40, IV T, FoIH 202, sec 4, V MWF, VH
 314, V T, MurH 302, sec 5, V MWF, VH 20, V
 T, ForH 40, sec 6, II MWF, VH 20, II T, VH 1
 Psy 3 960, V MWF, Bu 125
 PA 8 253, sec 2, IV V Th, SocSci 860
 PubH 5 575 (Public Health Nursing), sec 1, 7 9
 pm W, HSUnitA 2 548, sec 2, ar, ar, sec 3, 4
 6 30 W, HSUnitA 2 639
 PubH 5 749 (Public Health Administration),
 sec 2, ar, ar
 PubH 5 774 (Hospital & Health Care), 3 15 4 30
 MW, HSUnitA 2 126
 PubH 8 572 (Public Health Nursing), II V M,
 Mayo 1325
 SW 8 205, 5 30 7 30 pm W, ForH 160
 SW 8 970, VI VII M, ForH 175
 Soc 5 960, VIII MWF, BleGH 150
 SpEd 5 601, sec 3, IX X T & ar, MRRC 211
 Prereq Conflicts
 Ital 5 609, consent of instructor is not required
 PubH 5 611 (Maternal and Child Health),
 required: 5 610 or consent of instructor

Credit Corrections
 PubH 8 530 (Public Health Nursing), 5 cr
 SW 3 020H, 3 cr
 SW 8 111, 3 cr
 SW 8 205, 3 cr

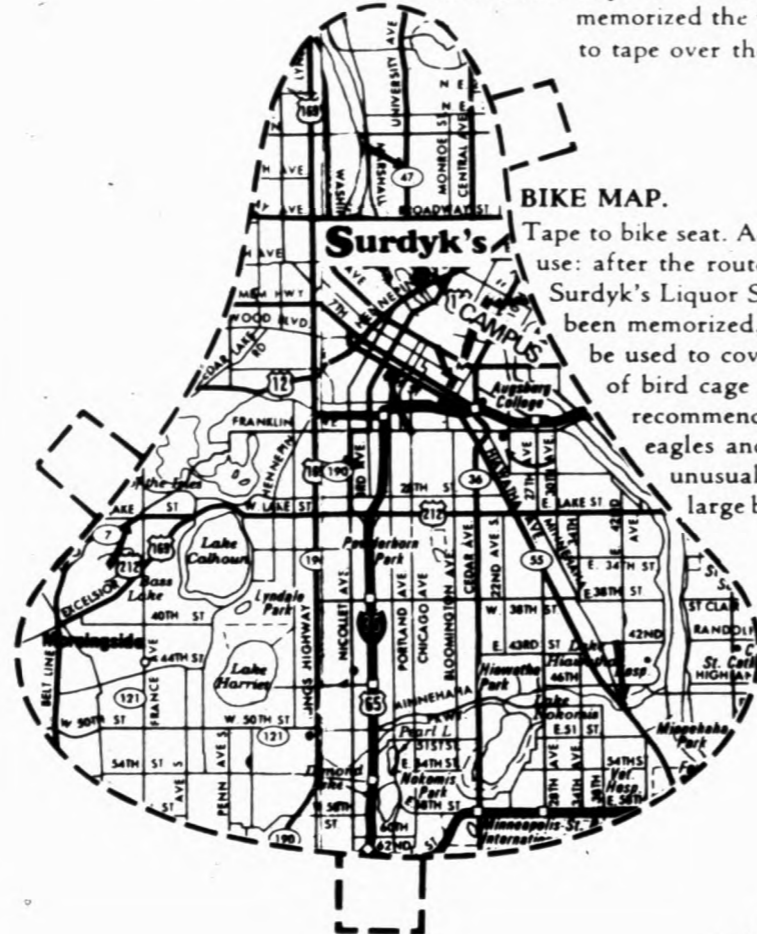
Reserve Corrections
 Dsgn 3 557, reserved
 EBB 5 817, reserved
 Elem 3 604, reserved
 FRO 5 252, reserved
 RCD 5 211, reserved
 SpEd 5 100, reserved

GRAD FACULTY & STUDENTS
 * Final Oral Doctoral Exam
 Christine M Roman (major: English; minor:
 supporting), 1 pm, Feb 28, Main E.
 * Final Oral Doctoral Exam
 Richard Wallace Leland (major: speech
 commun.; minor: supporting), 3 pm, Feb 28,
 317 FoIH

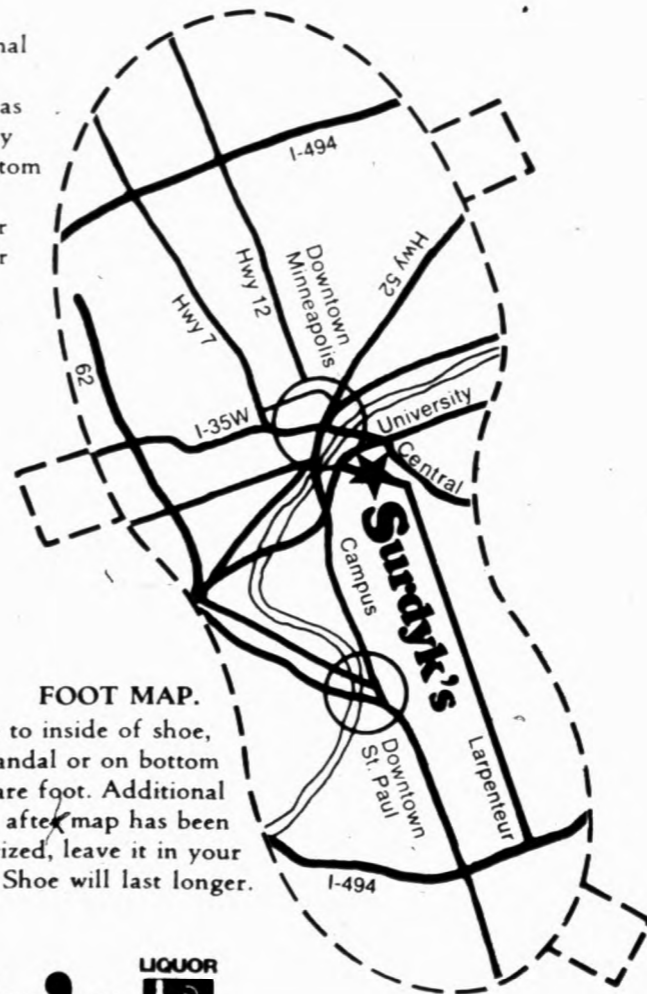
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what's doing

All items for What's Doing must be submitted four working days preceding publication. All items for Monday's paper must be received prior to 9:30 a.m. Fridays or they will not be published. Bring them to 10 Murphy Hall.

MEETINGS
 United University Church—Lunch With Carl Caskey, campus minister: an open-ended discussion of faith and life issues as they arise from participants; bring a bag lunch, 11:30 a.m. 1 p.m. today, 331 17th Ave. SE.
 Christians: Bible study—discussion—prayer, 12:15 p.m. today, 100 Smith Hall.
 Inter-Varsity Christian Fellowship discussion in the life of Jesus Christ, 12:15 p.m. today, 327 Coffman.
 Women's Studies Committee open meeting, 3 p.m. today, 300 Morrill Hall.
 St. Paul Campus Ministry—Life Group: open ended faith and life discussions, 4:5-30 p.m. today, lounge, Campus Ministry, 1407 N. Cleveland Ave., St. Paul.
 German club open meeting—Es wird getrunken, gesungen und Deutsch gesprochen. Alle sind herzlich eingeladen, 6-9 p.m. today, Dutch House, 818 7th St. SE.
 Inter-Varsity Christian Fellowship Commuters: Broomball game, 7 p.m. today, meet in main lounge of Coffman.
 TWIG: Come learn with us from God's Word how to live a more abundant life! 7:30 p.m. today, 333W Comstock Hall.

LECTURES—SEMINARS—MEDIA
 Department of Laboratory Medicine and Pathology Grand Rounds—Blood Gases and Acid Base Balance, Philip Blume, M.D. 8 a.m. today, Eustis Amphitheatre.
 World Communication Systems (JS 825) lecture, Dana Adams Schmidt, foreign

correspondent for the New York Times and the Christian Science Monitor, will speak about the press of the Middle East and the problems of the foreign correspondent in covering the area. 10:15 a.m. today, 308 Murphy Hall.

Microbiology seminar—The Role of Lipid A Antibodies in Endotoxin Tolerance. Ernest Rietschel, Max-Planck Institute, Fur Immunbiologie. Noon today, Health Science Unit A, 2-520.

Medical Grand Rounds—Lupus Nephritis: Victor Pollak, prof of medicine, director, Division of Nephrology, U of Cincinnati Medical Center. Noon today, Hennepin County Medical Center, main classroom.

Zoology seminar—Ecological and Physiological Adaptations for Breeding in the Belted Kingfisher; Michael Hamas, Dept. of Zoology. 12:15 p.m. today, 111 Zoology.

Biochemistry seminar—Luteinizing Hormone and Its Receptor: R. J. Ryan, Dept. of Molecular Medicine, Mayo Clinic. 12:15 p.m. today, Health Science Unit A, 2-530.

Live and Mineral Engineering seminar—Motion Picture on Copper-Nickel Mining, Production of International Nickel Company. 3:15 p.m. today, 193 Experimental Engineering.

Committee Against Racism colloquium—Marxism and the Study of Women: Martha Gimenez, prof of Sociology, U of Colorado. 3 p.m. today, 55 Ford Hall.

Clinical Genetics Conference. 3:15 p.m. today, Station 57 Classroom.

Aerospace Engineering and Mechanics seminar—Plastic Bending of a Toroidal Shell: Jacek Skrzypiek, Technical U of Cracow, Poland. 3:30 p.m. today, 227 Aeronautics.

Department of Geography coffee hour—Social Symbolism and Economic Change: Meat and Money: Bernard Q. Nietschmann, prof of geography, U of Michigan. 3:30 p.m. today, 445 Blegen Hall.

Biochemistry (CBS) seminar—NMR Relaxation Studies of Zinc Enzymes: Robert Bryant, Dept. of Chemistry. 4:15 p.m. today, 239 Gortner Laboratory.

Young Socialist Alliance symposium—Civil Liberties Under Attack in America: Philip Berrigan, defendant in the Harrisburg 7 case, antiwar activist; Fred Halstead, plaintiff in the Political Rights Defense Fund Suit, 1968 presidential candidate of the Socialist Workers Party; Ken Tilsen; Mulford Sibley. 8 p.m. today, West Bank Auditorium.

3rd Order—Member of Oblates of Mary, Immaculate Queen of the Universe meeting-lecture—Third Fatima Secret: Rev. Denis Philomena, director of the Fatima Crusade. 8 p.m. today, library, White Bear Lake Public Library, 130 Clark Ave. at 2nd St.

Open Conversation—Are the 70s more boring than the '60s or is it just me? 9 p.m. today, Coffeehouse Extempore, 325 Cedar Ave.

Committee Against Racism workshop on Population Control and Reproduction: open to all women: Martha Gimenez, prof of sociology, U of Colorado. 10:30 a.m. 12:30 p.m. Sat., 2104 Stevens Ave. S.

Progressive Labor Party rally against Fascism. 1 p.m. Sat., 7th and Nicollet Mall.

Radio: Radio Mystery Theatre: E. G. Marshall, host. 9:07 p.m. tonight Sun., WCCO AM.

Radio Series—Learning to be a Family to provide the listener with practical knowledge and information based on current theories of child development on early socialization. 12:15 p.m. today, 5th of 13, KUOM.

Metropolitan Opera Company live broadcast—Wagner's 2nd Ring opera, Die Walkure. 1 p.m. Sat., KJMN FM.

TV: Marx Brothers Freak Inc.: A Night at the Opera. 3:30 p.m. today, Ch. 4.

Washington Week in Review. 7 p.m. today, 5 p.m. Sat., Ch. 2.

Your World This Week. 8 p.m. today, Ch. 2.

Ascent of Man—Jacob Bronowski. 7 p.m. Sat., Ch. 2.

David Susskind. 10:30 p.m. Sat., Ch. 2.

Firing Line—William Buckley. 8:30 p.m. Sun., Ch. 2.

BBC-TV and Time-Life Films, Inc.—The Commanders, Part 1: Erwin Rommel, German Field Marshall. 9 p.m. Sat., Ch. 4.

THE ARTS: Art Exhibits: Five Women, Five Statements. The Photography Gallery, Afro American Cultural Arts Center, 24 E. 31st St.

Exhibit of Oil Paintings of Rock Designs by Henrietta Jewett. Sons of Norway Cultural Center, 1455 W. Lake St.

Folk Craft Exhibit—jewelry, basketry, weaving, wood carving and blown glass. 2:30-4:30 p.m. Sun., 4330 S. Cedar Lake Road, St. Louis Park.

Selling Your Season-Makeup—3 sessions for actors, directors and theatre personnel: Irv Letofsky, Minneapolis Tribune; Karen Knudson, Upper Midwest Arts Council. Theatre expert to be announced. 14 p.m. Sat., Jewish Community Center of Greater Mpls., 4330 S. Cedar Lake Road, St. Louis Park, 926-5100 or 373-4947 for registration.

Dance: Beginning Level Folk Dance (Ceilidh). 7:30 p.m. today, 153 Norris Gym.

Israeli Folk Dancing—beginning class at 6:30, advanced at 7:30, requests from 8:10 p.m. Sun., auditorium, Jewish Student Center, 1521 University Ave. SE.

Music: West Bank School of Music benefit concert: Rare J. and B. folk and bluegrass. 8 p.m. today, 1813 4th St. S. \$1 donation.

Israeli Evening—an evening of varied entertainment. 8 p.m. Sun., junior ballroom, Coffman.


ETC.: A Soup—bring a vegetable or spice. Informal party sponsored by Baha'i Campus Club. 5 p.m. today, basement, Newman Center, 1701 University Ave. SE.

Minnesota International Center open house for international students and community friends. 7 p.m. to midnight today, 711 E. River Road.

Renovation Bag—a flea market, painted eggs, art, food and plants, and much more. 3 p.m. to midnight Sun., Almond Tree Household, 2448 18th Ave. S. 729-8404.


Office for Special Learning Opportunities, 201a Westbrook Hall, 373-7550.

1) Opportunities to work for Urban Corps may be arranged from 10 a.m. 2 p.m. today.




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Data from 11

entitled "Inhabitants of the Enchanted Isle: French Pleasure Gardens in the Age of Grandeur." Background in French and French history helpful. Credit possible.

4) Staff person-resource coordinator to work with women in government. Responsibilities include maintaining records, a major role with membership-publicity committee and work on a survey concerning employment standards and career development for women in government jobs. 10-15 hours a week; expenses for lunch and transportation paid.

i-m slate

Sunday, March 2, 1975

HOCKEY

Williams Arena

SISU vs. Phi Delta Theta . . . 3:15 p.m.

Northrop Turkeys vs. . . . 3:25 p.m.

Slammin' Sam . . . 3:25 p.m.

Great Gadflies (CO-IM) vs. Matachek's Maulers . . . 4:15 p.m.

Hamm Hochs (CO-IM) vs. Happy Go Lucky . . . 4:25 p.m.

Team White vs. Pioneer Turkeys . . . 9:15 p.m.

Mean Machine Too vs. M.D. 2020 . . . 9:25 p.m.

Delta Upsilon Gold vs. No Names . . . 10:25 p.m.

Motor Folk vs. Pharos . . . 10:35 p.m.

Red Barons vs. Bangers . . . 11:25 p.m.

Budmen vs. Missing Page . . . 11:35 p.m.

BASKETBALL

7 p.m.

Swave Knives vs. Jade . . . Cooke 1

Alpha Rho Chi vs. Xi Psi Phi Follies . . . Field House 7

8 p.m.

Chi Psi Wolf vs. Delta Sigma Delta Doorknobs . . . Cooke 1

Rocky Turks vs. Beverdine . . . Field House 7

8:30 p.m.

Alpha Tau Omega Muffs vs. Sigma Alpha Epsilon Lions . . . Williams

Winner: Vital 35 vs. Eddie's Short, Little, Fat Guys vs. Winner: Hall of Famers vs. Pharmacology Rodents . . . Bierman 9

Oreo's vs. Maury's Maulers . . . Bierman 10

9 p.m.

Delta Sigma Pi Debts vs. Kappa Psi . . . Cooke 1

The Nets vs. Gozibasia . . . Field House 7

9:30 p.m.

Keesters vs. Dr. Sollex . . . Williams

Winner: Deke 55 vs. Theta Delta Chi vs. Gamma Eta Gamma . . . Bierman 9

General Hospital Staph vs. Soul Majestics . . . Bierman 10

10 p.m.

Frontier X vs. Territorial II Rowdies . . . Cooke 1

10:30 p.m.

Beta Theta Pi vs. Kappa Sigma CR's . . . Bierman 10

VOLLEYBALL

Cooke Hall

6:20 p.m.

Lift, Carry, & Push vs. Marathon . . . Court 2

Persian Tigers (Old) vs. Waite House Walllopers . . . Court 3

Territorial X vs. Centennial VIII . . . Court 4

Wombat's vs. Goofers . . . Court 5

7:10 p.m.

Mixers vs. Waite House Walllopers . . . Court 2

Marathon vs. Persian Tigers (Old) . . . Court 3

Sigma Chi Gold vs. Kappa Sigma JB's . . . Court 4

The Night Trippers vs. Lift, Carry, & Push . . . Court 5

8 p.m.

Mixers vs. Tough Guys vs. Franko's Army . . . Court 3

The Night Trippers vs. Phi Delta Theta Argents vs. Sigma Chi Blue . . . Court 4

Delta Tau Delta Ducks vs. Phi Delta Theta Azure . . . Court 5

8:50 p.m.

Phi Delta Chi vs. Xi Psi Phi Follies . . . Court 2

Tough Guys vs. Franko's Army . . . Court 3

Persian Tigers (New) vs. Wimpy's Hunt Club . . . Court 4

Beta Theta Pi vs. Kappa Sigma CR's . . . Court 5

BROOMBALL

Northrop Field

Bayer Assburns (CO-IM) vs. Broom & Boards . . . 6:20 p.m.

A.P. Heads (CO-IM) vs. Farmhouse (CO-IM) vs. Dessicators (CO-IM) vs. Stuttered Tutter Puffers . . . 7:30 p.m.

Hairy Six vs. Kabubies . . . 7:40 p.m.

Bazooms (CO-IM) vs. Great Expectations . . . 8:55 p.m.

Tuna Hackers vs. Cheeba Cheeba . . . 9:05 p.m.

Sigma Alpha Epsilon Lions vs. Guphers . . . 10:05 p.m.

ST. PAUL CAMPUS CO-IM VOLLEYBALL

St. Paul Gymnasium

5:00 p.m.

Vet Med I vs. Fighto-paths . . . Court 1

Agronomy vs. Horticulture . . . Court 2

5:50 p.m.

Ag. Econ vs. Food Science . . . Court 1

Vet Med Jrs. II vs. Dippers, Mountain Dew . . . Court 2

Terminators vs. Supple Couples . . . Court 1

Frisky Heifers vs. Bumpers . . . Court 2

7:30 p.m.

Mr. Booze vs. Consolidated Freight . . . Court 1

Ira Peezdo vs. Freshman Board . . . Court 2

8:20 p.m.

Fighto-paths vs. DTS . . . Court 1

Blue Flashes vs. Vet Med '76 . . . Court 2


9:10 p.m.

Buggers vs. Farmhouse I . . . Court 1

Bailey II vs. Intergalactic Trans . . . Court 2

10 p.m.

Vet Med Sopns vs. Buggers . . . Court 1



Opinion from 7

and telling the Russians to quit using socialism as a shield in carrying out their imperial designs in Eastern Europe. Removed from such high levels of evaluation, the task force and the subsequent metamorphosed form of the United Nations must be able to develop sanctions against oppressive governments allowing the effective will of the majority to predominate. Military coups and the despicable regimes that they engender must be things of the past. This world must have no more Amins, Acheampongs, Gowons or Bokassas. And in the same vein it must have no more machinations by the CIA and the KGB. This is imperative for the United Nations if the world is to survive, if humanity is to leave some legacy for those who come after us. These are critical times for the world and the United Nations must assume this charge.

Letter from 1

Defamation League of B'nai B'rith, looks to him like a "kind of horse trade...In exchange for Lee we'll (the legislature) give you a token Jew."

Latz condemned the religious element of the presidential search during a 3rd District DFL caucus last week.

However, caucus chairman Lyndon Carlson (DFL-Brooklyn Center) said late Thursday that there was no other discussion of the religion controversy other than that of the candidates in their caucus speeches. Latz could not be reached for comment Thursday evening.

Adler emphasized that he and the Hillel Foundation support Latz's candidacy for the Regents and predicted that Latz "will make a good Regent."

Adler said he found the implication of anti-Semitism more serious than has been publicized.

Referring to Lee's alleged remark that "Minnesota is not ready for a Jew as University president," Adler said he has found "that when someone asks if someplace is ready for a Jew, they mean that it will never be ready. It's just a stalling tactic."

The letter was signed by Adler, who is Hillel's associate director, executive director Rabbi Louis Milgrom and Harold Smith, president of the Hillel Advisory Board.

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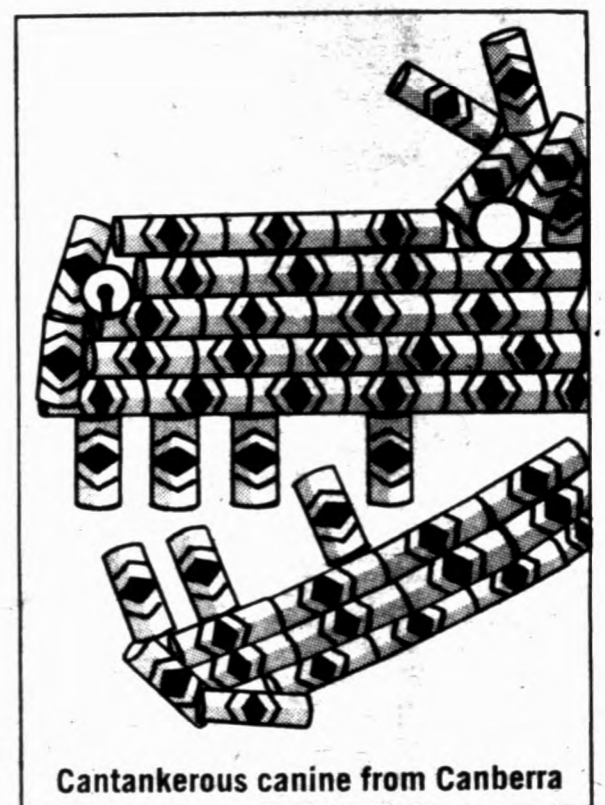
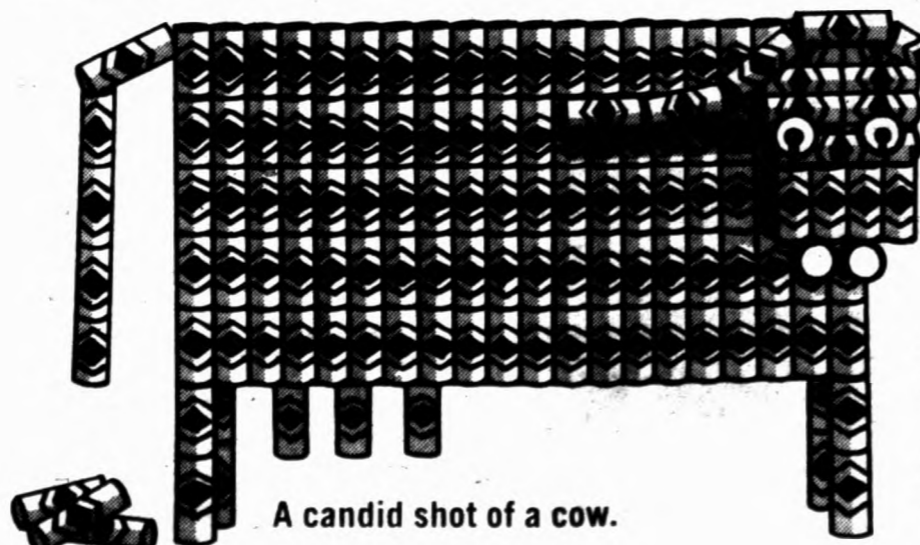
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A&E

Tharp/Wright/Rinker Rawe/ Way '75

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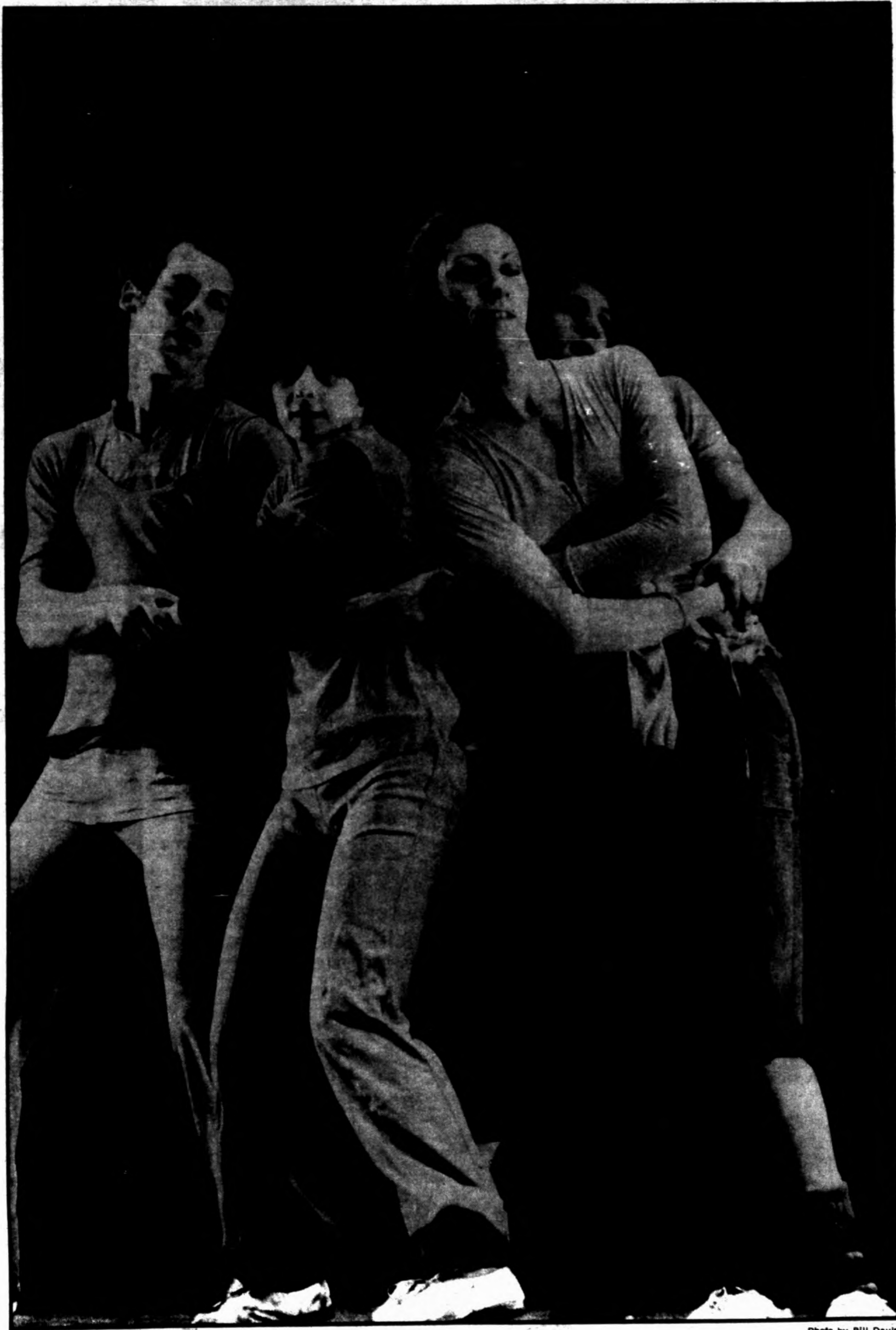


Photo by Bill Davis

HEAVY BREATHING

1

The Walker Art Center-sponsored residency of the **Tharp/Wright/Rinker/Rawe/Way** dance company this month was an exciting, vigorous effort which established a daring and valuable new precedent for future endeavors. Suzanne Weil, performing arts coordinator of the Walker Art Center and co-chairperson of the National Endowment for the Arts Dance Panel, was the mastermind behind the project and deserves tremendous praise for her innovative thinking.

The residency, which included free dance classes for both beginners and intermediates, lecture-demonstrations, open rehearsals and two public performances last weekend, was a huge creative success, receiving (so far) unanimous rave reviews. Only one flaw marred the event—and it had nothing to do with the dancing or the dancers. It had to do with us. The attendance at the two concerts, held last weekend at the St. Paul Civic Center Theater, was nothing less than appalling. Weil may be undaunted by the lousy headcount, but I am severely disappointed and embarrassed by the flimsy response to such a significant event.

Sure, it takes a little time and effort to get over to St. Paul. Yeah, it is cold outside, and the bus takes

almost an hour. Agreed, the Guthrie Theater is so much more convenient. But if national critics like *New Yorker's* Arlene Croce can find the time to fly in from New York, why couldn't more of us have shelled out \$3 for a ticket and 60 cents for the bus. Rock concerts in the same complex are often sold out, with tickets as much as three times as expensive. So why should the national premier of an important new work by one of the nation's most sought after and exciting choreographers, Twyla Tharp, be greeted by row upon row of empty seats?

2

The Twin Cities Music Conference will present the first of its new series of monthly seminars next Monday, at 7:30, at the Whole Coffeehouse at Coffman Union. "An Evening with Twin Cities Radio People," will feature discussion with guests Ron Geslin (former music director of WCCO-FM); Dick Poe, Jim Larkin, and Tac Hammer of KQRS; Rob Sherwood of U100; Denny Long of WCCO-AM, and others. Admission is free and open to the public. The evening will begin with a brief concert by the local country-rock group, Skunk Hollow.

3

"The Continental Harp and Band Report," a nine-part work for

orchestra and mime by Minnesota composer Eric Stokes, will have its world premier at subscription concerts by the Minnesota Orchestra next Wednesday, Thursday and Friday. The work was commissioned by the Minnesota Orchestra for the inaugural year of the new Orchestra Hall.

Stokes, an associate professor of music at the U, is a well-known American composer, whose works include the opera *Horsphal*, and the musical score for the 1965 Guthrie Theater production of *Way of the World*. Stokes will speak at 7:15, before the March 6 concert at O'Shaughnessy Auditorium. The other two performances will be held at Orchestra Hall. All three concerts begin at 8 p.m. The concerts also feature pianist Andre Watts as a guest soloist.

4

West Bank Union will sponsor a concert Wednesday March 5 featuring the Dayhills, known for their jigs, reels, hornpipes and rebel songs. At 12:15 in the West Bank Classroom Building auditorium. For more information, call 373-5058.

5

The U Artists Course has announced an exciting (and expanded) 1975-1976 World Dance Season. Included will be Murray Louis Dance Company; Louis Falco Dance Company; City



Joshua Rifkin

Center Jeffrey Ballet; Jose Limon Dance Company; Royal Winnipeg Ballet; The Pennsylvania Ballet; Ballet West; Don Cossacks of Rostov; Chines Acrobats of Taiwan, and others. For season ticket information, call UAC at 373-2345.

6

Minneapolis filmmaker Linda Klosky will show and discuss her recently-completed film, *Aquatennial*, at the Walker Art Center auditorium Sunday at 8 p.m. A 1974 graduate of Minneapolis College of Art and Design, Ms. Klosky won the Martin Scorese Judges Award at the 1973

Washington national Student Film Festival, and was awarded a prize in the amateur festival in Cannes in 1973.

7

The St. Paul Chamber Orchestra will feature the music of Paul Fetter this week. Fetter is a professor of music at the U, and the S.P.C.O. will present the area premier of his work, *Cycles for Percussion and Piano* at the Perspectives Concert at the Walker Art Center Wednesday March 5. *The Concerto for Violin and Orchestra*, composed in 1971, will be featured in the Saturday (March 8) concert at O'Shaughnessy Auditorium.

8

Joshua Rifkin will perform Saturday evening at 8 at Orchestra Hall. The U chamber singers and concert choir with orchestra will present Stravinsky's *Requiem Canticles*, and Hans Werner Henze's *Moralities*, in a free concert Sunday at 8 p.m. at Northrop Auditorium. The music department and the department of French and Italian will present the *Collegium Musicum* (Italian music and poetry of the 14th century) Tuesday March 4 at 8 p.m. in the Men's Lounge of Coffman Union.

9

Mime performer James Donlon concludes his residency tonight with a performance at 7:30 at the Stoll Thrust Theater at Rarig Center. The free concert will include such selections as "The Encounter With Food" and "The Clash with Technology."

10

The Guthrie and the Walker Art Center join forces on March 22 to present top country music star Tammy Wynette, in two concerts at the Guthrie Theater. The highly celebrated singer has won two Grammy awards for best female vocalist and is often cited for her musical contribution to the movie *Five Easy Pieces*.

11

Remember the Beau Brummels? They were one of the pioneering groups that created the San Francisco Sound, way back in the late '60s, on Tom Donahue's Autumn Records. Still in a fog? Well, it was 10 years ago that their big hit "Laugh, Laugh" (produced by Sly Stone) hit the charts. Well, they've decided to have a comeback, and Warner Bros. will release their new record early next month. We'll see.....

—Monica Bay

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Inherit the Wind

by Annette Drabinsky

In our sophisticated age we tend to scoff at anyone who challenges Darwin's theory of evolution. Yet, even though we are now convinced of the merit of this theory and rest comfortably on the idea of the progress of life, there is part of us that still wants further analysis and proof of this concept. African Genesis, The Naked Ape and Territorial Imperative are but a few books which have been devoured by a public which on the one hand believes devoutly in The Origin of the Species but on the other hand hungers for ideas and explanations which make our kinship with the ape more palatable. Inherit the Wind, by Jerome Lawrence and Robert E. Lee, being presented by the University Theater at Rarig Center, explores dramatically the controversy that develops over Darwin's Theory.

The play is set in 1925 in Hillsboro, Tenn., and covers the famous "monkey trial." Yet, unlike The Naked Ape or other such works, this play not only raises intriguing arguments about evolution, but, more fundamentally, Inherit the Wind is a play about people's attitudes to new ideas. Thus while Darwin's theories may lack relevance for some, the psychology of a group of people towards change is definitely topical for all members of this growing megalopolis.

The University Theater's production directed by Charles

Nolte does a good job in presenting this famous legal case. Frank Dent as Henry Drummond, defense attorney, and Tom Hegg, prosecutor, deserve high praise for their interpretations of two very difficult roles. Both men perform with the power and conviction demanded by the subject under fire. Their only problem is that they are far superior to the rest of the cast and the production as a whole.

With the exception of Dent and Hegg, the actors in this production seem to struggle with their parts. Joan Thompson as Rachel Brown seems to aim for a girlish innocence which is extremely hard to believe. Erik Brogger's E. K. Hornbeck is wooden and ultimately tedious to watch. In fact, of the supporting cast only Barbara Granning as Mrs. Brady develops a very believable characterization.

While these individual acting differences detract from the production as a whole, the most frustrating aspect of the production is the behavior of the crowd. Even though director Charles Nolte handles the mechanics of the crowd expertly, creating beautiful stage pictures and moving many people from place to place very smoothly, the attitude of the crowd seems misguided. The people of Hillsboro tend to treat the whole issue and trial as a joke, but unfortunately as a rather inconsequential joke. Instead of vehemently jeering at the defendant or his lawyer, the crowd mildly heckles these threatening adversaries. These townsfolk lack the brutality of ignorance which would provide the electricity ab-

Matrix

by Rick Homan

Matrix. Barbara Field Nosanow's latest play, now playing at Theater in the Round, investigates the proposition that woman's only function in a male-dominated Western mythology has been to spread her legs. In a sensitive and witty exploration of characters from the Book of Esther, Mozart's Don Giovanni and Charles (Lewis Carroll) Dodgson's "Alice" stories, it discovers how rarely a female character questions or quests, how rarely she has a "purpose," how power symbols are inevitably masculine (the phallic scepter). Most encouraging to those discouraged by the abrasive half-truths of "feminism," it is a play "about women" only in the sense that Death of a Salesman, for instance, could be called a play "about men."

Music and scenery define an unearthly carousel on which we find Mozart's Zerlina (Susan Galbraith), eager for the rape; Anna (Kathleen Perkins), bearing child; Elvira (Rosemary Hartup), the aging virgin; the Bible's Vashti (Susan Osborne), the comfortable middle-aged wife; and Lewis Carroll's Alice, a symbol of infantile sexual fantasies now absurdly grown old and called "Granny" (Mary Pat Gleason). Being characters in some author's fiction, they are but illustrations of what man expects of woman. This method of glimpsing fictional characters offstage reminds one of Stoppard's Rosencrantz and Guildenstern Are Dead. Finding



Matrix...not exactly a tea party

them suspended in limbo, one realizes how absurdly limited are their onstage functions.

Enter Esther (Maura Kosovski): the woman who, in childhood, was taught to ask questions along with her brothers, who has replaced Vashti as the king's wife, and who now dreams of using the power between her legs to seize the power the king holds in his hand. And, in the second act, she does march in brandishing a huge golden scepter.

But though she has seized the power, two of her sisters from Mozart apparently opt to continue sitting and waiting, each hoping Don Giovanni will choose her tonight. Anna and Granny apparently choose to join the seizure of power. Vashti apparently remains lost in her own picture-drawing world. Actually things become awfully unclear at this point of resolution.

Most disappointing was the confusion of Vashti's and Esther's relationship. At first rival whores, they become friends as they gain a purpose beyond waiting to be chosen. Here, potentially, is a heroic friendship to rival Holmes and Watson, Zorba and "Boss," Don Quixote and Sancho Panza, Newman and Redford. But neither Nosanow nor the production makes clear what exactly passes between them, nor why they apparently split at the end.

Though Bill Marshall's scene design creates an appropriate air of unreality, ably reinforced by Mick Victor's recorded electronic music, it is somewhat clumsy. Each character has her own characteristic arrangement of furniture: for instance, a looking glass, rocking chair and tea-tray for Granny-Alice. These groupings are symmetrically arranged around the arena, leaving one big blob of space undefined in the middle. Director Emily Mann copes with this problem quite well, however, using a large cushion as furniture in the middle of the floor.

Nosanow creates a challenging entertainment in Matrix. Her dialog is witty, in the original sense of "knowing." She plays on words, not to be "punny," but to create unlikely chains of association. Her detailed characterizations are perhaps the most entertaining feature of Matrix, and in this she is served by six genuinely exciting actresses. Only her failure to completely define the dramatic action mars Matrix's success. But this need not dampen the hope one feels after experiencing such a sane and realistic treatment of womankind's cultural dilemma.

P.S.: For those interested in such trivia, the title is an elaborate pun. "Matr-" is the stem of "matron" or "matriarch." "-ix" is the archaic feminine suffix, as in "aviatrix" or "executrix." But "matrix" is defined, "1. originally, the womb; uterus. 2. that within which something originates, takes form." (Webster's New World Dictionary of the American Language.)

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Tharp Wright Rinker Rawe Way

Twyla Tharp: a fidgety success

An interview

by Allen Robertson

Twyla ("My mother saw the name printed in a newspaper story about a lady who was a Pig Princess in an Ohio State Farm Contest. It was spelled with an 'i' but my mother changed it to a 'y' because she thought that would look more dramatic") Tharp is as individual as her name. She refuses to be shuffled into any artistic category. She doesn't live by other people's rules and she won't sit still.

It's been a decade since Tharp presented her first piece of choreography. In the intervening ten years, Tharp, who is now in her early '30s, has had one of the most diverse and wildly successful careers the dance world has ever seen.

It reads like one of those Hollywood Cinderella stories she parodied in her *In the Beginning* (premiered at the Guthrie Theater, Jan., '74). Now, to crown her first decade in the business, she's about to be handed Prince Charming.

Rumors are flying that Tharp will be the first Western choreographer to choreograph a work for ballet's reigning superstar, recent Soviet defector Mikhail Baryshnikov, now a member of American Ballet Theater.

Is it true?

Well, she's not admitting anything; but, on the other hand she won't deny it. "Let's just say I haven't signed a contract," she says, "...YET."

As recently as 1972, no one (except maybe Tharp herself) would ever have believed she'd

choreograph for established ballet companies. After all, she was—and still is for that matter—a constantly experimenting, thoroughgoing modernist. In fact, by 1971 and '72 she was becoming a focal point of the avant-garde.

Then the City Center Joffrey Ballet invited her to add a ballet to its repertory. She accepted and a hue and cry rang through the lofts and galleries of the avant-garde aficionados. She was giving in, selling out, going over. It was automatically assumed by those who didn't really know Tharp, that her innovative days were over.

Wrong. Tharp has an iron clad integrity toward her work, and it's obvious she finds such partisan sentiments not only stupid, but insulting.

"What was avant-garde?" she snaps.

"Being poor? Not having 18 or 20 dancers? Having only two dancers to work with? Is that avant-garde?"

"The whole avant-garde question is a bunch of shit, because those people don't support themselves. And as for the notion of having to be avant-garde in order to be creative, quote-unquote, I disregard that," she says, brushing off her detractors with a wicked looking back-handed swing. That's not a responsible idea."

Deuce Coupe, her 1973 Joffrey ballet, is set to the music of the Beach Boys and danced in front of a backdrop of fluorescent spray painted graffiti. It remains one of the Joffrey's biggest attractions. She followed it up a year later with a second ballet for the company. This time she used Hayden and called it *As Time Goes By*. Both ballets virtually guarantee a sold-out house every time the Joffrey

performs them.

Tharp likes the idea of companies other than her own doing her works. That's fortunate, because otherwise her works could vanish. About a year ago, Tharp and company made a decision to stop performing works in repertory.

Currently they do exclusively new work. Once they feel they've taken and received all they can from a piece, they drop it and move on to another project. The works are recorded on video tape, but no longer performed.

"Re-rehearsing and putting ourselves through the repetition of touring with my old pieces just really doesn't interest us very much at all," she explains.

"I'm much more interested in making the dances and then perhaps selling them to another company. There are some of my dances I like quite a lot and I would like to see them preserved."

Tharp's ambition to find an alternative to repertory performing, coupled by a healthy mutual admiration society with Walker Art Center's performing arts coordinator, Suzanne Weil, is what led to the Tharp / Wright / Rinker / Rawe / Way month long residency in the Twin Cities that ended Tuesday.

"I've loved it! I think it's been great!," she enthuses. "It's been very comfortable. The open rehearsals have worked very well. We have been able to work sauely and have not been put in a position where we were doing work that's very artificial (which is ordinarily what happens in a residency)."

"We've been allowed to maintain our day by day routine whereby we work the best that's possible for us. We just opened up that process to

the public.

"It's a frightening thought," she admits candidly. "I mean I was really afraid of what might NOT happen, but it worked out."

"And that the community makes it possible and supports the company is really fantastic. You know, to be a patron can really be an experience that most Americans are not very familiar with. That we're here conducting open rehearsals and open classes and that all the activities are free to anyone who wants to participate is really enormously important."

"You see, everyone who came to watch rehearsals or take class is a patron of this residency."

After pausing to think about that idea, Tharp goes on. "It's hard to know who's giving in that situation. You know, giving is greater than receiving. It's hard to tell whether the patron or the patronized—which is not the word one would like to use if one is the artist, but forget it! Because that IS the word—where the other person's sensitivity is altogether to the point."

"You go into a studio to pare away as much as possible about yourself; to get back down to what you absolutely understand at this moment and then to build on it. It's very private, very concentrated and it can move very quickly."

"You DON'T HAVE TIME to explain to somebody else why you're doing something. Because you don't even understand it yourself half the time, but you have to trust in it until it's all done."

"That's not the way a relationship works. But a lot of people, I think, have attempted to transfer relationship rules into an art situation. It doesn't work. I don't care whether it's two friends,

two lovers, two people who are merely living together, two people who are married, or two people who are trying to collaborate.

"Because art is not life. It's just not."

"The two are not to be okay, commingled, yes. Confused? No."

"Art and life are two entirely different disciplines. Which is what makes them both so interesting."

"I believe in a fundamental coherence of style, an economy and efficiency that does not come from two people in the kitchen."

"It's hard enough to understand yourself in an empty room," continues Tharp. Her thoughts are rushing on at a breakneck speed and the words are tumbling out.

"That's hard enough. If you have to try providing also for another person's sensitivity, another kind of will, then the situation is complicated more than it should, or need be."

"I find that making something of this sort is a very personal enterprise. It's not, to me, the same thing as a relationship—if I may be forgiven for using a contemporary word—where the other person's sensitivity is altogether to the point."

"Who's giving? Who's receiving? And what?"

After a month of public activities here, the answer is obvious to anyone who kept track of the residency. Everybody gained. We got to watch an artist do her job. Tharp and company learned that it really is possible to work in public.

Another thing we learned, and were allowed to see in action, was the phenomenal sense of trust that exists between Tharp and the dancers.

"Their importance can not be overemphasized—or their intelligence, or their spirit. They are the company and the company is

bound down the street; or at the very least, to head home, put on a record and move.

Tharp's work speaks directly to our bodies. It makes us want to dance. Even more important, her style somehow says that we CAN dance.

The accessibility, that feeling of "If I were dancing to that music, I bet I'd look a lot like that," is a key to her most recent choreography. Underneath the loose limbed floppiness, the shimmies, the jazz and the friendly, easy-going manner of the dancers there lies a complexity as intricately calibrated as the inside of a computer. But Tharp refuses to allow that to get in either her or our way.

She makes her statements and builds her structures out of movements that our minds don't need to comprehend. Those rhythms are a part of us. They're in our blood.

Tharp uses music by Jelly Roll Morton, the Beach Boys, Scott Joplin, Bix Beiderbecke and Fats Waller. Yet she's not presenting us with a stale whiff of romanticized nostalgia. (Sentiment is undoubtedly a dirty word to her.) She uses music coolly, craftily; handing us back our heritage, polished up with spit, sweat and thought... and shining like tomorrow.

Tharp does for the '70s what Martha Graham did for the '40s. She lets us see and feel what the energy, drive and excitement of being American is all about.

No other culture's roots are eclectic enough to support (to have produced, comprehend or even want) the Tharpian hodge-podge premiered at the St. Paul Civic Center Theater last weekend. Sue's

work won't put you down if that's all you want to see.

Just skimming the bouncy vitality of the top, you leave the theater exhilarated. Probably complete with a strong urge to leap

and bound down the street; or at the very least, to head home, put on a record and move.

Tharp's work speaks directly to our bodies. It makes us want to dance. Even more important, her style somehow says that we CAN dance.

The accessibility, that feeling of "If I were dancing to that music, I bet I'd look a lot like that," is a key to her most recent choreography. Underneath the loose limbed floppiness, the shimmies, the jazz and the friendly, easy-going manner of the dancers there lies a complexity as intricately calibrated as the inside of a computer. But Tharp refuses to allow that to get in either her or our way.

She makes her statements and builds her structures out of movements that our minds don't need to comprehend. Those rhythms are a part of us. They're in our blood.

Tharp uses music by Jelly Roll Morton, the Beach Boys, Scott Joplin, Bix Beiderbecke and Fats Waller. Yet she's not presenting us with a stale whiff of romanticized nostalgia. (Sentiment is undoubtedly a dirty word to her.) She uses music coolly, craftily; handing us back our heritage, polished up with spit, sweat and thought... and shining like tomorrow.

Tharp does for the '70s what Martha Graham did for the '40s. She lets us see and feel what the energy, drive and excitement of being American is all about.

No other culture's roots are eclectic enough to support (to have produced, comprehend or even want) the Tharpian hodge-podge premiered at the St. Paul Civic Center Theater last weekend. Sue's

work won't put you down if that's all you want to see.

Just skimming the bouncy vitality of the top, you leave the theater exhilarated. Probably complete with a strong urge to leap

T/W/R/R/W: a multi-level triumph

Leg with *The Double Cross* is grand and funky, complex and simple, repetitious and constantly changing, logical and bizarre: a pair of contrasting but interrelated works.

The evening begins with a quintessential piece of Tharpian antics. The first work, Sue's Leg, is a suite of nine dances set to music performed by Fats Waller. Recorded between 1927 and 1940, these songs are comfortable and instantly recognizable pop stuff such as "I Can't Give You Anything But Love," "Ain't Misbehavin'," and "Tea for Two."

Tharp, Rose Marie Wright, Kenneth Rinker and Tom Rawe are wearing tan, beige and brown satin replicas of rehearsal clothes. The wit that transformed everyday work clothes into elegant costumes spills all over the dances. The performers play with the music, play with time, play with each other and play with the audience. They toss out brief bits of vaudeville, jazz, tap and show dancing; all of it rebounding off a bed rock of solid ballet technique.

Sue's Leg is a kaleidoscope of choreography. It's a joyous, human dance about dancing.

After intermission, it's another ballgame. The snazzy satin costumes have been replaced by a uniform of white shorts and T-shirt, white shoes and socks. New company member Jennifer Way joins Wright, Rinker and Rawe. She's replacing Tharp, who doesn't dance in this section at all.

Also replaced are the easy fluidity and breezy, good times spirit. The positive flaunting of individual styles and personalities in Sue's Leg, now becomes, in *The Double Cross*, precisely organized unison choreography.

Tharp liberates herself, her ideas and her dancers by limiting her choices. She finds her freedom through the recognition of absolute formal rules. She narrows her field and strikes a devastatingly

beautiful mark by submitting to the greatest structuralist who has ever lived: Johann Sebastian Bach.

If you didn't see the performance, that probably sounds aridly academic. It's not. In Tharp's recent choreography ideas support movement, not the other way around.

The Double Cross is a problem (a dance about the necessary and possible choices and alternatives that have to be thought through and explored during the process of creation), then Sue's Leg is the answer.

Just to make sure we don't lose sight of that, Tharp gives us a second look at Sue's Leg. Only this time we really get to look. The black velvet drapes are gone, the stage is stripped bare, the lights exposed and the rehearsal clothes are no longer satin. They're the genuine thing.

Showing the same piece twice in one night is a daring idea. It could have been disaster, but it's such a fine dance that you relish it, and notice more and different details the second go around.

For one thing, you get an opportunity to really look at the dancers. The first time through most of the concentration is eaten up by the dancing itself. And what a wonderful, idiosyncratic, talented group they are.

Walker Art Center and the National Endowment of the Arts gave Tharp the possibility of making her new dance here. Everyone involved was taking a gamble, and they won. Sue's Leg with *The Double Cross* is a spectacularly successful, totally entertaining evening; something everyone in the Twin Cities should be proud of.

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THE MIDDLE EAST

Spring quarter courses requiring no prereq.
No knowledge of a Middle Eastern Lang.

Mide 3-531 Intro: To Islamic Culture

4 cr. VII MWF, FolH204, Koury
(This course is for the non-specialist. Its purpose is to acquaint the student with the various aspects of Islamic civilization, e.g. religious, historical, philosophic, literary, artistic, etc.)

Mide 3-555 Zoroastrianism

4 cr. VI-VII T, FolH 208 Bashiri
(The emergence of the prophet Zoroaster, his teachings, the codification of the Zoroastrian texts and the formation of the Zoroastrian orthodoxy.)

Arab 1-111 Bgn. Spoken Arabic

5 cr., V MWF, Jones 1, Farah
(Stress on the Levantine dialect.)

Mide 5-525 Middle East in World Affairs: Arab World,

Turkey, Iran since 1915
4 cr, II MWF, FolH 99, Farah
(Problems of development, oil, and diplomacy)

Knowledge of Persian, linguistics or * for course listed below.

Pers 3-011 Structure of Persian

4 cr. VI MWF, KlcA1 172, Bashiri
(Analysis of Persian phonology, morphology and syntax presenting basic linguistic concepts as they apply to Persian. Some comparison of Persian and Turkish structures.)

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- ★★★★ Exceptional, not to be missed.
- ★★★ Definitely worthwhile.
- ★★ Qualified recommendation.
- ★ Proceed with caution.
- A waste at any price.
- Tacky; you've gotta be in the right mood.
- (nr) Not reviewed.

★★★★ Antonia: A Portrait of the Woman U Film Society; Wednesday night in the Bell Museum of Natural History; Check Daily for feature times

In 1930 at 28, Antonia Brico was the first woman ever to conduct the Berlin Philharmonic. Today at 73 she resides in Denver conducting an orchestra of semi-professionals. Former pupil and folk singer Judy Collins and filmmaker Jill Godmilow have created a happy rhetoric-free documentary telling the extraordinary musician's story through interviews, news clippings and shots of rehearsals and performances. One of the finest examples of the new feminist consciousness in movies that is imbued with spirit, love, and intelligence.

★★ Blazing Saddles and The Producers Campus

A Mel Brooks comedy binge spoofing the great American western and the theater. Brooks plunks his camera down and lets the jokes fly. Consequently the gags range from good to awful and are mostly on the level of bathroom graffiti. Restraint is not one of the dominant qualities in either movie. Gene Wilder in The Producers and Academy Award nominee Madeline Kahn as the angst ridden Marlene Dietrich caricature of Blazing Saddles give splendidly understated comic performances. You'll come away whistling the tunes from "Springtime for Hitler" and never again look at a can of beans in the same way.

(nr) Boule de Suif U Film Society; Saturday at 9:30 in the Bell Museum of Natural History

French film translation of a DeMaupassant story about a prostitute. The inspiration for John Ford's Stagecoach. On a double feature with The Sea Gull (see review this issue).

★★ Cinderella Liberty Varsity

The problematic love affair between a Seattle hooker (Marsha Mason) and the Baptist sailor (James Caan) she hustles in a waterfront bar. Mason's tough, affecting performance along with Vilmos Zsigmond's inventive camerawork outdistance the script in intelligence and wit. Director Mark Rydell simulates a "realism" that runs at the heart of the furnished heart of gold romanticism. Occasionally appealing slop. Double feature with Harry and Tonto.

★★ Earthquake Har-Mar 2

An exciting, trashy disaster movie in the wonder of Sensurround, the aural equivalent of 3-D. Seeing L.A. in the grips of urban epilepsy amounts to a catharsis of sorts. The backdrops have an eerie surrealist quality that effectively suggest total devastation. The paper-mache characters are again all glamorous Hollywood "types"—Charlton Heston, Ava Gardner, George Kennedy, Lorne Green, et al. Directed by Mark Robson with enough suspense and flashy heroics to sustain our interest for over two hours. Better than The Towering Inferno.

(nr) Dead of Night U Film Society; Bell Museum of Natural History at 11 Saturday night

A classic thriller introduced by its director, Alberto Cavalcanti, who will be on campus through Monday.

★★ Everything You've Always Wanted to Know About Sex U Camera Club; Nicholson Auditorium; Friday at 7, 10 and Saturday at 8:30

Woody Allen meets David Ruben somewhere in the area of the uterus. Allen wrote, directed and stars in this cockeyed, extremely bumpy satire skirting the border between wit and juvenile bad taste. The concluding sketch, "What Happens During Ejaculation," in which Allen plays a sperm in Easter-rabbit white achieves the balance between comment, inventiveness and satire lacking in the preceding episodes. On a double bill with Sleeper.

(nr) Flesh Minneapolis Institute of Arts Auditorium; Friday & Saturday at 7, 9

Last chance to see this early Warhol-Paul Morrissey concoction before Warhol takes it out of distribution. With Joe Dallesandro.

★ Flesh Gordon Skyway 2, Riviera

A tasteless, X-rated take-off on Flash Gordon movies of the thirties. The hero, Dr. Flexi Jerkoff, and Dale Arden fly to the planet of Porno in a phallic spaceship to save the world from the "deadly" sex ray. Flesh spends most of the time speaking in a monotone while Dale runs around naked. Some viewers, however, think it's funny.

★★★★ The Godfather, Part II State

The Corleones, America's First Family in crime, are back with Al Pacino inheriting Brando's empire. Francis Ford Coppola who directed and wrote the script (with Mario Puzo) proves the exception to the rule that sequels are inferior to the original. This brilliant continuation of the Mafia epic darkens the mood, slackens the pace, lessens the violence, intensifies the interior drama and widens the scope considerably. The ambitious, sometimes confusing, narrative tells two

stories simultaneously, effectively playing off the contrasts. Pacino, Robert De Niro as the young Brando, Lee Strasberg as the wily Jewish mobster Hyman Roth and Michael V. Gazzo as an aging Mafia chieftain are superlative. An ironic bicentennial pageant.

★★★★ Harry and Tonto Varsity, Highland

A perfectly delightful story of an old man's odyssey to the West Coast, his pet cat in tow. Director Paul Mazursky (Bob & Carol & Ted & Alice) captures the quirks that make even the strangest people lovable. Art Carney has been nominated for an Oscar in his role as Harry. Also features Ellen Burstyn, Chief Dan George, and a number of other excellent supporting players. One of the best movies of the year. Playing on a double bill with Cinderella Liberty.

★★★ Kings of Hearts Westgate,

The latest "cult" find. A charming fable about a French leon during World War I overrun by the Germans from the local loony bin. Alan Bates and Genevieve Bujoled head a delightfully eccentric cast. The madness of reality vs. the humanity of insanity. A cotton-candy philosophy made engaging by Philippe de Broca's whimsical direction.

(nr) Andy Warhol's Dracula Strand

Another perverse foray into the horror movie genre from the Warhol-Paul Morrissey factory.

★★ Lenny Terrace, Grandview 1

Lenny Bruce delivered into the hands of the middle classes, scrubbed-up and defanged. Director Bob Fosse strives for a cinema-verite naturalism. The movie is well-constructed with an impressive looking surface gloss. It's the conception that's rotten. Dustin Hoffman mimics Bruce well, but he is miscast and comes off as a nice Jewish boy cum prophet trapped in the body of a gutter comic. Valerie Perrine steals the show in a brilliantly staged striptease that is the movie's highlight.

(nr) The Night Porter IDS Theater, Maplewood, Clna 4

An ex-Nazi (Dirk Bogarde) working as a night porter in a Vienna hotel specializing in whips and chains is reunited with his concentration camp victim-lover (Charlotte Rampling). A controversial movie directed by Liliana Cavani.

★★ Oh What A Lovely War Minneapolis College of Art & Design Auditorium; Wednesday & Thursday at 6:30, 9

The British upper classes are again the satirical targets in a miscalculated anti-war musical set during World War I. What should have been an irresistible mixture of updownville, satire and nostalgia is instead a bloated, only sporadically entertaining series of sketches grandiosely directed by Richard Attenborough. The all-star English cast includes Maggie Smith, Laurence Olivier, Susannah York and Vanessa Redgrave.

(nr) Nicholas Nickleby U Film Society; Sunday at 7 in the Bell Museum of Natural History; FREE to the public

A 1946 adaptation of the Dickens novel directed by Alberto Cavalcanti with Sir Cedric Hardwick and Stanley (My Fair Lady) Holloway.

★★ O Lucky Man St. Paul Student Center; Friday at 8

Lindsay Anderson's castigation of the smug, philistine English society still deluding itself with the image of a "Great" Britain. Malcolm McDowell plays the modern Everyman traversing the country in search of coffee sales. The film's weakness is that it tries to display all of society's ills in three hours, an overwhelming task. Nevertheless, O Lucky Man! draws a steady crowd and is becoming a cult film of sorts.

★★ Sleeper U Camera Club; Nicholson Auditorium; Friday at 8:30 & Saturday at 7, 10

Woody Allen, the comedian who uses the film medium as "his private sandbox," this time is a cryonic Rip Van Winkle who wakes up in 2173. More even than his earlier movies but loses the manic highs as a result. Good slapstick with fine support from Diane Keaton. Double feature with Everything You Always Wanted to Know about Sex, etc.

★ The Stepford Wives Mann, Norstar

A piece of mercenary trash trying to cash in on the new women's consciousness. Advertised as a "modern suspense story," but has a modicum of suspense with an array of uninteresting, overworked plot devices that lead to very few climaxes. It's nice to see two women's names, Katherine Ross and Paula Prentiss, on the marquee but this movie will never turn them into the latest Hollywood couple.

● Soldier Blue Cedar, Uptown

Ralph (Lilies of the Field) Nelson did an abrupt about-face and directed this reprehensible movie that pretends to defend the American Indian while delighting in its own bloody antics.

★★ Scenes From A Marriage Academy

The hidden defects of a "perfect" marriage laid bare through Ingmar Bergman's relent

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Murder on the Orient Express

by Tom Baglien

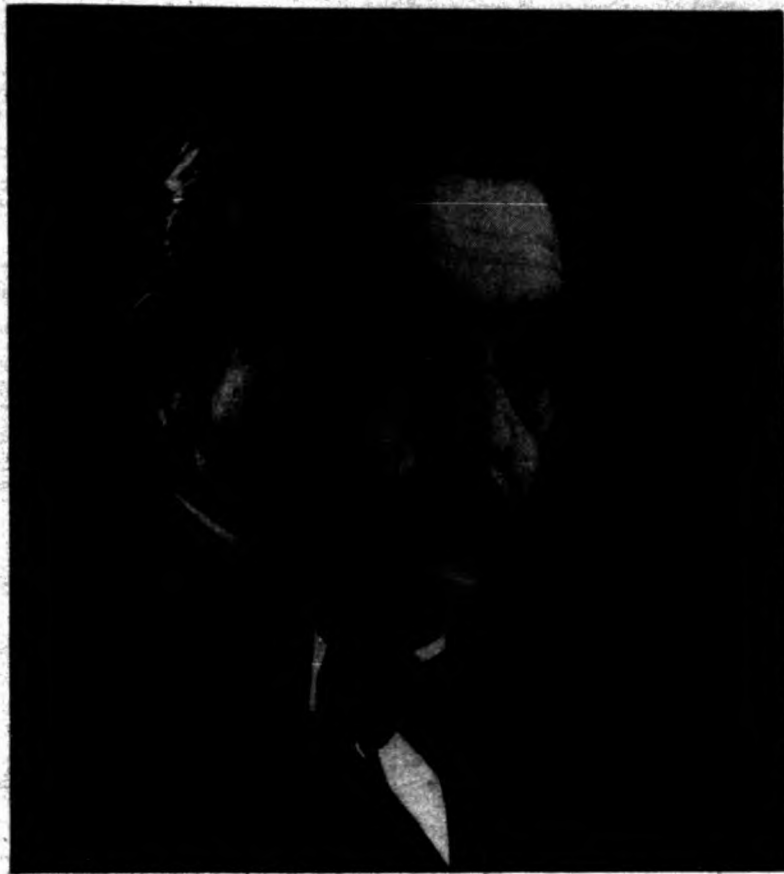
What could be more exciting than the prospect of a crackerjack Agatha Christie mystery set aboard the legendary Orient Express and carrying a trainload of well-heeled stars in a celebration of that grand '30s style of Hollywood moviemaking?

Murder on the Orient Express (Cooper, Mar 2) takes off with considerable steam. Director Sidney Lumet and cinematographer Geoffrey Unsworth psych us up for an elegant, fast-paced journey. The smoothly executed Art Deco credits unfold against a background of pink satin to the lilting strains of Richard Rodney Bennett's romantic waltz music. Immediately we're plunged into the intrigue with a crisply edited, blue-toned montage capsulizing the events of a 1930 Long Island kidnapping in which a young girl is brutally murdered. The discreetly handled action shots dissolve into superbly realized freeze-frame headlines—"Broken Toys, Broken Hopes"—which mimic the Police Gazette's gut-grabbing sensationalism.

The deadly mood abruptly switches as the movie skips ahead five years to the Asian side of Istanbul where an entourage of elegantly-outfitted travellers are preparing to board the infamous Orient Express for its three-day journey across Europe to Calais. An impressive cast headed by Albert Finney as the portly, meticulously trimmed Belgian inspector Hercule Poirot make their commanding entrances amidst the furor of street vendors peddling their exotic wares to the delighted "oohs and ahhs" of the hyped-up audience.

There's Lauren Bacall, a gum-clicking American divorcee dripping furs and non-stop sentences; Michael York as an impeccably-dressed Hungarian diplomat escorting his stunning young wife Jacqueline Bisset, both arrogantly ignoring the surrounding hubbub; a dowdy African missionary embodied by Ingrid Bergman who is constantly fumbling around for her St. Christopher medal; a dashing English army officer (Sean Connery) who has eyes only for his sporty, aloof mistress (Vanessa Redgrave); the black-plummed Princess Dragomiroff (Wendy Hiller) whose doctor she imperiously informs us has ordered her "not to smile" along with her dourly rigid attendant (Rachel Roberts); a "distainful" "gentlemen's gentlemen" (John Gielgud) in the service of a crass American millionaire (Richard Widmark) and his jumpy secretary (Anthony Perkins) whose pronounced nervous ticks afflict his every gesture. And, of course, the requisite staff—Bianchi (Martin Balsam), the Italian director of the line who hustles Poirot, an unexpected arrival, past the bureaucratically efficient conductor (Jean-Pierre Cassal).

But upstaging everyone is the long, imposing, darkend train standing in anticipation. Our pulses rush as the camera slowly tracks backward in a sweeping shot of the elongated main platform, resting finally on the one-eyed headlight. Suddenly the light blinds the camera, doors slam, the engine starts, a whistle blows, steam billows, the music reaches a crescendo, and we're off.



Hercule Poirot (Albert Finney)...unraveling a greasy plot

After such a terrifically entertaining build-up, the course goes steadily downhill the rest of the way. Thundering past the chilly, silent Balkans outside, the passengers sleep fitfully as a grisly murder is committed. The next morning the snowbound train comes to a halt and so does the action. Much of the remaining time is taken up with Poirot's clever, but windy, interrogation of the shaken assemblage and his ultimate piecing together of the complicated jigsaw of clues. The several surprises and bright bits of acting are bogged down in wordy explanations that are as tiresome as they are revealing.

Nonetheless the train itself becomes a moveable feast for the eye. Costume and production designer Tony Walton has done a topnotch job recreating the richly appointed interiors using actual pieces of the original Orient Express. Unsworth's roving camera explores the mellow splendor of the brown Mahogany and oaken panelling, lovingly rests on seats covered in velvet accented by lace and damask curtains and winds through the shadowy corridors separated by elaborate hand-cut glass windows. The train which has served as the setting for numerous locomotive mysteries (most notably, Hitchcock's *Lady on a Train*) has never been showcased with such clan.

All of the characters are quite literally dressed to kill in costumes that do more to pinpoint and explain their identities than the sketchy Paul Dehn script. Lumet has directed his performers with an appropriate theatricality native to the '30s. All are suitably overdrawn cliches who impress us with their panache. Finney gives a tour-de-force rendering of Poirot, aided by an incredible make-up job that disguises the actor's athletic good looks in an overstuffed body—sagging jaw, padded stomach and thighs, fake nose, slicked down hair and a waxen moustache. His precise, frenchy English is particularly amusing, especially during an episode when he consistently mispronounces "pipe" as "peep."

He is ably supported by several memorable caricatures. Bacall delivers the script's few witticisms with a brittle, bitchy flair; Bergman is outstanding as the mousy, Bible-spouting missionary Greta Ohlsson whose thickly accented English slyly parodies the actress' earlier missionary role

The Sea Gull

by Tom Baglien

The rare chance to see honest-to-god Russians performing the work of their greatest playwright is reason enough to catch *The Sea Gull* (premiered by the U Film Society tonight at 7:30 and 9:30 and tomorrow at 7:30 in the Museum of Natural History).

I am always a little put off by American and British attempts to translate Chekhov. It's a bit like watching a Russian company doing *Our Town* or Noel Coward. Anyone unfortunate enough to have seen *The Three Sisters* given the actor's studio treatment by Geraldine Page, Kim Stanley and Sandy Dennis will know what I mean. Even a fairly decent adaptation like Laurence Olivier's *The Three Sisters* misses the inflections, rhythms, mannerisms and above all the sense of history that a nationality bound by a common past brings to its native works.

While not a perfect rendering of Chekhov, this 1971 adaptation of Yuli Karasik, one of the youngest of Russia's "new wave" directors, is attractively mounted, moves gracefully and respects the esthetic differences between stage and film without sacrificing textual fidelity. And surprisingly it never treats Chekhov with the stifling "dignity" that so often sours great works on film. How nice not to feel we're at church.

Karasik is greatly aided by Chekhov who is probably the most cinematic of modern playwrights. His works are languid, structurally loose, fluidly orchestrated studies in boredom. The upper-middle class setting is a slightly stylized one in which characters bemoan their financial worries, failed aspirations and impossible loves. Like Masha who begins *The Sea Gull* by declaring almost proudly that "I am in mourning for my life," the leisured classes here enjoy spending their wasted lives dramatizing their self-pity. Characters surrounded by the open spaces of the countryside drift in and out of doors forever restricted by a curious inertia. The air is ripe with the music of harmonized sighs. These Chekhovian weaklings never soar. Their wings are weighted down by frustrated

Rafferty & the Gold Dust Twins

by Laura Sanden

Hollywood grinds out movies about losers like McDonalds emits hamburgers. They run the gamut from minor classics like *Midnight Cowboy* and *Bonnie and Clyde* to the mediocre *Badlands* to screen fodder like *Thunderbolt and Lightfoot*. Films about society's outcasts continue to be popular because they give us the opportunity to see the underside of the gross national product and enable those who can afford to attend movies to feel lucky. Most of us would rather observe "life" in the secure darkness of a theater for \$3.25 than conspicuously in the lobby of a third-rate hotel for free.

Naturally, in a culture preoccupied with materialism, losers have always been defined in relation to money. They spend the entire movie trying to accumulate wealth, usually by illegal means.

Though Rafferty and the *Gold Dust Twins* may be unexceptional, small time crooks by movie standards, they are probably the biggest losers since *Ratsos Rizzo*.

Gunny Rafferty (Alan Arkin), a former lifer in the marines, works for the California Department of Motor Vehicles administering driving tests. His driving, however, is something out of a demolition derby and the condition of his rusted out car proves it. But Rafferty doesn't worry about appearances after so many years of regimented neatness in the military. All he cares about is drinking cheap liquor from flasks that never leave the paper bag and thinking of good times past in the service. Rafferty has always been more dog than human. He smells his collars for freshness and takes orders from just about anybody. He must have been a damn good marine.

Losers seem to attract one another. In this film, through no other reason than that, Rafferty is kidnapped by an itinerant country western singer turned fledgling alcoholic and a runaway orphan with a blank-filled pistol. They want his car, not him. Maybe they're down-and-outers too, but at least these two female abductors have ambition. Rafferty joins them by choice.

Mac Beachwood (Sally Kellerman) has a too obvious name for a drifter but the perfect body to get what she wants from men. One wonders why it takes her the whole course of the movie to land a singing job since she has the qualifications to get one at the beginning of the film. Though she is only an average singer, she knows how to get her way. Our mothers should have warned us other women about females like her. Mac may seem like a friend to her orphan traveling companion, but her life revolves around men. A woman who wears her shirts tucked in and unbuttoned three buttons from the top just can't be trusted, and it has nothing to do with exposed cleavage. The barren, useless buttonholes are crying out for union with their mates. What is a man supposed to think when he meets a woman who in body language is saying, "Button my buttons"?

Mac leaves Rafferty, the orphan, and the audience in the lurch to run off with the leader of an C&W band who likes her "singing." Too bad.

The other young woman, the motherless child, is not the helpless waif that the word "orphan" implies. Rita Sykes alias Della Rainbow alias Frisbee

(played by Mackenzie Phillips) is a 15-year-old, street-wise punk who is not above rolling a gullible soldier for a few dollars in a filthy hotel room. Frisbee has scruples and pride, though. She cares about herself, doesn't smoke or drink, and is writing a book about her adventures as a runaway from a Catholic orphanage.

By their descriptions, one can see that the three main characters in *Rafferty and the Gold Dust Twins* are vulnerable and deserving of sympathy. We eagerly side with outcasts in movies, because we're afraid to do so in real life. Those who don't mind cliched situations and stock formulas could enjoy this film because the acting is believable. However, those who want something more than a predictable plot will be disappointed.

John Kaye's limp screenplay contains nothing that hasn't been used in movies about "little people" hundreds of times since Charlie Chaplin. The film contains every trite situation imaginable, from the eccentric minister in a traveling church in a van singing "Bringing in the Sheaves" down to the almost obligatory trip to Las Vegas, the losers' capital of the U.S.

Director Dick Richards adds a few, widely spaced, nice touches. A shot of a woman listening to an aged cowboy singing in Sparky's pavilion is an acute glimpse of the Loretta Lynn stereotype gone to seed. She is wearing a hairdo out of 1961 with gaudy harlequin glasses offsetting a rather plain face. The viewer knows instinctively that she is also wearing white, patent leather shoes with pointed toes.

Audiences have seen so much low class life in movies that they run the risk of assuming that what appears on the screen is true. *Rafferty and the Gold Dust Twins* is not an accurate representation of life in Los Angeles, Las Vegas, or Arizona. It is only a depiction of other movies.

Sheila Levine is dead & living in New York

by David Silverman

The St. Louis Park Theater deserves a few words of praise for bringing some first-run films to this area which might not otherwise find an outlet here. Films such as *Thieves Like Us* and *That'll Be the Day* were not considered to have the box office potential to make a downtown run worthwhile. Were it not for the Park Theater, we might have had to wait until these films showed up at the Walker Art Center or the U Film Society.

Yet, one suspects something less than purely altruistic motives for opening a film about a girl named Sheila Levine in predominantly Jewish St. Louis Park. And the gamble has apparently paid off. The Sunday bargain matinee played to a nearly-filled house of mostly middle-agers who guffawed with delight at all the "right" moments. Director Sidney J. Furie couldn't have cued them better himself. I am sure no other audience would have been quite as enthusiastic.

Sheila is about a girl (Jeannie Berlin) from Harrisburg, Pa., who comes to New York City looking for

Express to 28

Gull to 30

Levine to 27

Gulliver

by Bob Epstein

The Minnesota Opera's production of *Gulliver* is alive and flying at the Guthrie Theater. Based on two of Gulliver's four voyages from Swift's famous satire, *Gulliver's Travels*, the combined literary efforts of Robert Karmon and Louis Phillips plus the musical creation of Easley Blackwood, Elliot Kaplan and Frank Lewin have produced a vivid and colorful, mixed-media fantasy that stretches the imagination and challenges the intellect. If the creators have taken some conspicuous liberties with Swift's work, it is in the interest of assaulting Gulliver's rational mind with the utmost in absurd, surrealist complications.

Gulliver's intent of using common sense and logic to bring the earth to harmony via his peace ship finds untold and egregious complications. A pithy hint at the imbecility of Gulliver's efforts turns up when his gigantic nurse dies from the great surgeon Gulliver's investigations, and suddenly a 35-foot-long inflatable plastic nurse rises above the stage while simultaneously, smaller inflated body parts dangle from different areas of the ceiling. A whole cast of zanies finds Gulliver dumbfounded: pollution callers, wise men with books glued to the top of their heads taunting Gulliver, black people with white fingers, and fat microphone creatures striving for Gulliver's thoughts.

And Gulliver, enraptured by the profound utterances of Alexander the Great, Joan of Arc, Caesar and Hannibal, whom he meets on the island of Glubdubdrubb, amusingly idealizes: "With such a foundation, modern sociology could create a community! With such faith, modern psychiatry could stabilize the world! If only we had you now, think of progressive legislation!" Virtually every scene is infused with the inanity of Gulliver's quest, the madness of his encounters or his dream-like visions of wife and England—superbly conveyed by the production.

Though anachronistically, the creators of *Gulliver* have mixed

20th century manifestations with 18th century Swiftian sarcasm, and there is an effervescence here that brims with life. Sets (by Jack Barkla) and costumes and props (by Robert Israel) are stunning and imaginative (and with a cut budget too). The use of brief glimpses of film superimposed on the sails of Gulliver's ship is but one of many beguiling visual effects.

Such bizarreness obviously has to be seen to be effectively conveyed. Unlike some operas which can exist strictly in a musical-vocal-dramatic medium eschewing the visual (*Parsifal*, for instance), *Gulliver's* set, staging, costumes and prop qualities are as integral to the work's success as the music, singing and vocal acting. Though *Gulliver's* music is quite fascinating in its own right (an eclectic mixture of various modern styles, a little two-step, a touch of Rule Britannia played by what seemed like a synthesizer, electronic instruments, organ and a dozen orchestral instruments), the vocal score is simply less arresting. The story's weird, phantasmagoric images are suitably conveyed by the less than melodic score. Though certainly not a tuneful singer's opera, the principals are convincing in their acting: Ralph S. Griffin as Gulliver; Janis Hardy as his wife, the Sorceress and Yahoo; Linda Mahoney as his daughter, the Wizard and Yahoo; and a slew of subsidiaries who play up to a half-dozen roles each.

The smallness of the Guthrie Theater brings great intimacy and a sense that you are in the midst of the insanity around you what with people and inflated body parts popping out of everywhere. A few minor problems exist, however. The sight of the musicians directly behind the actors seems out of character—they should be somehow screened off, if possible. And several of the scene changes are clumsy and hold up action, though practice and performance will undoubtedly bring greater familiarity and ease of movement.

A theater of the absurd is difficult to judge—for how absurd is the absurd? This is a most creative production that assails one's inner perceptions with fervor. Three



Gulliver...bizarre insanity

more performances, tomorrow and March 7 and 8.

Segovia

by D. R. Martin

Andres Segovia's recital at Orchestra Hall last Thursday had been sold out for weeks, but a handful of aficionados waited in front of the box office, hoping for spare tickets to turn up.

"Two more and we'll have it made," one of them chuckled. "Adrenalin. I'm pumping adrenalin," another enthused.

Andres Segovia is almost unique among classical musicians in the enthusiasm he can inspire in his audience. (Horowitz and Rubinstein are the only others that come to mind.) One gets the feeling that a Segovia performance is not so much a performance as communion. And in a real sense that's what it is—people coming to hear the guitar played by the Messiah of the Classical Guitar, the man who restored the instrument almost single-handedly to the immense popularity it now enjoys.

As any member of last week's audience will attest, Segovia's recital was singularly satisfying. The Maestro was in good form, hitting most chords and strings of notes with the artistic ascendancy that 70 years of hard work seems to have built into his big hands. With Sor's Variations on "Marlborough s'en va-t-en guerre" he realized and maintained a joyous, vivifying level of music-making. He infused Ponce's Cancion y Allegretto with typically sunlit intimacy. Castelnuovo-Tedesco's *Ballata* offered a modern-sounding perspective and Segovia's relatively lean sound suited it beautifully. Works by Tansman, Moledda and Albeniz were equally well played.

Orchestra Hall, it turns out, did very well by Segovia's unamplified guitar. From my seat on the main floor the sound was small, but well-detailed. There were no problems in hearing even the quietest passages. The usually bronchial Orchestra Hall audience did its best to keep hushed, but at least a few coughers got a cold stare from Segovia, followed by a little shake of the head.

It seems obvious, though, that Segovia's powers are waning. I

don't mean to be a Philistine, but the electricity he once was able to generate wasn't in evidence last week; except for one or two brief periods he didn't muster his usual intensity. His tone was more wiry than usual. (The acoustics might be at fault there.) He had difficulty getting some tricky passages and his rhythmic propulsion seemed weaker than what I've heard from him before. Nevertheless, he possesses the residual power to make convincing and affecting whatever he plays. He isn't ready to retire yet.

Some may not choose to see the erosion of age and they're to be commended. Segovia is, after all, Segovia and one approaches him not with a "show me" attitude but with a lifetime of cumulative affection. You come to see the man and not the individual concert, however weak or strong it may be. And as long as Segovia chooses to perform, his huge audience will listen, rapturously.

Aitken

by D. R. Martin

A month ago I'd never heard of Webster Aitken. And I suspect that few other college-age people have either.

Well, Delos has seen to it that we find out just who Mr. Aitken is, via a two-record set of Aitken playing Beethoven's two mightiest piano works—the "Hammerklavier" Sonata and the *Diabelli Variations* (DEL-24101-2).

"Webster who, playing what!?" is the natural response. But if you make a point of listening you'll discover that Aitken, who retired from the concert stage 15 years ago, is (or was) a formidable pianist. Not merely talented in the technical department, but in full possession of his intellectual and emotional faculties. A truly impressive artist.

An American who now devotes his time to Bach, Boulez and Stockhausen, Aitken studied with Moritz Rosenthal, Arthur Friedheim, Emil von Sauer, Marie Prentner and Artur Schnabel, whose influence is very obvious. Aitken possesses the Schnabelian impetuosity, the astringent tone, the terse way of molding a phrase.

The Schnabel influence is particularly operative in the "Hammerklavier." The first five bars are a dead giveaway, though Aitken doesn't manage to miss as many notes as Schnabel. Where Aitken does give away, however, is to Schnabel's mastery of form. As disjointed as Schnabel's

Aitken to 31

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Martha Jackson

by William R. Hegeman

There is a particular kind of delight in viewing a collection assembled by one individual. You see the quirks and idiosyncrasies of individual taste, and for better or worse there is a personality, and aura attached to the whole that is absent in a collection assembled by the democratic voting of a museum committee. This personal flavor is particularly evident in the group of 16 works from Martha Jackson's private collection currently on view at the Walker Art Center (through March 30).

Martha Jackson was a New York gallery owner who gave early support to a number of young American artists, many of whom were to achieve fame in the years following World War II. Prompted by the painter Hans Hofmann, she opened her gallery in 1953 showing works from her own collection. Subsequently she mounted shows of works by Willem de Kooning, Jasper Johns, Robert Rauschenberg, Louise Nevelson and the late Morris Louis. Throughout the 1950s her gallery served as a stage for forward-looking artists of the period.

While only 16 works are being shown at the Walker, they share enough characteristics to give an effective focus to the collection. Jackson's personal taste followed an expressionist bent. There is a

constant affirmation of feeling, of the inner states of turmoil, agitation and emotion. One of the high points of the collection is a 1951 work by Jackson Pollock entitled *Elegant Lady*. It is part of a series Pollock did wherein he applied a thinned black paint to raw canvas, letting the paint swirl about and be absorbed into the actual weft of the fabric. This painting is hung next to Willem de Kooning's *Night Square* of 1950-51. The de Kooning features white swirls on a black background, echoing as a negative image the Pollock. We are reminded by this juxtaposition of the strong interest exhibited by a number of painters in the early 1950s (Franz Klein being another) in the dramatic and radically oppositional palette of black and white.

A further association comes from the proximity of a third painting, Arshile Gorky's *Image in Xhorkom Summer*, 1936. This rather typical Gorky recalls that aspect of Surrealism interested in biomorphic images reminiscent of amoebas and other microscopic creatures. Gorky's interest in this area is shared by his fellow surrealists Tanguy and Miro, yet we are also reminded, in the echoes of the Pollock and de Kooning to the Gorky, of how much these younger abstractionists owe to the explorations of Surrealism in the 1930s.

Another pairing that strikes the eye is that of a painting by the Argentine Lucio Fontana and one by the Dutchman Karel Appel. Fontana's is a red canvas, immaculately painted, with five

surgically elegant cuts made across the front. There is an inescapable association of blood and wounds and pain. Yet the elegance and impersonality of the painting contrasts with our emotional response. The Appel conveys a similar sense of anguish and pain through nightmare images painted with violent, heavy strokes of black paint. The painting appears to have been created in a frenzy. Curiously, the very obviousness of the Appel tends to reduce its effect on the viewer. The energy in this case belongs to the painter; the spectator remains somewhat on the outside as a passive observer. The Fontana, on the other hand, is far more suggestive because the emotional response must take place within the viewer. The painting itself shows us little of the artist's hand and inner feelings.

Among the other works in the collection is a good painting by Sam Francis entitled *Middle Blue* from 1957. Antonio Tapies has a large textured painting, *Ochre Grey over Brown* (1960), that conveys the feeling of a very hard surface, producing the subjective association in me of a knee on concrete. Larry Rivers' *The Last Civil War Veteran* (1961) is also effective. The dying veteran is vaguely seen in bed, surrounded by suggestions of the stars and stripes, the confederate flag, and the old soldier's uniform. There is no real foreground or background or a subject of focus; rather, everything fuses into a single image. The symbols of flag, uniform, and man merge into one



Jackson Pollock's *Elegant Lady*

provocative relationship and we are left with a multi-layered, complex work of art.

Jackson's catholic taste embraced artists both known and unknown. Among those paintings by less publicized artists Frank Lobdell's *December* (1955) suggests a grey and black version of Adolph Gottlieb. It is not particularly effective. More interesting is Bob Thompson's *North African Dream* from 1963 which

echoes the work of Munch, Gauguin, and the Symbolist painters. Lester Johnson's *Figures with Columns* (1965) showing a series of Frankenstein-like figures painted in a bilious olive would have helped the show immeasurably if it had been left in New York.

All of these paintings are on long-term loan to the Walker and at the end of March will be incorporated into the permanent collection. Certainly the majority of these paintings will be important supplements to the existing collection, particularly the Pollock, Appel, Fontana and Rivers.

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★ *The Towering Inferno*
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★★★ *Young Frankenstein*
World, Grandview 2

Mel Brooks' witty tribute to horror pics. Not nearly as tasteless as *Blazing Saddles* but just as funny. Gene Wilder plays the mad scientist and Peter Boyle's tap dancing monster should make old Boris roll in his grave. —L.S.



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ROCK AND ROLL WILL STAND

Weisberg, Nelson

Despite a shabby production effort by the Coffman Union Program Council, Tim Weisberg managed to present an interesting, hour and 15 minute show last Wednesday at Northrop Auditorium.

Tracy Nelson and Mother Earth, however, did not fare as well. Scheduled to open the evening at 8:30, Nelson & Co. didn't hit the stage until 9:45, after a crowd of approximately 700 had been forced to mill about in the lobby of Northrop for over an hour while unrevealed tasks were being finished inside.

When Nelson finally got her set started, it became obvious that a sound check was not one of those hidden tasks completed. Speakers took turns fizzling in and out, and hardly a song passed without Tracy offering some heated advice on how the sound crew could shape things up.

Thus it was an extremely uninspired Nelson who plowed resolutely through a 45-minute set that alternated between low key and boring. The first half was gospel flavored, with a decent presentation of Donna Weiss' "Holding An Old Friend's Hand" negated by a dirge-like "I'll Be Long Gone."

The remainder of the show featured country-western material, the majority from Nelson's latest recording. It was a bit more effective, but the recurring technical problems never allowed things to get off the ground.

After some determined mechanical work, flutist Weisberg and his four piece back-up group arrived to partially rescue the evening. Playing his distinctive, big beat brand of rock, Weisberg offered selections mainly from his latest album, *Tim Weisberg 4*, in addition to cuts from his three previous works.

Admittedly, much of Weisberg's appeal lies in his novelty; there aren't that many rock-flavored flutists around. Those that exist (including Ian Anderson) can't begin to touch Weisberg's technical ability. The man is a master of his instrument, equally proficient in fast-paced rockers requiring cascades of notes or soft, pretty ballads that demand a delicate touch.

It is in these quieter numbers that Weisberg truly excels. His playing in "Because of Rain," the second movement of "Scrabble X,Y,Z," and "Dyan Blue" was exquisite, always tastefully backed by his band. Lynn Blessing on vibraphone and synthesizer, and Todd Robinson on acoustic and lead guitar were especially noteworthy.

The only deficiency one can find with Weisberg is his lack of musical ideas. Each up-tempo tune was annoyingly reminiscent of the one before. A good example of this problem was heard in "Do Dah," where Weisberg insisted on repeating the same four bar phrase ad nauseum. But that, and a weak re-arrangement of "Tibetan Silver," were the only complaints to be lodged with Weisberg on this particular evening.

—George Regis

Leonard Cohen 1

Leonard Cohen walked onto the stage of Orchestra Hall, looking like a cross between Dustin Hoffman (as Ratzon Rizzo) and a drowned rat. Only the expensive wool suit belied the image, yet even that was somber; the grey cloth and black shirt shouting sobriety.

The band's attire reflected the mood; the two adolescent-ish young back-up singers dressed in the reverse of Cohen—stark black pantsuits, grey shirts. Only the

bright blonde hair and giggles of one of the singers distracted from the setting.

What else would one expect from the master of melancholy? I settled into my seat, preparing to get depressed. As with Bergman films, I girded my emotional loins, determined to suffer the consequences for the sake of art.

Leonard Cohen is one of those figures that simply must be acknowledged. His contribution (internationally) to popular music has been tremendous; his influence unbounded. Judy Collins, among others, has recorded albums full of his deep, haunting compositions; songs like "Bird on a Wire," "Dress Rehearsal Rag," "Suzanne," "Hey, That's No Way to Say Goodbye," and "Famous Blue Raincoat."

His songs are always about "the relationship," the psychological drama. Leonard Cohen is the 40-year-old, literary circle, male equivalent of Joni Mitchell. He didn't wreck his stockings in some juke-box dive, he spilled coffee (au lait) on his shirt in a Montreal street cafe.

"I've always tried to make a documentary of the interior landscape," Cohen was quoted this month in *Crawdaddy*.

And he explores that territory unrelentingly, as was beautifully demonstrated Monday night. The exhilarating concert completely won me over—and although I have always acknowledged his import, I have never been a fan of Leonard Cohen's. The harsh, depressing cycle of songs was beyond my tolerance.

But Monday's concert was gripping. The musical accompaniment was, with the exception of the generally extraneous female singers, superbly understated. Cohen's voice was substantially more appealing than on his records, and the repertoire of songs moved quickly, including older standards and several selections from his new LP, *New Skin for the Old Ceremonies*. Especially intoxicating were the



Leonard Cohen...gentleness, vulnerability, and loneliness
Photo by Phil Schermeister

up-tempo versions of "Lover, Lover, Lover" and "There is a War."

But the best surprise of the evening was Cohen's unexpected wit, which exploded after the first few songs, and kept the audience laughing all the way through the numerous encores. His humor took the sting out of the songs, letting the audience fully appreciate them, yet be able to leave the Hall with tears of laughter in their eyes rather than tears of depression. A stunning, and surprising, performance.

—Monica Bay

Leonard Cohen 2

New Skin for the Old Ceremony (Columbia 33167)

Leonard Cohen was the Casey Jones of the Neuroses Train, years before Lou Reed (Berlin), Joni Mitchell (Blue), and Jackson Browne (Late for the Sky) hitched up to his caboose. With *New Skin for the Old Ceremony* and a current national tour, the time seems right for Cohen to break out of his cult following of manic-depressives to a mass audience of manic-depressives. Like me. Or you. Or anyone who ever lost in love, or had a bad acid trip (remember those?), or tried to hitch a ride at rainy midnight, or shut off unbearable 6:00 news at 6:02.

The best songs here are as good or better than anything I've heard from our more celebrated troubadours—Joni and Jackson and, yes, Dylan—this year. "Chelsea Hotel No. 2" draws the listener into Cohen's solitude, where he's reminiscing over a one-night stand. He sounds almost pleased to have gotten laid and gotten out, without "I need you/I don't need you/And all of that jivin' around." His descriptive powers are such that I found myself guessing at the identity of the woman to whom he sings: Janis Ian (who sings background on *New Skin*)? Laura Nyro ("You got away/Didn't you, babe/You just turned your back on the crowd")? A beautifully constructed and very sad song.

In "There is a Way" Cohen depicts human existence as an endless series of trials and struggles: "A war between man and woman / Between those who say there is a way / And those who say there isn't." As usual, he sticks himself in the middle of the chaos: "I live here with a woman and a child / The situation makes me kind of nervous / I rise up from her arms, she says / I guess you call that love, I call it service." In the chorus, the singer beckons us back to the path of experience, littered with bloody rags and beer cans: "Why don't you come on back to the war / Let's all get nervous." I laughed too.

Rock to 30

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Levine from 21

life and love. Apparently neither exists in Harrisburg, for when she attempts her first dance one suspects she has just suffered a severe spasmodic attack... especially since she doesn't seem able to stop. The opening scenes of the movie have Sheila's parents bringing her to her new apartment where roommate Kate (Rebecca Dianna Smith) runs around half-nude as a teaser. Sheila's mother admonishes Sheila that she wouldn't have to be moving away to a place like this if

she were married, to which Sheila responds with a sigh of tired disgust. Once again the rebellious kid leaves home only to become exactly what the parents had always hoped for.

Sheila meets the man in her life at a party where he comes on with the unlikely line of "I killed someone today," referring to an abortion he had performed—his first and last. But my god, this man (Roy Scheider) is a doctor! And a bachelor! His name is Sam Stoneman and the film leads you to believe that everyone around him thinks he is gorgeously handsome.

The truth is that he is an old lecher whom any self-respecting woman would have laughed at when invited by him to go "somewhere quiet where we can talk." Although Scheider received an Oscar nomination for his cop role in *The French Connection*, he is grossly miscast here as the object of Sheila's pursuits. His acting is generally confined to patronizing and condescending glances toward "Harrisburg's" (as he calls Sheila) small-town clumsy and foolish antics.

Sheila nonetheless falls in love with Sam, who in turn is lured away by Kate, a perpetually stoned aspiring actress without discretion (aren't they all?). Like the naive group in *Keeper Madness*, Sheila never once suspects that the cigarette in her roommate's hand is anything but a Virginia Slim, and does not seem to notice any unusual smell...not to mention the fact that Kate can't even walk straight. Come to think of it, it probably was a Virginia Slim.

Discouraged, Sheila goes back to Harrisburg where she faces the supreme embarrassment of watching her younger sister get married first. The embarrassment is not so much in the marriage itself, but rather in having to face consoling relatives who make remarks like "Don't worry dear, you'll be married soon," assuming Sheila's jealousy. Remarks like that can be subliminally infectious, and eventually help perpetuate the prevalent (albeit unlightened) social order.

While in Harrisburg, Sheila comes up with a truly imaginative idea—making children's records of adults recounting embarrassing childhood experiences. Children would then realize that adults were once kids with the same sorts of problems, thereby increasing the kids' self-confidence. Armed with this idea and bent on marrying Sam, Sheila returns to New York, only to find him engaged to her now-pregnant ex-roommate. Sheila soon becomes a successful record producer, however, and Sam comes scurrying back with a proclamation of love and a proposal of marriage. Mission accomplished. Or is it?

One could well conclude from Sheila that marriage is the object of life. It was certainly Sheila's object and Kate's object. Even a professed lesbian neighbor joyfully announced her engagement in the course of the film (though claiming she would give him up for Sheila). There may, however, be one tiny loophole of liberation. Sheila never answers the marriage proposal. The film closes on her face, an expression of subtle triumph. Is it a triumph in winning him, or a triumph over him in that she doesn't really need him now? We'll never know, although I am sure the Sunday matinee crowd assumed the former.

Director Furie doesn't make a point of that issue, nor does he delve into ethnic considerations, which would have had to play a significant role in the characters' motives. You see, Sheila Levine is obviously Jewish, Sam Stoneman is probably Jewish, and roommate Kate Christensen is obviously not Jewish. Whatever impetus this might have lent to Sam's change of heart and his claim that he never loved Kate is not explored.

Technically, the lighting throughout the film is poor. Furie also uses a lot of close-ups which tend to make everyone look cramped. Except for a few exterior shots, the film could well have been shot in someone's basement for all appearances. Whereas this "basement" effect worked well in Furie's *Lady Sings the Blues* in projecting poverty and despair, it seems needlessly depressing in Sheila. I often found myself straining to see the film. Although Jeannie Berlin performed quite well under the circumstances, one hopes that Furie's next project, Gable and Lombard, will shed a little more light on the matter.

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Wind from 17

sent from this production. Thus, basically this production of *Inherit the Wind* fulfills many requirements of the script. It tackles the fundamental issues of the play head on so that the thoughts behind the words emerge strong and powerful. Yet, it fails to reach under one's skin because this production of *Inherit the Wind* allows the people of Hillsboro to wear their Sunday best, even during the week.

Express from 21

in *Inn of the Sixth Happiness*; and Rachel Roberts is authoritatively chilling as the Russian lady's maid who gives way to an affecting display of emotion. I only wish that Redgrave's twinkling Mary Debenham had been given more to do. Her winning smile and playful winks are just right for these high-brow antics.

Regrettably, Lumet's equally theatrical direction fails to generate much suspense, tending toward a mannered, lazy gracefulness. Since the initial murder seems to endanger no one else and the victim is a dastardly villain to begin with, we don't much care who-done-it. The ending merits discussion but professional ethics prevent me from revealing the contrived, but thoroughly ingenious twist. Suffice it to say that Lumet's flashbacks to the gory deed are ludicrously depicted and lack subtlety. Thankfully we're left with a marvelous post-mortem finale in which the performers file past the camera, toasting one another in what amounts to a bubbly curtain call.

As an escapist entertainment, *Murder on the Orient Express* is better in its several parts than in its totality. If you go with modest expectations, you're likely to enjoy the opulence, the old-fashioned fakery and the classiest "who's who" line up off all the recent all-star vehicles.

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Gull from 21

souls wallowing in superficiality. In *The Sea Gull* we have Arkadina, an aging selfish actress, who pays visits to the family estate with her lover Trigorin, a second-rate novelist in a country of literary giants. Her son Kostya is a pretentious, fledgling writer at odds with his mother, pursued by the gloomy Masha and in love with Nina. Nina, a struggling, innocent-eyed actress, is in turn enamoured with Trigorin who uses and then discards her. The world becomes one of tired sophisticates and their despairing victims. While seemingly isolated, the characters are continually reflecting each other's agonies.

What makes us care about such mediocre human specimens is Chekhov's comically elegiac observations tempered by a sympathy for human frailty. Karasik's approach is earnest and simple, avoiding many of the obvious pitfalls. The drama is opened up, flowing effortlessly between elegantly understated settings. A stately mansion framed by weeping, skeletal trees and vast lawns overlooking a bewitchingly cold lake are visually seductive. The isolation of the setting is cinematically reinforced by the several camera movements. By placing performers in positions off-center screen and moving between them, the requisite spacial and psychological distance separating lives is effectively established.

Karasik is wise enough not to linger too long on the overt symbolism of the dead sea gull. But even as he glides over the variously connected sufferings without reducing the play to ordinary melodrama, the movie is plagued by a nagging literal-mindedness. The moods should be constantly shifting in order to bring out both the comedy and tragedy in clearer relief. The movie isn't somber but it's not comically poignant either. Karasik is thoughtful. He takes complacency too seriously. Only once, when the family is gathered for their habitual game of lotto and Arkadina sighs, "It's a dull game but one gets used to it," did I laugh at the pathetic stasis.

The Sea Gull is an extremely uneven play with built-in flaws. Fortunately Karasik succeeds in getting especially good performances from Lyudmila Savelyeva (Natasha in the Soviet War and Peace) as the trampled innocent Nina and the unidentified actress who plays Arkadina with a distracted air of concern and oblivious cruelty.

By default, this is the best Chekhov since the Russian Uncle Vanya to reach the screen.

Rock from 25

maybe because it was all so damn true.

By all traditional standards, Cohen is a lousy vocalist: dry, breathy, limited in range and wavering in pitch. He's also the best interpreter of his own songs, never failing to put across the lyrics in tones of gentleness, vulnerability, and above all, loneliness. Only on the last cut "Leaving Greensleeves" (an unnatural act committed on the English traditional ballad) does Cohen's singing become genuinely hard to take, and then only after

listening straight through to the rest of the album. John Lissauer's arrangements sometimes border on cuteness when he tries to sweeten Cohen's bitter visions. But generally the addition of horns, strings, and background voices to Cohen's own acoustic guitar accompaniment is sparse and effective.

"Rocky Mountain High" it ain't. Powerful, affecting music and poetry for the heart and soul, it most certainly is.

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Aitken from 22

"Hammerklavier" may at first seem, the radical architectonics of the first movement ultimately meld into a sturdy, logical whole. Aitken spins out some very effective individual phrase, but he misses the larger span of music. Aitken is too unreservedly straight-faced. In the Adagio Aitken triumphs; his playing is so full of suppressed power and nervous fatalism that it's impossible not to be seduced by it. He slashes through the great barbed-wire finale in fine style.

My preference for the "Hammerklavier" remains divided between Schnabel and Charles Rosen, but one needn't feel any reluctance in owning Aitken's. It's a reading of real integrity and, in places, genius.

Aitken's Diabelli Variations are even finer than his "Hammerklavier"—his interpretation is one of the best available. It's emotionally wide-ranging, as it must be, but Aitken paradoxically manages to compress the 33 variations into a relatively compact space of time. He registers 46 minutes versus Stephen Bishop's 55; and Bishop is no sluggard.

Normally this question of elapsed time wouldn't be too important, but in this case it points up Aitken's mastery, for tempo is usually the first thing we notice about a performance. (Is the player too slow, too quick or just right?) But in those rare instances when a great musician tackles a work about which we have certain temporal expectations, his tempo becomes, automatically, the right tempo. In other words, we don't notice the tempo. We accept from him a fast or slow tempo that from a lesser artist would not be acceptable. If his view of Beethoven is fully integrated and fully matured, any tempo he chooses is right within the context of the whole performance. It's up to us to reject or accept that context, suspending or not suspending our preconceptions for the duration of the performance.

I don't mean to make it sound so dogmatic, but Aitken is such a musician. Despite the fact that the slow variations (the sublime Nos. 28-31 especially) have some extra impetus, they still retain their full psychological import. The same is true of the faster variations. And each individual variation is a microcosm of Aitken's commitment and insight. Some are less successful than others, but when Aitken's sympathies are fully engaged, he's quite a pianist.

The temptation is strong to list all the variations and how Aitken fares in them; but space prohibits it. Suffice it to say that he gives an encyclopedic reading of this encyclopedic work. He compresses time (a hallmark of late Beethoven) and draws the listener along with him. Like Schnabel (though again he's not quite in that league), he convinces absolutely that for 46 minutes his is the only possible way with Beethoven's incredible variations.

These live performances, incidentally, were recorded in 1961 at the University of Illinois. I hope Delos has more on tap.

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GEORGE REGIS, SPORTS EDITOR

Women, men gymnasts face nonconference, league foes

The University women's intercollegiate gymnastics team travels to Iowa City today for a triangular meet with the University of Iowa and Grand View Junior College, Des Moines.

The meet gives the Gophers a breather between last week's state tournament, in which the Gophers finished second, and the upcoming Midwest regionals, March 13-14 at Iowa State University.

"We didn't practice hard this week," women's gymnastics coach Katalin Deli said Thursday. "It's been a long season and I don't want us to peak yet."

Deli expects stiff competition Saturday from Grand View College, which placed fifth, just behind the Gophers' fourth-place finish in last year's regional meet.

Gophers who Deli believes will do well in Iowa City include recently crowned state champions

Patty Kile on the balance beam and Peggy Fifield in vaulting. Deli is also looking for Leah Fujimoto to finish high in the uneven parallel bar event, in which she qualified for last year's national tournament.

The men's gymnastic team swings back into Big Ten action Saturday with a dual meet against Illinois at Champaign-Urbana, Ill. The Gophers are coming off last weekend's decisive victory over state college rival, St. Cloud State, and are looking forward to the Big Ten meet March 28-29 in Ann Arbor, Mich.

Gopher gymnastic coach Fred Roethlisberger believes what should be a decisive Gopher victory against Illinois may turn into a close meet because of injuries to pommel horse specialist Marcel Carlin and ringman Tim Baardson. Both will miss this weekend's meet.



Photo by Bill Davis

U seeks sustained momentum in weekend series with Tech

By GEORGE REGIS

With the Western Collegiate Hockey Association (WCHA) championship safely tucked away, the Gopher hockey team will attempt to thwart any Michigan Tech aspirations for a second-place finish in the WCHA when the two teams meet in Houghton, Mich. tonight and Saturday in the final regular season series of the year.

For the Gophers, the series serves as a warmup for next week's opening round of the league playoffs. For Michigan Tech, two wins are imperative if the Huskies are to finish in the runner-up spot, thereby assuring themselves of a home ice advantage throughout the playoffs.

"We can't afford to coast this weekend, not with those playoffs coming up," Gopher coach Herb Brooks said Tuesday. "We've got some momentum going and we want to keep it that way."

"Momentum" is putting it

mildly. The Gophers have won their last nine contests, 16 of the last 17, and 22 of the last 24. They lead the WCHA in team defense, allowing an average of three goals a game, and are fourth in team offense, scoring 4.7 goals per game.

That league-leading defense will be put to the test by Michigan Tech. The Huskies lead the WCHA in scoring with a 5.6 goals per game average, a full half-goal ahead of their nearest rival. Huskies Bob D'Alvise and Mike Zuke are second and third in individual WCHA scoring, respectively. D'Alvise with 25 goals and 35 assists for 60 points, Zuke with 24 goals and 33 assists for 57 points.

"Those two (D'Alvise and Zuke) are excellent hockey players, but Tech's got a lot more than that," Brooks said. "They're a well-balanced team, and I know they'll give us a hard time this weekend."

Brooks plans to use Larry

Thayer in goal tonight and Jeff Tscherne Saturday. Thayer leads WCHA goalies with a 2.2 goals against average, and Tscherne is right behind him with a 3.0 average.

Ironically, Tech goalies Bruce Horsch and Jim Warden rank third and fourth in the WCHA, Horsch with a 3.1 average, Warden with a 3.2.

Brooks plans no lineup changes for the Gophers. Mike Polich, who leads Gopher scorers with 22 goals and 28 assists, will continue to center a line with Buzz Schneider and Warren Miller. Tom Vanelli, who had the first two-goal game of his career against Michigan State last weekend, will center a line with Tom Youngmans and Pat Phippen, while Mark Lambert will be blanked on a third line by Robbie Harris and Paul Holmgren.

On defense, Brooks will stick with Les Auge, Reed Larson, Robin Larson, Joe Micheletti, Joe Baker and Russ Anderson.

U title chances slight in Big Ten mat meet

By MIKE FERMOYLE

The Gopher wrestlers head into this weekend's Big Ten conference championships in Columbus, Ohio, with virtually no chance for a team championship. Two Gophers, however, are co-favorites to win individual championships.

Gopher wrestling coach Wally Johnson said Wednesday that Iowa, the No. 1-rated team in the country, is favored to win the team title in the conference meet which begins today and winds up Saturday.

But the Big Ten has three other teams rated in the top 12 nationally, and Wisconsin (No. 3), Michigan State (No. 8) and Michigan (No. 12) will challenge the Hawkeyes for the team championship, according to Johnson.

Everyone else will be fighting

it out for fifth.

The Gophers in contention for individual championships are Mike McArthur, in the 118-pound class, and Larry Zilverberg, in the 158-pound class. Both McArthur and Zilverberg were named Tuesday to the Amateur Wrestling News all-American team.

McArthur is 26-1 this year. His only defeat came in the Midlands Tournament in December, when he was defeated by Michigan's Jim Brown, who was also named to the all-American team.

Brown is seeded No. 1 in the conference on the basis of his victory over McArthur. McArthur, who defeated Brown last year, is seeded second. They are expected to meet in

Wrestling to 33

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Cellar dwellers challenge U post-season hopes

By TOM MASON

With only three conference basketball games remaining, the race for the Big Ten's No. 2 spot is tighter than ever. The Gopher basketball team will try to stay in it this weekend when they host the Northwestern Wildcats (8 p.m. Saturday) and the Wisconsin Badgers (8 p.m. Monday) in Williams Arena.

While both foes presently rest in the Big Ten cellar with 4-11 records, it was their upsets over Michigan and Michigan State last week that put the Gophers back into serious contention for second place and a post season tournament bid.

After Northwestern dropped a one-point decision to Michigan 68-67 Saturday, they bounced back Monday to take a 67-66 victory

from Michigan State.

Wisconsin defeated Michigan State 103-96 Saturday, and went on to defeat Michigan 70-68 Monday. Meanwhile the Gophers defeated Iowa 68-67 Saturday and were idle Monday to move into a third place tie with Michigan, both teams posting 9-6 records. Purdue is in second place with a 10-5 record.

But Purdue has the toughest remaining schedule, with games at Michigan and Michigan State and hosting the Gophers in the season finale. If the Gophers can get by this weekend's foes, that game could be a championship game (of sorts) for the Big Ten's second spot.

"A lot of people sold us out a little early," Musselman said Tuesday. "When people were saying that we were out of it after those losses in Michigan, they were premature

and the situation we are now in proves it.

"We've got as good a chance as anybody to take second this season," he added.

This weekend's games may prove more of a test for the Gophers than the statistics make it seem, as the Badgers and the Wildcats have prided themselves in their recent role as the league's spoilers.

Since dropping eight of their first nine Big Ten games, the Wildcats have since posted a three and three record including a 69-55 romp of Purdue, while the Badgers have won three of their last four conference contests.

A Gopher loss to either of this weekend's opponents could easily dim any hopes Minnesota would have for second place.

However the final Big Ten

standings don't necessarily mean automatic nods to post-season tournaments. Although Indiana has already clinched the Big Ten's automatic berth in the first round of the National Collegiate Athletic Association (NCAA) tournament a second team entry is based on the judgment of the NCAA basketball committee.

There are eight at-large berths available with the new 32-team format but the committee has the prerogative to leave them open as byes.

Another Big Ten team could be selected to play in the second annual Collegiate Commissioner's Invitational (CCA) Basketball Tournament March 13-16. The CCA tournament teams will be announced after the NCAA selections have been made.

Wrestling from 32

the finals Saturday.

"I'd rate them about even," Johnson said, "and I think they both have the ability to win the national championship."

Zilverberg, who missed three meets this year because of a fractured hand, is 32-1. He is the defending champion in the Big Ten's 158-pound class, and he was runner-up in the National Collegiate Athletic Association (NCAA) Championships last year.

The only wrestler to defeat him this year is Iowa's Dan Holm. Holm was also selected to the Amateur Wrestling News all-American team, and this weekend he will be out to avenge his loss to Zilverberg in the finals of last year's conference meet.

Elmo
Lives On Page 2

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Gold Country Report

WCHA Playoff situation

As of this time there are only two things certain about the WCHA playoffs...that Minnesota is the champion and ranked number one, and that North Dakota is definitely out of the playoffs and has clinched 10th place.

After that the waters become very murky, but we'll try and swim the boat anyway.

For starters, the playoff dates are set for Tuesday-Wednesday March 4-5 (first round, both games 8 p.m. in Williams Arena), with second round pairings facing off Saturday-Sunday, March 8-9. If our Gophers win the first round two-game, total-goals series against the eighth place regular season WCHA finisher, UM will again play at

home for the second round with both games set for 2 p.m. The two-game, total goals format again holds.

Now for the possibilities. There are three teams that could end in eighth place and play here March 4-5. Notre Dame, Minnesota-Duluth or Denver. Notre Dame has 22 WCHA points and owns 7th place now, but most host Wisconsin this weekend. UMD has 18 points, is in 8th place and plays host to North Dakota. Denver, in 9th place with 17 points, is at home to Colorado College.

What Minnesota does this weekend at Michigan Tech has no bearing on the Gophers. But it can help or hinder the Huskies who,

along with C.C., Michigan State and Wisconsin, can each finish anywhere from 2nd to 5th. Only three points separate these four clubs at present. Michigan has nailed down 6th place.

The complete WCHA playoff format based on final regular season WCHA standings:

First Round (3/4-5/75): eighth rank plays at first rank, seventh rank plays at second rank, sixth rank plays at third rank, fifth rank plays at fourth rank. (all series two-games, total-goals.)

Final Round (3/8-9/75): The four winners of first round series will be ranked one through four according to final WCHA regular season standings. The two teams with the higher rank will play at home. Thus, fourth rank plays at first rank, third rank plays at second rank. Then on Sunday, March 9 at 6 p.m., a special selection committee will meet via conference call and choose the two western representatives to the NCAA Tournament March 13 and 15 at St. Louis, Mo. Although it is usually the case that the two final WCHA playoff winners are selected, it is not a certainty and the selection committee could choose another team.

But as defending NCAA and reigning WCHA champions, should Minnesota win both its WCHA playoff series there is little doubt the Gophers will be in St. Louis to play March 13.



Phil Saunders

Athlete of the week

Phil "Flip" Saunders, sophomore, 6-foot, 164-pound, regular guard on the University of Minnesota basketball team has been selected as the Gold Country Report "Athlete of the Week" for his game-saving play in a 68-67 victory over Iowa last weekend. Saunders engineered a one-man stall with 25 seconds left in the contest and the Gophers with a 66-65 lead. His dribbling exhibition around the front court ground down 15 seconds on the clock before he drew a foul from Iowa's Larry Frost and sank both shots on a one and one situation which provided the winning margin. Saunders, a native of Cleveland, Ohio, and the sparkplug of the Gopher team, was named Ohio's class A prep player of the year as a senior at Cuyahoga Heights High School and also won All-American honors. He is a second-year starter for the Gopher cage squad.

Playoff ticket information

Regardless of whether the Minnesota hockey Gophers host two or four WCHA playoff games in Williams Arena, there will be 2,900 general admission tickets placed on sale at 9 AM Monday, March 3 for the March 4th and 5th games. These tickets are priced at \$2 each and are limited to four per customer. If Minnesota wins the first series tickets for the second series will go on sale immediately after the game, Wednesday night, March 5th. Any tickets which might be left will be on sale at 9 AM March 6th.

Reasoning for limiting tickets to four per customer is stated by ticket director Ken Buell. "By limiting each fan to a maximum four tickets we believe we are making it available for as many students as possible to gain entry, and also doing whatever we can to stem scalping," says Buell. All general admission tickets will be sold in the lobby of Williams Arena only. All reserved seats are sold out.

Happenings

Thursday
Swimming at Big Ten Meet, Bloomington, Ind.

Friday
Swimming at Big Ten Meet
Hockey at Michigan Tech (8 p.m.) CDT
Wrestling at Big Ten Meet, Columbus, Ohio.

Saturday
Swimming at Big Ten Meet
Wrestling at Big Ten Meet
Hockey at Michigan Tech (2 p.m. CDT)
Basketball vs Northwestern at home (8 p.m. CDT)
Gymnastics at Illinois

Monday
Basketball vs Wisconsin at home (8 p.m. CDT)

Tuesday
Hockey WCHA playoffs at home (8 p.m. CDT)

Wednesday
Hockey WCHA playoffs at home (8 p.m. CDT)

Post Season B'ball

There currently exists a possibility that Minnesota's basketball team could participate in one of three post-season tournaments provided the Gophers have a strong finish in the league.

As it stands now, Indiana, which has already won the Big Ten cage title, will probably be invited to participate in the NCAA tournament beginning with the Midwest sub-regionals at the University of Kentucky in Lexington. The runner-up team in the conference, which could be the Gophers, may get one of the six additional invitations to the NCAA play downs this season. If they finish second in the league, Minnesota would begin the post season competition with either the Midwest sub-regional at Texas Tech in Lubbock or Oral

Roberts University in Tulsa, Okla., or the West sub-regionals at Arizona State University in Tempe or Washington State in Pullman March 13 & 15.

The other two possibilities include an invitation to the Conference Commissioners Tournament in Louisville, Kentucky March 13-16 or the National Invitation Tournament (NIT) which begins March 15 at Madison Square Garden in New York.

All the possibilities, of course, are contingent on the Gophers finishing among the top four teams in the final Big Ten standings.

Sports question

Question of the Week: Who are the two left handed goal tenders that once faced each other in the WCHA playoffs and are now active in professional hockey?

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Gold Country Report is edited by Mark Whitehurst.

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WOODY ALLEN'S
“EVERYTHING
YOU ALWAYS WANTED
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Come at 7:00 or 8:30 and see the
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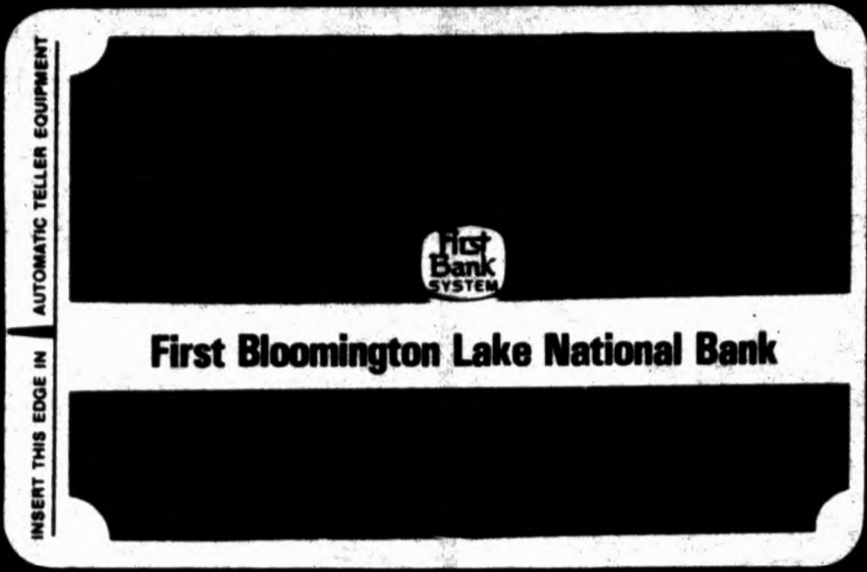
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First Bank SYSTEM Red Carpet Account Application

Mr. Mrs. Ms. Miss	Last Name	First Name	Initial	First Name of Spouse	RESERVED FOR BANK USE
Street Address		City	State	Zip	Date
Previous Address		City	State	Zip	Amt. of Line
Date of Birth	Marital Status	Number of Dependents	Time at Present Address		Cycle
Home Phone (include Area Code)			Business Phone (include Area Code)		Expiration
Employed By				How Long	
Employer's Street Address		City	State	Zip	Position or Rank
Annual Earnings		Amount and Source of Additional Income, if any			
Previous Employer		Address			How Long
Spouse Employed by			How Long		Spouse's Annual Earnings
Spouse's Employer's Street Address		City	State	Zip	Business Phone (Area Code)
Name and Relationship of Nearest Relative not living with you					
Street Address		City	State	Zip	Phone (including Area Code)
Your Checking Account Number		Bank Name and City			
Your Savings Account Number		Institution Name and City			
Mortgage Holder or Landlord	Street Address	City	State	Monthly Payment	Balance
Auto Financed by	Street Address	City	State	Monthly Payment	Balance
List All Other Current Debts. Use Additional Paper if Necessary					
				Monthly Payment	Balance
1					
2					
3					
4					
5					