

## Fall tuition payment changes could cost students

By Donna Seese

Unwary students who register and pay tuition this fall may encounter some unpleasant, and expensive, surprises. The consequences of paying tuition late and/or registering for a credit or two more than 12 will be written in dollar signs.

Two systems going into effect fall quarter, per-credit tuition and installment payment, can amount to either savings or higher costs, depending on how a student uses them.

Students no longer can save money by piling up 19 or 20 credits per term and paying the flat 12-credit rate. Tuition is charged per credit up to 14 credits. The amount stays the same up to 18 credits. At 19 credits, it starts going up again.

The "plateau" between 14 and 18 credits is a compromise between the old system and a strict per-credit charge. It is meant to encourage students to enroll in an extra course for no extra charge.

Lower-division students, with 90 or fewer credits, will pay \$30.75 per credit, regardless of their college. This is the lowest tuition rate in the University.

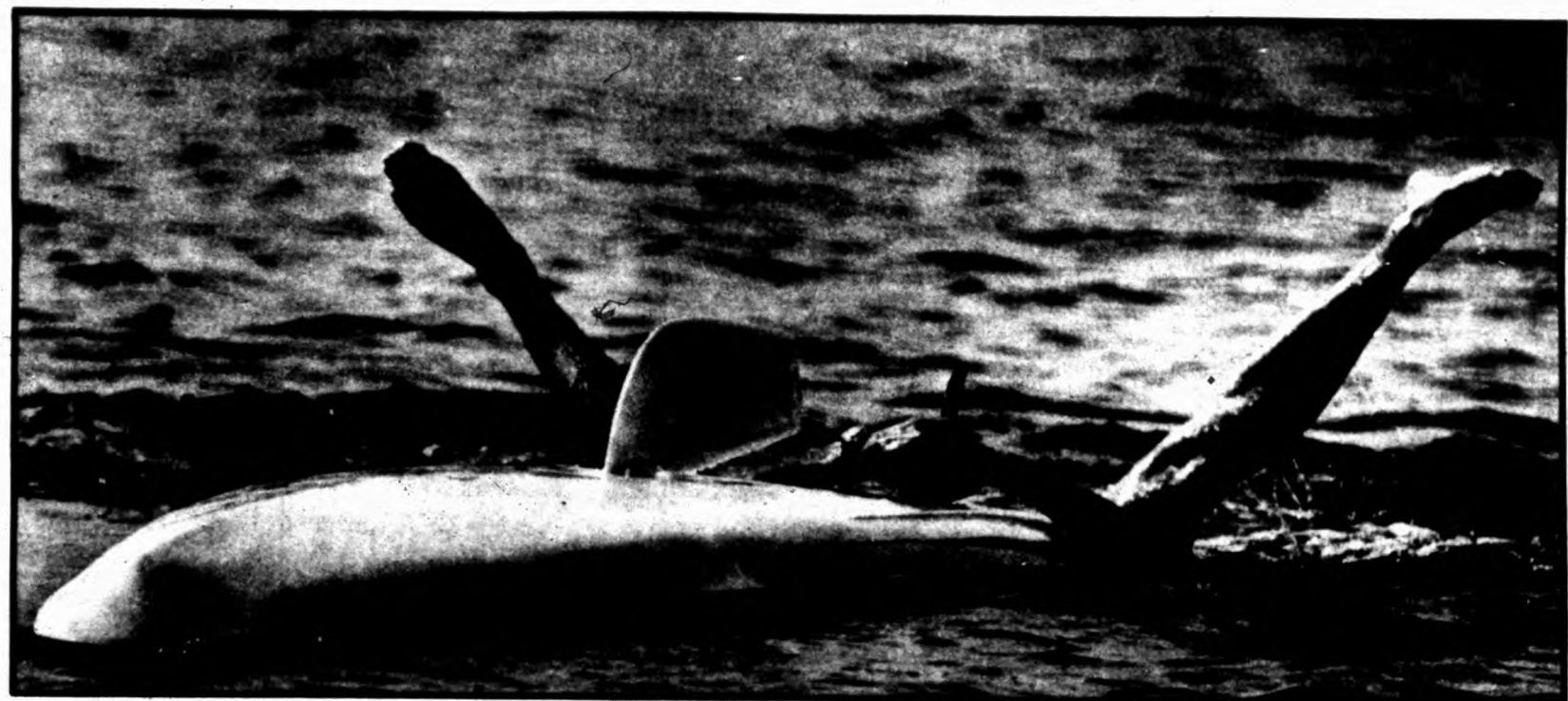
Lower-division students pay less because offering lower-division courses is less costly, said Sam Lewis, director of registration and student records.

The uniform lower-division rate also permits students to experiment in different areas of study without paying more to explore, according to Tom Gilson, assistant budget analyst for management planning. Students who haven't chosen a major yet will have more freedom to try new courses.

Upper-division students pay different rates depending on their college. Tuition varies from \$31 per credit in liberal arts to \$95.50 per credit in the School of Dentistry.

The rates are based on the average cost of instruction within each college, Gilson said. Average cost is based on studies that combine factors such as faculty salaries and equip-

Tuition to 2



Photo/Dan Vogel

## Belly up

Art Bartels got away from the heat Monday on Lake Calhoun. (Make that under Lake Calhoun.) Bartels is an architecture student.

## Women fight welfare mandatory-work program

By Marian Young

Valerie Kaus got mad and drew the line. Her protest signs greeted Minnesota welfare officials who gathered at a June hearing to discuss plans to make welfare recipients work or be cut from welfare.

"We can barely make it now," said Kaus, who is a third-year art education major, a single parent, and an AFDC (Aid to Families with Dependent Children) client. Kaus made the signs because she feared that a so-called work-fare program would force recipients like herself out of training programs or force others to leave children at home.

Kaus is not alone in her opposition. "Work-fare programs are a way to punish people for being on welfare," said Martha Eaves, legal aid attorney and an adviser to the Minnesota Task Force on Work, Women, and Welfare. The task force, a coalition of women's interest groups, opposes a mandatory work program being tested by Minnesota's Welfare Department in eight rural Minnesota counties. Neither Hennepin nor Ramsey counties applied to be in the pilot program.

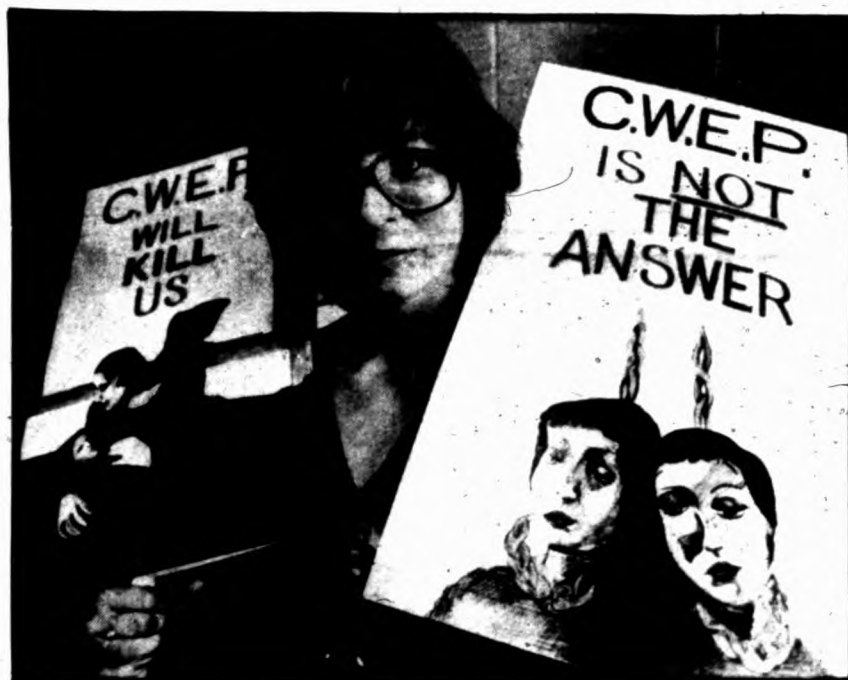
"Working without wages and using the threat of hunger to deprive people of choice is equivalent to slavery," Esther Wattenberg, a professor of social work at the University, said. She called work-fare programs devastating for poor women.

Cleaning state parks, painting park buildings, and staffing day-care centers are just some of the jobs Winona County welfare recipients will be required to perform or be cut from welfare, explained Craig Brooks, Winona County community social services director. Depending on the amount of the welfare grant, a recipient could work up to 20 days per month, he said.

Winona County responded to Minnesota welfare officials' requests for pilot project sites. Brooks said, because "County Board members believe that able-bodied recipients should perform some sort of beneficial community work. It's a philosophical position that they hear all the time from their constituents."

Originally work-fare was prohibited by federal regulations, but the Reagan administration made such programs optional in 1981. Proposed guidelines for the 1983 federal budget would require work-fare programs for all AFDC recipients.

While passage of federal work-fare legislation is uncertain, Minnesota's pilot program could begin as early as November, said Donald Gralnek, Minnesota's Work Incentive program director. "We want to try some progressive approaches to CWEP (Community Work Experience Program) so we're in a stronger position to ask for a waiver or exemption from the feds," he said. Minnesota's "liberal" program would exempt recipients



Photo/Rob Levine

Valerie Kaus

with children under 7 and those in training programs. But women like Valerie Kaus in four-year liberal arts programs would not be exempt, he said.

A mandatory work program will benefit welfare recipients, Gralnek argues. "People that lose jobs become quickly depressed. Required work will get them out of the house. It could reduce child abuse," he explained.

Those who oppose work programs argue that they don't help welfare recipients. "Ninety percent of the AFDC recipients are women or families headed by women, many of whom are untrained and unskilled," Eaves said. "Raking leaves does not give them a marketable skill." Educational and vocational training, not "busywork," will help welfare recipients become employable and reduce

Welfare to 2

## GOP Feminist Caucus diverges from conservative IR platform



Dottie Rietow

By Marian Young

Upstairs at the Blaisdell Place waiters delivered cocktails to Republicans who were talking about a woman's right to abortion. Impossible? Not at all. The scene was the endorsing convention of the GOP Feminist Caucus.

More than 30 caucus members endorsed a bevy of moderate Republicans who would have passed muster on any feminist scorecard with positions in favor of the ERA, abortion, comparable worth, and child care.

In that female sanctuary, among women whose clothes were as well chosen as their words, being a feminist seemed easy. But how do they survive in a Republican Party overrun with conservatives?

At the national level the Republican Party's growing conservatism is alien-

ating women voters, according to a March poll conducted by the Washington Post. Of the women interviewed, 50 percent disapproved of Reagan, while 43 percent approved of his performance. Meanwhile, men approved, 53 to 41 percent. The pollsters interviewed 1,500 voters, selected at random, in a nationwide telephone survey.

In Minnesota the results of the state-convention last month were labeled as "a little too conservative" by Dorothy Liljegren, party chairwoman. "It's possible that some women will sit this one out or work for someone else," she admitted.

The platform endorsed by IR delegates at the state convention included teaching creationism in the schools, banning abortions, even in the case of rape or incest, and supporting a Human Life Amendment

With limited membership and money, the GOP Feminist Caucus will assist in selected races in the metropolitan area, but the caucus is not a force statewide, admits Dottie Rietow, GOP Feminist Caucus chairwoman.

Most GOP feminist caucus members are angry about the results of the state convention, but they haven't considered abandoning the party. The delegates were "not the mainstream of the Republican Party," contends Rietow, noting that 39 percent were first-time delegates. "The pendulum will swing back," she added.

Rietow does not see her feminism and her IR membership as contradictory. "It's ludicrous to call a pro-life position Republican," she said. Rietow believes that traditional Re-

Feminist to 2

# Minneapolis police alarmed by pipe-bomb explosion

By Steve Homan

Police bomb squad members are calling Monday's pipe-bomb explosion at a Minneapolis bus stop "frightening" and "insane."

The bomb, which went off during rush hour at one of the city's busiest intersections, injured one man and slightly damaged a nearby building. But investigators say the blast could have been much worse.

The bomb was intended to kill sever-

al people and severely damage the nearby building, said Dave Indrehus, an investigator with the bomb squad. "It was apparently placed there randomly, and that's what frightens me," Indrehus said. "We are concerned because of the severity of the device, even though we see pipe bombs 'relatively' often. It was truly a device meant to kill individuals. The person who placed it there meant it for anyone happening by to die."

Placed at the bus stop near the corner of Lake Street and Hennepin Avenue,

the bomb went off at about 5:30 p.m. in the hands of a man when he picked it up. Fortunately for the man, Larry Karjalahti, he unwittingly removed the end cap before the explosion, Indrehus said, and the resulting blast was therefore more like a shotgun than a bomb.

Karjalahti, 32, of Brooklyn Park, was listed in satisfactory condition Tuesday morning in Hennepin County Medical Center burn unit. According to his brother Roger, Larry Karjalahti was never on the critical list. He did

spend four hours in surgery, lost the tip of one finger and part of another, suffered facial burns, and was given less than a 50 percent chance of saving one eye and a greater than even chance of saving the other.

Roger Karjalahti said between 500 and 1,000 pieces of hot sand and metal hit his brother's face.

"You think of Minnesota and Minneapolis as having real solid people, not so insecure as to cause such damage to someone they don't even know,"

he said.

Larry Karjalahti graduated from Southwest High School and had returned to his parents' house in Brooklyn Park after graduating from the University of California-Los Angeles.

Indrehus said the bomb squad is "starting to see a little progress," with people calling in to tell how the bomb may have gotten to the bus stop. He would not divulge any of the information or comment on when the investigation might end.

The squad investigates other pipe bomb incidents every year, Indrehus said, but would not comment on whether they were related to Monday's bombing. So far they have no suspects, he said. The minimum possible charge in the bombing could be possession of an illegal bomb, a felony carrying a 10-year sentence, he said.

# 18-year-old charged in Riverside shooting death

By Steve Homan

An 18-year-old Minneapolis man was charged Tuesday with second-degree murder as the result of Sunday's shooting incident in Riverside Park on the West Bank.

The accused, Thomas William Jones, was charged with the fatal shooting of Richard Benjamin, 45, of Minneapolis, after the two men and some of their friends clashed at an after-hours beer party early Sunday morning. Michael McClennen, assistant Hennepin County attorney, said he would seek a first-degree murder indictment.

The party of 200 people began shortly after 1 a.m., when city bars closed. Shortly before dawn a fight broke out between Benjamin, his brother, and a friend, and Jones and his brother and a friend, according to the complaint. About eight to 10 people participated in the argument.

Jones and his friends apparently lost the fist fight, after which Jones drove his car to the north end of the park and got a .30-30 Winchester rifle out of the trunk, according to the complaint. He then allegedly fired one or two shots into the air and returned to the crowd. Benjamin drove south, striking another man with the car, before returning to the scene, the

complaint says.

Jones allegedly fired a shot at Benjamin's car as it passed, shattering a rear window. The complaint continues that Jones, then about 15 feet away, fired "several more shots at Benjamin" as Benjamin tried to hide behind his car. Benjamin, wounded twice, was pronounced dead at the scene.

Jones later told Sgt. Don Brown, of the Minneapolis Police Department, "I fired two quick shots at him at the same time. He started ducking toward the car on the first shot and was going under the car on the last shot," according to the complaint.

Brown, executing a search warrant on Monday, found the rifle in Jones' car.

Jones makes his first appearance in court today and faces a possible sentence of three to 40 years for second-degree murder. Jones, in Hennepin County Jail with bail set at \$25,000, could not be reached for comment and has yet to select an attorney.

A grand jury hearing probably will be held in two weeks. In Minnesota, only a grand jury can charge a person with first-degree murder.

## Tuition from 1

ment costs in each college. The studies are done every two years.

Tuition covers only about 25 percent of the actual cost of instruction, Gilson said, although it varies from college to college.

In units where tuition amounts to less than 25 percent of instructional cost, the tuition increased more than in colleges where students already pay more than 25 percent, he said.

Once the tuition bill is added up, students have new choices in how and when they pay it.

Students who choose to pay on the installment plan need only pay half their fees by the due date shown on their fee statement. The other half, plus a \$10 charge, is due by the fifth Friday of the quarter.

For students who can't scrape together the total tuition by the start of the quarter, installment is a chance to save \$10 of the old \$20 late fee. But those who put it off to the end of the quarter will now pay \$50 in late fees.

This is how it adds up:



## What's Doing

Items for WHAT'S DOING must be submitted by 10 a.m. two working days before publication. A free service, notices are printed at editor Edwin McCarthy's discretion, 373-3381. Forms may be obtained at 10 Murphy Hall.

### PUBLIC BUSINESS—MEETINGS

Christians in Action. Noon meetings. Every Tues & Thurs. 12:15-1pm. 353 CMU. Everyone welcome!

### LECTURES—SEMINARS

Children's Literature Forum. Betsy Hearne, noted author, talks about "Literary Miniatures: Choosing & Reviewing Children's Books." 2:15-3:30pm, 109 Walter Library. Free & open to public.

Continuing Medical Education. Recognizing & Resolving Chemical Abuse Problems. 8:5-6. Cost: \$1.50. Hazelden Foundation, Center City, Mn. For more info, call 373-8012.

Jewish Community Relations Council. Bill Gross, captain in the Israeli army, speaks on the current affairs in the struggle in Lebanon, giving his firsthand accounts of the war-torn country. Thurs. 8pm. For more info, call Marcia Yugend at 338-7816. Mpls Community Ctr. 4330 S Cedar Lake Rd.

U computer course. Intro to the CRAY 1 A. Thurs. 3:15-5pm. 211 AkerH. Free.

### ARTS—MEDIA

College of St. Catherine. Greek film series: *A Dream of Passion*. 7pm. Jeanne d'Arc Aud. For more info, call St. Catherine's College of Continuing Education at 690-6820. 2004 Randolph Ave. StP.

Summer Animation & Short Film Series. 7:30pm. 12 films including *Fly/A Bogar*, a 1980 Academy Award winner. Free. 300 Nicollet Mall. For more info, call 373-6558.

Third Century Poetry & Prose. Poets Ruben Medina & Connie Egemo read their works. 8pm. Fireplace Rm. WBU Program Hall. Free. reception follows.

An anti-smoking presentation. *The Cool Film Festival*, will be held noon & 1pm. Lutheran Brotherhood Bldg. 625 4th Ave S. Mpls. Free & open to public.

Normandale Community College. Two exhibits of paintings by Irwin D. Rosheim. College Ctr. Gallery. Disabled artists—selected works from the Sister Kenny Inst. Fine Arts Gallery. Thru 9/3. 98th & France, Bloomington. Open to public.

The due date on the fee statement passes, and the student hasn't paid at least half of the fees. That means a \$20 late charge.

Wednesday of the quarter's third week passes and it's not paid in full. The student is automatically put on the installment plan for a \$10 charge plus that first late fee.

Friday of the fifth week passes and the fee is not paid in full. That means another \$20 late fee, plus the first late charge and the installment fee, for a total of \$50.

Students with financial aid whose checks equal or exceed the total tuition and fees can't use the installment plan; they must pay in full as soon as they get their checks. If the checks come in late, they can still get their charges waived.

Students whose financial aid is less than their total tuition can pay on installment.

Lewis warned that students who must prove to another financial aid source that they have paid tuition before they receive benefits may be better off to pay the full bill right away.

## Welfare from 1

welfare rolls, Eaves argued.

While the effect on welfare recipients is one of the issues debated when states, now numbering 13, adopt work programs, the cost of such programs is also a subject of controversy.

Even with partial federal reimbursement, the work program may cost Winona County an additional \$40,000 per year for supervisors and extra administration, Brooks admitted. However, Winona County hopes that AFDC case loads will drop as some recipients choose not to work, he said.

But that hasn't happened in other states. The CWEP program in California, developed by Reagan as governor and now being used as a model for the federal program, was legislated out of existence for its cost-ineffectiveness. A three-year evaluation found that CWEP did not slow the growth of AFDC recipients and was alleged to have cost more than it brought in, said Forrest Boomer, California welfare commissioner.

## Feminist from 1

publican philosophy discourages government interference, including government control of the family.

Rietow's history as a Republican goes back to the Eisenhower presidency, which was moderate by current party

standards. Like many other GOP feminists, Rietow's conservative fiscal philosophy of "more isn't better" drew her into the party.

While contradictions haven't changed the minds of most GOP feminists, a few have abandoned the party, out of frustration.

"I was terribly disappointed at the lack of support for the ERA among moderate Republicans," recalled Emily Anne Staples, a former Republican who turned Democrat in 1973. "I spent five years trying to work within the party before I quit."

Staples, who became a DFL senator in 1976, is still an active DFL party member and political observer.

"This year's party IR platform is a big slap in the face for feminists," said Staples, who sees Republican feminists as a dozen out of powerful party positions because they hold unpopular views.

Feminists' invisibility frustrated Dee Christensen, who left the IR party in 1976. "If you have strong feelings on issues, you either get out of the party or subjugate them," she said. Christensen often worked for candidates who did not want her speaking out on women's issues, she said.

When she quit, Christensen had decided that women's issues were more important to her than fiscal ones. "I'd lie awake at night and ask if I was being true to myself," she said.

**Arts in the Parks.** Music: Visigoth, a rock band. Thurs. 7pm. Bush Lake Beach, 9140 E. Bush Lake Rd. Bloomington. Solar Power Jazz Band. 7pm. Weds. Moir Park, 104th St. & Morgan Ave. So. Bloomington. Both events are free.

**U Film Society:** *The Aviator's Wife* Thru 8/5. 7:30 & 9:30pm. \$3. \$2 seniors & Film Society members. 17th & Univ Ave SE.

**Katherine E. Nash Gallery.** Paintings, drawings & mixed media by Jill Hanson, Thomas Brown, Thomas Novak, John Oltmanns & Stephen Fuerst. Thru 8/20. WBU lwr concourse, Wiley Hall.

**U Gallery.** "Shades of Night: Recent paintings by Robert Johnson inspired by the poems of Stafford, Rilke & Bly." 3rd flr. thru 8/20. "Minnesota's Lost Architectural Heritage." 3rd flr hall gallery, thru fall qtr. Northrop Aud.

**Pennumbra.** Charles Fuller's play, *Zooman & the Sign*, continues. Thurs-Fri. 8pm. Sat. 7 & 9pm. Discussion follows play. For reservations, call 224-4601. Hallie Q. Brown Theater, 270 N. Kent St. StP.

**St. Paul Sidr Ctr galleries:** "Natural Lights," photographs by Thomas Fagrelus. Thru 8/20. Gallery Level. For more info, call Esther Neely at 373-1051.

**CMU Events:** Weds. two films: *Cannonball Run*, with Burt Reynolds. Noon. 7 & 9:15pm. Free. St. Paul Sidr Ctr Theater. *Kentucky Fried Movie*, with Donald Sutherland & Bill Bixby. 7:30pm. 99 cents. CMU Theater. Horizons Lecture Series: Eric Markusen. U of M. talks about "Nuclear War." 12:15pm. 351 CMU.

## IM Slate

**Soccer**  
St. Paul Field North  
Life Goals vs QSD 5:30  
We Use Our Women vs Handicapped 6:30  
Buttkiss vs Flamingoes II 7:30

**St. Paul Field South**  
Moroccan Soccer Team vs Aerodynamics 5:30  
Azad vs Etthead I 6:30  
PDT Thrashers vs PLO 7:30

**Softball**  
Bierman 5  
Monogolds vs Kagakusha 6:10  
Win Monogolds/Kagakusha vs Condiyomas 7:20  
OTL vs Machi Granddogs 8:30  
Win We'll Take It/Loaded vs Kinky Sox 9:40

**Bierman 7**  
Anatomy Cut-Ups vs School Psychology 6:10  
Wrong Stuff vs Ball Busters 7:20  
Lix Thou Lob vs Nocturnal Emission 8:30  
Flaming Pachugos vs Delta Sigma Pi 2 9:40

**Bierman 8**  
Chuck's Chuckers vs Last Ups 6:10

## Data to 6

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## Nicaraguan teaches history through literature

By Leola Johnson

Lizandro Chavez, head of the national library of Nicaragua, has developed a special interest in the problems of the African diaspora. Although Chavez is mestizo, he was born and raised in Bluefields, home of Nicaragua's Creole (Black) population. And he has been studying the history of Afro-Nicaraguans since 1948.

"We are often depicted as a band of faceless extremists in this country," Chavez said in a recent interview. "But I want to show people that we are a multiracial nation just like the United States."

Approximately 10 percent of Nicaragua's people are members of racial minority groups, including 150,000 Indians and 30,000 Blacks.

Chavez began his study of Afro-Nicaraguan history shortly after he went to Mexico to study painting in 1948. While in Mexico, he abandoned painting and turned to literature instead. His study of history was related to his emerging literary interest.

"Our history, and perhaps the history of any people, has all possible imaginative elements. Literature which is supposedly a great imaginative effort is often plainly historical," he said.

"Taking history as a literal matter doesn't mean taking everything literally, but creating the right metaphors to make history accessible."

Chavez thinks he achieved a clearer vision of Nicaraguan history in Mexico than he would have in Nicaragua. "The dictatorship prohibited the teaching of real history. For example, Sandino (a peasant-worker leader of the 1930s) was either not mentioned in Nicaraguan history books, or he was called a bandit."

Chavez has thus far published six works of Nicaraguan historical fiction, and is about to edit a magazine dealing with Nicaragua's Black and Indian communities.

Chavez admits that the Sandinistas had problems with Black and Indian people shortly after the revolution. "The Indian and Creole people did not have the same relationship with the Somoza regime as the people who lived in Managua."

In fact, differences among Black, Indian, and Latino Nicaraguans date back much further than the Somoza years.

"The Blacks and Indians had a different historical past because the Spanish conquerors did not dominate the Atlantic Coast where they lived. The Spanish left a vacuum there which the English were happy to fill," he said.

"Along with the English came Blacks as slaves. In 1740, a Portuguese slave ship wrecked off the coast of Nicaragua. The slaves left the ship and were taken in by the

Miskitto Indians. They became a part of the Miskitto culture. Their religion was eradicated," he said.

But the slaves who came later, with British masters, retained more of their African heritage. The Somoza regime helped to magnify racial differences by ignoring the Atlantic coast. "The Atlantic Coast was abandoned, kept incommunicado," Chavez said.

"There were no roads built between the east and west coast. All travel had to be by sea or air. And until recently, there wasn't even a national television or radio network."

The result was a communications gap that nurtured misunderstanding and racial stereotyping, according to Chavez. For example, one legacy of this isolation is the racist local name of non-Indians and non-Blacks along the Atlantic coast: They are called "Spanish," even though most of them are mestizo.

But the racist stereotypes were built on far more than mere isolation. "The Somocista dictatorship, and colonial regimes before it, used Latino Nicaraguans to enforce their will," said Chavez.

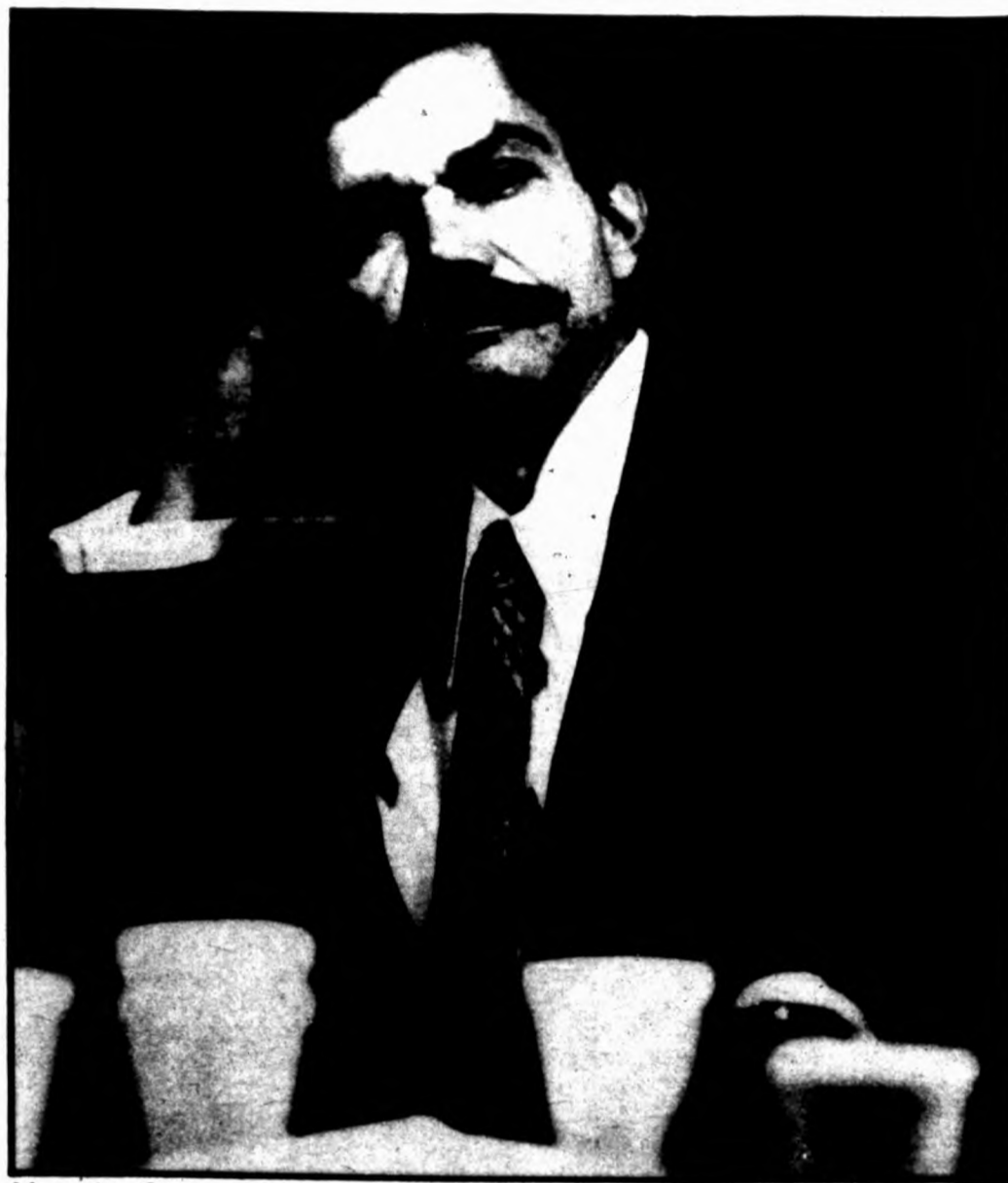
Even now, a disproportionate number of Latinos run government agencies on the Atlantic Coast, according to Philippe Bourgois, a Stanford-trained anthropologist who specializes in Nicaragua's racial minorities.

Given this background, the initial reaction of Black and Indian people to the Sandinistas was predictable. According to Bourgois, "On July 19, 1979, handfuls of raggedly dressed 'bearded men' began entering the Miskitto communities, declaring them—in a language most could not understand—to be free from the Somocista tyranny and North American imperialism. The initial reaction was to treat the revolution as just another incomprehensible power struggle between two equally dangerous armed factions of 'Spaniards'."

"The Sandinista fighters, for their part, were also profoundly baffled by what they found: an apathetic, if not openly hostile, population who 'refused' to understand that they were the victims of imperialism or that Gen. Sandino was a hero figure. There were no FSLN members of Indian descent. The FSLN, therefore, lacked cadres who could speak the language of the indigenous population and who could understand their modes of expression and thinking."

On top of this, the Sandinistas had trouble with an Indian leader, Steadman Fagoth. According to Chavez, Fagoth opposed the Sandinista literacy campaign, the centerpiece of its initial program, on the grounds that it adulterates Indian culture.

"Fagoth had already played a nasty role while Somoza was in power," Chavez said. "While a student at the autonomous University of Nicaragua, he was an agent. Nevertheless, the Sandinistas granted him clemency after the revolution. Despite this, he continued to try to



Lizandro Chavez

isolate the Miskittos in order to consolidate his own leadership."

The Sandinistas learned from their mistakes, according to Chavez, and began to take steps to grant Black and Indian cultures the respect that both deserved.

"A big part of this transformation was to instill respect for various cultures by teaching in Creole, Spanish, and Miskitto." Furthermore, autonomous agencies and mass organizations were formed to represent Black and Indian people.

Demonstrating its autonomy from the outset, the Indian organization immediately began to agitate for treaty rights. Nevertheless, it gave the Sandinistas its qualified endorsement.

Rapprochement with the Black population has been somewhat more difficult, according to Bourgois. For example, in the fall of 1979, the Creole organization staged a protest against the presence of Cuban doctors and teachers on the Atlantic Coast. This was not a protest in favor of racial autonomy, since most of the Cubans are Black. Instead, according to Bourgois, many Creoles are opposed to the Sandinistas because of their class composition: "The class composition of the Afro-Americans concentrated on the coast is different. Within the Black population, in addition to a poor

lumpenproletariat, there are a large number of North American-educated professionals."

Nevertheless, there are individual Creoles who are working with the Sandinistas, according to Chavez. "There is a Creole who is vice minister of the Atlantic Coast commission. Also, Bishop Wilson, a Creole leader of the Moravian church, is working with the literacy campaign."

Bourgois thinks it ironic that the Creoles would side with white North American interests, given the history of North American slavery. And Chavez thinks these situations arise because people have not been given the full history of Nicaragua.

Recovering Nicaraguan history is part of what Chavez wants to do with his post as head of the national library. "We have to build a national library from the base," he said.

"Although the national library is 100 years old, it has been destroyed several times, for example in the earthquakes of 1931 and 1972.

"After 1972 the library was jammed into a very small house, in a space of 340 meters, in 12 rooms.

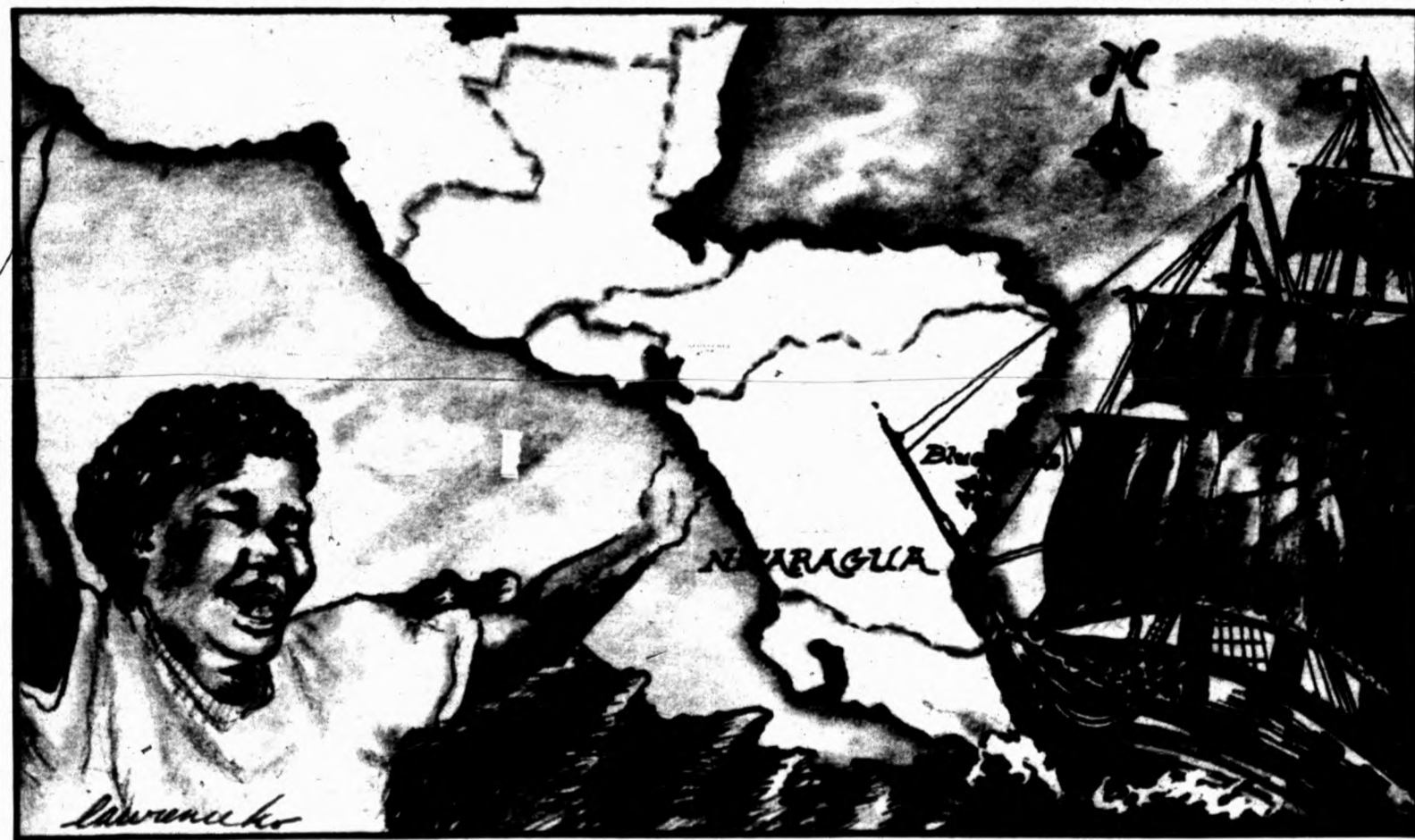
"We took the library out of that space. We did that in April 1981. Of 16,000 volumes, only 4,000 were of the sort that should be in a national library. These 4,000 were written by Nicaraguans or are about Nicaragua."

One of the books Chavez is proudest of is a testimonial of a slave who had been held in Nicaragua, which was given to a British anti-slavery society in the 1850s. These are the kinds of documents he will need to reconstruct Nicaraguan history.

"We need book-binding equipment so we can preserve these kinds of documents. We also need standard library equipment, such as stamps. But we have to use our money for other priorities, such as health," he said.

"And we are also forced to spend a lot of money on defense. We want people to know that the aggressions of the Reagan administration are keeping us from using our resources to construct a just society," said Chavez.

"There is nothing in the news here about the fact that Nicaragua is surrounded by U.S. warships on military maneuvers," he said. "Right now there is a U.S. ship stationed in the Gulf of Fonseca to monitor all internal communication in Nicaragua. Another ship is 12 miles off the Nicaraguan coast, between our coast and an island owned by Nicaragua, and the United States claims it is in international waters. Would the United States accept a ship from Nicaragua, or Cuba, or Spain, or anywhere else stationed 12 miles off its coast as being in international waters?"



## Go figure

When we are lucky, reason and logic are discernible in the president's policies. We're not feeling lucky today. The administration's nuclear weapons policy might make a citizen feel behind the eight-ball to begin with, but recent statements regarding test-ban negotiations must make other nations wonder if, when backing the president, the United States isn't behind a screwball. Listen to the following and go figure.

On Tuesday, July 20, it was reported that the administration would not continue negotiations with the Soviet Union on limiting the testing of nuclear bombs. It's not as if the United States stalked out of the bargaining room: Talks have been held in abeyance since 1980, split over the issue of verification. The talks, the latest in an ongoing series of test-ban negotiations, bore fruit in 1974 and 1976, when treaties limiting the strength of underground tests were signed. The Senate never ratified the treaties, but both countries are believed to be abiding by the guidelines. The administration, however, contravened regulatory attempts by ending negotiations. It opened the door for testing bigger bombs than are currently allowed. And it said no to continuing negotiations.

But things are different on Wednesday, and many Americans began to wonder if they hadn't elected a Janus to office. The administration came out four-square for negotiating limits to tests. In addition, the government proposed new discussions for verification procedures—the very point that broke down talks in 1980. In essence, Reagan had bulldozed one house to erect an exact replica on its site. Contradictory? Confusing? Right.

There are reasons behind the zigzagging. Reagan's motives for calling off the talks seem clear enough. The administration, as usual, wishes to send "a message to Moscow" and, in the process, test new weapons the test-ban treaties now prohibit. By declaring the old negotiations null and void, Reagan excerpts himself from their restrictions; by proposing new talks, Reagan attempts to score points in the propaganda battle. He's having his cake while publicly negotiating the size of the bite he can eat.

The proposal, however, does not include one-on-one discussions with the Soviets. Neither did the talks just terminated—Britain was at the table too—but they were, for all practical purposes, a bilateral proceeding. The United States was the formidable nuclear power

dealing with the U.S.S.R. The new proposal throws the talks into the lap of the United Nations, shoehorning it into the disarmament conference that resumes today. Including the rest of the nuclear family in the discussion is a laudable step, but one doubts that the president's heart is really in it. Multilateral treaties often look like the old description of a giraffe—an animal assembled by a committee. The added number of participants will make any agreement long in the making.

The president is buying time in a particularly clumsy fashion. If he wants to negotiate with other nations, fine. If he wants to tackle the sticky issue of verification, fine, and good luck to him. But one is tempted to stint on the applause when Reagan publicly repudiates an ongoing discussion only to declare it a bonny idea the very next day. Were he serious about limiting testing, he would have reopened the talks in progress. Instead, there is much ado about a fresh start. Result: the United States and the U.S.S.R. get to blow up new bombs until a comprehensive ban somehow emerges from the U.N. committee. It's swell that the administration is back on the verification and test-ban track. But since the most credible, tripartite discussions have been derailed, it appears Washington has destroyed the test-ban idea in order to save it.

## EPA's lead

The Reagan administration prefers to rely on market forces rather than government action to bring about progress. A case in point is the Environmental Protection Agency's (EPA's) policy on lead reductions in gasoline. Working on the assumption that a growing use of unleaded gasoline in new cars with pollution controls would automatically lower the lead content of the air, the EPA earlier this year subdued the Clean Air Act by relaxing or eliminating lead regulations. But the assumption proved faulty, and the EPA recently had to acknowledge what critics have said all along: Progress is possible but not inevitable. A sound measure of governmental control over market forces, via the Clean Air Act in this case, often proves essential.

The EPA now agrees—after finding gasoline refiners adhered only to the letter of lead rules but not to their intent of reducing lead levels. Refiners did increase their production of unleaded gasoline, but they also increased the lead content of their leaded gasoline. This came as no surprise—except to EPA officials—since lead increases gasoline's octane rating, improving engine performance. Refiners, unrestricted by specific

government standards, acted according to textbook economic theory. It's cheaper to use lead to achieve a high octane rating than other methods. The result was an increase in the total amount of lead entering the atmosphere from the burning of gasoline.

A freshman's economics textbook also would have foretold the trade-off in the nation's clean air. Air pollution caused by leaded gasoline, a problem particularly acute in inner cities, now accounts for elevated lead levels in the blood of 675,000 children nationwide, according to a recent survey by the National Center for Health Standards. The effects of high lead levels are mental retardation and death. After reviewing the medical evidence, the EPA had a change of heart. A healthy dose of public anger probably helped agency officials to face the facts: the government's Center for Disease Control in Atlanta found that a decline in blood lead levels correlated almost exactly with the decline in the lead contents of gasoline produced under the requirements of the Clean Air Act.

Now the EPA proposes rules to rectify the problem. Currently, the agency's rules provide that the average lead content of all gasoline produced by large refiners be no more than 0.5 gram per gallon. The new rules target leaded gasoline in particular, imposing a limit of 1.1 grams per gallon. The new proposals continue to exempt smaller refineries from the 1.1 grams-per-gallon limit, but they now will be restricted to a limit of 2.50 grams of lead per gallon of leaded gas as opposed to the current 2.65 grams. And the definition of a smaller refiner would change, eliminating 84 to 160 firms now qualifying for exemptions.

So far, so good—but not far enough. The EPA still shies away from putting an absolute maximum on the total lead content of all refined gasoline, preferring to limit the grams of lead per gallon in leaded gasoline. Thus, if a car manufacturer devised a new engine that could meet Clean Air standards with leaded gasoline and demand for leaded gasoline increased, so would the lead content of the air.

Surprisingly, an EPA official has said the agency will consider recommendations on a total lead maximum during the comment period on the new rules (beginning 60 days after the rules are published in the Federal Register). Any comments might remind the EPA that we have been here before. The agency's 1973 program to reduce lead levels was a success. Public anger demands a return to that healthful status quo. Only the leaden thinking of President Reagan's EPA appointees makes repetitious busywork necessary.

## letters

### Strayed from truth

My letter about MISA ("Coincidence," July 19), a pro-Arab, anti-Israeli organization that does the best it can to exclude Jews in general and Israelis in particular from its events and funding, asked for an investigative report by the Daily about repeated "coincidences" in MISA (Minnesota International Student Association). Ms. Kilkenny's answer ("Squandered space," July 26) was about racist Jews and Zionist Israelis who ride racially segregated buses in Israel, and about Israel's "fabricated" legitimacy of 1947, which shows Ms. Kilkenny has strayed as far from the truth as she has from the point of my letter.

Why should Ms. Kilkenny object to a letter about MISA (an organization subsidized by the University) in the Daily, the University student newspaper? Doesn't she think denying funds to the Israeli Student Organization by MISA is newsworthy? Why does she want to silence the issue? Students deserve an answer to the question as to why University and student money, more than \$21,000, should be allocated annually to a small group of biased students.

If it is possible to not allocate funds to the Israeli Student Organization while allocating funds to various Arab groups (and get easily by), tomorrow this tactic might be used against other groups on campus. Is this what the University envisions when it allocates the money to MISA? Is MISA's policy supported by students and if not isn't it a letter writer's prerogative to raise the issue intelli-

gently without being accused by Ms. Kilkenny of squandering space?

Yochanan Shachmurove  
Department of Economics

### Look at history

Traditionally, Latin American civil wars (any civil war, for that matter) have been horribly bloody. The present war in El Salvador is no exception. Unfortunately, the Daily fails to recognize that people murdered by the left-wing guerrilla death squads are just as dead as those murdered by hotheaded National Guardsmen.

The "Passing mark" editorial in the Aug. 2 Daily implies that the four mutilated bodies found by Mr. Bonner (of the New York Times) were mutilated by government forces trained to mutilate by the United States Army. This is absurd. I agree that Roberto d'Aubuisson should be held responsible for making his National Guard forces understand that neither he nor the rest of the free world approve of the vicious way civilians have been treated.

National Guardsmen were killing civilians when Napoleon Duarte was in office, not just under d'Aubuisson. The Salvadoran National Guard needs a shake-up and restructuring. But to deny a pro-American government aid on the basis of what a group of army privates do in a remote Salvadoran town is foolhardy. Left-wing guerrillas kill in the same way that guardsmen do; why doesn't the Daily suggest doing something about this problem? D'Aubuisson and his ruling junta cannot go around and police the thousands of Salvadoran troops individually.

Looking back on history, the last time a left-wing group overthrew a pro-American regime was in Vietnam



Why not ask the thousands of boat people if they think that Vietnam is a better place to live today as opposed to pre-1975. I think not.

Rick Crowder  
CLA freshman

### Hostage city

After reading the letter "Mideast message," (July 26) by Tony Fares, I felt sympathy for Lebanon, and I urge every American to help the Lebanese so they have the opportunity to live in

peace and security. Today West Beirut is being held hostage by the PLO, which is indiscriminately shelling the population of East Beirut without cause. PLO gunmen at roadblocks are turning back Lebanese families seeking safety outside the city. The PLO would see the city go up in flames rather than leave in peace. What right has the PLO to decide the fate of Beirut? Who gave it authority to insist that Lebanese civilians die with it? When will the world understand that Lebanon will never know peace or freedom until the PLO and the Syrians depart? Israel also should withdraw—and a strong, sovereign Lebanese government will be restored.

Lebanon's people cry out in agony

for an end to the terrible destruction that has been brought upon them. Now, before it is too late, we should call on President Reagan and all who love peace and value human life:

The PLO must go at once! It must not be permitted to bring Beirut crashing down around it. The PLO must not be allowed to jeopardize the lives of more Lebanese civilians. It must not destroy what remains of a nation and a people. The hostage city must be freed.

R. Nelson  
University student

# DOA

## Rockin' & Reelin'

by Eric Lindbom

**T**he trouble with rock films is that the majority are as uncinematic and shoddy as your parents' home movies. And they function the same way—as historical documents that only an immediate family could love. Just as newsreels captured only hysterical, overblown events for posterity (dirigible crashes, ticker tape parades, etc.), rock filmmakers have too often been enamored of the large-scale pandemonium of live performances. What better way, they reason, to capture a musician's essence than to point the lens stageward and let the cameras omnisciently roll?

In upcoming centuries, viewers will no doubt cherish *Ladies and Gentlemen the Rolling Stones*,

*Bangladesh*), the limitations of the celluloid concert are usually revealed long before the lights come up.

What's been forgotten is that there's more to rock than music. The trappings of the genre often transcend the music in importance. One needn't be pretentious to detect the cultural changes that new music reflects or initiates, and it takes utter dogmatism to judge a band's validity by purely audio criteria, since the heroic/anti-heroic myth personas played out are often equally compelling.

The better rock films understand these truths in a patronizing, schoolteacher sense, by putting performance scenes in context through interviews, chronological band histories, and glimpses of the audiences and conventions of the day. *The Last Waltz* and *The Kids Are All Right* fall into this enter-



### at the Walker



though it's as grainy as a daguerrotype, and *Beatles at Shea Stadium*, despite the scream-drenched soundtrack which renders the songs all but unrecognizable. Devoted fanatics are always patient enough to stomach any level of technical ineptitude, if only for a momentary glance at their idols. Unfortunately, the casual, literal, filmic approach has mangled a lot of potentially thrilling moments in the translation—the snore-inducing *Rust Never Sleeps*, and Led Zeppelin's monstrosity *The Song Remains the Same* are two obvious examples where the performers deserved much better than they got. But even in those rare instances when an iota of the performer's magnetism rubs off onto the big screen (Jimi Hendrix in *Monterey Pop*, Bette Midler in *Divine Madness*, Bruce Springsteen in *No Nukes*, Bob Dylan in *Concert for*

taining but needlessly educative camp.

The true classics (*Woodstock*, *Gimme Shelter*, *A Hard Day's Night*) delve deeper by embodying, rather than merely acknowledging these elements. These movies don't dryly discuss the myths of rebellion and anti-establishmentism; rather, they convey or even create them.

The third tier of rock films are non-music oriented but adhere to Johnny Thunders' spoken credo that rock is attitude only. *The Wild One*, *Rebel Without a Cause*, *Easy Rider*, *Quadrophenia*, *Jailhouse Rock*, and *Performance* are all quintessential rock 'n' roll movies, even if there's no footage of actual musicians tuning up and polluting the air with amplifiers and dry ice. The last great "non-music rock film" I saw was Andy Warhol's *Chelsea Girls*, a marathon journey

through bohemian decadence shot inside New York's notorious den of artistic avarice.

Walker Art Center sponsored that *Chelsea* showing, and has just opened a fascinating rock film fest that runs in WAC auditorium throughout this month. What's remarkable about it, besides the rarity of many of the offerings, is its three-dimensionality. There's rock films from all the three tiers: standard concert translation, films that also examine the corollary values of fashion, nihilism, drug-induced idealism, etc., and the "non-music rock films" that still capture the ambience, spirit, and soul of the rock experience.

The fest kicked off last night with Penelope Spheeris' trenchant shockumentary, *The Decline of Western Civilization*. On the surface, *Civilization* examines the roots of the L.A. hard-core punk scene with riveting live footage. But the fascinating conversations with Black Flag, The Germs, X, and their disillusioned, angry fans freezes their particular 15 minutes of urban, economic angst for all time.

Tomorrow evening (Aug. 5) at 8 p.m., there's a double feature of third-tier rock films dealing in the black-lit, longhaired, psychedelic years. *The Trip* (1967) attempts to create an actual acid-induced hallucinatory freakout and includes at least one unintentionally funny bit with tripper Peter Fonda having a religious experience with a clothes dryer. Jack Nicholson wrote it, Roger Corman directed it, and perpetual weirdo Bruce Dern plays a pusher.

*Wild in the Streets* (1968) is a wacked-out allegory about a youthful rock star who becomes president and sends everyone he can't trust (those over 30) to concentration camps of a pharmaceutical sort. Christopher Jones, Richard Pryor, Shelley Winters, and Dick (?) Clark star.

On Tuesday, Aug. 10, the rock clock is turned back to 1956 for a double bill starring Bill Haley and the Comets (not the inventors of rock 'n' roll, as often misstated, but definitely the first bona-fide rock band). *Rock Around the Clock* (1956), the name of their first hit, has lived on, thanks to Ron Howard and Henry Winkler. The film beckons back to Happier Days than the nostalgic '70s and features the original Great Pretenders, the Platters. *Don't Knock the Rock* (1956) is an ideological warning leveled at the suspicious Eisenhower generation, featuring Haley's Comets and Little Richard before religion.

*This Is Elvis* (1981) plays Thursday, Aug. 12, and it's my favorite Presley movie, since it illustrates the true Jekyll and Hyde nature of the King. Everything that's exciting about the pre-war Elvis is touched on. Clips include the production number from *Jailhouse Rock*, "Teddy Bear" from *Loving You*, and the famed sequence from *The Ed Sullivan Show*, where he was filmed from the waist up because his hip rotations were too lewd for viewers accustomed to Uncle Miltie. The other side of Elvis is displayed as well—his revolting decline into a gluttonous, pill-popped, Hawaiian-garbed, Vegas-

styled disgrace. In one scene, he can't remember the words to "Are You Lonesome Tonight?" but his middle-aged fans whoop it up anyhow. The bogus narration is dumb, but overall this is a few notches better than John Carpenter's Elvis TV movie starring Kurt Russell.

*Charlie Is My Darling* (1965) ain't a great Rolling Stones flick, since the often deplorable sound takes much of the kick out of this documentary of their Irish tour. Brian Jones' appearance is probably its best recommendation, but the Hyde Park Concert Film, Jean Luc Godard's *Sympathy For the Devil*, or Robert Frank's *Cocksucker Blues* would have been braver programming choices.

*Charlie* shows Aug. 17 with *Stardust* (1974), the highly-touted sequel to *That'll Be the Day*, which featured David Essex and Ringo Starr in his finest screen role as a pool-hustling teddy boy. Essex repeats his role as a disillusioned mod, and Dave Edmunds and Keith Moon play in his fictional band. The movie is no apparent relative to the David Bowie album of the same last name.

Perhaps the biggest event of the entire festival is the area premiere of *DOA*, Aug. 19 and 20. *DOA* is the Sex Pistols' equivalent to *Let It Be*, since it chronicles their disintegration on their first last U.S. tour which began in Atlanta and wrapped up with their last-ever gig in San Francisco. Besides live footage of the Pistols, Rich Kids (featuring Glen Matlock, original

ROCK to 8

**ART**

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**F I L M**

**This Property is Condemned**

The Best Little Whorehouse In Texas/Directed by Colin Higgins/S screenplay by Higgins, Larry L. King, Peter Masterson/Music by Carol Hall, Dolly Parton/Starring Burt Reynolds, Dolly Parton, Dom DeLuise, Charles Durning/Skyway Theater, Southtown

by Monty Mickelson

**N**orman Mailer contends that Marilyn Monroe was every man's love affair with America. Cowboys, I contend, are every man's love affair with himself. Westernized popular culture gave the world a new wardrobe and a *High Noon* machismo. Part of the allure was the suggestion that you lived the life—"sure, I make widgets at factory X," people thought, "but I rope and wrangle on weekends."

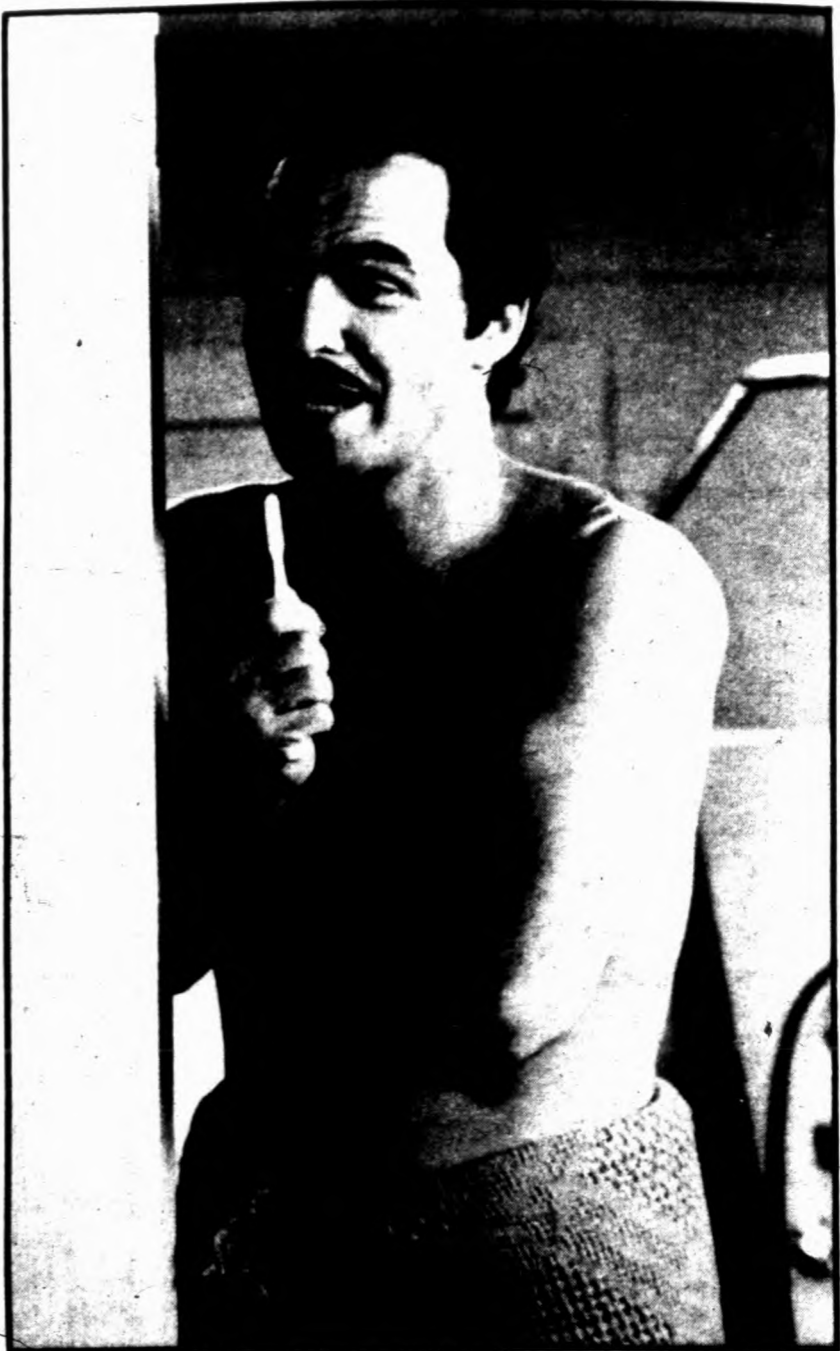
Prostitutes were a pivotal part of "the life" depicted in westerns. They tugged off the star's Tony Lamas, and soothed his vagabond soul; a gold piece on the nightstand, another in her cleavage, and it's back to "punchin' doggies." Actresses in westerns played mostly hookers, or they didn't play at all—despite feminist and historic sensibilities. (*Guns* and *Miss Kitty* was an exception, but even she was suspect. Why couldn't Matt Dillon marry her?)

Much of the cowboy vogue, now all but vanished, connotes a search for our collective roots. We may come from Europe via Ellis Island, but we want to believe we come from cowboys. The desperate, often pathetic longing for our frontier roots can make for great entertainment, e.g., *The Misfits*, starring Gable, Cliff, and Marilyn Monroe. It's perfectly appropriate that our nostalgia (or jaundiced hindsight) now extends to a full-scale musical portrait of the painted ladies. How unfortunate that it turned out to be *The Best Little Whorehouse In Texas*.

Director Colin Higgins' version of *Whorehouse* is a hybrid of the Broadway musical, first inspired by an article in *Playboy* about a real-life brothel known as The Chicken Ranch. Seems this lil' ol' piss-ant country place (as the song goes) was many a cowboy's downfall. But in the musicalization of the story, The Chicken Ranch (named after a Depression-era barter system: a lay for a good-laying hen) is being threatened with foreclosure, after years of satisfying senators and initiating young wranglers. The righteous TV consumer watchdog Melvin P. Thorpe tries his damndest to rid Texas of its most renowned pleasure spot.

In New York, watching the stage version of *Whorehouse*, I remember great, splashy production numbers and lots of Texas ambience.

HOUSE to 8



*Whorehouse*: Better than watching Burt brush his teeth?

**Rosi's Poetic Sibling Rivalry**

**Three Brothers**/Directed by Francesco Rosi/S screenplay by Rosi & Tonino Guerra/Starring Charles Vanel, Philippe Noiret, Michele Placido, Vittorio Mezzogiorno, Marta Zoffoli/Bell Museum Aud., Fri.-Sat. (6-7), Tues.-Wed. (10-11), 7:30 & 9:30 p.m.

by Roger B. Larson

**F**rancesco Rosi's *Three Brothers* is a pastoral meditation of fragile beauty, lightly touching the inner senses with a sweet-natured delicacy. It moves with the precision and delicate purity of a baroque string quartet. Nothing like it has ever come out of the American cinema that I can think of. And only two films in recent years have moved me in quite the same way: Olmi's *The Tree of Wooden Clogs*, and Konchalovsky's *Siberiada*. While *Three Brothers* suffers from flaws that might keep it from greatness, it has several scenes of such wrenching

beauty that it may always enjoy the rarer distinction of being a truly treasured movie.

*Three Brothers'* baroque qualities are wondrously evocative, but they also point to its major flaw: a tiresomely schematic didacticism. Rosi has spent nearly a quarter of a century articulating a leftist sensibility in his films; proffering social analysis with plot development has, for him, become an aesthetic reflex. In *Three Brothers*, he looks at a deeply troubled modern Italy by way of reuniting a family on the occasion of the mother's death. This aspect of the film has the patterned predictability of a Bach score, but without the redeeming musicality.

The three brothers are meant to represent varying aspects of modern Italy. The eldest, Raffaele (Philippe Noiret), is a judge living in Rome with his wife and son, troubled with his decision to preside over the trial of a leftist terrorist allegedly responsible for assassinating another judge. Rocco (Vittorio Mezzogiorno, who also plays the father as a young man), is the middle son, teaching at a school

for delinquent adolescents in Naples as a means of fulfilling what he feels is his moral duty. The youngest, by several years, is Nicola (Michele Placido). He's a worker in the Turin Fiat plant, and a labor activist angrily at odds with the ruling class Raffaele represents.

Three discernible themes present themselves distinctly through the brothers. But they never really mix with the contrapuntal richness Rosi intended them to. Part of the fault lies in the composition; the brothers are too neatly compartmentalized, and the oldest and youngest's deepest yearnings for social order are too archly antagonistic. As for Rocco, his spirituality is tied to the roots of his boyhood in southern Italy, but it's too naively earnest to be truly affecting.

Each of the brothers has an intriguing dream sequence lying in their boyhood beds the night before the funeral: Raffaele has a nightmare about being assassinated; Nicola is reconciled with his estranged wife; and Rocco watches children sweeping heroin syringes, guns, and rats—all the rot of modern Italy—into a pile for him

to set fire to and destroy. Interesting and appealing as some of their obsessions are, however, they never harmonize to offer a coherent vision. Part of the fault lies with the actors—their individual interpretations are deadeningly narrow and literal-minded. Only Vanel, every step slowed with the sad sense of loss of his wife, his dreams sparkling with the sprightly romance of his youth, acts in a natural manner capable of moving us.

As director and co-author, Rosi must accept most of the blame for this cacophony. He's asked a chamber ensemble to play a piece of music orchestrated for a full symphony. What redeems *Three Brothers* is the performers' virtuoso solo work. Ironically, the most moving moments come not from the brothers, but from the father and his granddaughter, Marta (Marta Zoffoli), Nicola's 8-year-old girl. They're marvelous on their own—the father walking into town along the rugged mountain path to wire his sons of their mother's death; or the girl exploring the farmyard.

BROTHERS to 4

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**THREE BROTHERS**

A FILM BY FRANCESCO ROSI

# ART BOARD

## THE REEL THING

**The Aviator's Wife.** U Film Society. Bell Museum Aud. Wed.-Thurs. (4-5) 7:30 & 9:30 p.m. Last chance to catch Eric Rohmer's highly-touted flirtatious glimpse at petty jealousy and mistaken notions.

**My Darling Clementine & Wagonmaster.** West Bank Bijou, Willey Hall, West Bank. Fri.-Sat. (6-7) 8 p.m. John Ford double bill. *Clementine* re-enacts the battle at the O.K. Corral with Henry Fonda as Wyatt Earp, and in *Wagonmaster*, Ben Johnson and Ward Bond are part of the Mormon wagon train moving west.

**The Big Band Beat.** Walker Art Center, Fri. (6) 8 p.m. Twin Cities' jazz film buff Bob DeFlores presents rare clips from his collection including Henry James, Buddy Rich, Fats Waller, Stan Kenton, and Jimmy Dorsey. This show covers the 1936-1948 period.

**Cartoons Go to War.** Walker Art Center, Sat. (7) 2 & 8 p.m. A clutch of propagandist animation with cartoon characters battling Axis enemies. *Scrap Happy Daffy* (Duck) protects his scrap pile from a Nazi goat, and the *Gremlins* from the Kremlin in *Russian Symphony*, dismantle a plane piloted by Hitler himself. Plus much more. Zeig hell!

**Vienna Sommerfest Films: Tales From the Vienna Woods and The Great Waltz.** U Film Society, Bell Museum Aud. Sun. & Mon. (8,9) 7:30 and 9:15 p.m. Double feature commemorates Leonard Slatkin's Sommerfest. *Vienna Woods*, directed by actor Maximilian Schell, depicts the decaying Vienna of the '30s and was nominated for a 1979 Best Foreign Film Oscar. *Waltz* is a 1938 Strauss biography.

**Kentucky Fried Movie.** Coffman Union Theatre, Wed. (4) 7:30 p.m. Rude, funny satiric skits in the *Groove Tube* vein, by the guys that brought you *Airplane!* Watch out for the troubled Catholic high school girls.

**The Cannonball Run.** St. Paul Student Center Theatre, Wed. (4) noon, 7 & 9:15 p.m. Director Hal Needham, who has since flopped with *Megaforce*, has more shots of large-breasted starlets in this thing than the script has jokes. Painful, though it made a mint.

**Catch-22 & Fahrenheit 451.** Varsity Theatre, Fri. and Sat. (6,7) 7:20 & 9:30 p.m. Two flawed but intriguing visions of bureaucracy

gone amok. 22, made in 1970, is Mike Nichols' sprawling all-star attempt to bring Heller's epic to the screen; 451, made in 1966, is Truffaut's coldly compelling version of the famous Ray Bradbury tale. Great score by Bernard Herrmann.

**Richard Pryor Live on Sunset Strip & Putney Swope.** Uptown Theatre, Fri. (6) 5 & 8:20 (Pryor), 6:45 & 10:05 (Putney). Pryor's second concert movie can't match his first, but it's still must-see comic cinema. With the faded, dated *Putney Swope*.

**Stormy Weather & Cabin in the Sky.** Uptown Theatre, Sun. (8) 4 & 7:30 (Weather), 2, 5:30 & 9 p.m. (Cabin). Two little-seen musical gems from the early '40s. The former is a splashy salute to Bill "Bojangles" Robinson, featuring a hot Lena Horne rendition of the title tune; the latter (Vincente Minelli's first film) is an exuberantly tuneful adaptation of the hit Broadway show. Starring Ethel Waters.

## FOOTLIGHT PARADE

**Joel Hodgson.** Comedy Gallery, Mpls. The zany comic magician (whom the *Tribune* called "geniunely funny") continues his stuff, along with the duo of Staloch & Schmidt, & comedian Scott Hansen. Runs Thurs.-Sun. thru Aug. 14; 338-2424.

**My Blue Heaven** by Jane Chambers & **Forever After** by Doric Wilson. Out & About Theatre, Mpls. Two area preems, as they say in *Variety*, come to the Little Theatre on Hennepin Ave. *Heaven* opens Fri. (6) & runs Thurs.-Sun. thru Aug. 29; *Forever* opens Mon. (9) & runs thru Aug. 25 Mon.-Wed. Becky Kent & Denis Warren direct; 332-5747.

**Village Wooing** by G. B. Shaw & **Blind Date** by Frank Marcus. Taylor's Productions, Landmark Center Weyerhaeuser Aud., St. Paul. The final performances of these two comedies will be Fri. (6) at 8 p.m. & Sat. (7) at 1 p.m. 721-7486.

**99<sup>th</sup> Mondays.** Comedy Gallery, Mpls. For less than one dollar—the absolute God's truth on this—you can catch new comic talent & talent contests every Monday night above JR's restaurant at 9 p.m. It's on 11th & LaSalle.

**Revueing the Situation.** Chimera Theatre, St. Paul. A breezy send-up of the past Chimera season, combined with awards, will be presented Tues. (10) at 8 p.m., starring Joel Hatch, Mary Burt, Mary Jo Donahue, & Dan Lopata. 292-4300.

**The Belle of New York** by Hugh Morton & Gustave Kerker. U of M Showboat Mpls. Its still chug-chug-chug-chug-chug-chuggin' along, so get down to the river flats for some dandy turn-of-the-century musical entertainment. It's popular, too, so get your tickets early. Performs every day but Mon. thru Aug. 22. 373-2337.

**The Music Man** by Meredith Willson. Chanhassen Dinner Theatre, Chanhassen. A curious rendition of the superbly fresh & witty musical romance. Director Howard Dallin has taken a cool, bemused approach with the story & the characters, so that they never come to life. And the dancing & orchestrations push the show into a Big Band-era jazz milieu. It ends up with no sense of unity or drive. Wayne Evenson's Marcellus Washburn is the show's strangest element. Runs thru October. 934-1525. Reviewed next issue.

## SOUND EFFECTS

**Bronx Zoo, Duffy's,** tonight (4) Duluth band and no cover with a potentially deadly Cheech & Chong look-alike contest. Thurs.-Sat. the Phones come calling with supposedly good new material.

**Killing Joke, First Avenue,** tonight (4) Don't bother with these sturm-and-dreck doom funksters but do show up for The Great Pretenders Finals Thurs. (5) since the enthusiastic amateurs usually fry harder than the bands they emulate. Next Mon. (9) Gun Club opens fire.

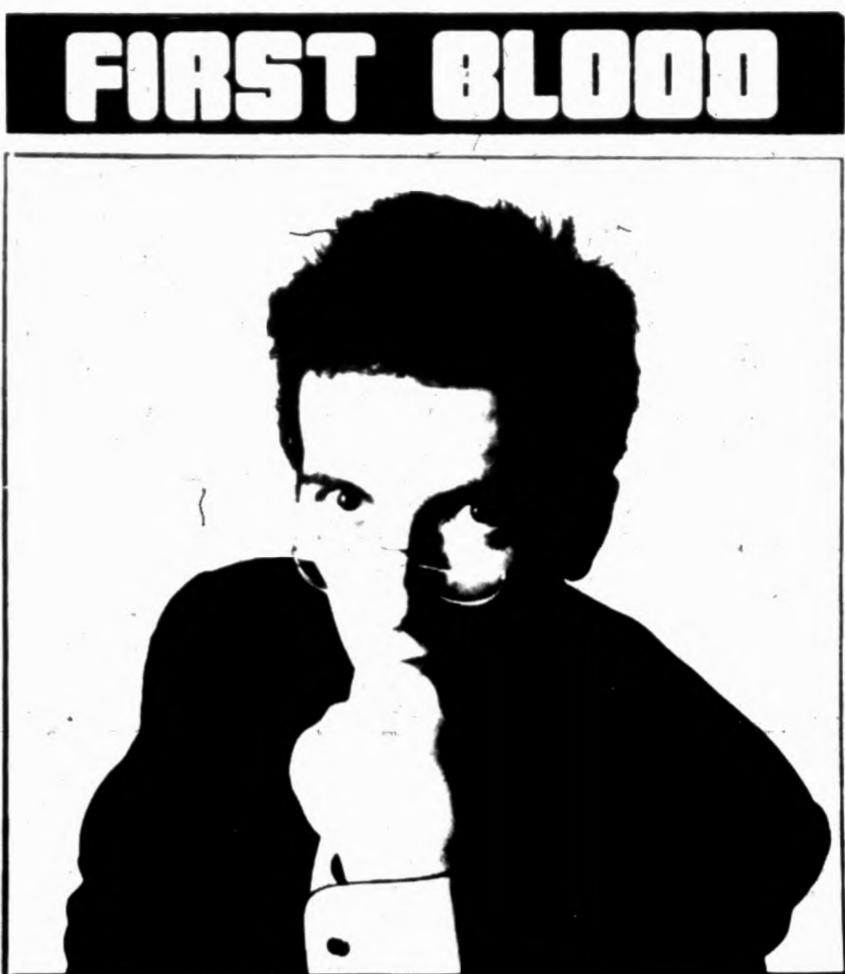
**Riders on the Storm, Union,** Thurs. (5) What the Morrison-obsessed world don't need now is a Doors tribute band, no matter how slick. The ORIGINAL Johnny Rey & the Reaction blow through Fri. (6) and the ORIGINAL Sussman Lawrence Sat. (7) See 'em before the tributes come to town.

**The Suburbs, Cabooze,** Thurs.-Sat. (5-7) Back from boys camp, the Burbs are shopping for a record deal. See 'em before they beeline to this coast or that.

**The Greatful Dead, St. Paul Civic Center,** Fri. (6) Nobody with scruples likes the lifeless Dead shows anymore except terminal hippies and other believers in Santa Claus. Probable proof that the '60s are over.

**L73, Goofy's,** Fri.-Sat. (6 & 7) Chris Osgood's current band is heralded by the nine people who have seen them. Probably worth a listen, at least for an update on the state of local tape doodling.

**Great Northern Picnic, Parade Stadium,** Sat. (7) It's gonna be a long day—the gates open at 10:30 in the morning and everyone gets kicked out at 7 pm. As of press time more than half the 20,000 tickets have been sold, so if you want to check out Debby's complexion you'd best arrive early. Sussman Lawrence opens. To be followed, in order, by Duran Duran, The Greg Kihn Band, Elvis Costello, and Blondie. No food or drink can be toted in, but there'll be plenty on sale. Don't expect to park next door.



## Elvis on Parade

by David Ayers

The main course will be served well before the dinner hour at Saturday's picnic. In a drastic departure from the finger-lickin' programming of Great Northern's past, Schon is serving up an "intelligent" show for their precious, one-per-anum allotment of outdoor windings in the City of Lakes. The main course, the meat of the meet, will not be the headlining peroxide conglomerate Blondie, who should hit the Parade Stadium stage for the anti-climax just before 6 p.m., but the suddenly mellow maestro, Elvis Costello.

Though I'd tend to agree with the "intelligent" tag that's been affixed to the show, especially in light of the clans of Allman's and Daniels' who have entertained past picnickers, the label isn't mine. "I think it's our position to try to put (on) as intelligent a show as possible that really appeals to the Twin Cities," says Schon top shot Randy Levy. "I liked this show right out of the box."

Local waving poprockers Sussman Lawrence open that marathon box at noon. Britsynthglampoppers Duran Duran, on the heels of a First Avenue sell-out just two weeks ago, next try their danceteria bit under the big hot sun.

The Greg Kihn Band scored with "The Breakup Song" last summer, their first wide exposure. But Kihn's career leaves a long Bezerkley trail of more-than-palatable pop. His voice is a little funny and most of his music is carbon-copy '60s, but he's never gotten heavy. In Kihn's case the light approach translates to simple fun. He should get underway around 2:30.

The big question regarding Costello's appearance is how much stuff from the new LP he'll attempt live, in the less-than-ideal outdoor setting. His previous T.C. stops have been spotty; E.C. has yet to scale that pillar of performance professionalism, the ability to get it up every time the curtain rises. His Armed Forces tour stop at the St. Paul Civic Center Theater was mostly a failed mission, but he made amends with his Northrop show just before the release of *Trust*. This hit-and-miss legacy will be tested even further by the more subdued and challenging new material, the result of a strange evolution.

His debut was tough to top; *My Aim Is True* was the perfect set-up for a monumental sophomore flop. He side-stepped that threat with one of rock's hallmark follow-ups, *This Year's Model*. Reviews of the rest have been mixed. *Armed Forces* was solid, if fragmented. Some found *Get Happy* a bargain, while others called it audacious. *Taking Liberties* was a throw-in and *Almost Blue* was either a pleasant country diversion or hayseed diletantism, take your pick.

Costello's hold on the prolific throne was solidified with last year's *Trust*, and his mellowing was generally well-received. The record's tone also laid the groundwork for *Imperial Bedroom*, his majestic, imperial masterpiece. His catalog is indeed an impressive one, but the new record eclipses any that have come before it.

The only catch is the script. Costello's word games were always his strength, but over the years his method has grown transparent. His songs are cliché collages built around rickety, shifting frameworks. His lines are glib daggers of aggression hurled at faceless oppressors by a boy too confused to be kind. He's never been able to tinger his enemy or identify the cause of his derision. Well, OK, we know he doesn't like stupid people and he ain't too crazy about women, but that's about as specific as this celebrated lyricist has ever gotten.

Now he includes a lyric sheet so his sleight-of-pen trickery is all too clear, but the words also reveal that this angry young man has softened. Lying awake all night, or sleeping with his fists clenched tight in *Tears Before Bedtime*, he is vulnerable, frightened. He pleads in *Human Hands*: "All I ever want is just to fall into your human hands." In *The Long Honeymoon* he mourns infidelity—from the woman's point of view. He's a nostalgic lover in *Almost Blue*: "There's a girl here and she's almost you. Almost all things your eyes once promised I see in hers too... it's almost touching it will almost do."

While Elvis reveals new soul through his lyrics, *Imperial Bedroom* is ultimately a tour-de-force because of his music. It will surprise many, but the record has very little to do with rock & roll. Piano, concertina, strings, and french horns provide the significant markings—*Almost Blue* is a Sinatraesque saloon song that Costello is plainly incapable of singing, but it's wonderful to hear him try. Little else on the record comes up short, though it may in the great outdoors. I suggest you be there to hear him give it a try.



"Another high-quality Rohmer creation," says Zita of the *Daily*. Catch the final showing of *The Aviator's Wife*—a winning story of young love à la the French—tonight or tomorrow (4,5) at 7:30 or 9:30 p.m. at the Bell Museum Auditorium. A U Film Society presentation.

# what to do at the 'U'



## COFFMAN MEMORIAL UNION

**WEDNESDAY 4** **WEDNESDAY 11**

**Horizons Lecture Series, 12:15pm, 351 Coffman.**  
"Nuclear War" by Eric Markusen of Sociology Dept., slide/lecture presentation that examines nuclear weapons and consequences of war.  
**FREE.**  
Film: "Kentucky Fried Movie," 7:30pm, Coffman Theatre, laugh-a-second first feature film by creators of "Airplane," '99.

**FRIDAY 6**

**Minority Perspectives Series, 12:15pm, 351 Coffman,** forum for discussion on current issues affecting Asian/Pacific Americans led by Joyce Miyamoto, Attorney at Law. **FREE.**

Film: "Heaven Can Wait," 7:30pm, Coffman Theatre, heavenly comedy starring Warren Beatty, Julie Christie, Dyan Cannon and James Mason, a steal at '99.

**through Aug 20**

Exhibit: "Mixed Media: Thomas Faella," through August 20, Coffman Gallery 1, Studio Arts Graduate Show  
Exhibit: "Photography By Dorel M. Hassidoff," through August 20, Coffman Gallery 2.

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## T H E A T E R



Beth Ann Gilleland, the picture of pretention

# The Good Doctor's Lady

by Michael Phillips

Getting out of college is never easy, but for a theater student, it's an experience fraught with intimidating options. One needs "outside" theater experience to add to college roles, one thinks, so a common plan of action for some is to scope out the Twin Cities, in hopes of community (or with luck, professional) work. Others are pulled to the Big Apple for more classes and workshops.

Adding to the uncertain nature of things, the theater world is in a constant state of massive unemployment, the figures putting the nation's overall out-of-work averages to shame. Theater's souring nature can't help but turn out a fair amount of performers, directors, designers, etc. whose eyes flash with bitterness and paranoia. They're usually the ones you hear about, because they're the loudest.

Every so often, though, a formidable, completely distinctive talent will pop up, bringing good humor and unpretentiousness to the art. Beth Ann Gilleland is one of these. A willowy 25-year-old actress with a luminous face and a sweet, dedicated sensibility, she is the rare bird that other actors get irrationally affectionate talking about. Directors, too, find her ideal to work with—her innate subtlety and timing work equally well in both comedies and stronger stuff. She's currently appearing in Chimera's *The Good Doctor*, tackling a number of roles and walking off with the show.

Her early years were like those of many theater folk—a time for media-fed fantasy.

"I saw Lesley Ann Warren in *Cinderella* on TV, and I was just enchanted," Gilleland says. "I don't know how old I was, but I was just swept away. So I went up into the bathroom, locked the door, and stood on the edge of the tub with the mirror in front of me. And I started singing. In my own little corner, in my own little chair..."

and the shower curtain fell down on top of me. My great moment! After that, there's always been a humorous bent to things."

The second youngest of seven, she grew up "eight feet tall (she's now 5-foot-11), with glasses, braces, the whole thing." Her interest in the stage budded, as it often does, in high school.

"My drama teacher told me to go to Mankato for college," she remembers, "because that's where he went. So I went there for a brief visit. I stayed in the dorm, and I think that's what clinched it. I knew I wouldn't make it there."

Gilleland, a St. Paul resident, instead enrolled in the local branch of the U of M. It paid off. Twice the winner of the best undergraduate actress award, she worked in such diverse plays as *Tales of the Old West* (the Peppermint Tent children's summer show), Peter Shaffer's *Black Comedy*, *Dandy Dick* (the 1979 Showboat offering), and played Grusha in Brecht's *The Caucasian Chalk Circle* as well as a wonderful Margery Pinchwife in Wycherly's *The Country Wife*.

"I had a very good experience there," says Gilleland. "I don't think I took advantage of it as well as I could have—I was very timid my first year—but when you get out of school, it's the same thing all over again—at first, anyway."

Some years before she graduated, several University theater students had gone to Portland, Or., and founded the New Rose Theater. When her Rarig Center hitch was up, she joined the company for the 1980-81 season, though not without some doubts.

"Right after I had made the decision to go," she says, "Tim Talen asked me to teach at Chimera, people called about the Renaissance Festival, I had the chance to do a video project—and I thought, 'Hmmm, I wonder if I'm doing the right thing?' But I needed to get away, to get some perspective on the Twin Cities and the theater here: It was a good move... (ultimately) I left because there were too few people making all the crea-

tive decisions."

Since her return, Gilleland has hooked up with some wildly varying projects: Theatre de la Jeune Lune's revival of 1929's *Altered Stages*; a musical satire on local theater presented at Dudley Riggs' ETC.; and now Chimera's *The Good Doctor*. She also has a role in a video project (now in the shooting stages) entitled *Deception*, by the makers of last year's *Tenants*.

In her checkerboard experience of the past few years, she has developed some heartfelt attitudes about both actors and directors. Regarding the latter:

"Energy—that's what's important. I loved working with Larry Whiteley (on *The Good Doctor*), because he's someone who helps you see the potential in the lines. Or Steve Eich (director of the U's *Caucasian Chalk Circle*), who would work like (hushed, intense voice), 'OK... good, yeah, that's it... try this.' He never wanted to break the mood."

With fellow actors, Gilleland looks for "warmth, warm human beings. If there's a problem or something isn't working, they're willing to discuss it... Actors who tell you your 'motivation' or tell you to do something a certain way are hard to take. Often it's how somebody puts something, how good they are with people, that makes the difference."

Whatever the future holds for her, the present has some intriguing maybes. Her options are as open as they ever were.

"The most progress you make, now matter how you feel about it, is through contacts, people who see you in something. I'm uncomfortable with just going into an audition with, 'My name is Beth and I'll be doing two pieces...'

"I'm not very pushy," she says. "I suppose I should be more aggressive when I meet people who could help me, and give 'em a 'Hi! Can you get me a job?'... I've been told that good things happen to me in spite of myself."

## BROTHERS from 2

burying herself in the grain, and peering down through a window at the people mourning her embalmed grandmother.

Together though, they're truly inspirational. Lying awake in bed, the old man dreaming of his wedding day and the young girl crying,

searching for death's meaning, they resonate with renewing promise of life in all its cycles. After the funeral, as they walk together through the gate, she hands him an egg, a sweetly symbolic reaffirmation of life's continuity.

Their final scene together, closing the film, is too delicately touching to unfold on paper. But like the

breathless flight of strings soaring through Vivaldi's "Spring," it echoes the harmonic strains of the inner soul with near-mystical simplicity. These portions of *Three Brothers* offer, as eloquently as poetry and music can, a temporary stay against confusion.

# DANCE

## Fancy Free Notions

Editor's note: *Unbridled Notions* will be presented Fri. (6), 12:15 p.m., at the Federal Reserve Bank Plaza, downtown Mpls.; Sat. (7), noon, Como Park, St. Paul and 4 p.m., Lake Harriet Rose Gardens, Mpls.; and Sun. (8), noon, Loring Park and 4 p.m., Lake Nokomis Main Beach, both Mpls. Free.

by Paula Rahders-Johnson

**W**hat do brides and horses have in common? According to Mary McDevitt, Lynn Jermal, and Donna Nelson, both images are cultural fixations of adolescent women. Whether or not you agree, *Unbridled Notions* tosses a bouquet of fancies in your lap. Make of it what you will.

The occasion marks the opening of the Studio X Series, sponsored by the Minnesota Independent Choreographers' Alliance (MICA) with the help of \$49,000 from the Northwest Area Foundation. With six events taking place now through December, Studio X is a concept developed by MICA members to foster collaboration between dancers and artists in other disciplines, and to encourage experimentation, particularly in non-traditional performing spaces. Thirty-six teams of collaborators applied for funding. The McDevitt/Jermal/Nelson combo was one of the lucky ones.

*Unbridled Notions* considers itself performance art, which—by one of the many definitions floating about—means the visual arts taking a leap toward theater, but usually falling short of dance. It takes place in a variety of outdoor locations centered within two circles of poles of ascending heights. They resemble a wedding cake, a race track, or a cage, depending on your point of view. It takes refuge in a self-proclaimed "absurdist" cast of characters that includes a young girl, a bride/horse, a photographer, two suitors, and three aunts. It's accompanied by whoops, squeals, a few ghetto blasters, and a three-piece brass band playing an original composi-

tion by Gary Sherman, all deluged by stage props and perpetual motion.

It's up to the collaborators to pull all these elements together: Mary McDevitt with her skills as a mime and an actress, Lynn Jermal as a visual artist, and Donna Nelson as a costume designer. In a recent interview, Jermal and McDevitt talked about their process.

"It's like we all have the ideas," explained Jermal, "but to actually sew up that idea, Donna knows how. We all have ideas for movement, but to actually get a group to understand it and to be able to work toward achieving that visual idea, Mary knows how to do that. We all had ideas about the set but then knowing materials and what kinds of things we could actually use to build it, I would know."

But Jermal doesn't see the result as a typical theater project. "I think it's performance art in that as three people, it's *our* piece," she said.

**"It's constant movement and you know it doesn't matter if you see it from start to finish."**

"It's not like each of us came in and one just does costumes and somebody else directs." Recollecting the '60s, McDevitt added, "I sort of think about it as a happening, too."

As McDevitt described it, the decision to set the piece in outdoor locations immediately influenced the development of *Unbridled Notions*.

"We started thinking about the track of people running around the lake and who our audience would be," she explained. "Then somehow it evolved into the show, reflecting that image of constantly running around."

"I really like performing outside because there's so much else going on. It's hard to get focus, but I think this piece is kind of built for that idea. It's constant movement

and you know it doesn't matter if you see it from start to finish."

The three collaborators met more than a year ago in a women's weekly support group. Comprised of artists from many fields, the group developed personal trust among its members, often without direct knowledge of an individual's work. Jermal has been an artist and educator for 10 years and is interested in "building bridges" between art forms. Nelson is an industrial, costume, and set designer who has worked with a number of local theaters over the last four years. McDevitt moved to Minneapolis and the Illusion Theater after 10 years in France. She doesn't consider herself either a dancer or a choreographer.

"I haven't really done so much dance," said McDevitt. "I was in a company that had what they called 'pantomime ballet' in France, the Theatre Mageria, so that's mostly where I learned movement and then acting in theater, too."

Since none of the performers are dancers either (except in the broad sense that we're all dancers sometimes, somehow), *Unbridled Notions* puts MICA in the odd position of being a dancers' organization funding non-dancers to experiment in dance.

McDevitt and Jermal both wish they had more time to develop *Unbridled Notions*, realizing that keeping the collaborative process running smoothly detracted from actual production time. And performance art is a complex form—it needs time for its many elements to merge with clarity. The trio is planning other projects together, so they'll probably schedule more hours in the future. They're still hooked on fantasy; prostitutes and birthday cakes are subjects that currently intrigue them. But no matter what the material, Jermal says, working on projects like these—and getting paid for it—is a choice opportunity.

"The bulk of our budget is for people, for artists," she said. "Five thousand dollars just goes in a snap when you're paying people a decent wage. You just feel so excited about giving people the opportunity to work."



Megan Grundy (foreground) gets a lift from Nancy Beckett

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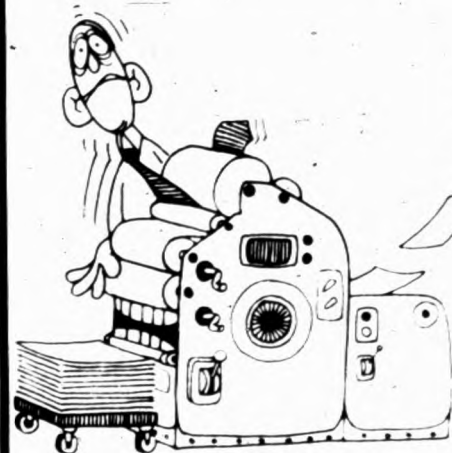
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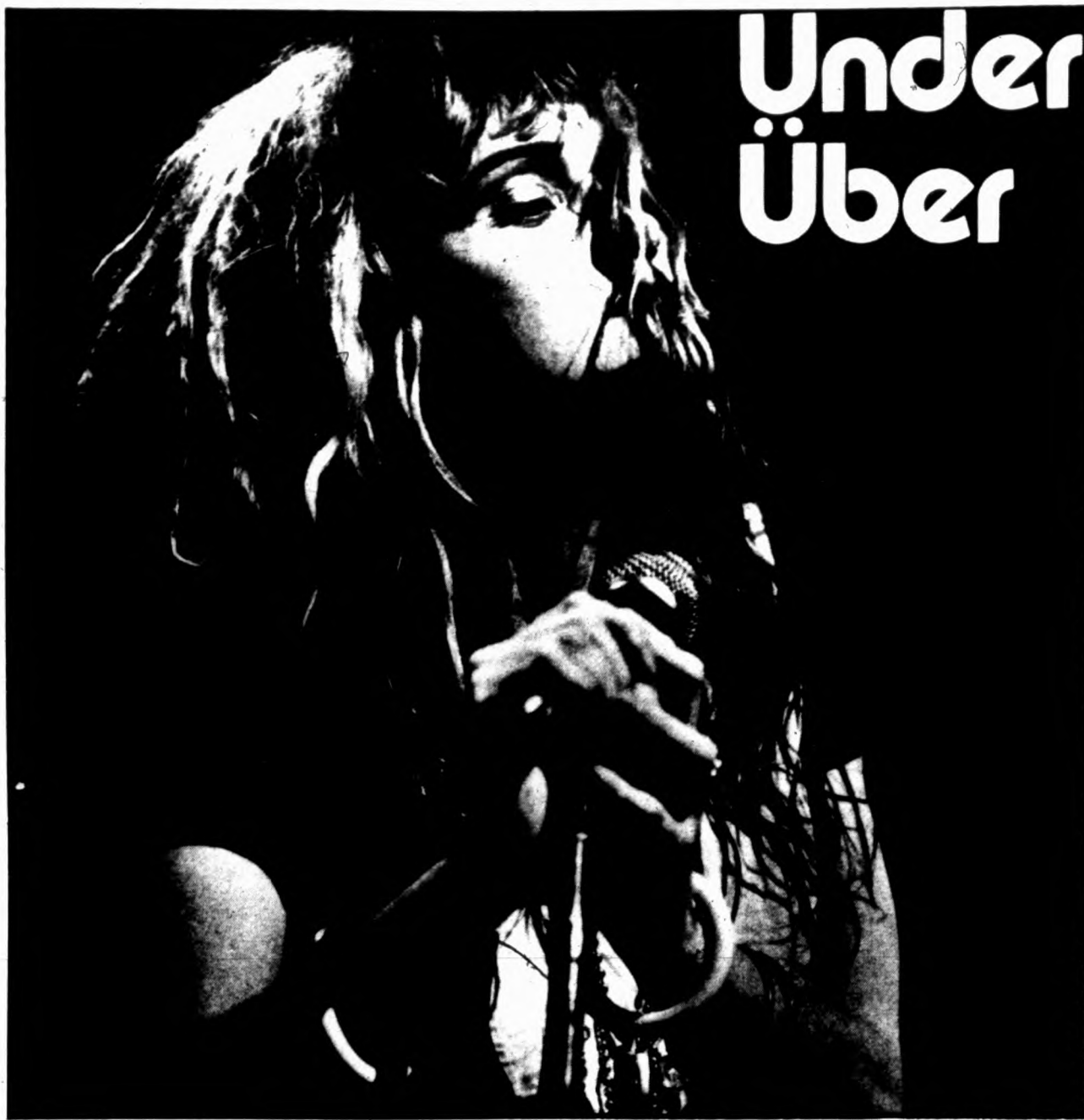


Photo: Daniel Corrigan

**Underdogs Über Alles**

by Eric Lindbom

When terms like honesty, integrity, and remaining true to one's original vision are heaped on rock acts, I tend to react with yawning seizures. These now-generic superlatives pepper record-company publicity copy as frequently as conjunctions and punctuation marks. Thus, it seems desecration to dust such phrases off when that rare bird deserving of such honors flies by.

X's achievements are so considerable and obvious that they can be taken at unembellished face value. With touching valor, the band has served as torchbearer for the L.A. punk underground now fighting for

the long-lost honor of the grossly careerist California rock scene—the same one that brought you The Doobie Bunch and Pavlov's Cruise. After erecting a minor empire for Slash Records with two independent masterworks (*Los Angeles*, a junkies'-eye view as compelling as William Burroughs at his darkest, and *Wild Gift*, which was treated by scribes as manna), X has given in and joined the Doors' old label, Elektra. But they haven't given up; *Under the Big Black Sun*, their big-league debut, eschews commercial considerations while being a marked departure with a countrified feel.

*Sun*'s a big-hearted tribute to working stiffs and shit-kickers everywhere, and it was too bad that

the band didn't take advantage of the acoustically superb Guthrie theater Monday night to showcase singer Exene Cervenka's new-found grasp of balladeering. The band catered completely to the loud-and-fast predilections of large sections of the audience; they won friends, but such practices could box X in.

X at the Guthrie was a bad idea to begin with, since the chic House of Atreus dictates courteous sit-down-and-shut-up attention counterproductive to X's contagious exuberance. About halfway through, the aisles clogged with harmless dancing and frustrating (but unthreatening) pushing and shoving. The beefy security lunks (probably recruited at Jerry Leonard's, as a friend aptly noted) treated the fun-

loving trespassers with far more muscle than was necessary. The sideline Rugby match proved annoying, and even Exene got fed up and tried to cool things down.

Insurmountable atmospheric difficulties aside, X marked the bulls-eye spot: Drummer Don Bonebrake, unquestionably the best musician, ricocheted tom-tom and cymbal runs and spearheaded the offensive, despite some weird tempo change-ups.

Billy Zoom, a bleach-haired Aryan master-race reject, wore his usual detached expression. At Duffy's he froze a bogus, child-molesting expression on his mug; Monday he was comically sublime, like the baby on the Gerber jar. Though most of his licks are kiped from Chuck's Berry patch, Zoom delivered all with the aplomb of a seasoned rockabilian. The time he spent with Gene Vincent's last band paid off.

John Doe was spiritual leader of the evening as well as an amiable host. An insistent bass player capable of some showy but effective tricks (like the gimmicky bass burp on "Blue Spark"), Doe excels as a vocalist. His resonant voice captured the sensual pride of "White Girl," and his gutsy delivery put the smack-related nightmares of *Los Angeles* ("Johnny Hit and Run Paulene," "Your Phone's Off the Hook But You're Not," "Sugarlight") across, creeps intact.

Unlike Doe, Exene's manner was ambivalent and haggard. Slumped on her mike in a droopy green dress, Exene exuded the charisma of a wet dish rag. With a rag-doll up front and an albinoid zombie at left flank, it's fortunate Doe was so friendly.

For nearly 90 minutes, X tore through the cream of their crop (regrettably passing over "The World's a Mess It's In My Kiss") at a full-tilt momentum in a set both liberating and exhausting. It's always poignant to witness the pay-off when underdogs scrap their way to victory.

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by David H. Adams

**Dez Dickerson:**  
*Demo Tape*  
**Andre Cymone:**  
*Living In The New Wave,*  
12" (CBS)  
**Vanity 6:**  
*He's So Dull,* 45 (Warner Bros.)

The Twin Cities' Black rock, soul-fusion, new wave-funk scene seems to be bubbling forth once more. All of the above musicians are or were associated with Prince, the boy-wonder, iconoclast guru of the inner-city sound. Dez is Prince's guitarist, Andre the former bass player, and Vanity 6 are Prince's "women"—so they say.

It seems as though the Twin Towns' Black music scene is moving toward all-out rock. But considering their uniquely midwestern Black perspective, Prince et al. are doing what comes naturally: playing a fusion of American pop—Black and white—with an emphasis on rock.

Are these brothers selling out? Well, I suppose one could come to that conclusion, but I see it differently. These musicians may be reclaiming a lost heritage, one that began when Chuck Berry and Bo Diddley picked up their six-stringed monsters and began thrashing away with the blues tradition behind them.

Dez's four-song demo (they've since added five more tracks) is weak, but who knows? He could get over. The music—except for "Something Going On," a pop-rocker with nice harmonies—lacks any real melodious elements. Mostly up-tempo, with little of his boss's synthesizer work, the music seems to be missing something. The lyrics definitely are—they border on the inane. "I Like The Beat" is good, but sounds better if you turn up the speed on the cassette.

Cymone plays some tough, funky music, but the lyrics are '70s Me-decade nostalgia—crap like "I love nobody but me," and "I'm feeling out my insides." The syncopated, staccato bass, and the minimalist guitar—complete with a campy "new wave" bridge—make this an interesting anomaly, nothing more. Let's hope that the LP, due out later this month, is more than computerized riffs and self-indulgent vocals.

The women involved, Vanity 6, were formerly known as The Hookers. They've put together a souped-up, new wavish, Go-Gos type rocker. The song—written by Dez and produced by Jamie Starr (Prince?)—is a quasi-militant feminist anthem in which the girl gives the airhead guy she's going with a piece of her mind. The three who make up Vanity 6—one white, one



# GRAPEVINYL BLACK

Chicano, and one East Indian—are all lookers, and the LP due out this month could be worth a listen.

Are Dez, Andre, or even Prince, for that matter, going to make it as Black rock stars? Well, with narrow playlists and culturally chauvinistic programmers, it's doubtful. Over the years, "rock"—as a term—has become synonymous with "white." It's about time for an assault on this stereotypical myth.

Dickerson \* 1/2  
Cymone \*\*  
Vanity 6 \*\* 1/2

**Grand Master Flash and the Furious Five:**  
*The Message,* 12" (Sugarhill)

**Kurtis Blow:**  
*Tuff,* 12" (Mercury)

With "The Message," possibly the finest commercially available rap song, Grand Master Flash has put together a thoroughly chilling slice of what many critics are calling "urban realism." Flash takes Gil Scott-Heron's political sensibilities and combines them with strikes, hijackings, bag ladies, fags, bill collectors, pimps, stabbings, and muggings. Surrealistic synthesizers wash in and out of the slow, lock-step funk beat, as Flash chants: "It's like a jungle sometimes/It makes me wonder how I keep from going under/Don't push me 'cause I'm close to the edge/I'm trying not to lose my head!" Raygun look out, 'cause Flash is back and he's furious. \*\*\*\*

Although Kurtis Blow blew his Duffy's gig a couple of weeks ago, his latest effort is tops. Not quite as tongue-in-cheek as "The Breaks," "Tuff" is a bit more socially relevant without losing any of Blow's wit. More danceable than anything on the *Duce* LP, this cut is ruff. \*\*\*

**Rick James:**  
*Throwin' Down* (Motown)

Fit off, this LP is not *Street Songs*. Second, Rick James has carried his sexual bravado in the conquest of his "Super Freaks" to the point of boring excess. The self-proclaimed King of Punk-Funk—who this time comes dressed as a ruff-n-tuff Black Conan the Barbarian—has played out the macho, pimp-funk trip. Nevertheless, there is some infectious material here.

"Dance Wit' Me"—the hit—is saved from tedium by some excellent alto sax work and the restrained, melodic vibe play of guest Roy Ayers. "69 Times" is a little different. It's a new wave-funker with lush string arrangements, pleading lyrics, and a cameo appearance by Grace Slick. "Throw Down" picks up where "Super Freak" left off, and has a great horn bridge.

The two most interesting cuts, however, are "Standing On The Top," featuring the Temptations—who've been both up and down—and "Money Talks," which contains the line: "Ronnie ran for president 'cause he wanted to control where the money's spent . . . now

the Blacks and the whites and the Reds are so uptight . . ."

In short, there's a certain anarchic quality here that suggests James may be on a collision course. He's gonna have to figure out if he wants to be a sex god or preach urban street philosophy. \*\* 1/2

**Donna Summer:**  
*Donna Summer* (Geffen)

This is Donna Summer's funkiest—and worst—LP yet. She loses the throbbing, lush European romanticism of her Casablanca days, the sound that made her the Queen of disco, while at the same time she shies (or is dragged away) from the self-penned rock machinations that made *The Wanderer* her gutsiest effort and one of the best female rock LPs of the past few years. Quincy Jones' layered production is fine; it's just the material that stinks.

How she can sing about "State of Independence" (a Third World dirge written by Vangelis that she spouts in a mock Jamaican accent) while she's being controlled by everybody from Jones to David Geffen to Bruce Springsteen (he contributes "Protection") is totally baffling.

"Livin' in America" is a sort of get-high-on-yourself commercial—"I'm OK, you're OK" psychobabble ad nauseum. "Lush Life," the Billy Strayhorn jazz classic, is similarly superfluous—she just doesn't have the voice for it. The rest is filler, so buy the 45, "Love is in Control (Finger on the Trigger)"—you'll be a lot better off. \*

**Black Uhuru:**  
*Chill Out* (Island)

On their latest LP, the world's best reggae group seems to be embracing Black American funk: Wally Badarou's vocoder, the "say what" line in the title cut, and Robbie Shakespeare's hands of stone on the bass are all fused into the group's distinctively roots-reggae sound.

"Chill Out" says that hedonistic N.Y. had better cool it; otherwise it may collapse into its own oppressive decadence. "Darkness" provides the Armageddon finale and we're not even halfway into the LP yet. Throughout, Robbie's bass provides a brilliant counter to the percussive pyrotechnics of Sly Dunbar's various syndrums; in fact Robbie seems to carry the melody by himself at times. In essence, he plays lead bass.

Although singers Puma Jones and Ducky Simpson are a little subdued, Michael Rose's voice soars and dips as Sly's drums and the rhythm guitar slash in and out, hanging in dub limbo.

Overall, this may be their best LP, although it doesn't have a song as free-wheeling and joyous as last year's "Sponji Reggae." \*\*\*\*

**Steel Pulse:**  
*True Democracy* (Elektra)

Bubbly, effervescent, shifting, with hooks all over the place. This is a damn fun album.

"Rally Round" is one of the best Rastafarian anthems I've heard. Each lyric is essential. David Hinds' lead vocals play here and there, as he rolls the lyrics on his tongue for maximum effect, while the rhythm guitar and percussion give the music a light breezy pop/rock feel.

"Blues Dance Raid" is a combination of ska and rock-steady, while "Ravers" tells us disco is out and exalts reggae as the new dance music. They ask "Who Responsible?" In a *True Democracy* I'm sure we would know. \*\*\*\*

**Jimmy Cliff:**  
*Special* (CBS)

Cliff's last LP, *Give the People What They Want*, burned with a passion that made us all feel a little more human. The LP is a classic, as good or better than anything Marley ever did. In all his music, Cliff's pleading, little-boy tenor pierces the heart, and his lyrics make one think about life—a life that won't go away, but that can be made better.

His latest album isn't as strong (the usual CBS watering-down process). Half of it is commercial pop/reggae/soul that really doesn't do anything, but the other half is classic Cliff. Check out "Roots Radical," "Rock Children," "Treat The Youth Right," and "Peace Officer," plus the title cut, a soul/reggae gem. \*\* 1/2

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ROCK from 1  
Pistol's bassist). The Dead Boys and Generation X, there's the now-tamous interview with a strung-out, nodding-out Sid Vicious and ghoulfriend Nancy Spungen (The director said Sid was on the skids, at one point suggesting sex with Nancy for the camera, if he could get a couple of bucks for it.) Like the Pistols or not, they did it their way. See why, but get there early; this is a guaranteed sellout.

On Tuesday, Aug. 24, *Rock, Rock, Rock* (1957) and *Shake, Rattle and Roll* (1956) will offer lots of chances to chuckle at crew-cuts and catch Chuck Berry, Johnny (Mr. Rockabilly) Burnette, and Fats Domino, among others.

Mark Aug. 26 with a flaming red GAMI Marker and get ready for *The TAMI Show* (1956). It includes the hardest-working James Brown at the height of his ability, as well as primo footage of Diana Ross and the Supremes in nifty gold dresses, Marvin Gaye, Smokey Robinson & the Miracles, and some wholesome-looking Brit twit with fatter lips than a carp singing Chuck Berry's "Around and Around," with some rolling stoned-looking blokes helpin' 'im out. Those who saw the penultimately groovy *TAMI* at Marathon-80 will no doubt return, so be prompt. It's on a double bill with *The Big TNT Show* (1967), a weird folkie/funky

mixture starring (in order of importance) Ray Charles, Ike and Tina Turner, Bo Diddley, The Ronettes, The Byrds, Donovan, the Lovin' Spoonful, Joan Baez ('scuse me) Baez, and Petula Clark.

The next night is a soul show-down called *Wattstax* (1973) with Isaac Hayes giving you the shaft, Richard Pryor telling jokes, and Icepicker Albert King, The Staples, and The Emotions helping out.

Tuesday, Aug. 31, the fest ends, and the best has been saved for last. *The Girl Can't Help It* was dismissed when it first appeared in 1956, and its director, an adroit sight gag man named Frank Tashlin, was equally unappreciated. Years later, revisionist critics like director Francois Truffaut grasped his surreal humor (evident even in the Tashlin-directed Jerry Lewis comedies, made soon after he split with Dino), and hailed *Girl* as a masterpiece. If it weren't for Billy Wilder's *Some Like It Hot*, *Girl* could be dubbed as the '50s funniest film.

It's a jubilant work and buxom Jayne Mansfield's finest hour. Russ Meyer has yet to eclipse the erotic and matronly implications made in the milk bottle scene. It's a musical rave-up as well as a comedy, and a nifty capper to the festival, since it's a perfect expression of the '50s upbeat rock ideals. Little Richard, Eddie Cochran, Gene Vincent and

the (Be Bop Ba Lu La) Blue Caps, and Fats Domino are featured in swinging bits. Fun for the whole family.

#### HOUSE from 2

The leads had won Tonys, and the supporting cast was equally impressive. The dialogue was sharp and bawdy, as if Redd Foxx were writing for *Hee Haw*.

The film version has much less of a regional feeling (none of the leads effects the same accent), and left me with no sentiment for the dying "institution." Higgins (the comedy screenwriter, and director of *Foul Play* and *9 to 5*) slanted the film version toward a romance between Sheriff Ed Earl (Burt Reynolds) and the madame, Miss Mona (Dolly Parton). Box office clout was Higgins' rationale, but their gain is our loss. Miss Mona's girls virtually disappear. In the play, the hookers had expository moments similar to *A Chorus Line's* monologues; here, they become kickline cartoons, spouting pearls like "How's your tallywacker hanging?"

The film features Jim (surprise, surprise) Nabors as a deputy and narrator, and Dom DeLuise as the muckraking television glitterball. Charles Durning (Hollywood's best bad boss) plays the governor with happy feet, and wet-eyed enchantress Lois Nettleton (TV's Susan B.

Anthony) shines in the title role of Ed Earl's domestic diversion.

*Whorehouse* has plenty of characters, but not enough genuine thigh-slapping revelry. It needs the Broadway show's raucous pace, and several of Carol Hall's original songs, which were nudged aside by Dolly Parton's insertions. Parton's Miss Mona has a welcome mix of charm and *chutzpah*; she's a cheery, rather than tough madame, with a lilting soprano that glides over the mundane lyrics.

Yet even an Opry pro like Parton can't make a Gene Autry out of Burt Reynolds. Reynolds is certainly a cowboy in love with himself, with the perfect demeanor for a musical spoof. But he doesn't seem to fit in, walking through his role with sulking disinterest—a real punch-the-clock attitude. I didn't expect Reynolds to carry a tune, or deliver a *Deliverance* performance, but from now on I will expect nothing from him.

The film's other major liability is Dom DeLuise. I can scarcely contain my derision. Friends like Reynolds keep DeLuise in work—friends without a critical eye. The man is a Tim Conway/*Hollywood Squares* minor-leaguer, a Charles Nelson Reilly clone. He should be emceeing strip shows in Omaha, but, as John Cheever would say, who will sound the alarm?

*Whorehouse's* best moments

come from choreographer Tony Stevens, whenever he's allowed to get his kickline out of the parlour and into step. The hookers mix it up nicely in one big dance number with a college football team. The brisk, tightly-edited intro ("Twenty Fans A-Turnin'") should have set the film's pace, but later, with Reynolds hum-bugging his way through his duet with Parton, and DeLuise butchering the play's best song ("Texas Has A Whorehouse In It"), I actually hoped the music would stop.

An audience, like a vice squad, has a moral obligation. I suggest we shut this nuisance down.

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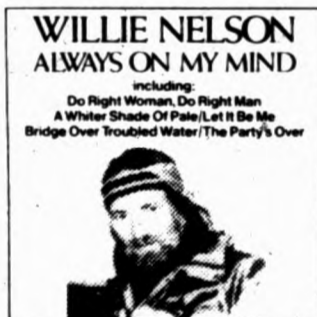


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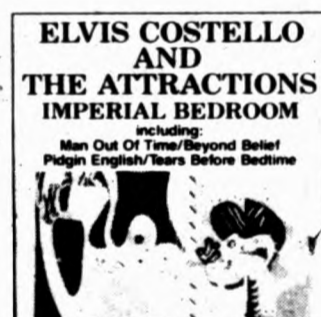
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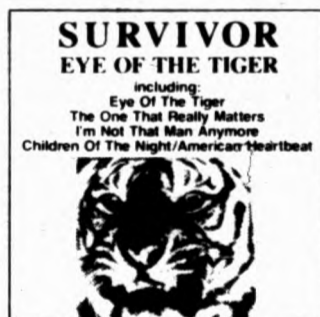
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# opinions

## Skating through the take-out lifestyle

By Steven Eide

I was talking to my young son the other day, a lad so bright that he asked me why Minnesota had such a quality of life. I sat down, crossed my legs, and took a paternal huff of breath. "Son," I said, "the Midwest has stability. While the two coasts babble and rage in their own swill, you can trust the Midwest to have its feet on the ground."

Steven Eide is a free-lance writer and a bartender.

Not a no-action gabber who's silly on ideas, my son cut my lecture off by drooling on his digital watch. I took it away and he ran to the video game. "You've been acting like this for hours!" I yelled. "It's a good thing we're going to get your mother."

I grabbed hold by his collar and lifted. Within seconds we were on my motorcycle with the sidecar, dodging cars. "Let's see," I said, "it's Tuesday today. Mondays and Wednesdays she goes to art therapy. Thursdays it's aerobic roller skates. Friday's her day off. So today she must be in the immersion tank."

My son wasn't listening. His headphones were on. I pulled in front of *Tanks A Lot* and ran up the stairs—only to be confronted by a room full of tanks. "Which one is my wife in?" I asked when someone finally came to help me. I told her the name.

"No, she's not here now. She used to do her tanking on this day, but she transferred. Now she roller skates on Tuesdays."

"Thanks," I said.

"That's our business," she answered.

Minutes later we were in front of the roller skating office. My wife sat on the steps, talking to a blind boy who sported shorts and skates. "This is Tom, the instructor," she said.

"Hello Tom," I said.

"I was just admiring how skating has aided the development of Tom's thigh musculature," she said.

"Oh," I said.

She skated to the sidecar and put our son in her lap, and I followed. After debating whether to have take-out Vietnamese food or take-out health food, we decided what the evening's entertainment would be. "Let's have a traditional evening sitting around the TV," I suggested. "There's a great science fiction flick on cable."

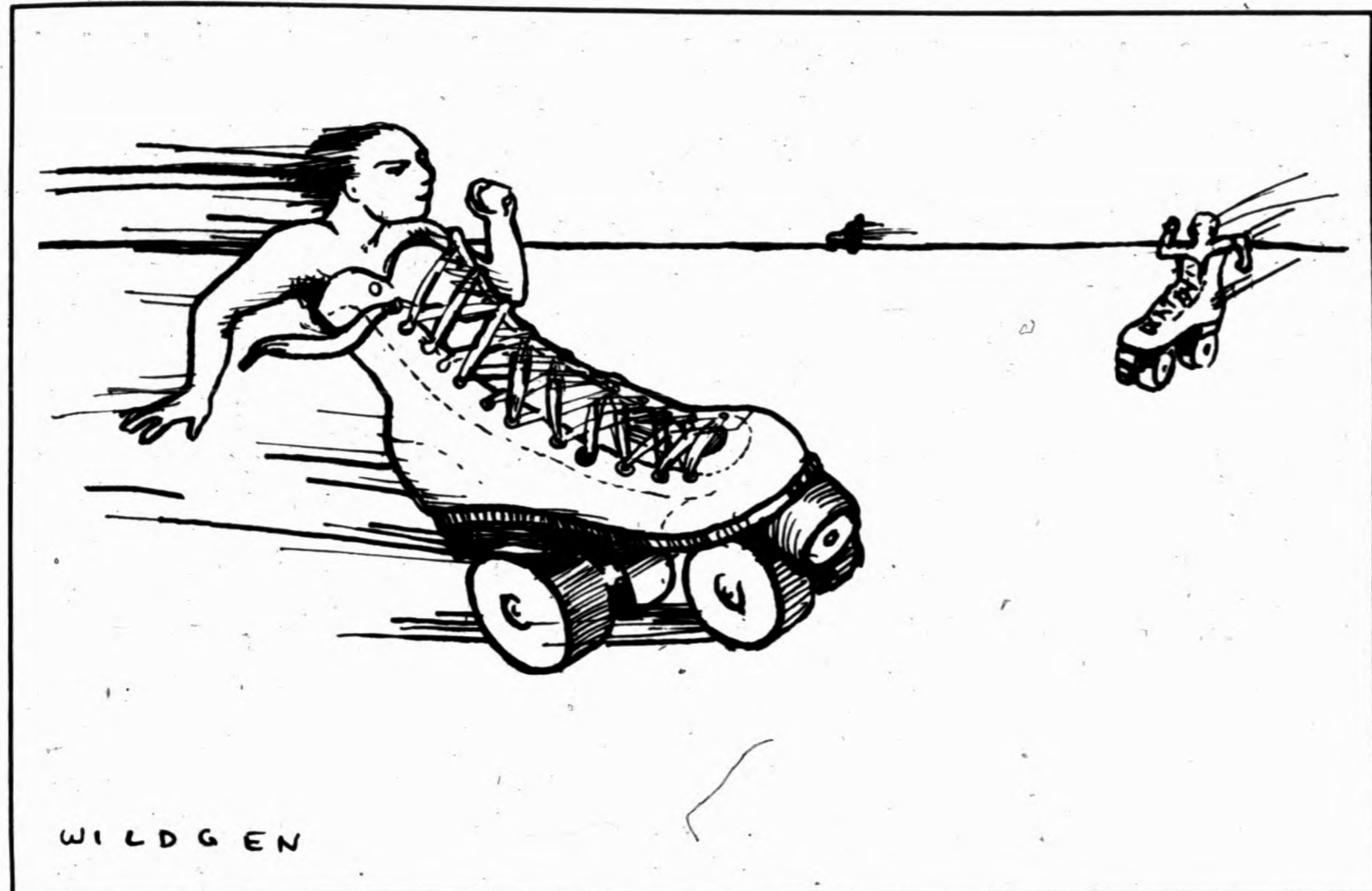
"Not on your life," my wife said. "Tonight the Champion Poodle Playoff from Dartmouth, England, is coming over satellite."

Our son suddenly began to cry and it took several minutes of coaxing from my wife to find out why. Apparently he had had his heart set on a movie where the Sesame Street characters do a Kung Fu adventure on HBO.

As it turned out, each of us watched our choice on separate TVs. My wife and son didn't know what they were missing. I settled in with a bottle of scotch and watched my science fiction film.

The movie was about this weird society where most everybody worked during the day and the ones who didn't kept so busy doing different things that they couldn't think. Language was breaking down, so it was hard to talk to people. When people did talk, nobody had the same interests. The rulers engaged in an elaborate theater designed to make people think they were doing something. At night people went to little cubicles all around the house. They watched flickering images that kept them happy. Many took drugs.

I turned off the TV, picked up a newspaper, and looked in the personals. I needed an adulterous affair to spice up my life. I sipped scotch and wondered how people met before the personals were invented.



## The meaning of Jihad

By Yochanan Shachmurove

On Aug. 14, 1980, Crown Prince Fahd of Saudi Arabia issued the following call:

"Is not the call to Arabs and Muslims to *Jihad* holy, long-standing, and irrevocable; the sole response to the religious and racist arrogance of Zionism? Will the world find us guilty if we decide today to take matters into our own hands, to go out and defend Jerusalem and the holy places against the Zionist religious and military aggression?"

*Jihad* means a struggle to achieve a specific end. In Muslim law it denotes a military action (against non-Muslims only) taken in order to expand the realm of Islam (*Dar al-Islam* or House of Islam) at the expense of the non-Islamic realm (*Dar al-Harb* or House of War). A *Jihad* is initiated in two specific stages: First, it is declared—in other words, a state of hostility is announced. (In the past, this declaration was accompanied by an offer to non-believers to convert to Islam. The early Muslim conquerors even expressed their willingness to negotiate the matter). Subsequently, the actual call for fighting is issued.

While the declaration of *Jihad* may come from any sovereign ruler, the call for fighting must come from an accredited Muslim religious authority (*Halyfa* or *Imam*). For example, immediately after the U.N. resolution on the partition of Palestine was passed in 1947, the Muslim spiritual leaders of *Al Azhar* issued a *Patua*, or judgment, that called for a *Jihad* to save Palestine and to defend the Al Aksa Mosque, and concluded with the appeal: "To Jihad, to Jihad, to Jihad, and may God be with you!" This *Patua* constituted the second stage of the *Jihad*, one that was repeated in each succeeding Arab-Israeli war. The first stage of the *Jihad* against Israel—the stage of hostility—has not been renounced by any of the Arab states, with the exception of Egypt, with which Israel is formally at peace.

According to *At'na Asrya*—the principal

Yochanan Shachmurove is a doctoral candidate in economics.

Shi'ite sect of Islam, dominant in Iran and Iraq—the *Jihad* doctrine has been suspended until the "hidden Imam," or at least someone designated by him for this task, appears. Only he is authorized to issue the call to *Jihad*. Practice, however, does not necessarily conform to theory. For example, in addition to the *Patua* mentioned above, two Iraqi *Patuas* were issued, one by the Shi'ite Imam in Najif, and the other by the Mufti of Mosul. The Ayatollah Humeini, in his book *The Islamic Government*, also speaks of the *Jihad* as a legitimate means for defending the interests of Islam, which is within the jurisdiction of the Islamic Shi'ite government, even in the absence of the "hidden Imam."

Today, as in the past, there is no central Islamic political-religious authority that is recognized by all believers. In fact, no Islamic ruler has the power to impose his policies—including that of *Jihad*—on anyone but his own subjects. Moreover, the very concept of *Jihad* in our time is subject to broad interpretation, and it can cover not only a military campaign, but economic, political, and diplomatic struggles as well.

When he issued his call, Prince Fahd was speaking on the occasion of *Id el Fiter*—the conclusion of the month-long fast of *Ramadan*. It is no accident that the *Jihad* motif appears on the occasion of a religious event. It has appeared more than once on the occasion of religious holidays or military ceremonies in the speeches and statements of Saudi Arabian rulers. For example, prior to Fahd's call to *Jihad*, the Saudi Arabian Defense Minister, Prince Sultan, speaking at a graduation ceremony for students of Saudi Arabia's military academy on June 3, 1980, called for the continuation of the *Jihad* in both war and peacetime, in order to "liberate Jerusalem and the occupied territories."

Ever since the days of King Faisal, Saudi Arabia—the protector of the holy places—has set upon itself the national task of regaining East Jerusalem. Its pressure on countries with embassies located in Jerusalem—which began before the call to *Jihad*—came in coordination with Iraqi President Saddam Hus-

sein, who visited Saudi Arabia on Aug. 7, 1980. The joint announcement issued at the conclusion of the latter's visit expressly called for economic and political sanctions against all countries that continue to maintain embassies in Jerusalem. Fahd's call to *Jihad* was intended to impart a sense of urgency to Arab blackmail measures with regard to these and future Arab measures.

The call to *Jihad* also represents a further expression of Saudi Arabian opposition to the Israel-Egypt peace treaty. It thus serves to remind that despite the peace treaty with Israel, Egypt cannot divorce itself from the Arab-Muslim struggle for Jerusalem so long as "it and the Arab territories occupied by Israel remain unliberated."

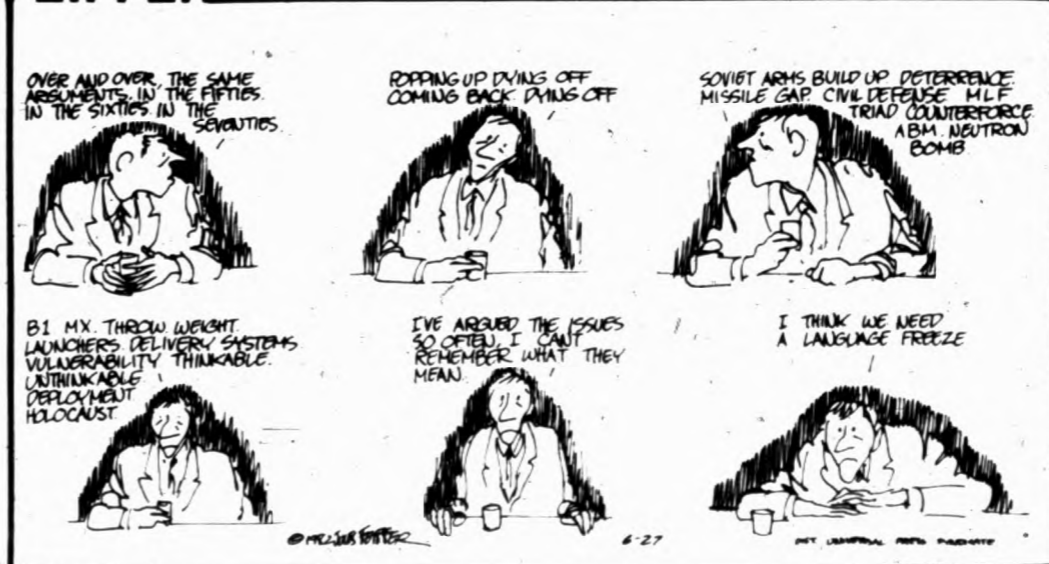
With regard to the West, the Saudi Arabian call to *Jihad* is an attempt to demonstrate Arab unwillingness to accept a bilateral Egypt-Israel treaty without the support of the other Arab states. In this way, Saudi Arabia has dispelled any doubts about its policy: It has reaffirmed its loyalty to the principles of the Baghdad and Tunis summits and has proven

that it is not a puppet of the West.

The novel element in Fahd's call to *Jihad* was the amplification of rhetoric and propaganda implicit in it. This was undoubtedly designed not only to demonstrate Saudi Arabia's adherence to Islam for internal purposes but also to proclaim its fidelity to national Arab goals for inter-Arab purposes while making use of psychological-political symbols to convey its message to the West.

With regard to the West, it may be that the call to *Jihad* will fit in with the heightened Saudi Arabian political and propaganda effort against Israel, including economic blackmail. However, since Saudi Arabia is powerless to implement *Jihad* on its own, its failure to materialize is likely to prove, once again, just how little political power Saudi Arabia has in the Arab world, in contrast to the exaggerated image it enjoys in the West. Thus Fahd's recent call to *Jihad* will join a long list of similar Saudi Arabian calls over the years, as part of a political propaganda campaign of a fanatic Islamic nature that expresses the true character of Saudi Arabia.

## FEIFFER



# European teachers learn American culture firsthand

By Wade Zwiener

A group of European high school American culture teachers has been at the University to learn about their subject through experience. And after a month here, they are eager to talk about cultural differences between America and Europe.

"It's strange to dine so early (5-6 p.m.)," said Godhard Tietze of West Germany. "Do they really eat this early all over the country?"

In Europe they're accustomed to dinner at about 8 p.m. One consolation for our early dining hours, said Anne-Marie Salles of France, is that restaurants stay open later here. "I like the fact that you can always get something to eat," she said.

Salles and Tietze are among 41 European secondary school teachers participating in a five-week seminar of the American studies department. The seminar is teaching the foreign scholars about American culture, em-

phasizing its regional differences, so they can take the knowledge to their classrooms back home. Most of the visitors teach English or American culture courses.

"Hopefully, this will improve understanding between the United States and Europe," said Gunner Peterson of Denmark. "I've been teaching U.S. politics for 10 years without having been here," he chuckled.

Tietze has similar hopes for the seminar. "The English have a saying that 'experience is bought, not taught,' and that is what we are going to do here. We want to learn first-hand about American culture and pass it on to our students back home."

The visitors spent three days in New York City before arriving at the University July 4. After the seminar ends Aug. 7, they will visit Albuquerque, New Orleans, Washington D.C., and Boston.

This is the third summer the seminar

has been conducted at the University. All the visitors are Fulbright scholars whose trips are paid for by their governments.

The scholars attend lectures and films during the day, taught by Ed Griffin, American studies professor, and guest professors from other University departments.

To experience what they are learning, the group visited Sauk Centre, where they toured the home of Sinclair Lewis. Lewis' book *Main Street* is a required text for the seminar.

After classes while shopping, attending movies and plays, playing tennis, jogging, and swimming, they have noticed some peculiarities about American culture.

A street sign warning of a deaf child caught Tietze's eye. "Nobody in Germany would think of that," he said. "I'd like to get a picture of it."

Peterson said Minneapolis seems to

be a business-oriented city that dies out at night. Ulku Saglam of Turkey agreed, calling Minneapolis "a quiet city."

Overall, the group is impressed with Minneapolis, particularly with its skyways, green spaces, and friendly people.

"Looking at many American cities, you wonder if they've ever heard of urban planning," said Merete Biorn of Denmark. "Minneapolis is a nice exception."

The teachers have noticed the American media. What surprised Biorn was the lack of European coverage. "As far as I can see, you can easily live here without getting any news about the rest of the world," she said.

Biorn said local newspapers seem to emphasize "local splashes" and television emphasizes things that are eye-catching. Television newscasters talk so fast and are interrupted by so many commercials, she said, she

wondered if they manage to get any information across.

One thing that struck them all was the high number of commercials and religious broadcasts. As an example, Tietze cited the rodeo they attended in South St. Paul during their first week here.

"I didn't mind standing up for the 'Star Spangled Banner,'" he said. "But then they said a prayer, which I felt was an invasion of my privacy. It's something that wouldn't be done in West Germany. Praying is something you do in private, not in public."

But the visitors didn't want to sound critical because they said they like it here. In fact, Biorn and Hugo Stiller of West Germany said they could live here comfortably. America has a special appeal to Stiller.

"I could get used to what seems to be a relaxed, informal way of dress and behavior," he smiled. "In Europe, it's often so rigid."

## Data from 2

MPI vs Final Time	7:20
Bigger Than Your Head vs Biohazards	8:30
Ten to Twelve Club vs No Names	9:40
<b>Bierman 9</b>	
5000 Digits of Dr. P vs Golden Goofers	6:10
Win: Digits of Dr. P/Goofer vs Return Maddogs	7:20
Kondo's Maniacs vs Gargoyles	8:30
The Other Team vs Venomous Vermins	9:40
<b>Bierman 10</b>	
Beer Batters vs L Clinic	6:10
Win: Beer Batters/L Clinic vs Hepatitis Bee	7:20
Iatrogenic Disorders vs Team X	8:30
Otis V vs Cunning Stunts	9:40

<b>Golf Course 1</b>	
Saints vs Phi Psi Tigers	6:10
Saints II vs Co-Roentgen Rayders	7:20
Hooker T's vs Fun-Time Players	8:30
<b>Golf Course 2</b>	
Deeper Dorsals vs Jake's Joulies	6:10
Win: Dorsals/Joulies vs Dr. J's All Stars	7:20
Big Kids vs Slow K's	8:30
Nic Bar Knicks vs Waweggs	9:40
<b>Golf Course 3</b>	
S & M Refugees vs Designer Genes	6:10
Win: S & M Refugees/Genes vs Can N Balls	7:20
Dinosaurs vs The Big Sticks	8:30
Win: Dinosaurs/Big Sticks vs Saph Pharm Team	9:40
<b>Basketball</b>	
Norris Gym 151	
HKSA vs MCSA Red	6:00

Four by Four vs PSA I	7:00
VSA vs MCSA Blue	8:00
Heavyweight vs PSA II	9:00
<b>Thursday Soccer</b>	
St. Paul Field North	
M. E. Eagles vs Hawaiian Hoodlancers	5:30
Win: Moroccan/Aerodynamics vs Manchester	6:30
Twister vs Random Shots	7:30
<b>Softball</b>	
Women's Stadium	
Dirtballs vs Blue Jays	6:00
Paranoid Underachievers vs SBC	7:10
Win: Paranoid/SBC vs Lucky Strikers	8:20
<b>Bierman 5</b>	
Leftovers vs Wi-ca's	6:00
Musta Got Lost vs UCC Diskettes	7:10

Jimmy's vs Masticators	8:20
Kaiser Rolls vs Dr. Rumney's	9:30
MSC Blatz Boys vs HCMC Residents	10:40
<b>Bierman 7</b>	
Stam Barn Thank You Maam vs Tumbleweeds	6:00
Contractors vs Barnhouse II	7:10
Phi Chi Co-Nads vs Blatner Best	8:20
Win: We Use/Uncle Bucks vs Win: Phi Chi/Blatner Best	9:30
<b>Bierman 8</b>	
F.A.M.S. Follies vs Window of Vulnerability	6:00
Topside vs MBD's	7:10
Red Barons vs Ball Movement	8:20
Insisters vs Banditos	9:30
Kiss My Brass vs 3 Sheets to the Wind	10:40
<b>Bierman 9</b>	
Fifth Floor vs Septic City Bombers	8:00

Legal Hitters vs Jan and her 2nd Clan	7:10
Young Bucks vs Meconium Plugs	8:20
Shrub's Bar and Grill vs Just For Fun	9:30
Steaming Dung vs Milwaukee Brewers	10:40
<b>Bierman 18</b>	
Space Cadets vs VD Transmission	7:10
Renal Rejects vs Subject to Change	8:20
Rainbow Connection vs Wobblers	9:30
<b>West Bank 1</b>	
Bustin Out vs Backstoppers	7:40
NY/Midwest Connection vs Potential II	8:50
<b>West Bank 2</b>	
Golden Gomers vs Team Winnipeg	6:10
Assids and Bases vs Eat the Rich	7:20
<b>West Bank 3</b>	
Politics as Usual vs HEB Machine	6:10
Clio's Bombers vs Ernie The Silver	7:20

the minnesota daily classifieds / 373-3385  
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**Announcements**  
010 Personals  
**LIPSMACKERS**  
**GWEGGY**  
Tomorrow is your special day  
And in this rhyme I just want to say,  
Thirty years old—and not yet gray—  
You have many more years yet to play.  
**HAPPY BIRTHDAY**  
P.S. Like wine—time improves the vintage.

**D-Nay**  
JRT you're my prince! During our life together may you be truly happy—as you have helped me to be. We approach our "almost" anniversary, and I am so very grateful that we will celebrate the "real thing" on Dec. 13. Any dwelling place with you is a castle for me. I adore you and treasure our love. Forever, your lady.  
Grabbing me by both ears you tricked me into love  
threw blueberries and soft skin  
the light caught by your hair  
in bare bed or beanpatch  
your ear to the ground of my being  
eating my tender words and  
teaching me that man was born  
to love, to love, TO LOVE.  
Dear F-hag, I hope you meet the woman of your dreams. She will be waiting for you at the corner of 6th and Hennepin—look for the woman with the pretty smile. She will be wearing no teeth. Remember I wish the best for you always.  
Lovingly, S-breath.  
Dearest Object A: Can I trust you with a secret (society)? Je l'espere, parce que notre tristesse me faisissent tres heuruse. Thank you for the roses, for this summer and the past three plus years, and for (today!) our sacred vow, see you in the woods, dear heart. LOVE forever, yr adoring L.

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**050 Announcements**  
**MPIRG REFUNDS**  
For those who wish not to pay the MPIRG fee, refunds are available from 10-2, August 3rd, 4th & 5th at: 110 Anderson, 235 Coffman Union and Rm 190S, Coffey Hall.

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IN MID-AUG. NANCY, 644-6583  
**170 Wanted**  
Sperm donors for artificial insemination needed, \$25.00 each ejaculate. Write first name, phone number & characteristics to: Lynn, P.O. Box 12265, Mpls, MN 55412  
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Caretaker couple for 45 unit adults only complex. Near St. Paul campus, no experience necessary. 647-9781  
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**OFFICE COORDINATOR**  
The Minnesota Daily's business and advertising office is seeking a well organized, friendly individual for a receptionist position starting August 23, 1982. Job duties include answering phones, handling mail, typing, and general public relations skills. There will be two shifts available: 8 am—12:30 pm, and 12:30 pm—5:00 pm. Pay is based on \$3.35/hr., paid on a biweekly basis. If this position interests you please apply in person before Friday, August 13 at noon.  
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Local national health care organization has a PT position avbl. Hours are Mon-Thurs 4-9:30 pm, & Sat 7:45 am-5 pm. Starting salary is \$3.97/hr. If interested, call Gale at 646-2556. EEO

Partner needed for reciprocal child-care, FQ '82. Sue: 633-8553  
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An opening is available for a PT mail clerk/messenger in the administration department of our downtown office. Duties include distribution and collection of mail, relief receptionist backup, light typing, housekeeping assignments and messenger assignments.

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3 eff, AC, nr U, off st pkg, sec bldg, furn/unfurn, 401 9th St SE, 378-1119

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8th Av SE, 325. Eff, walk to U, bus downtown, \$220/month. 378-1530

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1 plus BR in house nr 27th & Como. On intercampus bus. Porch, laundry, garage, clean & quiet. Grad or prof preferred. \$350 plus utls; avail immed. 729-7023 after 5 pm

E. 19th St, 203, 1 BR move in bonus, across from Park, Sec. Bldg., Laundry, phone 874-0418 or 881-0610.

1-2BR \$280, huge, corner view, maple floors, clean quiet sec bldg, on bus. Stevens Square area. 938-4050

7th St. SE., 414 One bdrm and studio, move in bonus, crpt., lndry., phone 623-3346 or 881-0610

1 BR apt, \$345, heat & water included. Off street parking, AC, on busline. 810 8th St SE. 379-1740

Lg 1BR apt, 801 Univ Av SE \$360, hardwood floors, AC, off st prkng, lndry, avail immed. Call 378-3003

Cedar Ave So, 2813. Clean, quiet sec bldg, 1BR avail immed & 9/1, near U of M, AC, off st pkg. 724-0745

Como Av SE, 1100. 1BR avbl immed & 8/1. Off st pkg, AC, carpet, lndry, sec bldg. Close to U. 379-0965

Brewster 2026-30, 1BR available 9/1, off street parking, AC, carpet, lndry, walk to St Paul campus. 644-1099

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Brewster 2026-30, 1BR available 9/1, off street parking, AC, carpet, lndry, walk to St Paul campus. 644-1099

Effy's & 1BR furnished, 1000 8th St SE & 700 10th Ave SE. Call 379-3423

19xx 5th Av S, 2BR, rec redcor, pkg, utls pd, \$295 plus, no pets 472-5217

911 21st Av S, 2BR now, \$385; 1BR \$310 & 2BR \$385-\$395, 9/1. Nr bus, quiet bldg, A/C. 339-7998, 922-4050

Columbus S, 19xx, 1BR, utl pd, pkg, 1 or 2 quiet. 871-2110 or 822-6471

25xx Humboldt av bus. 2BR rec. remodeled, close to bus \$250 plus util. 872-1564, 376-5162

27xx Dupont S, 3BR up dplx, \$625 utls pd, avbl immed. 874-9963, Todd

### AVAILABLE IMMEDIATELY

Very clean, renovated apartments by city park. Hardwood floors, dark woodwork, new kitchens, bath with showers, excellent storage, laundry, security. Fulltime maintenance service. Close to downtown, neighborhood stores, all bus lines. Clean, quiet, convenient buildings and neighborhoods. From \$240. Express bus to U of M.

### STEVENS COURT

870-8555 weekdays

Small 1BR on U busline nr downtown Sept. 1st single adult preferred \$205 heat paid 522-2776

1BR apt at intercampus bus stop, \$302, 647-1642 days, 647-1092 aft 5

1911 Park. Lg 1BR, sec. system, bus, \$210 includes heat. See caretaker.

WALK TO U, 923 21st Av S, 1BR, \$295 heat included. 874-1628

8th Av SE, 325, 1 BR, walk to U, bus downtown, \$290/month. 378-1530

401 4th St SE, 1BR. Carpet, air, \$300. No pets. Aug 1. 546-2322 or 379-4439

4th St SE, 11xx. 1BR bsmt apt. \$245, all utl pd, av 8/15, no pets. 789-2834

1BR apt, close to dome and WB; \$200 heat paid, laundry. 546-4927 535-4487

Large eff and 2BR apt walk to StP campus, adults \$270 & \$440 647-9958

2nd Ave So, 17xx, nat wood, hwd/cpt, security, skyline. 724-7942

1BR, hardwood floors, close to U & downtown, \$250 incl utls. 370-0968

414 7th Ave SE 1BR-Apt AC From \$250/mo. 378-0501

1 BR apt near St Paul campus \$315 Call after 5 pm, 645-8954

5th St SE, 1BR apt. \$335/mo, AC, prk, quiet, sec. door. 378-1809

301 1/2 West Lake St, 1BR, heated, \$210. Convenient location. 926-0526

Walk to U, 624 4th Av SE. 1BR, 8/1, \$290. 546-2287 572-8310 379-9571

### CLEAN & QUIET

1BR, AC, on 2 buslines, no pets, free wash/dry, 2441 Bloomington Ave S. Lease, \$195 plus utls. 729-3526 or 920-5681. Avail 9/1.

### WALK TO U

1 & 2BR deluxe apts & studios. September 1. Van Cleve Court, 986 15th Ave SE. Security bldg, on bus & inter-campus bus, near shopping, across from park. No pets. 377-1167 or 922-3334

PARK POINTE-1131 Hamline Av N, 1 & 2BR, avail immed & 9/1. Central AC, elevators, BBO area, outdoor pool, HBO, on busline. Call 646-8883

Modern Eff, 1 and 2BR apts, near St Paul campus, \$255, \$297 and \$350 days 647-1642 and 3350

817 12th Av SE, eff, 1 & 2BR, A/C carpet, lndry, sundeck, off st pkg, nr dinkytwn & U. 379-8221

19xx 3rd Av S, 1BR \$245, 2BR's from \$330, utls included. Clean & quiet security building. 870-9779 872-8807

Modern Eff, 1 and 2BR apts, near St Paul campus, \$255, \$297 and \$350 days 647-1642 and 3350

817 12th Av SE, eff, 1 & 2BR, A/C carpet, lndry, sundeck, off st pkg, nr dinkytwn & U. 379-8221

19xx 3rd Av S, 1BR \$245, 2BR's from \$330, utls included. Clean & quiet security building. 870-9779 872-8807

2BR nr WB/Dome, oak flrs, 8/1, 9/1 \$350, all utls pd, 339-1759, 340-9213

## 707 8th Ave SE

Spacious 2-3 BR apt, natural woodwork, hardwood floor, 9' ceiling, formal DR with arched entry. Free off st pkg, walk to U of M. Includes heat & water. Shown by app't only. Please call Dwight or Ruth. 331-5664

1F to share fully furnished 2 BR apt W/F and felines for Sept 1 \$190 month Prospect Park area 331-4898 mings or 222 5011 ext 266 ask for Cathy

26xx Aldrich S 2BR Condo, \$425 plus utls. Woodwork, cpd, lndry, on bus, avail now. 333-3164 or 379-7093, Jane

2BR apt, off-street parking, lndry, facils, \$465 plus elec. 631-0605 or after 5 call 623-9075. 418-7th St SE

Eg 2BR nr Art Inst DR w/buffet, hwd flrs, natl wdwk, prkg, lndry, utls paid. \$400/mo. 374-1625

2BR, on bus line, walking distance to U. \$465/mo. 1709 Como. 631-0605

Ontario St SE, 2BR. \$430/mo, we pay ht, avbl 9/15. 378-9368, 331-5069

Walk to U, 2BR apt, \$375, wood flrs, 516 University Ave SE. 378-9530

Columbus & 33rd. 2BR w/porch & wood flrs in old bldg. \$315. 874-8174

2BR 4plx nr Mpls Inst of Art, crpt, nat ww, utl pd, \$260. 872-1643 after 6pm

Univ Ave 1000, WALK TO SCHOOL! LG 3BR, 2 bath, 4071. \$850/mo, avail immed. 623-4071

Lyndale and 25th St. So 3BR oak flrs w/ stove and refrig 510 pls. utls. 377-2725

Spacious 3BR apt, 1 block from St Paul campus. 482-8664

Pleasant & 22rd. 3BR w/porch, wood flr & laundry. \$525 heat pd. 874-8174

GUTHRIE-WALKER 1-1/2 BLKS 2rm eff, 2BR, 3BR, wood flrs, ht pd, lndry, U bus, \$220, \$325, \$380. 872-9060, 827-1632 after 3

Adams NE, 5 rm apts in 4-plex, stove, fridge, cpt, pkg, nr bus & U, avail 9/1, refs req. \$260/\$270. 588-2933

Modern EFF, walk to SP campus, avail 10/1 \$265 647-1705 after 5pm

Loring Pk area, newly renovated effs and studios. Below market rentals. 588-5320, lv number; 874-9555 aft 4

New Brighton, City Rd E. 1 & 2BR apts, stove, refrig, AC, cpt, avbl immed, \$310-365. 561-9760/560-9480

Park Ave, 18xx. Eff w/loft in historic mansion, \$195 all utls pd. 871-9336

1BR apts, 743 Van Buren, StP, hwd flrs, in newly renovated 4 unit bldg nr bus. \$290/320 ht incl. Joe, 824-3843

10th Av S, near U and downtown, old fashioned nat. woodwork, tile bath with shower, off street parking, security bldg, available Sept 1, 2BR \$310 plus utl, 1BR \$275 870-1100

5xx Ontario SE. 4BR, 2 bath, off st pkg, walk to U. \$500 plus. 331-9102

17xx Como SE. 2BR, off st pkg, yd, ht paid, close to U, \$340. 331-9102

2BR apt, \$265 plus utls, no pets, ref req. 6th Ave SE, avail 9/1. 378-9761

2612 Cedar. 2BR, 2 baths, AC, new carpet, off st pkg, laundry, avail now. 724-4579 or 721-7750

### 320 Sublets

Furn Effy in DnkYtwn. \$195/mo. Avbl 7/1-9/15. Ann 379-0925.

1 BR, Larpenteur Ave, 8/2-9/17. Busline, pool. 721-8123 after 1:30 pm

### 330 Duplex/Houses

Newly restored 2BR condo in St Paul. Immense 1500 square ft, natural woodwork, hardwood floors, built-in buffet, all appliances, formal DR, solarium, 1 car garage, lots of closets, porch, courtyard, half-basement & attic. On busline, avail immed. \$500/month plus utls. 291-1117

### Duplex & House

1522 Como SE. Walk to U! 2BR, lots of space. Older building. Pets and child ok. September 1st. 377-1167 or 922-3334

3/F nonsmk lower duplex newly decorated stove, refrigerator, wsh machn 2 BR liv rm kith enclosed porch avail now 331-5048 Arline Seyfert near U (some furniture avail. reas.)

### SUPER TOWNHOUSE

3-level, 2-3BR, 1-1/2 bath, lg deck overlooks park w/tennis, fam rm, AC, car port, exp bus to U & downtown. Lovely residential area. 9/1. 377-1167

### EXQUISIT CONTEMPORARY

Condominium, 4 levels, 2BR, 2 bath, loft, den, frplc, exposed brick, \$695/mo, children and pets ok. Summit Hill, 297-8046/ 222-2386

1BR upr. Newly remold, S. sun, full cpt, many XTRAS. No pets, \$300 ht pd. First & last month pls dmg deposit. Avail Now! Nr 25th & Chicago. 871-5574 aft 5pm

Ideal for prof: 3BR, 2 bath condo. 5 minutes to U, restaurant & lounge, groceries, cleaner, hair shop in bldg, pool, tennis & much more. \$800/mo utls included. 721-1385

4BR house for rent near Minnehaha Falls, 4243 Minnehaha Ave S. Fenced yd, A/C, DW. \$500 plus deposit & utls, avail 9/1. Bob Harris, 722-4556.

Huge restored classic, hwd flrs, stained glass, etc. 2BR \$360 plus utl, nr N Mpls—a transition nighborhood—20 min bus to U. 522-2852, 529-6281

3BR HOUSE, \$450 PLUS; 1BR/DUPLEX, \$295 PLUS; PART OF AUGUST FREE!

WB nr U: 339-1533 854-7635

2529 28th Ave S. 4BR house for rent, avbl 9/1. Appl, AC, dbl garage, walk to WB, bus to downtown. \$575/mo. Eves, call 721-6191, days, 375-9191

4th St N 2111, nr U, 1 plus BR, DR bus nr Isles, downtown & U. \$195 mo plus elec & phone, heat incl. Ref & dep. \$71 0009, leave message M/F 25 plus w healthy lifestyle to shr Jean, quiet triplex near, Lk Calhoun Ideal for grad std. Car OK, \$150 175 Avail 9/1 Linda, 823-4729, 871-8525

1F to shr lbr apt w/ 5 min walk to U \$148 50 mo utls inc offstreet parking, available 9/1 if 21 plus call 172-340-1571 after 6

2BR av in old mansion, off st pkg lndry, library, flplc, AC, nat wood bast, gar, bus 1.5 mi to U; \$180 mo plus utls. 874-8745 for apt.

1-2 Nonsmoking F to share large 2BR apt. Near U. Fireplace, dishwasher, deck and much more. Rent negotiable. Call 379-8714 after 2pm

2M/F to share large N Mpls house w/ 3 Own room, lndry, nice area w/easy access to U. Available immed. \$150 includes utl. 521-2366

Chateau, 1F to share w/3F in 2BR apt, \$112 utls incl, Call Debbie, 339-6900 9:30-5:30

2 F to share 2BR w/2, nonsmk, nr U, \$125 utls inc. W/D, sec bldg, cptd, w/nice view. 9/1. 378-2924, anytime

4 mature F to shr 5BR, Mpls campus. \$150/mo plus utls, avail 8/8 or later. Jaqui, 373-3714 or 374-4374 (eves)

2M/F to share new 3BR house, 10 min to U of M. Nr Lk Nokomis, lndry, yard. Hank/lve message, 721-5669

1 to shr 2BR apt w/F near Lakes. Hwd flr, W/D, fireplace, \$175 plus electric. Aug 1. Lissa, 778-8875 pm.

4BR lower duplex, \$700 plus elec, 307 Ontario, off st pkg. 631-0605

6 BR upper duplex, \$960 plus elec. 406 13th Ave SE. 631-0605

Large 2BR lower duplex, \$550. 425 12th Ave SE. 631-0605

5 BR, \$790 plus utilities 1054 15th Ave SE. 631-0605

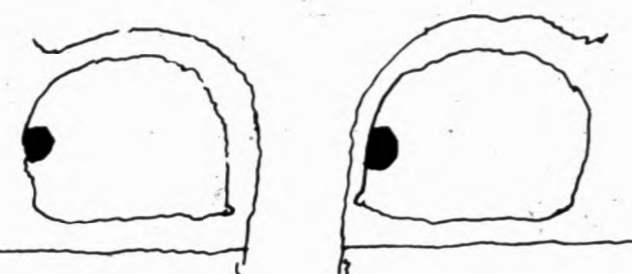
4 plus BR, \$950 plus utilities, 1806 Como Ave SE. 631-0605

**Cigarette smokers needed for research.**  
Smokers will be hospitalized for 7 days and will be paid for participation.  
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