



Statesman

DULUTH, MINNESOTA

UEA requests arbitration in salary dispute

By Marcia Houser
News Writer

The University Education Association (UEA) requested last Thursday that the U of M central administration agree to binding arbitration to settle their salary dispute. The salary issue is the only item remaining unsettled in negotiations for a 1983-85 contract between the faculty union and the administration.

appropriation from the legislature to give an average raise of over 6 percent to each faculty member in the entire system. UEA negotiators believe that legislators intended to have UMD and UM-Waseca faculty included in the entire salary distribution. UMD and UMW faculty members were counted with the total number when the salary allocation request was made by the university administration to the legislature.

According to UEA negotiators, the main stumbling block in the dispute is Ken Keller, University Vice President for Academic Affairs. "Keller and the U of M central administration admit that the non-unionized faculty in the U of M system have received average raises of 6.8 percent for 1983-84, but refuse to offer the unionized faculty more than 5 percent," said Tom Bacig, UEA chief negotiator.

"Keller has diverted salary improvement dollars generated by UMD and UMW faculty to improve salaries elsewhere in the system," stated Bacig. "We believe this is further discrimination against UMD and UMW."

Bacig also said that Keller refuses to use the services of the state mediator assigned to the negotiations. The UEA asked for mediation in September, but no negotiating sessions have been held with mediator W.C. "Andy" Anderson.

UEA hopes that the Board of Regents will discuss the request for arbitration and possibly apply pressure on the administration at their meetings this week. Under the Public Employment Labor Relations Act (PELRA), both parties must agree to binding arbitration.

Bacig further noted that Keller has retrenched money from all five of U of M campuses, but he refuses to return any of that money to Duluth and Waseca faculties. The UEA claims that the university administration received a large enough salary

If the administration does not agree to arbitration, the UEA negotiators will consult the membership to decide the next course of action, said UEA President-elect Virginia Katz. Legislators and Governor Rudy Perpich also may be asked to assist the UEA in dealing with the central administration. However, Katz said, "We hate to keep going to the governor."



Photo/Mary Welch

Melissa Goldstien, studying diligently for her upcoming finals, enjoyed the last day of study-outside-weather, as the first snow of the season covered Duluth Wednesday.

Teamsters union votes

By Heather Rengstorf
News Writer

In negotiations last Thursday, university officials offered the Teamsters at the University of Minnesota campuses a new contract which will be voted on this week.

According to Linda Center, a union representative from food service, the new contract is "not the best, but not the worst either."

Center said that ballots have been

mailed out to the union's 2,000 members and will be counted this week.

Of the union members, 170 are employed by UMD in areas such as food service, heating plant, housing, vending, custodial, and physical plant services.

The major issues involved in the contract dispute are wages and benefits.

The two-year contract between

the university and the Teamsters' Union expired on July 1.

If the union members vote to strike, an intent to strike notice must be filed with the university and the state, which includes a 10-day interim period between filing the notice and striking.

Center said that if there was a strike, some service areas would have to shut down and student employees would probably be used to replace striking workers.



Tom Bacig



Virginia Katz

On the inside

- Editorial 6A
- Extra 8A
- Variety 11A
- Humor 14A
- Life Skills 15A
- Sports 1B
- Rec Sports 5B
- Classifieds 6B



Hot new flashdance fashions hit the city, with some hot new precautions to fit into the style. See page 11A.



Two exciting overtime games were played at the Duluth Arena last weekend. See page 1B.

Reorganization committee seeks input

By Nancy Noah
News Writer

A reorganization committee made up of eight members has been formed to decide on possible changes for UMD. The activities of the committee have included discussions regarding the charge to the committee and the exploration of the conditions and anticipated developments that may impact academic programs and thus relate to reorganization.

The committee is encouraging students, staff, and faculty to provide input to the committee. Robert Falk, a member of the committee from the Psychology Department, feels that "reorganization is imminent" and urges everyone to make suggestions. "We (the committee members) hope the students realize the importance of reorganization," Falk added.

The conditions and anticipated developments listed below have been brought to the committee's attention and are judged to be relevant to the reorganization question:

Conditions

1. Dissolution of the School of Social Development
2. Relatively high administrative cost/effectiveness in the School of Fine Arts
3. Proposal by the College of Education to reorganize
4. Development of an engineering major
5. Elimination of nursing program at St. Luke's
6. Establishment of the Natural Resources Research Institute
7. Restructuring of the Lake

Superior Basin Studies Center

8. Search for Vice Provost for Academic Administration

Anticipated Developments

1. Changes in enrollment/demographic composition of the student body/career opportunities for graduates
2. Reduction of emphasis on undergraduate education on Minneapolis-St. Paul campus
3. Proposal(s) for reorganization of post secondary education in Minnesota

The list of conditions and anticipated developments presented above, while no doubt incomplete, represents the information that has provided the committee with the basis for concluding that reorganization

should be considered.

Reorganization should be viewed as an opportunity to take advantage of the changes and anticipated developments in order to:

1. clarify and focus the UMD mission
2. develop a structure that is efficient
3. take advantage of desirable features of the existing structure
4. eliminate undesirable features of the existing structure and prevent potentially undesirable features from developing
5. meet the following objectives:
 - a. development of the art of critical thinking

- b. examination of basic values in light of the thought and experience of humankind
 - c. preparation for leadership and social responsibilities including tolerance of the ideas of others
 - d. encouragement of broad cultural and intellectual interests
 - e. development of effective communication abilities
 - f. development of vocationally useful abilities
6. support the continuing commitment to research and service

Reorganization to 5A



Statesman

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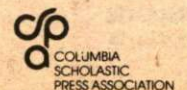
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Chicago businesswoman says hard work key to women's success

By Kelly Pearson
News Writer

Women still have a long way to go before reaching total equality in the workforce, stated women's advocate Sherren Leigh in her lecture "New(?) Views of Women in the Workforce," Monday.

Leigh is editor of Today's Chicago Woman newspaper, a free monthly newspaper which features information directed to Chicago-area professional women. She is also the founder and president of Leigh Communications, one of the largest woman-owned businesses in Chicago.

"Although more women are in middle management positions today," said Leigh, "they are not advancing as rapidly or frequently as their male counterparts." Women who are in middle management are training men who then surpass them on the corporate ladder, she said. "Women that get ahead have to work a lot harder than the men to advance...tokenism still exists," Leigh said. Leigh illustrated her point by noting that, although many women's magazines are edited by women, only Ms. has a woman publisher. "It is easier to promote what you understand. Men understand men and since men also hold the power positions they get advanced," Leigh said.

The most recent Department of Labor report showed that women make two-thirds of what men make for comparable work. Leigh quoted Marvin Harris in saying, "Women have replaced minorities as cheap labor."

According to Leigh, there are different perceptions held by men and women in the workforce. "Men don't perceive women as having the need to work...they ignore the economic reality of single women and mothers," she said.

Leigh referred to a poll conducted by her firm of 125 Chicago companies which addressed views of women working. "When asked, men said women were afraid to take risks but women said they weren't given enough

responsibility and weren't taken seriously," said Leigh.

Leigh also noted the restraint women put upon themselves by falling into the stereotypical roles of daughters, wives, and mothers while on the job as well as male tendencies to relate to their employees as such.

Yet, because of their gender, women do have some specific problems, she continued. "A man's commitment to work does outweigh a woman's three times in their lives: marriage, buying a home, and child rearing," she said.

"Dual roles of women make this equality hard to come by," Leigh said. "I've seen women postpone childbearing until it was too late and marriages break up because of a career," continued Leigh. "It's important to have balance and perspective."

Leigh to 4A



Sherren Leigh

Photo/Chris Wurst

Area businesswomen say local opportunities good

By Kelly Pearson
News Writer

The U.S. Department of Labor predicts 70 percent of the female population will be in the workforce by 1990. Currently there are 45 million working women.

As the economy tightens and traditional attitudes change, an increasing number of women find the need to be more than homemakers.

Duluth businesswoman Karen Andresen said business opportunities for women have never been better.

"It's a good time for women to go into business -- although some doors are still closed," Andresen said.

Andresen is the head of the career counseling and placement

corporation, Transition, as well as a Duluth Chamber of Commerce board member.

Andresen said she'd like to see more women in upper management positions. "But," she said, "to gain those inroads we must be twice as good."

Establishing credit may also be a problem to women trying to start their own business, Andresen said.

"Many women start a business because they think it'll be fun," she said. "These women usually fail when it stops being fun."

Whatever the reason, many women are interested in becoming a part of the business world.

Fall enrollment statistics from UMD's School of Business and Economics show 624 women--

compared to 845 men--who are presently planning for a life in business.

On the undergraduate level the number of male pre-business majors is almost double that of women. The only area (both upper and lower division) where the number of women exceed the number of men is freshmen pre-accounting majors. This difference does begin to decrease as students move into upper division classes (though still predominantly male).

UMD business professor Dr. Patricia Merrier noted the economy as a major factor in female employment.

"Until it (the economy) changes, we won't see increasing inroads for women," Merrier said.

Business to 10A

Veterans Day remembered by many



By Julie Palne
News Writer

On November 11, 1983, many students will either be studying for finals or celebrating the end of fall quarter. But to many Americans, November 11 is a day to remember war veterans living and dead.

Armistice Day, or more commonly known as Veteran's Day, started in 1919. At that time, President Woodrow Wilson proclaimed November 11 as Armistice Day in honor of the November 11, 1918 signing of the Armistice. This is the peace agreement that brought an end to World War One. Then in 1938, Congress voted to make Armistice Day a federal holiday still honoring only World War I veterans and the Armistice agreement. In 1954, Congress decided to change Armistice Day to the present Veteran's Day honoring all veterans in America.

On the national level, ceremonies honoring the 30 million veterans nationwide include parades and speeches. Also, a special ceremony is held in Arlington National Cemetery at the 'Tomb of the Unknown Soldier.' The 'Tomb of the Unknown Soldier' stands as a monument honoring all American lives that were lost protecting American interests and especially those whose bodies were never found.

On the local level, Gene Gruba, Director of Special Events for the City of Duluth, has many events planned. Starting at 10:50 a.m. on

Friday, November 11, in the Hall of Mayors (first floor of City hall) there will be a speech by a three tour veteran of Vietnam.

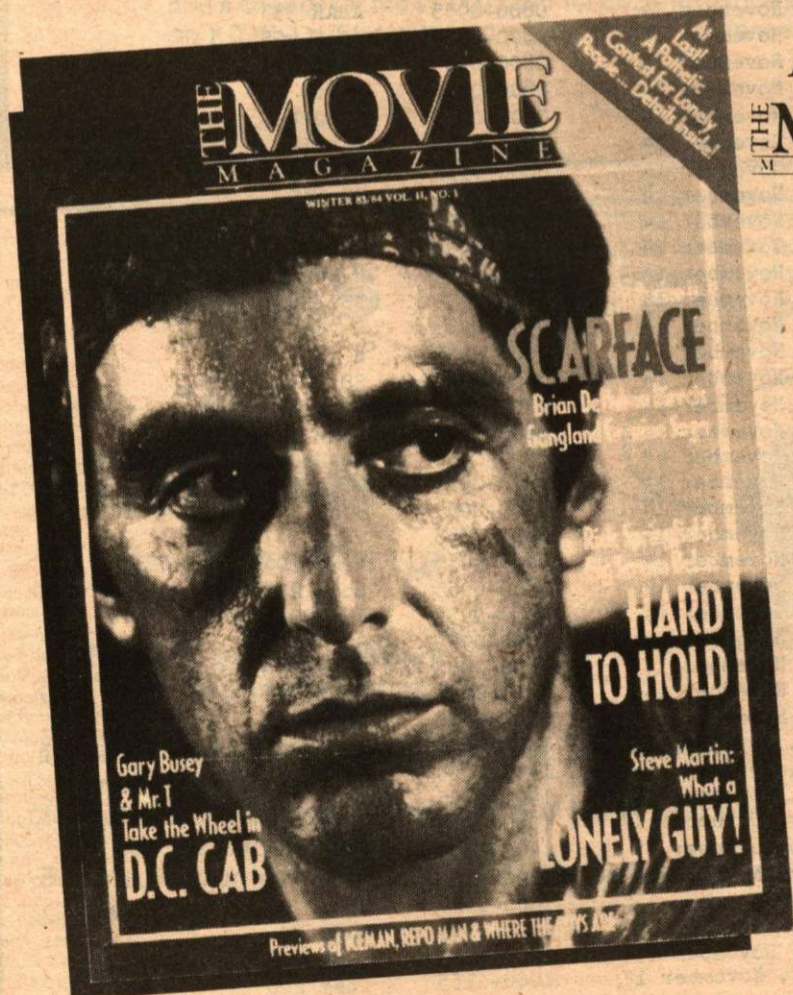
Highlights of the program will include a special presentation to Duluth's surviving World War II Congressional Medal of Honor recipient. Another highlight includes the honoring of the World War I veterans who are past commanders of the David Wisted American Legion Post.

Mayor Fedo will serve as the master of ceremonies with the Central High School Choir presenting the VFW honor guard. This group commanded by Gus Pappas will be in charge of the firing squad and taps. A reception will follow the program in the Hall of Mayors.

Although the poppy's are not sold exclusively on Veteran's Day, they denote a significant battle in World War I. George Deziel of the State of Minnesota Veteran's Affairs said that when the battle at Flanders's Field ended, the poppies were thought to have been fertilized by the blood of the many dead soldiers. He went on to explain that the proceeds from the poppy sales go to children's homes, various veteran's funds and other needy organizations. The Veterans of Foreign Wars (VFW) sponsors this annual sale.

Veteran to 4A

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Leigh from 2A

Besides personal and professional life, stress can also be a problem, said Leigh. "In reality women can't have it all; 'super-mom' is a myth."

In an effort to aid and educate career women about these problems, Leigh Communication organized the first Women's Career Convention in Chicago in 1979. Since then the firm has sponsored this event in major metropolitan areas throughout the country, including one in Minneapolis. This is the largest for-profit event for women interested in career advancement. The last convention drew 20,000 women.

"Many of these women have been in the workforce for years and are beginning to get frustrated," Leigh said. "They may have the title, but not the salary or power to go with the title. They go (to the convention) to learn and share experiences."

Leigh also spoke of "networking"--developing an association of career women--as "useful" but not always desirable. Since 82 percent of the job openings are unadvertised, if you limit your association to only women you lack contact with power levels--mostly men, she said.

Leigh admitted there was a "ring of truth" in the idea that women aren't risk takers. In order for women to be successful they must take risks, continually look for opportunities, vote, and strive for balance, she said.

Leigh disagrees that women have 'come a long way, baby.' "It's a cliché. Nobody's going to do it for you. If it wasn't for the affirmative action programs of the 60's we wouldn't be where we are today. It's up to us to take advantage of advancement opportunities," Leigh said. "In the end you are your own event."

Veteran from 3A

Besides the VFW there are other organizations in which veterans can join. Some of these organizations are just for veterans of certain wars such as American Veterans of World War II, Korea, and Vietnam, more commonly known as AMVETS. Other organizations are specifically for the disabled veterans. One group of veterans was specialized for the American Civil War. The group is now defunct because of the 1956 death of the last union soldier in Duluth, Minnesota.

Bringing to mind the recent deaths of marines in Lebanon and Grenada, who were protecting American interests, remember that Veteran's Day honors all veterans including those of Lebanon and Grenada. As President Reagan said in one of his speeches, "...if you see someone in military uniform, stop, shake his/her hand and say, 'Thank you for protecting America'."

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American Heart Association

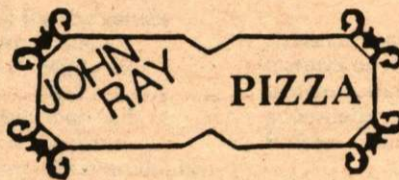
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COMMON EXAM SCHEDULE
FALL QUARTER 1983
November 14-18, 1983

| Course | Day | Time | Room |
|------------------------------------|------------------------|-----------|---|
| Acct 1511 (All Sec) | Monday, November 14 | 1200-1355 | (To be assigned by department in BohH 90; |
| Acct 1512 (All Sec) | Monday, November 14 | 1200-1355 | MonH 70, 80; LSci 175, |
| Acct 1523 (All Sec) | Monday, November 14 | 1200-1355 | 185.) |
| Acct 3501 (All Sec) | Monday, November 14 | 1200-1355 | |
| Biol 1109 (All Sec) | Thursday, November 17 | 1400-1555 | Chem 200; LSci 175, 185 |
| BA 3203 (All Sec) | Tuesday, November 15 | 1400-1555 | SBE 16 |
| CS 1501 (All Sec) | Wednesday, November 16 | 0800-0955 | BohH 90 |
| CS 1502 (All Sec) | Wednesday, November 16 | 0800-0955 | LSci 175 |
| CS 1520 (All Sec) | Wednesday, November 16 | 0800-0955 | Chem 200 |
| CS 3520 (All Sec) | Wednesday, November 16 | 0800-0955 | MonH 80 |
| CS 5526 (All Sec) | Wednesday, November 16 | 0800-0955 | MWAH 195 |
| CS 5540 (All Sec) | Thursday, November 17 | 1000-1155 | MWAH 195 |
| Econ 1204 (All Sec) | Wednesday, November 16 | 1600-1755 | MonH 70 |
| Educ 3406 (All Sec) | Friday, November 18 | 1000-1155 | MonH 206 |
| Engl 1106 (Sec 1, 17) (Tyllia) | Monday, November 14 | 0800-0955 | ABAH 235 |
| Engl 1106 (Sec 2, 3) (Bonner) | Monday, November 14 | 0800-0955 | ABAH 245 |
| Engl 1106 (Sec 4, 11) (Quinn) | Monday, November 14 | 0800-0955 | ABAH 335 |
| Engl 1106 (Sec 5, 9) (Bradley) | Monday, November 14 | 0800-0955 | ABAH 425 |
| Engl 1106 (Sec 6) (Opack) | Monday, November 14 | 0800-0955 | ABAH 435 |
| Engl 1106 (Sec 7) (Linn) | Monday, November 14 | 0800-0955 | H 480 |
| Engl 1106 (Sec 8) (Jaros) | Monday, November 14 | 0800-0955 | SS 224 |
| Engl 1106 (Sec 10) (McDonnell) | Monday, November 14 | 0800-0955 | SS 316 |
| Engl 1106 (Sec 12, 14) (Ahlgren) | Monday, November 14 | 0800-0955 | MonH 30 |
| Engl 1106 (Sec 13) (McCarthy) | Monday, November 14 | 0800-0955 | PE 165 |
| Engl 1106 (Sec 15, 16) (Martinson) | Monday, November 14 | 0800-0955 | H 403 |
| Engl 1106 (Sec 18) (Crockett) | Monday, November 14 | 0800-0955 | H 474 |
| Engl 1106 (Sec 19, 22) (Basham) | Monday, November 14 | 0800-0955 | H 490 |
| Engl 1106 (Sec 20, 24) (Forbes) | Monday, November 14 | 0800-0955 | SS 308 |
| Engl 1106 (Sec 21) (Perushek) | Monday, November 14 | 0800-0955 | H 464 |
| Engl 1106 (Sec 23) (Torniainen) | Monday, November 14 | 0800-0955 | H 484 |
| Engl 1106 (Sec 25, 26) (Ewoldsen) | Monday, November 14 | 0800-0955 | SS 302 |
| Engl 1106 (Sec 27) (Jedlicka) | Monday, November 14 | 0800-0955 | SS 118 |
| Engl 1107 (Sec 1) (Lyness) | Monday, November 14 | 0800-0955 | BohH 116 |
| Engl 1107 (Sec 2, 7) (Driscoll) | Monday, November 14 | 0800-0955 | ABAH 225 |
| Engl 1107 (Sec 3) (Covner) | Monday, November 14 | 0800-0955 | SS 106 |
| Engl 1107 (Sec 4, 6) (Lidberg) | Monday, November 14 | 0800-0955 | BohH 112 |
| Engl 1107 (Sec 5, 17) (Thompson) | Monday, November 14 | 0800-0955 | Chem 347 |
| Engl 1107 (Sec 8) (Cabrey) | Monday, November 14 | 0800-0955 | BohH 104 |
| Engl 1107 (Sec 10) (Rutherford) | Monday, November 14 | 0800-0955 | BohH 234 |
| Engl 1107 (Sec 11, 13) (Karpan) | Monday, November 14 | 0800-0955 | SS 102 |
| Engl 1107 (Sec 12, 16) (Harrison) | Monday, November 14 | 0800-0955 | SS 202 |
| Engl 1107 (Sec 14) (Bukoski) | Monday, November 14 | 0800-0955 | BohH 343 |
| Engl 1107 (Sec 15) (Grandmaison) | Monday, November 14 | 0800-0955 | H 468 |
| Engl 1107 (Sec 18) (Grohs) | Monday, November 14 | 0800-0955 | ABAH 445 |
| Math 1110 (All Sec) | Tuesday, November 15 | 1400-1555 | ABAH 225, 235, 245 |
| Math 1115 (All Sec) | Tuesday, November 15 | 1400-1555 | MonH 203, 206, 209 |
| Math 1156 (All Sec) | Tuesday, November 15 | 1400-1555 | MonH 70, BohH 90 |
| Math 1160 (All Sec) | Thursday, November 17 | 1000-1155 | LSci 175 |
| Math 1185 (All Sec) | Tuesday, November 15 | 1400-1555 | LSci 175 |
| Math 1210 (All Sec) | Thursday, November 17 | 1000-1155 | LSci 185 |
| Math 1296 (All Sec) | Tuesday, November 15 | 1400-1555 | Chem 200, LSci 185, MWAH 195 |
| Math 1297 (All Sec) | Tuesday, November 15 | 1400-1555 | MonH 80 |
| Math 3298 (All Sec) | Tuesday, November 15 | 1400-1555 | Chem 150, SS 102 |
| Math 3320 (All Sec) | Thursday, November 17 | 1000-1155 | Chem 200 |

Reorganization from 2A

More specifically, the committee feels reorganization should be based on the following points:

1. Equitable administrative and budgetary support for staff and students.
2. Units should allow for cross disciplinary involvement
3. Organizational structure that is readily understandable to students, the academic community, and the general public.
4. Allow for the emergence of disciplines and subdisciplines
5. Consideration of all academic units of the UMD campus

6. The position of dean in all units affected by major reorganization will be considered open and subject to appropriate search procedures

The committee feels that reorganization in some form is occurring, and is likely to continue. They also think that it is in the best interest of faculty, staff, and students to view the administration's discussion of reorganization as an opportunity to fully participate in the process of considering alternatives.

The following is a letter to the students from the committee:

TO: UMD Faculty, Staff, Administration, and Students

FROM: Reorganization Committee of the Campus Assembly

SUBJECT: Invitation to Present Written Commentaries and Proposals Relating to the Reorganization of the Campus

The procedure that the Reorganization Committee is pursuing has five steps, culminating in a report and recommendations to the Assembly in April.

1. Input from interested UMD persons, groups, and consultation with authorities in higher education (on and off campus)
2. Committee drafts a preliminary report (January)
3. Responses, criticisms, suggestions from UMD constituencies

4. Committee revision of report and recommendations
5. Report to Assembly (April)

We are now at Step 1, calling for written suggestions with accompanying rationale from persons, groups of persons, units, and groups of units on these topics:

1. Philosophical, theoretical, practical statements regarding educational purposes, administrative models, future planning, the nature of the disciplines, career education, basic education, research centers, etc.
2. Proposals regarding smaller units (new or combined departments, programs, institutes, divisions).

3. Overall campus organizational plans and models.

Your proposals will be studied seriously. We have postponed consideration of master plans until we have discussed and evaluated matters of educational and administrative philosophy and ideas relating to units within collegiate units. Our timeline is short, but we are certain that there have been many past discussions about organizational realignments that would improve our educational, research, and service missions. We suggest that you will find the committee report on "Reasons for Reorganization" useful in preparing your comments. If at all possible, limit your writing to three pages or less. Send by November 17 to: William Fleischman, 228 Social Science.



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Sign up Wednesday for our \$5,000 Star Search Contest and a chance for the \$1,000 cash 1st prize, a chance to appear on KBJR-TV "Video Zone" plus a chance to dance on "Dance Fever."



Person of the Month

Kristen Olson, a senior communications major, enjoys "seeing people," and that enjoyment is reflected in the way she deals with people in school and at work. That's why Kristen has been selected "UMD Person of the Month."

Kristen has become a familiar face to the UMD community through working at Kirby Information Desk. But school involvement doesn't end there. Kristen has also been a CLS representative to the Board of Publications for the last two years and has been involved in the Communications Club. During her junior year, she worked as an intern in the UMD Alumni Office and the City of Duluth's Office of Business Development.

Though school activities take up a great deal of her time, Kristen participates in activities outside of school. Currently, she is working at an internship at JFP Advertising Agency -- where she assists the public relations director.

Kristen will receive a special gift from the UMD Alumni Association for her service to the UMD community. The Alumni Association believes all "UMD People" are important -- whether they are faculty and staff members or students. To recognize that special "UMD Person" on campus, send your nomination and a brief paragraph describing the person to the UMD Alumni Association, 315 Darland Administration Building.



Books -n- Bucks

The book exchange

To sell your books:
(for what they are really worth!)


1. Bring your books to our table in KSC during finals week.
2. Make the price you want for your book and pay a 25¢ per book handling fee.
3. Unsold books and checks may be picked up Dec. 7-9

To buy books:

1. Come to the "Fishbowl" during the first week of Winter Quarter.

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Tom Paxton
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Public Radio at UMD

EDITORIAL

Financial follies

The University of Minnesota has been under fire recently for the seemingly never ending saga of spending enormous amounts of money to fight legal battles within the University system. The madness may never end.

The most recent example is the Board of Regents' decision to once again contend the first amendment rights of the Minnesota Daily. The Eighth U.S. District Circuit Court of Appeals ruled on October 11 that the Board of Regents had acted unconstitutionally in denying the Daily funding. The Regents still are not convinced.

The Regents have obviously violated the first amendment right to free speech and free press. Yet the University once again has hopped to its throne and proclaimed it will not be defeated, no matter how obviously wrong it may be.

The point is not to argue the Daily's first amendment rights; that is too obvious. The real point is that because of the U's unwillingness to swallow its pride, U of M students are footing an expensive legal battle that has no substance. Even more remarkable is that the suit is an internal concern. It is no wonder that this University is suffering financial difficulty while the supposed leaders are wasting away precious funds, fighting the very organization it is supposed to maintain.

The Daily case is not the only example. In the past few years the University of Minnesota has been shelling out money in sex discrimination cases left and right rather than practicing equal opportunity hiring. The 'U' has gone to great lengths to protect its image as an equal opportunity employer. Again scarce funds are pouring into an internal problem that the University cannot settle.

A third example is the University Education Association (UEA), the faculty union on the Waseca and Duluth campuses. Extensive and costly negotiations have dragged on for almost three years, and in that time little progress has been made. More money, more madness.

The future seems to offer no relief from what has now become standard procedure at the University of Minnesota. Becoming more and more obvious is that the University of Minnesota administration, by its actions, has called into serious question not only the ability to run a major university, but to tell the simple difference between right and wrong.

Praise not enough

On the Opinion page in the STATESMAN this week is a feature entitled, "The Best of the Student Concerns Center." We chose to run this feature to let other students find out what is concerning fellow students, and to acknowledge the UMD Student Association for providing such an important outlet for the average student at UMD.

It is refreshing in a time when it would appear that students have lost all power to voice their opinions that a program such as the Student Concerns Center is initiated and successful.

Too often the only things that organized government hears are the downfalls and shortcomings of actions taken. The STATESMAN feels that the UMDSA puts their best foot forward and the concerns center is positive evidence.

Praise is a rarity from the private sector to a public organization like UMDSA. However, when steps are being made to preserve the students' voice, praise is simply not enough.

So, for the effort of UMDSA and all persons involved in the Student Concerns Center, we say a much deserved and overdue thank you.



Statesman Letters

Rep needed

Applications are now being accepted for the 1984 STUDENT REPRESENTATIVE TO THE BOARD OF REGENTS. I encourage any student who may be interested to check it out by dropping by the secretary in the Student Activities Center in Kirby and picking up an application.

Any questions, give me a call at 726-7178.

Tom Anderson
Student Representative
to the Board of Regents

Mini-Vacation

Dear Students:

The snow has fallen and winter is once again upon us. It seems that the only thing that makes the winter months tolerable for college students is daydreaming about a time when you can stretch out and bask in the afternoon sun on a far away beach, sipping your favorite tropical beverage.

Well, the UMD VACATIONERS might have just the answer you are looking for. The VACATIONERS are a newly formed student organization, dedicated to the world of travel and all it has to offer.

We are asking you to do us a favor. First, you will close your

eyes. Then imagine that you are on a beach, no snow, no windows to scrape, no cold car to heat up, just you and a warm breeze. So so ahead, close your eyes and take a mini-vacation to the paradise of your choice. Spend about 30 seconds and then read the rest of the letter. Go ahead...

Where did you end up? Hawaii, Mexico, Daytona? Well, we want to know. Tell us where you want to go. We need your help to find the best vacation spots. In the Classified Ad section we have an advertisement. Fill it out and turn it in. Thank you.

"Wish You Were Here!"

The VACATIONERS

P.S. Thought for the day: "WHEN THE GOING GETS TOUGH, THE TOUGH GO ON VACATION."

Fair play

Editor:

The editorial published in your campus newspaper concerning the reasons against affirmation of a holiday for Dr. Martin Luther King, Jr., was very disturbing.

The article was extremely biased and unreflective of the true meaning behind the holiday. I also feel that the cartoon, whether directly or indirectly related to the editorial, was in very poor taste; it lacked understanding of minority concerns and feelings. I don't think your motives were honorable, or the integrity of the paper preserved by publishing the cartoon.

I always thought a campus paper was obligated to mirror and express the concerns of the student body. Do you really think this was accomplished through the editorial?

Nevertheless, the BSP at UMD has the support of my office, and the support of the Black Student Union and United Council Minority Affairs Director at UW-S. Any action taken by the BSP against the STATESMAN is definitely supported and appropriate.

It's time students put a stop to cryptic and unnecessary remarks expressed via the campus paper.

Sincerely,

Jim Anderson
Minority Student Affairs
Director - UWS

Unofficial

Dear Editor,

I don't think it's fair that the officials in touch football have to be the officials while their superiors are the players (Zippy's).

The officials try to the best of their ability to be fair but when the game is on the line they side with their superiors, as anyone would do under such pressures.

It also doesn't help when Mr. Milbrath, head of Rec Sports at UMD is threatening the other team (The Gremlins) that if we don't shut up he'll stop the game right now. We were upset because of an obvious infraction against our team was missed. And if Mr. Milbrath has enough power to stop a game immediately, then why didn't he call the penalty, he was watching the play and saw the obvious infraction.

The game between The Gremlins and Zippy's, was a good game and we can deal with our loss. Can Zippy's play without their officials? The best team may have won, but we MAY never know.

Tom Imhof
Captain of "The Gremlins"
CO-ED Intramural football team

Letters policy

The STATESMAN welcomes viewpoints from readers. Letters should not be more than 300 words, and must be typed and double-spaced. Letters must include the author's signature, a valid mailing address and telephone number, the writer's year in school, and college or occupation. Letters can be printed anonymously or with initials only by approval of the editor-in-chief. If you have any questions regarding letters to the editor, call the STATESMAN at 726-7112 or 726-7113, or stop in Kirby Student Center 118.

OPINION

The Best of UMDSA Concerns Letters

With the quarter winding down, it is a good time to sit back and reflect. So, in the spirit of that idea the following letters are being reprinted from the Student Concerns Board, sponsored by the Student Association.

The letters are printed first, with the appropriate responses following. The letters deal with pressing issues as well as light hearted thoughts, with an occasional out-of-the-ordinary perspective that oftentimes would never be brought to light except by an opportunity like this. So read on and enjoy.

Concern: Can something be done about the quality of the typewriters in Kirby Student Center?

Answer: Dear Anonymous, Simply put, YES. There will be a microcomputer center in the library available to all fee paying students which will have extensive word-processing capabilities, which may be used in lieu of the machines in the Kirby Student Center. Should be opening soon.

Dick Senese
Student Affairs

Concern: Why does SA pay \$500 of our money to SLAC -- What does SLAC do for UMD that is worth \$500? Wouldn't it be more reasonable if we paid someone from UMD to lobby the legislature directly on our own issues (and most likely for less than \$500).

SLACed out!

Answer: Dear SLACed out, The dues are paid to receive the 'services' from SLAC, as are dues in any organization. Ostensibly, SLAC provides lobbying for us with the Minnesota legislature. Yes. Why don't you come in and discuss this more?

Dick Senese
Student Affairs

Concern: Dear John Anderson and other people with illegible names: Do by all means tell us a little more about the nebulous SLAC (see upper left corner of concerns board). Is this really another classic rip-off like the KPB junket to the East Coast last winter? Don't keep us in the dark, folks... Just what are these folks lobbying for? May we send them letters of thanks for the tuition increases? How about retrenchment? We couldn't ask for more in return for our 500 dollars, could we?

Very, very poor Richard

Answer: Dear very, very poor Richard, The Student Legislative Advisory Committee (SLAC) is composed of representatives from each campus. We at UMD have not named a representative and may not name a representative*. They, ostentably, set legislative priorities for the University as a whole and

coordinate the efforts of each campus toward these goals.

Are they just another rip-off like the KPB junket to the East Coast? Well, perhaps not that bad, but we do wonder sometimes. The problem we have with SLAC is twofold: First, we feel that too often their definition of "Universitywide" is "Minneapolis-St. Paul". Also, we're not sure if the \$500 would be better allocated as an expense account for legislative lobbying by the Student Association itself.

May you send letters? Yes, you may. The best way would be to give them to us and we will relay your concerns at our next meeting.

Erik Ahlgren
VP Academic Affairs

Implied: We haven't yet paid the \$500.

Concern: Why does SA keep wasting student money on those ugly plaques that hang up in the SA office. Can this gross waste of money please be stopped?

The plaque's not on the teeth

Answer: Dear Plaque Breath, 1.) The more correct version would be: The Plaque isn't on the teeth.

2.) The actual cost of upkeep is minimal in the context of SA's budget. However, the initial outlay was of a more substantial nature. For example, two of the "ugly plaques" cost over \$140. This may seem like a lot of money, and it is; however, when you depreciate the sum over the life of the plaque the cost is less than \$2.40 for each of the next 63 years. You can rest assured that no new plaques will be purchased, only the upkeep will be incurred this year; at least in my opinion.*

Dick Senese
Student Affairs

*How long will you be here? 63 years?

Concern: What is a work study table? I see it setup down in front of the gym. It appears to be a place where a bunch of jocks sit and get paid to do their homework. I wish I could get work study money. I'd apply for that job.

Getting poorer every day

Answer: To answer your question succinctly, a work study table is a table upon which students who are employed through work study programs, work.

More clearly, reading into your comments, I found a better answer. Bruce McLeod, Assistant Director of Athletics, told me about this particular work study table. It is located in the hall because there is no

room available. The students are employed through the Athletic Department, but are not necessarily "jocks." Maybe some of the people who visit the table, aren't working there at all -- just visiting the workers. (Possibly doing THEIR homework.)

The work study students stuff envelopes and do other miscellaneous tasks for the department; which saves them a lot of time. It is not necessary to be part of the Athletic Department to be employed by them on work study. It just so happens that in many departments students choose jobs within their respective career fields. If you're not eligible, I understand because I also tried to get work study, but was denied. Good luck finding a job. It's a tough world out there.

Roger D. Juntunen
SA Concerns

Concern: How do I get a job answering these letters? How much do you make? I is able to tipe gooder than you! Why don't you sign your name legibally? I need a job how'd you get yours?

If you want to

Answer: If you want to, To answer these letters you have to be elected a member of congress. You can pick up a petition next spring to run in the Student Association elections. If you win a seat you then have to sign up for the Student Concerns Committee. Sorry to disappoint you, but I don't make any money. I don't type, but I hope you type better than you write.

John Bartikoski
Student Concerns

Concern: Recently I went in for a refund at the MPIRG office at 11:45 a.m. (10-10-83). The person there said, "I can't help, come in later." The STATESMAN ad said come in for refunds between 10 am - 2 pm. What is this crap you have to go through to get your money back. I feel they are trying to rip me off because I forgot to check that stupid box. If there was positive check off this would have never happened. I know SA & MPIRG conspire together to keep negative check-off but come on, let's see it put to positive check-off.

Negative about
Negative Check-off

Answer: Dear Negative, MPIRG has voiced their apology to me for your misfortune. They are sorry but the person in the office at 11:45 a.m. did not know the procedure for making refunds. They are currently teaching the procedure to members that work in the office.

John Bartikoski
Chair of Concerns

Concern: I will be the first to admit that MPIRG is not my

favorite organization, I feel their negative check-off system on the fee statement prey's on students' ignorance. But to use the money those poor forgetful students grudgingly pay in to place stupid, useless ads in the STATESMAN, which only legitimizes the competition, is ridiculous. SCUM may not be a real organization and may be tacky as hell but -- to use student's fees to stoop down to that level is almost a sin.

Michael (illegible)

Answer: Dear Scribble, You have every right to voice your concern. Since this is not a question I shall not reply, but merely post your letter.

John Bartikoski
Concerns committee

Concern: Why does the UMD Deli post their hours as 9 am - 6 pm M-Th when they are never ever open by 9 am.

P.O.'ed & hungry at 9

Answer: Dear P.O.'ed at 9, To say never ever is wrong. They do open at 9 a.m. most of the time; however, on occasion they are receiving dairy orders in the morning and have to put them away before they open. They also have a lot of preparatory work to do in the mornings and it takes a little extra time some days. If you patiently wait a few minutes they will open.

John Bartikoski
Chair of Concerns

P.S. If you have to wait more than 10 minutes, knock on the door.

Concern: It's a shame to see the leaves fall off the ivy that was beginning to cover Sidewalk Sam's artwork(?). Do you know of anything we could use to cover up this eye-sore during fall and winter? Maybe white paint? Black paint? Maybe we could blow up the wall? Or better yet, why not scrape off the paint and let art students show us some real talent?

Steve Gilberman

Answer: Dear Steve, Many others including myself share your opinion, but that's beside the point. KPB is the organization that decided on who painted the mural. KPB did approach the art department to see if they wanted the job of painting something. The art students must not have been informed of this.

If more people, were involved with student-run organizations, maybe such use of money would be put toward less costly and more practical alternatives. Get involved. Your input can make a difference.

John Anderson
Student Concerns

Concern: I'm getting really sick of smoke-filled halls marked No

Smoking. What is a good way for us non-smokers to enforce the Minnesota Clean Air Act? I have a feeling that people who talk in quiet study areas and just never shut up have a very parallel attitude to these smokers -- they just aren't considerate! I don't think they give a hoot about any non-smoking, trying-to-be-studious student.

Kinnan Alspach (CLS)

Answer: Kinnan, I suggest that you politely ask people you see smoking in No Smoking areas to put out their cigarettes or move to another area. If they refuse you could tell them you will call the Campus Police, if they still don't cooperate you can call the Police (campus extension 7000). You must remain there until the police come so you can sign a complaint. Regarding the inconsiderate talkers I suggest you approach these people and ask them to please quiet down and that if they do not wish to, they should move from the quiet area. In both cases, if you are polite I think you will receive a positive response.

John Bartikoski
Chair of Concerns

P.S. I hope you get your clean air to breathe and quiet area to study in.

Concern: Why can't Campus Police catch anyone stealing car stereos in the parking lots, but can ticket a car within seconds after the meter expires? I have never met more self-righteous, pompous asses in my entire life.

I Don't Care Either!

Answer: I talked with Lieutenant Brolin of the UMD Campus Police concerning this problem. He informed me that they do try to catch thieves in the parking lots. The officers have regular routes to follow, which include the parking meters as well as the parking lots. This explains the many tickets given out at the meters. There is no way for an officer to know if a meter has been expired five seconds or five minutes.

Since you (hopefully) have already spoken with them, and actually 'met these pompous asses' in person my answer will seem quite 'pompous' to say the least, but it's the best one I got from Lt. Brolin:

Contact the UMD Campus Police immediately after a threat has occurred, or if you suspect someone is in the act of stealing. If you really have a legitimate gripe, call them up: 726-7000.

The Campus Police are here to help you.

Roger D. Juntunen
SA Concerns

These letters were printed with the permission of UMDSA.

EXTRA

Curriculum redesign and fund reallocation hit CLS department

By Donna Johnson
Extra Writer

Education reflects the needs of society, and at UMD, this is no exception. In the past three years, the university has gone through many changes. Although enrollment and tuition are up, course offerings and faculty in some College of Letters and Sciences departments have been cut significantly. One of the main concerns of students is if the redesigning of curriculum and the reallocation of funds is fulfilling their needs.

According to Gerald Allen, university registrar, inflationary pressures and legislative cutbacks have resulted in the increasing cost of higher education.

Because of the lack of legislative funds, the university system has retrenched approximately \$57,000,000 from its budget in the last three years. "This has placed pressure on the university to make up the lost revenue by raising tuition, and cutting back on our operating budget," Allen said.

In the fall of 1980, UMD students paid \$20 per lower division credit, whereas in the fall of 1983 tuition was raised to \$33.67 per lower division credit. Although tuition has increased by 20 percent in the last three years, Allen says UMD students are still not paying the "fair share" of tuition required by the state legislature. "UMD students only pay 30 percent of the actual instructional cost," Allen said. "The 1982-83 state legislature required that post secondary students pay 35 percent of the cost of tuition."

Although they are not paying the full percentage amount of tuition required by law, some students believe they are also not receiving the full benefits from their college education.

Programs and departments are being cut, and a portion of tuition payments are being reallocated to more popular departments, leaving smaller departments with fewer course offerings and faculty.

For example, the Department of Geography has lost two tenured faculty members in the last three years, reducing the number of professors from six to four. Along with reducing the number of faculty, geography was combined with Sociology/Anthropology and money from that realigned department was reallocated to larger departments. Because it is not longer a department with separate funding, the range of course options is fewer. Thus, many students who may be interested in geography as a major, may overlook UMD's program.

The effects of retrenchment are also evident in the lack of replacement of faculty with tenured professors. (With tenure, a professor becomes a permanent faculty member.) "In the last three years, seven tenured professors have not been replaced because of retrenchment," George Rapp, dean of the College of Letters and Science said.

The administration justifies the reduction of staff by explaining that because student demands are shifting, there is no longer a need to replace every retired faculty member. "If we find a tremendous demand in an area, we cannot help but shift our resources to meet the demand," Donald Harriss, acting provost of student affairs said.

The effects of shifting student demands are evident in exploding student enrollments in both the communication and computer science programs. As a result, these departments have not suffered cuts as drastic as their CLS counterparts.

Sabra Anderson, head of the Department of Mathematics and Computer Science, said her department has not been drastically affected by retrenchment. "We have grown by temporary faculty members when we need permanent faculty positions," Anderson said.

Harriss believes that until we see a major improvement in the job market, students will flock to areas where jobs seem to be open and departments in those areas will remain strong. The problem with so called "fad" majors is that they fill up the job market, and those jobs are no longer in demand by the time many students graduate.

Some CLS faculty members believe all department within the college must be kept strong. They believe that if students are to be capable of meeting the changing needs of society, students must remain flexible. This is accomplished through the variety of disciplines in the liberal arts.

Rapp cited the anticipation of declining enrollment as another reason for not replacing the positions left empty by retirement. "The number of students graduating from high school is becoming smaller," Rapp said. "Therefore, the university population will decline."

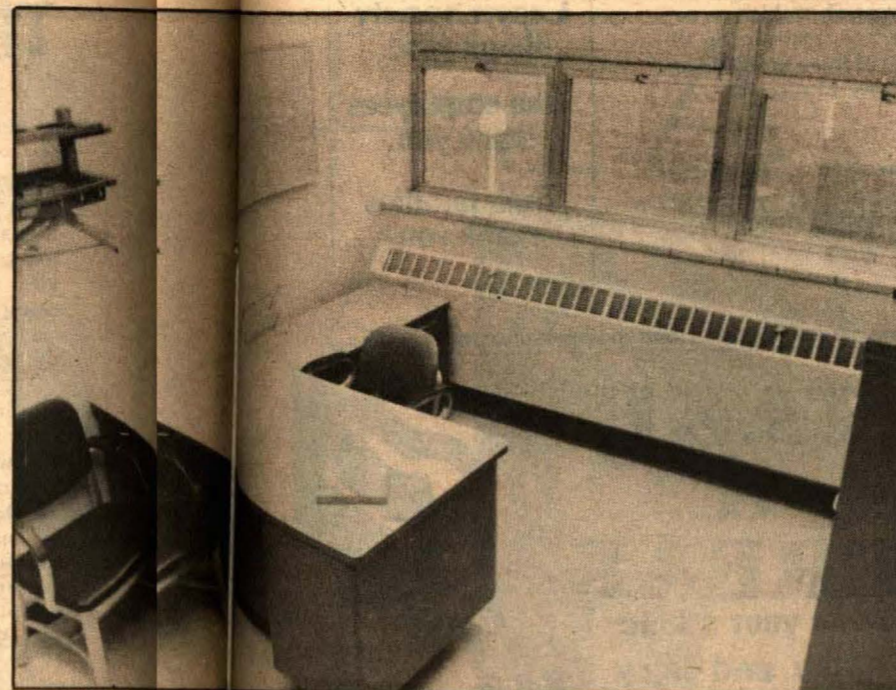
Yet this fall UMD has an enrollment of 7,530 day students. This figure suggests for the next few years at least, there are many students whose needs must be met now.

Rapp said the overflow of students in some departments are being accommodated by soft money or temporary positions funded through nonrecurring funding such as extra grants to the university system. UMD uses these soft money faculty members in order to avoid locking in positions when enrollment does decline. Temporary positions retain flexibility for the university, as well as enabling the department to offer more courses than if it only had tenured faculty.

The use of soft money instructors is not without complications, however. Students have a more difficult time organizing their schedules because they are unable to plan on a particular instructor teaching the course. Also, students have a more difficult time establishing rapport with temporary faculty. Some students have experienced the problem of establishing good relationships with advisors only to have them switched in the middle of their college careers.

Although the liberal arts seem to have been the hardest hit by nonreplacement of faculty, Harriss assures students that these courses will remain strong and not become service programs to other more vocationally-orientated departments.

"If you reduce the number of staff substantially, you are creating a service group which will perform the general interest function," Harriss said. "The liberal arts will not be eliminated to a service function."



Photos/Mary Welch

Changes include Computer Literacy Program

By Donna Johnson
Extra Writer

One College of Letters and Science department which is gearing itself toward technical changes is the Department of English. On Wednesday, the department passed a proposal that will redesign the Freshman Composition requirement to fit the changing needs of students.

The plan, proposed by Kenneth Risdon and Thomas Bacig, professors in the English department, will begin Fall quarter of next year. The proposal includes adding a computer literacy prerequisite to the Freshman Composition program, Risdon said.

Computer Literacy is a program which will enable students to "write" their compositions directly on a word processor or micro-computer.

Bacig believes the program is necessary for students because of the widespread use of computers in all disciplines of college study. Many science and business departments already request students become skilled in microcomputers before they enter their majors, Bacig said.

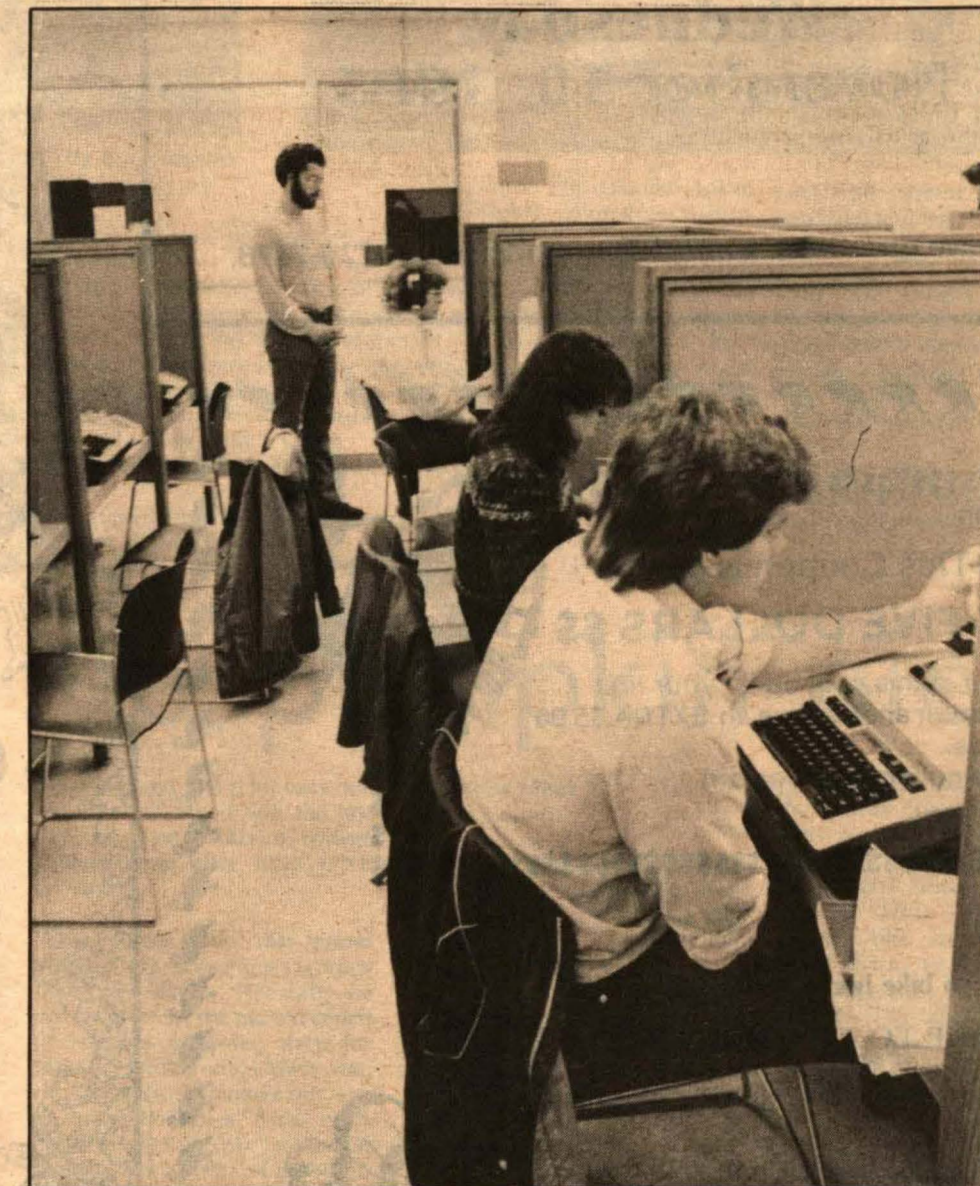
Bacig also said students in CLS and the College of Education must learn to be proficient in the use of computers. "In education, teachers must know how to

operate them in order to teach their students," Bacig said. "In the College of Letters and Science, computers are used in compiling statistics."

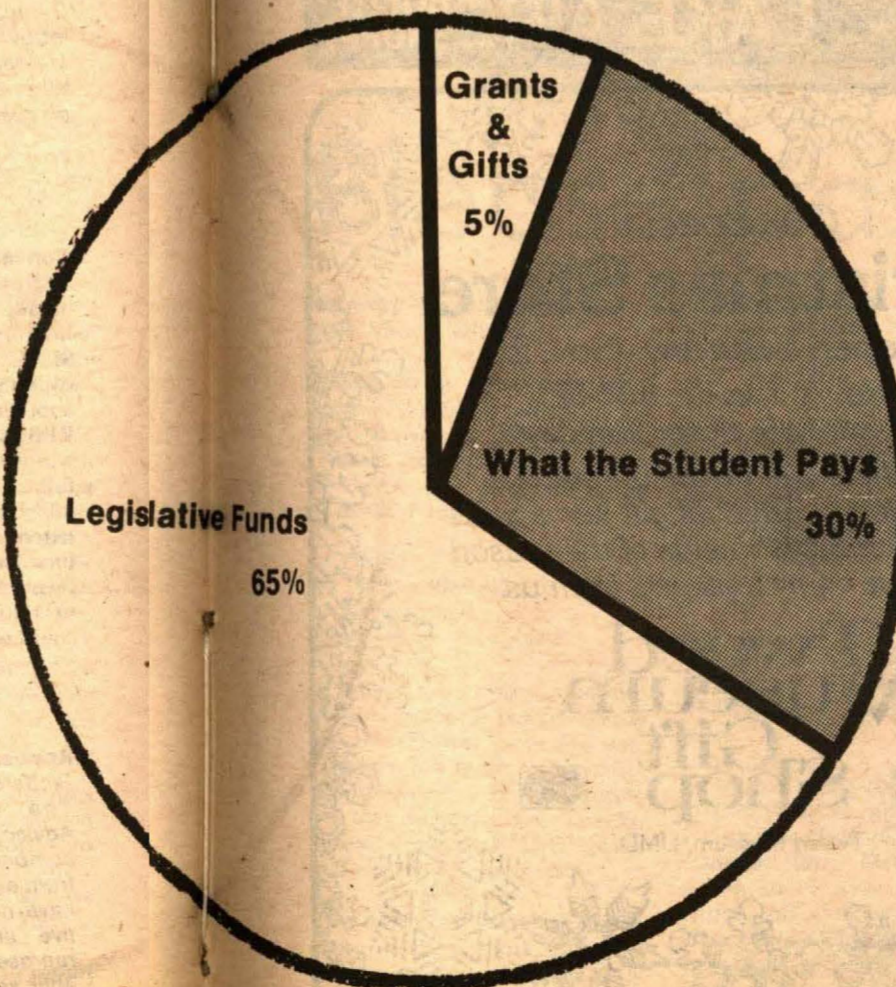
The second phase of the plan includes postponing the second course of Freshman Composition until the student has filed his or her upper division papers, Risdon said. The upper division English composition course will be divided into topics designed to fulfill the requirements of a particular department. For example, business writing would be required for business majors, Risdon said. Departments will also be involved in grading the papers for content, while the English Department would correct organization and grammar, he said.

Risdon and Bacig believe the redesigning of the program will make UMD's Freshman Composition program one of the best in the country.

It will also enable professors to teach courses more effectively as well as maintain the quality of other English courses which have been cut back as a result of retrenchment. Currently, the Freshman Composition program takes money away from other English courses because of the number of sections needed. Since this program will be more cost efficient, it will ultimately be able to return funding to other courses, according to Bacig.

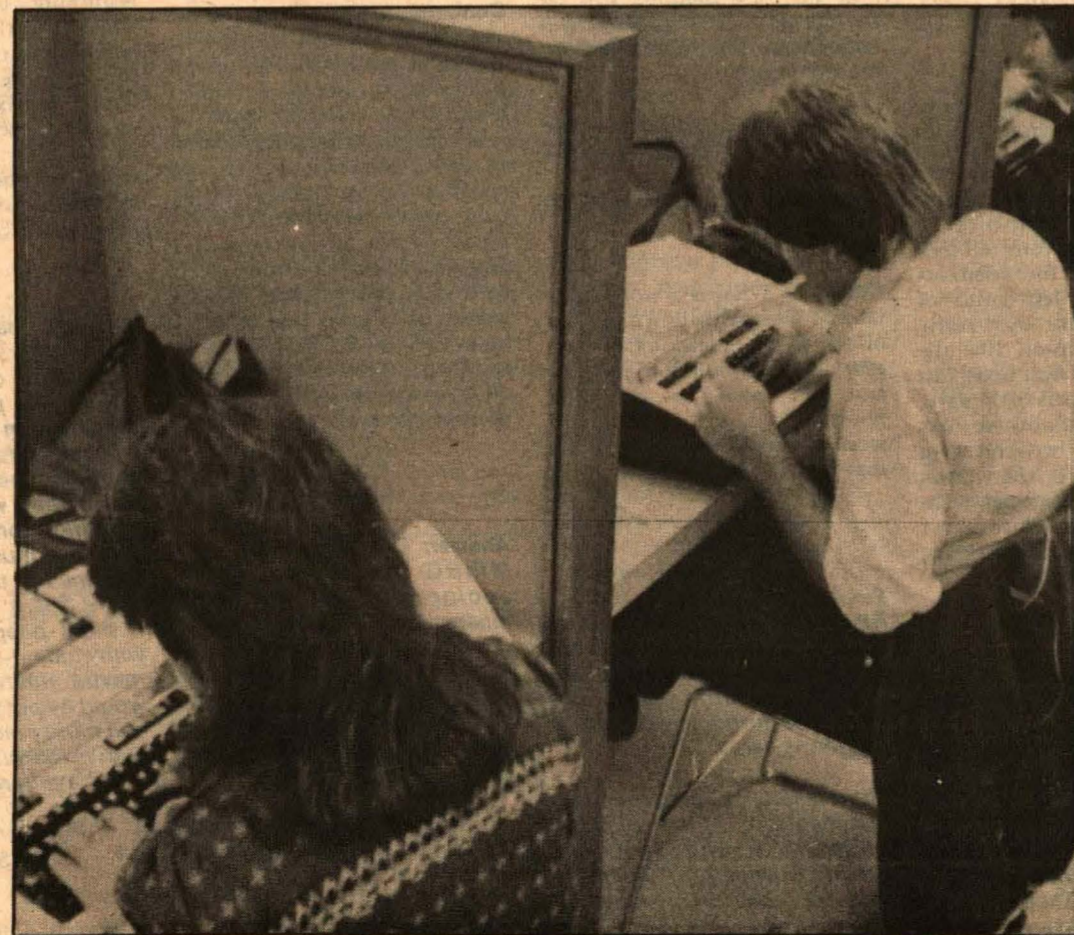


Tuition at UMD



CLS Tenured Non-Replaced Faculty 1980-1983

| | |
|--------------------|-----------|
| Ellis Livingston | History |
| Pershing Housland | Biology |
| Neil Pearson | Sociology |
| Thomas Chamberlain | Geography |
| Edith Hols | English |
| Albert Tezla | English |
| Leverett Hoag | Geography |



Top: Empty office representing the absence of the non-replaced faculty. Middle, far left, and above: Students using a few of the numerous computer terminals found in one of the computer rooms.

VARIETY

FLASHDANCE

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Lynn Casad, left, and Susan Casad, right, model two versions of the Flashdance fashion craze, a t-shirt dress and a "rejuvenated" sweatshirt baring a shoulder.



Photos/Mike Burton

By Sue Haskins
Variety Writer

What do you do with an old sweatshirt you no longer wear? Cut off the sleeves, rip the collar and you'll be up-to-date with the latest fashion fad. UMD and the entire nation have been struck by Flashdance Fashions. These ragged styles entered the fashion world after the smash hit "Flashdance" this past summer.

Designed for movement, these loose fitting clothes give the person a very physical

appearance. The scissored look of soft, brightly colored sweatshirts is very common, but the standard grey is by far the most popular. Turning it inside-out with seams showing or cutting the neckband off is also popular. A bare shoulder is another way of wearing what's left of these shirts. Not only is the ripped sweatshirt making the scene, but eye-catching mini-skirts add even more to this fad.

Bright accessories are also part of these new fashions. Large

earrings, bead necklaces, bandanas and leg warmers are all in style.

Like all established fads, Flashdance Fashions will be remembered. Thanks to popular movies which have influenced our society, this will be remembered as a physical decade.

In the words of an avid Flashdance dresser, "The more flash, the better!"

Please pass the pumpkin pie

By Mary Hendrickson
Asst. Variety Editor

Let's play a word association game. I'll give 10 points for the best answer to this question: What is the first thing you think of when you hear the word "Thanksgiving"?

- a. Pilgrims
- b. The Mayflower
- c. Pocahontas
- d. FOOD

My guess is the average American college student is not pondering the Mayflower, Pocahontas, pilgrims, but rather is dreaming about going home and gorging on the ever-delicious Thanksgiving dinner. (RHDC turkey just wouldn't be the same!)

That tasty Thanksgiving dinner: golden turkey, white and dark meat for all our preferences, spicy bread stuffing, mashed potatoes with mom's gravy (guaranteed no

lumps), glazed sweet potatoes, hot rolls dripping with butter, juicy cranberry sauce -- Grandma's specialty, and mouth watering pumpkin pie with REAL whipped cream sums up quite a feast. How's that for a dieter's nightmare? It also sums up quite a dreadful number of CALORIES, an unwelcome addition to the 'freshman 10' or fall quarter binge.

Just for curiosity's sake, let's quickly put together this feast and see just how many calories we'll have to deal with after it's all over:

3.2 oz. cut turkey (200); 1 serving mashed potatoes and gravy (210); 1/2 cup stuffing (65); 1/2 cup cranberry sauce (218); 1/2 cup glazed sweet potatoes (314); 1 dinner roll with butter (150); 1 glass wine (75); 1 glass milk (150), 1 slice pumpkin pie and whipped cream (427). THE GRAND TOTAL: 1810.

Keep in mind this is all only one serving, and when was the last time you saw a starving college student stop after only ONE serving?

What comes after this grand meal? A jog, a swim, a vigorous bike ride? Hardly. Naturally we all will dive for the nearest couch to rest our tummies, sleep for three to four hours, slowly rise, rub our eyes, then make our way to the kitchen for a "little" early evening snack; a turkey sandwich and another "sliver" of pumpkin pie (700 more calories). The walk back to the couch ought to burn about 1/16 of that.

Now that our bodies are full and content with all this delicious food, the next project will be getting rid of the extra 5 pounds gained over vacation. Good luck, all!

By Weezy Shaft
Variety Editor

If your Thanksgiving get-together is the type that ends with a "family jaunt" around the block, a brief moment of collapse, and finally, another round of dinner in the form of a turkey sandwich with all the fixin's, you're like most families during the holiday season -- a little overweight, or at least feeling like it.

That walk around the block isn't going to wear off much of the calories you put on, in fact, one half-hour of brisk walking only burns away 135-141 calories, still not enough to wear off one cup of whole kernel corn. In order to completely wear off your Thanksgiving feast, you would need to walk around the block for 5 1/2 hours (about 22 times). Not your idea of a stroll, huh?

Instead, why not start an exercise

program now and shed some of the already unwanted pounds to give yourself a jump on the "Thanksgiving Ten." Exercise in the winter? Doing what? Well, starting with your everyday chores, like cooking, sitting, lying down, writing, and even standing still, will wear off calories. The latter burns off 42-45 calories in a half hour. You can burn 36-39 calories in a half hour by simply moping around!

Some excellent ways to knock off a dinner or two include aerobic dancing, jogging (5 MPH), squash, swimming, and running. Winter sports, indoor and outdoor, are an excellent source of exercise as well as a lot of fun. Downhill skiing burns 201-210 calories, while cross-country skiing tops that with 240-252. Swimming can work off 261-276 in a half hour and ping-pong 114-120.

Calories to 12A

Much Ado About Nothing

By Matt Fust
Variety Writer

There exists, deep in the furthest reaches of the educational philosophy texts, the premise that a university community is designed to accommodate all disciplines, pursuits, and philosophies. Such accommodation should include, one presumes, an equitable distribution of emphasis among the academic programs and among extra-curricular activities. Logically extended, this ideal would seem to indicate that the fine and performing arts ought to get at least the amount of coverage devoted to sports activities on television, radio, and in other mediums. It is in the light of this ideal that the Swamp Valley University Herald today brings you 'equal time for the arts' in the form of that hallowed institution, the sports column:

Hello again, arts fans, and welcome to another week of art news and commentary. The arts community is booming this week, so let's not dawdle over the trivialities but literally "get down to business."

First, a look at my predictions for last week's performances. Ok, ok, I know not everything came out as I expected. But, boy oh boy, did some of the shows fall where I said they would. The Webster Memorial Theatre company performance last Tuesday was flawless, but -- just as I said -- the show was on a downhill slide, and boy did audiences know it. By Saturday, the actors' timing was off, cues were horribly late, and the wooden line readings are virtually a matter of legend by now.

Doubtless you all know about the Swamp Valley Symphony's fiasco last week, just as I warned you in my last column. I'm sure Beethoven ("The Gip," as he's known in the music world) was turning in his grave, music-wise, after hearing that Sixth Symphony. I remain convinced that he didn't call it "Pastoral" to have the violin passages pounded out like that.

In all fairness, however, those were the only low points on the calendar last week. Conductor Miles Smaby's brilliant decision to bring up the tempo in the third movement of Mozart's 40th during the Swamp Valley Junior Orchestra concert Saturday night was a masterful stroke. Said Smaby, "They (the violins) were opposed to it, but we had no choice. It was a risky move, but we went for the big one, and it paid off." So true, Miles. Congrats to the whole team on a fine effort!!

Artist League Sculpture action begins later this month at the Civic Center. Sculpture teams from across the Midwest will be bringing their best works for display, but SVU sculpture director Leo Lebowitz says, "We're ready for the best of them." The SVU sculpture squad has had a few rocky years, but the program's "building years" are apparently over.

"We're not dealing with a bunch of Texas Leaguers here," Lebowitz said of his team. "Our awards per work ratio was among the highest in the league last year, and no abstract geometry squad is going to be able to compare with our special teams this year. We expect to be on top within a month." Best of luck, Leo!!!

Lines will be forming early outside the Webster Theatre ticket office tomorrow as seats to the annual Swamp Valley University Choral Society Concert go on sale. Ticket office manager Jim Brown said, "The line-up of kids in lawn chairs and sleeping bags has become an annual event. The competition for good choral festival seating is overwhelming -- they go crazy trying to get 'front and center'." Due to high demand, only two tickets may be purchased per student I.D. this year.

Auditions for the U's independent comedy troupe begin next Monday, and will be held in the gym of the Phy. Ed. Building due to a lack of free space in Webster Theatre. (Basketball practice will be postponed until next week.) Olympic comedy winner Bob Nelson will attempt to reclaim his lead role, held last year by Mark "Knuckles" Olson. The comedy troupe, NNWCA title holder during the '82-83 season, hopes to retain its title this year in an ever-tougher league.

In other arts news: SVU choir director Marge Whitney says this year's mixed chorus is "shaping up well." Whitney replaced Jose McIntosh, who has gone "All-Pro" this year...Intramural ballet leagues are now forming for winter quarter. All interested dancers should contact the Dance Information Office for more details. "Dirty Baker's Dozen," a 13-member team, took home the gilded lily trophy last year, but the tournaments (set for the Swamp Valley Metrodome this spring) are expected to be tougher than ever...Former SVU painter Sally Swenson has been picked up on waivers from the Kansas City franchise of the Professional Painters Conference. Sally is keeping quiet about the deal, but her agent has mentioned a multi-year contract in seven figures...No word yet on rumors that athletes are being given scholarships to play here at SVU; due to budget-related reductions in the sports information office, no official comment can be found. More later on that.

Calories from 11A

Once you've started a regular regime, remember a few of the holiday do's and don'ts: DO decide in advance what to eat and what to skip at the dinner table; DON'T starve yourself Thanksgiving day in anticipation of what's to come; DO keep active during the evening by dancing and mingling; DON'T wear large pants in order to eat more (that's what you're working against), and DO have a good time!

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- \$30 off on any Geiger jacket or sweater (many new styles and colors to choose from).
- 10% off any CB, Kristin or Woolrich jacket. Choose from thinsulate, down, etc.
- \$5 off any pair of new fall shoes. Including Bass, Sperry, Dancesports, 9 West and more!

Good now thru Monday, November 14th



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- ***MONDAY:** TAP YOUR OWN KEG
7:30-10:30 - All you can drink specially priced
- ***TUESDAY:** CANADIAN and BALLOON PRIZE NIGHT
7:30-Close Special prices Labatts and Molson Beer
Special prices Canadian Club and Windsor
Pop a balloon and get Prizes All Night
- ***WEDNESDAY:** WORLD FAMOUS PITCHER NIGHT 8:00-Close
4 for 1 on Tap Beer • Pitchers lowest priced in Twin Ports
- ***THURSDAY LADIES NIGHT** 7:30-10:30
All the ladies can drink for Free for a small cover
- ***FRIDAY:** T.G.I.F. EARLY BIRD SPECIALS
- ***SATURDAY:** 4 for 1 on Tap Beer Bar Drinks Large Pitchers 3-7
- ***SUNDAY:** FOOTBALL SPECIALS 1-6:00 Stroh's & Schlitz Bull
6-Close Tequila & Tequila Sunrises
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- Sun:** Daryl's All Request Dance Party
T.V. Free movie at 6 p.m.; 2-4-1 til 9:30.
- Mon:** \$4,000 Championship Bingo. \$500 cash and prizes
nitely - Free movie at 6 p.m., 2-4-1 6 til 9:30.
- Tues:** \$10,000 Great Pretenders Air Band Competition. Get your act
together and win \$1,400 cash. Semi-finals for Round 2, November 29.
Open at 6 p.m. for Free movie; 2-4-1 6-9:30
- Wed:** Men's Fantasy Nite with lady Exotic Dancers.
1st 50 ladies at 9 p.m. get a free blended drink
- Thurs:** Ladies Malibu Party Nite, 6-9 p.m. First 50 ladies
get complimentary blended Malibu Rum Drink & cash
and prizes. Also enter the \$4,000 Ladies Beautiful
Legs Contest. Open at 6 p.m. for Free movie; 2-4-1
6-9:30 for the guys and 6:00- 10:30 for the ladies.
- Fri & Sat:** Free movies at 6 p.m.
plus 2-4-1 6-9.

Free Movies 6 p.m. 7 days a week ☆☆☆ SUPERIOR WISCONSIN ☆☆☆

COVE
CABARET



Crossword

- ACROSS**
 1 Jubilant
 7 Support
 11 Insult
 15 Entreaty
 19 Christen again
 20 Fix up
 21 Novice: Var.
 22 Woody Her- man group
 23 Gap in the tape?
 26 Hope-Crosby route
 27 Flower part
 28 Urge
 29 "Inferno" author
 30 Spud
 33 Doctor's aid
 39 European steel region
 40 Put in a vase
 41 Endeavor
 42 Nuclear ex- plosions
 45 Shiny finish
 47 Arias
 48 Mme.'s coun- terpart
 51 Gen.'s base
 52 Scamp
 54 Deep sleep
 56 Ruin
 58 Chit
 59 Bucket
 61 Prototype
 63 Fool
 64 Dernier —
 65 Worry conse- quence
 67 Movie "Citi- zen" and others
 69 Arrow poison
 70 Transcript footnote?
 75 Against
 77 Mar
 78 Ascend
 79 Long partner
 82 Failing
 85 Salads
 87 Introit
 88 Silkworm
 89 Turncoat
 91 Pure white
 93 French possessive
 94 Erstwhile jrs.
 95 Over there
 96 Chemical prefix
 98 Gloomy, to Keats
 100 Suez connec- tion
 102 Protective coverings
 104 Evil spirit

- 106 Verve
 107 Silent condi- tion?
 111 Critic Nora
 112 Noisy eating scound
 113 U follower
 114 Performed
 116 Military assis- tant
 117 Maintain silence?
 125 Italian prince
 126 Lake Indiar
 127 "The Grapes of Wrath" character
 128 Addison's partner
 129 Direction abbrs.
 130 Watch over
 131 Meander
 132 Shiny fabric
- DOWN**
 1 Period
 2 Moon vehicle
 3 Upward: Prefix
 4 Interferes
 5 Arab ruler
 6 Metal flaw

- 7 Extend
 8 Ump's associate
 9 GI wear
 10 Taro dish
 11 Mounts
 12 Song birds
 13 Curve
 14 Literary figure
 15 Quotable words
 16 Actor Errol et al.
- 17 Poetry muse
 18 Serpent
 24 Film maker Jacques
 25 Soap base
 29 Create, con- trive
 30 Sad
 31 Originator
 32 Silent film character?
 34 Zeros

- 35 Altar figure
 36 What 70
 Across should have been?
 37 Motivate
 38 Enraptured
 43 Tilt
 44 Undersized
 46 Fountain orders
 48 In total silence?
 49 Take a train
 50 Not aweather
 53 Indian coins
 55 Rips
 57 Ballet move
 60 Northern Europeans
 62 Parasite
 66 Iranian coins
 68 Destroys
 71 Unlucky number, in a way
 72 Morsel
 73 Gantry
 74 Uptight
 75 Bohemian
 76 Wicked emperor
 80 Debt behind

- 81 Medical potion
 83 Rouse
 84 Forty winks, in France
 86 Word with heart or bread
 90 — of color
 92 Hindu god of the dead
 97 Theater type
 99 Alternated
 101 Absolutely
 102 Concur
 103 Leaked slowly
 105 Atrophy prefix
 107 Hebrew letter
 108 Potpourris
 109 Gentle push
 110 — volente
 111 Membranes
 115 USSR press agency
 117 Egyptian weight
 118 Before
 119 At once
 120 Squeeze (out)
 121 Transgress
 122 Half a laugh
 123 Rubber tree
 124 Colloquial beauty

Answers to last week's puzzle

PAGE HASTA CITE REEK
 ARAT OSCAR AGREE ENTE
 INTERSTATE ROUNDABOUT
 NEE ATOM OMBRE ITASIT
 STER LAI STET
 RAPPEL SHARD AMORETTO
 OREAD PASSENGER HON
 BORN PEEN DOES FRAY
 ESE PEDESTRIANS BRONX
 DEGRADED HUNKY FRAUD
 REGAN ERA ALONG
 TIDAL SARAN PREACHER
 CONAN ACCELERATED WRY
 ORAN SLOT HIST GAGA
 LAT HITANDRUN TRYON
 THEOCRAT ERASE CRESTS
 LOIS GAD ELIS
 AVEDON SALMI PLIE TEA
 DECELERATE CLOVERLEAF
 ANTS RELIC LOREN LAVA
 RIOT PAST EBERT BRER

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| 23 | | | | | | 24 | | | | | 25 | | | | | 26 | | | |
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| 30 | 31 | 32 | | | | 33 | | 34 | 35 | 36 | | | | 37 | 38 | | | | |
| 39 | | | | | | 40 | | | | | | | | 41 | | | | | |
| 42 | | | | 43 | 44 | | 45 | | | | 46 | | | 47 | | 48 | 49 | 50 | |
| 51 | | | | 52 | | 53 | | 54 | | | 55 | | | 56 | | | 57 | | |
| 58 | | | | 59 | | | 60 | | 61 | | | 62 | | 63 | | | | | |
| 64 | | | | 65 | | | | 66 | | 67 | | | | 68 | | | 69 | | |
| | | | | 70 | 71 | | | | | 72 | | | | 73 | 74 | | | | |
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| 82 | | | | 83 | 84 | | 85 | | | | 86 | | 87 | | | | 88 | | |
| 89 | | | | | | 90 | | 91 | | | 92 | | 93 | | | | 94 | | |
| 95 | | | | 96 | | | 97 | | 98 | | | 99 | | 100 | | 101 | | | |
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| 107 | 108 | 109 | | | | | | | 110 | | | | | | | 111 | | | |
| 112 | | | | | | | | 113 | | | | 114 | | 115 | | | | | |
| 116 | | | | | | 117 | 118 | | | | 119 | 120 | 121 | | | | 122 | 123 | 124 |
| 125 | | | | | | 126 | | | | | 127 | | | | | | 128 | | |
| 129 | | | | | | 130 | | | | | 131 | | | | | | 132 | | |

CALENDAR

BANDS

BELLOWS: Sun. Newt and the Wingtips
 BRASS PHOENIX: Product
 CHARLIE'S: Razz
 FOURTH AVE. STATION: Michael James Band, Fri. and Sat.
 LAKEVIEW CASTLE: Mynx, through Sat.
 MR. PETE'S: Sass
 NEW NORSHOR: Thurs. Closed circuit boxing, 8 p.m., Roberto Duran vs. Marvin Hagler
 GROUND ROUND: Fri., Danny Naslund

MOVIES

KENWOOD: "All the Right Moves," 7:00 & 9:00, Sat. & Sun. - 2:15, 4:30, 7:00 & 9:00; "Educating Rita," 7:15 & 9:30, Sat. & Sun. - 2:15, 4:30, 7:15, 9:30

CINEMA: "Death Stalker," 7:15 & 9:15; "Deal of the Century," 7:00 & 9:00

MILLER MALL: "Under Fire," 2:00, 4:30, 7:00, 9:20; "The Big Chill," 2:00, 3:50, 5:40, 7:30, 9:20; "Mr. Mom," 2:00, 3:50, 5:40, 7:30, 9:20

KPB: Dec. 2 - "The Verdict," 7:00 & 9:00, Boh 90

NORSHOR: Thurs.-Sat., Nov. 10-13, "Blazing Saddles," 9:00, "The Man With Two Brains," 7:15 & 10:45

Thurs., Nov. 17 - Alfred Hitchcock double feature: "The Secret," 7:30 and "Sabotage," 9:05

EVENTS

TWEED: Nov. 5-Dec. 4 - Scroll Paintings from Zhejiang Academy of Fine Arts, People's Republic of China

Nov. 5-Dec. 4 - Photography Invitational - Co-curated by Gloria Brush and Peter Feldstein

ORPHEUM: Thurs., Nov. 10 - Open Stage Comedy; Fri., Nov. 11 - Scott Junkert Trio, 9 p.m.; Sat., Nov. 12 - Pop Wagner, 8 and 10 p.m.

MISC: Tuesday, Nov. 15, 8 p.m. - Matinee Musicale second concert of the season - Tanya Remenikova and Alexander Braginsky, cello and piano, Depot Theatre

Students who would like to contribute to the United Way may pick up pledge cards and return envelopes at the Kirby Student Center Information Desk. For more information, call 726-7110.



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Classes Begin Jan. 3, 1984

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POP WAGNER-SAT. NITE
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TONITE: COMMANDO COMEDY --- 8 pm
FRI: Scott Junkert Trio --- JAZZ! 9 pm

HUMOR

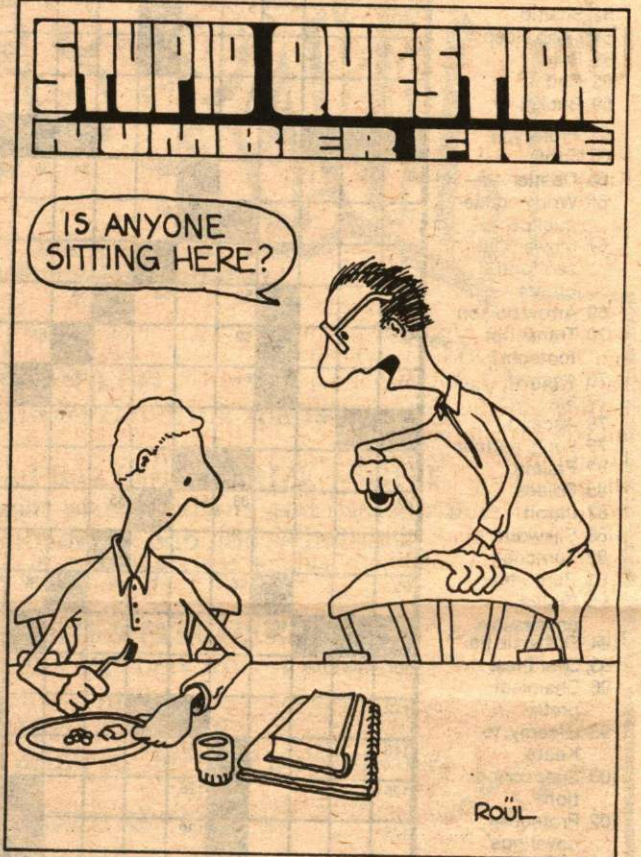
Floyd/Kirk Tingblad



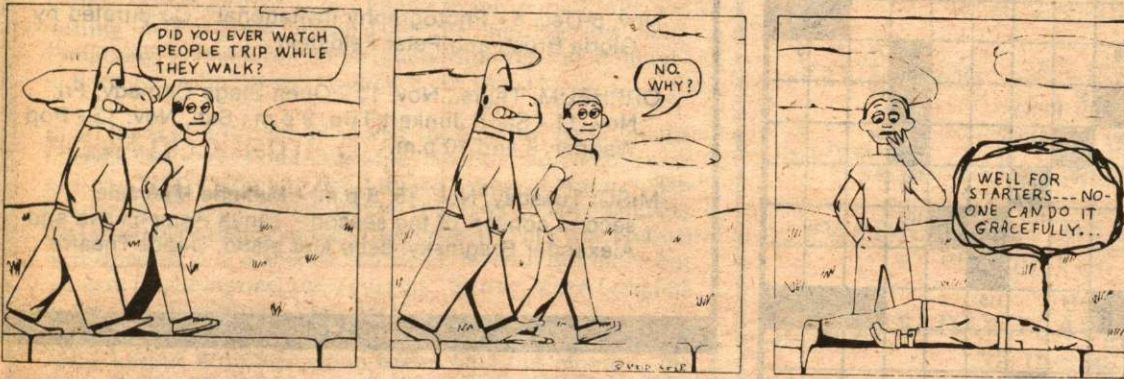
Roul/Dahlquist and Tingblad



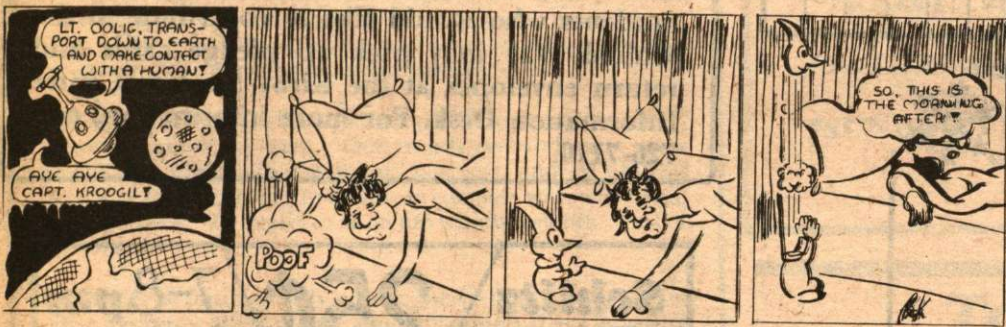
Rented Space/Roland Dahlquist



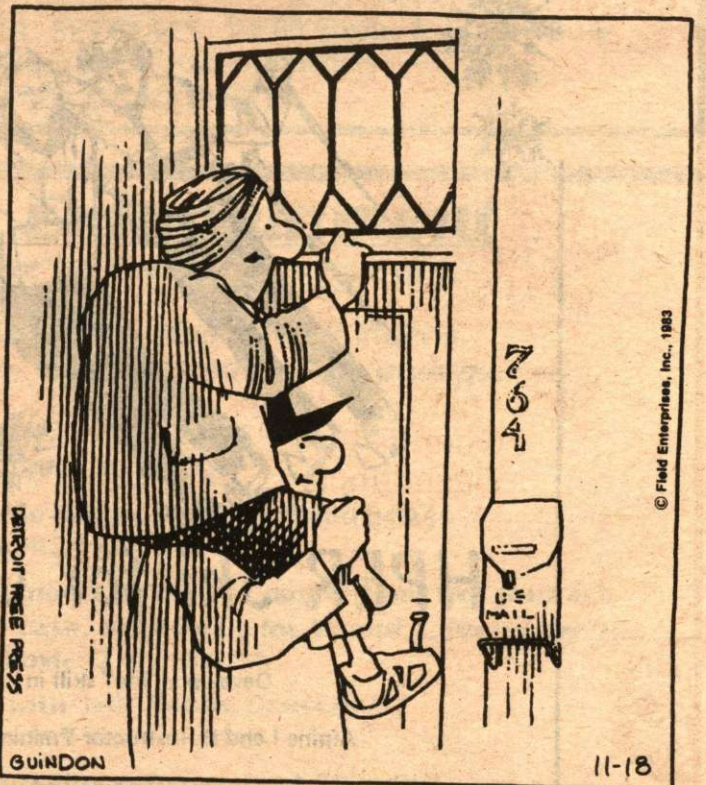
Bob the Frog/B. Scott Meidinger



Fred's Strip/Rick Alger



GUINDON by Richard Guindon



Seniority Row/Greg Tiburzi



Another Comic Strip/Simmons and Sacchetti



GUINDON 11-18 "They've heard the buzzer and now she's running around kicking dirty clothes under the furniture and he's putting a shirt on..."

LIFE SKILLS

A UMD committee that helps students develop healthy lifestyles.

CAMPUS MINISTRY • COUNSELING • HEALTH SERVICE • HOUSING • KSC • OFFICE OF STUDENT AFFAIRS • REC SPORTS

Participate in skiing - Become a member of the 100 Mile Club

Submitted by Dick Haney
Rec Sports

Part of the mission of Recreational Sports is to provide opportunities for and to encourage people to participate in sport and fitness, thereby becoming better fit and developing healthy life styles. This usually includes becoming skilled in and practicing sport (fitness) activities that can be pursued for a lifetime. Many of the sports that people wish to pursue for long periods of time are learned and/or enjoyed after high school.

The approaching winter season brings to

mind the shift many of us go through in activities that take advantage of this season. Each quarter, students can participate in the 100 Mile Club by running, swimming, bicycling, or rebounding 100 miles or the equivalent of that measure in energy output. It is only during winter quarter that cross country skiing is added to the eligible activities of this club.

There is a wealth of good cross country ski trails within easy reach of the campus. Several are within walking distance while others require a short drive to arrive in the beauty of a winter wilderness. Most of these

areas offer challenges for both the novice and the skilled skier.

Within walking distance of UMD, to the north, is Hartley Park. A web of trails through the rugged and beautiful tree-filled park can provide hours of good exercise and recreation. To the southwest of the campus is the Chester Bowl area. While this does not offer as many miles of trail, the terrain is interesting and challenging.

Trails that require some driving to reach include the Lester Park Trails and Golf

Course, Magney Park & Spirit Mountain, the Amity Creek area, and Jay Cooke Park in the western end of the city. Several other areas provide trails, such as the new Western Waterfront Trail along the St. Louis River.

Whether or not you attempt membership in the 100 Mile Club, cross country skiing is an excellent way to reach and maintain fitness in the winter, and in northern Minnesota winter is a season significant in length. Enjoy the beauty and serenity while you glide along.

UMD makes X-country skiing accessible

By Neale Roth
Kirby Student Center, 726-7163

Pressure, Edge Control and Steering: What do these three things have in common?

These are the basic skills needed for skiing, whether it be Alpine or Nordic. Anyone can learn how to ski! Whether with the basic diagonal stride or double poling with a stride, start this year on your first journey into the adventure of skiing. Skating turns, kick turns, side-steps, up-hill traverse, and the herringbone will develop your skills in tackling most terrain. Side-step, snow-plow, and telemark will get you through a variety of snow conditions and restricted areas.

It's been almost 50 years since polar explorer Nansen wrote an introduction to

an article describing his long experiences with sleds and skis on snow. Today's waxes and waxing methods eliminate most of the problems of his time, but the principles remain the same -- snow has not changed. The correctly waxed cross country ski both grips and glides. This is because microscopic irregularities in the snow surface dig into the wax just enough to allow the motionless ski to grip. But when the ski is in motion, the snow irregularities cannot bite into the wax. They may, in fact, even melt imperceptibly to let the ski glide on a microscopic water layer. The better the waxing job, the greater the difference between grip and glide. The ultimate goal in waxing is for the ski with the best glide to also have the best grip. Technically, waxing increases the difference between static (stand still) and dynamic (in motion) coefficients of

friction.

Orienteering, or the understanding of your topography and surroundings, clothing, and equipment, first aid, dealing with hypothermia, frost bites, snow blindness and winter survival are some of the many areas covered in Nordic skiing programs.

The Kirby Student Center has cross country equipment for students and faculty use. Skis, poles and boots can be rented in the Kirby Student Center Games Room for your daily pleasure in learning this leisure time activity. The further perfect your skills, there is a cross country program through the Physical Education Department (PE 1500) and (PE 1505); Nordic I Beginners and Nordic II Advanced to Racers.



Arthur Ashe
National Campaign Chairman
American Heart Association



American Heart Association

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Look For These Upcoming KPB Events During Winter Quarter

Movies

- Trading Places
- The Verdict
- Ghandi
- Flashdance
- Mr. Mom

Coffee Houses

- James Hersch
- Stuart Mitchell
- Patrice and Louis Kotva
- Linda Black

Special Events and Lectures

- Dr. Tom and Sues - Mimes
- ACUI College Bowl

Thanks for attending our fall quarter programs!

ENTERTAINMENT is our BUSINESS!

ON CAMPUS

Graduation

More than 125 graduate and undergraduate students will be honored at a fall graduation ceremony Saturday, November 12, in the UMD Marshall Performing Arts Center.

UMD Provost Robert Heller will welcome the graduates and guests at 3 p.m. Albert Tezla, a long-time professor of English at UMD, who is now retired, will give the commencement address. Acting Vice Provost for Academic Administration, Don Harriss, will introduce each graduate present.

A reception for the graduates and guests will be held following the ceremony in the Tweed Museum of Art.

Book exchange

The Book Exchange is back again, run by Alpha Phi Omega and Gamma Sigma Sigma, in conjunction with Student Association. The Book Exchange gives students an alternative to the high selling prices and low buying prices of the Bookstore.

To put your books up for sale on the exchange, bring them to the Book Exchange table in Kirby Student Center during finals week. Books will be accepted from 10 a.m. to 2 p.m. Tuesday through Thursday, and from 10 a.m. to 12 p.m. on Friday. Books will also be taken Tuesday evening from 5-7 p.m. There is a 25¢ handling charge on each book placed on the exchange.

Books will be sold the first week of winter quarter, 9 a.m. to 3 p.m. daily, as well as Monday and Tuesday nights from 5-7 p.m. Sales will take place at the library "fishbowl" (non-smoking study room). A 25¢ per book service charge will be added.

Checks from sales and unsold books may be picked up at the "fishbowl" December 7-9.

"Down Under"

Australia, the land of kangaroos and koala bears, is the destination of a tour planned for June 13 to July 12, 1984. The trip "Down Under," however, will be much more than just kangaroo watching.

The tour will travel on a private mini-bus and visit many out-of-the-way places typical tourists do not see. Limestone Caves, the Sydney Opera House, the Great Barrier Reef, the vineyards, the universities and schools, and much more will be visited. Some of the cities which will be visited are Canberra (the Australian capital), Brisbane, Sydney, and Melbourne, along with a host of other smaller cities throughout the country.

Ben Wolfe, a UMD health education instructor, and his wife, Barry, will lead the tour. Both have traveled extensively and lived overseas for nine years prior to returning to the U.S. Four of those years they spent teaching in Australia.

A unique aspect of this trip is that along with staying in fine hotels and motels, the group will be staying with local individuals and/or families in Australia for one-third of the tour.

The tour cost is \$3,650 per person. This price includes all air fare, all surface travel, and transfers, accommodations, sight-

seeing and some meals. Space is limited to 10 persons.

The trip is sponsored by UMD Continuing Education and Extension. For more information, call 726-8113, 726-7120, or 728-2465.

Seminars

Geology

Geology Seminars: "High Grade Metamorphism of Iron-Rich Bodies in Archean Gneiss, Wind River Mountains, Wyoming," presented by Julia Sykes, Department of Geology, UMD and "Geology of Paleozoic Sedimentary Rocks & Mesozoic Intrusions of the Modoc Pb-Ag-Zn District, Inyo Co., Ca.," presented by Danile England, Department of Geology, UMD, on Thursday, November 10 (TODAY) at 3:30 p.m. in Life Science 175.

Dr. Roy Woodall, Director of Exploration for the Western Mining Corporation, Australia is the 1983 Distinguished International Lecturer for the Society of Economic Geologists. His lecture will be "Success in Mineral Exploration: Confidence in Science and Ore Deposit Models." The lecture will be held in Room 185 LSci at 4 p.m. on Thursday, November 17.

Brown bag it

Brown Bag Series: "Nursing in Transition," presented by Karen Trela, Public Health Nurse and Marilyn Beyer, Medical-Surgical Nursing Instructor, St. Luke's Hospital, on Monday November 28 at noon in K355-357.

Math

Mathematics Colloquium: "Proximity Maps and Fixed Points," by Dr. S.P. Singh, Memorial University Newfoundland, on Thursday, November 10 (TODAY) at 3:30 p.m. in LSci 170.

Chemistry

The Lake Superior Section of the American Chemical Society will be presenting a lecture by Derek A. Davenport, professor of chemistry at Purdue University, entitled "Early Vindication of the Rights of Women Chemists."

The lecture will be held on Thursday, November 17 at 8 p.m. in Room 246 of the Chemistry Building, and is open to the public at no charge.

Davenport is the head of Purdue's largest general chemistry program and writes and lectures on chemical education and the history of chemistry.

In 1970 he won the Standard Oil Undergraduate Teaching Award, in 1973 the Visiting Scientist Award of the Western Connecticut Section of the ACS, and in 1974 the Manufacturing Chemists Association Award in Chemical Education. In 1976 he was chosen Lecturer of the Year by the Indiana Academy of Sciences, and in 1981 received the American Chemical Society Award in Chemical Education.

Meetings

Campus Assembly

The next meeting of the Educational Policy Committee will be at 3:30 p.m. on Monday, November 14 in K355-357. The agenda includes taking action on an excused absence policy.

The next meeting of the Reorganization Committee will be at 10:00 a.m. Tuesday, November 15 in DAdB 502.

Miscellaneous

Workshop

"Media and the Courts" a one-day workshop dealing with the rights, roles, and responsibilities of judges, lawyers, reporters, and editors when trials and hearings are covered by the news media, will be held on Saturday, November 12, from 9 a.m. to 2:30 p.m. in Life Science 175.

The workshop has been approved by the Minnesota Board of Continuing Legal Education (CLE) for 4.25 credit hours. CLE credits also have been requested from the Wisconsin Board of Professional Competence.

Tuition for the workshop is \$30 per person. Students and professionals with less than three years experience may attend at a reduced fee of \$15. Make checks payable to the University of Minnesota, Duluth. For more information, contact UMD/Continuing Education and Extension, 726-8113.

UMD computer programming team

The UMD Computer Programming Team finished fifth in the Midwest ACM (Association for Computing Machinery) Regional Contest held at the University of Wisconsin, LaCrosse, Saturday, October 29.

The team consists of four UMD students: Glenn Andreas, Sue Johnson, Ed Mulligan and Tim Vitters. Their advisor is Max Benson, assistant professor, Department of Mathematical Sciences.

It is the first time that UMD has competed in the annual event. Out of 25 schools, Northern Michigan University finished first, and the University of Nebraska at Omaha came in second.

Music

The UMD Department of Music will continue its 1983-84 Faculty Artist Recital Series with a performance Sunday, November 13, by visiting Korean pianist Hye Chul Park.

The program will begin at 4 p.m. in the Boh 90 auditorium.

Tickets for the entire series are \$20 per person, or \$30 per couple. Individual recital tickets are \$4 for adults and \$2 for non-UMD students. Senior citizens will receive a 10 percent discount on both series and individual tickets. UMD students with proper identification will be admitted free.

All proceeds will be used for scholarships for UMD music students.

Tickets are available in advance at the UMD Department of Music, 231 Humanities Building, or at the door the day of the recital. For more information, call 726-8207.

UMD theatre

"Who's Afraid of Virginia Woolf?", one of the most powerful pieces of American drama, explodes this week on stage of UMD Theatre. Don't miss this scorching, scalding, revealing, and completely engrossing drama about life without illusions. Virginia Woolf will be performed November 7 through 12 at the UMD Marshall Center. Call 726-8561 for tickets today.

Dental Hygiene

Eugene S. Ley, director of the UMD Dental Hygiene Program, has received a grant of \$11,060 from the Miller-Dwan Medical Center Foundation.

The grant will be used to study the

feasibility of employing dental hygienists on staffs of intermediate term care hospitals, Ley said. This would provide preventive dental hygiene services and facilitate instruction of dental hygiene students in the care of medically compromised and disabled patients.

Student Representative needed

Any student interested in becoming the Student Representative to the Board of Regents can pick up applications from Ann Harwood in the Student Activities Office.

The duties of the UMD representative include being an ex-officio member of SA Congress, a member of the SA executive committee, and UMD's representative to the Regents two days each month. The term runs from December, 1983 to December, 1984.

If you have any questions, contact Tom Anderson in Student Association or call 726-7178.

Sigma Xi Club

The UMD Sigma Xi Club will host an evening of science and friendship on November 15 at 7 p.m. in Life Science 175. Agenda includes a brief business meeting and short presentations by three area scientists -- Stanley Aschenbrenner (UMD), Sister Donna Schroeder (CSS), and Gary Glass (Environmental Research Lab). Coffee at 7 p.m. Everyone welcome.

Organization Co-op

Are you concerned about student involvement and school spirit? If so, you should attend the Organization Co-op meeting on November 29 at 3:30 p.m. in the Garden Room.

All student organizations should send a representative to this meeting. If you have any questions, contact Dick Senese in the Student Association office.

Married students

Attention Married Students: The Student Health Service extends medical care to spouses of student. Health fee cards can be purchased at the SHC. For more information call Val at 726-8155.

Pancake feed

Have your cake and eat it, too. You're going to be burning the midnight oil during exam week, right? Who isn't? Well, with that in mind, UMD's Life Skills Development group will sponsor a free pancake feed for students from 10 p.m. to 1 a.m. on Wednesday, November 16, in the Residence Hall Dining Center. That's right, free pancakes; all you can eat, for free. Plan now to stuff yourself not only with knowledge but 'cakes, too.

Study break

Free Study Break on Sunday: Alpha Phi Omega, National Service Fraternity, is sponsoring a study break this Sunday, November 13, in the RHDC. The study break is for all dorm residents, and punch and cookies will be served. Bring a friend to take a break from 8-10 p.m.

Studying late?

Stop in the Bull Pub Sunday through Wednesday nights, Nov. 13 - Nov. 16.

Fresh brewed coffee and donuts on special.

Deadline for On Campus is Tuesday noon on a first come, first served basis.

SPORTS

Gophers win interstate battle by one goal

By Jim Foster
Sports Writer

Apparently 60 minutes of hockey isn't enough as far as the UMD Bulldogs and Minnesota Gophers are concerned.

In their renewed rivalry last weekend at the Duluth Arena, the 'Dogs and Gophers needed overtime periods in both games to decide the outcome. In Friday's game, Minnesota won by a 5-4 margin, while the two teams skated to a 3-3 tie the following night.

The scores indicate how close the series was, but actually it was the Bulldogs who controlled play. Except for a disastrous third period in the first game (in which Minnesota scored four goals), the 'Dogs held the puck, consistently in the Gophers' end.

Friday's game saw the Bulldogs, 2-3-1, come after the number one rated Gophers like a team possessed. Sophomore winger Bill Watson got UMD on the board on the powerplay when he rapped his own rebound past Minnesota goalie Frank Pietrangelo late in the first period. UMD held a 1-0 lead after one, but it could have been more, because the 'Dogs outshot Minnesota 13-1 in the first period.

Watson, UMD's leading scorer with 7 goals and 4 assists, got his second powerplay goal of the game (and fifth of the year) on a perfect cross-ice pass from Bill Mason to make it 2-0 in the second period. Winger Mark Odnokon got goal number three for UMD midway through the period as action got a little rough. A total of 13 penalties were whistled in the period.

Nanne trades Smith; then explains why

By Mark Johnson
Sports Editor

What would your ideal hockey player be like?

For one thing, being picked number one in the NHL draft would be nice. It also wouldn't hurt to have the player be named Rookie-of-the-Year in his first season.

In the second season, helping each of his linemates score 40 goals would be a worthy accomplishment.

In the third season, how about leading his team to the Stanley Cup Finals? That's not perfect, but it's close enough.

Then in the fourth season, the ideal player would set team records for scoring by shattering the 100 point mark. He would also represent his team at the NHL All-Star game.

Dan May, on a perfect pass from freshman Sean Toomey, put the 'Dogs up 4-0, and the 5,531 fans sensed a victory for UMD. But such was not the case, as the Gopher offense finally got out from under the cover of the Bulldog backchecking and took control of the game.

With only nine seconds left on a powerplay, Gopher freshman Steve Orth scored to make it 4-1. Defenseman Tony Kellin drilled a shot from the point to cut it to 4-2 with 11 minutes left.

The 'Dogs were scrambling at this point and were having trouble clearing their zone. Wally Chapman capitalized on UMD's ineptness and scored the third goal for Minnesota. Then, just 35 seconds later, Mike Guentzel knotted the game at 4-4 with a slapshot from the point. The game ended that way, and the teams prepared for overtime.

In the extra period, Chapman converted a rebound into a goal at 8:08 to give the Gophers their come-back victory.

UMD coach Mike Sertich looked at the second Gopher goal as the key to the Minnesota comeback. "It was 4-1 and they had the puck at the top of the circle. We didn't clear the zone, and they went down and scored and it's 4-2 and they're right back in it."

"We stopped skating and started holding and you can't do that against good teams," said Sertich.

On Saturday night, it was UMD's turn to play come-back hockey. Once again the Bulldogs came out flying, and pelted Gopher goalie Mike Vacanti with 20 shots in the opening period. But they

couldn't turn on the red light, and found themselves trailing 1-0 after one.

The game also marked the first appearance of freshman goalie Rick Kosti for UMD, after sitting out five games because of ineligibility (he played some Tier I hockey in Canada last season). Kosti was admittedly nervous and had the Gophers best him for a goal just 18 seconds into the game. Chapman, with his third series goal, was again the culprit for Minnesota on a rebound.

The Gophers took advantage of some Bulldog mistakes in the second to increase their lead to 3-9. Guentzel scored on a 5-on-3 powerplay, and Roger Bowe scored a shorthanded goal to put the Gophers up by three.

UMD got on the board when sophomore defenseman Guy

Gosselin scored from the point at 17:15 of the third period. And UMD got right back into the game when Bill Mason scored just 92 seconds later to make it 3-2 Minnesota after two periods.

Mason got the equalizer in the third period on a perfect feed from Bob Lakso on a 3-on-1 shorthanded rush. The 'Dogs then controlled play and put on a great flurry late in regulation and came close to winning the game.

Both teams got good scoring chances in overtime, but neither could tally, and the game ended in a 3-3 deadlock.

Sertich was impressed with his troops afterwards. "They're a courageous bunch of kids. We had only one line intact in the second period and three-fifths of the powerplay was gone."

"We were down 3-0, but I felt we were still controlling the game," commented Sertich. "Of all the adversity (with injuries to Lakso and Watson), they really pulled together."

The Bulldogs need to continue that control-type of hockey this weekend, as the unbeaten Boston University Terriers invade the Duluth Arena this weekend. The Terriers, 3-0, have been bombing their opponents thus far, outscoring them 24-1 in the games. Their latest rout came last Friday night with an 8-0 romp over highly regarded Lowell University.

Boston is blessed with balanced scoring throughout their line-up. Winger Joe Cappellano (3-4, 7) and center John Collen (2-5, 7)

Hockey to 3B



Photo/JRM

Several Minnesota Gophers found shelter in the penalty box during the heated action of the Gopher-Bulldog hockey series last weekend. Pictured from left are, Tom Ward, Shawn Findley (attendant), Tom Rothstein, Kurt Larson, and Tony Kellin.

Spikers fall in quarterfinals

By Alane Engleman
Sports Writer

The UMD volleyball team was halted in the quarter-final round of the Nebraska-Omaha Invitational last weekend by Central Missouri 8-15, 15-7, 15-6. The tournament was the final one of the season for the Bulldogs.

According to coach Micky Tierney, lack of consistency plagued the spikers during the two-day tournament.

In the first match of the tournament, UMD faced number one regionally rated Nebraska-Omaha. The 'Dogs took the first game 15-13, and after a heartbreaking 17-15 loss in the

second game, couldn't pull out the third, losing 15-10. "I thought we played particularly well in our match with Nebraska-Omaha. I felt that we should have won that match in two games. We let the second game slide away, and that did us in," Tierney said.

The 'Dogs then faced Lewis University in their second match. "I think we were so mentally wasted from the Nebraska-Omaha match that it affected our play. We shouldn't have had any problem with them," Tierney said. However, the Bulldogs did have trouble, falling to Lewis 15-10, 9-15, 15-6.

The spikers went on to defeat Northwest Missouri State 15-11, 15-12, and the University of

Missouri-St. Louis 15-5, 15-9, before losing in the quarter-finals round. UMD finished the tournament with a 2-3 performance.

When asked about the play of her squad last weekend, Tierney commented, "This weekend we didn't get any real good individual performances from any of our players, at least the kind we need to win tournaments."

The latest NCAA Division II national poll ranked the 'Dogs 12th while maintaining second place in the North Central

Volleyball to 4B

Smith to 4B

More than a player, Nelson's a "volleyball mom"



Photo/Neil Worthingham

Ronnie and Rikki Nelson
This year is Nelson's first as a starter for the UMD volleyball team and also her first as a mother.

By Alane Engleman
Sports Writer

The difference between senior/hitter Ronnie Nelson and her UMD volleyball teammates is that she's not only an all-around volleyball player but she's a "volleyball mom." Ronnie is the proud mother of a baby girl. Rikki Nelson was born to Ronnie and Ross Nelson on June 11, 1983 and has become Ronnie's number one fan.

Ronnie began her volleyball career at UMD in 1980, after a standout prep career at Albert Lee High School. She was a four-year letter winner in volleyball, co-captain, most valuable player, and most inspirational. She was the first person to make the varsity squad as a sophomore at Albert Lee, and ironically her sister, a senior this year, was the second. In addition to participating in volleyball, she was also a member of the varsity track team for six years, competing in the 200-meter dash, and 400-meter and 800-meter relays. During those six years she had five state tournament trips.

Ronnie's ability as an all-around player was noticed by the coaching staff at UMD, and she quickly became the spikers seventh person, a position she's held for the last three years. Ronnie is experiencing her first year as a starter this year and likes her new role. "I think the strongest part of my game is my serving and defense. I feel this year is my most consistent year. I wasn't able to lift weights this summer because of the baby, so I'm not as strong as I was last year. I'm not hitting the ball as hard, but my playing is more consistent this year and I feel consistency is better," she said. Ronnie is a home economics major with an emphasis in fashion merchandising and eventually would like to be a merchandise buyer. At the present time, she has a full-time job, is going to school, playing volleyball, and being a wife and mother.

How does she do it? "When I'm at school and Ross is at work, Rikki is at a home day-care, and when I'm gone on weekend tournaments, Ross takes care of

her. Our relationship is a 50-50 partnership, but during volleyball it's been more 60-40, Ross. I would never have been able to play volleyball if Ross didn't help," she said.

According to Ronnie, Rikki has had to fit into their routine instead of them fitting into hers. "She's been at all the home games and even traveled to the Mankato State Invitational to watch me play," commented Ronnie.

Asked when and how she began pre-season conditioning, she responded with a slight sigh. "I started on August 1; it was the hardest thing I've ever done, getting back into shape after Rikki was born. I just started running, doing my pre-season routine of sit-ups, push-ups, and circuits." She also said that she rode the exercise bike, did stretching and sit-ups until the last three months of her pregnancy.

When Ronnie isn't in one of her many roles, she enjoys cross country and downhill skiing, fishing, and working on her house.

Fisher reconstructs a solid basketball team

By Dave Fischer
Asst. Sports Editor

It has been billed, according to Bulldog roundball boss George Fisher, as a reconstructing year for UMD basketball. Fisher prefers not to use the word 'rebuilding,' for he claims that word associates with 'losing,' something which Fisher coached teams aren't accustomed to. Hence, reconstruct, not rebuild.

Lost from last year's NIC championship team are six very talented seniors, three of which were starters. Gone are starters Greg Larson (All-NIC and All-NAIA District 13 first team), Dan Sojka, and Nicky Johnson (All-NIC and All-NAIA District 13 first team and 2nd team NAIA All-American). Also departed are strong bench personnel such as Rick Sundberg, Paul Mickelson, and Rob Schneeberg.

No need to worry, however. At least not too much.

Fisher returns three seniors, all of whom played a major part in UMD's 24-5 squad from a year ago, many promising sophomores, and a group of freshmen who are termed by Fisher as 'overachievers.'

"We're a young team. There's no doubt about it," says Fisher of his '83-'84 team. "I hope people don't get carried away and pass judgment on this team right away. We're going to be a good, solid ball club. We just have a lot of inexperienced people, but through time, I'm confident things will blend together."

Chris Neumann is one of the returning seniors, and he will play a major role in the success of the UMD basketball program this year. Neumann led the team in scoring the past two seasons and started 85 consecutive games, dating back to his freshman season. He will start at small

forward this season for Fisher, a position he played at times last year.

"I played a lot of guard last year," said Neumann. "But I did play small forward some of the time. I'm kind of looking forward to starting at small forward. I'm confident that I can do the job."

The other forward position will be manned by Milwaukee sophomore Michael Sylvester. Sylvester played some last year, but he will have to step into a key starting role for the 'Dogs this season.

"Mike has some big things to do in order for us to be successful," said Fisher. "He must rebound strongly and also must score a lot of those inside physical points. He's had a good pre-season, and he really wants to play."

Senior Brian Hansen returns to take on one of the starting guard positions. Hansen returns from a knee injury that benched him midway through last season. He ex-University of Minnesota player has a super outside shot and is a real catalyst.

"I've never seen an athlete like Brian," said Fisher. "I've never seen an athlete work as hard as he has after an injury and then actually raise his level of play a notch. He deserves a lot of credit."

Fisher will count on sophomore Kendall Kelly as the other starting guard. Kelly played sparingly in the '82-'83 campaign, but has the potential to become a very strong player.

"Kendall wants to play," said Fisher. "He's had a good pre-season and I'm confident he can produce."

Behind Kelly is highly recruited freshman Darron Suttle out of Milwaukee.

"Darron is still adapting to our

system," says Fisher. "It's not easy learning the multiple offenses and defenses that we use. It takes time, but he will definitely see some playing time this year. The question is how much."

Senior Randy Micheau will start at center. Micheau started all 29 games last season, and he must have a big season in order for UMD to have a good year.

"Randy must rebound and he knows it," says Fisher. "We're doing some different things with our center than we have in the past. We are taking some of the scoring emphasis off the center position and trying to get the center into a position where he can get more assists."

The back-up to Micheau seems to

be the big question. Freshmen Todd Leyse (6-7) and Jeff Guidinger (6-6) are next in line to step in at center should Micheau get into foul problems or an injury occur.

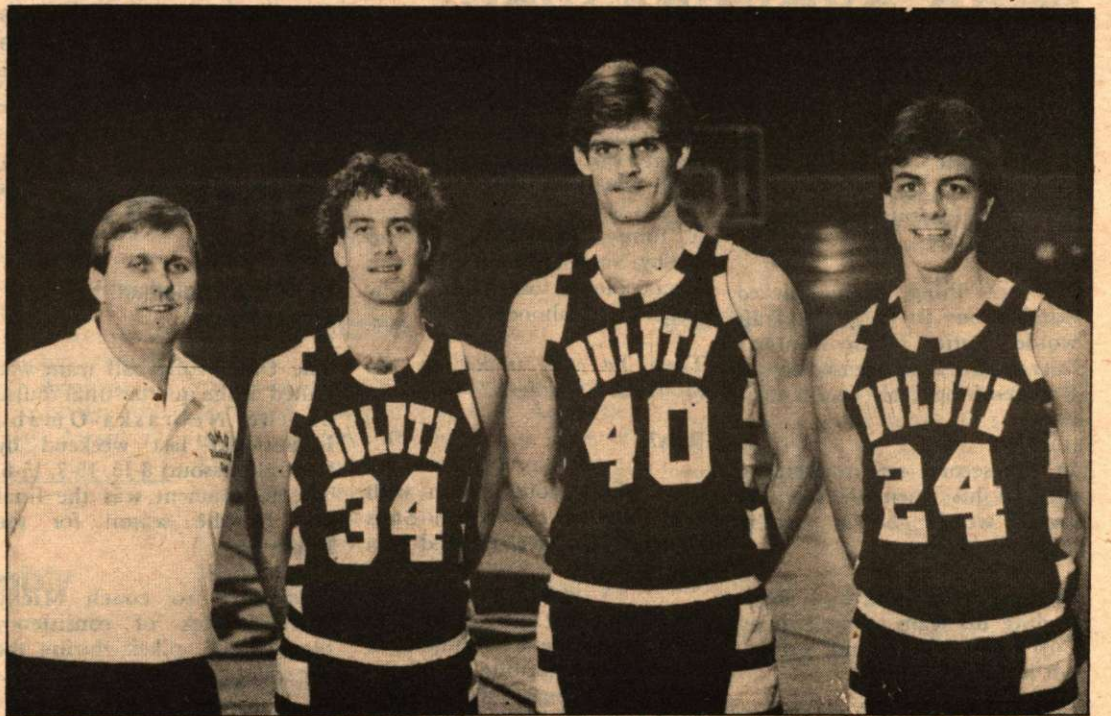
"Like I said before, we're a young team," said Fisher. "The young kids, at least some of them, are going to be playing. And, sure, they're going to make some mistakes, but that's the only way you learn."

As far as bench strength goes, the 'Dogs are again looking at very young people.

Sophomore Al Wimes is very versatile, and can play one of four positions. He, according to Fisher, is a blessing to have as a utility man and sixth person off the bench. After Wimes, all

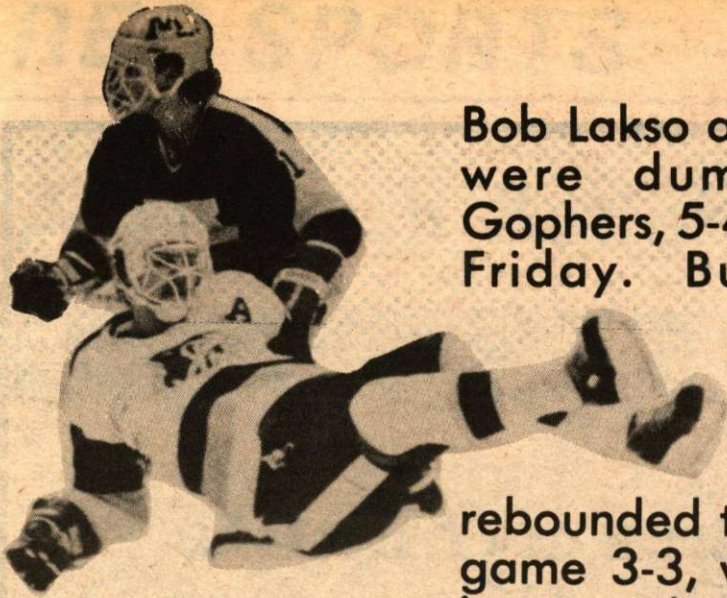
remaining players are freshmen except for sophomore Neil Touchette.

As far as the season outlook goes, Fisher forecasts, "I look at the season in two parts. The part from now until the conference schedule begins, and then the part from the conference schedule on. I think you will see a lot of faces and a lot of different combinations throughout the non-conference schedule. And then when we begin our conference schedule, we will try to narrow it down to the eight or nine people that will carry us down the stretch. As in years past, our goal is to be one of the top two teams in our conference so that we get that automatic post-season playoff berth."



Photo/Neil Worthingham

Basketball coach George Fisher poses with his three senior players. Guard Brian Hansen (co-captain), center Randy Micheau and Chris Neumann (co-captain) will provide leadership for the young Bulldog this season.



Photo/JRM

Bob Lakso and the Bulldogs were dumped by the Gophers, 5-4 in overtime last Friday. But the 'Dogs

rebounded to tie Saturday's game 3-3, which also went into overtime.

Hockey from 1B

lead the scorers with seven points. Following close behind are winger Mark Pierog (4-2, 6), defenseman Joe Delorey (0-5, 5), center John Tiano (2-3, 5), and Paul Gerlitz (2-3, 5). All 20 of the Boston players have scored at least one point, and eight different players scored goals in the Lowell rout.

In goal is Cleon Daskalaskis, who sports a 2-0 record and an 0.50 goals against average. Daskalaskis blanked Lowell for his fifth career shutout.

The last time the 'Dogs played Boston was back in 1976, when the two teams split a pair of games at the Duluth Arena. The series stands at three victories apiece.

The Bulldogs will continue to skate while the rest of the UMD students enjoy fall break. They return to WCHA action on November 18-19 when they travel out to Denver to take on the Pioneers. Denver, 2-6 and 1-5 in the WCHA, has had problems of late, being swept by Wisconsin at home last weekend. But Ralph Backstrom's squad is an

improving young team, and should give the Bulldogs a formidable opponent.

The Pioneers are paced by junior forward Ian Ramsey, who has been up with the WCHA scoring leaders this year. High-scoring forward Dallas Guame is also ready to assault the scoring charts. Jim Leavins and Grant Dion give Denver two more offensive threats. Senior goalie Pat Tierney is the key player for the Pioneers. Tierney is one of the best WCHA goalies and is the key to Denver's success this year.

After they play Denver, the 'Dogs return home to face their old nemesis Michigan Tech at the Duluth Arena on the 25th-26th of November. Michigan Tech holds a 77-22-3 record against the Bulldogs, but were swept by UMD last year at the Arena.

Bill Terry paces the Husky attack with 8 goals and 2 assist for 10 points. Winger Doug Harris (5-4, 9), center Jordie Hamilton (2-7, 9), and winger Chris Cichocky (7-1, 8) give Michigan Tech plenty of offense.

Husky goalie Dave Roach (3-1-0, 2.06) and Tiger Pierce (2-2-1, 4.31) have split duties so far for Michigan Tech.

HOCKEY NOTES: Winger Bill Watson scored four consecutive goals for UMD. He netted the two Bulldog goals in a 7-2 loss to North Dakota two weeks ago, and then scored the first two against the Gophers last Friday night. Boston University produced four skaters for the gold medal 1980 Olympic Team. They were team captain Mike Eruzione, goalie Jim Craig, forward Dave Silk, and defenseman Jack O'Callahan.

Attention winter quarter IM hockey teams. Entries will be available Nov. 29. Entry deadline is Dec. 1. First games on Dec. 11. Cost will be \$160, which includes ice time, officiating, and entry fee. You need one-half of the fee by entry deadline, and the remainder by Jan. 6. All games are at Fryberger Arena; man-made ice this year.

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Volleyball from 1B

Region ratings behind Nebraska-Omaha. Tierney said that her squad will have to wait until after Thanksgiving to see if they will be chosen for post-season play, which would be held the first or second week of December. She added that the chances for the spikers continuing on to post-season play are still good, however, and that NDSU, rated third in the North Central Region, and Lewis University are also possible regional candidates.

The next couple weeks will give the spikers a chance to catch their breath before closing out their regular season with a trip to Alaska for two matches each against Alaska-Fairbanks and Alaska-Anchorage November 18-21.

The spikers were 34-9 overall last year at this time; this year they boast a 41-9 record. "I would have liked to have kept our losses to under eight this season, but overall I'm pleased with our record," Tierney said.

NOTE: Junior hitter Joyce Wistrill sprained her ankle in the second game against Lewis University, but played the rest of the tournament. According to Tierney, she should be back in playing form this week.

The UMD football team plays St. John's at the Metrodome on Sunday, November 20 at 7 p.m. Tickets can be purchased for \$5 at the UMD Athletic Ticket Office and for \$7 at the Metrodome.

Smith from 1B

But the real reason a trade is made is to improve the team. Did this trade improve the North Stars' offense? Did it improve their defense?

"Both," said Nanne. "We got better goal scorers potentially, and we improved our defense."

So apparently Nanne did trade Smith to improve the North Stars. In return for Smith, the North Stars received right wing Mark Napier and center Keith Acton. Napier scored 40 goals each of the past two seasons, and Acton scored 45 goals back in the 1978-80 season.

Still, trading Bobby Smith was not just another trade. After all, ideal players come along maybe once in a fan's lifetime.

Even though the North Stars can now realistically expect the team to improve, in Montreal they now have an ideal player to cheer for, and they're giving him plenty of time.



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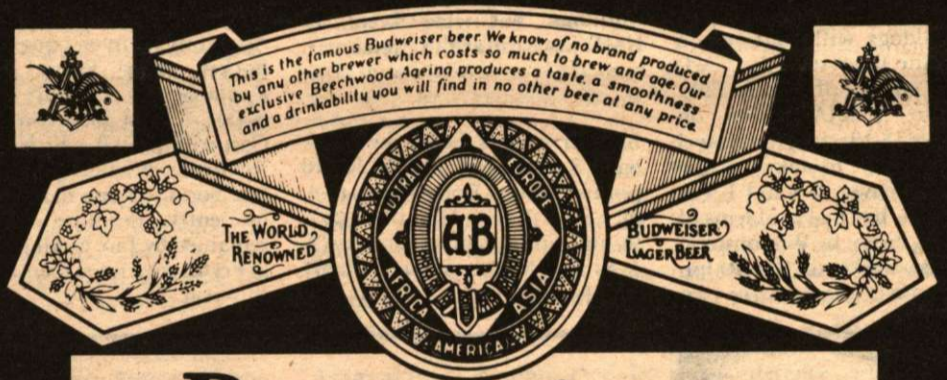
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ATHLETE OF THE WEEK

Rick Kosti

Kosti was impressive in his Bulldog debut against Minnesota last Saturday night. The freshman stopped 33 shots in gaining a 3-3 tie and helped UMD salvage one point in the series.



Photo/University News Service

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REC SPORTS

Ain't Much Better, Zippy's Express: IM champs



Photo: Neli Worthingham

Pete Staudohar skies to grab a high pass for a big gainer in the Co-Intramural Football Championship. Staudohar's Zippy's Express squad won the title 24-12 over Blaine's Bengals.

By Randy Krebs
Sports Writer

Ain't Much Better's quarterback Brad Emanuel hit flanker Scott Larson with a four-yard touchdown pass with 1:11 remaining in the game to boost Ain't Much Better over the Full House Gang 14-12, in winning the 1983 Men's Intramural Football title. The game was played Monday on Griggs Field.

This title game, which featured two of the top three teams in Men's Independent AA-2 division, was a fine ending to the intramural football season.

Full House took the lead six minutes into the game when they marched 35 yards in seven plays and scored on a touchdown pass from Kevin Hoy to Randy Hill. The extra point was batted down and Full House led 6-0.

Ain't Much Better showed that they were better when they put on an impressive nine play drive which took up roughly six minutes of the first half, and ended when Brad Emanuel hit Jason Malec with a four-yard TD pass. The extra point pass fell short, and they were tied 6-6.

Then with 16 seconds left in the first half, Full House made what was to be a fatal mistake when quarterback Kevin Hoy dropped the snap in his own end zone, giving Ain't Much Better a safety and an 8-6 lead entering the second half.

Ain't Much Better's lead didn't stand up for long. On the very first play of the second half, Hoy threw a quick-out to Keith Forbort. Forbort then ducked the hand of an Ain't Much Better defensive back and sprinted 45 yards into the end zone. The extra point was blocked, and Full House once again led, 12-8.

Both teams failed to cash in on

mistakes throughout the second half. With 13 minutes left, Brad Emanuel intercepted a Kevin Hoy pass and returned it all the way to the Full House seven-yard line. Ain't Much Better then moved the ball to the three, but their drive stalled when Emanuel threw three incompletions in a row.

With four minutes to go, Full House intercepted a pass and had the ball on the Ain't Much Better's 20 yard line. Full House then got a first down when they moved to the nine yard line. But on fourth and goal, Full House receiver Randy Hill could only make it to the two, and the ball went over to Ain't Much Better.

Ain't Much Better could not

move it and had to punt. Full House fielded the punt and moved the ball to the Ain't Much Better 25. This drive was stopped when Malec of Ain't Much Better intercepted Hoy's pass in the end zone.

Ain't Much Better got the ball on their 20 and then proceeded to chew up 40 yards on eight plays ending the drive with the winning score when Emanuel hit Larson with a four yard TD pass. The extra point failed when Full House sacked the quarterback.

The team consists of: Brad Emanuel, Bruce Wirtanen, Jason Malec, Tom Emanuel, Scott Larson, Bernie Guy Lee, Rich Lindsey, Kevin Franzen, Ron Tondryk, Gary Pelletier, and Scott Eskuri.

By Randy Krebs
Sports Writer

Pete Staudohar threw three touchdown passes and returned an interception for another score as Zippy's Express defeated Blaine's Bengals 24-12, to win the 1983 Co-intramural Football championship held Monday.

Zippy's Express, which posted a perfect regular season record of 5-0-0, led the entire game and was never in any real trouble. They set the pace on the first play when John Falk intercepted a pass thrown by Blaine's Bengals quarterback Jeff Schneider. Five plays later, Staudohar hit George Connor with a 13 yard touchdown pass, and it was Zippy's 6, Bengals 0.

Four minutes into the second half, Staudohar hit Falk on a 40 yard touchdown bomb, and it was Zippy's 12, Bengals 0. Wasting no time, Zippy's quickly scored again when Staudohar intercepted another pass and returned it for a touchdown, thanks to a nice return block by Zippy's defensive line. Not only did Zippy's defensive line help Staudohar score, they


also kept Bengals' quarterback Jeff Schneider in check, sacking him six times.

The Bengals finally got on the board when Schneider hit a diving Rick Patricelli in the end zone. The extra point attempt was batted down, and it was Zippy's 18, Bengals 6.

Zippy's quickly countered when they capped a five play touchdown drive with a four-yard pass from Staudohar to Falk.

The Bengals refused to give up, however, and they drove 40 yards in six plays as Schneider once again hit Patricelli with a one yard touchdown pass to pull the Bengals within 12 points. But it was

Zippy's Express, which finished second last year, consists of the following team members: Marianne Kukich, Theresa Ott, Nancy Aaberg, Sue Brader, and Lori Ortilip. These players make up the defensive and offensive lines. Other members are Staudohar at quarterback and Falk, Dan Lynch, Rick DeGardner, and George Connor, who are receivers.



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OVERSEAS JOBS - Summer/year round. Europe, S. Amer., Australia, Asia. All fields. \$500-\$1200 monthly. Sightseeing. Free info. Write J.C. Box 52-MN1, Corona Del Mar, CA 92625.

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APARTMENT for rent between UMD and Mt. Royal. Private entrance, washer/dryer. All utilities paid. \$200/mo. one person, \$220 two people. 724-5550

LOST & FOUND

LOST: Duluth East High School ring. 525-5991, reward.

TO WHOEVER picked up a black men's Pulsar watch from the birthday party last Saturday night: Please turn it in to Kirby Desk - no questions asked - it would be very much appreciated. Thanks.

MISC.

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PERSONALS

TO THE MBC: Good-bye and good luck sweetheart! Please don't go too far - or send me a ticket to Texas - ONE WAY. I'm gonna miss all the laughs and smart remarks. Love, The "Unbelievable" MBH

IS IT true you can buy Jeeps for \$44 through the U.S. Government? Get the facts today! Call (312)742-1142, ext. 6806.

PHARMACIST: Pharmacists, 21-34, interested in clinical positions with the U.S. Navy. Must be U.S. citizen and willing to relocate, B.S. or Pharm D, registration and licensure required. Excellent benefits, relocation paid. Interested persons should contact U.S. Navy Officer Programs at 612-333-0060 (Collect).

CONGRATULATIONS to the new actives of Sigma Phi Kappa - Karen Jespersen, Kirsten Johnson, Kris Olson, Gretchen Hackley, Angie Dickison, Laura Feigh, Mariaane Borin, Jody Tidaback, Judy Cimochoowski, Kristie Matchett, Brenda Lennon, Rose Viergutz and Tony Gruenhagen. We're glad to see you made it thru Hell Nite not to mention banquet! The Old Actives of Sigma Phi Kappa

NEED a lawyer? We can help. Every Thursday Student Association sponsors a free legal clinic. For an appointment, contact Ann Harwood in the Student Activities Center.

SEXUAL Harassment is an abuse of a teacher's or supervisor's power and influence. It may be verbal, non-verbal or physical. You are protected by law against such behavior. For advice and help contact Peg Mold, 8155.

IS drinking interfering with your living? Think about it...talk about it! Contact the Student Health Clinic, Peg Mold, 8155.

BULLDOGS! This Bud's for you!

SIR X: Boood is red, Bruises are blue, I'm not who you think I am, So drop dead, why don't you? My reply was for Shimmering Gold/Steely Blue, Not for phallic fixated idiots like Mr. T. and you. If you need to get your jollies out of newsprint, go buy a Playboy and play with yourself. Stay out of the Statesman - it makes your lack of intelligence pitifully evident. The real, original, G.E.W.'s Blue Eyes

HAPPY Birthday IGGY! We'll have to celebrate your coming out.

L.H., Good luck with all you do this week and weekend. I'll be cheering for you. KS

HAPPY 19th LISA B. LET'S LISTEN TO SOME AMOS TOGETHER! ONE ON ONE IN QUARTERS? LOVE, BOB

ABORTION: A woman's choice. It's confidential, free pregnancy testing and counseling. All ages served. Women's Health Center of Duluth P.A., a non-profit clinic. Downtown Duluth, 218-727-3352.

DON'T say Beer, say Bull. Call Gary Olinger for your party equipment for Schlitz Malt Liquor Bull, Schlitz Dark, Old Milwaukee kegs. Oly, 724-7943.

VOICE your problems and/or ideas. Stop at the Concerns Board located outside of the SA office.

BLUE Fox Lounge - Thanks for the midnite roadtrip (when we were on the road!). The dump groupies will be Canada-bound again when the checks stop bouncing. We're looking forward to it. Your Foxettes

FOR all you do, this Bud's for you. Contact Roger Brooks at 726-7725 for keg information.


LANDLORD problems? We can help Every Thursday Student Association sponsors a free legal clinic. For an appointment, contact Ann Harwood in the Student Activities Center.

CONGRATULATIONS to the new actives of Sigma Phi Kappa! No more Scum. Thanks to all our wonderful banquet escorts for the "Jammin' good time! Love ya, Kappa's! LMW & ABR

SUPER Dance Dancers/Brainstormers. Planning meeting Thursday, 3 p.m. K301.

DEAREST Phil, Mucho Congrats! You may be our ex-neighbor, but you're our friend forever. Call when you're ready for end-of-the-quarter hugs! XOXOX Annie and Laurie

WHAT do dancing and skiing have in common? Come to K301 at 3 p.m. on Thursday (TODAY) to find out.



Roger Brooks

For ALL your party needs call 726-7725

- Budweiser
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It's our anniversary! Come help us celebrate our 17th Anniversary. You get the gifts...special discounts on complete eyewear and soft contact lenses. It's our way of saying "Thanks" to all our valued customers.

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HAVING A PARTY? Check out my price and services for 8 and 16 gallon kegs of Budweiser, Budweiser Light, and Michelob. Call 726-7725 and ask for Roger Brooks, your Budweiser Campus Rep. Extras included!

LOW cost auto, life, renters insurance. Call Keith 728-3689, or Chuck 728-5167.

2 CAMPUS AA MEETINGS: Mondays at 3 p.m., and Wednesdays at 11 a.m. in K333.

BERGIE, Tell me it's not your birthday the 17th! Sucker, sucker it's during finals. Yep, tell me your not going to shut down studying and go out for a belt or two! But don't get too drunk and ox your finals that's just "too dumb." And you don't want to have the mogalies for the ride to the suburb or you might have to Johnny Rambo all the way to the cities. Tell me you're not rolling. Yep, see ya tomorrow, Oh year - Happy Birthday! Heidi

GOT the munchies? "DIAL-A-TACO" Sunday, Nov. 13, 8:30-11:00. Delivered on campus. Only 80¢! Phone 726-7500 or 726-7664. Sponsored by Circle K.

WANTED: 1984 Student Representative to the Board of Regents. Pick up an application from Ann Harwood in Student Activities Center in Kirby. Any questions, contact Tom Anderson 726-7178 or stop in at SA.

HEY Dano, Thanks for pulling your pants down!! Like ya know? Love, Special K

IF you missed rush fall quarter watch for Panehl Wine and Cheese November 30 for information on winter rush.

NEED a break? "DIAL-A-TACO", Sunday, Nov. 13, 8:30 - 11:00. Delivered on campus. Only 80¢! Phone 726-7500 or 726-7664. Sponsored by Circle K.

ARE you into dancing? Is dancing into you? If so we have a cure! **SUPERDANCE.** Planning a meeting Nov. 10 at 3 p.m. in K301. Everyone welcome.

TO our little GQ man TOM SMUDA: Happy 20th Birthday! May all your days be filled with dreams of being TALLER, and your evenings be filled with one nighters. Love, Shirley Truly and Charleen Lovely.

HAPPY 20th Birthday Bruce Thoresen! We hope your birthday is "special" even though you declined our offer for dinner! See ya Thursday! "Ask Mary"

DEAR LORI JO: I have to go. So I take with me fond memories. I know for sure we'll meet again, For another wedding will you attend.

ANITA P: We've laughed and cried, Between Ralph and Jim I nearly died! Whatever happens keep in touch. For I shall miss you very much.

DELTA Chi Omega social sorority will be seeking new members the beginning of Winter Quarter. Watch for more information or call Cathy, 724-2953, or Leanne, 728-5383.

ATTENTION Married Students: The Student Health Service extends medical care to spouses of students. Health fee cards can be purchased at the SHC. For more information call Val 726-8155.

SKI-SWAP: Buy, sell or swap your ski equipment. November 12 from 9-5 at the College of St. Scholastica, Somers Main Lounge

MR. T: Another note for you. "THINK" deeply back to the late 60's, early 70's. "My skills are still 'honed' my mind very, very 'Keen.' Perhaps if you'd like to dance, the pleasure will be mine. **STEELY BLUE**

BOOK Exchange gives you a fair shake. Bring your books to our table in K3C during finals week.

STEVE Pappas and Company's IM Hockey Team will have a meeting at 3 p.m. Thursday, Nov. 10 (TODAY). We will meet in Kirby Lounge. Those interested, be there. (P.S. We desperately need a goalie).

P.J. AND JUTS, Well, it's been two months and ten to go. What more can happen besides the roof caving in and the house catching on fire? (Knock on wood). "Whoops, oh well, there goes \$600." People's Court here we come. M-K-L vs. Jerry & Edie. And what about that strong man in our basement. (Who let him in anyway?) P. When you find yourself asking "What was that?" Don't worry, it's just "Charlie" trying to give you a heart attack. Life can sure be interesting. Between crazy squirrels and "Where do the razor blades go when you put them in that little slot?", 1923 is a nice & crazy place to live with roommates like you! G.B.Y. You know who

NEED money? Sell your old (but good) winter sports equipment this Saturday at the St. Scholastica Sports Swap. Drop off equipment 5:30-7:30, Friday the 11th. Somers Lounge. Sale Saturday 9-3.

AAH! Mr. T.: "It seems a 'misconception' has taken place as usual with your understanding and choice of Gender." However, if you insist, may I begin at the top of your 'curly head, proceeding ever so 'slowly' downward, to the tips of your toes, or perhaps begin in reverse order? For you see these "SHIMMERING GOLD'S" have now returned to their original 'Steely-Blue!' **YOUR MOVE.**

MANY THANKS to the Kappa women for a wild banquet last Saturday. We have begun to pre-party for this coming winter's banquet. Signed, The First Street Gang

HEY JUICE: Where will you be in a week? Let's have a grand time!!

QUIZ: Who fell in love with a freshman? Who got blown off by her 3 times? Who has to buy 2 cases of Heineken? Answer: Chaz. Who's your buddy! Signed, Bob

*****PLAN** for your spring break vacation in Jamaica! Prices start at \$399 airfare and hotel included. Non-stop flight from Mpls. leaving Feb. 26th, return Mar. 4. \$50 deposit required to confirm reservation. Act soon. Limited offer. Call 728-1429 for more information.***

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COULDN'T you find your skis, skates, mitts. Check out the Winter Sports Swap at St. Scholastica, Nov. 12, 9-3. Sponsored by CSS Circle K.

TO the CC Men: Regarding your Hollow's Eve run. Too bad the best of the bunch was right here having a meal on us. He doesn't have to run after his women. We love you Saggs. The girls from down south.

HAVE you hugged your Rob today? Wanna come across the hall and play? We can boil beer and throw spatulas. The Wob Wubers

BOOKSTORE got you down? Use the UMD Book Exchange! Get a good price for your old books, and a good buy on some new ones. Watch for our table in K3C during finals.



LIKE to jam?! Bored this break? Phone Me. Maybe we can make some noise. I've got a bass with the power to back it. Dan, 724-5763.

NON-SMOKING female to share a 2-bedroom apt. in Highland Village complex. Own bedroom \$160 plus electric. Call Kristi Geimer, 727-6692, ext. 412 (work) or 724-6894 (home).

DON'T bring a No. 2 pencil to the study break this Sunday. Free to all dorm-dwellers, punch and cookies will be served from 8-10 p.m. in the RHDC.

COLLEGE of St. Scholastica Circle K is holding the all new Winter Sports Swap from 9 a.m. to 3 p.m. Sat., Nov. 12 at Somers Lounge (on Scholastica Campus). Drop off you equipment from 5:30 to 7:30 Nov. 11 at Somers.

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 - Cancun
- FLORIDA
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 - Daytona

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Cheeseburger 79¢

Tues.
Hot Dog
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Wed.
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\$1.19

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Fri.
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4th Avenue Station

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Monday-Saturday
Happy Hour 3-6 p.m.

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"Best margaritas in town."

Free Peanuts & Popcorn



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When the beat gets hot, dance fever stirs with the cool, refreshing taste of Seagram's 7 & 7UP®. It also stirs with the light taste of Seagram's 7 & diet 7UP®. Real chart toppers, and, enjoyed in moderation—the perfect partners for dance fever.

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THE MOVIE

M A G A Z I N E

At Last!
A Pathetic
Contest for Lonely
People... Details Inside!

WINTER 83/84 VOL. II, NO. 1

Al Pacino is
SCARFACE
Brian DePalma Directs
Gangland Cocaine Saga

Rick Springfield's
Big Screen Debut
**HARD
TO HOLD**

Gary Busey
& Mr. T
Take the Wheel in
D.C. CAB

Steve Martin:
What a
LONELY GUY!

Previews of ICEMAN, REPO MAN & WHERE THE BOYS ARE

requirement to drink" he

QUANTUM LEAP



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The new Kodacolor VR films are Kodak's best color print films ever. So you get pictures that are sharp, bright, dazzling. With Kodak film and a leap of the imagination, there's no telling how far you can go.



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THE MOVIE

MAGAZINE

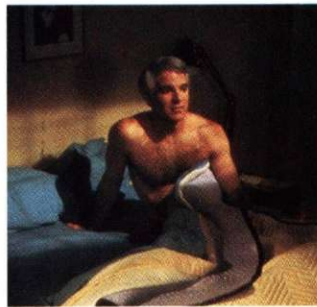
FEATURES

THE LONELY GUY
Steve Martin,
alone & miserable **6**

HARD TO HOLD
Rick Springfield's
big-screen debut **8**

D.C. CAB
Gary Busey
& the mighty Mr. T **10**

SCARFACE
Al Pacino stars,
Brian DePalma directs .. **12**



Steve Martin (left) illustrates one of many pitfalls of being a Lonely Guy: sleeping alone. Rick Springfield and Janet Eilber (right) find and almost lose each other in *Hard to Hold*, a rock & roll love story.



Al Pacino in *Scarface* (left) is the picture of success, gangster-style, while Gary Busey (right) looks slightly bemused as a whacko driver for a bizarre taxi company in *D.C. Cab*.



PREVIEWS

Timothy Hutton & Lindsay Crouse star in *Iceman* (14); Where the Boys Are (still Ft. Lauderdale, Florida) has sand, surf and hot bods (16); Repo Man (15) stars Harry Dean Stanton & Emilio Estevez in L.A.'s auto repossession racket.

COMING SOON **18**
Films in the wings

OUR COVER
Al Pacino as Tony Montana, Cuban Marielito, who takes Miami's drug trade by storm in *Scarface*.

LETTERS

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Folks, it was disturbing to read about R. Ben Efraim's new movie, *Private School*. As a student of marketing, I have learned that responsibly catering to consumer needs is the way to make money. However, Mr. Efraim has taken this principle too far.

Bud Powell
San Francisco, CA

I really enjoyed your review of *Monty Python's The Meaning of Life* and the review of *Going Berserk*. Being a follower (diehard) of SCTV, you can expect me to see *Going Berserk*. I was a little disappointed though with *The Meaning of Life* and so were my friends (they saw it as being too much in the style of Mel Brooks, i.e.: the tiger hunt, the restaurant, etc.). It seems as though *The Meaning of Life* was missing the element so vital to all Python productions, the element of surprise. It appeared that the Pythons weren't even going to shock, titillate or try to solicit any of the reactions they got when we watched (and laughed at) their TV series. Now it seems the

Pythons have in fact reached their prime; they cannot (nor can anyone else) surpass *The Holy Grail*.

As for *Going Berserk*, I hope that the troupe will be possibly half as funny as the series was (NBC has cancelled the series). Perhaps the troupe will continue their work and some cable channel will pick up the rights to the old syndicated show.

Michael Stranathon
Stow, OH

I read your article on *Monty Python's The Meaning of Life* and I loved it! I'm an avid fan of Monty Python, especially Terry Jones, Eric Idle and Graham Chapman.

P.S.: Your magazine is great! Keep up the good work!

Nancy Jones
Woban, MA

I was fortunate enough to receive a copy of your magazine today. I loved it! I'll be honest, the main reason I loved it was because Burt Reynolds was in it — he's the best!

Pam Blaydes
Canoga Park, CA

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Ford EXP Turbo.

New Dash.

The new EXP Turbo's full-function instrument panel provides you with a dash of technology. All dials and gauges, including the tachometer, turbo-overboost light, and standard AM/FM stereo with cassette are functionally designed and strategically placed. And for improved performance of another kind, there is an optional electronic search stereo plus graphic equalizer.

New Dash.

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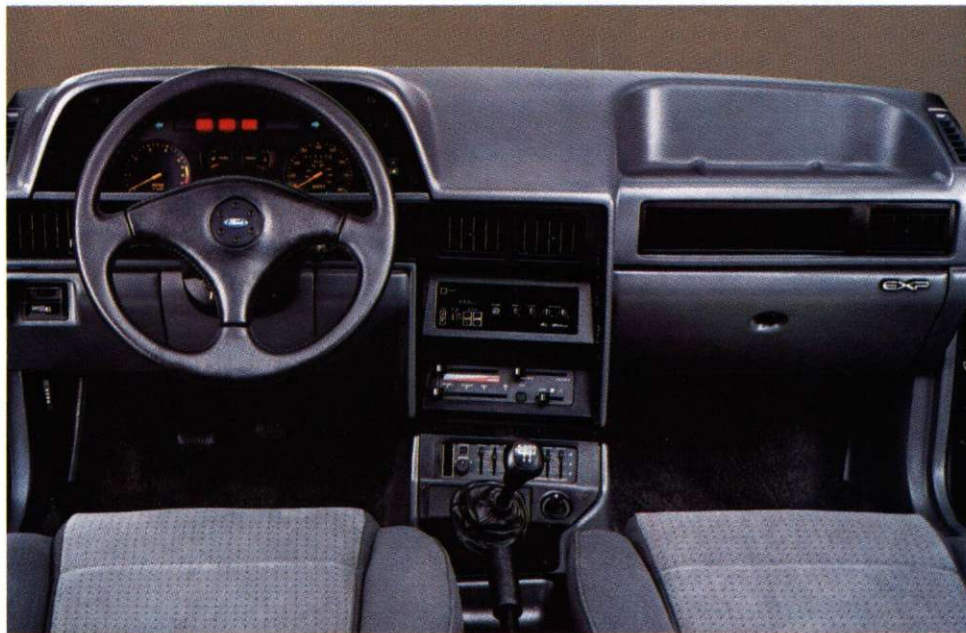
Although EPA mileage ratings were not available at the time of publication, these estimates are projected Ford ratings based on Ford Engineering test data, and are expected to be very close to official EPA ratings. Use for comparison. Your mileage may vary depending on speed, trip length, weather. Actual highway mileage will probably be lower.

New Dash.

You'll also find new spoilers, new aluminum wheels and a new bubble-back hatch. The end result is something rather rare in today's world: A car with all the dash you could ask for.

"Quality is Job 1." An independent survey established Ford makes the best-built American cars. The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S.

Have you driven a Ford...
lately?



Get it together — Buckle up.

Steve Martin and Charles Grodin are sitting on the balcony of a highrise Manhattan apartment, their backs to the panoramic, nighttime view. A gentle breeze is blowing across the potted plants that share the balcony; Martin is sipping a beer, Grodin a glass of milk. They are talking to each other quietly, recounting past, slightly disastrous dealings with the opposite sex. Martin recalls a particularly unsuccessful encounter with a high-school date in a movie theater, pauses for a moment, then adds, "It was fun, though. . ."

Arthur Hiller says "Cut," Martin and Grodin stand up, the breeze suddenly stops and the lights of New York are switched off. It's the last day of principal photography for *The Lonely Guy*, and Martin and Grodin have just completed one of a number of ad-libbed conversations that are sprinkled throughout the movie.

"Maybe 30 percent of the scenes between Chuck and me are ad-libbed," says Martin in his dressing room later in the day. "These are little stories from our experience that drop into the film at any point, just two guys talking. It was actually Chuck's idea, and they've worked out real well, so if we're on a set, we say 'Well, let's try a lonely guy story,' and we just set it up and try it."

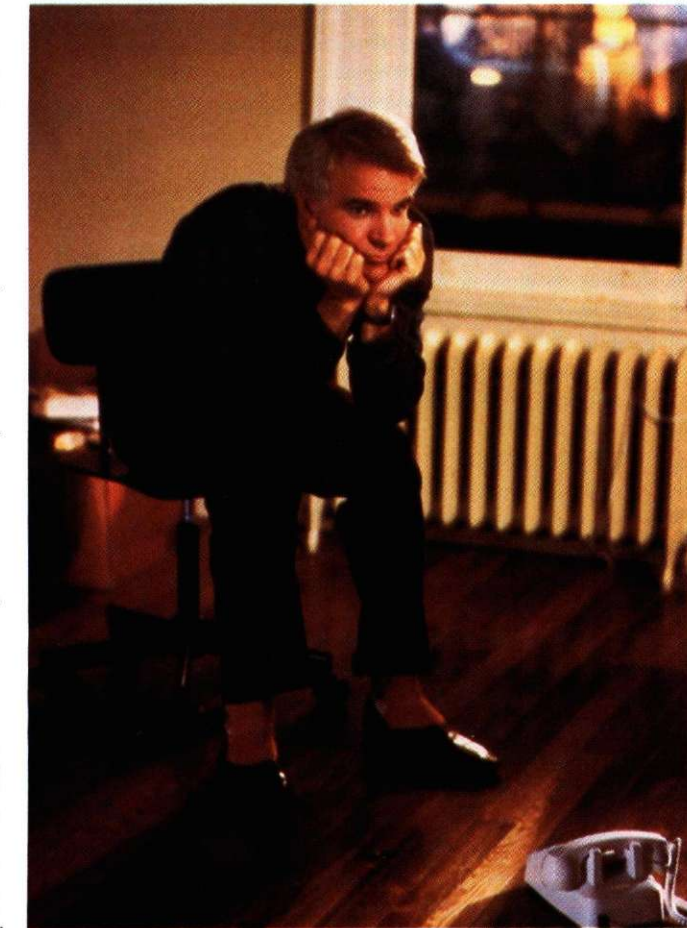
These little conversations between Martin and Grodin represent one layer of creative contribution to a film that contains the work of a number of very talented people. *The Lonely Guy* is based on Bruce Jay Friedman's book *The Lonely Guy's Guide to Life*. Friedman is a prolific writer, perhaps best known for his play *Steambath* and for co-writing the movie *Dr. Detroit*, which was based on his story.

Director Hiller explains how the movie reached its final form:

"The book was brought to Steve Martin's attention, and he said 'Hey, this should be a movie.' Neil Simon created a story from Friedman's book, but he became tied up with other projects, so Ed Weinburger and Stan Daniels did the final screenplay." (Weinburger and Daniels will be familiar to TV viewers for their work on *The Mary Tyler Moore Show*, *Taxi*, and *Phyllis*, for which they accumulated 8 Emmys for writing and producing.)

Adding to the contributions of Simon, Daniels, Weinburger, Martin and Grodin is director/producer Arthur Hiller, whose lengthy screen career includes *Silver Streak*, *Plaza Suite*, *The Out-of-Towners*, *Love Story*, and *The Americanization of Emily*, as well as the recent *Author, Author*.

The story of *The Lonely Guy* concerns Larry Hubbard (Mar-



Steve Martin in
The LONELY GUY
 His fern is his only friend
 (and the fern may be faking it!)

BY RICHARD LEVINSON

tin) a struggling young writer from Iowa, who finds his live-in girlfriend Danielle (Robyn Douglass, first seen in *Breaking Away*) in bed with another man. Suddenly, he is transformed into a "lonely guy," and there are ropes to be learned about how one behaves in that sorry state.

In Warren (Charles Grodin), Martin finds an experienced teacher. Grodin, who has appeared in *The Great Muppet Caper*, *Heaven Can Wait*, *Catch-22*, and Albert Brooks' *Real Life*, among many other films, describes Warren as a "maven, prototypical lonely guy, the guy who always looks like he was hit by a bus."

Martin says, "I play a basically optimistic guy who becomes lonely, while Chuck is the true lonely guy, who's kind of depressed all the time, who says he never really gets sick but always

feels a little sick."

Grodin shows Martin the tricks of the loneliness trade, and here much of the original book is apparent.

"It's amazing how many of the vignettes from the book have survived," says Hiller. "For instance, yesterday, we did a sequence where Steve goes into a restaurant alone, and it's about how you handle being alone in a restaurant when you feel that all the people are looking at you, how you can take notes and pretend you're a restaurant critic. That comes right from the book."

There is, of course, a not-so-lonely guy who fuels the fantasies of Martin and Grodin. Played by singer Steve Lawrence, this paragon of social success doesn't just get the girl — he seems to get every girl.

Judith Ivey, the Tony award-

winning (for *Steaming*) stage actress, plays Martin's elusive love interest in the film. She describes her character, the six-time married Iris, as a woman who always marries men she is destined to divorce. Ivey has unbridled enthusiasm for this, her first leading role in a movie. "If audiences have as much fun watching it as I did doing it, the film should do very, very well."

Martin sees Iris as a woman who, in spite of her eccentricities, understands lonely guys. "She likes me as a person," says Martin, and they eventually get together in a romantic finale.

The city of New York figures prominently in the look and the story of the movie, with much of New York recreated on the soundstage. One particularly impressive set is a 120-foot-long section of the Manhattan bridge, built in life-size scale, suspended 8 feet in the air with a width of 44 feet. The bridge typifies Hiller's attention to detail. "We needed to shoot the scene with a lot of fog, and you can't create that constant mist out in the open, and you can't sit waiting for the mist to come."

The scene to which Hiller refers involves a thwarted suicide attempt by Grodin. The scene remains comic, beginning with a phone message on Martin's answering machine informing him that Grodin "can't make the movies" because he's decided to end it all. Happily, Martin reaches him in time, although Hiller feels that Grodin's character probably wouldn't have jumped anyway.

This gray area between comedy and tragedy is particularly fitting in New York. The city provides an enlarged backdrop that illuminates the funnier aspects of loneliness as well as the more serious. "The premise is that loneliness can strike anyone, anywhere, at anytime," Martin explains. "New York happens to be a good setting to point that up, it's so bustling, it's easy to be lonely. It's good because it presents more opportunities for vignettes. Eating Chinese food is just sort of a lonely thing to do, but it wouldn't happen in Iowa."

Grodin finds that the feelings in the movie "strike deep chords, touching everybody." He likens parts of the film to the Fifties classic *Marty*, which explored loneliness and the pressures of "finding somebody" on a group of single men. "It's a very good part, better than any I've ever played," he says.

The Lonely Guy represents another step in Martin's long and successful career. Aside from the experimental *Pennies from Heaven*, Martin is primarily associated with the manic/comic

films *The Jerk*, *Dead Men Don't Wear Plaid*, and *The Man with Two Brains*. For a comedian who has two Grammys, an Emmy, an Academy Award nomination, (for his short subject *The Absent-Minded Waiter*) and a best-selling book and who is hugely popular for his appearances on *Saturday Night Live*, *The Lonely Guy* provides a different kind of opportunity.

Hiller himself says that he is extremely happy with Martin's work in the film. "He comes up with ideas all the time, and they're terrific. What people are going to see is Steve Martin playing a realistic, straight role, despite it being a comedy. In the sense of relationships, there are many scenes that are very real.

"The original book was a

guide," Hiller goes on, "a series of vignettes. We do have times when he (Martin) is alone, watering his plants, talking to himself, eating a can of tuna. But when you're doing a movie, you need a story, and in order to do that, you need relationships."

Martin describes what he's drawn on for the part: "It's the experience of being lonely, experience with women, dating. There's a vague feeling that even when you're with your friends, you're still alone. It's a different kind of life from the married, family personality. I just feel, I think Chuck and I both feel, that there's a concept of loneliness that he and I understand, that doesn't relate to anything specific, it's just a general attitude about life."



Steve Martin's girlfriend (soon to be ex-girlfriend), played by Robyn Douglass, is found in bed with another man (Richard Del Monte), which leaves Martin out in the lonely cold. The pointing man (top) is director Arthur Hiller. Martin then tries to woo Judith Ivey (above). Lonely guys Martin and Charles Grodin (left) share a happy moment with their best friends - ferns. *The Lonely Guy* opens December 16.



The First Annual (and Never Again) Lonely Guy (or Gal) Contest

DO YOU GO HOME TO AN EMPTY MAILBOX? Or an empty room, in which the only other living thing is your pet fern? When you walk into a restaurant, does everyone else get up and leave? Do you feel you are all alone — unattended, unappreciated and unwanted?

You're a Lonely Guy. Or Gal. Or both.

Well, lonely wretches, here's something just for you . . . a contest no one else would want! There is only one prize. (That's all you deserve.) Here's what some lucky, lonely creature's Grand Prize will include:

- Airfare for one to Los Angeles (unless the winner lives in Los Angeles, in which case we'll pop for bus fare)
- No one will sit next to the winner on the plane
- No free headset will be provided
- With any luck, no meal will be served, either
- The winner will not be met at the airport
- A single room in a lonely hotel will be provided
- No car will be placed at the winner's disposal
- The winner will "enjoy" dinner for one at a fine Los Angeles restaurant (preferably empty)
- The winner will attend a screening for one (of *The Lonely Guy*, naturally)
- The winner will receive a pet fern
- Also a Lonely Guy/Gal address book — blank, of course
- The winner will not meet Steve Martin.

He's too busy • The winner will receive a poster of *The Lonely Guy*, not autographed • The winner will receive two books: *The Lonely Guy's Guide to Life* by Bruce Jay Friedman, and *How to Win Friends and Influence People*, by Dale Carnegie • The winner will also

All you need to do is fill in this form (or a 3x5 card) with your name and address, and then tell us in 25 words or less (preferably less) why you are a Lonely Guy (or Gal).

All entries will be judged by *The Movie Magazine* staff, a purely subject-

The winner will be notified by mail, or maybe telegram or phone, or maybe not at all. We can be pretty moody.

Void where prohibited by law or good taste.



receive an assortment of the finest personal care products: deodorant, mouth wash, dandruff shampoo, Preparation H, Maalox, Milk of Magnesia, Kaopectate and air freshener • The winner will be presented with Lonely Guy boxer shorts. Suitable for feminine wear because the fly doesn't open.

and vindictive bunch. We promise not to choose our relatives or pals (they all have friends, anyway).

All entries must be received by midnight, December 15.

All entries become the property of Alan Weston Communications, Inc. They will not be acknowledged or returned (they'll probably be burned).

Name _____

Address _____

City _____

State _____ Zip Code _____

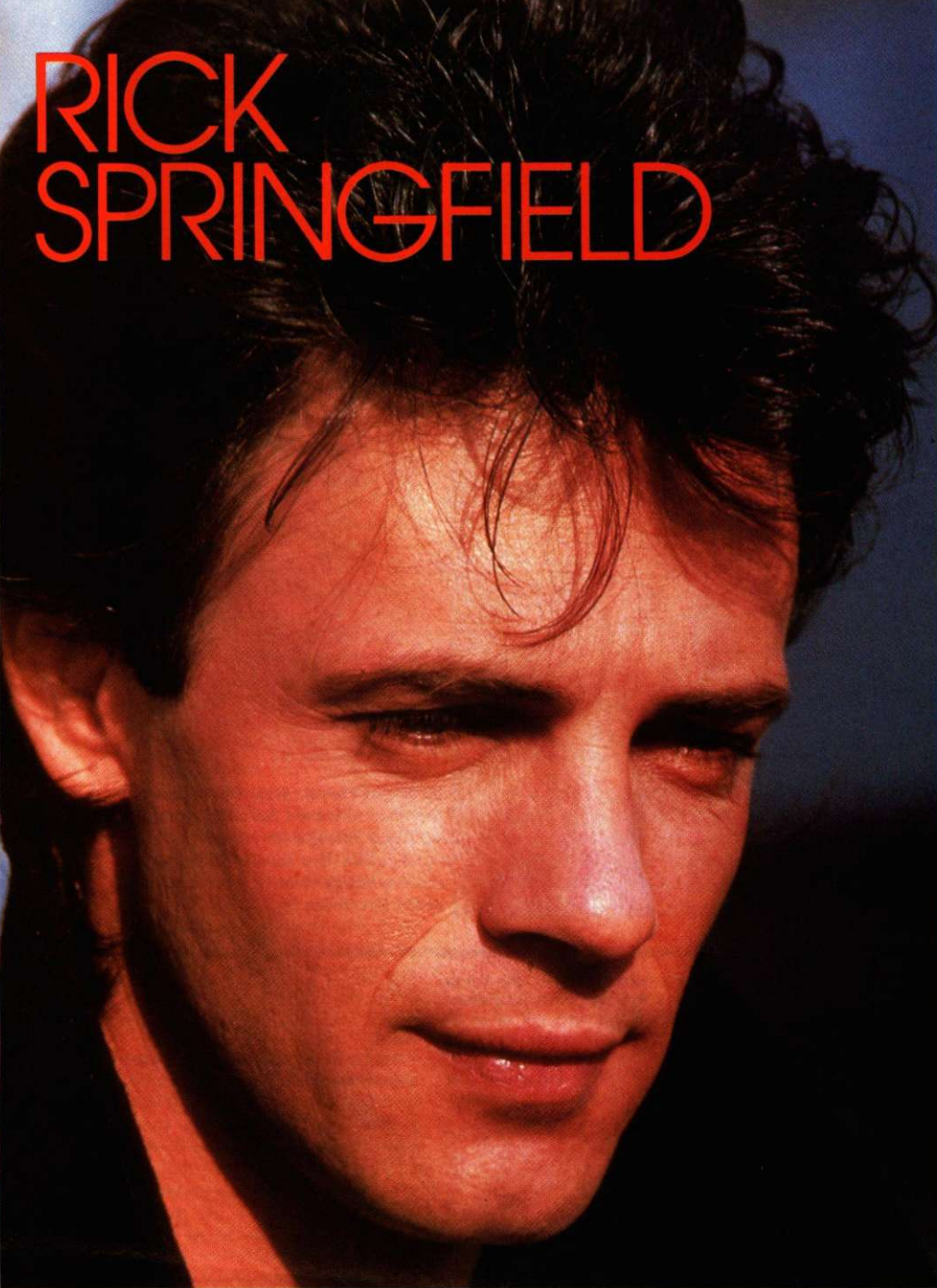
College _____

Year _____ Phone _____

Yes, I am a Lonely Guy (or Gal) because _____

Mail this completed form to Lonely Guy Contest, 1680 North Vine, Suite 900, Hollywood, CA 90028, before midnight, December 15, 1983. Winner will be announced in the Spring 1984 issue of *The Movie Magazine*.

RICK SPRINGFIELD



Rock & Roller
General Hospital Heartthrob
Stars in

HARD TO HOLD

BY R. SUE SMITH

Odessa, Texas, is oil country, flat as a griddle and twice as hot.

So flat the natives say you can stand on a beer can and see Lubbock, 150 miles north.

So hot that a local politician blistered more than his career when he suggested that if you want to raise a family, go to neighboring Midland, and if you want to raise hell, go to Odessa.

That kind of hot.

Tonight the sign outside the Ector County Coliseum reads 92 degrees at 6 p.m., and the clean teens lined up two hours before showtime say this is the biggest event since the city fathers banned an Ozzy Osbourne concert.

On stage, live, for one night only, Grammy-award-winning star of records, TV, and his soon-to-be-released first feature film, *Hard to Hold*, the very, very hot Mr. Rick Springfield.

This stop is somewhere midway in a 90-day tour supporting this year's *Living in Oz* LP. The grueling schedule will be Springfield's last chance for a while to touch base with his rock & roll roots before jumping from his established mixed-media pan into a new kind of fire.

If anything it's hotter backstage than it is outside. Springfield's sleeveless Levi jacket and sweatpants seem almost formal, given the temperature, and not even the city fathers could blame him if he wore a Ted Nugent-style loincloth on stage.

He won't, of course. Though right now his hair is short and punkish, controversy, exploitation, sleaze of any kind, are not part of the image. Rick Springfield knows how to give a good show without showing too much. After 15 years of rock & roll life, including 11 years on the American treadmill to success, Rick Springfield is a pro.

His show (backed by sizzling youngsters called The Fabulous Eels) is a solid package, choreographed and timed with no room for error. From the moment Springfield appears in a dry ice fog until his spectacular leaps from speaker to speaker while leading the crowd through the chorus of "Don't Talk to Strangers," the star gives his all. Hits blast out one song after the other, each tune performed the way the kids like them, just like the record, and Springfield's exuberant encore is a triumph in itself.

Retreating to the air-conditioned dressing room, Springfield carefully moves aside debris, clearing space for conversation. One-thing-at-a-time, his movements are relaxed yet deliberate, intent. When he sets his focus on *Hard to Hold*, it stays there.

"It's a love story," he explains, "about a musician, James Roberts, who's at the



Musician/songwriter/actor Rick Springfield plays rock & roll hero James Roberts, whose performances (left) enthrall thousands, but whose private life is aimless and disconnected.

crossroads of success. He's worried about the future, whether he can maintain the pace, when he meets Diana Lawson."

Diana Lawson (played by Janet Eilber) is a San Francisco child psychologist who, unlike all the other women over the years, doesn't particularly want James Roberts. She has a life of her own, a sense of direction. She has what James is missing, and as Springfield tells it, "He's looking to this relationship with Diana to put a sense of order into his life."

If the character and his quest sound potentially autobiographical, it's because Springfield worked with director Larry Peerce and writer Tom Hedley in the development of this D. Constantine Conte

'Filming felt good, and it looked good in the takes I saw. But I don't expect to like myself. I'm very critical of my work.'

production. The screenplay is by Hedley, based on a story by Hedley and Richard Rothstein. The star and his advisors had input on plot, casting, technical authenticity. Springfield found it satisfying and fun, almost a luxury in the economics of shooting time.

"The freedom of the movies after TV was like going from a wading pool to the ocean," he says. "We had time to work on the characters and the scenes. When I did weekly shows (such as *The Rockford Files* and *Six Million Dollar Man*) the pace was hectic. Daytime acting (*General Hospital*, of course) was triple that pace."

But what the movies give in time, they take away in control. It's a disturbing thought to a man who likes working alone, writing songs alone, doesn't even consider collaboration since he's not interested in the compromises that would entail.

"The film is more of a puzzle, an enigma, than an album," he considers. "With an album, I see it through all its phases — writing, performing, production. Whereas with the film I was involved in pre-production, had more input than I expected to have, but then they take it all away."

"Filming felt good, and it looked good in the takes I saw last spring. But I don't expect to like myself. I'm very critical of my work."

"One thing I've learned is not to put a time limit on my goals. I thought success would happen when I arrived in the States in '72. If I'd known how long it would take, I might not have tried. But you can't gauge yourself by others, you'll always come in

second since you're your own hardest critic. You have to be such a striver to be an actor."

Rick says that he and the character of James Roberts don't really have all that much in common, unless it's that confrontation he calls "The battle between taking charge and not taking charge, living for yourself or what's expected of you."

There may be critics who don't expect much of Springfield's motion picture debut, classifying him by his ardent teen audience and somewhat second-class soap opera success. What they're not reckoning on is that Springfield, like James Roberts, is a "striver," a man with several respected acting workshops (such as with Malcolm McDowell and Mary Steenburgen in L.A.) under his belt and who is indeed his own harshest critic, setting goals he very much intends to fulfill.

"Setting goals," he says, "is about living to go further, go deeper. If I'm going to reach my full potential it's not going to come from sitting on my rear."

Will *Hard to Hold* be a step toward that full potential? Hard to say. In addition to the love story between James and Diana, there's a second story involving James' co-writer and former girlfriend Nicky Nides, played by former fashion model Patti Hansen. Further conflict comes in the presence of Diana's longshoreman father, Johnny, brought to the screen by veteran character actor Albert Salmi. The almost obligatory concert footage introduces two new Springfield songs, along with a band including former child star Bill (*Lost in Space*) Mummy on keyboards and one-time teenybopper rocker Tony (*Tony and the Tigers*)

Sales on guitar.

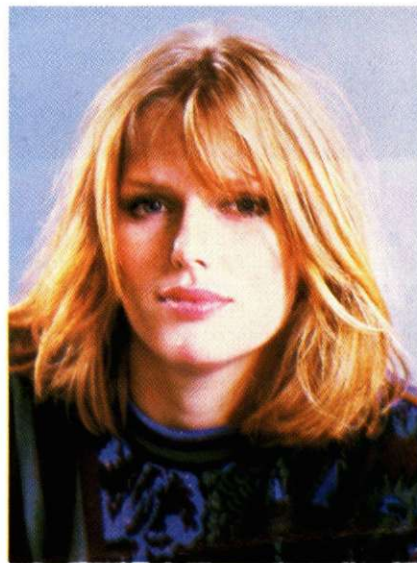
If *Hard to Hold* is hot box office, there will be more adventures ahead for Rick Springfield, movie star: Agents are already reading scripts, thinking about a second film without music to showcase the actor instead of the pop phenomenon. If not, Springfield is willing to see this as just a necessary step in the larger scheme of things. He recalls that another musician-turned-actor gave this advice to a young star.

"Bing Crosby said the important thing was to become multimedia. I don't know if all this was part of a game plan for me, it was just by chance that I got into acting. But now it feels like it's some kind of design."

"Whatever happens, you need to maintain your private place, somewhere to put your goals, your secret goals. There's no way you can feel normal as a recognized personality walking down the street. You have to have that real space where you feel grounded again."

"That's something James Roberts learns."

From the cool smile on Rick Springfield's face, placid and in control despite all kinds of heat, he must have figured that out long ago. *Hard to Hold* opens April 6.



Springfield falls for Janet Eilber (below), a capable, secure psychologist who doesn't need a flamboyant rock star in her life — or so she says. Model Patti Hansen (right) plays Rick's strung-out songwriting partner, the perfect woman for our hero — or so she thinks.



Gary Busey &
Mr. T: The New
Team in

D.C. CAB

Gary Busey (left center) and the redoubtable Mr. T (right center), flanked by muscle twins Peter and David Paul, are rough-and-tumble drivers for a ramshackle D.C. taxi outfit.



BY BILL BRAUNSTEIN

Screenplays get written in many ways in Hollywood. Some get adapted from best-selling books, or long-playing shows. Others are developed by a writer over a period of months, even years, of writing. There is a third method.

Take writer/director Joel Schumacher. Independent producer Topper Carew came to Schumacher with a simple idea. Would Schumacher be interested in doing a movie about a cab company that was located in Washington, D.C.? Schumacher said yes. "Fine," said Carew. "Go write it." The result is *D.C. Cab*, which Schumacher not only wrote, but also directed.

"The idea appealed to me from the start," says Schumacher, a screenwriting veteran (*Sparkle*, *Carwash*, the screen adaption of Broadway's *The Wiz*) who made his directorial debut with *The Incredible Shrinking Woman*. "I went to Washington and spent quite a bit of time there with Topper, who knew Washington extremely well. I had only seen our capital as a tourist. I never realized that Washington was 75 per cent black, or that it had a huge Cuban population.

"I learned that there was this in-

credible street life that surrounded the monuments, the museums and the office buildings. And that's when I realized that no one had ever made a movie about the real people of our nation's capital.

"The story just sort of came together." That story is *D.C. Cab*, an ensemble comedy that stars Mr. T and Gary Busey, but also features Jose Perez, Irene Cara as herself and many newcomers to the screen, as well as some old television veterans.

The story concerns a young man, played by Adam Baldwin (who is best remembered as the bodyguard in Tony Bill's film *My Bodyguard*), who arrives in Washington, D.C., from the South to join a cab company that was owned by a Vietnam war buddy of his late father. When Baldwin gets to the company he discovers that it consists of a group of bizarre cab drivers, misfits in one way or another. Baldwin manages to instill in the group a new sense of pride and helps turn the cab garage into a respectable business.

However, when Baldwin is kidnapped, along with two children of the Canadian ambassador, the evidence seems to point to the cabbies. The drivers then band together into a cohesive unit and search out the kid-

nappers. It is one of the few times in their lives that they have shared a common goal. And this seems to underscore one of the points that Schumacher is trying to make.

"The story is about how a bunch of misfits find themselves. My philosophy is that most people go through their lives with the illusion that once they get that big break, they are going to be great. Well, no one grows up to want to be a cab driver. It's a corridor people take in life on the way to doing something else. The point is that if you want other opportunities, you've got to do whatever it is that you are doing *now* well. Then that will help you get those future opportunities."

The opportunity to write an entire screenplay from virtually a one-sentence idea isn't unusual for Schumacher. One of his earliest films came from just one word — carwash. Schumacher got the idea for the film when he was sitting in his car early one Sunday morning in front of a carwash. He saw a hooker drinking a beer in a paper bag, trying, with much effort, to line up some business on the phone. In a flash Schumacher realized that there was more to the carwash than met the eye. He wrote the screenplay on that simple inspi-

ration.

To research *D.C. Cab*, however, Schumacher found himself in New York libraries, reading every available story he could on cab drivers, and then interviewing a number of cabbies. He found that the stories could be broken down into definite categories. Cabbies ripping off passengers. Passengers ripping off cabbies. Items lost in cabs.

"Unbelievable things are left in the back of taxis," says Schumacher. "Everything from a million dollars in cash to babies, Stradivarius violins, first drafts of novels, drugs. Then, there's this amazing amount of sexual activity that takes place in cabs. Almost every driver I spoke to said so. Some of the stories that you hear are so extreme, are so insane, you can't use them. The audience would never believe them."

The audience should have no trouble believing the divergent cast playing the group of cabbies. They come from almost every ethnic background. But it was Mr. T, says Schumacher, who managed to attract crowds wherever the crew was filming, particularly in Washington's heavy black areas. At times, remembers Schumacher, there would be as many as 1,000 people crowding in to watch the action, shouting and chanting Mr. T's name. At one point in the filming the crew had to call in a special squad of police to help control the crowd.

Mr. T is as surprised as anyone that he has received this kind of attention from children. "It seems like I'm a modern day Pied Piper," he says, "because wherever I go, thousands and thousands of children are present. Children respond quicker to me than adults, because they are honest and pure. Their hearts are open. They don't know racial hatred. They don't know prejudice. They don't know jealousy or envy. When a kid says 'I love you, Mr. T,' that's coming from his heart."

It seems these days, though, that an entire nation has opened its heart to the man with the hard looks and soft heart. A former bodyguard for the likes of ex-Heavy Weight Champion Leon Spinks, T made his movie debut in *Penitentiary*, but he came to the world's attention as Rocky's arch nemesis Clubber Lang in the third round of that continuing series. And it was his role in *The A Team* as B. A. Baraccus that gave NBC one of its few cer-

tifiable hits last season.

D. C. Cab presented T with the opportunity to do something a little different, namely a straight out comedy. "Because this movie is a comedy, it lets people see my versatility. I can be very funny when I want to be. It blows people's minds. And this was fun. On *The A Team*, I don't smile but once per episode, and in *D. C. Cab*, I get to joke and laugh and really have a good time."

There was another reason *D. C. Cab* appealed to Mr. T. It was the film's message: If you stick together, you can accomplish your goals. "I can sink my teeth into movies like that," T says. "People said I'd never get ahead. I come from the ghetto. I didn't go to the finest schools. I used to wear dirty pants and socks with holes in them. But through it all, I made it. And that's my message to other people: If I can make it, you can too."

For actor Gary Busey, whose varied career as a singer, songwriter and actor has landed him roles in films such as *The Buddy Holly Story* (for which he was nominated for an Oscar), *Carny*, *A Star Is Born* and *Barbarosa*, *D.C. Cab* presented the opportunity for an acting first: "*D.C. Cab* was the first ensemble comedy that I've done," he says. "In fact, it was the first ensemble acting that I've done since I was in educational theater years ago. The whole experience was an education for me."

The character Busey plays is named Del Dorado, and Busey describes him as a man who is "controlled insanity laced with panic. He seems to know everything about everything and he has in his head that everything is a conspiracy. You don't know whether he is taking anything seriously, putting you on all the way, or is taking everything seriously. Wherever Del is, it's not on this planet."

Even though Busey was the senior member on the set in terms of acting experience, he felt that being with all the newcomers in the film was a very humbling experience and went out of his way to help first-time actors whenever he could. Many of the new faces that appear in *D.C. Cab* came to the film by way of small comedy clubs around the country. Bill Maher, for example, has often appeared on *The Tonight Show*. Paul Rodriguez is another stand-up comedian whose irreverent barrio-style humor has won him a large following at Los Angeles comedy spots such as the Improv and the Comedy Store. Marsha Warfield was the winner of the 1979 San Francisco International Stand-up Comedy Competition. And another comedian, Charlie Barnett,

was literally discovered on a street corner.

"We found him on the streets of New York," remembers Schumacher. "He was a street performer who walks up to you and starts doing his routine right

Mr. T is happy with his role in D.C. Cab because "I get to joke and laugh and have a good time. On The A Team, I don't smile but once per episode."



there. After about an hour of impromptu comedy, he passes around the hat. We signed him up."

Other acting veterans in *D.C. Cab* include Anne DeSalvo, who was Woody Allen's sister in *Stardust Memories*; Max Gail, better remembered as one of Barney Miller's detectives on the television show of the same name; and Whitman Mayo, who was a regular on the *Sanford and Son* TV show.

"It was always so much fun on the set because of all these fine young comics," remembers Schumacher. "They would always get up and compete for laughs against each other. There was always this little show going on."

D.C. Cab, opening February 17, was filmed in Los Angeles in a converted garage, and also in various locations throughout Washington, including places like the Washington Monument, Lincoln Memorial, Capitol Hill, Arlington National Cemetery, Embassy Row and, perhaps the most familiar to Washington's cabbies, Dulles Airport.

Does Schumacher think that his send-up of the cab-driving profession will set back the industry a few hundred years? "No, I don't think so," he laughs. "I hope cab drivers like it. In fact, I hope everybody likes it. That's what we made it for."



Producer Topper Carew (top right) asked writer/director Joel Schumacher (top left) if he'd be interested in working on a comedy about D.C. cab drivers. "Sure," replied Schumacher. "Go write it," said Carew. The beauties atop the yellow beast are Marsha Warfield (above left) and Anne DeSalvo (above right).

AL PACINO IS
Scarface

A man who lived the American dream... too well

BY ERIC ESTRIN

Director Brian DePalma doesn't seem upset so much as surprised when he walks into producer Martin Bregman's office on the Universal lot in Los Angeles. "You'll love this, Marty," he says, tossing a copy of *Variety* onto Bregman's desk. "Here, read it."

Bregman scans an article in the show business trade paper until he comes to the paragraph in question. "Thirty-seven million dollars!" he exclaims, not sounding nearly as amused as DePalma. "I hate that. Nobody checks out anything."

Bregman is still standing by his desk half-a-minute later when his secretary reaches the article's author by phone. "Hello, Mr. McCarthy? This is Martin Bregman. I'm reading a piece that you did on (current) gangster epics where you say *Scarface*, which I'm the producer of, has gone to a budget of \$37 million..."

"Reportedly by whom? Would you care to find out what our budget is? Would you care to look at our cost runs? Well, why don't you get off your little bottom and get over here and I'll show you the cost runs, which are currently at \$22 million, and after having seen that, I would love you to retract that statement."

At the other end of the line, the reporter can very possibly smell smoke from the eight-inch cigar Bregman is waving at the phone. He promises to get a retraction in the paper soon.

"I'm getting to a point in life where that kind of reporting is unacceptable," Bregman says, placing his black, half-frame glasses on the desk in front of him and settling down for an interview. His feelings are justifiable. In the 10 years since he branched out as a talent manager by producing *Serpico*, starring his client Al Pacino, he's earned a reputation as a vigilant overseer of his projects with a much-appreciated talent for keeping costs down.

Having produced films like *Dog Day Afternoon*, *Simon and the Four Seasons* (starring another client, Alan Alda), Bregman has no doubt grappled with compli-

cations before. He dropped out of college at Indiana and NYU because it was "too slow," and eventually started advising young actors and entertainers how to get ahead in show business. Among his early managerial clients: Candice Bergen, Faye Dunaway, Liza Minnelli, Bette Midler and Woody Allen.

With the adverse conditions facing him on *Scarface*, it's impressive that Bregman was able to bring it in at any price. The picture deals with a recent Cuban immigrant's rise and fall in south Florida's cocaine business. Bregman conceived of the idea while watching the original on late-night TV, and instantly pictured Pacino in the lead role. He hired Oliver Stone (*The Hand, Midnight Express*) to write the screenplay and later signed DePalma (*Carrie, Dressed to Kill*) to direct.

But when the crew arrived in Miami to begin filming last year, they found themselves embroiled in an intense controversy over how the finished product would portray south Florida's Latin community. After weeks of negotiations with Cuban leaders, during which time Bregman was alternately granted and denied permission to begin filming, word came down that the picture could roll in Miami — if he agreed to certain conditions. But by then, Bregman and the studio had decided to avoid the aggravation and moved most of the production to California.

Pacino's co-star in the film, Steve Bauer, found the political uproar particularly unfortunate. Bauer is a Cuban-born ex-Miamian, whose family and friends still reside in that city. "It's too bad there were so many problems," he says, "because the Cubans, generally, are a very open people with a sense of humor. They take things with a grain of salt — that's the Cuban personality."

Nevertheless, neither Bauer nor Bregman was prepared for the negative reaction *Scarface* received from a small but vocal part of Miami's Cuban community. "There was this one guy Perez (a city commissioner), who



made a big political issue out of it," Bregman says in a voice made calm by the grace of hindsight. "They kept escalating this as an anti-Cuban movie."

Miami's reluctance to serve as a location stems from a serious public relations problem the area has had since the spring of 1980, when its population was swelled by the influx of 125,000 new Cuban exiles from the port of Mariel. At least a fifth of these *Marielitos* were said to be undesirable — petty thieves, har-

dened criminals and worse — set free from prisons and mental institutions in their native land to roam the streets of south Florida and make of their lives what they would.

In *Scarface*, Al Pacino plays one of these characters, Tony Montana. "He comes over here and sees gold in the streets, and he wants it," says Bregman. "He seizes upon one opportunity after another; he makes his own opportunities, and he makes it happen for himself. But in the

end he's overwhelmed by it. The power he achieves becomes a time bomb."

Montana's "gold," of course, is mined in south Florida's runaway cocaine business, just as the original *Scarface* dealt with the boot-



BRIAN DE PALMA
From Razzle-Dazzle Violence To "An Epic, A Character Study"

What attracted director Brian DePalma to *Scarface* was simple. "I've always wanted to make a gangster picture and I've always wanted to work with Al Pacino."

DePalma's involvement began a few years ago, when he talked to Pacino about taking the part in the movie *Blowout* (which John Travolta eventually landed). Pacino told DePalma he wanted to do *Scarface*, which was then being developed, and showed him a video cassette of the 1932 version starring Paul Muni.

"It's very challenging to work with an actor who's as good as Pacino. He carries such an ominous film presence with him. When he starts getting angry, it's truly scary. What you saw him do in *Godfather* is nothing compared to this. It's an entirely different characterization, because in *Scarface* he's playing a dynamic, driven, flashy, energetic character. In *Godfather* he was a little more laid back, a little more controlled in playing a kid rising to take over his father's empire."

"Here he's a guy arriving in town on a banana boat and wants

to own the town as fast as possible, and he proceeds to do just that." DePalma describes the Cuban gangsters of *Scarface* as "a little more animalistic, a little more primitive" than the Corleones of the *Godfather* films.

After a controversial career that has included offbeat hits like *Carrie, Dressed to Kill* and *The Fury*, this 42-year-old director has settled down to make what he calls "an epic, a character study."

"I think a director every once in a while should go out and direct something that is away from what he normally does, to try and expand his vision to some extent. I think I've benefited from it," he says.

That doesn't mean he's thrown away the flamboyant camera an-



gling fortune amassed by Al Capone in the 1930s. But in Miami the stakes are higher and the consequences rougher than in any Chicago gangster's wildest dreams.

"You know how big that business is? A hundred billion dollars!" Bregman says. "The whole motion picture business I think is seven or eight billion. Add another two billion for television and it's still not one-tenth of the drug industry in south Florida. That's crazy!"

Other than 10 days of exterior shots filmed in south Florida, *Scarface* was filmed in locations around southern California, including the magnificent Santa Barbara estate where Charlie Chaplin and Oona O'Neill held their wedding reception in 1943. Unfortunately, filming in Santa Barbara was twice interrupted by the worst weather to hit California this century.

And the film's violent subject matter took a toll as well. In one sequence, Pacino hit the ground during a shootout, only to land atop a red-hot machinegun barrel. Filming had to be suspended for a week while the star's hand recovered from serious burns.

Possibly even more difficult to deal with were the psychological pressures surrounding the crew during their time in south Florida. For weeks they mingled with drug kingpins and government agents in a world of hostility, paranoia and fear. "We had undercover agents with us most of the time — without incident, but nevertheless there were some frightening experiences," says executive producer Stroller, who often teams with Bregman for their New York-based production company.

"One night I had gone back to my room," Stroller continues, "and I told the guy who had been

(Continued on page 16)

lings are mostly done in shootouts. No people are being sliced up or things like that," he adds, chuckling.

DePalma's new style comes after *Blowout* was an unexpected 1981 flop after a string of box office successes. "I think one of the primary problems was that the advertising made it look like it was another *Dressed to Kill*, and it really wasn't. Plus it was a very somber view of the American political system, and those pictures always have problems. A lot of people don't want to see that, basically."

"Now *Scarface* is the American dream — gone crazy a little bit, but still the American dream."

DePalma's next project will be a "rock & roll picture" with John Travolta called *Fire*, which he is to begin probably in February. Will it be back to exploding heads? Our man just laughs and leaves us in suspense.

Producer Martin Bregman (left), executive producer Louis Stroller (center) and director Brian DePalma. *Scarface* opens December 9.

ICE MAN

BY ZAN STEWART

Many films have given us an idea of our distant future (*2001, Outland, Star Wars*) and one has imagined our distant past (*Quest for Fire*), but there hasn't been a film like *Iceman*, which at once explores our future and our distant past.

Iceman is Australian director Fred Schepisi's passion-filled science/fantasy adventure that describes what happens when a crew from an Arctic mining company discovers a 40,000-year-old man who has been cryogenically preserved deep in glacial ice. Mainly through the work of two intrepid scientists — anthropologist Dr. Stanley Shepard (Timothy Hutton) and cryobiologist Dr. Diane Brady (Lindsay Crouse) — the Iceman is thawed out and placed in a unique environment called the Vivarium, which simulates our prehistoric landscape. There, as the Iceman and the scientists observe and interact with each other, the past and present merge.

"*Iceman* is a way of looking at us," says Schepisi, whose credits include the chilling *The Chant of Jimmy Blacksmith*, and the off-beat western, *Barbarosa*. "There is a wonder in looking at someone who is really us from the beginning.

"When you go to the zoo and see a monkey, you see the similarities and the differences as well. Take it a stage further and you have a person who is the next major step . . . not a monkey or an ape . . . but a primitive human being. How much of what we were is still there in us? How much have we lost? How much have we layered over? How much do we accuse other people of even though it's really our nature?"

"If we can reach a better understanding of that, we will reach a better understanding of ourselves."

Iceman is the brainchild of John Drimmer, a former producer and documentary filmmaker for CBS News. Intrigued by news stories about frozen medicine and the prospect of bringing people back to life after years, even centuries, Drimmer pondered what it would be like if a prehistoric man were cast, alive, into the 20th Century. He scripted his idea but did nothing with it until he was leaving CBS. Then he arranged a fortuitous meeting with pro-



Timothy Hutton (left) plays anthropologist Stanley Shepard who, with cryobiologist Diane Brady (played by Lindsay Crouse, above), discover and nurture, teach and learn from a unique individual — a prehistoric human (played by John Lone, below).

Iceman is scheduled for April, 1984 release.

ducer-director Norman Jewison (*In the Heat of the Night, . . . And Justice for All*), who also has a personal interest in cryogenics. An immediate bond between the men existed and the project started to roll. "I was fascinated by this viewpoint," Jewison says. "It's a look at progress with a porthole to our past."

Together with his partner, producer Patrick Palmer (*Best Friends*), Jewison contracted Schepisi to film the screenplay written by Drimmer and Chip Prosser. "We were looking for someone who was as committed to *Iceman* as we were," Palmer says.

Timothy Hutton felt the same way — he wanted very much to play the part of the anthropologist Shepard. "It was the story, the character and something I've never done before . . . I'm playing older," says the 23-year-old Oscar winner.

The part of Shepard called for a 27-year-old but, as Schepisi acknowledges, "We were flexible and Tim was persuasive. He had some great ideas. It helped us broaden the scope. When everyone was considered, he was the best."

Hutton prepared himself for his role by immersing himself in the study of anthropology, and he adds, "For the first time, I was into the research from my point



of view instead of solely through the eyes of my character."

Lindsay Crouse, who also costars with Hutton in *Daniel*, was looking for something different and found *Iceman* "a refreshing change in a contemporary story." She says she liked playing a scientist, exploring a new realm, and that she discovered that scientists are a lot like actors — they go where the work is.

The visual concept of the Iceman himself came from an amalgam of generally accepted scholarly research on early North American native peoples. This included a lack of excessive body hair, with layers of fat supplying necessary insulation

against the elements. Additionally, a language for the Iceman was developed by Philip Lieberman of Brown University, based on his theories of what sounds the prehistoric voice box, jaw and tongue might be capable of producing.

John Lone, a classically trained Chinese actor who won an Obie for *The Dance and the Railroad*, was chosen for the title role. "John is remarkably talented," says Schepisi. "Although he's Oriental by birth, when you put make-up on, what you had was an indeterminate person . . . not Oriental, not European . . . but sort of something out of our past."



A prized specialist in seedy character roles (*Missouri Breaks*, *Wise Blood*, *Alien*), *Harry Dean Stanton* (below) graduates to leading man in *Repo Man*.

Emilio Estevez (left) plays a burr-headed punk, under pressure to learn the car repossession racket.

REPO MAN

BY BYRON LAURSEN

"I had my friend dressed up as an L.A. cop, with the handcuffs on his belt and everything," says writer-director Alex Cox. "So he marched me into this meeting of studio executives and said, 'I'm going to give him ten minutes to tell you his idea, then I'm taking him downtown and booking him!' Then he made a big show of checking all the exits and he went out and waited in the hallway with his arms folded over his chest."

Alex Cox sold his story that day.

For the past three years, writing scripts has been Cox's living. Tonight, surrounded by the dry grass and eucalyptus trees of Los Angeles' Elysian Park, he's directing the first of those scripts to be put on celluloid, a fast-paced black comedy called *Repo Man*. Independent production is the miracle that made it happen for this young (28) English storyteller and his likewise young producers, all of whom became friends at UCLA film school. While major studios are often afraid of adventurous, unusual projects, they'll sometimes get involved after more daring types have gotten the ball rolling. *Eating Raoul* was a completed movie and already a hit at several film festivals before a big studio came forth to help with its distribution. *Repo Man* got lucky sooner. Harry Dean Stanton, the star, is

one of Hollywood's most sought-after character actors. Emilio Estevez, the son of actor Martin Sheen (*Apocalypse Now*, *Gandhi*), plays a punk who becomes a repo (car repossession) man. Michael Nesmith, former pop star ("*Hey, hey, we're the Monkees!*") and currently an award-winning producer of video clips, provided the timely financing help that escalated *Repo Man* from an extreme low-budget opus to a full-out feature.

A renegade nuclear scientist is somewhere in L.A., driving a trunkful of something mysterious around in a Chevy Malibu. His niece thinks it's an E.T. on ice. Others suspect an atomic bomb. Stanton and his fellow repo workers only know that a \$20,000 reward rides with that funky Malibu. The story pivots on everyone's crazed efforts to get it first.

Stanton's career is based on playing charismatic loners, hard-luck guys from the underside. He was a rustler in the western *Missouri Breaks* and one of the first victims of the ratchet-jawed outer space people-eater in *Alien*. More recently Stanton played Brain, the high I.Q. convict in *Escape from New York*.

Tonight he sits on the passenger side of a clapped-out green Impala, alongside another clunker manned by fellow repo specialist Light (played by Sy Richardson). Stanton tells Richardson his plans: find that Malibu and go independent with a repo yard of his own, buy a couple of pit bulls and "let the

other punks do the work." Richardson replies with his own dream — a large parcel of land up in Mendocino County where, he relates with a calculating grin, he'll raise "tomato plants."

For the uninitiated, Mendocino County, up towards the Oregon border, is one of America's prime marijuana farming areas.

Between takes, Stanton and Cox discuss whether "other punks" works better than "other guys." Earlier, Richardson had changed broccoli into tomatoes.

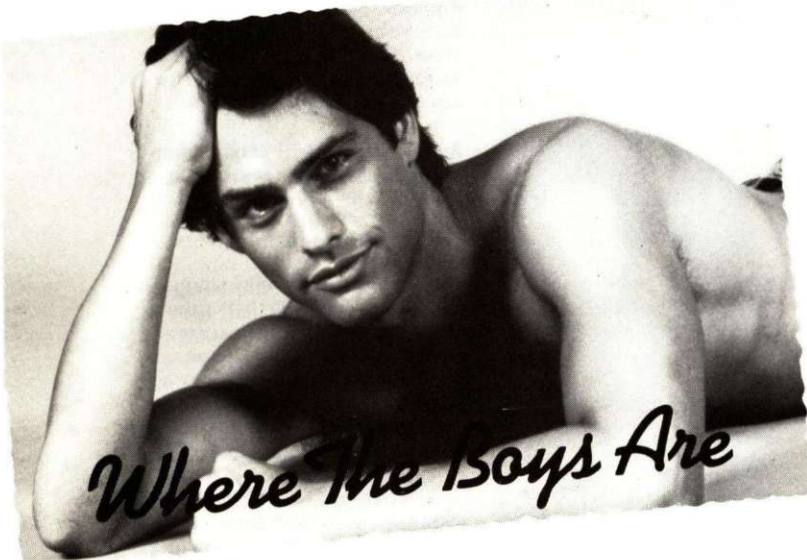
"I don't care if an actor changes a line," Cox observes a moment later, while a camera man plots out the next shot from the hood of Richardson's car. "As long as the point gets across, why

worry about it?" Lanky, humorous, with a crew cut that's grown out to the length and texture of puppy fur, Cox projects an essentially British antic sort of comedy. He'd be at home in either the pop music group Madness or the Monty Python comedy troupe. Tonight he's decked out in heavy boots, jeans with tall up-turned cuffs and a Mr. Goodwrench-style mechanic's smock. Formerly an Oxford student, he took film classes at the Old Vic Theatre School in Bristol and acted the lead in a well-received student film called *Nearly Wide Awake*. Self-effacing, he says "the protagonist" instead of "the lead," and grimaces shyly when I mention his reputation as a writer.

Last night scenes of gunplay were filmed in front of a lit-up oil refinery. Later tonight, past midnight, the crew is headed for the Silverlake Lounge. It's a dive, the perfect image of "gritty, comic-book naturalism" that the producers of *Repo Man* desire.

On many film projects, long hours of boredom between short segments of filming gradually take their toll. With *Repo Man*, says assistant director Allan, the crew has ruined a few takes by breaking out in laughter. That, like the cop story, is a tribute to Alex Cox and his ability to crack a tough, even jaded audience. If he's half so successful with the general public, *Repo Man* could be one of the surprise hit movies of early 1984.





Lorna Luft, Wendy Schaal, Lisa Hartman and Lynn-Holly Johnson (below, l. to r.) assemble on the famous Ft. Lauderdale beach. Russell Todd (left) stars as one of two men vying for Ms. Hartman's affections (he previously appeared in *Friday the 13th, Part II* and *He Knows You're Alone*).

BY DEBBY MARKLEY

Mention Ft. Lauderdale, and a sly grin might appear on the face of anyone who has ever participated in the spring craziness there. The Florida coastal city is a primary migration spot for hordes of class-weary northern college students who arrive en masse each spring to party, tan and cavort with the opposite sex.

The bars pull out all the stops, offering every advertising gimmick and contest imaginable to lure customers away from the many other competing clubs. There is the Mr. Hot Bod Contest, the Ms. Hot Bod Contest, the Wet Tee Shirt Contest, beer-drinking contests, pizza-eating contests and on into infinity. On the beaches, it is sitting room only.

This curious American phenomenon was first depicted on the screen by Joe Pasternak in 1960 for MGM in the original *Where the Boys Are*. Now, over 20 years later, producer Allan Carr, who presented audiences with the film versions of *Tommy*, *Grease*, *Can't Stop the Music* and *Grease II*, returned to Ft. Lauderdale with director Hy Averback to create a totally new motion picture, scripted by Stu Krieger and Jeff Burkhart.

"I had never been in Ft. Lauderdale during spring break before," says Lisa Hartman, one of the film's principal stars. "I had heard it was incredibly packed with people but whenever I saw movies of it, I always thought they'd put in too many extras. I was amazed to find it really is that way!"

Hartman, currently a popular actress/singer on the television series *Knots Landing*, stars as Jennie, a reluctant participant in the Florida spring madness who is torn between two lovers, played by Russell Todd (as Scott

Nash) and Daniel McDonald (as Camden Roxbury III).

Lorna Luft, an experienced Broadway performer who made her screen debut in *Grease II*, portrays Carole, who would like to be liberated from her jealous boyfriend, Chip (Howard McGillin) — until it actually happens.

Instigating the girls' trip is the high-spirited Laurie, played by Lynn-Holly Johnson, whose starring debut in *Ice Castles* was followed by a co-starring role with Roger Moore in *For Your Eyes Only*. Wendy Schaal completes the foursome, playing a high-brow Texas debutante named Sandra. Schaal has been a series regular on *It's a Living* and *Fantasy Island*.

Rounding out the cast are Alana Stewart (wife of rocker Rod Stewart) and Louise Sorel representing hip members of the "over 30" crowd.

"We didn't set out to make a chauvinistic film or an exploitative one," clarifies director Hy Averback. "*Where the Boys Are* attempts to capture the real spirit of Ft. Lauderdale during spring

break. There are some sexual scenes, sure, but that's realistic and natural — like driving cars," he says, chuckling.

Actual filming of the project went relatively smoothly, despite the crowds and intermittent rains. Unexpected occurrences, however, added comedic touches not found in the script. In one scene, Luft's character has entered a Hot Bod Contest and is dancing on a raised platform by the water.

"During the filming of this contest," Hartman remembers, "one contestant was dancing topless. Our production crew noticed that a big ship carrying elderly tourists would be sailing right past us, so the crew waited, hoping to catch on film the honest, shocked reactions from these people as they see the topless dancing.

"But, they loved it!" Hartman continues, laughing. "Instead of being freaked out, these grandmothers were smiling, laughing — they even started dancing on the ship! It was great! Shocked all of us kids, though," says Hartman, shaking her head.

"This is a 'crossover' picture," Averback comments. "People in their 30s and 40s remember the old film fondly and then there is, of course, the youth audience." In any case, starting in March, moviegoers will surely see the difference 23 years can make on a city and its annual visitors.



(Continued from page 13)

with me all day that it was silly for him to come; I could find my way back. We were staying at a different hotel from most of the crew simply for security reasons. As I started to walk to my room, these two Colombian guys came out of a room behind me and started walking right toward me. They walked up and said good evening and just walked right past. It was nothing, but you build these things up in your mind and you never know."

Stroller says the atmosphere of paranoia is reflected perfectly in Pacino's performance. "He was just incredible to work with," he says. "I used to watch him after a day's work. We'd go in and watch the dailies, and I'd come out exhausted just seeing how much he expended."

Bauer, who previously starred in the long-running *Que Pasa, U.S.A.?*, a bilingual situation comedy on public television, says some of the humor in the film derives from the superior attitude affected by the lead characters upon their arrival in America — an attitude common among the Cuban population. "I think they have kind of a funny elitism," he says. "It's their sense that in a foreign country, they feel like they know more than the natives. They feel like they could own the place within a few weeks, as soon as they get the hang of it."

It's this frame of mind that Pacino reflects, Bauer says, not only in his perfectly accented speech, but in the way he moves as well. "He's very perceptive and quick, and he just soaked it right up," Bauer says. "All the Cubans who came on the set in Miami, like my family and friends, they'd get to meet him and they'd always say, 'God, he looks so real! He looks so Cuban!'"

Co-starring with Pacino and Bauer is Michelle Pfeiffer (*Hollywood Knights*, *Grease 2*) as Elvira, an embodiment of the American dream for Tony upon his arrival. Several Cuban actors have small roles in the film as well, a fact that Bregman finds sadly ironic. "It's a shame that we didn't end up spending all that money in Miami," the producer says, "because the film really shows Miami the way it is. I would have built a club there if we had been welcomed, but I built it here. Nothing would have looked different, but we would have dropped all that money there instead. It would have been better for everybody."

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COMING SOON



British actress Francesca Annis as Jessica, mother of Paul Atreides and disciple of the Bene Gesserit sect in *Dune*.

mighty blade again, with Richard Fleischer directing from a Stanley Mann screenplay.

Meanwhile, back in Los Angeles, at least three other less famous Conans wield swords at the Universal Studios Tour. They call it a "sword and sorcery spectacular." Three different casts (nine people each, including Conan, a lissome female fighter, four villains, one very bad villain, and a wizard) clang and clash many times daily, menaced by a fire-breathing dragon. Next year marks the 20th anniversary of the tour, and executives are huddling now to plan major birthday celebrations. We've heard a rumor (the drums, the drums — will they never stop?) that there will be a moving, roaring, chest-thumping King Kong. (Aren't you relieved I didn't make any jokes about going ape? You're welcome.)

Yet another Stephen King blockbuster will be rendered in celluloid: *Firestarter*. The young girl with the extraordinary torch talent is Drew Barrymore (from *E.T.*); her parents are played by David Keith (*Lords of Discipline*) and Heather Locklear (of TV's *Dynasty* and *T.J. Hooker*). Mark Lester directs from a screenplay by Stanley Mann.

Director Walter Hill just finished *Streets of Fire*, a futuristic rock-and-roll adventure fantasy which he co-scripted with Larry Gross, starring Michael Paré and

Diane Lane. Hill soon starts work on *Dick Tracy*, which he'll direct next year from a script by Jim Cash and Jack Epps, Jr. Warren Beatty is one of a few actors rumored for the role of the square-jawed crimestopper, comic strip hero to decades of Sunday funnies readers. No word yet on the plot, but I'm told by an unimpeachable source that many bizarre and familiar characters will appear — Breathless Mahoney, the Blank, Mumbles, Pruneface, Tess Trueheart (Tracy's true love), Big Boy and Flattop.

After the busy Mr. Hill deals with Dick Tracy, he will direct the fourth version of *The Magnificent Seven* (which he has already written with Larry Gross). The original *Magnificent Seven*, released in 1960, starred the then-new Steve McQueen and Charles Bronson, famous Yul Brynner and completely unknown James Coburn.

Burt Reynolds' next will be the title role in *Stick*, which he's also directing, from the Elmore Leonard novel about an ex-con who becomes a chauffeur in Miami Beach and gets tangled up with his boss and his glamorous financial consultant and a cocaine-dealing client of theirs. Leonard ("Dutch" to his pals) is doing the screenplay (he previously wrote *Joe Kidd* and *Hombre*).

Cloak and Dagger stars *E.T.*'s Henry Thomas, Dabney Coleman (*WarGames* and TV's *Buffalo Bill*) and Michael Murphy; it's all about a boy, an espionage plot, an imaginary superhero and a real friend. Richard Franklin directs from a screenplay by Tom Holland and Bill Phillips.

Australia's Mel Gibson (the

heartstopper in *Road Warrior* and *The Year of Living Dangerously*) plays opposite Sissy Spacek in *The River*, a Tennessee-located tale of small farmers and big troubles. Gibson was born in America (his family emigrated to Australia when he was 12), so he shouldn't have any difficulty temporarily losing his Aussie accent. Academy Award nominee Mark Rydell (*On Golden Pond*) directs from a screenplay by Robert Dillon and Julian Barry.

For those of us who miss James Garner's face on prime-time television, we'll be able to see it on the huge screen come spring. In *Tank*, Garner plays a retired Army Sgt. Major whose young son (C. Thomas Howell, from *The Outsiders*) is falsely imprisoned. Garner just happens to have a fully operational Sherman tank, and decides to roar to the rescue. (Ah, how often on the freeway have I yearned for a fully operational Sherman tank...). Marvin Chomsky directed from a Dan Gordon script, for Lorimar Productions.

Tim Hutton is enjoying an uncharacteristic calm spot in his career; his next film, *Road Show*, has been indefinitely postponed due to the illness of director Richard Brooks (who replaced first director Martin Ritt because of illness). But while Hutton knocks about Malibu in his red Porsche and prepares for *Falcon and the Snowman* with Sean Penn, fans will have two of his films to occupy their time: *Daniel* and *Iceman*. The latter, filmed in Vancouver, B.C. under the direction of Fred Schepisi, has Hutton as a scientist who discovers, thaws and befriends a prehistoric human. The screenplay is by Chip Proser and John Drimmer.

Judith Sims

Science fiction fans around the world rejoiced when Frank Herbert's 1965 Hugo-award-winning novel *Dune* was slated for the big screen, but they'll have to wait until December 1984 to see the epic. Principal photography was completed this past September, but post-production work (special effects and editing) will take a full year. *Dune* was shot in Mexico, where cast and crew took over all eight soundstages at Churubusco Studios, plus three backlot sets, two "subsidiary" locations within Mexico City (including the city dump, called by some crew members the "dead dog dump"), and the Salamayuca desert near Juarez. And how will writer-director David Lynch (*Elephant Man*) and company render the blue-within-blue Fremen eyes? By computer — frame by frame. Creature creator Carlo Rimbaldi (who did the rubber baby aliens in *Close Encounters*, and *E.T.* himself) is in Los Angeles working on the Guild Navigator and great sandworms.

In another part of Mexico (Cuernavaca, to be precise), John Huston is directing *Under the Volcano*, from the oft-read novel by Malcolm Lowry (screenplay by Guy Gallo). The story involves a former British consul, an alcoholic (Albert Finney), who is joined in Mexico (the year is 1938) by his estranged wife (Jacqueline Bisset) and his half-brother (*Brideshead Revisited*'s Anthony Andrews).

Once *Dune* vacates those Churubusco soundstages, *Conan II* will move right in. Arnold Schwarzenegger wields the

DUNE

A fan club for the movie *Dune* is currently being formed somewhere in the arid sands of Hollywood. Those readers interested in joining, or receiving more information, should send name and address to:

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