



Faculty hiring frozen through spring

By Randall Mikkelsen

The University has clamped a freeze on academic hiring through the end of June.

Some spring-quarter classes will be dropped, more students will be squeezed into other classes, and fewer teaching assistants will be around to help out.

The freeze was imposed by University administrators who are trying to put the brakes on spending while they figure out how to save \$3 million cut from this year's budget by the Legislature.

The College of Liberal Arts (CLA) will undoubtedly cancel courses because of the freeze, said Fred Lukermann, CLA dean. Winter-quarter classes are safe, he said, but CLA administrators probably will decide by Feb. 10 which courses will be canceled spring quarter.

Classes needed by graduating seniors and large-enrollment prerequisite classes will be top priorities for the college, and seminars scheduled to

be taught by visiting professors will probably suffer the most, Lukermann said.

But Lukermann said he has no idea how many courses and teachers will be affected. CLA department heads have just received a letter instructing them to look into their departments to see how the freeze affects them.

The Institute of Technology (IT) won't feel the pinch as much as CLA, according to Roger Staehle, IT dean. "It probably won't affect spring quarter very much because most of our hiring is done in the fall," he said.

The chemical engineering department might have to put more students in each class, said H. Ted Davis, department head, but no classes will be dropped. "I don't know where the breaking point will come, but the hiring freeze isn't it," he said.

The freeze, due to expire June 30, means that as of Jan. 10 departments cannot hire teaching assistants, visiting professors, adjunct professors, or temporary instructors not already under contract. However, teachers whose positions are paid for by federal, state, or private grants and contracts will be exempt from the freeze. Department heads will have a chance to appeal to the administration to hire for critical programs.

The freeze won't save the University any money right away, said Ken Keller, University vice president for academic affairs. Instead, it will allow administrators to salvage some orderliness out of the budget-cutting process.

Freeze to 3

Regent committee favors resolution to oppose draft registration-aid law

By Mark R. Johnson

The University is moving toward opposition to the draft-registration enforcement law denying federal financial aid to non-registrants.

A Board of Regents committee passed a resolution Thursday instructing University President C. Peter Magrath to file an amicus curiae brief in a lawsuit by the Minnesota Public Interest Research Group (MPIRG).

The issue will go before the full Board of Regents today. Magrath, who opposes the draft-registration provision, expects the resolution's approval.

"I think it's repugnant for the government of the United States to expect us to enforce this (law). With the amount of trouble we're having with student aid, and with the amount of trouble students are having going to school, this is the last thing the student financial aid office should get involved in," said Regent Erwin Goldfine.

The resolution Goldfine helped pass Thursday opposes federal regulations requiring universities and colleges to enforce the law. If it is passed today, the resolution will be sent to President Reagan, the Department of Education, the director of Selective Service, and Congress. Other college administrators would be urged to

Registration to 13



University President C. Peter Magrath urged a regents committee Thursday to pass a resolution that opposes the draft registration-financial aid law.

Photo/Donna Teret

Legislators tour IT, find as many questions as answers

By Randall Mikkelsen

State legislators spent Thursday morning kicking tires at the University's high-technology facilities, trying to get a handle on the University's contribution to the state economy. Their inspection may have raised a few more questions than it answered.

As University lobbyists and Institute of Technology professors took members of the House Appropriations Committee's education division around high-tech laboratories, they made a case for more IT funding. The institute's facilities, they argued, are outdated and overburdened. But one fact quickly became apparent to at least one legislator.

"All the labs we went to were empty," said Rep. Jim Swanson (DFL-Richfield).

"How many students have been here since 8 o'clock this morning?" Swanson asked Bernd Hoefflinger, electrical engineering department head, as they stood inside a small electronics laboratory.

Hoefflinger had made a plea for more space, but he had to admit that... well, no students had used the lab. The room, he said, is scheduled for remodeling.

Later, professor Ted Davis, chemical engineering department head, told lawmakers that a chemical engineering lab they were in was antiquated and overcrowded. There is room for only 80 students in the lab, he said, while 240 students need to use it. Swanson again posed his question. "How many students have been in here since 8 o'clock this morning?"

Well, none, Davis replied. It was a Thursday morning. Students wouldn't come in until after their morning classes.

And in a half-full computer lab, computer science professor William Thompson explained that by the



Minnesota legislators toured the University's high-tech facilities Thursday, but not all were impressed.

Photos/Karl Gehring

middle of the quarter students line up all day in an impatient wait to get at the machines.

The University is seeking \$3.4 million to design a new electrical engineering building, but the empty labs didn't seem to aid their request. "Maybe we could build a building half that size if there was better utilization of space," Swanson said. And maybe professors should try to spread

out lab scheduling to ease the pressure on the laboratories, Swanson added.

Space is not the question, Davis concluded. The lab, he said, is obsolete. Instead of computer-controlled valves, students have to manually control chemical flow through old, corroding pipes. Manual control just isn't found in industry these days, Davis said.

The chemical engineering lab is used less than it could be because the school can't afford enough trained people to staff it, Davis explained. The lab gets most of its use in the spring, when it is part of a course required of all chemical engineering juniors. If they take the course earlier, they don't have the background to understand it, and by the time they are seniors, they already need the material taught in the course, Davis

said. The only way to use the lab more would be to stagger the sequences, so a group of students could take the lab course each quarter, he said. But there isn't enough money to hire the necessary faculty, according to Davis. "We could drop the lab, but chemical engineering labs are a pro-

Legislature to 5

news digest

Compiled from The Associated Press

International

Pressure from Reagan breaks Mideast deadlock

Kiryat Shmona, Israel—Pressure from President Reagan broke a three-week deadlock Thursday as Israel and Lebanon agreed to negotiate simultaneously on the withdrawal of Israeli and other foreign troops from Lebanon and on future relations between Israel and Lebanon. Despite agreement on a compromise agenda giving priority to neither issue, the two governments made clear that in the negotiations each would put its primary concern first.

Lebanese officials in Beirut said that when the Israeli, Lebanese, and American negotiators get down to business at their next meeting Monday, their delegation will propose a comprehensive plan for withdrawal of all Israeli troops from Lebanon. Israeli Defense Minister Ariel Sharon said he was sure the negotiators "will arrive at security arrangements and normalization as the first stage to peace between Israel and Lebanon."

At the fifth meeting Monday in the Beirut suburb of Khalde, both Lebanon and Israel accepted special U.S. envoy Morris Draper's proposal for concurrent negotiations of all the issues, but each demanded changes. Agreement finally came at the sixth meeting after Philip Habib, Reagan's chief Middle East envoy, arrived from Washington with word that the president was growing impatient and wanted an end to the deadlock.

National

Shultz denies disagreements on arms control

Washington—Secretary of State George Shultz denied on Thursday any administration disarray over how to negotiate with the Soviets and moved to strengthen his grip on the U.S. Arms Control and Disarmament Agency after President Reagan fired Director Eugene Rostow. "We have the situation firmly under control," Shultz said as he announced that Kenneth Dam, his deputy and former colleague at the University of Chicago, would "provide day-to-day policy guidance" to the embattled nuclear arms control agency.

Sen. Edward Kennedy (D-Mass.) didn't buy that. "The latest changes in the arms control leadership of our nation reflect the continuing disarray in the arms control policies of this administration," he said. "The prevention of nuclear war is the fundamental challenge of our time, and no president should permit the mission and the personnel of ACDA to become political footballs in the hands of Senate extremists opposed to responsible arms control," Kennedy said.

Rostow resigned Wednesday under fire from Reagan and a group of conservative Republican senators, headed by Jesse Helms (R-N.C.), who had already succeeded in stripping him of two close assistants, Robert Grey, his deputy director, and Norman Terrell.

Stressing that Reagan is "the boss" and that his policy on seeking arms control agreements with the Soviet Union would not be changed, Shultz said he also intends to play a dominant role. Shultz took over the daily press briefing at the State Department to get his views to reporters immediately after Rostow bade an emotional farewell to agency colleagues in the Dean Acheson Auditorium.

Rostow said that after years of neglect the agency had played a major part in shaping administration policy. But in a reference to the upheavals that led to his resignation, Rostow said that the "political and bureaucratic difficulties . . . never quite went away and have now been manifest anew." In a feisty thrust at hard-line senators whom he blames for the agency's troubles, Rostow said an agreement with the Soviet Union requires both "firmness and intelligent flexibility." Rostow also urged support for his successor, Kenneth Adelman, in the quest for an agreement sharply reducing U.S. and Soviet nuclear weapons. Negotiations are to resume in Geneva early next month.

U.S. won't send defecting tennis player back

Washington—The United States is preparing to inform Peking it cannot return a star Chinese tennis player who defected last July and has spent "months of sleepless nights" worrying about her fate, sources said Thursday. China has been demanding the return of Hu Na, 19, apparently on the grounds that a U.S. decision to grant her political asylum could touch off a wave of similar requests from other Chinese visitors, mostly students, who number in the thousands. But "we would never send her back," a top U.S. official said. "We would never clamp her in irons and send her back to the mainland."

Meanwhile, the months of uncertainty have left their mark on Hu, who left her team during a tournament in Santa Clara, Calif., last July and has

been in hiding ever since. "I've talked to Hu Na and I know she's frustrated over the very long waiting," said her attorney, Edward C.Y. Lau. "I also know that the uncertainty over whether she'll be able to stay or if she'll get deported out of the country has been the source of months of sleepless nights for her." Hu has been living with various Mandarin-speaking families in California and now is in the northern part of the state, Lau said. When she came here, she had the equivalent of a grammar-school education and spoke no English. "She's studying English and trying to do her best to keep herself in some decent condition," Lau said.

China has reacted strongly to her defection, threatening to curtail cultural exchanges with the United States, curbing the travel of other athletes, and canceling participation in several events, including a tennis tournament in Florida last month. There have been unconfirmed reports that China has threatened to shut down its consulate in San Francisco if Hu is granted political asylum.

Six environmental organizations sue Watt

Washington—Six environmental groups filed suit Thursday against Interior Secretary James Watt to overturn his decision removing wilderness protection from thousands of acres in 10 Western states. "Interior Secretary Watt has declared war on the wilderness," said William Turnage, executive director of the Wilderness Society. "His deceptive, disreputable, and illegal action removing hundreds of thousands of acres of public land from wilderness consideration underscores his seemingly fanatical determination to open wilderness to development."

The suit was filed in federal court in Sacramento, Calif. The environmentalists said California was chosen because it is one of the states most affected by Watt's decision. The suit asks the court to declare Watt's Dec. 28 decision illegal and issue an immediate order putting the affected areas back under protected status, which would bar any development. The groups bringing the suit include the Wilderness Society, the Sierra Club, the Environmental Defense Fund, the National Wildlife Federation, and the Natural Resources Defense Council. Rep. Phillip Burton (D-Calif.), is also a plaintiff in the suit. The states affected are Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, and Wyoming.

Fugitive Indian leader may be on N.Y. reservation

Syracuse, N.Y.—Fugitive Indian leader Dennis Banks of the American Indian Movement (AIM) was reportedly holed up on the Onondaga Indian Reservation Thursday. Chief Leon Shenandoah of the Onondaga Nation said the insurgent Indian leader had been on the reservation two to three weeks. It could not be determined whether he had fled after word of his presence got out.

Onondaga County sheriff's deputies were seeking to open discussions with the Council of Chiefs on whether Banks was still on the reservation south of here and could be talked into surrendering. Sheriff John Dillon said. The sheriff's department said precautions were being taken to make sure Banks did not escape. Banks is wanted on a federal warrant stemming from a conviction of assault and riot in South Dakota in 1975.

A leader of the insurgent AIM, Banks had taken refuge in California, where Gov. Jerry Brown refused to allow his extradition. Banks lost his protection when Brown completed his term. He was spotted at the Pine Ridge Indian Reservation in South Dakota after leaving California. Banks' conviction stemmed from a 1975 riot at the Custer County Courthouse in Custer, S.D.

Regional

Perpich still seeking truce in Dakota border war

Gov. Rudy Perpich says it is time Minnesota and South Dakota put their differences aside and began cooperating on matters that can benefit both states. Perpich proposed in an interview with the Mitchell Daily Republic that both states explore the idea of setting up joint offices in the foreign market to promote the two states and what they have to offer rather than arguing with each other. "Our problems are not with South Dakota. They are with Japan and the other foreign markets in the world," Perpich said Monday. "We're both in competition with the whole world, and we can help each other. We have big battles in the areas of energy and other fields. Other states set up these offices, so why can't we? We could work well together because we have the same interests."

Perpich and South Dakota Gov. Bill Janklow have been in the midst of a verbal war since the 1982 campaign, when Perpich called South Dakota 50th in everything. Since then, the two governors have occasionally been trading barbs. NBC's "Today Show" has invited them to appear in a debate format to settle the feud. Perpich set aside suggestions for a public confrontation, though.

minnesota daily

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Minnesota Daily



Columnists

Sean Blue, 11, and Craig Lasley, 12, found the unshoveled entrance to the Institute of Arts just fine for mini-bogganing Thursday.

Photo/Layne Kennedy

Regents debate UMD constitution requiring consultation with faculty

By Donna Seese

For lack of a hairpin, the ship may sink.

So Erwin Goldfine chided fellow Regent David Lebedoff for balking Thursday at the draft of a new constitution governing the Duluth campus.

The hairpin is two sentences that require the regents to consult with faculty and student representatives before making any changes in the constitution. The ship is the constitution, the set of rules that dictate who holds power and how it can be delegated.

After the faculty unionized two years ago, the regents suspended the existing constitution. The Duluth campus has been without a constitution since the suspension.

State law forbids unionized faculty to participate in the University governance system that operated under the previous constitution, forcing a realignment of the legal relationship between the administration and faculty.

The clause Lebedoff opposed would not diminish the regents' power but may reassure people in Duluth, union officials said.

Lebedoff said the clause implies that the regents have been unwilling to consult with faculty and student representatives in the past, and might limit their power in collective bargaining agreements.

Lebedoff said the regents have always met with University groups before making decisions, except in the suspension of the constitution, which he termed a special situation. "I'm not going to vote for the implication that we haven't been (willing to consult) when we have been."

The constitution was suspended without consultation with students or faculty at the two campuses, according to union officials, and the lack of warning left a bruise that is still sore.

"It was a hasty decision on their part," said Richard Lichty, faculty union president, in a telephone interview Thursday. "The regents could still suspend the constitution, but this (clause) says we get to have our say

first."

Faculty and student representatives at non-union campuses participate in a regular consulting process. The administration discusses proposed policies and changes in academic and management areas with representative groups before making decisions.

The administration would not be legally bound to follow the recommendations of faculty and students. But if it is at least required to listen first, students and faculty members said, they would be reassured that they would not be surprised by suspension or change in their constitution again.

The sentence is essential to protecting students' voice in decisions, according to Brian Majerus, a student representative from the University of Minnesota-Duluth Student Association. Without the clause in the constitution, "it would be possible for the union and administration to meet and propose changes that students didn't know about," he said.

The regents will vote on the constitution at their meeting next month.

Regents OK raises for UMD, Waseca

By Don Jacobson

With a "sense of relief and accomplishment," in the words of University President C. Peter Magrath, the Board of Regents sealed pay raises for the unionized Duluth and Waseca faculties.

The contract raises faculty members' pay 11 percent retroactively for the 1981-82 school year and 7 percent this year. The agreement expires in August.

The vote in Waseca was nearly unanimous in favor of the deal Wednesday. The Duluth margins were also overwhelming.

The two campuses will now handle all matters concerning pay, workload, and other workplace matters through their union, the University Education Association (UEA). Before the agreement, University faculty members bargained individually.

"This is a fair contract, a good con-

tract, and I strongly recommend that you accept it," Magrath told the regents, who, moments later, gave their stamp of approval to the first-ever contract between the University and a faculty union.

Associate Vice President for Academic Affairs Al Linck, the University's chief negotiator during bargaining, fielded questions from the regents about the contract after the approval vote was taken. Aside from making some minor clarifications, the regents acted without much comment.

"This was a difficult contract to negotiate for many reasons," Magrath said. "First Contracts typically are." It took more than two years for the University and UEA to reach an agreement.

A strike was threatened last fall but was averted when Duluth-area legislators assured the faculty union they would resolve the conflict.

The settlement was hailed as the best that could be negotiated under conditions of economic uncertainty for the University.

Regent Erwin Goldfine of Duluth liked the contract settlement but said basic problems underlying the conflict have not been resolved.

"The faculty got a good contract, and a Administration can live with it," he said. "But the question is, will UMD

Regents cut 3 graduate programs

The Board of Regents discontinued two masters programs and one doctoral program Thursday. But in each case, similar subject matter will be offered under other programs.

A joint task force of the Graduate School and the College of Education recommended cancelling an M.A. degree in education with emphasis in secondary education, as one part of a reorganization of all graduate programs. The program will be available under an expanded M.A. program with emphasis in curriculum and instruction.

An M.A. program in Russian language and literature was never implemented because of a "lack of a critical mass of faculty," according to a report by Ken Keller, vice president for academic affairs. The canceled program will be absorbed by a new M.A. program in Russian area studies.

The Ph.D. in orthopedic surgery was dropped due to low enrollment. Students seeking Ph.D.s in this field will study medical sciences in their research field.

Freeze from 1

"It's going to preserve our options," Keller said. "It gives us a month to make a plan. . . . Every day it (the money) slips away." About 10 to 15 applications for temporary teaching

positions come across his desk every week, Keller said.

The freeze may be lifted before the June expiration date, once administrators have decided how to make the budget cuts, Keller said.



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Official Daily Bulletin

Vol. 84 January 14, 1983 No. 92
Students and staff are urged to read the Official Daily Bulletin and are held responsible for the notices that affect them. They are also answerable for information on departmental bulletin boards.

Notices must be received by 10 am two working days prior to publication and should be sent to Official Daily Bulletin, 6 Morr. Except for certain notices of campuswide importance, notices will be printed only once.

ALL STAFF & STUDENTS

New Publication by U Press
The Mirth of a Nation America's Great Dialect Humor, edited by Walter Blair & Raven I. McDavid Jr. on Feb. 14. xviii plus 303 pp. clothbound \$35. paperback \$12.95

ALL STUDENTS

Health Service Fee Exemption
Students who are members of health maintenance organizations (HMOs) or who have health insurance that duplicates Boynton Health Service prepaid benefits may apply for exemption or refund of \$22.75 of health-service portion of student-services fee. Deadline, Jan. 14. Contact cashier, W-220 Boynton HS, 373-3780, with proof of coverage. Students who do not pay health service fee waive prepaid benefits but may use Boynton Health Service on fee-for-service basis.

CLA STUDENTS

Addition of Courses
Additions allowed during first two weeks of each qtr. but after first week, Jan. 7, they require instructor's approval. End of second week is Jan. 14.
Cancellations of Courses
First six weeks restrictions. Feb. 11 is last day for unrestricted cancellations. Any cancellations beyond sixth week require Scholastic Committee approval. Late cancellations may be granted only under extenuating circumstances.
Change of Grading System
Students may change to or from S/N grading system in course for which option is offered through end of second week of classes, Jan. 14. No instructor approval necessary.

GRADUATE STUDENTS

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IM Slate

Sunday Basketball	
Williams Arena	
Vandy's Revenge vs. Ultraviolators	6:45 p.m.
Oak St. Boys vs. Uncle Sherman's	6:55 p.m.
B Town Bombers vs. Front VI Frolics	7:55 p.m.
Burns & Broads vs. Your Ma	8:05 p.m.
Blade Bites vs. Evans Sch. Fight Carp	9:10 p.m.
Protruding Dongo Jets vs. Bandits	9:20 p.m.
Open in the Slot vs. Timothy O Tooles	10:20 p.m.
Neuro Surgeons vs. Psi U Lunch Club	10:30 p.m.
No Minds vs. Sigma Alpha Mu	11:35 p.m.
The Big Sticks vs. Kappa Sigma Snappers	11:45 p.m.
Volleyball	
St. Paul Gym	
North Court	
Turkey Killers vs. St. Paul Sludgers I	5:30 p.m.
Pismovets vs. St. Paul Sludgers II	6:15 p.m.
Bugs Bunnies vs. Intermittents	7:00 p.m.
Vet Med 84 vs. Schleppe	7:45 p.m.
Jaws vs. Blizzards	8:30 p.m.
South Court	
Bolo's Bombers vs. ABC	6:15 p.m.
Pumpers Bumpers vs. International No Stars	7:00 p.m.
Bee's Imperial Army vs. Not Whole Gang	7:45 p.m.
V.F.R.'s vs. Variable Volley Express	8:30 p.m.
Basketball	
Sierman Court 9	
Golden Dillows vs. Nesthools	6:30
Saints vs. Scurry Dogs	7:30
Hosemonsters vs. Kappa Sigma Snappers	8:30
Cleavers vs. Downtown	9:30
Beta Theta Phi Dragons vs. SAE Lions	10:30
Phi Kappa Psi Pump Patch vs. Deke SS	11:30
Sierman Court 10	
Eat the Rich vs. PTA AV's	6:30
Roses Pigs vs. Outrageous Fortune	7:30
Sigma Nu Knights vs. Sigma Alpha Mu I	8:30
Taps vs. Kuamm's Masonry	9:30
Beta Sigma Psi Wonzumbats vs. Phi Kappa Psi Bucks	10:30
Cooke Hall, Court 2	
Ozone vs. Grandma's 86 ers	5:00
Omega's vs. Gopher Gallery	6:00
Smiley and the Bandits vs. Deposits	7:00
Full Court Potential vs. Foul Play I	8:00
P.T.A. vs. The Flaming Lounge	9:00
Phi Delta Chi Phylters vs. Delta Sigma Delta Highballers	10:00
Cooke Hall, Court 3	
Sunday Slam Dunks vs. Woodsmen	6:00
Ball Movement vs. Buffalo Chips	7:00
Front I B vs. Midb. V Fast Break	8:00
Cardiac Kids vs. Danzabar	9:00
Sanf. VI vs. Pion. III & IV Loose	10:00
Cooke Hall, Court 4	
Seen On Campus vs. R.O. Morris	5:00
Wizards vs. Federal Reserve Note	6:00
Co-Rec Sters vs. Shooting Stars	7:00
Awesome Oughts vs. B*U*U'S	8:00
Fossil Pigs vs. Podhoppers	9:00
950 Hot Tub Party vs. Our First Year	10:00
Fieldhouse, Court 6	
Slippery Rocks vs. K-Cats	6:30
Powers of Speed vs. Blackwatch	7:30
Delta Chi vs. Phi Delta Theta Blue	8:30
Alpha Kappa Psi vs. Nu Sigma Nu WT's	9:30
Chi Phi Bucks vs. Chi Psi Lodge	10:30
Fieldhouse, Court 7	
Clash vs. Garbage Ball	6:30
Arm Kings vs. Scarf Puppies	7:30
Front I A vs. Front Five High Fives	8:30
Mud Butte S.D. vs. Sigma Phi Nothing	9:30
Fiji Islanders vs. Psi U Lunch Club	10:30
Fieldhouse, Court 8	
Hazardous Poultry vs. Harpooners	5:30
Hoth Wampa vs. Green Pyramid	6:30
Place Cadets vs. The Team	7:30
The People's Court vs. Swish	8:30
Jay's Boys vs. The Jump Starts	9:30
ATO Spanky's vs. SAE Lions II	10:30
Broomball	
Northrop Ice Rinks	
East Rink	
Kappa Sigma Reds vs. Veteran Men	3:45
Navy Icebreakers vs. Veteran Men	3:55
U.S. Tap vs. De Veritable Mashers	5:00
Cent. House III vs. Front V High Fives	5:10
Dana's Der vs. Crusaders	6:05
Charlie's C-R Lightweights vs. Screaming Parasites	6:15
Spasmdics vs. Williams Brats	7:15
Psi U Lunch Club vs. Theta Chi Herpes II	7:25
Charlie's Lightweights vs. High and Dry	8:25
Crampons vs. White Bear Long Cobs	8:35
Jay's vs. Jerry's Kids	9:35
Broomball Maulers vs. Cascades	9:45
The Bags vs. Team Down Under	10:45
Death Squad vs. Butch's	10:55

Data-to 5

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'U' Person of the Week



Camille Carpenter

"You will not find a more cheerful, pleasant, and kind person anywhere," wrote the person who nominated Camille Carpenter, 29. In her job as supervisor of the Lost and Found Department, located in Coffman Memorial Union, Camille has helped thousands of students and others locate their lost belongings since she began working at the University in 1977.

Camille is responsible for lost and found for the entire Twin Cities Campus, and helps more than 200 people each week during her busiest times. Each Thursday she makes her rounds, picking up lost items from buildings around the campus.

Camille, who said she has stayed with her job because she "just likes working at the University," is married and lives in Blaine.

If you know of someone who deserves

to be recognized for their contribution — a fellow student, a faculty member, or a staff member — nominate them for the Minnesota Alumni Association's "U" Person of the Week award.

Send your nominations, along with a paragraph or two and your name, telling us why you think they deserve the recognition, to: Minnesota Alumni Association, 100 Morrill Hall, 100 Church Street SE, Minneapolis, Minn. 55455.

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HECB postpones taking action on \$10 GSL charge

The Higher Education Coordinating Board (HECB) Thursday postponed action on whether to charge students a \$10 fee for Guaranteed Student Loan applications. University administrators want the HECB, a state lender, to strike out a contractual provision that forbids institutions from charging application fees.

The fee issue had been listed for possible action on the HECB's agenda. But Frank Wilderson, vice president for student affairs, told the HECB's financial aid committee that the University has not yet officially requested a change in the contract.

Wilderson, Financial Aid Director Bob Misenko, and student body President Bruce Thorpe all attended the committee meeting. Wilderson said the University should be able to decide whether a fee is necessary for its own operation. But Thorpe argued that needy students should not be forced to pay money to receive money.

Legislature from 1

professional necessity," Davis said.

"We have a lot of capital equipment sitting around because we don't have the faculty to run it," said Roger Staehle, IT dean.

Another reason for the empty labs was that the tour planners intentionally chose a time when the labs weren't crowded, Staehle said.

Despite the impression caused by the empty labs, legislators said they are aware the University makes an important contribution to the state's economy. And they aren't ready to slash requests based on the impressions of just one visit.

Swanson's questions have raised a point that will be brought up later when the University requests are discussed, said Lyn Carlson (DFL-

Brooklyn Center), subcommittee head. But he said the topic needs a lot more investigation before he forms an opinion.

The legislators asked the University for the tour, prompted by Gov. Rudy Perpich's professed interest in Minnesota's high-technology businesses, and by their own desire to check out the institutions they were funding.

University officials took the home court advantage to point out the importance of high-tech industries for Minnesota, and to press their case for more money for IT.

While the farming, mining, and timber industries all flicker at times, University President C. Peter Magrath said, "the high-technology part of the economy constantly has been a strong light."

And while the competition between states for the new industries is intense, the state has a good shot at being at the top of the high-tech category because of the education and research provided by the University, he said. "Our strength is we have a base, but that base is eroding," he said.

IT, which has recently been recognized for excellence in chemical engineering and mechanical engineering, has been burdened by increasing enrollment and hasn't expanded enough to maintain its quality, said Ken Keller, University vice president for academic affairs. The University's 1983-85 budget request before the Legislature includes \$2 million for hiring more IT faculty and expanding special IT programs, after years of little or no growth in funding and a large enrollment jump.

The University is also asking the Legislature for about \$27 million for remodeling and construction of IT buildings, but the money comes out of a different fund than regular University operation funds.

"They're doing a good job of presenting their case," said Rep. Dick Welch (DFL-Cambridge). But the dazzle of high-tech hasn't blinded administra-

GC prof Sigmund, a 'born teacher,' dies after two-year bout with cancer

By Richard Ericson

Charles E. Sigmund, a General College (GC) associate professor described by a colleague as a "born teacher," died Monday after a two-year fight with cancer. He was 47.

Sigmund, an authority on the folk music of Ecuador and Latin America, joined the GC faculty as an instructor in 1970. In 1971, he earned a doctorate in music history and literature. As an associate professor, Sigmund taught GC courses in arts, humanities, music, and Latin American music and culture.

"Dr. Sigmund's ability carried over into the classroom and everything else he did," said Jeanne Lupton, dean of the college. "He made many contributions to the curriculum and to the college personnel."

Richard Byrne, professor of music and continuing education director for GC, described Sigmund as a "born teacher who constantly worked hard at being a better teacher." Sigmund

developed several courses in the GC music curriculum, including one in Latin American music and culture.

In 1971, Sigmund led a group of undergraduate students who traveled to Latin America to study folk music and culture. He made two other trips to the region to conduct his own research.

Sigmund was an elementary school teacher in Jefferson, Wis. In recent years, Sigmund continued working with children, serving as program consultant for Young Audiences, a national organization offering professional musical performances to public schools. Sigmund also produced programs as part of the Minnesota Orchestra's Young People's Concerts. He was a board member of the Minneapolis Civic Orchestra and a member of New Friends of Chamber Music in Minneapolis.

Sigmund was also music director for the First Unitarian Society, where he led a chorus and orchestra.

Deborah Kahn, a former student of Sigmund's, described him as an expert instructor and academic adviser. "He was instrumental in getting me back into school after several years of academic struggle," Kahn said. "He convinced me there was nothing I couldn't do."

Sigmund continued teaching through the end of spring quarter last year, missing only three days because of his illness. Byrne said he visited Sigmund last week. Sigmund asked his fellow professor to return soon, according to Byrne, "to talk about some changes I'd like to make in courses."

Sigmund is survived by his wife, Janice; a daughter, Erica, 17; and a son, Claude, 12.

Memorial services will be held at the First Unitarian Society, 900 Mount Curve Ave., Mpls., at 2:30 p.m. Sunday. Personal memorials may be directed to the Charles Sigmund Memorial Music Fund, in care of the society.

tors and some legislators to the needs of the rest of the University.

"There's a lot of basic research going on in other areas as well. . . . We have to end up with a fair balance in all areas," Carlson said.

The University's goal is to protect its other colleges while strengthening IT to serve the growing enrollment there, Keller said. "You can't develop a high-tech program in a weekend University," he said.

Contract from 3

remain the vital and dynamic force that it has been for northeast Minnesota? We've still got a tough fight ahead to prove that at the legis-

lature."

Goldfine said talk at the Capitol about fewer dollars for higher education has him worried.

The St. Louis County legislative delegation will continue to champion UMD, Goldfine said. "They won't get everything they ask for (at the Capitol), but they're well-structured. They will get more than a lot of people anticipate."

Regent David K. Roe, the president of the Twin Cities chapter of the AFL-CIO, also praised the contract. "It's acceptable to both campuses. I think the faculty at UMD did very, very well."

Data from 4

West Rink	
Ball Beaters vs. Ball Snatchers	5 00
Vetteles vs. Gina's Beaters	5 10
Jimmy's vs. Handcapped	6 05
Ball Chasers vs. Kiko's Keavers	6 15
Whisk-ers vs. Green Death III	7 15
Delta Sigma Pi Fighting Saints vs. Sant III Let's Get Organized	7 25
Phi Delta Chi Phylers vs. Psi Omega Mansters	8 25
Delta Sigma Pi North Stars vs. Desert Rats	8 35
Sip Sliding Away vs. Clean Sweeps I	9 35
Krik vs. Snow Snakes	9 45
Co-Rec Volleyball	
Norris Gym 151, Court 1	
Big Kids vs. Genetics	7 00
Sant III T vs. Opponent Unnamed	7 45
Who Know's vs. Opponent Unnamed	8 30
Norris Gym 151, Court 2	
Um-Lusers vs. MSA Super Stars	6 15
The Bros. vs. Schitte But Proud	7 00
Night Shift vs. Hoopy's Hitters	7 45
DOE vs. Gemini	8 30
Norris Gym 153, Court 1	
The Jolly Volleyers vs. Cook's Crew	7 00
Norris Gym 153, Court 2	
Spieler's vs. Tons of Buns	7 00
Subductors vs. Opponent Unnamed	7 45

6,000 STATE OF MINNESOTA CLERICAL WORKERS GOT A RAISE JANUARY 11... AND UNIVERSITY CLERICAL WORKERS DIDN'T.

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Cap's cuts

An aide to Defense Secretary Caspar Weinberger said last week that Weinberger would have to give a little on the defense budget for the sake of appearances. On Tuesday, there was little giving going on. Weinberger's reluctant recommendation to President Reagan of an \$8 billion reduction in military spending for fiscal 1984 is blatantly political and not in the best interests of the nation's security. And Reagan loves it.

Reagan is slipping in the polls, and it is imperative for his political well-being that Congress not reject his 1984 budget proposal, which he will announce in February. Enormous deficits loom ahead, and Congress is demanding that the president's sacred cow of defense spending be brought before the cutting knife with other programs. Weinberger's politically timely but inappropriate recommendations may satisfy Congress. We hope not.

Weinberger's proposal demonstrates an alarming ignorance concerning the relationship between the nation's security requirements and the budget constraints facing the nation. Five percent of the Weinberger "cut" results from lower-than-projected inflation. The rest will come from holding down pay increases, canceling some training exercises, and deferring military construction. No major weapons systems will be affected. Despite unprecedented deficits, Reagan will propose, after Weinberger's cuts, the largest peacetime military budget increase in the nation's history—from \$236.6 billion in fiscal 1983 to \$273.4 billion in 1984. The heart of the problem is that Weinberger's cuts will save few dollars in coming years, when deficits are projected to become larger.

Reagan's five-year, \$1.6 trillion defense buildup neglects legitimate security needs and concerns in favor of muscle-flexing high-technology weapons. The nation's interests would be served better by a rigorous examination of the defense decision-making process. Add to that a secretary of defense with the intestinal fortitude to say "no" to Pentagon proposals for costly, glamorous weapons the country doesn't need, and who brings to the nuclear bargaining table a sincere commitment to arms reductions.

No one should seriously expect Reagan to negotiate an arms-reduction coup at the international bargaining

table if he insists on continuing his quest for the Holy Grail of arms superiority. Reagan's defense buildup exposes an inability to confront the defense establishment. The Pentagon cringes at the thought of change. Weapons and defense concepts survive despite their diminished utility and relevance, and new technology is developed to fit old missions. The four service branches often propose conflicting and overlapping proposals for strategy and systems, but the president chooses to pursue them all rather than make tough decisions. (Reagan does not sit alone on Washington's hypocrisy couch. Take, for example, Sen. Alan Cranston's gallant stand on the nuclear freeze movement and his equally gallant backing of the B-1 bomber, which, incidentally, is built in his home state.) This mentality, widespread in the Congress, the White House, and the Defense Department is both frightening and a threat to national security.

As Reagan rubber-stamps the Pentagon's overpreparation for a nuclear exchange, U.S. preparation for a conventional conflict suffers, and the national debt grows. Without closer scrutiny of major weapons systems today, military expenditures that show up as nominal in the 1984 budget may become unmanageable in a decade. What's needed is a comprehensive nuclear strategy that centers on negotiating a reduction, if not the elimination, of destabilizing first-strike weapons. It's time to cash in the valuable MX bargaining chip. Canceling the system would preclude U.S. development of an anti-ballistic missile system to defend it, would save about \$15 billion in five years, and would initiate some much-needed momentum in the stalled START negotiations. While nuclear weapons remain a part of the United States' arsenal, deterrence and stability would best be served with second-strike systems like the Trident submarine, the Stealth bomber, and the cruise missile. Reagan also must buck conservative pressure and try harder to negotiate an agreement to scale back or eliminate the destabilizing first-strike Soviet SS-20s in Europe. If it takes junking the soon-to-be-developed NATO Pershing IIs and a sweetener such as sharing cruise-missile technology with the Soviets, fine.

And there's plenty of money to save through cuts to other strategic and conventional weapons programs without diminishing national security. The Lazarus-like B-1 bomber program should be killed for good, a move that would save about \$23 billion over five years. The much maligned B-52 can serve adequately until the end of the decade. Meanwhile, development of the Stealth

strategic bomber should continue, since it will be able to penetrate Soviet airspace in the early 1990s. Bombers, as strategic weapons go, are unique because they can be called back from a mission.

Plans for more Nimitz-class aircraft carriers also should be scrapped, a move that would save more than \$30 billion if support systems required for the carrier are included. The battleships being reconditioned by the Navy serve as an extremely cheap replacement for the carriers. When equipped with cruise missiles and Harrier jump-jets, the battleships are able to serve a carrier's sea-control function. More dollars can be saved by eliminating the Viper anti-tank gun, the DIVAD (Division Air Defense) air-defense system (budget-draining programs proved ineffective during testing), and cutting back on the civil defense budget.

Weinberger's cuts are both superficial and fiscally irresponsible. Strangely, some senators have voiced concern that the cuts are too deep. It would be shameful if Congress accepted the proposals to save Reagan's political hide.

King's day

This is the year director Richard Attenborough realized his dream to produce a film about the life of Mahatma Gandhi. It also is the year in which the birthdate of Martin Luther King Jr.—a proponent of Gandhi's philosophy—falls on a Saturday. So this Jan. 15 the movement to make King's birthday a national holiday is somewhat diminished—if only because it doesn't fall on a business day.

But with each passing year, King more clearly secures his place among America's nonpareil men of vision. And we remembered him when we viewed "Gandhi." "I refuse to accept the idea that the 'isness' of man's present nature makes him morally incapable of reaching up for the 'oughtness' that forever confronts him," King said in his Noble Peace Prize acceptance speech of 1964. King's particular use of the American jeremiad—or cultural lament—to point out the grave disparity between the ideals and realities of American justice renders some of this nation's finest hours. Americans could do much more to give substance to King's dream, but they should do no less than make his day of birth a national day of remembrance.

letters

Naked truth

As a lowly GSL (guaranteed student loan) student myself, I have to squirm at the crassness of Financial Aid Director Bob Misenko's little smoke-filled-room tactics ("Back off, Bob," Editorial, Wednesday's Daily). But this whole episode really exposes the naked truth about student mentality: We want everything yet refuse to pay for it. Do the editors of the Daily really think that "a University with a budget in the hundreds of millions" can just erase a few numbers or print some more money and come up with \$50,000? It is this kind of attitude that makes the "already drained students" headlines fly when the big bad University doesn't have enough black ink at the end of a year.

Face it, people, this place costs money. And in all our freshly learned, righteous expression, we can't help but piss and moan about how expensive it is. Here we have the opportunity to get some of the best education the human race has to offer, and yet when faced with paying for the privilege, we drop, spineless. It should be common knowledge that not one of us pays anything near the actual cost of going to school here. Face it, even with the recent tuition hikes, this place is a better deal than a Woolworth's blue-light special with a coupon. It's high time we get our heads out of our indignation and appreciate the fact.

Chris Monson
IT junior

Displaced tenants

The University, it seems, is very efficient at kicking people out of their residences. I had firsthand experience with this two years ago when I was living in an efficiency apartment building next to the now-demolished Powell Hall. The University bought the building and land from the owners and proceeded to make us the same assurances that are being made to West Bank and Stadium Village tenants. At the time, I could not afford to move out. Anything that the University had was too expensive. I delayed my move until the last minute, finally moving in with a friend.

The land where I once lived now contains a big hole where the new hospital is supposed to be. Articles in the Daily have revealed that this new addition is in financial trouble and may not be finished. What a waste of nice, inexpensive housing! Now I see the same thing happening on the West Bank and in Stadium Village. Will no one protest? Are people going to let the University push them out of cheap housing close to campus and replace it with expensive, half-finished projects?

Marie Listopad
School of Management junior

Craig's silence

In his article about Jim Craig ("Ex-Olympian Craig and 'Team USA' are now just shadows of 1980 glory," Wednesday's Daily), Doug McElroy seems a bit annoyed that Craig is reluctant to talk about his life and hockey. It is no wonder Craig doesn't feel much like talking, especially



when he is asked questions like the one used as an example by McElroy. Craig apparently walked away when asked, "What is there about international competition that brings out the best in Jim Craig?" Obviously, when you are involved in international competition as Craig is, you are bound to excel when you are representing your own country. This question is about as intelligent as asking someone if he or she likes to win. Who likes to lose? Also, why do sportswriters (like the one in McElroy's article) keep harping on Craig's problems with making it in the NHL? Didn't Craig show his potential enough by playing outstanding goal against the 1980 Russian hockey team, considered at the time one of

the best hockey teams in the world?

Dave Alm
CLA freshman, business administration major

Religion in schools

The Minnesota Civil Liberties Union (MCLU) ought to read the First Amendment before applying it to the state's schools ("MCLU: Religion must get out of state schools," Tuesday's Daily). Reading the amendment reveals that it was designed to protect religion from state intervention and not vice versa. The popular phrase

"separation of church and state" doesn't even appear in the Constitution. The MCLU ought to read the Constitution and then spend its time promoting our rights (as its name implies) instead of denying them.

Dan W. Pedersen
IT senior

Needs a fix

RE: Howie Savin ("Big deal," Letters, Tuesday's Daily): What an aggravating little pissant. Can someone out there fix him?

Horace Horse
Grad student in electrical engineering

opinions

Hazardous waste—an American tradition

By Scott Z. Burns

I can remember, as a child, hearing Johnny Carson make jokes about the thick smog that made the L.A. skyline look like a French impressionist's painting. I also remember skipping off to the neighborhood lake, where each successive spring brought a more pungent ooze covering its surface. The algae was choking the lake to death, increasing its cancerous foothold year by year.

Many things that at first seem unthinkable, are, in time, accepted in America. Acceptance or tolerance of a phenomenon seems to imbue it with a vague aura of familiarity and correctness. We get "used to it." Then, when some new discovery questioning our acceptance comes to light, we are confronted with the challenge of change.

Old movies and advertising made cigarette smoking a vivid piece of established "Americana." There were Marlboro Men who would walk a mile for a Camel, because it was important to be cool. When the surgeon general found cigarette smoking to be hazardous to the national health, we were challenged again. But evidently, the problems and disease that smoking can produce remain tolerable when juxtaposed with the benefits. We continue, in the words of Kurt Vonnegut, to commit suicide by cigarette.

Hazardous waste already may have passed into the realm of "tolerated Americana." If so, it is because its effects are not as immediate as a smoker's hack or a burn hole in a favorite chair. And commensurate with this slow but unerring course toward infection has been our government's response. Because we encounter offensive waste products only after they have left us a first time and returned to us in some grotesque variation, our reaction is circuitous as well. "Treat the symptom, not the disease" has, unfortunately, been the rallying cry for those who have sought to deal with the problem. The tolerance it will require to make hazardous waste suitable "Americana" may also necessitate a willingness to include cancer, mutation, and unbridled stress as part of our common experience.

The Environmental Protection Agency (EPA) and its legislative Rosetta Stone, the Resource Conservation and Recovery Act (RCRA), were mid-1970s products of a Democratic Congress. The RCRA charged the EPA with a vast array of responsibilities. The following is a partial list of its duties, and it illustrates the move away from surveys and research toward regulation and enforcement:

- First, the EPA was enlisted to create the hazardous waste lexicon. This included defining what "hazardous waste" was and which chemical wastes should be regulated.
- Second, to avoid covert dumping by those companies seeking to avoid expenses, the EPA developed a "cradle-to-grave" strategy that required all hazardous waste producers to record the whereabouts, containment type, and quantity of wastes, and to label them all as well.
- Third, the EPA also was assigned the role of regulating transportation. This overlapped with the responsibilities of the Department of Transportation.
- Fourth, the EPA was asked to set performance standards for owners of hazardous waste sites. This included the development of plans that addressed such problems as the type and number of linings to be placed around a dump to prevent leakage, as well as a policy that would aid in determining where the dumps themselves should be built.

A major drawback here, and one inherent in much of the RCRA, is that the new guidelines would be applicable only to new sites, leaving literally tens of thousands of old decaying sites—many of which posed the most serious threats—to stand as unattended Pandora's Boxes.

This fact becomes quite chilling when one realizes that 87 percent of lagoon-type hazardous waste sites are located over aquifers linked to the drinking water supplies of many municipalities. Even more horrifying—it is estimated that 66 percent of these have no liners, meaning their contents seep each year, at undetected rates, toward our limited reserves of fresh water. Recently, the Prairie du Chiën/Jordan aquifer that provides some of eastern Minnesota with drinking water was found to be contaminated by EPA standards. But we are not alone: the drinking water is contaminated in municipalities in no fewer than 34 states.

- Finally, along with setting these standards, the

Scott Z. Burns is a former University reporter for the Daily. He extends his gratitude to the CHS-3742 class for their assistance.

Friday, January 14, 1983



EPA was supposed to provide some measure of enforcement. Its staff was given the power to issue permits, levy fines, and gain entry to sites.

Under RCRA, the EPA was to have developed new standards and guidelines by April, 1978—two years after the bill passed. But it was not until the fall of 1980 that the majority of the new regulations were put into law. Since then, many have been found inadequate, or have suffered from peculiar interpretations on the part of the EPA under President Reagan.

The Carter administration, which looks like the Sierra Club when compared to the Reagan Administration, is to blame for much of this negligence. Authorized to spend \$341 million in the combined years 1978-79, the administration requested only \$107 million for the EPA during those two years. The House Subcommittee on Oversight and Investigations was "puzzled" by the EPA's behavior and wrote in a March 1980 report that "the EPA failed to request the necessary funds and personnel. EPA's failure in this regard has slowed the implementation of RCRA substantially. A continuation of this policy of neglect cannot be tolerated."

Yet this "policy of neglect" has repeatedly been practiced by the present EPA with full approval of the presidency—a fact which prompted Democratic Rep. James Florio to comment, "The administration has set disgracefully low goals for itself, and is meeting them." These goals, under the direction of EPA head Anne Gorsuch, have included shifting the responsibility of hazardous waste management to industry—equivalent to assigning the fox to sentry duty in the henhouse. Landfill capacities now may be expanded by up to 50 percent without changes in safety requirements. And a policy that demanded that companies submit annual reports revealing the type and quantity of wastes generated has been suspended—eliminating public access to waste information. Likewise, enforcement has tapered off and shown erratic patterns when implemented.

As a final slap in the face to the environmentalist spirit that created the EPA and the RCRA, Gorsuch has developed plans to slash the EPA's 1983 enforcement budget 45 percent from its 1981 level. She also has halted the development of a total hazardous waste control program that might have restored some order to the chaos of contradictory and overlapping policies. Her rationale is that such regulations and plans can better be created at the state level. Under the RCRA, however, the EPA was to assist states in setting up these guidelines. Furthermore, in our own state, the current crisis of shortfalls and cutbacks makes the creation of new programs investigating waste regulation seem unlikely.

There are a number of changes needed in policy to protect the environment. First off, we must stop the spread of the problem. One thousand new chemical compounds are manufactured each year, and enter into the environment with their hazards unassessed. We must stop treating the environment like some murky beaker in a chemistry set, for there exists a real possibility that these substances are toxic in combination.

One way to remedy this would be to require a type of environmental impact statement for new products. Such statements could outline the wastes associated with this product, the manner in which they could be disposed of safely, and where they would be stored. They would also include an investigation into the compounds created when these products mixed with other chemicals in the environment.

Less harmful substances could be reviewed by a board of experts from various fields—experts qualified to determine whether the risks involved are adequately balanced by the benefits. Granted, such judgments are difficult to make, but we cannot let the difficulty of a task paralyze our attempt to accomplish it. A labeling program could be established, telling consumers what the risks and waste problems are in the production or disposal of a problem—something akin to "The Surgeon General . . ."

The current EPA insurance program for hazardous waste offers some protection for communities against hazardous waste disasters by requiring corporations to carry insurance policies. But what of those corporations that go bankrupt and leave large toxic messes in their wake? A public bonding program that establishes a local fund for such disasters is needed. It seems appropriate that businesses be expected to include the expense of public safety in their balance sheets if they could cause eventual problems.

Five hundred pounds of hazardous waste are produced yearly for every American, and the legislative process has thrown us a cement block to keep us from drowning in the quagmire. As of yet, there is no fund for those individuals who suffer damage to their health or homes—only an exhausting legal process. An insurance policy that would aid those intimately damaged by hazardous waste must be developed.

Companies willing to experiment with new protection or disposal methods that show environmental consciousness should be rewarded. Tax incentives toward these ends would generate new research on the part of firms involved with waste disposal technologies, since the demand would be created for waste-efficient, rather

than cost-efficient means of production.

Because both new wastes and new ways of dealing with waste are constantly being found, legislation must also undergo regular upgrading. As new discoveries reveal new threats, and as our ability to eliminate waste changes through new means of production, treatment, and recycling grows, the laws must also respond. This is the task of the EPA, and this process must be ongoing. We can no longer rely on an *a posteriori* legislative paradigm.

Further involvement by the government would be beneficial. One shape this involvement could take is the socialization of the hazardous waste disposal industry. If government agents controlled the transportation and storage of wastes—driving the trucks and ordering the dumps—the prevalence of unlabeled waste and illegal dumping would decrease. The threats posed by hazardous waste to common resources—land, air, water, and genetic pools—make the hazardous waste management service a natural monopoly. Furthermore, studies have indicated that the government can perform this service more efficiently and at less expense than those corporations burdened with the demands of a cost-effective, free enterprise economy.

Society, also, must change its perception of the problem. We can no longer wander about, naively mystified by the process that can turn something as wonderful as gasoline into something as irritating as smog. Likewise, we cannot do something as civically irresponsible as dumping solvents over groundwater supplies, and then experience shock at finding cancer-causing agents in our morning coffee. In brief, a more comprehensive approach is needed from us as well.

Perhaps we will decide that, out of convenience, we can live with some waste. We can adapt, maybe even make it "Americana." But if the problem goes unchecked, we can only choose to live with it if we are also willing to die from it. It is difficult to reassess those things to which we have become accustomed, but let us think before we become inured to toxins in the empty lot down the block and leukemia in our children. Our power to adapt can be used to our advantage—force us to find new solutions and less malignant versions of "Americana." And for those among us who still regard this type of plea as the doomsday bitching of noisy liberals, I encourage them to contemplate a noisier chorus of crying mothers holding genetically damaged babies—their voices building to a horrific crescendo before finally falling altogether silent.

ethnic focus

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

AACC's money crisis derails winter Kwanzaa celebration

By Alan Dale

An important part of Black Minnesota's celebration of Kwanzaa, a spiritual celebration that evolved out of the Black community as an alternative to Christmas, was prevented from occurring this year at the African American Cultural Center (AACC) because of a financial crisis.

Kwanzaa is celebrated by an estimated 5 million to 7 million persons in the United States during the week following Christmas.

"Kwanzaa is a very positive force in things spiritual and cultural. It is a celebration for people to understand themselves for positive human growth and development," said Mahmoud El-Kati, a history professor at Macalester College in St. Paul and an active participant for the last three years when the AACC held special events to mark the Kwanzaa celebrations.

El-Kati said that the inability of the AACC to hold its annual Kwanzaa events was "devastating."

The center's current financial crisis was partially precipitated when the city of Minneapolis did not grant a community development block grant to the AACC for this year.

In 1980 \$67,000 of the center's total budget of \$150,000 came from such a grant. In 1981 the AACC had a total budget of \$110,000, of which \$47,000 was granted by the city, according to LeClair Lambert, AACC director.

The city granted no such funds for 1982 for the AACC.

This cut was primarily due to cuts in funds from the federal government, which had supplied Minneapolis the funds for its grant program since 1975.

The federal funds to Minneapolis to support the community development block grant program have declined during the past two years from \$20 million to \$16 million.

The city grant budget is divided in such a manner that 70 percent goes to support public housing programs in the form of housing projects, homeowner grants, and rehabilitation.

Twenty percent of the community development block grant funds go to support economic development programs such as job-training activities. The remaining 10 percent go to other community services; it was from this 10 percent that the AACC had received its partial funding.

However, with the other cuts in government spending, the city council, which makes the final decision on who is granted a community development grant, has attempted to put more of the available funds into areas such as the Minneapolis Age and Opportunity Center, legal aid services, day-care centers, and other services that faced other cuts from funds other than community development block grants, said Larry Fehlen, who is on the staff of the Contract Management Office of Minneapolis, which oversees the block grant program.

"The city council had less money to divide up," Lambert said. "It's not their fault or the fault of the city of Minneapolis. We have no negative feelings about that."

Lambert sees the current situation facing the AACC not as representative of an institution on the decline, but rather as "growing pains."

"We are just starting to feel the financial pinch," said Lambert, "but it has always been touch-and-go."

Some critics have asked why the center and its board of directors could not have foreseen the problem developing earlier.

Greg Reed, a member of the AACC board of directors, said, "The task of the board is to foresee the financial future. We have known that the CDBG (community development block grant) was a diminishing pot; however, we did not anticipate that the pot would diminish to zero this year."

Ta-coumba Tyrone Aiken, chairman of the AACC, pointed out that the center is constantly seeking funding from a variety of sources. Because of the current economic crises, private organizations, like government bodies, have different concerns today.

The AACC is working to expand its funding sources as a step to becoming financially independent. "It is going to be some time before we become really self-sufficient," said Lambert.

Lambert pointed out the need for a full-time development officer for the AACC whose task would be to work on gaining grants and other support from a wide variety of sources.

Aiken said, "The director does some fund-raising, but in addition to his other duties as director he cannot be expected to put large amounts of time into fund-raising."

Lambert feels that the way out of the financial plight of the AACC rests in "doing what we are doing now, organizing individuals and groups to lend some support to the center."

In addition to building a volunteer network, the AACC is planning a membership drive to support its work.

Last fall the Africa American Museums Association (AAMA) chose the AACC as one of six such centers across the country to participate in a self-study project.

Joy Austin, executive director of the AAMA, said, "One of the problems the self-study team found was a lack of a well-defined role for the board of the center." However, Austin said that defining the role of board members in all such institutions is difficult.

"For most Black museums and cultural centers, what they are doing now is very new, less than 20 years old—they are still pioneers," Austin said.

"Finances should not be seen as crucial. What is crucial is how the community responds to the center," Austin continued.

Austin said that one of the strong points of the



LeClair Lambert

center is that its programs have been of an educational nature, "which helps draw people into the center."

"Its very existence in Minneapolis is a strong point because there is nothing else there that does what it does," Austin said.

Austin said that the AACC was a possible model for other groups around the country wanting to start institutions like the AACC.

The AACC is the largest of such centers in the five-state region of Minnesota, the Dakotas, Iowa, and western Wisconsin.

Founded in 1969, the AACC strives to provide a support system for Black artists in the Twin Cities area. Its mission has been defined as one of promoting a better understanding of Black people and their contributions through the arts and American culture.

"The cities need a reservoir or center for Black history and for promoting the arts and Black artists—not only for the Black community, but for the entire community—to increase the understanding of the positive contributions of Black people," Lambert said.

"We are still defining who we as Black people are, even after 360 years of being in this country. We are still learning more and more about who we are," Lambert said.

"We have a heritage that goes back well over

4,000 years. We built the pyramids and we taught science in Timbuktu to people who traveled there from around the world," Lambert said.

Among the activities that the AACC organizes is an annual Black Arts Festival held in Martin Luther King Park in south Minneapolis. The festival includes performing artists, crafts, and literary performances.

During the 1980-81 fiscal year nearly 18,000 people attended events sponsored or co-sponsored by the AACC. That number increased to 22,250 during the 1981-82 fiscal year.

Each year the AACC plays a leading role in the activities of Black History Month during February. This year the AACC is working with the city of Golden Valley to arrange Black history presentations throughout that community.

The importance of the AACC was expressed by Patrick Fiachie, who has been involved in a number of AACC projects: "If the center closes, the impact will be that the awareness that the Black community has sought after will vanish. If that awareness vanishes we will have nothing to share with the broader community."

"I think that if the community lets the AACC die, it is nothing but murder," Fiachie said. "We have to do something to keep the center running."

HAPPENINGS

Friday, Jan. 14

• **International Peer Advocates Open House.** This is a program for American and international student women to get to know each other, provide support, and discuss cultural values and international issues. This open house will provide an opportunity for those interested in the program to meet. 3 to 4 p.m. at the Minnesota International Student Center, 711 East River Road in Mpls. For more information phone 373-2511.

• A program in honor of **Dr. Martin Luther King Jr.** on his birthday. A dinner will be served at 5:30 p.m. Meat, rice, rolls, and coffee will be provided. Participants are urged to bring a side dish along. **African dances** will be performed from 6 to 6:30 p.m. by the Black Theatre Alliance. A film on King will be shown at 6:30 p.m. This event is free. The event will be held at the Currie Center, 1507 S. 5th St. in Minneapolis. Sponsored by Pillsbury-Waite Center. For more information phone 338-5282.

Saturday, Jan. 15

• **Women Against Military Madness** annual conference, workshops to include discussion of nuclear first strike weapons, Central America and the federal budget. The conference will be held at the Luther Seminary, Como Avenue and Highway 280 in St. Paul. 9:30 a.m. to 2:30 p.m. Cost is \$5, which includes lunch. For more information call 827-5362.

• **The League of Women Voters of Minnesota** presents a workshop on The Citizen Lobbyist at the St. Paul Seminary, 2600 Summit, St. Paul. Cost is \$15

for non-members. \$12 for members. Includes lunch. For more information call 224-5445.

• **Film in the Cities** will hold an open house at its newly leased sound stage at 2 p.m. The Sound Stage is located at 2269 Ford Parkway, St. Paul. It is a large soundproof facility that can be used for film and video projects. The stage will also be available to artists, organizations and commercial producers for productions, rehearsals and performances. For more information on the open house or renting the facility call 646-6104.

• **Film in the Cities** will be showing the film *Atrapados* (Trapped). *Atrapados* is a highly stylized fantasy film that takes place in Puerto Rican New York City. An above-ground disaster of unknown proportions traps Carlos, a plumber, with Alba, the wife of a prominent professor, in Alba's basement apartment. The film explores the workings of these two people's minds in their efforts to understand each other. 8 p.m. at the Gallery, 2388 University Ave. in St. Paul. Tickets are \$2. For more information phone 646-6104.

• **Orchestra Hall** presents a double jazz event which will feature **Ben Sidran** and the **Heath Brothers**. Jimmy on reeds and Percy on bass. Having participated in the birth of bebop some 30 years ago, Percy and Jimmy Heath have helped shape jazz as we know it today. Among their most recent efforts is the release of their newest album, *Brotherly Love, The New York Montreux Connection*. In 1981 the Heath brothers toured Senegal, Mexico and Canada and released the LP *Live at the Public Theatre*. Tickets are \$5 to \$9.50. The concert starts at 8 p.m. at Orchestra Hall, 1111 Nicollet Mall in Minneapolis. For more information phone 371-5656.

• In honor of the birthday of **Dr. Martin Luther King Jr.** a program of dance and poetry will be held at the Martin Luther King Center, 270 N. Kent in St. Paul. The program will start at 7 p.m. For more information phone 224-4601.

• **The Chicano/Latino Film Festival** presents *Chuyquigo* at 3:30 p.m. in the Coffman Union Theatre. Admission is \$1.50 for students, \$2 for others. Sponsored by Coffman Union Program Council and Chicano/Latino Cultural Affairs. For more information phone 373-7600.

Tuesday, Jan. 18

• Workshop on "Campus networking: How to make friends and money." 12:15 p.m., room 306 Coffman Union. Sponsored by **Minnesota Public Interest Research Group** and the Coffman Union Program Council. Free. For more information phone 373-7600.

Wednesday, Jan. 19

• Lecture by **Ralph Nader**, consumer activist speaking on student activism today. Free. 12:15 in Northrop Auditorium. Free reception to follow from 2 to 5 p.m. in the Mississippi Room of Coffman Union. Sponsored by **Minnesota Public Interest Research Group** and the Coffman Union Program Council. For more information phone 373-7600.

Saturday, Jan. 22

• A public hearing on **Central America** will be held as part of a **Day of International Solidarity** with the people of El Salvador. Testimony at the hearing will be offered by Rene Hurtado, a Salvadoran refugee in sanctuary in Minnesota and a former soldier in the

Salvadoran military; the Rev. John Sinclair, United Presbyterian minister and a member of the National Council of Churches delegation to Guatemala; Gary King, member of Amnesty International Group 37; and Meredith Dregni, member of the Hunger Action Coalition and the National Council of Churches delegation to the Nicaraguan/Honduras border area. There will also be an open microphone for comments from the audience. Newman Center, 1701 University Ave. S.E. in Minneapolis, noon to 2 p.m. The hearing is sponsored by the El Salvador, Guatemala and Nicaragua Solidarity Committees, the Central American Working Group and the Ecumenical Task Force on Central America.

Monday, Jan. 24

• **Chicago Jazz/Vanguard of the 70s:** "Perspectives Lecture Series. This lecture will feature Music Department Jazz Professor Reginald Buckner and other local music experts. Free. 3:15 p.m. Coffman Union. For more information call 373-7600. Sponsored by the Coffman Union Program Council.

Tuesday, Jan. 25

• Workshop sponsored by Coffman Union Program Council on "Utilizing Campus Media." 12:15 p.m. room 306 Coffman Union. Free. For more information phone 373-7600.

• The American Indian Learning Resource Center starts its Survival Skills Series with a program on **Financial Aid: How to Fill out the ACT.** 12:15 p.m., 125 Fraser Hall. For more information phone 376-2982.

Arts and Entertainment

MINNESOTA DAILY JAN. 14, 1982



by Michael Phillips

A

As the Minnesota Theater Center's season of plays and players unfolds, it's clear that the center is doing smart things. Developing, showing, and supporting stretch themselves. The Guthrie had some standouts on their staff

One of the primary ways that the theater is doing smart things is developing, showing, and supporting stretch themselves. The Guthrie had some standouts on their staff

One of the primary ways that the theater is doing smart things is developing, showing, and supporting stretch themselves. The Guthrie had some standouts on their staff

ACTORS

One of the primary ways that the theater is doing smart things is developing, showing, and supporting stretch themselves. The Guthrie had some standouts on their staff

by Alan Dumas

ORIGINAL PLAYS & ADAPTATIONS

D

The Minnesota Theater Center's season of plays and players unfolds, it's clear that the center is doing smart things. Developing, showing, and supporting stretch themselves. The Guthrie had some standouts on their staff

One of the primary ways that the theater is doing smart things is developing, showing, and supporting stretch themselves. The Guthrie had some standouts on their staff

DESIGN

Benj. M. Phillips is the author of the Guthrie's... with its stock parts and mirrors, it's certainly the most exciting...

In Praise of Plays and Players

ACTRESSSES

Over at the Actors Theatre of St. Paul, the season of plays and players unfolds, it's clear that the center is doing smart things. Developing, showing, and supporting stretch themselves. The Guthrie had some standouts on their staff

PHILLIPS to 7

DUMAS to 7



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LETTERS

Faux Pas De Deux

As an English teacher at the University of Minnesota, reviewer Thomas Russell prides himself on his ability to communicate ideas and facts with clarity, accuracy, and perspective, backed by careful research and an understanding of the context in which things appear. I wish he were as diligent in his reviews.

The recent review of the New Dance Ensemble (A&E, Dec. 9) contained several glaring examples of poor homework. The dates of the performances were Thursday through Sunday, not Friday through Monday. The managing director's name is Priscilla Wyeth, not Patricia Myers. Linda Shapiro's name is not spelled with a "c" ("Schapiro"), and the title of her piece, Cajun Fais Do-Do, is not spelled Cajun Fais Do-Do. Ms. Shapiro is not "no longer dancing";

she is not dancing only in this series of concerts. She is a member of the dance faculty at the University and will be performing in the spring faculty concert and in the New Dance Ensemble's spring season, which includes a joint performance with the David Gordon/PickUp Company April 5.

In addition, the budget information was presented inaccurately. Income from ticket sales has grown from 3 percent to 10 percent in one year and is projected at more than 17 percent next year.

I'm sorry these errors marred an otherwise thoughtful review. Mr. Russell perceptively described general funding attitudes (though there are a few notable exceptions) toward dance and the tremendous time and effort involved in developing a repertory ensemble. I look forward to Mr. Russell's following the growth of the New Dance Ensemble in the future.

Priscilla Wyeth
Managing director, New Dance Ensemble

Russell replies:

I did indeed err on several of the points Ms. Wyeth mentions. I must admit, though, that I'm puzzled by the patronizing tone of her letter, particularly since so many of her objections are either her responsibility (the spelling of "Faigh" came from her letter to me), not in error (10 percent was the figure I quoted; I mentioned David Gordon), or the result of editing (if I'd had more space in a severely cut review, I would have devoted it to the dances themselves, as I suspect even Ms. Shapiro would prefer, rather than to a complete list of the artists' credits).

If Ms. Wyeth's anger arises from the unfortunate transformation of her name, that is understandable: an unaccountable and egregious error, for which I sincerely apologize.

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JAN. 14-JAN. 20, 1983

DATE LINES

The Reel Thing

Burden of Dreams, Sat.-Sun. (5:45, 7:30, & 9:15 p.m.), Bell Museum Aud., U of M; Mon.-Thurs. (7:30 & 9:15 p.m.), Willey Hall 125, U of M. Les Blank's insightful "non-fiction" film on the making of Werner Herzog's *Fitzcarraldo*. One of the best films about filmmaking ever and an absolute must before seeing *Fitzcarraldo* (opening this week at the Edina).

The French Lieutenant's Woman, Fri. (1:30, 7:30, and 9:30 p.m.), Sat. (7:30 & 9:30 p.m.), Sun. (7 p.m.), Coffman Union Theater, U of M. Meryl Streep's moody/modern vision of John Fowles' mystery woman had critics going both ways. A good warm-up for *Sophie's Choice*, opening next week.

Sullivan's Travels, Fri.-Sat. (8 p.m.), Willey Hall Basement, U of M. Preston Sturges was the comic genius of Hollywood in the '40s. This scathing satire of Hollywood filmmaking is rated by many as his best. With Joel McCrea, Veronica Lake, & William Demarest. Also, a Harold Lloyd short.

George Kuchar: The Comedy of the Underground, Fri. (8 p.m.), Film in the Cities Gallery, St. Paul. Documentary of the life of "the monarch of underground cinema."

The Jimi Hendrix Videogram, Fri. & Sun. (7:30 p.m.), University Community Video (425 Ontario St. S.E.). Diverse images mated to Hendrix vibes by nationally known video artists. Also, local video music featuring "The Suburbs."

The Savage Hunt of King Stahk, Fri.-Sun. (7:30 p.m.), Willey Hall 125, U of M. Second in U Film Society weekend Russian film festival, this one a mystery set in turn-of-the-century Byelorussia with ghosts, mad scientists, and of course, "atmosphere."

Nosferatu, the Vampyre, Fri.-Sat. (8 p.m.), Minneapolis Institute of

Art. Werner Herzog's intriguing revision of the F.W. Murnau silent classic. Klaus Kinski brings a tragic dimension to the count's fate, with Isabelle Adjani & Bruno Ganz.

Chilly Scenes of Winter, Mon. (7:30 p.m.), U Film Society-Bell Museum Aud., U of M. Sneak preview of Joan Micklin Silver's ruefully funny romance, starring John Heard & Mary Beth Hurt. Free passes available at the Daily front desk, 10 Murphy Hall, East Bank.

The Girl With the Golden Hair, Tues. (7:30 p.m.), Bell Museum Aud., U of M. Greek film set on an island, with young widow & schoolmaster exploring social manners & mores through production of a play.

Sunset Boulevard, Tues. (8 p.m.), Landmark Center, St. Paul. Billy Wilder's dark look at Hollywood's faded glory after WWII. To the pertinent remark, "You used to be big," ex-silent starlet Gloria Swanson retorts: "I still am. The movies just got smaller." William Holden's best role.

Black on Black, Tues. (8 p.m.), Walker Art Center, Mpls. Co-sponsored by Neighborhood Media Project, a 22-film series featuring the best of emerging Black cinema. Tonight's five include *Gods in Exile*, a documentary tracing continued impact and practice of African religions in the United States; and *A Place in Time*, a comical satire on exploits of a street artist.

Alexander the Great, Wed.-Thurs. (7:30 p.m.), Bell Museum Aud., U of M. Epic meditation on myth and history by Theo Angelopoulos, director of *The Traveling Players*, seen last spring in UFS all-time favorites retro. Pack a snack; it's four hours long.

Swing Time, Wed. (7:30 p.m.), Coffman Union Theater, U of M. Fred Astaire & Ginger Rogers dancin' & romancin' to a Jerome Kern score.

Jackpot!, Thurs. (8 p.m.), Minneapolis Institute of Art. Minnesota-produced first feature by John Goodell, sponsored by Film in the Cities. An Iowa grocer wins big in Vegas and Atlantic City, until he double-crosses the devil. Tickets free if picked up from FITC. Call 646-6104 to order.

Center Stage

The Fourposter by Jan de Hartog, Fri.-Sat. (8 p.m.), Sun. (7 p.m.), Thurs. (8 p.m.), Chimera Theatre, St. Paul. 35 years of married life between Agnes & Michael, the roles that Jessica Tandy & Hume Cronyn, that *Foxfire* pair, made famous. Runs thru Feb. 20; 292-4300.

The Return of Sideshow, Fri.-Sat. (8 & 10:30 p.m.), Comedy Gallery, 11th & LaSalle, Mpls. Straight from all sorts of Renn Fests throughout the country comes this comedy/juggling act, featuring Phil Lindsay & Ricardo Ponzio. Runs thru Jan. 22; 338-2424.

Ever Yours, August Strindberg by Mark Rosenwinkel, Fri.-Sat. (8 p.m.), Playwrights' Center, 2301 Franklin Ave. E., Mpls. The famed playwright's life was ripe stuff, & this one-man show (performed by the author) looks into it all. Admission free.

Street Theatre Spectacular, Fri.-Sat. (noon-2 p.m.), Salisbury Market, St. Anthony Main, Mpls. Magic, ventriloquism, Flamenco dancing, banjo-guitar duets & much, much, much more is yours, two days only. Stroll around, grab some eats, check it out.

A Life in the Theater by David Mamet, Fri. & Thurs. (8 p.m.), Park Community Theater, 6800 Cedar Lk. Rd., St. Louis Park. Mamet's most accessible piece, a deft look at an older actor & his wary apprentice. Runs thru Jan. 28; 545-1132.

Edgar Allan Poe Birthday Celebra-



This chip off the old block earned a name for himself playing the college circuit in the late '60s, and Josh White, Jr. is still making those rounds. He plays the Whole Music Club (Coffman Union) tonight and tomorrow night at 8 p.m.

tion, Sat. (1:15 p.m.), Mpls. downtown public library. The man who brought you a one-man show on Bela Lugosi brings his Poe back again, for readings of "The Fall of the House of Usher," "The Raven," & others. 338-0383.

Lucia di Lammermoor by Gaetano Donizetti, Mon. (8 p.m.), MN. Opera, 850 Grand Ave., St. Paul. A special preview of the Opera's latest. 699-6385.

Independence by Lee Blessing, Mon. (8:30 p.m.), Cricket Theatre, Mpls. Works-in-Progress reading directed by Sean Michael Dowse, featuring Jeanne Blake, Shirley Diercks, Barbara Kingsley, & Wendy Lawless. 333-5241.

On Golden Pond by Ernest Thompson, Wed.-Tues. except Mon. (call for times), Chanhassen Dinner Theatre, Chanhassen. Certainly better than the inept movie version, though Thompson ain't a playwright of promise. Warren Frost returns as Norman, and he's good. Indefinite run; 934-1525.

A Life of Hoh: Water Story No. 3 by Loren Niemi, Florence Dacey, & the company, Thurs.-Sun. (8 p.m.), Heart of the Beast Puppet & Mask Theatre, Walker Community Church, 3104 16th Ave. S., Mpls. Third in a series of plays of, about, & around the water. Runs thru Feb. 13; 724-9301.

Sound Effects

Josh White, Jr., Fri.-Sat., Whole Music Club, Mpls. Son of the legendary Josh White, this chip off the old block has earned a name for himself since he first played the college circuit in the late '60s.

Greg Kihn, Fri., Hideaway Bar, St. Paul. This journeyman rock 'n' roller has only hit the airwaves once ("The Break Up Song"), but he's put out a half-dozen decent albums. His live show's reputed to be even better.

Mose Allison, Sat., William's Pub, Mpls. An old favorite of the '50s beatnik set, this blues-based jazz pianist defined cool in the '60s for those that needed it defined, & inadvertently donated a song to the Who's catalogue: "Young Man Blues."

Ben Sidran/Heath Bros., Sat., Orchestra Hall, Mpls. With Mose Allison uptown, & Sidran at the stuffiest venue in town, Saturday's easily the Embarrassment-of-Riches night for lovers of the style. Sidran's the one with the Ph.D., if that helps

you decide.

MacPhail Percussion Ensemble, Sat. (8 p.m.), MacPhail Center Aud., Mpls. New works by Robert Adney & David Means. Free.

Minneapolis Artists Ensemble, Sun. (8 p.m.), Walker Art Center, Mpls. This chamber group, made up of some of the best local players, will perform work by Rossini, Ibert, and Francaix, Debussy's *Dances Sacree er Profane*, & Brahms' *Piano Quartet Op. 25*.

Buttermilk Hill, Sun., Coffeehouse Extempore, Mpls. This trio harmonizes, tells jokes & stories, & plays a variety of folk instruments from mandolin to tin whistle. You'll need cider for this cozy mid-winter chow.

Crash St. Kids, Sun.-Tues., Cabooze, Mpls. Boy rockers release creditable LP, play gigs, patrons dance, feel happy. Better than most TV.

Shakin' Pyramids/Morells, Mon., First Avenue, Mpls. Rock 'n' rollers both, who stick close to the sources. The one's from England, the other from Kansas, but their smart uses of country & rockabilly make this a neighborly gig.

Pop Wagner, Wed., Coffeehouse Extempore, Mpls. Wagner's toured all over the country & has always been warmly received. Not the least of these was Lake Wobegon, were he fit in most aptly.

SPCO/Stravinsky, Wed. (9 p.m.), PBS. This "docudrama" with the composer's son and the SPCO explores the composer's life, world, and music. Extracts from *L'Histoire du Soldat*, as well as *Pulcinella* and the *Suite No. 1 for Small Orchestra*.

Minnesota Composers' Forum, Thurs. (8 p.m.), Walker Art Center, Mpls. New work by Sarah Aderholdt, Lawrence Ward, Jon Nelson, Steven Boyles. Also work by Eleanor Hovda, & Anthony Stark.

Dance Steps

Charles Moulton & Dancers, Fri.-Sat. (8 p.m.), Walker Art Center, Mpls. Moulton is an innovative choreographer, making use of images from sports, teamwork, etc. An important talent.

Andahazy Ballet Co., Fri.-Sat. (8 p.m.), Burnsville Art Center. This long-time local company will include a new ballet on St. Francis, as well as *Les Sylphides* & *Grand Pas de Quatre*.

CHECK, PLEASE



Photo: Jean Pieri

Two doors up from the Cedar Theater on the University's West Bank, The Blue Sky Cafe has opened its door for business—unusually early in the morning, to boot. Sort of an AI's West, the Blue Sky serves excellent breakfasts (the apple-walnut pancakes are amazing), along with a variety of lunch options: subs, roast beef, hamburgers, and some very tasty chili. Open from 6 a.m. to 6 p.m. during the week, from 8 a.m. to 6 p.m. on the weekend.

FILM

Sodden Paul's Case

THE VERDICT/Directed by Sidney Lumet/Screenplay by David Mamet/Now playing at Downtown World, Brookdale Square, Knollwood 4, Southdale, Northtown, & Har Mar.

by Roger Larson

As a rule, courtroom dramas tend to be decidedly undramatic and only mildly profitable. Despite Hollywood's numerous attempts to overturn the public's ruling, the overwhelming majority of those entertained by films focusing on lawyers tend to be lawyers themselves, posing a problem not only of numbers but of image as well. In this respect Hollywood producers are like certain wineries whose product is consumed primarily by winos.

Some films in the genre, however, have gone beyond their narrow interest group to achieve a respectable following, most often by elevating their protagonist's struggle beyond the legal sphere into the moral. With the release of *The Verdict*, Sidney Lumet can now claim to have directed two of the good

ones, thanks in no small way to Paul Newman's portrayal of a drunken, down-and-out personal-injury lawyer battling a Boston hospital run by the Catholic archdiocese.

Lumet's first film was *12 Angry Men* (1957), in which Henry Fonda plays a lone juror probing his conscience long after the others had found a wrongfully accused man guilty. It was one of Fonda's best performances, a fine example of his ability to suggest the struggle involved in searching for the quiet center of one's soul. For much the same reason, Newman's portrayal of Frank Galvin may be his best. His very soul rests upon a resolve to do not what might be professionally "right," but what is most certainly morally right.

The genre's limitations are still operative in *The Verdict*; despite Newman, it isn't exceptionally powerful. But as character studies go, its emotional reach and clarity are truly outstanding. Much of the credit must go to Lumet—it's hard to believe the man responsible for the shrill nonsense of *Network* could exercise the requisite restraint *The Verdict* calls for. One could easily imagine him turning out a ludicrous lawyer-as-hero passion

play on the order of Norman Jewison's *And Justice for All*. Though Pacino and Newman's contrasting styles ultimately may have prevented this from happening, Lumet can be commended for recognizing the limitations of David Mamet's script and for realizing the need to tailor it around his leading actor. He doesn't attempt a frontal assault on the judicial system, instead wisely focusing his energies on developing one individual within that system.

Lumet's methods are well-matched with his material. The story unfolds in quick, crisply punctuated scenes like the short, to-the-point response of a well-trained witness. Like jurors, we sift through evidence presented by various witness-participants. Descriptions of Galvin's checkered past—near disbarment, dismissal, divorce, and drinking—confirm what we see of his pathetic present, spent playing pinball in a local bar, handing out business cards in funeral homes to grieving strangers, or staggering up to his decrepit office and passing out. And always, the breath spray and eye drops, as well as the measured stride used to disguise the loss of nearly everything



Jack Warden readies Paul Newman for his day in court

VERDICT to 6

Scaring Up the Old Proletarian Spirit

THE SAVAGE HUNT OF KING STAKH/Directed by Valeri Rubinchik/Screenplay by Vladimir Korotkevich and Rubinchik/U Film Society, Willey Hall 125 U of M. Fri.-Sun. (7:30 p.m.)

by Edward Staiger

This Soviet ghost story even without goosebumps or a good script achieves a poetic mixture of supernatural doom and Marxism. There's something prophetic and obvious in the way these turn-of-the-century peasants defeat the dominating forces of ghostly King Stakh. And doesn't that local landowner resemble Czar Nicholas? So that we're sure to make this connection, during a dinner scene the czar's portrait looms in the background like a face off Mount Rushmore.

Subtlety and profound allegory are not director Valeri Rubinchik's

gifts. Neither is he a master of fright, but his visual sense is exquisite and sometimes overwhelming. *The Savage Hunt of King Stakh* is a panorama of blue fogs and endless fields. It's easy to lose yourself in Rubinchik's netherworld landscapes. If ghosts exist, the Byelorussian countryside seems the perfect place for them to appear.

At the film's outset, a young man from St. Petersburg studying legends and folklore arrives at a dark castle during the blackest of storms. What looks like the middle of the night turns out to be dinner-time, so he's invited to the table of the frail and pale Nadezhda Janovskaya (played by Elen Dimitrova-na, a sort of young, greasy-haired Audrey Hepburn). She introduces him to a humdinger of a 300-year-old ghost story whose phantoms are still so real she sleeps in a different room every night so they won't do her in.

Nadezhda is so anguished she lives in a minor state of suspended animation, which makes her a less

entertaining heroine than we'd like her to be. Aside from a mute Dorothy McGuire in *The Spiral Staircase*, she's the first damsel in distress who doesn't know how to scream. At one point the hunchbacked housekeeper performs an exorcism on her as she's lying half-naked on a glimmering pile of white feathers. Provocative, but pointless since this is never tied in with the ghost of King Stakh and his avenging horsemen, who are periodically plundering the countryside and won't stop until the peasants are powerless. But these ghosts never expected a nosy, handsome St. Petersburg scholar to come along, one Lenin-like enough to solve the mystery and save the day.

Extraneous events keep slowing down a story that could easily have been told in half the time. There's the puppet show in which marionettes talk more fluently than any of the real characters, a midget who frolics in the snow when he's not mysteriously running through the

castle making everyone think he's a ghost, and my favorite—the cowering madwoman next door who "eats too much bread."

Her eyes are heavy with black make-up. Is this blackness supposed to be real bags hanging under her mad eyes, or are they so black because she's mad and doesn't know how to apply make-up? Either way, her eyes are as overdramatic as her acting.

Rubinchik seems to think that if his characters talk softly and stare at great length like truth-seekers, the audience will follow suit and look for allegory and other things ideological. He's wrong. *Savage Hunt* is simply too plodding for us to fill in all the blank stares with symbols.

Yet almost in spite of itself, *The Savage Hunt of King Stakh* is haunting. It's hard to dismiss it as ghoulish and aimless. Rubinchik weaves elegiac music (by Yevgeny Glebov) together with pastoral images in some achingly atmospheric montage. Certain scenes are

unforgettable. One by one, guests leaving the castle are swallowed into the fogs as they walk away in different directions. A tree falls slowly and unexpectedly in the middle of a wasteland, all blue and bare in the dusk as if somehow committing suicide. Children chase a horse-drawn carriage up a hill in a hazy green long shot that looks like the dance of death from Bergman's *Seventh Seal*. And King Stakh's horses stampede in a misty one-dimensional photographic effect, as if trapped inside eternity and unable to escape into the real world. The loneliness seems passionate, it takes on a supernatural, sensuous dimension.

Unfortunately, Rubinchik's vision doesn't extend to plot, characterization and conversation (he co-wrote the script). While the empty castle lying in cobwebs seems to symbolize the tomb of Russia's feudal past, it also encapsulates the empty extravagance of much of Rubinchik's film.

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FILM



A young man questions the old ways in Terayama's *Pastoral Hide and Seek*

Fancy Japanese Imports

DEMON POND/Written by Takeshi Tamura and Haruhiko Mimura/Directed by Masahiro Shinoda/7:30 and 9:45 p.m., Sat. Jan. 15 at Walker Art Center.

PASTORAL HIDE AND SEEK/Written and directed by Shuji Terayama/8 p.m., Wed. Jan 19 at WAC.

by Valerie Ellis

Masahiro Shinoda's *Demon Pond* and Shuji Terayama's *Pastoral Hide and Seek* are at once surreal fantasies and reflections on doggedly superstitious societies. The former, based on a story by Kyozu Izumi, an early 20th century fantasy writer, is about a drought-stricken village kept safe from floods by the daily ringing of a bell. Complete with rancorous, desperate villagers, three sensitive heroes of humanity and a cast of underworld characters, it asserts the frailty of human character in the face of natural disaster, conflict and superstition. Unfolding through the travels of a young scholar in search of the notorious demon pond, the story shows the clash of two worlds—"above" and "below"—inseparable except through disaster.

In a similar way, *Pastoral Hide and Seek* shows irreconcilable difference, only this time between the new and the old. The film tells of a

young boy who runs away from his mother, a frightened and superstitious widow living at the bottom of the mountain of fear. Confronted with glimpses of other worlds—a circus of performers preoccupied with sexual gratification, the beautiful but unhappy wife of his neighbor—the boy decides to run away to the city. After setting out with his neighbor's wife who also wants desperately to escape, this "autobiographical" narrative comes to an end and we find ourselves watching the filmmaker and a group of his friends screening what we just saw. A rather self-conscious sequence follows, as the filmmaker reflects on his youth, his hatred of his mother and on whether or not he has portrayed his childhood in a too favorable light. From here, *Pastoral Hide and Seek* returns to the narrative, and presumably, a more accurate representation of the filmmaker's youth.

Both films are dramatically flamboyant. Each uses natural scenery, symbolic imagery and elements of Japanese tradition to good effect. And each is highly theatrical: in addition to elaborate set designs, scenery and well-developed characters, *Demon Pond* ends with an incredible flood scene in which torrents of water topple paper walls, villages and send terrified humans fleeing.

Stunning visuals aside, both *Demon Pond* and *Pastoral Hide and Seek* are overdone and a little pretentious. Both explore old themes with a presumption of nov-

elty, as if to carry the audience along without really offering a new slant on the themes. There is an implicit assumption of the audience's naivete in each director's use of extremes in characterization. Why, for example, are the villagers in *Demon Pond* portrayed as complete, unabashed hedonists, contrasted with paragons of virtue—the bell-ringer, his wife and the scholar? And why is lurid sex—the boy's first and most significant encounter—contrasted with rigid, moralistic tradition in *Pastoral Hide and Seek*? It's an easy pot-shot to represent people as unbridled hedonists bound to that fate by our very own superstition and rigidity.

It's hard to tell how much stock Shinoda and Terayama put into their morality tales, but if the seriousness of the films is any test, then *Demon Pond* and *Pastoral Hide and Seek* are meant to be just what they seem. Clearly the questions at the center of both are complex and interesting. It would have been a more memorable experience if they had dug deeper. At best I think you may be disappointed by the films; at worst you may be frustrated by the attempt to cloak rather simple and simplistic stories in extravagant garb. Knowing this beforehand, though, you may still want to see *Demon Pond* and *Pastoral Hide and Seek* for the pure luxury of their spectacular visuals, and for the opportunity to see some recent examples of Japanese filmmaking.

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VERDICT from 4

in his life—everything but pride and the bare remembrance of ideals.

In many ways *The Verdict* is nothing more than another one man against the world rouser, as old as old hat gets. Despite his "thinking man's director" reputation in some circles, Lumet doesn't do anything to engage anyone's mind. And ultimately, his direction is too conservatively self-conscious to make it seem like we're seeing this for the first time, as the cliché goes. But Newman's performance draws us in emotionally, making it all feel at least momentarily new. He, along with James Mason and Jack Warden in their supporting roles, provides some fine acting. Given Hollywood's proven preference for reworking old forms and ideas, maybe that's all we can expect.

DUMAS from 1

tion in design this year. Montresor's work was the first and only time that Liviu Ciulei's redesign of the Guthrie stage has been justified. As far as resident designers are concerned, there is no contest. Vera Polovko-Mednikov has produced sets for the Cricket that are unequalled in humor and detail. Everything she does is a small masterpiece, but her typically hideous Southern California kitchen-dinette for *True West* is my favorite so far. The smaller spaces around town often demand great ingenuity from their designers, and none more so than the Park Square Theatre with its tiny playing space broken up by

large concrete posts. For their consistency and imagination in overcoming these problems, Park Square's Joan Rothfuss and Colin David Tugwell deserve some acclaim. Another difficult space is the DK Studios stage, where David Krchelich's collapsible set for *The Short Wave Man* was another beautiful piece of engineering.

ACTORS

The finest performance of the year was Jim Piddock in the Mixed Blood's production of *The Boy's Own Story*. In a tour-de-force that left the audience stunned and breathless, Piddock made the travails of a second-rate goalkeeper in England's professional soccer

leagues come completely alive. Emotional, intelligent, and almost impossibly athletic, Piddock's performance was an unforgettable experience.

Then there was the ubiquitous David Warrilow. He played Jacques (*As You Like It*), Count Almaviva (*Figaro*), and Hector Hushabye (*Heartbreak House*) at the Guthrie, gave several performances of Beckett at various locations (including his superb adaptation of *The Lost Ones*), performed as a vocalist with a local new wave band, and starred in a film series at the Walker. Elegant, intense, vulnerable, and melancholy, Warrilow is a great actor and his presence in Minneapolis this past year was an event in itself.

Others who deserve mention are James Lawless, whose excellent performances in the Cricket productions of *Betrayal*, *True West*, *Dear Ruth*, and *Clarence Darrow* were all triumphs.

Chris Denton and Peter Tolan of Dudley Riggs' Brave New Workshop gave Riggs its best year in recent memory. Both are natural, endlessly inventive comics. Unfortunately they will be leaving Riggs at the conclusion of their current, and possibly best show, *May the Force of Habit Be With You*.

For character performances, Bill Schoppert's Gerry Ford in Mixed Blood's *Basement Tapes*, Stephen Epp in the title role of *The Short Wave Man*, and Fred Applegate as Sasha the waiter in the Guthrie's *Room Service* were all outstanding.

ACTRESSES

Jana Schneider's performance as the mercurial Suzanne in the Guthrie's *Figaro* was called "starmaking" by the usually hyperbolic *Time* magazine, but in this case I agree with them wholeheartedly. Just as good was Caitlin Clarke as the 15-year-old male page Cherubino. Clarke's was a creative accomplishment not fully appreciated until her departure halfway through the run. Although replaced by the capable Wendy Lawless, *Figaro* lost some of its sparkle after Clarke left.

Josette Antomarchi and Marti Goetsch of the Jeune Lune company served as last season's backbone of the marvelous, unpredictable troupe. Their work in *The Nitty Gritty* and the revival of 1929 displayed a range of talent unmatched anywhere else in the Twin Cities.

Louise Goetz is one of the most reliable comedienne around, but her poised, witty portrayal of Ruth in the Cricket's *Dear Ruth* was exceptional, even for her.

And Kristine Nielsen as Ellie Dunn in the Guthrie's *Heartbreak House* deserved much more notice than she was given. Nielsen made a terribly difficult role look easy, and spent three long hours holding Shaw's wandering comedy together with admirable skill.

PRODUCTIONS

The Marriage of Figaro tops the year, without question. Everyone, myself included, has a long list of complaints about the Guthrie, but to have created this *Figaro*, they must be doing more than something right. There was a lot of flash (some people couldn't get beyond it), but there was also a substance that touched the social and psychological depths of Beaumarchais' masterpiece.

Dear Ruth, a revival of a forgettable '40s comedy, was a case of the cast, director, and designer creating a seductive and almost euphoric evening of laughter. No one can accuse the Cricket of taking itself too seriously.

And finally, *Sister Suzie Cinema* and *The Gospel at Colonius*. The first a do-wop opera, and the second a gospel rendition of Sophocles. Lee Breuer's troupe was here only two nights at the Walker with this show, but they were two of the best evenings of the year.



Jana Schneider



Louise Goetz

on the Boards in '82

The Best



Jim Piddock

PHILLIPS from 1

Paul, a company blessed with two hot sellers at the top of their '82-'83 season, the trio of Barbara Kingsley, Louise Goetz, and Sally Wingert delved into all kinds of roles with offhand intelligence. In *Fallen Angels*, it was the little things they came up with—Kingsley's witty onslaught of oh-so-proper posing, Goetz's way of plopping into a chair in a drunken snit, and Wingert's maid from Venus, an utterly priceless characterization.

Certainly the most memorable performance by an actress who didn't get paid for it (though she went on to *The Fantasticks* at Chanhassen) was that of Susan Erickson in Chimera's *The Pirates of Penzance*. It was one of those cases where the audience knew it was in for a treat after the first solo.

Watch for her. Equally winning, though dripping with dry sarcasm, was Bonnie Lee in Theatre in the Round's *Present Laughter*, a performance so absolutely sure of itself it was irresistible.

Others: Nancy Bagshaw's frump supreme, complete with cat glasses, sparking a dumb script in Mixed Blood's *Lemons*; Wendy Lehr, good in everything at the Children's Theatre Company; and Megan Grundy, Josette Antomarchi, and Marti Goetsch, distinctively clever actresses who helped make the revival of 1929 what it was.

DESIGN

The first and strongest work that springs to mind is undoubtedly Jack Barkla's inspired visualization of the Dickens English countryside, as seen in CTC's *Mr. Pickwick's*

Christmas (adapted from portions of *The Pickwick Papers*)—beautiful, sumptuous, achingly nostalgic. Michael Vennerstrom's rich array of lighting effects, along with Jared Aswegan's equally gorgeous costuming made it a visual feast not to be matched, even as the show itself died on its feet.

Beni Montresor's knockout mirrored setting for the Guthrie's *Figaro* was, like the entire evening, designed to dazzle, and it did. It was the stage equivalent of the movie *Diva*—a constant, swirling, shiny treat, both sophisticated and show-offy.

Back over at Chimera, James Bakkom and Dick Borgen's sets and lighting for *Oklahoma!* outdid any Chanhassen designs last year—a good-looking, nicely coordinated team effort. Lastly, Nayna Ramey's sculpture/set for the University's update of *The Rehearsal* was a striking creation.

PRODUCTIONS

This year, the list somehow worked itself out to exactly ten. They are, in no order of preference:

The Marriage of Figaro, directed by Andrei Serban. It wasn't truly thought-provoking, it didn't enlighten Beaumarchais' original text, and it was an unabashed stunt, with its everyone-on-wheels gimmick. But it was terrific fun, and at its best moments became a kind of balletically playful examination of people in the grip of others. Wonderful music by Richard Peaslee.

Candide, directed by Garland Wright. Opening on the coldest night in the history of the universe, this loose-limbed, generally hilarious adaptation of Voltaire fit snugly into the spirit and cynicism of today, and it was ripped into crazily by the ensemble that helped create it. If the second act hadn't sagged, *Candide* would have been a key production in this city's recent past.

Tartuffe, directed by Jeff Steitzer. The Actors Theatre presentation of Moliere's classic attack on hypocrisy was actually better realized and more ingenious in retrospect, partly because the lean, contemporary approach wiped out some of the acting possibilities. But Steitzer's vision was much more

than a mere hook, and it stayed with me.

The Dance and the Railroad, directed by John Lone. More or less a touring production from New York sponsored by the Cricket, but there's nothing wrong with that, is there? Not much wrong here at all—Hwang's two-character, 70-minute play set during the Chinese rail strike of the 1860's artfully avoided cliches and preachiness, creating a wealth of visual and verbal stage poetry that said a great deal by not saying it directly.

Welcome Home, directed by Douglas L. Paterson. The most intimate, warmly entertaining evening of the year. The Dakota Theater Caravan's collectively-assembled study of hometown America had its obvious and familiar moments, but stood as a vivid, very funny celebration of life away from the big city. Down-home and swell.

Suicide in B Flat, directed by Steven Dietz. Another exceptionally intimate evening, this time tense and claustrophobic. The At Random ensemble bowed out in style with this fascinating Sam Shepard script, directed and acted with unusual precision.

The Lost Ones, directed by Lee Breuer. Beckett's novella transferred brilliantly to the stage, rendered in diamond-hard strokes by David Warrilow. How you feel about Beckett simply doesn't matter in an interpretation this strong.

Betrayal, directed by Lou Salerni. Pinter's splendid, sad little study of an adulterous affair was given a most assured production, stunningly designed. Salerni and his cast made the words—and all that wasn't spoken—speak very clearly.

The Dining Room, directed by Richard Russell Ramos. Chanhassen took one small step for the Twin Cities and one large leap for a dinner theater with this rueful, sentimental comedy of WASP manners by A.R. Gurney.

1929, presented by Theatre de la Jeune Lune. This made my list last year, too, but it was a delight all over again. Some things were tighter, some worked less effectively, but the unbridled imagination and charisma of this troupe remained intact.

THEATER



Irish eyes are smiling: Kingsley and Glasser in *Sea Marks*

Words of the Fisherman

SEA MARKS/By Gardner McKay/Actors Theatre of St. Paul, Foley Theatre, College of St. Thomas, St. Paul/227-0050/Runs thru Jan. 29.

by Lisa A. Brock

Sea Marks, a small, unpretentious play about two people in love, comes alive at Actors Theatre as a moving and honest romance. Weaving the poetic grandeur of the Irish Sea with the prosaic triviality of everyday life, this production strikes a careful balance between humor and heartbreak that rarely degenerates into schmaltz.

The play revolves around an Irish fisherman, Colm, and Timothea Stiles, a woman who works for a Liverpool publishing house. They begin a courtship by mail, fall in love, and end up living together in Liverpool. Meanwhile, she has had his letters published as "Sea Sonnets," and he toys with the idea of giving up his livelihood to be a poet. The two cannot, however, reconcile their different yearnings for the city and the sea; Colm returns to Cliffhorn Heads, and they resume their letters.

Director Michael Andrew Miner has created an atmosphere of warmth and intimacy within the text that makes this love affair plausible. At the same time, he allows the rich language to shine through. Particularly, the letter-writing sequence at the beginning and Colm's soliloquy at the close come across powerfully and evocatively, through the sensitive use of McKay's language.

The success of the production, however, is largely due to D. Scott Glasser's portrayal of Colm. By turns earthy and poetic, naive and profound, Glasser brings out all the complexities of this seemingly simple man, imbuing him with a singular charm and appeal. He handles his revelation to Timothea that he is a 35-year-old virgin with humor and a touching awkwardness, and his reaction to the death of his best friend is the most powerful moment of the show. Moreover, Glasser is completely comfortable with the language and uses it easily and fluidly.

Barbara Kingsley, on the other hand, seems unable to convey a consistent underlying motivation for Timothea, and the characterization comes across as confused. She plays the moments of the role rather than the role itself, giving

the impression that she is actually playing five different parts at once. This style diminishes any sense of the part's depth and throws the weight of the production onto Glasser. Thus while Kingsley grasps certain ironic qualities of the character and has some nice moments, Timothea remains a basically less sympathetic character than Colm, and this creates an imbalance in the production.

Chris Johnson's set is serviceable and unadorned, relying on a venetian-blind effect of horizontal and vertical lines, upon which seascapes are projected. This technique nicely captures the dichotomy between city and sea that is central to the play. The sound design by Lawrence Fried is a delightful counterpoint to the poetry of the play, evoking the atmosphere of Cliffhorn Heads through bagpipes and crashing waves. Nayna Ramey's costumes range from passable to glaringly obvious, as with Timothea's slinky red satin nightgown and hot pink robe.

For the most part, *Sea Marks* is given a thoughtful treatment here, although the weakness of Kingsley's role—both in the writing and

SEA MARKS to 12

Five Women Singing the St. Louis Blues

LADYHOUSE BLUES/By Kevin O'Morrison/Theatre in the Round Players, 245 Cedar Ave., Mpls./333-3010/Runs thru Jan. 30.

by Michael Phillips

Kevin O'Morrison's *Ladyhouse Blues* is set in 1919 St. Louis, an otherworldly milieu of street criers and small people's large dreams. Based on his recollections of his own family, O'Morrison has concocted an engaging memory play of the Madden household, for whom life hasn't been easy.

We meet them in the dead heat of summer, when the sweltering weather only adds to the conflicts within the family. The mother, Liz, is a sturdy figure of plain-speaking, God-fearing sharp wits, finding herself without a husband after two marriages. Her brood—a son fighting overseas and four daughters at home—are all dealing with personal trials of their own, as they uncertainly face the day when the family will lose their close-knit identity.

As his characters await young Bud Madden's return from the war, O'Morrison leisurely sets up all sorts of familiar rituals: kitchen work, the sisters singing at dusk, everyone generally tending to the

business of a long-lost era. *Blues* is a small play, comfortable and comforting in its comic and dramatic elements of family life. The author may present his characters as too schematically different, so that some of the script doesn't ring true. But if performed with care and a light touch, the play can work nicely as a lulling mood piece.

Visually, Theatre in the Round's production gets us in the proper mood right off, with Anne Hyvarinen's evocatively simple apartment setting complete with kitchen sink and running water. But as directed by Pamela Livingstone, it isn't all of a piece yet. The show features five good actresses, and each is

working hard and intelligently, but the whole thing is just too heavy-handed to seduce us into its setting. Livingstone, though able to stage the action itself well enough, hasn't found the right off-hand touch. Consequently, the actors end up playing for the big moments, rather than finding honest interaction in smaller ones.

As the indomitable mother, Rebecca Dalton typifies the show's strengths and weaknesses. She's an undeniable presence, particularly subtle and strong in the serious passages, but stays on one pitch throughout with her snappy, Ma Kettle-like delivery.

Of the four daughters, Jo How-

arth finds the most simplicity and detail (though her role, that of the grim, dying Helen, isn't much to go on). It's good, earnest work. Kathryn O'Malley, Carol Hanpeter, and Kim Jubenville, as Eylie, Dot, and Terry respectively, all have moments of easy charm and wit; more of these would do the trick.

Ladyhouse Blues is the kind of frankly nostalgic, sentimental character study that requires a mysterious intangible—effortlessness—to transform a fairly good production into a very good one. If, in upcoming performances, the ensemble can keep things direct and simple, they'll have it.

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PAULIST FATHERS

MUSIC



A prizewinner (Andre-Michel Schub) and his pride

Mastering Orchestra Hall

by Thomas Russell

Few younger pianists excite much curiosity ahead of their arrival in a new town, but Andre-Michel Schub's appearance with the Minnesota Orchestra has generated enthusiasm. Schub will play at 8 p.m. next Wednesday, Friday, and Saturday and Thursday at 11 a.m., performing both Mozart's Concerto No. 23, and Franck's *Symphonic Variations for Piano and Orchestra* in a program that also includes Tchaikovsky's *Symphony No. 6, the Pathetique*.

Schub came to prominence by the common route of winning a prestigious prize. Uncommonly, he won three: Naumburg in 1974, the Avery Fisher in 1977, and the Van Cliburn in 1981. (The Fisher is unusual in that the winner is chosen by consultants to the prize, thus it's one of the few major prizes that is not the result of a grueling competition.)

The Van Cliburn mattered most, since his victory was the result of such an intense competition. Schub, understandably, has mixed feelings about that kind of performance.

"The pressure is really enormous," he says. "I mean, you hear a lot about how it's just like before a concert, but it's really not at all the same. It's made a real difference to my career, but you sure do sweat blood for it. The losers sweat just as much—and what do they come away with? I can really understand the rationale for the Fisher prize, where someone just comes up and politely taps you on the shoulder and you've won."

You may win, but it doesn't begin there. It starts a long time earlier. For Schub, it began with lessons under his mother's instruction. He moved on to study with Jascha Zayde, whom Schub says "made you acquire good musical and pianistic discipline. If you get that, you can develop it all your life. Without it, well..." Schub also attended as many concerts as possible, "hearing all the best, and especially hearing how different they all sounded. That was a valuable lesson."

Schub later moved to Curtis Institute of Philadelphia, to study with Rudolf Serkin (scheduled to appear at Orchestra Hall later this year). "It was a different kind of experience working with a great

master like Serkin," says Schub. "What you learn is very real, but it's a bit more diffuse. I guess in my case, it was a matter of making my own standards higher, of working for greater and greater depth. He's really chastening: I've never heard a cheap effect from him. It was that sort of lesson in integrity, rather than any specific, 'well, play that phrase this way.'"

Schub went on to perform with a number of American orchestras, with the Casals Festival in Puerto, and then attracted his first major notices as pianist with the prestigious Chamber Music Society of New York's Lincoln Center.

But it was winning the Van Cliburn that was Schub's biggest break. The timing was ideal, that year's contest coming along just as several of the cable TV "culture" networks were hungry for fodder. Hearst's "ARTS" channel and PBS filmed much of the competition, and New York Times music critic Harold Schoenberg (author of a book on pianists) covered it from first round to gold medal, sending in breathless dispatches almost daily. Whether from prescience, critical acumen, or because the winner was obvious, Schoenberg from early on was offering points on Schub. Managers and bookers have been known to read the *Times*, and Andre-Michel Schub became a hot ticket.

"It obviously opened a lot of doors for me," he says, "particularly in repertory. I think some people had me typed as an early-Classical specialist, since so much of the Chamber Society's work was in Haydn, Mozart, and Beethoven. Since the Van Cliburn, though, I've gotten the chance to play the big warhorse Romantic concertos, like the Tchaikovsky, and the Rachmaninoff Second."

His first recording on Vox Cum Laude unveils Schub as an artist of the first rank, and an unusually smart one. His performance of the Brahms "Handel Variations," for instance, reveals a distinctive grasp of structure. Cannily, and without deleting the character of each individual variation, Schub highlights the connections between several of the variations. By stressing continuities of the tempo and rhythm, he makes us notice 5 and 6 or 23 and 24 as pairs more clearly than we had before, or hear 17 as a kind of answer to 16. These hinted connections shrewdly help tie together a form that often threatens to fly

apart.

Despite winning competitions, Schub does not feel his education is at all finished. "The thing about the piano repertoire," he reflects, "is that it's so amazingly vast. There's so much I still want to play, but all that takes time." He notes wistfully how wide a repertory conductors can master, "since they can learn a score on a plane." As he says sadly, "they don't have to get it into their fingers."

The Minnesota Orchestra Midwinter Festivals have in recent years been among the highest points of their concert seasons. Last year's Beethoven festival, led largely by former Principal Guest Conductor and superstar of the podium Klaus Tennstedt, looked like a hard act to follow. In this year's Mozart-/Tchaikovsky festival, the orchestra cannily elected to place its bets on some rising young stars and a few acknowledged supernovas. Last week Tennstedt's successor Charles Dutoit led a vigorous and elegant program, highlighted by the ravishing playing of 19-year-old Anne-Sophie Mutter in Mozart's Violin Concerto in D.

This week the attraction is veteran flautist Jean-Pierre Rampal. A twist is that he not only plays the flute but also conducts for most of the program. Minnesota Orchestra bassoonist John Miller plays as well, ably and wittily, in a Mozart bassoon concerto.

We seem to live in an age of ambition, or at least of restlessness. Instrumentalists like violinist Pinchas Zukerman, and singers like Dietrich Fischer Dieskau take up conducting, while maestros like Loren Maazel (Cleveland) and James Levine (the Metropolitan Opera) have recently made instrumental recordings, Maazel on violin and Levine on piano. Some of these expanded careers have felt like stunts, like Itzak Perlman's recording a singing role in Puccini's opera *Tosca*.

Rampal's appearance as conductor was clearly not a stunt. As if to emphasize the unshowy intent, Rampal even brought on Henry Charles Smith, the group's resident conductor, to lead the orchestra in Rampal's flute transcription of Tchaikovsky's *Serenade Melancholique*, originally for violin and or-

CLASSICS to 10



Ricky Nelson as band leader...



and leading man

Photos/Dan Vogel

That Nelson Boy Turned Out All Right

by Jeff Pike

Ricky Nelson normally calls to mind white immaculate malt shops filled with ponytails and letter jackets, bottles of Coke from a refrigerator in the garage, and the stammering niceness of Ozzie & Harriet. You remember his songs—maybe—and even if you can't remember the TV show you know the songs were just part and parcel of it. Like much of the Monkees' material, it was music aimed at rating points before record buyers. If the occasional song seemed snappy (and who doesn't sing along with "Travelin' Man" or

"Hello Mary Lou?") it's again like the Monkees, a happy yet fortuitous turn of circumstances. Ricky Nelson is still primarily cheap trashy bubblegum. Right?

Wrong. Nelson predates bubblegum by a good 10 years, and even predates the Fabian/Frankie Avalon/Dick Clark commercialization of rock 'n' roll in the early '60s. He came up during the music's heyday, when Elvis, Jerry Lee Lewis, Little Richard, and Fats Domino held primacy. Yes, he had a calculated image—the squeaky-clean perfect complexion teenage TV boy—but he also had a smooth vocal style, able to put over ballads sweetly rather than stickily, and capable of

staying on top of and even pushing fast rock 'n' roll. More important, he knew what kind of band to put together: a red-hot one, featuring Southern musicians, always the finest practitioners of '50s C&W&R&B rock 'n' roll. The legendary James Burton, from Louisiana, who later went on to play with Elvis, sparked some of Nelson's lesser-known tunes like "Believe What You Say" or "Waitin' in School" to ecstatic heights.

Last Thursday at the Prom Center—the perfect venue for him with its '50s high school gymnasium ambience—Rick Nelson and his Stone Canyon Band put on a blistering show before a relatively

small gathering of the devoted. Few tricks were missed as Nelson went from rocker to ballad and back again, pacing the show perfectly over the evening. He worked hard too, raising a sweat by the third number that was taken care of by the gray-haired women crowding the stage. They'd give him Kleenexes and towels. He'd wipe his brow and hand them back. They'd eagerly stuff their souvenirs into their purses.

The set was cleverly arranged, with Nelson getting away with the near-impossible. At one point he did the throwaway rocker "My Pocket's Got a Hole in It," followed by a syrupy country ballad, "Lone-

some Town," played to the hilt, Nelson cocking his head to the side, closing his eyes, and letting his lips tremble. After that came the pop "Travelin' Man." "Garden Party"—his '72 hit, a sardonic comment on the poor reception of his folk material at a New York revivalist show—was inserted into the middle of the show rather than used as a predictable show-closer. And he turned in a couple of creditable renditions of two of Elvis's Sun songs—"Good Rockin' Tonight" and "That's Alright, Mama"—without conjuring up Presley's name (a sure way to get a

NELSON to 12

CLASSICS from 9

chestra. Not an unwise decision, on the evidence of the one piece that Rampal did both play and conduct. In the few rehearsals allotted a guest conductor, it's hard to set an orchestra in motion so securely that they can play in absolute rhythmic security, with only the occasional wave of an elbow as guide.

With a baton in his hand, however, Rampal is a thoroughly professional, obviously experienced conductor. His stance is unorthodox—feet spread wide apart, making him more as if he were going to fight the orchestra than conduct it. But he has a clear and secure beat, clearly indicates en-

trances, and drew crisp, sensuous readings from his players. This was vigorous Mozart, not the porcelain caricature that so often passes in the concert hall. (Rampal once told a master-class student, "Mozart is never charming.")

At his best, the results were compelling. In his cleverly chosen program, Rampal seemed most at home in the sunlike majesty of the overture to Mozart's *The Magic Flute*, and in the similar sublime opening of the composer's Symphony No. 39. String playing was clearly articulated, with the lower strings providing a particularly rich and comfortable underpinning. Perhaps it was his background as a

wind player—conductors tend to come from strings or piano—that helped Rampal to arrive at some of the most satisfactory balances of wind and brass choirs that difficult hall has heard. (When horns and trumpets were playing together, for instance, the softer horns were not, as so often, overshadowed by their brasher cousins.) If the symphony's third movement could have had a more bumpkinish country flavor, the last movement's vigorous rush toward its mid-air ending did not at all lack bite. But it was the symphony's opening few bars that lingered in the memory, offering sounds close to what the fortunate will probably be hearing as they enter

the gates of paradise.

Still, despite the strength of his conducting, it is to hear him play the flute that most people come to a Rampal concert, and despite a slightly rocky start, he did not disappoint. It did take a few rough moments for the flautist or his instrument to seem completely at ease, or perhaps for Rampal to merely adjust to the hall's acoustical glare. But soon we were hearing that controlled tone and virtuosity of breath he has led us to expect.

Whether in his moments of vivid double-tonguing, his silvery runs up and down the instrument, or his buttery lower register, Rampal could charm a cobra. One might

carp. I suppose, that the performance could have stood a shade more warmth, but that was clearly an interpretive decision and not a sacrifice to virtuosity. Rampal has long since passed any need to show off.

A change in program dates should be noted: owing to the funeral of Rampal's father, Thursday's and Friday's concerts have been postponed. Both will be played Sunday in Orchestra Hall, the "Thursday" at 5:30 and the "Friday" at 8:30. Tickets will be honored accordingly. Saturday's concert will be as scheduled.

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COMPUTER COWBOY...

by Eric Lindbom

Burning Lebanese civilians and record unemployment problems aside, 1982 will be remembered as the year of the software. Time magazine picked a computer as its Man of the Year and Todd Rundgren made the mind-boggling revelation that for teens, programming is a more realistic occupational goal than rock. Guess the future is now, huh Todd?

It's appropriate that Neil Young managed to slip his two cents' worth in. *Trans* reflects the permeating influence of video arcades, home computers, and Intellivision on our collective consciousness.

Anyone familiar with the techno rock wizardry of Kraftwerk or Orchestral Maneuvers in the Dark won't be startled by the microchip music of *Trans*. Yet Young-sters will have a strong reaction, since The Loner is out of place once again and making a deliberate if desperate attempt at burning his bridges as a folk-weaned, acoustic-strumming songwriter type (*Harvest*, *Comes A Time*) and supreme mainstream grunge guitarist (*American Stars and Bars*, *Reactor*). No rock musician churned out as much pertinent vinyl as Young did in the '70s (sorry Elton, Eagles, and Linda). But now in the '80s Young has to worry, because he hasn't connected on a wide scale since *Rust Never Sleeps*.

And worry characterizes *Trans*, depicting Young as scared of the very technology that embodies his new phase. Despite the back cover art, suggesting Young has traded in his heart of gold for a transistorized model, the lyrics betray a gentle chiding of progress mongers. "Transformer Man" comes across as a victim who "sooner or later will have to see / learn the cause and effect."

"Let us throw off the chains that hold you down," Young implores, his quaking voice buried under layers of gadgetry. Vocoders are employed to totally masquerade Young; in interviews he describes the machinery as a tool to totally remove himself from his music. Like the Dylan of *Renaldo and Clara*, Young wants to create a series of characters that he'll portray, but none of whom will necessarily be Neil Young. This is a sweeping step even for this gifted rascal (who rarely repeats himself or gives an audience what it expects or thinks it wants).

Yet on *Trans* the characters are comic book personifications of our gilded machine age. There's "Computer cowboy," "Transformer Man," and "Syscrusher."

Of course not all futurism necessarily encourages conformity and fascism, and these Orwellian analogies are getting stale by now. This point was valiantly made on Kraftwerk's outstanding "Computer World," which assuaged future shock by its optimistic but unworshipping appreciation of VDT screens and pocket calculators. It doesn't take a debate team to build a sound argument that much of the *Trans* sound is borrowed or stolen from Kraftwerk, particularly the danceable "Computer Age." *Trans* too often falls back on the sort of Frankensteinian technoid paranoia that turns Gary Numan's crank; "We R in Control" is the worst offender. Perhaps Young still hasn't recovered from discovering Akron's spudboys, but *Trans* isn't completely DEVOid (pun intended) of sparks.

Though built on synthesizers, Young has humanized these tracks by employing the finest crop of seasoned regulars he's ever worked with. The entire Crazy Horse lineup (Ralph Molina, Billy Talbot, Frank Sampedro) are augmented with Buffalo Springfield bassist Bruce Palmer, pedal steel maestro Ben Keith and dark horse guitar whiz Nils Lofgren. Different groupings of those musicians have played on many Young albums, including his two masterworks *Tonight's the Night* and *Zuma*.

The first cuts on both sides are homey enough to serve as cushioning devices for the jarring readjustments that follow. "A Little Thing Called Love" is comforting in a playful, raunchy manner, and would have fit snugly onto *Hawks and Doves*. "Hold on to Your Love" sighs with warmth since the technology is used sparingly.

Perhaps "Like an Inca" emerges as the stellar track because of a riveting solo and deft mix of metaphor and myth with apocalyptic paranoia. Ironically, guitars carry most of the weight on *Trans* as the distorted wait at the beginning of "Computer Cowboy" illustrates. There isn't a single song half as moving as *Reactor*'s "Shots" but the overall product wears a little better. There's even a rehash of "Mr. Soul" at half speed that loses nothing in its mechanical translation.

On his recent European tour, the Brit press viewed Young's new guise with more pity than vindictiveness. He was a doddering, frazzled artifact trying to keep up with the times, as one writer concluded. While *Trans* doesn't warrant hurrahs, it's not bad. All the hardware is just a souped-up new vehicle for an ever-agnostic Young to bomb around in. Long may he compute.



Neil Young, transformed by electronics

ON THE AUTOBAHN

by James R. Lileks

Care for an absurdity, no charge? Try this: without Hitler, the drums on Neil Young's latest album would've sounded different. True, I swear. Chew on that while I work around to an explanation.

Electronic music was once the territory of the avant-garde, academically oriented composer. If you wanted to hear the latest in synthetic squeaks and squawks, you picked it up on some puny label resigned to low sales, took it home, and sat through a barrage of angry, inhuman noise. It was serious stuff back then. No more: synthesizers have been in the hands of young popsters for a decade now,

and it's finally beginning to pay off. We're through the Synthesizers as a Novelty Item stage. (Switched-On Bach) and we are, I hope to God, through with using synthesizers to flesh out the traditional guitar-bass-drums-vocals rock combo (Styx, et al).

We're at a point where synthesizers have stopped pretending and stopped hiding behind the rest of the band. They've come into their own, and, in many cases, they are the band. If you like this new electronic pop for its own sake, well, good for you. But if you've hopped onto the electronic bandwagon because it's the newest, most absolutely modern stuff going—you're about 10 years too late. There are these two guys, see, German to the core, and chances are you've never

heard their names. And they may turn out to be the most influential pop musicians in the latter quarter of the 20th century. Ralf Hutter and Florian Schneider. Also known as Kraftwerk.

Forget the early, experimental albums. From the look of the liner photos, these guys used drugs for inspiration, and it shows. The next shot, however, the *Ralf and Florian* album of the early '70s, is a modest introduction to a new age of music. All electronic, save for some flute. All melodic, highly listenable. An intellectual application of the available technology with aesthetically credible results—easier to do when the technology was catgut strings and horsehair

ELECTRONICS to 12

TAKE FIVE

by David H. Adams

- Slave: *Visions Of The Lite* (Cotillion)
- Michael Jackson: "Wanna Be Startin' Somethin'" / "Beat It" (Epic LP cuts)
- Prince: "Lady Cab Driver" / "Let's Pretend We're Married" (Warner Bros. LP cuts)
- Luther Vandross: *Forever, For Always, For Love* (Epic)
- Marvin Gaye: *Midnight Love* (CBS)

by David Ayers

- George Clinton: *Computer Games* (Capitol)
- The Suburbs: *Dream Hog* (Twin Tone mini-LP)
- Husker Du: *Everything Falls Apart* (Reflex)
- Neil Young: *Trans* (Geffen)
- The Jam: *Dig the New Breed* (Polydor)

by Jeff Pike

- Chic: *Tongue in Chic* (Atlantic)
- The Suburbs: *Dream Hog* (Twin Tone mini-LP)
- Simple Minds: *New Gold Dream* (Virgin)
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SEA MARKS from 8
the execution-tends to slow it down in spots. Miner has concentrated on the light, humorous aspects of McKay's script, allowing its darker side to develop naturally. The result is a rich, varied, down-to-earth evening.

NELSON from 10
rise out of the crowd, as emcee B.J. Crocker of WWTC had discovered earlier). Instead, he simply introduced the latter as "a song recorded by a friend of mine a long time ago."

The tone of that remark-modest and proficient, yet marked by a detached sadness-was the tone of Nelson's performance. He and his voice were in good shape and he returned the applause with a shy smile and a genuine murmured thank-you. He had a good band and knew it-lead guitar-player Bobby Neal, from Georgia, is in Burton's league, able to drive songs fast and tight and fan them to flaming glory in the space of a four-bar solo. "It's not always this good," he told me after the show. "Some nights nobody hits it, and other nights we're right on it. We just go out there and try to have a good time."

Having a good time can't always be that easy when you're making the rounds on the nostalgia circuit, playing first-rate music instead of the minimum-expectation limp renditions of all the hits. That Nelson is still willing to take chances was demonstrated when he sat down at the piano to lead the band in a sear-

ing, if unlikely, reading of the Stones' "Honky Tonk Women." And that Nelson has the good grace to accept the consequences of his choice to stay a rock 'n' roller, instead of making feeble attempts to go pop, was demonstrated by the show's classy ending. The final songs-"It's Late" and the encore, "Rave On"-were finished off by the band hitting and maintaining a bright groove while Nelson slowly made his way from one side of the stage to the other, shaking hands, signing at least two dozen autographs, reaching down and hugging his now middle-aged female fans. He didn't have to do it, particularly after putting on such a remarkably good show in a half-filled house. But that he did showed a warmth and graciousness unknown to many bigger stars, a willingness to publicly accept the love of his idolizing fans. It's refreshing, because the desire for that love is a common reason for getting into the business-almost as common as the disdain for acknowledging it.

ELECTRONICS from 11
bows, much more difficult when the instruments by nature lend themselves to unaesthetic sounds.


Listening to this album, you get the feeling these guys are determined to create music with no antecedents-again, not an unusual notion with composers, but one rarely executed with such novel results. The revised manifesto hit the states in 1974, an album called *Autobahn*. Side two, a tone poem testimonial to the music of the highways, showcased the one technological innovation that has come

to typify the group and the music of this decade: electronic percussion. Before the rhythm generators were throbbing out the beat for Joe Jackson, Squeeze, Giorgio Morod and countless others, there was Kraftwerk's hired help, bashing weird, wired wands on metal dishes. The sound was mechanical, insistent, unvarying-the translation of the loose, sensual appeal of drums to a precise-beat that propelled the music and provided a mesmerizing metronome for the layers of aural ingenuity above it.

Now about that Hitler. Hutter and Schneider once explained their break with traditional pop as a reaction against the music brought by the post-World War II occupation forces. After the war, they said, American culture dominated a dispirited Germany, and, as Germans, they resented this lack of, ah, Aryan music on *das Radio*. Hence the new mechanical sound, a new musical identity for the newly industrialized Germany. They relegated themselves to the role of crusaders, hammering out their new musical criteria at Kling Klang, their dingy Dusseldorf studio. Musical Frankensteins, scoffing at the philistine villagers below.

And now comes Neil Young, the last person I'd expect to make the leap. His latest, *Trans*, is letter-perfect Kraftwerk, so close to the original that one questions the distinction between influence and plagiarism. And oh, the irony. Kraftwerk began as an alternative to American music; Neil Young is the quintessential American musician. And no doubt his latest is being played on Dusseldorf radio. If Kraftwerk is listening, are they pleased? Perhaps Florian has snapped off the radio, snarled at Ralf and said, "Damn. Now we have to start all over again!"

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Limit
By Eric Nelson
to the average student athlete sports but the grade in college like the good life
A full-ride scholarship average athlete v to attend a major chance to not pa
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He's lucky.
Gopher football such good fortu season has been still can't work. and Phil Sutton two-bedroom of a month. They (but not much n
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Limits on work crimp good life for scholar-athletes

By Eric Nelson

For the average student who played high school sports but wasn't good enough to make the grade in college, a career in sports looks like the good life.

A full-ride scholarship for playing a sport the average athlete would play for free. A chance to attend a major university. A four-year chance to not pay one cent of tuition.

Indeed, the life of athletes on scholarship looks like a collegiate paradise. The prep version of living in Beverly Hills. Wined, dined, and pampered. Some—the blue-chip players—receive more attention than a five-star general.

But that's the good side of being a scholarship athlete.

It may seem that athletes receive carte-blanche treatment, but that isn't always the case. There are some who, because of NCAA rules, go without many of the fringe benefits most students take for granted.

Because of an NCAA rule that says a student-athlete can work only during a break in the school year (e.g., spring or summer break), some Gopher players have more budget problems than President Reagan.

Actually, the full-ride scholarship provides only an athlete's room, board, tuition, and book money. Scholarship checks for that amount are given out to athletes at the beginning of each quarter.

The checks don't last too long.

"We don't have it made," Gopher basketball player Roland Brooks said. "Most people think we have it made as far as books and room and board goes, but we really don't have it made."

Brooks lives in an off-campus apartment with his girlfriend. Because he can't work, she pays the bills. But, as for small amusements—such as going to see "Rocky III," a Vikings game, or eating out—he does without or asks his girlfriend to foot the bill.

He's lucky.

Gopher football player Alan Reid doesn't have such good fortune. Reid, even though his season has been over since late November, still can't work. He and roommates Joe Vigil and Phil Sutton (also football players) share a two-bedroom off-campus apartment for \$400 a month. They can meet the rent payments, but not much more.

For instance, Ma Bell collects none of their cash at the present time because a phone is a luxury the threesome can't afford. In their apartment, you save your quarters for a pay phone or learn to like writing letters. None has a car.

When asked if the scholarship is enough, Reid said: "Well, no, because the NCAA says that we're allowed, on full scholarship, room and board and books and tuition. That's all that the school is allowed to give us. That doesn't leave anything for a pop here, candy bar here, or to wash a load of clothes there. Of course that's not enough."

Student athletes, under NCAA rules, are al-

lowed to get money from home if their parents send it. Trouble is, some families can't afford to part with cash, and the athlete does without.

"It's unfortunate," said another Gopher football player, Jay Carroll, who says he relies on money from home. "A lot of guys have no spending dollars at all. A lot of them would like to get a bouncing job part time and make \$15 to \$20 a week."

Reid, who comes from a middle-class background in Texas, could get money from home if he were desperate, but doesn't like to ask for it.

Brooks can't get it if he wants it.

A Detroit native, Brooks was forced to grow up a lot faster than a kid in Minnetonka or Arlington Heights, Ill., might have. Motown may have great sounds and cars, but it also has plenty of street-hardened kids.

"I can't call my mother for anything but to ask

Reid, however, would like a chance to work.

"I would like to work some part-time job so I could have \$30 in my pocket for a week," he said. "That way I can take care of it if I want to go out to the movies one night or wash a load of clothes and drink a pop. I can take care of it that way."

It is clear that Reid and many other athletes who don't have never-ending pipelines of cash flowing from home go without certain things such as clothes. Or they eat sparingly to conserve food.

Whether Reid and others could handle working during the season is questionable. And whether others want to is unknown. But, as Brooks says, what's wrong with working a job when the student-athletes' season is over?

Ostensibly, nothing. But apparently the NCAA is worried about a pampered athlete getting a job in which he sits in a gym and makes sure no seaweed grows on the basketball floor, turns sprinklers on a baseball field,

athletics because guys don't have money.

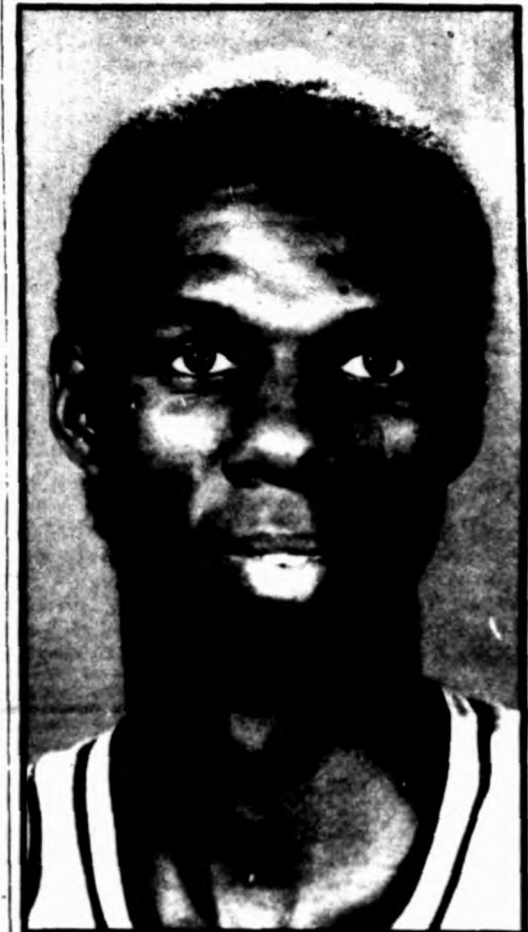
"If they're allowed to get a job, that will cut down on some of that illegal stuff going on. Hey, they can get out, get a job, and make their own spending money."

Working only during breaks is bad enough in the eyes of some. But Gopher football players are also hurt by a short summer break. Unfortunately, it is their main opportunity to earn money.

"In our case, it hurts us because most schools get out early," Salem said. "They (other schools) get out in May, so they can work longer than our players can, because our players don't get out until approximately the 10th of June, or somewhere in there, and have to be back (for football) in the middle of August. And usually most of them want a couple of weeks to get ready for football. So it really cuts down two to four weeks. I would guess, as far as work time."

"We don't have it made . . . Most people think we have it made as far as books and room and board goes, but we really don't have it made."

**—Roland Brooks
Gopher basketball player**



Roland Brooks

her how she's doing, tell her how I'm doing, and that's about it," Brooks said. "I'm on my own. I've been on my own since I was 16. That's the way it is."

In theory, the NCAA's rule about only working during school breaks is designed to help the student-athlete. Some feel if the athlete worked while trying to play football and go to school, he would burn out faster than a campfire in a thunderstorm. Time demands on the student-athlete are already great. With practice, meetings, and class, some need more than 24 hours in a day.

"I'm not sure they have the time for it," Gopher football coach Joe Salem said. "As I look at the time commitments, that's one thing. The other thing that you look at is, do they really want to work? A lot of people say, 'They ought to be able to work.' But how bad do they really want to go out? I know when I went to school (at the University in the early 1960s), I didn't have a scholarship. When I first came, I was given a job cleaning out Centennial Hall. All of a sudden I found I didn't even have time to do that. And that was only a two-hour time commitment a day."

or doesn't show up at a job but gets paid anyway. (Reportedly that happened to University of San Francisco basketball player Quentin Dailey last year.)

"In the off-season, I feel that an athlete should be able to work," Brooks said. "Like football players. Their season is over now. And I feel that they should be able to get them a job if they can handle it, because they don't have football now. The only thing they have now is to just go to school. So a job would be helpful to them. As far as spending money, we all need a little on the side."

"I want to go to a Vikings game, and I can't go because I don't have the money. A job on the side would be helpful. I'd like to get a job after the season's over, but I can't. I think that should be changed. It definitely should be changed. . . ."

Because of the restrictions, Brooks claims he, too, suffers privations. "Man, I go without a lot," he said emphatically. "I like to dress, and I can't buy a shirt, slacks, pair of jeans, or things like that. They should change that rule. They talk about illegal things happening in

Most coaches do, however, try to find their athletes summer jobs. When construction is booming (at this time it isn't), some do that type of work. But basically that's it.

The only apparent hope for change would be to give the needy student-athlete extra aid through more grant money. Salem says this is being considered at this week's NCAA convention in San Diego.

But for now the rule stays the same. And those with no outside income lose out. "I don't know," Carroll said, "how anyone could get by without money from home."

Some, although they can't work, have to.

Wednesday January 26
• A fundraising event for the African American Cultural Center will be held at the North Memphis Cafe, 3200 Chicago Ave. S. in Minneapolis. Featured will be Carrie Thomas, jazz pianist. Admission is \$3.50, with a discount for AACCC members. For more information phone 332-3506.

Thursday, Jan. 27
• Chicago Jazz/Vanguard of the 70s: Lecture/Demo by members of AIR, 3:15 p.m. Coffman Union. Free. Sponsored by the Coffman Union Program Council. For more information phone 373-7600.

OTHER HAPPENINGS
• "Un-learning Racism," a program sponsored by the University-Young Women. This program is looking for volunteers to act as coordinators; a strong desire is needed to learn about racist attitudes in yourself and others and learning to overcome those attitudes in other people. Meetings will be held during spring quarter. One aspect of the program may be to develop a program for campus organizations on "un-learning racism." For more information call the U-YW at 373-2511.

• A class series on Black Women and Stress meets every Thursday Jan. 20 to March 10. The instructor will be Gloria Morrow. Registration is \$15 for students. Registration ends on Jan. 16. For more information phone the U-YW at 373-2511.

• Scholarships for minority students in broadcasting are available from the WCCO Scholarships Program. For more information on applications phone Linda Viemeister at 376-8615. The deadline is April 1, 1983.

• Actors are needed for a production by Teatro Latino planned for March. For information phone Tomas Rivera at 824-0708.
• Pinatas can be ordered from Centro Cultural Chicano. For more information phone 374-2996.

Ethnic focus appears every other Friday in the Minnesota Daily. Ethnic focus presents news of interest to the American Indian, Asian, Black, and Hispanic communities.



The Heath Brothers will appear at Orchestra Hall this Saturday. See Happenings for details.

sports

Women cagers favored over MSU, Michigan

By Marci Brown

Michigan and Michigan State could defeat the Gopher women's basketball team this weekend if:

- Minnesota didn't practice this week, Michigan coach Gloria Soluk said, or

- a flu bug swept through the Gopher squad, Michigan State coach Karen Langeland said.

The two underdogs could win, but they aren't counting on it.

With Michigan rated eighth, Michigan State seventh and Minnesota third in the Big Ten pre-season poll, the Gophers could easily overlook this weekend's games.

"I don't think that will happen," Gopher coach Ellen Mosher said. "We don't put much faith in the pre-season poll. We have smart kids on our team who are not going to slough on 'easy' games."

Mosher isn't counting on victories, easy or otherwise.

"With the strength of the Big Ten this season, any team can beat any other team," she said. "It's important to try and look at each game as just a game, not an easy game. I'd rather have a team equally prepared for each game, than get 'up' for the supposedly more important games."

When Soluk compares her team to Minnesota she sees several differences, all in Minnesota's favor. When the Wolverines and the Gophers meet today (8:05 p.m. Williams Arena), the Wolverines will be shorter, younger and less experienced.

"I don't consider Minnesota a young

team at all," Soluk said. "They've got a young bench, but they're starting upperclassmen. We have to depend on our freshmen from the very beginning."

Michigan has no seniors and starts two freshmen, two sophomores and one junior.

But the younger players have been the ones to come through for Michigan. Sophomore forward Peg Harte, whose 552 points last season set a school scoring record, leads the team this year with a 23.4 points-per-game scoring average. Freshman guard Orethia Lilley follows with a 13.4 average.

Only one Michigan starter, a freshman, hits the 6-foot mark. The rest average 5-foot-8.

Michigan State, at least statistically, looks like the team more likely to beat Minnesota this weekend. The Spartans defeated Iowa 64-56 and came within three points, 70-73, of beating Northwestern, a Big Ten favorite, last week.

Minnesota battles Michigan State Sunday at 2:05 p.m. in Williams Arena.

The Spartans' greatest strength is their balanced scoring attack. Five players average in double figures and a sixth averages 9.6 points per game. The Spartans also play well off the boards. Senior forwards Jackie Carter and Lil Preston average 10.8 and 9.8 rebounds, respectively.

Gopher notes: Gopher starters will be guards Mary Dressan and Debbie Hunter, forwards Laura Coenen and Barb Meredith, and center Cindy Kuhlman. Last week against Purdue, six Minnesota players scored in double figures—the Gophers' previous high number of players in double figures this year was three.



Gopher junior forward Barb Meredith (right) played defense during an intrasquad practice Thursday. Minnesota hosts Michigan at Williams Arena tonight at 8:05.

Photo: Jean Pieri

Gopher-Bulldog puck rivalry still hot

By Ray Higgins

Talk to anyone involved with this weekend's Gopher hockey series against Minnesota-Duluth that starts tonight at the Duluth Arena, and they'll say it's a big one.

Well, almost anyone. Bulldog coach Mike Sertich says this one is like another conference series.

"Which series? You mean Denver against North Dakota?" Sertich replied when asked about this weekend's series.

"Oh, our series," he said. "We try to play Minnesota just like we play anyone else."

But ask anyone else, and they'll say it's a big one.

"This is our biggest series of the year so far," Gopher coach Brad Buetow said. "They get good goaltending, and they keep their penalties down. That's why they're winning."

But all the talk isn't just about

hockey. A rumor is circulating in Duluth that the Gophers don't respect the Bulldogs.

"You should never lose to Duluth," Gopher Rick Erdall said after Minnesota lost 4-1 to the Bulldogs Nov. 6.

"We're pretty disappointed that we didn't sweep," Steve Griffith said after that game. "We think we're a better team."

Their fightin' words, and Kevin Pates, a sportswriter for the Duluth News-Tribune and Herald, realized it. He wrote a story after the Gopher-Bulldog split with a headline that read, "Gophers dump on Bulldogs—it's an old story."

"Most of the players here think Minnesota looks down on them," Pates said Thursday. "I don't think it's much of a hate thing. It's just the intensity of the two state schools playing and the fact that many of these players have played together in high school."

In his story, Pates quoted three Bull-

dogs:

"Minnesota has always looked at us as second-class citizens," defenseman Tom Kurvers said.

"There's no justification for what they said," captain Jim Graven commented. "It was a stupid statement."

"Minnesota might be a little jealous of the way we're playing," goaltender Bob Mason said. At the time, the Bulldogs were the top-rated team in the nation, an honor they held for five weeks. The Gophers now have that distinction.

Since then, UMD has slipped to third place in the WCHA, five points behind the league-leading Gophers.

"I said that when I was ticked off over a loss," Erdall said. "We should've won, and they've got a good team but a team we should handle."

"I think they blew the whole thing out of proportion," Griffith said.

Hockey to 13

Wolverines gym coach to take on alma mater

By John Hartmann

An enthusiastic air of nostalgia is in Michigan men's gymnastics coach Newt Loken's voice when he speaks of bringing his Wolverines to Minnesota for a dual meet Saturday at 1 p.m. in Williams Arena.

Loken, an NCAA all-around champion as a Gopher gymnast in 1942, speaks of an added dimension when his team competes against Minnesota.

"I'm looking forward to going against Minnesota," Loken said. "I have a lot of fond memories of my days there, but naturally, I love trying to beat my alma mater. I've written to my friends and told them to come and root for both sides."

While Michigan is out to upset the defending Big Ten champion Gophers, Minnesota comes off of a very unsteady performance last week at a meet in Oshkosh, Wis. Minnesota won that meet 263.20 to 243.45.

"We've been a little shaky lately," Gopher coach Fred Roethlisberger said. "Our people were a little out of shape after the holidays, and that showed at Oshkosh. We still have some minor injury problems."

Freshman Rob Brown has a sore shoulder, and Dan McCann has experienced some minor side effects from water retention medication. Both will compete on Saturday, although neither has been able to work out at full capacity this week.

The two teams have already seen each other in action this year at the Windy City Invitational in Chicago Nov. 19 and 20, in which the Gophers finished in third place, ahead of Michigan.

"We know that Minnesota is going to be a very formidable foe," Loken said. "They proved that in Chicago. But we intend to press the Gophers. It

Gymnastics to 13

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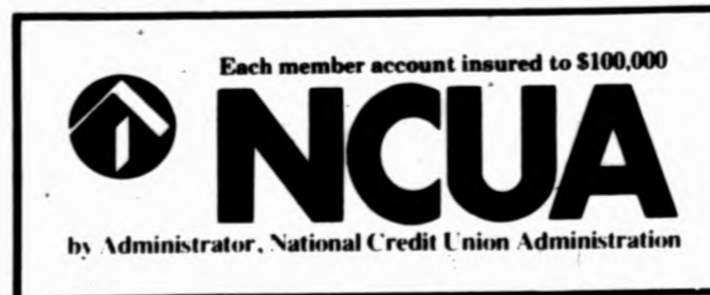
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Spartans' center Willis to challenge Breuer Saturday

By Scott Korzenowski

East Lansing, Mich.—The first thing that comes to mind when one sees Michigan State center Kevin Willis is that he looks just like Georgetown's center Patrick Ewing. The 7-foot junior just hopes that someday he will play like the Georgetown standout.

"Yes, Lord have mercy," Willis answered when asked if anyone questioned him about his look-alike before. "Everybody tells me that."

After a season of junior college ball and an uneventful sophomore season with the Spartans, Willis is beginning to show that he just might have the ability to someday play like Ewing.

Thursday night in Jenison Fieldhouse, Willis went against 6-foot-11 sophomore center Brad Sellers. Willis held Sellers to 14 points, while scoring 17 himself as he led the Spartans to an



Kevin Willis

86-66 victory over Wisconsin.

Saturday night Willis' Spartans will host the Gophers with their All-Big-Ten center Randy Breuer. "Tonight was a good warm-up for Breuer," Willis said with determination in his eyes.

Throughout his time at Michigan State, the word describing Willis has been "potential." Now that has changed to "potential domination."

"I've gained a lot of confidence this year," Willis said. "I feel I'm ready to start dominating games. By next year I expect to be a very outstanding player."

At the beginning of the season, Michigan State coach Jud Heathcote said Willis was a better athlete than basketball player. But this season Willis is averaging 10.9 points per game, and in a loss to Northwestern, he grabbed 20 rebounds. The basketball player in Willis may be catching up with the athlete in Willis.

"He has unlimited potential," Heathcote said. "Tonight he showed that maybe he is going to start playing consistently for us."

Willis' development means the Spartans' attack has been changed from the guard-oriented style of a year ago to the inside-half-court style.

"Last year we were reluctant to throw the ball inside to Kevin," Heathcote said. "We were worried if he would catch the ball, and if he caught it, we were worried if he could put it in. But this year we're getting the ball inside."

Willis only started playing basketball in high school, so his development has always been a step behind players his own age. Willis' determination to improve has seemed to make up some of the lost time, however.

A day after cartilage was removed from his knee by the arthroscopic process Dec. 13, Willis was shooting

free throws. Two weeks later, he played in a game.

"I'm very determined," Willis said. "I can't afford to fall behind. I'm already too far behind."

According to Heathcote, if Willis continues to improve, he could be one of the nation's top centers.

"Kevin has the potential to be a first-round draft choice," Heathcote said. "But that is based upon his improvement rate he has already shown. He has made consistent improvement so far for us, but you never know. Some big guys just never do reach their potential."

When asked if he would like to play his look-alike Ewing, Willis said, "Yeah, of course."

If Willis ever reaches his "unlimited potential," he would be a great match for Ewing.

Gopher grapplers prepare for Wisconsin

By James L. Johnson

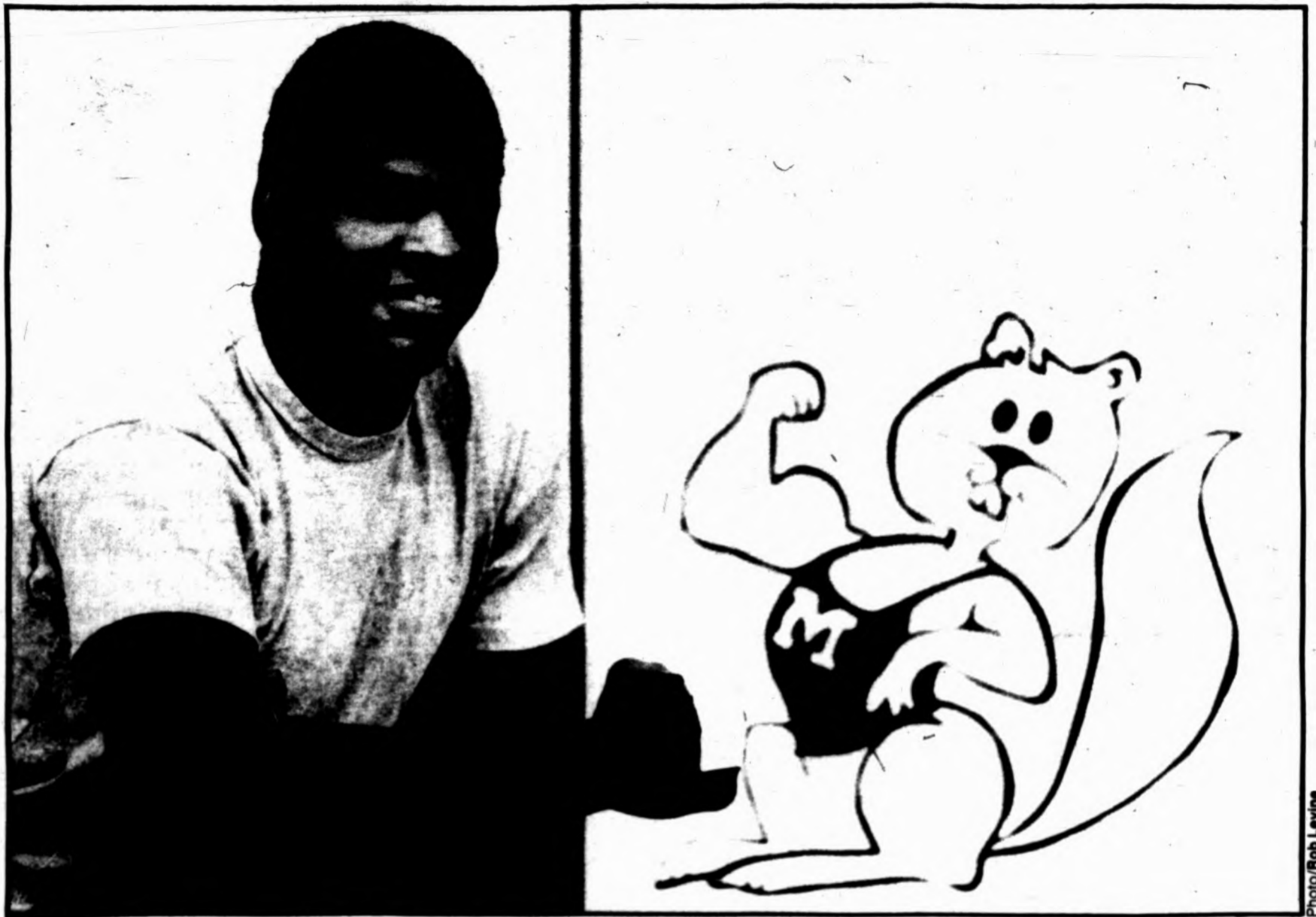
Faced with a 4-5 record and the possibility of its first losing season since 1970, the Gopher wrestling team prepares to meet 13th-ranked Wisconsin in Williams Arena Sunday at 8 p.m.

Led by coach Russ Hellickson, the Badgers come to Minnesota without the services of senior All-American Mark Schmitz, who is out with a nerve injury in his back. Schmitz was the country's fourth-rated 150-pound wrestler before he was injured in early December.

But Wisconsin is bolstered by sophomore Big Ten tournament placewinner John Giura (142), two-time NCAA tournament qualifier Dennis Limmex (177), who is ranked 11th in the country, and heavyweight Mike Euker, currently ranked fifth in the nation. The Badgers, now 2-1, beat Minnesota last year 22-16.

Limmex will wrestle Gopher 177-pounder Mike Foy. "I'll wrestle him different than I did last time," Limmex said. "He's got a real long reach and he got me with the cradle. I'll have to . . . control his hands better this time." He said the dislocated collarbone that was hampering him the last time he wrestled Foy is almost fully healed.

"I think we'll come out pretty good against Wisconsin," Gopher coach Wally Johnson said. Despite the Badgers' higher ranking, Johnson said the Gophers match up favorably weight to weight against the Badgers.



Mike Foy

Minnesota continues to be troubled by injuries and quitting wrestlers, which have combined to dwindle the roster to only 20 members. "In the past we've carried 40 guys," Johnson said. "Right now—if everybody is here—we have 20 wrestlers."

Although the Gophers gained another wrestler when sophomore 158-pounder Greg Evans returned to action after knee surgery, they lost a 134-pound freshman. Last week Greg Roehrich quit the team. "He said he was tired of losing," Johnson said.

To help replenish numbers for practice, wrestlers from Augsburg College will join Minnesota for workouts next week. University of Wisconsin-River Falls wrestlers will practice with the matmen Tuesday.

Gopher notes—Sunday's lineup for the Gophers most likely will include Ed Giese (118), Bob Sarvey (126), Mike Chang (134), Anhut (142), Steve Martinez (150), Darrell Gholer (158), Jim Trudeau (167), Foy (177), Evan Bernstein (190), and Jensen (heavyweight).

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gopher weekend

Men's Track - The first meet of the Gopher indoor track and field season is Saturday in Iowa. Minnesota will face the Hawkeyes and Missouri at Lincoln University.

Men's Swimming - The swimming and diving team travels to Lincoln, Neb., for the seven-team

Nebraska Invitational Saturday and Sunday. The Gophers' dual meet record is 3-1, while their Big Ten mark rests at 2-0.

Alpine Skiing - The University's men's and women's alpine-ski team travel together to Marquette, Mich., this weekend to compete in the Cliff Ridge Invitational. Slalom events will be held Saturday and giant slalom events will be held Sunday.

Women's Ice Hockey - The women Gopher hockey players travel to Madison, Wis., this weekend for games Friday and Saturday night.

Registration from 1 adopt similar stands.

Unlike MPIRG, which is attacking the law as unconstitutional and discriminatory, the University will be voicing its "own interests," by filing the amicus (friend of the court) brief, Magrath said. The University is mainly concerned with the burdens of enforcing the law.

Anticipating the resolution's passage.

University attorneys have already drafted a brief for the MPIRG lawsuit, Magrath said.

One of the University's key objections is that the law asks universities and colleges to do the work of the judicial system. Preliminary hearings in the MPIRG suit were held Monday. Another hearing is scheduled for Jan. 17.

Two of the six members of the Regents' Student Concerns Committee voted against the resolution Thursday. Regents Verne Long and Willis Drake said the University's action might be misinterpreted as a condemnation of draft registration. They also said the resolution was premature since the Department of Education has not yet released regulations that spell out the University's draft registration enforcement duties.

"It's unreasonable to me to try to anticipate in some public way what may or may not be imposed on the University," Drake said.

"Whether or not the regulations have been written or not is not important at this time," said Regent Goldfine, who supports the resolution, adding, "I think the timing itself is more important. I think we could have a role in what the regulations might be if we express in advance how we feel."

Hockey from 10

"They probably use that stuff to psyche themselves up. All I can say is, time will tell this weekend."

Not only are the players talking about the series, but the fans are too. And though the series has been sold out for a week, the citizens of Duluth will be able to watch both games on local television. Saturday's game will be televised by two local stations.

"Bulldog hockey is the big thing in the winter," Pates said. "And the way they've done this year, the town's been a bit gooty. How many times have you heard of two TV stations televising the same game?"

No doubt about it, the Gopher-Bulldog rivalry is one of the big ones well, almost no doubt.

"Our biggest rivalry?" Sertich asked. "The whole league's a rivalry."

Gopher notes - Game times are 8 tonight and 7:30 Saturday. Both games can be heard on KESZ (AM 980) and WMMR (AM 730) campus radio. Saturday's game will be the first of six televised by WFMT-TV Channel 29. Each of the last six Saturday Gopher games will be televised by Channel 29. Gopher line combinations are Butsy Erickson-Steve Griffith-Scott Bugstad, Jim Malwitz-Rick Erdall-Pat McInerett, Mike Anderson-Jeff Larson-Dave Preuss, and Roger Bove-Eric Lempe-Mike Harter. On defense, Max Quantzler will team up with David Jensen. Kurt Larson will team with Tom Hirsch, and Steve Schoen will pair with Tony Kellin.



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THE PROFESSIONALS

Gymnastics from 10

they beat us, it will be a conquest, not a bequest."

The Wolverine team that the Gophers face on Saturday will have some new faces. "So far this season we've suffered from a lack of depth," Loken said. "But now everyone's healthy and ready. We've also got a surprise for the Gophers."

That surprise is Gavin Meyerowitz, a newly arrived recruit from South Africa. Meyerowitz has stepped in to alleviate some of the Wolverines' depth problems.

The importance of Saturday's meet for both teams lies not only in the rivalry, but also in the total scores each compiles. The Gophers and Michigan are both seeking a berth in the NCAA National Championships. The NCAA averages five total scores to select which 10 teams participate. A score in the mid-270s at this dual meet could bolster the average of each team.

Something for everyone in the Daily



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Used coin-oper video games must sell. Call Todd aft 8. 522-0540

Housing

300 Furnished Apts

8th St SE 330
HALF MONTH RENT FREE
AND FREE TV
Redecorated furn studio, carpeted, \$255, on bus, excellent for students. Avbl immed 378-1208 eves

Efficiency, share bath, \$175 plus util paid, nr West Bank. 332-9998

1015 Essex St SE. 2 blk from U hosp, efficiency \$245, \$230 with 9 month lease, 1BR \$285, \$265 with 9 month lease, util included, free parking. 378-2799, 331-5333

2 rooms and bath near West Bank \$250 plus all utils paid.
332-9998 avail. 2/1

Effy & rm in Dnkytw, \$210/\$135, utils pd, 2/1, 426-5992.

1621 Taylor St. NE, 1BR, Very nice, \$325. Avail immed, a must to see, call Joan 560-9480, 427-1323

1 to rent 1 BR close to U \$225/incl all no dep. call Joe 623-4507 or 378-2828 (7-830 am or 6-9 pm)

2 rms, util pd, employed person, no smking, \$180/mo, quiet, safe, 3025 Dupont S, 824-7324 morns

1BR, \$295, all util, except elec, walk to U, 1/2 dep pd, 415 Erie, Apt 202, 623-4175, 439-1731.

4th St SE, Furn eff. Drapes, crptd, AC, sec system, prkng, \$290, 698-5604 eves & wkends.

230 Par

clean, wa & 2BR, ne
Newly rec and Port 824-6832
Close to Lg lux 1 elevator
230 1901
25th & 1 clean qu cptd, ht cptd, ht
Walk to Xlg 1

1BR in campus, adults, p
1BR bea cts to U & 373-2799
1 Bdrmr 12 mo l Dave 374
23rd Av plus BR ht pd
1BR on St Paul C \$285/\$33
1 BR, Q no cldrn \$100 dep 2306 17i immed.!

Large 1B SE. AC avbl imm Elliot av sec bldg, 1/2 i
600 Univ children \$320/mc
Attractiv ful wdw
W
Xlg 1BR 323 4th s off-str pr
Cute 1 p bus. \$290

1BR apt, offst pk. r
310
214 4th S electricity pets. 225
18xx La's eff. \$140
West Ba avbl now
2nd Ave, wk, \$22:
SU
Di Effs New Park See Pet
1BR S
Call 871-1820 Steve Charmin newly HBO avl
1 BR & \$260. Cal
Fre
1BR apt \$292-\$31 moving rentals d
CARETI Nd. exp. 1-2BR R
1101 St. both to t in se bl \$260 and
1BR, ch \$310.
Mary or
1BR, of good cor 832 23r
utils, no 30xx 29i 854-027i
729 8th \$262, 37
1BR, of 814 8th S
FRANK U, on bu
1 BR apt Peter (W
CEI
1600 S. W/carpe pd., c Mon-1 Equ
Parl
clean, wa & 2BR, ne
Newly rec quiet, sec and Port 824-6832
Close to Lg lux 1 elevator
230 1901
25th & 1 clean qu cptd, ht cptd, ht
Walk to Xlg 1
1BR in campus, adults, p
1BR bea cts to U & 373-2799
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1BR on St Paul C \$285/\$33
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Large 1B SE. AC avbl imm Elliot av sec bldg, 1/2 i
600 Univ children \$320/mc
Attractiv ful wdw
W
Xlg 1BR 323 4th s off-str pr
Cute 1 p bus. \$290
Friday,

**WALK TO U
CLEAN**
1BR apt, Stad Vill, furn, cpt, air, cr,
offst pk, mature nsmkr, 378-1954

310 Unfurnished Apts

214 4th St SE, lg studio, \$265 plus
electricity. Newly redecorated, no
pets. 225-8662, available now

18xx LaSalle, (Nic/Frank area) lg
eff, \$140/mo, utls pd, share bath.
871-8734, 824-6747

West Bank, large efficiency apts
avbl now and Feb 1. Call 338-4616

2nd Ave S 17xx, studio, nat wd
wrk, \$225/mo, 724-7942.

Super 2 BR, \$339

Din rm-air C-pkg-new
Effs, 1 & 2 BRs, \$189-400.
Newer or classic apts from
Park Ave to Henn-Lk area
See Peter, 1800 Park, 874-1660

On Stevens Park
1BR and Deluxe Studios
Studios \$215 and up
1BR \$250 and up

Call 871-1855 for appt or ring no 2
1820 Stevens btwn 4:30 & 6:30 pm

Charming turn of the century apts
newly renovated, 1BR's & effcs,
HBO avbl, \$169 and up. 370-0904.

1 BR & studio apt, lg yard \$295 &
\$260. Call 644-5907 for appt.

Free Moving Truck

1BR apts near St. Paul campus
\$292-\$313, adults, no pets, free
moving truck and aids to all apt
rentals during Jan. 1983 647-1642,
646-7296, 644-8627

CARETRK Cpl 28 unit nr Dntwn,
Nd, exp, must be handy, home days
1-2BR Rent cred. & sal 339-1759

1101 S. 7th St. Ideal if you walk
both to the U and dntwn. 1 BR apts
in sec bldg w/natural woodwork.
\$260 and up. Call 333-7374 or
871-0299 for appt.

WALK TO U
1BR, clean sm bldg, avbl 2/1,
\$310, 333-5099 Terry/824-1628
Mary or Bill.

1BR, off-street prk, washer/dryer,
good condition. 546-4562
832 23rd Ave SE, 1BR \$285 plus
utls, no pets, 2/1. 788-8400.

30xx 29th Ave S, avbl 2/1, utls pd
854-0270.

729 8th Ave. SE, 1BR avail 1/25,
\$262, 379-9412, 373-4273 379-1858

1BR, offstreet pkg, AC, on busline
814 8th St. 623-3392, 631-0605

FRANKLIN APTS, 1 BR, walk to U,
on busline. 338-4574.

1 BR apt 1 mile U of M \$275 ht pd.
Peter (W)871-7878 (H)824-9982.

CEDAR SQUARE WEST
1600 S. 6th St. 2BR split level
w/carpet & balcony \$430 all utl.
pd., Call McKnight 338-8871
Mon-Fri 9-5 Sat 11-3 Sun 12-4
Equal opportunity housing

Park 1800 2BR \$299

clean, warm quiet, cupboards and
2BR, new building \$339 874-1660

Newly remodeled studio apt. clean,
quiet, secure home, utls, paid 32nd
and Portland, \$230 plus dep, call
824-6832 for appointment

Close to U, St. Mary's Downtown
Lg lux 1 & 2 BR apts, security bldg
elevator sauna & pool. \$150 rebate
2300 Franklin 338-4574.
1901 Minnehaha 339-5590

25th & Bloomington avbl immed,
clean quiet on bus, 1BR with frpl,
cptd, ht, lights pd \$275, 2BR lge
cptd, ht pd \$330 no kids/pets
Dewey 722-2881.

Walk to U. SP Campus. Res rents
Xlg 1BR 644-5110, 646-2524,
644-9814, 698-3821

1BR in newer bldg, walk to St. Paul
campus, \$313 ht pd, avbl 2/01,
adults, no pets 646-8129

1BR beauty, balc, frpl, crpt, AC,
cls to U & 4 bus. 310 8th St SE,
373-2799/378-1038/378-1208 Sue.
1 Bdrm apt in Prospect Pk avl imm
12 mo lease, quiet building, call
Dave 376-7322 eves 379-0076

23rd Ave NE and 5th St, huge 1
plus BR apt near Drwn and U. \$310
ht pd 822-9254

Univ Ave, walk to U, large sunny
1BR, new carpet, new paint, laun-
dry, park, no lease \$325, 378-2309

1/2 Month Free

19xx 3rd Ave S
Nice clean quiet sec bld 1 and 2
bedrm from \$245 872-8807

Ridgewood Ave 507-520. 1BR-
\$320-330. 2BR-\$405. Avail 2/1 or
earlier. Modern sec bldg, off str
prkg, new crpt. 1 block to express
U bus. 375-0682 or 823-4658

ONE MONTH FREE

Lrg renov 1-2 BR, Van Buren
hrwd flrs, new cpt, bath, appl, on
bus. \$325, free ht. Joe 824-3843

Adams NE 6xx 5-rm apt in 4-plex,
stove, fridge, cpt. Nr bus & U.
\$250. 623-1859 after 6, refs req.

West Bank, 912 21st Av S. 1 & 2
BR, children allowed, 1 mo free
rent. \$320/mo. 339-9210, 631-9111

Deluxe twnhse, 3 flrs, 2BR, priv
patio & pkgng nr U \$540, ref req.
Mornings & aft 6, 623-1859.

AUTHENTIC VICTORIAN 2BR

garden duplex. Parquet fl, stain
glass, nat oak wdwk, frpl. LR, DR,
fenced yard, gar 4 blks parks/lake,
major busline, cai OK, all utls and
heat pd. \$495/mo. 823-5900 6 pm.

WALK TO CAMPUS

Spacious 2BR pls sunporch, 9ft.
ceilings, formal DR, free off str
pkg, on bus. Please call 331-5664.

Spacious 2BR twnhse or 1BR apt
ideal location by the river close to U
East River Terrace apts days 333-
2057 night and weekends 339-8632

\$225/mo-1/2 dbl bungalow, utls
incl, light caretaker duties, 28th St
& 41st Ave S. 227-1692 aft 7pm.

14th Ave So, 2120. Large lower 2
BR, \$310 plus utls. 854-0388 days,
432-0883 after 5 & weekends

Harriet 2440. 1BR. \$310. Immed or
2/1. Parking, ht pd. \$100 move-in
allow. Adult. 935-5670 & 739-4769

AVAILABLE IMMEDIATELY

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

STEVENS COURT

2BR 720 6th Ave SE cptd ac
\$395/mo incl ht and water off
street pkg 331-2038

Nice 2 BR heated apt, porch.
\$450/mo in Prospect Pk 378-2405

Sharon Ave SE. 2BR. \$410. Walk
to U. 935-5670 or 739-4769

Elliot Ave S. Close to U, very nice
cbrg 3BR lwr dplx. Nat wdwrk,
stained glass. Avail 2/1. 1-233-6444

1405 5th St. SE and 1327 7th
St. SE 1BR apt avail 2/1. \$340.
379-1454, 623-4334

3 BR dplx apt, 3248 15th Ave S, ht
pd, fr garage and Indry, wdwrk,
Feb 1 729-8399, or 487-2821.

Duplex, lovely spacious BR, frpl,
redec, prking, on Nicollet bus.
\$395 plus, 824-8263.

Cimbia Heights, beautiful 3BR 10 min
to U, patio, bsmt, dbl gar, bus \$540,
short term ok 788-3864/429-0851

501 15th, lg 3BR, hdwd flr, fire-
place, avl imm 623-4299, 379-1454

2641 Hennepin, huge 3 BR, hdwd
flrs, ht pd, \$425 mo. 374-1625

Large two bedroom apt at
1315 Como Ave SE avbl 2/1.
Call 929-1822 5525.

Large 1BR, Dinkytown, off str
pkg. New security bldg. AC, sun
dk, Indry, \$362/mo 623-0182.

3RD ST. N.E. 5290
New, large, fully cpd., A.C., Blt in
Appliances 1BR \$295-\$305
now, Feb., March, Heat, Pd.,
572-9541 588-5491

ST. LOUIS PK / HOPKINS

Bright, cheerful 2BR 1 bath town
house 3flrs newly decorated, cable,
off St. Pkg., Indry, on bus
avail. Feb 1 & March 1 \$410 ht pd.,
938-6329

2/1. Spac, sunny 2BR pls, appl,
W/D, on U bus, 24xx 12th Ave S.
\$315 pls 870-7658/644-4616 Marty.

2200 17th Mpls 2BR lwr dplx nr U
\$300 plus dep 780-3086/823-0805

\$253 ALL UTILS PAID 1BR, bus-
line 5 and 20, Bethune Park
Apts, 1201 12th Ave N, 377-4050 9
5 1/2 hour to campus via bus

320 Sublets

1BR Apt in Dnkytn thru 8/31/83,
\$340/mo, Indry & ht provided
call Eric L. 331-7916

3 BR, 2 bath, furn, AC, sec. bldg,
2 blks fr U. \$650 mo.
Avbl Feb 379-1220.

1 rm in house 3blks from U avbl
immed 331-9671 Tim P.

330 Duplex/Houses

Seward area, 22nd St E, 2604,
Choice loc. Walk to U of M.
unfurn 2 BR clean Vict w/garage,
adults only. No pets ref req. Avbl
2/1. 941-3924 appt only

795 Dayton Ave St Paul, uppr 2BR
dplx with nat wdwk, 10 min to U
close to bus \$335 mo pls utl.

Richard Henke 825-5717/227-0101
Restored 3BR dplx, huge LR and
DR, nat wdwk, ht, water, free Indry,
gar, sec bldg, 8 min to U. Close to
94 and bus. \$475 222-0170.

1BR plus uppr dplx w/porch,
Indry, gar. No pets, on intrcmps
bus. \$415 utl pd. Avbl 2/1. Seeking
quiet tenant(s). 378-0146 eve

Duplex 1322 Central Ave NE 2BR
\$350 pl utl, 4BR \$475 pl utl, cptd,
1 mi dntwn Mpls, 1/2 mi U of M
789-0762 or 690-3397

WEST RIVER ROAD

3445 42nd Ave So, 1 BR dplx,
garage, all appl, \$275. 926-9013

25th and Como, walk to U, 1BR,
new microwave w/stove and refrig,
now offering Jan rent free. \$325
Call Joan 560-9480

2315 22nd Ave S nice 2BR, 6blks to
U of M west camp, shng, on bus, nr
dntwn, dshwsh, Indry, new rehab,
\$425 pls. 729-2039, 631-5041.

Duplex for rent. 2BR. Newly
rehab'd. Nice. Mpls Bryn-Mawr
area, Penn Ave N. \$395 plus utl,
garg avail. 292-8918

23rd Ave SE. 3BR upper. Fully
crptd, appls, dshwsh, disposal.
Adults only, no pets. 331-3272

NEAR U. bus, stove, upper dplx, 5
pls BRs, LR, DR, encl porch, hdwd
flr, cpt, Indry, fenced yd. Exc cond,
low rent. 633-0609, 872-0336

LK HARRIET, 1/2 blk. Charming
Linden Hills Blvd dplx. 2BR, lg LR
& DR, hrwd flrs, porch, gar,
whsr/dry, HEAT \$685. 920-0748.

Super 2 BR plus dup SE, walk to
U, ht/wat pd, gar, kids ok, no rent
til Feb, avail now, 884-2066 eves

1009 25th Ave. SE 1 mile to U,
1BR, \$295, Jan rent free, call Joan
560-9480 or 427-1323

619 Univ Av NE/1 pl BR w/3.
Season prch, up dplx, new cpt, off-
str pk. \$295 pl utl avl now 926-0637

2 BR duplex near West Bank,
fenced yard, dog OK. \$295 plus.
722-6951, 721-4142

Park Ave, 19xx, 5 plus BR, all new
2 level, 2 bath, Penthouse. Bus
to U. \$650/month 871-9336

2439 15th Ave S, 4BR hse, hse
whsr/dry, hard flrs, cat-ok, ref
ck'ed, \$400/mo plus utils 872-6998

Upper Duplex 4 rms and bath new
decor stove/refer utl furn \$295
832 30th Ave S call 724-4115

Fulton/Erie St 4BR plus appli-
ances. Nice. Avail. immed.
call 623-4905.

Close to Downtown & buses to U,
sleep rms & sleep rms w/bath &
kitchen privileges, \$145-200. Also
efficiencies, 1 & 2 BRs, \$240-375.
338-5555 or 871-4978

Avail now, historic hse, shr kitch &
bath. 5xx 5th St SE. Sublet \$175
mo plus utl. 623-9116, 6pm Bruce.

F nsmkr no pets \$120/mo utls
incl kitchen avbl off street pkg call
before 12 noon 378-2707

Grad st rmw Clean, quiet, non-
smoker. Dnkytnw. Furn, inc utls
\$155. Avail 1/12. 378-0910 Paul

Lrg furn rm w/shared bath &
kitch. Nr Lk Calhoun, uptown,
bus. \$125 plus dep 827-6748.

West Bank rooms avbl now, clean
bldg, club kitchen, share bath, de-
posit required. 338-4616

Coed., on-campus, furn, utl incl.
Off str pkg, meals avail. Rec area
\$135/mo. Mark J. 331-3987

Coed., on-campus, furn, utl incl.
Off str pkg, meals avail. Rec area
\$148/mo. Mark J. 331-3987

Quiet Rms for mature nsmk, 25 pls
pref grad or fgn sdnt 10 min to U
on bus \$100 to \$140 788-3864.

18xx LaSalle, (Nic/Frank area),
Small rm w/refrig, no kitchen, shr
bath. \$100/mo. 871-8734, 824-6747

\$150 mo. Dbils, utl pd, off-str prkg,
washer/dry, linen, kitch fac. 521
12th Ave SE. Tim, Joe 331-8078

Lake of Isles-furnished room &
bath for rent, reduced according to
jobs performed. 374-2626.

Jan Rent Free M/F sunny quiet rm.
NE Mpls/5 min from U/2 bth and
frpl \$160 plus utl 497-2800

Clean, quiet room, share bath and
kitchen, \$150/mo 32nd and Port-
land 824-6832

6th St SE, lrg room w/kit, shower
facil, Indry, prk \$165 378-2309

Nsmk F to share room in lg house,
walk to U, \$95. 623-1976 eves.

Nice rm, quiet hse shr kitch & BR
good buses to U. \$95pls. 721-2244
406 13th Ave SE, \$160
631-0605 Near Dinkytown

Rms/Efcs nr WBS120up 339-1759

350 Dorm Contracts

IF FOR DBL IN PIONEER
CALL 373-6106

IF for dbl rm in Territorial.
Available immed, call 373-6591.

IF for dbl rm in Middlebrook.
Avail immed. Call 376-6636

360 Roommates Wanted

Share 3BR apt. Own rm, 2 baths,
kitchen, carpet, off-st parking,
pool, exercise rm & sauna. \$231
mo. 332-0214

M to shr nlw lg condo, St L Pk, nr
Cedar/Lk, exp bus to U. Priv BR,
frpl, cpt, dshwsh, Indry. Avl imm.
rent negot. 347-4432.

Looking for 2 roommates to shr
house w/IF & 1M on bsn, park,
frpl, Indry. 529-6071 aft 5.

3 to live w/2 others 5 Bdrm house
nr St Paul Campus 1 w/frpl LV
Kit, 1 1/2 Baths Reas 644-7127

Liberal mate to share house in S
Mpls. Rent negotiable pls extras.
Call anytime 724-3839

IF nsmk 20 pls shr NICE 2BR apt
w/3F Dnkn 5 blks to U/ 15xx 8th
St. SE \$116 pls elec. 378-2111

1 M/F to shr lrg 2 BR apt,
N Brighton w/1M and IF. Trans
to U. \$170 plus utl. 636-1546

1 to shr 5BR hse w/4, walk to U,
\$132/mo plus 1/5 utl, Indry incl,
avail now 623-4344

M/F to share beautiful 2BR dplx
gar, ldy, 2 blk Henn Lake
\$275 plus 825-1081

Own room in S Mpls near no 5 bus
line. Cozy house w/ Indry, lg kit.
Quiet nbrhd, nsmk, \$150/mo pls
utls. 822-0937

M/F nsmk shr 2BR apt by Met
Ctr, on bus, pool/sauna, racquet-
ball, avbl 2/1 854-0262.

IF nsmk to shr 2BR new, rnovtd
condo in hse, 18xx Iglehart, StP,
\$200 plus 1/2 utl, large. 644-4888.

IF to fill out St. Paul home, 5BR,
2 1/2 bath, Indry, near 52F, \$200 in-
cludes utl 644-8975.

1 resp NS, M/F to share lrg 3BR
house, near U. 7th & 7th. \$158 plus
util, 379-2393.

1M needed to share 2BR apt
w/2M. Pool, sauna, dshwtr, on 52
bus. \$140. 2/1. Jim 788-8031

1 str resp M to shr lg fur Eff w/1M.
Veg pref. 6th St SE \$160 plus utl.
Call 623-9733. after 7pm

3 str M/F to shr nice 4BR home in
No. Mpls. Good neighborhood,
pets negotiable, laundry. 529-6217.

1 m/f to shr new 3BR hse. has
Indry, basement & is furnished
\$200 pls utl Hank 721-5669

1F shr 1BR apt in Cedar Sqr West.
Walk to U. All Furnished
\$140/mo. Mary 721-5669

M/F to share 2BR dupl w/law stu-
dent. Jan 1. 2905 E 22 St S. \$200
mo. Mike 729-2602, Dick 941-2261.

1F shr 4BR twh hse w/3F near U
and dntwn. 623-9678

Str F to shr 1BR apt w/F
Dinkytown, \$150/mo 623-9188.

NS F to shr. home W2 Como &
25th \$135 per mo. 378-2636

F Roommate lge hse nr busline,
\$150/mo inc utils 521-4692

1 student or professional shr 3BR
S. Mpls home \$175 plus 823-2237

Str. M/F share Dplx Uptn \$175
mo, utl incl. Bus shop 377-8874

370 Misc. For Rent

OFFICE & PARKING (Dinkytown)
1308 5th St SE (behind Jersey
Joe's) 11 x 15 office \$250 incl utl,
prkg. \$25 mo. 623-3793.

2 1-stall garages for rent, \$20 a
month, 1 mile to U, 25th and
Como, call Joan 560-9480

Garage for rent Dinkytown
\$30/mo Call Rod at 331-5305

380 Real Estate

KENWOOD
Kenwood at its best. 2015 Queen S.
is the perfect mid-sized Kenwood
home. Meticulously cared for. 3 pls
BR's. 1st flr family room w/frpls
RIVERVIEW TOWER

\$41,900 buys a spacious, river
facing studio on the 16th flr.
Sacrafice price. Great financing.
Pat Forboard 890-1281 Carla
Anderson 374-9525 Ofc. 341-3100

Lrg Roseville Condo-Open Sun
10 min to U, New carpet & decor
W/O to Private Parklike area
Very quiet. Huge lot int assume
Very low down. Heated gar, pool
etc. By Rosedale 636-5578 Scott
Bermel-Smaby Realty 636-1670

Large quiet house in SE w/6 rent-
able units.

GREEK WEEK IN 3D:

MONDAY

- Vikings' Children's Fund Philanthropic Cross Country Ski-A-Thon at U of M Golf course 12pm-4pm
- Dinner Exchange 5pm-7pm
- Kick-Off Party at Towne Square 9pm-1am

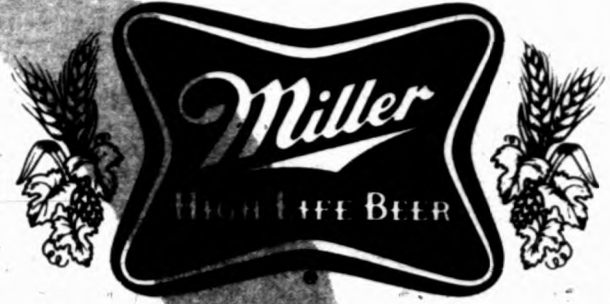
TUESDAY

- Continued Ski-A-Thon U of M Golf Course 8am-5pm
- Volleyball! at Cooke Hall 3pm-7pm
- Quiz Feud! CMU, Mississippi Room 6pm-10pm

DYNAMIC

DIVERSE and

DEDICATED TO A BETTER UNIVERSITY



WEDNESDAY

- Continued Ski-A-Thon 8am-5pm U of M Golf Course
- Broomball! Cooke Hall Rinks 3pm-6pm
- Quiz Feud! CMU Mississippi Room 6pm-10pm
- Open to Public! 3-D Movie - Glasses Provided "Creature from the Black Lagoon" CMU Mississippi Room 11am-1pm

THURSDAY

- Continued Ski-A-Thon U of M Golf Course 8am-5pm
- Broomball! at Cooke Hall Rinks 3pm-6pm
- Political Speaker Forum Sponsored by Greek Week. Open to Public CMU Great Hall Noon-2pm
- Talentfest! Northrop Auditorium. Free & Open to the Public! 7pm

FRIDAY

- Continued Ski-A-Thon (time to be announced)
- Snowman Building on Sorority Front Lawns 1pm-3pm
- Olympics! 6:30pm-10:30pm Fieldhouse
- Additional Showing of Free 3-D Film, "Creature from the Black Lagoon" West Bank Auditorium -Glasses Provided!

WOMEN'S BASKETBALL BIG 10 HOME OPENERS

Friday, January 14 • 8:05

University of Michigan

Sunday, January 16 • 2:05

Michigan State

Minnesota - Undefeated in Big 10 Competition and 9-2 overall!

BIG 10 HOME SCHEDULE

- Jan. 14 - U of Michigan - 8:05 PM
- Jan. 16 - Michigan State - 2:05 PM
- Jan. 28 - U of Wisconsin - 8:05 PM
- Feb. 4 - Indiana University - 8:05 PM
- Feb. 6 - Ohio State University - 2:05 PM
- Feb. 25 - Northwestern University - 8:05 PM
- Feb. 27 - University of Iowa - 2:05 PM
- Mar. 10 - Purdue University - 8:05 PM
- Mar. 12 - U of Illinois - 2:05 PM

BRING THIS AD AND RECEIVE TWO FOR ONE
ADMISSION TO THE JANUARY 14 or 16 GAMES

Regular Admission

Adults - \$3.00
Students - \$2.00



All-American Candidate Debbie Hunter