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An After Hours theater review. Thursday in the **Night**

# THE MINNESOTA DAILY

Thursday, May 6, 1993

Volume 94, Number 131

Minneapolis

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NEWSPAPER DEPARTMENT  
MN HISTORICAL SOCIETY  
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## U is denied energy grant

By Mark Miller  
Staff Reporter

Despite being denied a \$120 million grant to renovate the University's southeast steam plant, school officials say they will go ahead with the plans.

The University applied for a federally funded "clean coal" grant from the Department of Energy in December.

The money would have de-

### Loss won't jeopardize new plant

frayed the cost of the steam plant renovation project, which has a price tag of \$297 million.

The grant would have gone to increase the efficiency of electricity production and steam heat from coal.

Sue Markham of Facilities Management said she is extremely disappointed, but added that an al-

ternative financial plan is in place.

"This does not put the project in jeopardy," she said.

Markham said someone from the Energy Department will inform University administrators in the next few weeks why they did not get the funding.

The steam plant is located a quarter-mile upstream from the

East Bank campus on the Mississippi River. It has been a source of controversy since the Board of Regents decided to go ahead with the project last fall.

This spring, a bill was introduced by Rep. Phyllis Kahn (DFL-Minneapolis) to prohibit the construction and renovation of the plant.

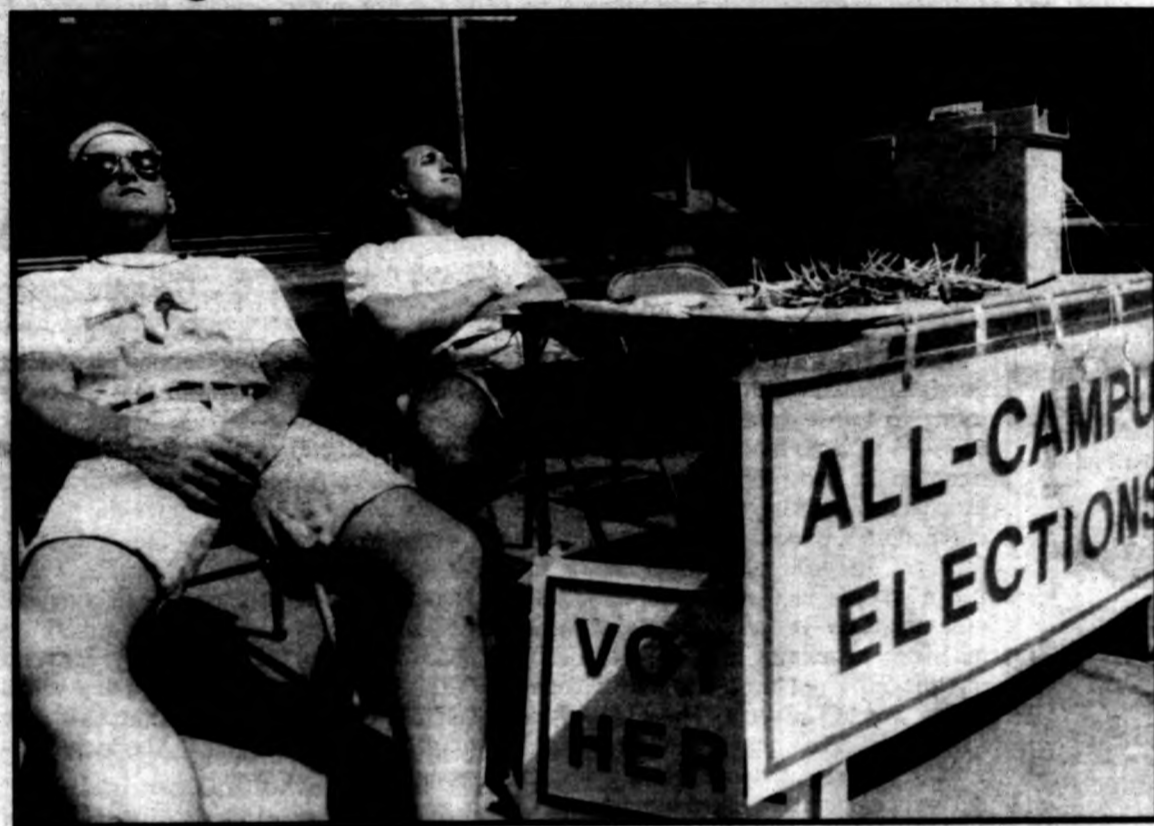
Other opposition to the project has come from local environmental groups who want to see the plant moved off the river.

The energy department's decision doesn't affect the contract between the University and Foster Wheeler, the company contracted to do the renovation, said Foster Wheeler's Bruce Studley.

Studley said Foster Wheeler was very hopeful the University

See GRANT page 8

### Waiting for the vote



Photo/Dilip Vishwanat

**RELAXING:** Delta Tau Delta members Chris Geahos (left) and Brett Stoler enjoy the warm sun while waiting for voters at an All-Campus Elections table at the Blegen Hall bus stop Tuesday. According to Geahos and Stoler, voters were appearing in spurts. The elections will continue until 4 p.m. today.

## U braces for Legislative budget cuts

By Anne O'Connor  
Staff Reporter

As state legislators hash out the University budget, everyone wonders: What's in it for us?

Students don't want to see tuition raises. Faculty and staff don't want to see another year of wage freezes. But everyone agrees on one thing — it's too soon to tell.

The Senate version of the higher education funding bill would allocate \$896 million to the University for the next two years and see no tuition increases for students.

But the good news for students would be balanced against a wage freeze for University faculty and staff.

The House bill, allocating \$906 million, would raise tuition 3.5 to 5 percent and allow wage increases.

The two versions of the bills are being ironed out in conference committee this week.

"Everyone is waiting to see what money's on the table," said Richard Pfitzenreuter, vice president for the Office of Budget and Finance. "The only thing we know is that there is not money for salary increases for next year."

If the Legislature doesn't give the University money for salary increases, it doesn't necessarily mean University administrators would choose a wage freeze for staff and faculty. "The alternative is to go in and reduce programs," Pfitzenreuter said.



MINKE: Freeze would hurt union

Some faculty are concerned about the effects of a possible wage freeze after having their wages frozen in 1991-92.

"As a dean that oversees much of the hiring in (the Institute of Technology), I am worried," said Sally Kohlstedt, associate dean of Academic Affairs. "After two years of wage freezes, some faculty are going to look around and say, 'Should I be somewhere else?'"

"There is a concern that we may lose faculty," she said. "It's not just salaries, but money for support and equipment."

Ron Merckling, president of the Minnesota Student Association, said either a wage freeze or a tuition increase will hurt University students. "We're going to see service cuts, employee cuts and in the

See SALARIES page 9

## Student groups prepare for anti-abortion protests

By Robert Johnson  
Staff Reporter

The lines have been drawn in the anticipated battle over abortion rights this summer, and University students are mobilizing.

Abortion-rights student groups are joining forces with state and local organizations to display support for their cause in the face of planned protests by Operation Rescue.

National leaders of the radical

anti-abortion group plan to conduct protest training sessions in the Twin Cities, in addition to disruptions of local abortion clinics.

Anti-abortion student groups, meanwhile, are distancing themselves from Operation Rescue's confrontational tactics.

"The fact that Operation Rescue is protesting is wonderful, but we don't like their methods," said Sarah Hansen, president of Students for Pro-Life Education and Aid.

On the abortion-rights side, the University chapter of the National Abortion Rights Action League has joined other Twin Cities-based abortion rights groups to form Network to Ensure Access.

The group has compiled a database of people willing to confront Operation Rescue wherever they show up, said Christy Ruggiero of U of M NARAL.

The volunteers will help the

See ABORTION page 8



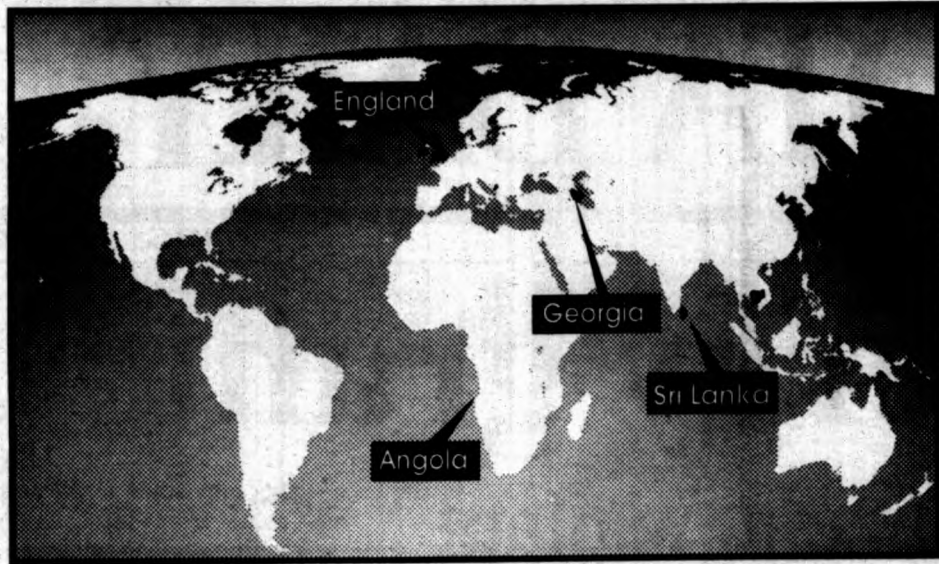
Summer brings flowers, nice weather — and for some, a terrible rash.

Opinions PAGE 7



The Gopher tennis team is going to Iowa with a chip on their shoulders.

Sports PAGE 10



**AFRICA**

Talks to end Angola's 18-year conflict dragged through a fourth week Wednesday amid reports of a government offensive in renewed fighting that has spread across the country since negotiations began. Meanwhile, the United Nations warned that hundreds of Angolan refugees are crossing the southern border into Namibia, setting the stage for a refugee crisis if a cease-fire is not achieved. The warning came Wednesday from Aliou M. Diallo, chief U.N. representative in Namibia, who quoted refugees as saying they were fleeing looting UNITA fighters. Angolan government and UNITA delegates met in the West African capital of Abidjan for a third day Wednesday without U.N. mediators and observers, and both sides said progress was made.

**ASIA**

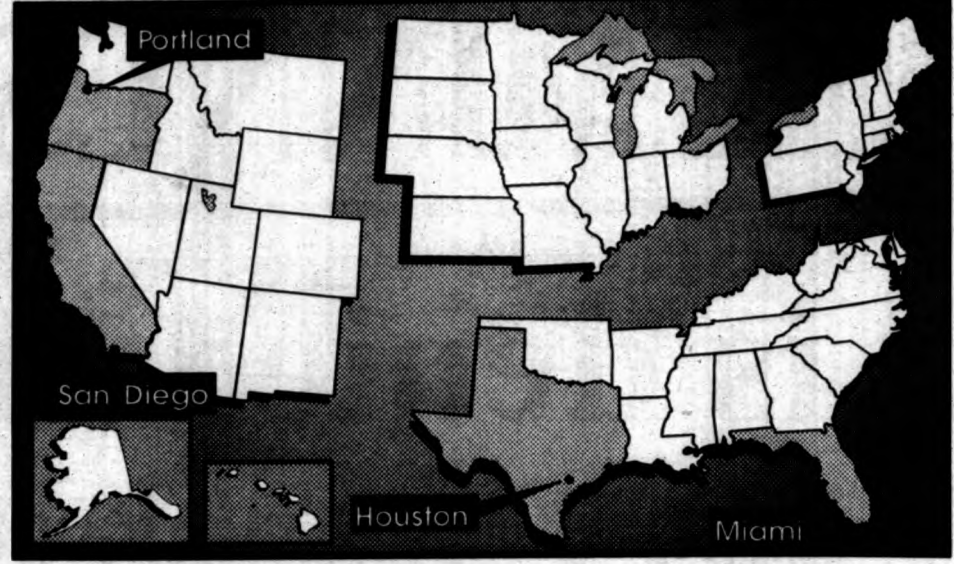
Crews restored electricity Wednesday to all major facilities in Tbilisi, Georgia, but some factories remained idle following a blackout that may have been caused by saboteurs, officials said. The power failure that began Tuesday left Tbilisi's broadcast facilities and subway without electricity, trapping scores of commuters for about a half-hour, said Energy Minister Georgy Shonia. He said the blackout was caused by a severed power line running from a hydroelectric plant in western Georgia. Power lines have been frequently cut by warring ethnic groups in the region.

Thousands of Tamils fled Colombo, Sri Lanka, Wednesday fearing violence during the state funeral for the country's president. Police have accused Tamil rebels, who have been fighting for independence in northern and eastern Sri Lanka for 10 years, of training the suicide bomber who attacked President Ramasinghe Premadasa. Premadasa was a member of the country's Sinhalese majority, and many of its people hate the Tamil rebels. That could cause riots today when the funeral procession passes through Tamil areas of the city. Clashes also could occur between supporters of the governing party and the opposition Democratic United National Front.

**EUROPE**

A high-flying businessman who took a spectacular crash in the early 1990s has jumped his multimillion-dollar bail and escaped London, England on a private jet. Asil Nadir, former boss of Polly Peck International, was reportedly resting Wednesday in his northern Cyprus mansion overlooking the Mediterranean, as embarrassed British officials demanded he be returned to face 13 theft charges. That appeared unlikely. There is no extradition treaty between Britain and the self-proclaimed Turkish Republic of Northern Cyprus, which Britain does not recognize. The stock value of Polly Peck, a British food and electronics conglomerate, soared in the Margaret Thatcher era amid a series of acquisitions. It collapsed after British investigators began probing irregularities in Nadir family trusts, and stockholders panicked.

— compiled from The Associated Press



**WEST**

Navy officials are angry about the nude reception San Diego strippers gave to four ships of returning sailors, many of whom had family members aboard with them. The manager of a strip club apologized Wednesday for sending his dancers out on two yachts to welcome home sailors returning from a six-month deployment. Navy officials, still smarting from the Tailhook sex abuse scandal, denounced the action. Capt. James Maslowski of the USS Kitty Hawk called the strip act "totally inappropriate." The children on board were part of a Navy program that allows sailors' relatives to board ships docking in Hawaii and sail the rest of the way home to California. The Navy did not play any part in sponsoring or soliciting the strip act, said Chief Petty Officer Patricia Neal, a Navy spokeswoman.

A Portland, Ore., man who was shot through the skull with an arrow by a friend trying to knock a fuel can off his head survived with no brain damage. Surgeons removed the arrow from Anthony Roberts' head by drilling a larger hole around the tip at the skull's back and pulling it through. Roberts, 25, was shot Saturday at the friend's home in Grants Pass, about 200 miles south of Portland. Paramedics saved his life by restraining him when he tried to pull the arrow out himself in the helicopter on the way to University Hospital in Portland, said Dr. Johnny B. Delashaw. "If he had succeeded, the flanges slicing through his brain would have killed him instantly," said Delashaw, a neurosurgeon at the hospital. Roberts, an unemployed carpenter, lost his right eye.

**SOUTH**

A lawyer who talked to survivors of a religious cult's 51-day standoff with federal agents said Wednesday in Houston that parents used "Christian discipline" but didn't beat children inside the compound. A psychiatrist who led a team counseling the 21 children who left the compound during the standoff said Tuesday the children were subjected to beatings with a wooden paddle for minor mishaps. But he stopped short of calling the Branch Davidian cult's leader, David Koresh, a child abuser. Dr. Bruce Perry of Baylor College of Medicine also had said there were explicit sexual discussions in front of the children. He said the children knew the girls — as young as 11 or 12 — were considered sexual partners. But he would not call that knowledge abuse, only that it was "abusive."

Alamo Rent A Car, sued over the murders of two vacationing German customers, said Wednesday in Miami that the company is removing all identifying marks from its 150,000-car fleet. Rental car companies have rushed to alter their telltale license plates in Florida since the second slaying April 2, and Alamo, the industry's fourth-largest company, joins Hertz and Avis in extending the change to company stickers nationally. "We feel that there's a peace of mind or higher level of security on the part of our customers when they rent a car that has no ready identifier that may mark them as a tourist," Alamo spokeswoman Liz Clark said.

— compiled from The Associated Press

**THE MINNESOTA DAILY**

The Minnesota Daily (USPS 351-480) is an independent, student-written and student-managed newspaper for the Twin Cities campus of the University of Minnesota. Opinions expressed herein are not necessarily those of the student body, faculty or the University administration.

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**Elmo Muffled**



Elmo wanted to pause and think about what happened a year ago today, but he couldn't. He remembered that the weather was 63 and sunny, but that was it. He only remembered that because today was partly cloudy with a 20 percent chance for afternoon showers/thunderstorms, and a high in the mid-70s. His head felt like it was full of cobwebs, he just couldn't remember last May 6th. He thought he could remember, but every time the words came to the tip of his tongue the phone would ring and he would forget. Occasionally a soothing voice would speak to him and tell him to think up some catchy joke or a Bukowskian reference, but he just couldn't. Alright? He couldn't. He was afraid the phone would ring again, and he felt like a pawn in some terroristic spy game.

**Official Daily Bulletin**

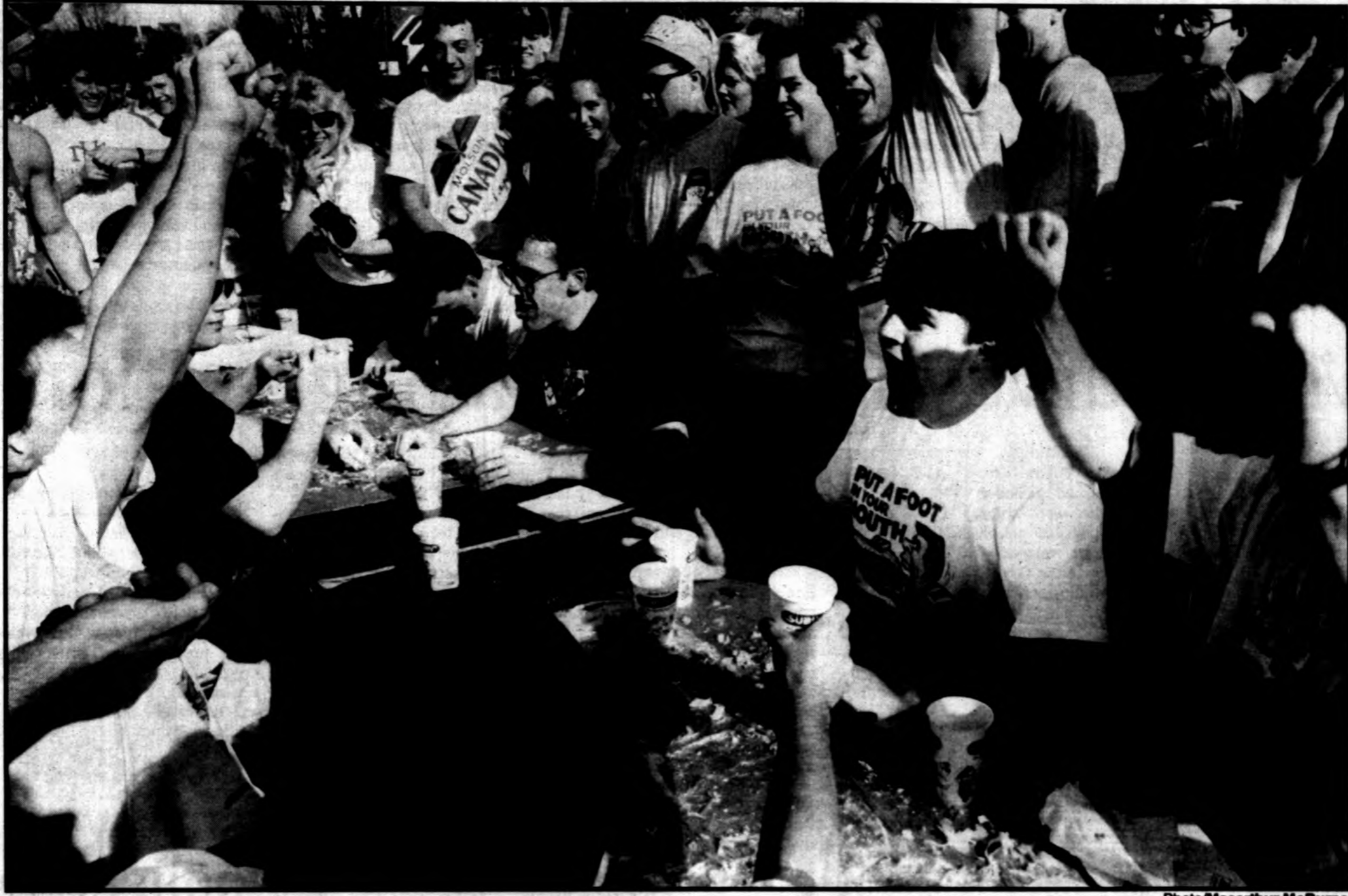
Vol. 94 May 6, 1993 No. 131

Official University business for students, faculty, & staff is disseminated through the Official Daily Bulletin; you are encouraged to read it regularly to seek items that may affect you.

No notices today.

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

# Dormitory residents revel in feeding frenzy



Photo/MacArthur McBurney

**SUB FEED:** Four-person teams from each of the four superblock residence halls — Frontier, Pioneer, Centennial and Territorial — consumed a total of 63 feet of food in a sub-eating contest Wednesday afternoon outside the halls. The first team from each hall to consume a 3-foot section won a 6-foot sub, and the fastest team overall won a 9-foot sub from Subway in Stadium Village. University Police and medical personnel donated their time to supervise the competition.

## Do you want a grocery co-op in Coffman Union?

Join the Minneapolis Student Unions' Board and make decisions about Coffman and West Bank Unions.

**Representatives are needed for CLA, IT and the Graduate School. Also needed are two at-large reps (any college).**

Members must make a one-year commitment. 3 to 5 hours are required per week.

To find out more about what's involved, call Christie Nelson, vice-chair, at 625-9470. To pick up an application, stop by 220 Coffman.

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# Turnout low on first day of elections

By Jaime Velarde  
Staff Reporter

Minnesota Student Association officials voiced disappointment over early voter turnout figures for this week's All-Campus Elections. Despite some of the warmest weather this year, the first of two voting days on Wednesday drew 1184 students, or 4.9 percent of the Twin Cities campus fall quarter undergraduate enrollment. Last year's All-Campus Elec-

tions drew 11.2 percent of the undergraduate population in two days of voting.

Outgoing MSA President Ron Merckling blamed student government officials for not campaigning hard enough to encourage students to vote.

"I didn't think that the candidates were very visible," he said. "If any candidates lose this year, it's because they didn't put enough work into it."

Others blamed student apathy.

"It's my opinion that most students really could care less what happens in MSA or any of the students organizations," said Jacqueline Hemenway, head coordinator of the elections.

"It's not the organization's fault. It's more that people are here

to get an education and that's all they're interested in."

One pollster stationed on the east side of Coffman Memorial Union said many students weren't sure who was on the ballot when they arrived at the polls.

College of Liberal Arts senior Peter Chung agreed. "I just randomly picked — I did 'eenie meenie minie mo,'" he said.

Chung said he has generally ignored student government in past years. He said the only reason he

voted this year was because a friend was working at one of the polling booths.

Kim Washkuhn, chairwoman of the All-Campus Elections Committee, said she doesn't expect turnout to exceed last year's figures.

Polls will be open at stations around campus until 4 p.m. today and until 6 p.m. outside of Coffman Memorial Union.



# MSA survey looks at grading, tuition

By Kirk Duffy  
Staff Reporter

A survey to determine students' opinions on subjects ranging from tuition rates to grading systems is being handed out during All-Campus Elections this week.

The survey, sponsored by the Minnesota Student Association, may be used to help the University's Board of Regents set tuition policy, said MSA President Ron

Merckling.

Voters are asked to choose between three possible tuition rate systems:

- the current multi-rate system,
- a single undergraduate tuition rate for all colleges,
- three categories of upper divi-

sion tuition rates based on the program's costs.

"The survey is a great way to find out students' opinions and to get people out and vote," said Merckling.

The results of the tuition question will go to the Tuition Advisory Committee. The seven-member committee will make recommendations to administrators, said Merckling, a member of the committee.

The committee will also present the results at a Board of Regents meeting next week.

Merckling said he hopes regents will recognize the survey results when it comes time to vote on the tuition rating system.

The survey asks if students would support:

- adding a plus/minus grading system,
- a semester system or the current quarter system,

• choosing one of three possible tuition rate systems,

• and the possible elimination of the 14-18 credit plateau.

Currently, when students register for between 14 and 18 credits, they are only charged for 14.

Eliminating that policy would possibly lower overall tuition.

The plus/minus grading system and quarter system results will be used for future reference, said Merckling.




**Coffman Memorial Union**

*A place for all of us...*

The Minneapolis Student Unions have commissioned a Facility Master Plan to determine the next 25 years for Coffman. The research firm of Tripp, Umbach and Associates will be collecting information from students, faculty, staff and alumni during Spring Quarter. Tell them what you think!

**PUBLIC FORUM**  
Thursday, May 6  
1:30-2:30 p.m.  
Mississippi Room  
Coffman Memorial Union



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## Student survives helicopter crash

Grand Forks, N.D. (AP) — A University of North Dakota helicopter was destroyed by fire after landing near Grand Forks Wednesday, but the student pilot escaped injury.

University officials said Bradley Osterman, 22, of Blue Earth, Minn., was practicing at Sky Ranch Airport, a small landing strip south of Grand Forks, when the Schweizer 300C helicopter experienced a condition called "ground resonance."

Ground resonance is a rare phenomenon caused by vibrations when a helicopter is near or on the ground, UND officials said.

"The sound and pulses of thrust from the helicopter blades literally rebound or reverberate off the ground and unsettle the helicopter, and that is apparently what happened," said Tim Burke, a spokesman for the UND Aerospace Center.

The vibrations apparently caused the fire that destroyed the helicopter, Burke said. The official cause will be determined after a Federal Aviation Administration investigation.

## S.O.S. Questions? Problems? Complaints?

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Present your complaint below. Please make sure your facts are accurate and your wording is clear. Try to limit your comments to a specific University issue. All letters will be handled with strict confidence. We will make every attempt to respond in two weeks.

If your concern is with a specific instructor, T.A. or course, provide:

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**THE MINNESOTA DAILY**



"Give thanks unto the Lord"  
Psalm 105:1

# King's widow sues to get documents

**Boston (AP)** — A lawyer for Boston University didn't accuse Coretta Scott King of lying, but disputed her claim that her husband wanted back 83,000 documents that he had deposited at the school.

Lawyers for both sides delivered closing arguments Wednesday in Coretta King's lawsuit against the university, and jurors deliberated briefly before recessing for the day. No verdict was reached.

"This case is not about anybody lying. This case is about something both beautiful and preserving the human condition," Earle Cooley, a university trustee and its lead attorney, told the jurors.

"How easy it is to believe with your heart and soul that something is the truth because it is your desire," Cooley said, noting that Coretta King was remembering events that took place nearly 30 years ago.

Martin Luther King signed a July 16, 1964, letter saying the papers would become BU's "absolu-

te property" upon his death, and Cooley said that was a legally binding contract.

But Rudolph Pierce, representing Coretta King, said the letter was simply a declaration of King's intentions, not a contract. He asked the jury to conclude that the civil rights leader had changed his mind before his April 4, 1968, assassination and wanted the papers returned to the South as soon as a suitable home for them was found.

King died without a will and there was no evidence that he turned over ownership of the papers to the university during his lifetime, Pierce said. His 1964 letter made clear that he retained ownership of them.

Coretta King sued the university in Suffolk Superior Court seeking the return of about 83,000 documents King deposited at BU in 1964 and 1965.

She testified during the trial, which began April 21, that her husband had changed his mind before his death. But Boston University

President John Silber testified King never told BU that.

Coretta King's testimony was supported by a sworn written statement by Harry Wachtel, who represented the Southern Christian Leadership Conference in the 1960s. Wachtel, a New York attorney, said he asked King in 1967 if the civil rights leader had changed

his mind, and King told him he had.

Pierce said it was virtually impossible that the Southern Christian Leadership Conference would have set up a committee in 1966 to deal with the issue of the Rev. King's papers without his knowing about it and approving it.

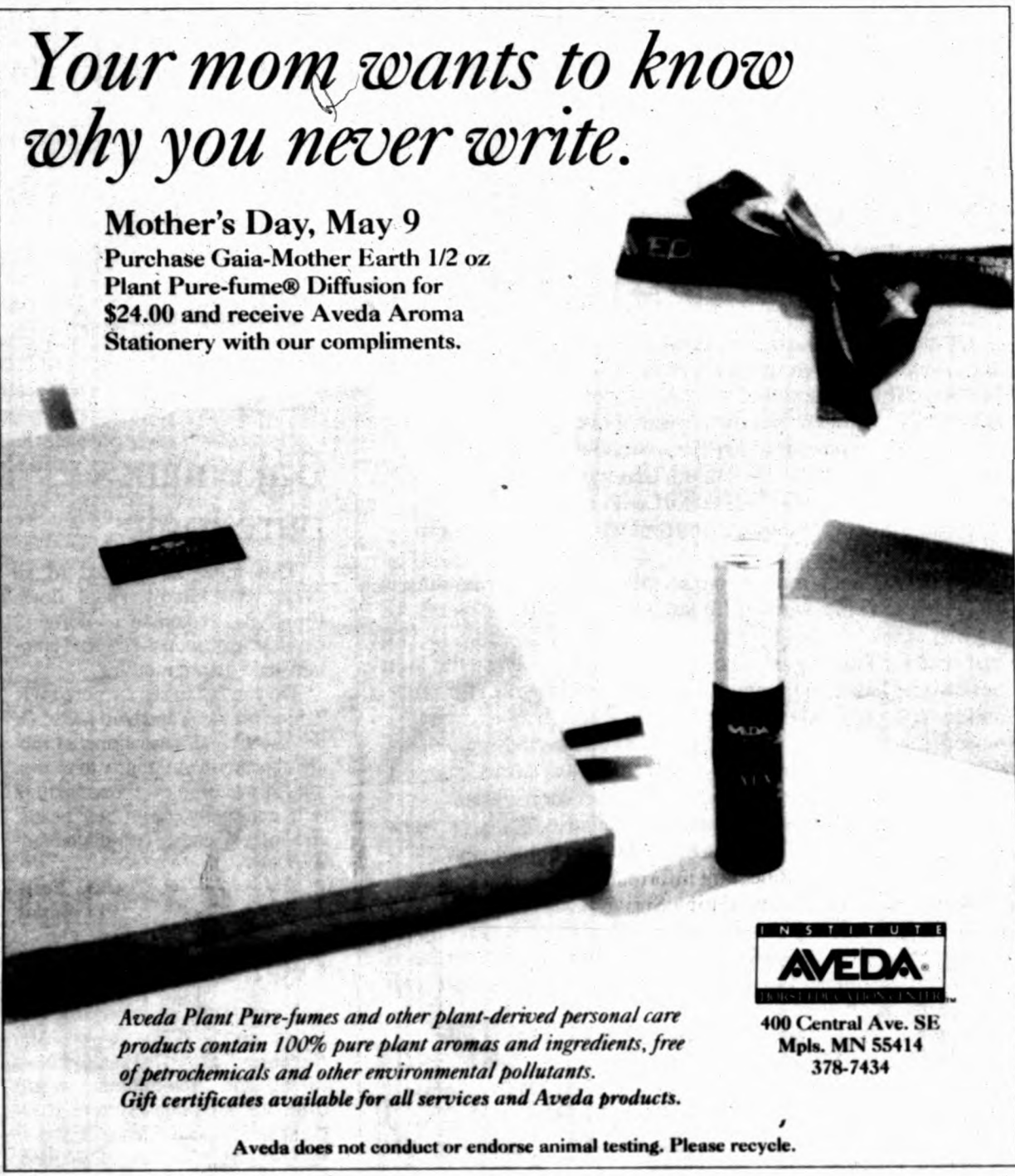
Cooley also argued that Coretta King waited too long — until 1987

— to file the lawsuit. But Pierce said she didn't know for sure until a December 1985 meeting with Silber that Boston University wouldn't return the papers.

Coretta King wants to unite all of her late husband's papers at the Martin Luther King Jr. Center for Non-Violent Social Change in Atlanta. The center now has most of the King papers from 1961 on.

*Your mom wants to know why you never write.*

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**Wendy Rose**  
**Reading**

Noon, Thursday May 6  
in Theatre-Lecture Hall of Coffman.

Poet, scholar, and visual artist Wendy Rose has published nine volumes of poetry, most recently *Going to War with All My Relations*. A two-time nominee for the Pulitzer Prize in poetry, Rose is coordinator of the American Indian Studies program at Fresno City College. Her tribal affiliations are Hopi and Miwok.

**MINNEAPOLIS STUDENT UNIONS**  
A Division of Student Affairs

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September 1993-August 1994

General Mills, Inc. has an exciting Internship available beginning in September 1993. The position will be part-time during the 1993/94 school year followed by a full-time internship from June through August 1994. The individual we seek will have completed their Junior year in journalism or a related field by August 1993. A GPA of 3.0 or higher is preferred.

Further information is available through the College of Liberal Arts Career Development Office. Interested and qualified candidates should submit a cover letter and resume to the CLA Career Development Office, 345 Fraser Hall, by May 17, 1993.

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**CHAMPIONS**

**CHICANO/LATINO FESTIVAL**  
UNIVERSITY OF MINNESOTA  
APRIL 22-MAY 7, 1993

**MAY 6, THURSDAY**

**The North American Free Trade Agreement**  
Room 154 Coffman Union, 7:00 p.m.  
A panel discussion about NAFTA and its economics, political and labor implications with:  
•Larry Weiss, (Resource Center of the Americas), and others representing various perspectives on this issue.

**MAY 7, FRIDAY**

**Where is the Cuban Revolution Today?**  
CMU Theater, 12:15 p.m.  
Speaker:  
•August Nimitz (Dept. of Political Science, U of MN)

**MAY 7, FRIDAY**

**Latino Youth Painting Festival**  
River Terrace, Coffman Union  
8:00 a.m.-1:00 p.m.  
(Ski-U-Mah Lounge, CMU, in case of rain)  
Latino youth (6th-8th graders) express themselves through painting. The theme is education + culture = "educulture".

**MAY 7, FRIDAY**

**Baile Latino**  
Great Hall, Coffman Union.  
8:00 p.m.-12:00 a.m.  
A Latin dance with Latin Sounds, the premiere Latin band of the Twin Cities.  
Admission: \$5.  
The dance is open to the general public.  
A form of I.D. is required.

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A Division of Student Affairs

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Chicano/Latino Learning Resource Center

## THE MINNESOTA DAILY

Lucy Quinlivan  
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Sarah Campbell, Brian DeVore,  
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“Vote ‘no’ on SAFE’s referendum to change MPIRG’s funding system.”

## MPIRG deserves students’ support

Of all of the various fees assessed to students this year, perhaps none has gotten more attention than the \$2.50 for MPIRG. This is the only fee in the student services fees that is optional; a student has the choice of checking a box that would refuse payment to MPIRG. Students Against Fee Excess has introduced a referendum that would replace the current refusable/refundable checkoff with a yes/no checkoff, allowing students to declare up front whether they wish to support MPIRG.

MPIRG is not a reticent organization. Since its founding in 1971, MPIRG has worked for students, tackling problems such as smokestack pollution, tenants’ rights, poverty, racism and sexism. This organization is working to increase the number of bike lanes on campus, introducing a program for reuse and recycling of old office equipment through an exchange system, and coordinating a program to teach grade school students about racism and diversity. MPIRG has earned support from the student body. Asking \$2.50 from each student is not asking too much. If any student is not satisfied with the work of MPIRG, the organization will refund the fee for the quarter.

MPIRG also provides valuable educational experiences for students who wish to become involved. It provides an opportunity to work for real social change within a stable, professional environment. This is hands-on training of the sort few classroom offerings can provide.

Issues such as harassment and students’ personal safety make a fight over check-off boxes seem trivial. The MPIRG fee is not mandatory, it is optional. Changing the refuse/refund system to the proposed yes/no system may save some students \$2.50 per quarter now, but it will cost the entire community in the long run.

Vote “no” on SAFE’s referendum to change the current funding system.

## Letters

The Minnesota Daily welcomes viewpoints from readers. Letters should be as brief as possible (preferably no more than 250 words) and are subject to editing. They must include a signature, valid mailing address, the writer’s college, year in school or occupation and any affiliations. All letters must include a telephone number so that the Daily can verify authorship. Please type and double space. Names will not be withheld unless approved by the editor in chief. Because of the volume of mail received, unpublished letters cannot be answered individually.

Letters and opinion pieces can be sent through E-mail. The E-Mail address is:  
Opinions@edit.mndly.umn.edu.

The Daily reserves the right to refuse publication of letters omitting any of the requested information, and does not guarantee the publication of any letter. If you have any questions regarding letters to the editor, call the letters editor at 625-6666 or stop in at: 10 Murphy Hall, University of Minnesota, Minneapolis, MN 55455.

## WHITEBREAD LIFESTYLE DOESN'T NEED PINHEADS (IT'S GOT PLENTY OF ITS OWN)

**MYTH:** Whitebread lifestyle is *normal*.

**REALITY:** Nothing is sicker than golf without parole.



**MYTH:** Whitebread get-up-and-go drives economy with hard work and sweat.

**REALITY:** Gets up, goes, and drives it to Mexico with other people's hard work and sweat.



**MYTH:** Whitebread sex is not repulsive.

**REALITY:** 'Scuse me. I think I'm gonna puke... gasp... gag...retch....



## Letters

### Bakeman: pure logic

This letter is directed to those who blindly shoot down Christoff Bakeman's columns based solely upon their blind emotions and liberal motives.

Do you fail to see the pure logic behind his ideas and hard facts? Or has the liberal, sensationalist media obscured your ability to reason logically? I urge everyone to think first, rationally, with their heads, and not rely exclusively upon emotions.

Dave Tully  
IT junior

### No, thank you

Thank you, Mr. Johnson and Ms. Peabody ("Thank you, Mr. Bakeman," May 4). Thank you for saving the free-thinking world from the arch-conservative reactionary throes of Christoff Bakeman, that unenlightened, homophobic, racist, sexist, fascist, ethnocentric, imperialist, capitalist, oppressive, brainwashing, running-dog Christian corporate lackey skinhead son of a bitch.

If it were not for your highly thought-provoking, mature, and original rebuttal to the typical arch-reactionary prattling of the aforementioned kneebiting right-wing queer-basher, I might have been tempted to rely on my mental faculties rather than my thesaurus. Thank you once again for demonstrating that there is only one subjective perspective.

Mike Burns  
IT sophomore

### Who's next?

Any University student that has been around long enough and reads The Daily should know that Christoff Bakeman is there solely to balance the insanely liberal (if not slightly hypocritical) stance of the paper. But Bakeman went into dangerous territory when he

started talking about gay people.

Frankly, I'm not surprised by all the responses he received. That's exactly what he wanted. I do feel, however, that Bakeman has a problem distinguishing between what goes on in his bedroom and what goes on in a gay man's bedroom.

I do agree that gay people should have no more rights than anybody else. However, if it takes a law to protect gay people from getting their asses whipped for no reason, or from being denied opportunities simply because they're gay, then so be it.

Please note that I am not gay. I do, however, feel that Mr. Bakeman overstepped his bounds when he said that gays need no protection. Unfortunately it has come to the point where they do. If gays were not being harassed and discriminated against then I would probably have the same opinions as Mr. Bakeman. Until that time comes, I won't. And it makes me shudder to think which group of people he will talk about next.

Malcolm Moore  
CLA junior

### More myth and reality

I wish to support Christoff Bakeman in his assertions that homosexuality is a behavior — one that is learned — and that it is not substance for a political platform. To be fair, though, I have to add that shooting handguns is also a learned behavior and therefore should not be used as a political tool.

**Myth:** Carrying a handgun is an intrinsic right.

**Reality:** Carrying a handgun is a learned social disorder, a deviancy.

I follow the above distinction with a suggestion to Christoff Bakeman that he apply his logic to the National Rifle Association lifestyle. They certainly do not need a lobby any more than homosexuals do. Apply your logic more objec-

tively and inclusively.

Handguns are central to a lifestyle much more unhealthy than the "sado-masochism" Bakeman's column says 37 percent of gays admit to engaging in. This is based on the fact that many handguns are pointed at law followers and law enforcers, whereas the behavior of the homosexual is usually directed at a like-minded fellow.

D. Claes Glaub  
English teacher,  
graduate student

### Poor judgement

Ge, silly and naive me, to think that the Daily would actually practice what it preaches, namely diversity. Doesn't "diversity" mean to show and accept all sides of an issue, people, etc...? I guess not, at least to the Daily's editorial staff, who only saw fit to print the views opposing Christoff Bakeman's May 3 column. Maybe it's too much to expect equal coverage on a subject as controversial as homosexuality, or maybe it's too much to give a fair and equal forum to a view the majority of "liberals" don't agree with. Maybe the Daily is trying to pressure us into feeling one way or another on this topic.

Whatever the reason, I feel that allowing a whole page to express an obviously one-sided view was very poor judgement on the part of the editor.

If the situation was reversed and the only letters printed were anti-homosexual, I would still write this letter because I feel that all opinions are necessary to keep the diversity that this University preaches about. To ignore one view is the same as suppressing it. While Bakeman's column maybe truly offended many, I think this paper has done a greater offense — that is, not giving equal space for those who might have supported Bakeman's views.

Nina Hrynewych  
CLA freshman

# Summer brings rash behavior

By Nancy Gonzalez

Spring is here at my house. The signs are all there; tulips poking through the snow, a cracked garden hose, and a winter's worth of backyard landscaping ornaments provided by two very productive cocker spaniels. But it's about this time of year we Minnesotans start getting itchy for summer. I was sure itchy last summer.

It all began the day my next-door neighbor, Marlene, bought a tasteful patio bench. Now Marlene, as a neighbor, is a perfect "10." By that I mean that when she drives back into the neighborhood at the end of the day, the average IQ rises ten points and property values go up ten percent. She's got an elegant home, a fine family and she doesn't outweigh her husband... she has it all. As someone who's always felt like a zoning violation, I thought perhaps if I had a patio bench like Marlene's, maybe I could acquire some class by association.

What I didn't know at the time is that this was no ordinary patio bench. It was the kind of patio bench that inspires Stephen King novels. It was the Patio Bench From Hell.

I brought home my new patio bench one evening and recruited my husband to assemble it. We sat on the bench most of the evening sipping iced tea aristocratically. Class, at last!

The next morning, my husband complained of jock itch and asked where I was hiding the anti-fungal cream. Hours later, his "jock itch" had spread down the backs of his thighs in blistering welts. After years of rigorous medical training in the form of watching *General Hospital*, I diagnosed that he had something more serious than fungus on the bungus.

The next day, I saw Marlene out watering her flowers in her bathing suit. I went over to tell her that we loved our bench and to thank her for the decorating tip. As I got closer, I noticed that her legs looked like



she'd borrowed them from the Creature from the Black Lagoon.

Marlene, at 47, has the legs of a woman half her age. (I mentioned to my husband once that I hope my legs look that good when I'm 47, and he said "You'd better get going — they don't look that good now!") But the backs of her formerly shapely thighs were now red, blistering, weeping, scaly, swollen and — to be honest — disgusting.

"Marlene, what happened?" I stammered. She apologized for being so scantily clad in the front yard but explained that it was the only clothing she could wear without extreme discomfort. "I don't know. I have this horrible rash and I can't figure out how I got it."

"My husband has a rash just like that!" I blurted out. He walked over to join us, and I teased them saying "If I didn't trust both of you completely, I would wonder." "Get real!" he replied. "What kind of sexually transmitted disease can you get cavorting back to back? Besides," he added with one of his compulsive puns, "We wouldn't do anything that rash."

Members of both families were at a loss to explain what kind of allergy two next-door neighbors could share. That night, my husband slept fitfully due to infernal itching. His insomnia saved the day, though. He had the whole night to play amateur epidemiologist. At dawn, he woke me and said, "I've got it. It's the patio benches."

As soon as we saw their morning paper disappear off their steps, we ran next door with his brilliant discovery. Mystery solved!

We all laughed and I, an aspiring writer always on the lookout for story ideas, commented that "Boy, oh boy, isn't this going to make a funny story!"

Then I got The Rash. It was three weeks of welts, pain and tortuous itching. The bench's wood configuration was imprinted into my thighs in a criss-cross pattern. I looked like I'd sat on a waffle iron. I valiantly tried to fight off the urge to go at it with our belt sander. A trip to my doctor provided me with A) cortisone cream that provided exactly 10 minutes of relief thrice daily and B) the helpful advice "Don't scratch it."

I returned the bench. I wore shorts so I could show my thighs to the store manager. He swallowed hard and asked some guy with a clipboard in the backroom to come out and take an incident statement. The distributor called me personally from New York to apologize. I insisted on some compensation to cover the wear and tear on the belt sander.

I don't know what substance was on that bench, but Ralph Nader, Skip Humphrey and the Consumer Product Safety Commission are going to hear about this. I'm still itching... but now it's for revenge.

Nancy Gonzalez is a graduate student in the College of Education.



Illustrations/Jennifer Hughlett

# Cult 2000 is serious about pleasure and MSA election

By Chris Honer

I'm writing in regard to some misconceptions that have been springing up on campus lately about Cult 2000 and its seriousness in the University All-Campus Elections. The fact is that we are very serious. Pleasure is a physical as well as neurochemical necessity. Not to underrate the virtues of hedonism or the beauties of debauchery, but there is also a political side to pleasure. Whatever can be politicized can be controlled. Whoever has control over another's pleasure can control that other. To illustrate the argument, I'll apply it to the smoke-free controversy.

The regents have approved a proposal to make the University smoke-free by fall quarter. You may feel flattered by their gesture of concern for your health, until you consider their plans for a coal-burning steam plant, the asbestos in their buildings or their inability to deal with the mass transit crisis. Even if the regents have become extremely concerned about recent findings by the Environmental Protection Agency on second-hand smoke, how do they justify the closings of well-frequented smoking study lounges which are enclosed and well-ventilated?

The hypocrisy continues, but the motives are made more clear when we consider the actual facts of who smokers are. A much greater percentage of foreign, lower income and non-white students smoke than do their

white middle-class counterparts. The smoke-free policy would effectively eliminate or drastically reduce our leisure time on campus.

To illustrate further, I'd like to point out the socio-political aspects of the smoking culture. Even though we exist in all strata of society, we all share at least a partial disdain for the American middle-class conception of beauty. What the regents are trying to uphold is not the general health, but, fundamentally, the middle-class American aesthetic of health. Americans, with our love of appearances, tanning beds and Slim-fast crash diets are more concerned about looking and acting healthy than we are about being healthy.

If this sounds new to you, it isn't. There has always been a strong anti-tobacco movement in the upper and middle classes. It lapsed only momentarily in the first half of this century. Queen Elizabeth I herself, probably thinking of her fine English subjects taking on "savage" habits, declared smoking a "nasty and unhealthy practice."

Queen Elizabeth I is dead now. This same argument is applicable to a number of issues, and pleasure itself is applicable to all. By consciously addressing what students really want and need, Cult 2000 — and specifically myself, Chris Honer, and my running mate Cynthia Renk — will be able to more successfully represent them in the Minnesota Student Association.



tion. Only once we make pleasure accessible so that the pleasure needs of the individual are met can the task of an enlightened society begin.

Chris Honer is a candidate for MSA president, a Cult 2000 member and a senior in Studio Arts.



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## U disappointed by grant decision

GRANT from 1

would be chosen.

"We felt we had a real winner," he said.

Studley said the proposal provided flexibility and would have been a benefit to the University. Foster Wheeler's technology will allow the upgraded steam plant to burn multiple fuels, such as coal, natural gas, fuel oil and other non-

fossil fuels.

The University's proposal was one of 24 submitted to the Energy Department. Energy Secretary Hazel O'Leary's decision was assisted by a seven-member panel of government reviewers and more than 80 technical experts.

Grants to the five recipients, whose projects represent cleaner and more efficient energy, total more than \$2 billion.

O'Leary said the projects selected represent the Clinton Administration's belief in twin goals of "a cleaner world and expanding opportunities for economic growth."

Markham said the cost will have to be made up somewhere.

"It's the cost of doing business," she said.

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#### ABORTION from 1

clinics stay open and keep Operation Rescue from harassing doctors, staff and patients, Ruggiero said.

Another abortion-rights group, the Progressive Student Organization, is also seeking volunteers to help keep abortion clinics open.

"Attempts (by Operation Rescue) to stop abortion is an attempt to prevent women" from making their own decisions, said PSO member Stefanie Yorek.

Operation Rescue was founded in 1986 by Randall Terry, and the organization has gained a national reputation for confrontational protests.

Members have blocked access to clinics and chained themselves to each other in attempts to deter women from having abortions.

In 1991, police arrested more than 1,700 people during a 46-day clinic protest in Wichita, Kan.

Operation Rescue has also launched major protests in Milwaukee, Buffalo, N.Y., and Baton Rouge, La.

In 1990, Terry chose Rev. Keith Tucci to run Operation Rescue. In a visit to the Twin Cities last month, Tucci outlined how the group will target the area this summer.

At the invitation of local abortion opponent Rev. Gordon Peterson, national Operation Rescue organizers will visit the

Twin Cities to teach protesting methods at the newly formed Institute of Mobilized Prophetic Activated Christian Training. The 12-week session will cost \$150 per week.

The Robbinsdale Clinic, frequently targeted by anti-abortion groups, has obtained a court order to prevent protesters from occupying certain areas outside the building.

Hansen said she prefers woman-to-woman counseling against abortion to the disruptive tactics of Operation Rescue.

"A woman is more understanding. She knows what it is like to be pregnant," she said.

A better way to stop abortions is to provide women with the support needed to have children or to supply adoption information, Hansen said.

"By stalking and digging up dirt (on abortion clinic employees), they make the situation worse," she said. "Two wrongs don't make a right."

Hansen said her group has not been approached by Peterson or Operation Rescue.

Ruggiero has a more critical view of Operation Rescue.

"They're terrorists," she said. "They focus on individuals; the doctors, their homes, their families... people of Minnesota should be afraid of these people."

Said PSO member Jennifer McKeever: "Women are under attack by them. We have to fight back."

## Board Elections

Asian American Student Cultural Center

Friday, May 7

9:00 am to 4:00 pm

Room 159, CMU



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# ATTENTION STUDENTS!!

## Vote in the All-Campus Elections

Wednesday, May 5th & Thursday, May 6th

Polling places are:

CMU East

CMU West

Washington Ave. Bridge (East Side)

Eddy Hall

Moos Tower

Walter Library

Willey Hall

Blegen Bus Stop

St. Paul Student Union

Open 8:00 am until 4:00 pm except CMU locations--open until 6:00 pm

Remember, U of M current ID and fee statement required to vote.

For more info, contact the ACEC office 624-ACEC (2232)

Sponsored by the All-Campus Elections Committee

VOTE!!

VOTE!!

VOTE!!

# Tuition, salary affects U funding choices

By Tonya Hess  
Staff Reporter

University tuition rates get high marks but faculty salaries get failing grades when compared to other Big Ten schools.

And the difference between tuition and salary rankings may play a role in how University administrators allocate their funds in the next two years.

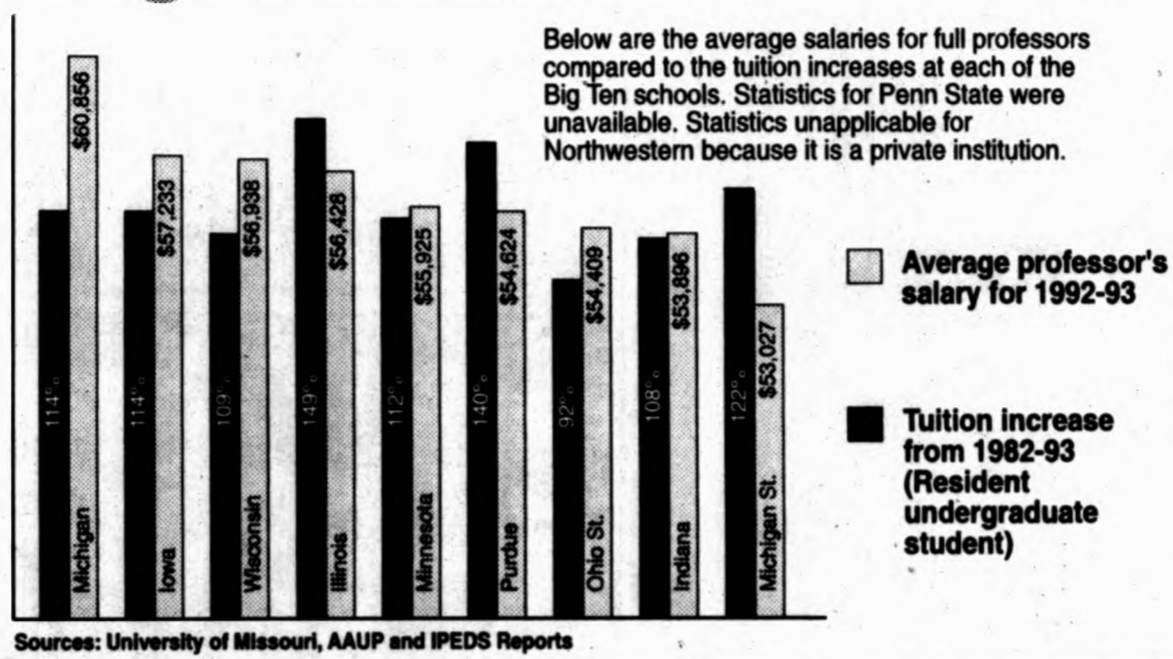
The University's resident undergraduate tuition increased 112 percent over the past ten years, according to a report compiled by the University of Missouri. This increase is the third lowest in the Big Ten.

But average salaries for University professors rank only fifth among the public Big Ten universities and tie for 25th among the top 31 universities in the country, according to a report by the American Association of University Professors.

"Consistently there are other institutions doing better than we are," said Jim Infante, vice president for Academic Affairs, referring to salary rankings. "We're still competitive. On the other hand, we're not as competitive as we used to be."

According to Dave J. Berg, director of Management and Planning, faculty salaries have only

## Big Ten tuition increases



Daily graphic/Timothy Poor

increased 65 percent during the last decade at the University.

By comparison, during the same period salaries increased 81 percent at the University of Indiana, about 85 percent at Michigan State and about 62 percent at the University of Iowa.

Infante said that when salaries

increase at other institutions and not at the University, it becomes more difficult to retain faculty.

"There's no doubt about it that having salary resources are important," Infante said.

According to University Senate member Carole Bland, providing quality facilities and support staff

is equally important in keeping faculty members. "Salaries are just the tip of the iceberg," said Bland, a professor of family practice and community health.

Although the University pays lower salaries than other schools, its educational quality has not dropped — yet, she said.

But Ron Merckling, president of the Minnesota Student Association, said educational quality — and accessibility — will be jeopardized if salaries are raised at the expense of students' pocketbooks.

"If it comes to a question of raising tuition or freezing wages, in accordance with the Big Ten figures, it would make sense to prioritize the tuition freezes over faculty wage increases," Merckling said. "Students will lose out either way."

Because tuition increases compared to other Big Ten schools have remained relatively low while salaries have lagged behind, it may be easier for lawmakers to allocate more money for faculty salaries than for tuition.

That in turn may force the University to impose another year of double-digit tuition increases.

The Legislature must weigh the University's ten-year growth in salaries — 65 percent — against the growth in tuition — 112 percent.

The decision could affect the University's nation-wide ranking in faculty salaries, Infante said. "We're going to continue to lose ground. If there are going to be any salary increases, they're going to be small."

### SALARIES from 1

end, the student will be getting less," he said.

Many students are concerned about double-digit tuition increases after seeing increases averaging more than 12 percent in each of the past two years.

Students and faculty aren't the

only ones who will be affected by the upcoming budget allocations.

Tom Beer, a local clerical union representative, said he is concerned about how the budget will affect approximately 4,000 University clerical workers represented by the American Federation of State, County and Municipal Employees.

"The budget that the governor put on the table is not a good budget from the standpoint of fair wage and benefits for University employees," said Beer, the AFSCME political action director for Council 6. "If not enough money is put on the table . . . cuts have to be made elsewhere. Bargainers are faced with what can be some bad

choices."

Dave Minke, a University union steward, said that if the Legislature passes a wage freeze, the AFSCME employees would be left without a strong bargaining position for getting raises.

"Part of the reason they organized was to negotiate and now the state comes and tells them it's go-

ing to freeze the wages," Minke said. "If you can't negotiate for raises — that's pretty bad."

But Minke doesn't want to see tuition increase again for students either. "Students have been hit pretty hard over the last two years," he said.

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## IT WEEK SPECIAL

IT Week Events May 3-7, 1993

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- Presentation of Dean's Cup by Associate
- Dean Russell K. Hobbie
- Comedy Troupe Performance

### TUESDAY

- I.T. Alumni Society's "Building A New World"

### WEDNESDAY

- I.T. TECH FAIR (EE/Csci building & tent) 9 - 4 pm

### THURSDAY

- I.T. TECH FAIR (EE/Csci building & tent) 9 - 4 pm
- ASK Wheel of Technology 2:30 - 3:30pm
- Kappa Eta Kappa's Softball Tournament (West Bank) 4-10 pm

### FRIDAY

- I.T. OLYMPICS (Church Street & back of Lind Hall) 10:30 - 12:30pm
- ITSB Volleyball Tournament (Sand Courts) 1 - 4pm
- Society of Women Engineers' Picnic (tent) 12 - 2:30pm

Other events to look for include the Tau Beta Pi Pie Throw and the Honors Ping-Pong Tournament!



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# Netters refocus after snub



Photo/Nataasha Frost

**WHATTA RACKET:** Seniors (from left) Dean Hlushko, Dominic Rodriguez, Roger Anderson, Rick Naumoff and Mehdi Benyebka will play their final matches Friday through Sunday at the Big Ten Tournament in Iowa City. The team record stands at 25-3.

## Players, coaches express disappointment

By **Tris Wykes**  
For The Daily

Amid rhetorical questions and unfinished statements, David Geatz discussed his team's misfortune.

The men's tennis coach stalked the Fourth Street courts, picking up tennis balls after practice.

Geatz discussed Minnesota's exclusion from the 20-team NCAA tournament field while the wire basket in his hand made a loud "chunk" each time he slammed a ball into it.

"What do we have to do?" Geatz asked. "Win 28 matches to get in?"

"I feel bad for the guys on our team," said Geatz, who received the bad news on a cellular phone

plugged into one of his players' cars. "It's such a cliché to say that 'We worked hard and battled adversity,' but when I think about what they've gone through to get to this point. . . ."

Minnesota, No. 19 in the latest ITA team rankings, didn't make it to the NAAs despite a 25-3 overall record, a 23-match conference winning streak and back-to-back undefeated regular seasons in the Big Ten.

Along the edge of the green-colored courts, Erik Donley stood silent, bouncing the broad side of his racket off his hand.

The freshman looked exasperated when asked if he thought he'd play in the NAAs during the remainder of his career at the University.

"After this year it doesn't look like they want us there," he said. "We're undefeated for two years in our conference and if that's not enough. . . ."

Senior Mehdi Benyebka sat next to Donley and expressed similar sentiments.

Benyebka, a 1992 transfer from USC, played in the 1990 NCAA tournament with the Trojans. He said that this year's Gopher squad had the talent to compete on a championship level.

"I thought we were in for sure," he said. "I'm still puzzled about how they (make the selections)."

Senior co-captain Rick Naumoff was the last player off the court, sweat beading on his forehead. He stopped to talk about his team's rejection by the regional se-

lection committee.

"When (Geatz) said we didn't get in, I didn't say a word," Naumoff said. "I didn't know what to say it was such a shock. Sometimes someone tells you something and reality doesn't set in. I'm sure I'll get in the shower and be pissed off as hell."

In the halls of the Bierman Field Athletic Building, assistant coach Steve Willoughby said he felt numb and sounded almost philosophical.

"There's no NIT for us," he said, referring to the reprieve the men's basketball team received earlier this year. "But the bottom line is that life's not fair."

**Tris Wykes**  
For The Daily

Let the rest of the Big Ten beware.

When the Minnesota men's tennis team arrives in Iowa City Thursday morning for the conference championships, they will be ranked No. 19 in the country, carrying a 23-match Big Ten winning streak and in a very bad mood.

"We're gonna come out and

### Men's tennis

**Big Ten Tournament**  
at Iowa  
Friday-Sunday

play with a mission," said coach David Geatz, whose team will be the tournament's No. 1 seed, but was denied a slot in the NCAA tournament Wednesday afternoon. "Somebody's gonna pay for it and it's gonna be the Big Ten."

The Gophers have stormed through back-to-back undefeated regular seasons in the Big Ten and the match scores have had a tendency to be lopsided.

"If the Big Ten's so bad that winning 23 straight matches in it hurts you then maybe some people in the conference ought to start thinking about making tennis a priority," Gopher assistant coach Steve Willoughby said.

As the competition's top seed, Minnesota will not play until Friday afternoon at 1:30 p.m. The Gophers will prepare to face the winner of Thursday's qualifying matches by spending time on the practice courts.

"It's our NCAA tournament now," said senior Rick Naumoff, who will compete in the individual portion of the national championships later this month. "I'm going to be that much more pumped up and that much more focused."

Naumoff's focus will also be enhanced by the fact that the tournament will be the last time that he and four other seniors will compete for Minnesota.

Classmates Mehdi Benyebka, Roger Anderson, Dean Hlushko and Dominic Rodriguez will all play their final match for the maroon and gold this weekend.

"We've gotta go and be mentally strong," Benyebka said. "There's nothing you can do about (not making the NAAs); you have to forget it and get the Big Ten ring. It's going to be good for the team in the future."

# Softball team drops two at Iowa

By **Patty Hegre**  
Staff Reporter

The Gopher softball team had a chance to take over second place in the Big Ten Wednesday night, but instead extended its three-game losing streak.

Minnesota's 4-1 and 6-0 losses to the No. 9 Hawkeyes in Iowa City drops the team to third place, 11-6 in the conference and 27-20 overall.

The Hawkeyes improved their conference record to 18-5 and 37-11 overall and remain second behind Michigan (13-3). Ohio State remains one game behind the Gophers at 11-7.

In the opener, the Gopher offense failed to overcome the accurate pitching of Kim Davis, who fanned 13 batters in six innings.

Jackson improved her record to 24-8 on the season, holding the Minnesota offense to four hits.

Gopher first baseman Mariann Dukart contributed half of Minnesota's four hits and Jennifer McGuinness added another in the fourth inning to drive in Minnesota's only run.

Kim Davis had three of Iowa's nine hits off Gopher starter Jennifer Johnson and Jenny Roe added 3 RBIs.

Iowa took a 2-0 lead in the second inning and added two more

runs in the fourth to keep the Gophers at bay.

In the second game, the Gophers were again held to only four hits, but this time by back-up pitcher Alisha Nelson. Nelson improved her record to 12-3 with only Mischel Doerr getting multiple hits for Minnesota.

Sophomore Jennifer McCann faced 18 batters and gave up six runs before being relieved by Johnson in the third inning. The loss drops McCann to 5-2 on the season.

Iowa jumped out to a 1-0 lead in the first inning and scored five runs on eight hits in the second inning to build a 6-0 lead. In relief,

Johnson allowed only two hits in four innings.

The loss of pitcher Sarah Maschka because of a broken hand may seem obvious, but it is hard to measure considering the Gopher offense managed only eight hits in 14 innings.

The Gophers host Indiana Friday at 6 p.m. and Saturday at 1 p.m. in a pair of doubleheaders at the Bierman Softball Stadium.

With a 5-13 record, the Hoosiers are in sixth place in the Big Ten. Overall, Indiana is barely above .500 at 21-19.



DUKART: Two hits

# Nelson powers U past Mankato

By Juan C. Rodriguez  
Staff Reporter

Charlie Nelson won't admit he stepped to the plate looking to hit a grand slam.

However, Nelson drove a 2-1 pitch 382 feet over the right field fence in the Gophers' 12-3 win Wednesday night over Division II Mankato State.

The Perham, Minn., native launched his team-leading 10th home run in the fourth inning off Maverick relief pitcher Brent Goracke.

"I really wanted to hit a ball hard in the air," said Nelson, who came up with the bases loaded in Tuesday's win over Concordia-St. Paul, but was retired. "I'm just glad I got the chance again. (Goracke) gave me the same pitch twice down the middle. When I hit it I figured it was gone."

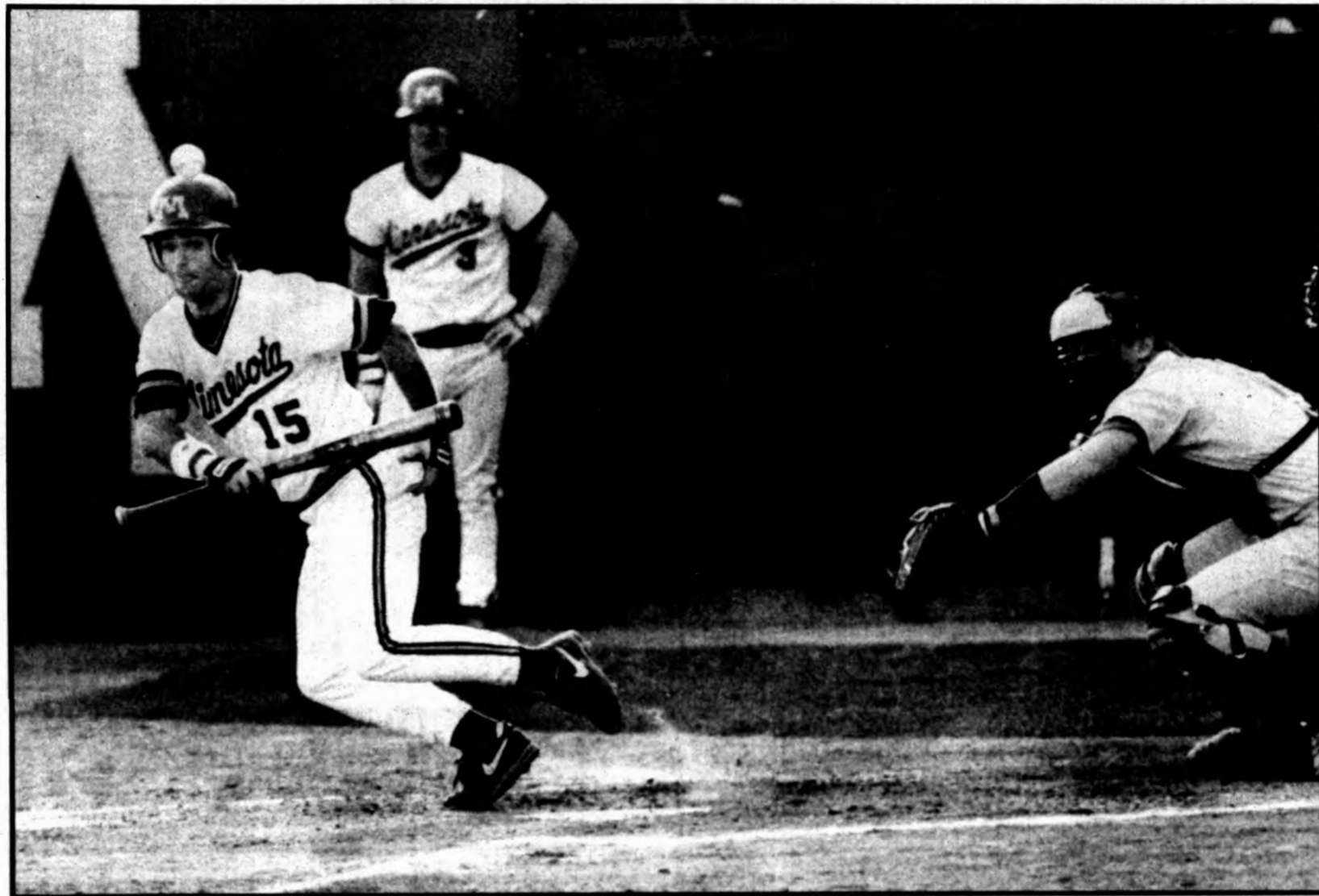
Goracke entered the contest having allowed four earned runs in 27 innings before being trounced for six runs in two frames.

For Minnesota (35-11), which has posted consecutive double-digit run and hit games, this week's contests were more than batting practice.

After losing three of four to Northwestern over the weekend, the Gophers wanted to re-establish themselves before battling Ohio State Friday through Sunday at Siebert for first place in the conference.

"We came out of a difficult series at Northwestern where we had high expectations and left with a lot of frustration," Gopher coach John Anderson said. "Baseball is 10 percent what happens to you and 90 percent how you react. We spent a lot of time talking as a team this week and I don't think we handled the adversity (at Northwestern) very well."

The squad had a meeting at 2 a.m. on Monday morning upon ar-



Photo/Charles Walbridge

**FALSE START:** Centerfielder Ryan Lefebvre takes off after bunting in the bottom of the first in the Gopher's 12-3 win over Mankato State at Siebert field Wednesday. The bunt was foul, but Lefebvre doubled later in the at bat to set up the game's first two runs.

rival from Evanston, Ill., to reassure themselves all was not lost.

"We just talked about putting too much pressure on ourselves," Nelson said. "I think we're playing with that relaxed feeling again."

Minnesota did maintain steady pressure on the Maverick hurlers.

The Gophers added two in the fifth when Darren Schwankl smashed a two-RBI single to open a 9-1 Gopher lead.

Pinch hitter Mark Vandersall was credited with two RBIs after grounding one past the third baseman in the following inning.

Seven hurlers combined to strike out 11 and hold Mankato State (25-6) to seven hits, three of which came in the final inning. Brian Mensink (2-0) tallied the win.

Reliever Jim Brower said he is over his elbow problems despite giving up two runs in the ninth.

"(The elbow) feels fine, but I'm just not making my pitches," said Brower, who struck out three batters in the final frame. "I'm having trouble controlling my slider and I feel a little uncomfortable. Maybe I'm tensing up."

Hoping to eliminate any glitches in his motion, Brower threw in the bullpen following the game under the supervision of pitching coach Mike Dee.

Minnesota opened the scoring with a three-run first inning. Nelson and Ryan Lefebvre reached on back-to-back singles and scored on Mark Merila's double. Darren Grass notched his 44th RBI of the season with a single up the middle.

The Gophers host Ohio State at 7 p.m. Friday and in a two-night doubleheader starting at 4 p.m. on Saturday. The series will conclude with a Mother's Day matinee at 1 p.m.

## Voelz still awaiting decision on rehiring

Women's Athletic Director Chris Voelz is still awaiting a decision on whether she will be retained after her five-year contract expires in June.

President Nils Hasselmo received Voelz's job performance review four weeks ago and was expected to make a decision whether to retain her two weeks ago.

However, Hasselmo hasn't had a chance to meet with Voelz to discuss the review.

"They will meet shortly — as soon as both parties involved have an opening in their schedule," said James Borgestad, special assistant to Hasselmo. "They will review the report and then he will make his decision."

Voelz was unavailable for comment on Wednesday.

Borgestad said Wednesday that Voelz "is under the same review process as other athletic administrators, chancellors and deans."

According to Borgestad, the last time a University employee



VOELZ: Job under review

was reviewed under this process, both parties involved (University of Minnesota Crookston Chancellor Donald Sargeant and Vice Chancellor Robert Nelson) were rehired.

— Sam Sigelman

## Crew teams to race in Philadelphia

By Scott Bradley  
For The Daily

Both the men's and women's crew teams will have an opportunity to race in the highly competitive Dad Vail Regatta in Philadelphia on Saturday.

The men's team will compete in four races: novice four, lightweight four, open (heavyweight) four and pairs. The women will take only two boats with a novice four and open four.

"It's going to be a big regatta," freshman Adam Gahr said. "There will be some tough competition. I'm looking forward to seeing what happens."

Men's coach Tom Altenhofen said the format of the race should benefit the novice four team while the open and lightweight four have the ability to make the final round.

Out of the 40 expected novice four boats, the fastest six times will advance to the finals.

Minnesota took second in the lightweight four and third in the open four last year at Dad Vail. This year, the open four team has three returning rowers.

"They (open four) were close to taking victory last year," Altenhofen said. "This year, we have a good shot of doing well in finals."

However, senior Heath Johnson will be the lone returning rower from last year's lightweight four team.

"They haven't been out there, but they're ready," Altenhofen said. "They won't hold us back."

The varsity pair will be led by Fred Orsted while Gregg Curtis was recently brought up from the novice team.

Gahr, who competes in the novice four boat said: "We need to concentrate on our technique. We need

to make sure every stroke is perfect and row for our best time."

### Women's regatta

In preparation for Dad Vail, the women's crew team won three first place medals at the St. John's University Regatta Saturday.

The novice eight, open eight and open four each received first place medals while the second open eight and open four boats finished in third and second.

"We have a good chance of doing well," senior Stacy Semler said. "We need to work on giving it our all. We need to work on some technical things we've been doing throughout the season."

Semler, who heads the open four boat in the stroke (first) seat will row along with her sister, Shelly, who has the fourth seat in the bow. The sisters have become known as the Semler sandwich.

"We've been joking about it," Stacy Semler said. "Instead of counting 4, 3, 2, 1 during practices, we'll count down by saying bread, jelly, peanut butter."

Semler said over 100,000 spectators are expected to watch the regatta because of the high interest level in the sport in the east. The Gophers are hoping for better results after last year's performance.

Although Minnesota's novice eight was the only boat that competed at last year's Dad Vail Regatta, the boat failed to make the finals.

"We're all swinging together right now," Semler said. "We work well as a team. We can have a lot of power if we have the determination to do it."

## Webber to skip final two college seasons

Ann Arbor, Mich. (AP) — Chris Webber, an All-American who led Michigan to the NCAA championship game for two consecutive years, said Wednesday he will skip his final two years of eligibility to enter the NBA draft.

"Not winning a college championship makes leaving hard to do, but that's not going to make or break me," Webber said at a news conference, where he was joined by his family and Michigan coach Steve Fisher.

"It's a decision I felt was necessary for me to keep moving and move on. There's no doubt in my mind that I'm ready for the next level."

Webber, whose illegal timeout call with 11 seconds to play cost Michigan a last chance to win the NCAA title, was a part of the Fab Five recruiting class, considered one of the best in college basketball history.

Michigan lost to Duke in the 1992 title game and to North Carolina this year, but Webber said he has no regrets about his college career.

"I learned how to be patient," he said. "I learned how to take criti-

cism. I learned how not to make excuses. That's it, but it's a lot."

Webber joined Michigan along with Jalen Rose, Jimmy King, Juwan Howard and Ray Jackson, and the unit quickly became known as the Fab Five.

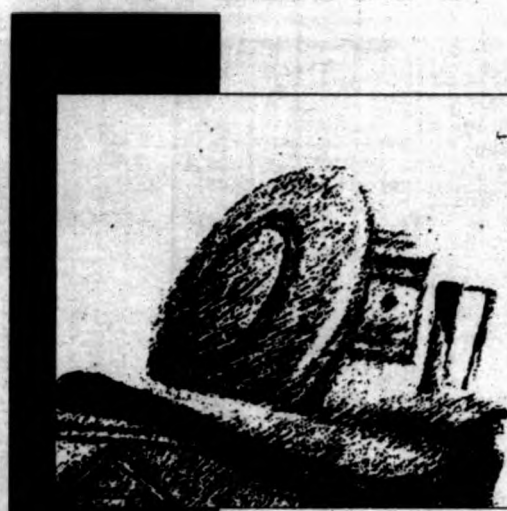
Webber led the Wolverines in scoring, rebounding, shooting percentage and blocks.

"There will never be another Fab Five," Webber said. "You can put that name in a safe because that's the last time ... you're going to see it. You're never going to see five guys come in like that as freshmen like that again."

They were blown out in the championship game last year by Duke. This year the Wolverines were trailing North Carolina by two points with 11 seconds to play when Webber called a timeout when his team had none left. The resulting technical foul sealed the game — and the title — for the Tar Heels.

"That was just one play," Webber said. "If I can play a good game and just mess up 30 seconds, I can live with that. Nobody died from it, it didn't cost anybody their jobs. It hurt, but I'm going to have to keep living."

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This individual will be responsible for performing secretarial and receptionist duties in an accurate, courteous and professional manner.

This position requires:  
• A professional presence  
• Word processing skills  
• Professional communication skills  
• Previous receptionist experience preferred  
• Available to work 1:00a.m. to 3:00p.m.

We offer a competitive salary and parking/bus reimbursement.

Please reply by submitting your resume and salary requirements, to Corporate Human Resources Department.

**GREEN TREE FINANCIAL CORP.**  
500 Landmark Towers  
345 St. Peter Street  
St. Paul, Minnesota 55102  
Equal Opportunity Employer  
M/F/H/V

The Perfect Business. National Long Distance Marketing Company Lifetime Income. 612-469-5704

**TICKETMASTER**  
Ideal job for students. America's leading computerized ticketing service is accepting applications for PT positions. Flex hrs/shifts, sales and typing exp required. TM offers comprehensive training, comp wage, and incentives. If you are bright, energetic and dependable apply in person M-F 9am-4pm at 1010 S 7th St Suite 540 Mpls (across from Dome).

WANTED: Person fluent in Indonesian/Balinese/Eng proficient in reading & writing skills. This person will translate & facilitate correspondence w/ overseas suppliers. 612-933-5895

W.B.L. Area Mkt Research Co. is looking for dtl-oriented dependable people for PT pos. Flex eve/wkd hrs. Job includes data entry, report prod. and mail work. \$6/hr to start. Cnct Scott after 4:30pm 426-3222.

**Computer Assisted Telephone Interviewing**  
Minnesota Department of Health  
The Minnesota Center for Health Statistics has intermittent evening and weekend telephone interviewing position available for graduate students interested in Behavioral Risk Factor Surveys. Working knowledge of IBM PC is required. Average of 15 hours per week throughout the year.  
\$9.84 per hour.  
Call 623-5062

**People vs \$\$\$\$\$**  
Minnesota COACT needs people who are motivated, committed, serious about social change to fight for health care for people, not profits.  
• work for something you can believe in! • paid vacation and health insurance • excellent training and work environment • \$300-350/week+  
**MN COACT 379-7672**

**ATTENTION ENGINEERING STUDENTS**  
Minco is a leading manufacturer of temperature sensors, heaters and flexible circuits. We have 8 Student Engineer positions open for freshmen, sophomores or juniors in Mechanical and Industrial Engineering to work FT during the summer and PT during school. Apply in person and bring transcript to:  
**MINCO PRODUCTS, INC.**  
7300 Commerce Lane  
Fridley, MN 55432  
EOE

**THE MINNESOTA DAILY**  
MANAGING EDITOR  
The Minnesota Daily is looking for a qualified application to fill the position of Managing Editor.  
Responsibilities: Manages newsroom. Responsible for day to day operation of the newspaper and coverage plans. Supervises area editors as well as editorial and opinion pages. Conducts employee reviews and acts as EIC when the EIC is absent. Night manages two nights per week and works closely with editorial production department to determine paper size and ensure that deadline is met.  
Qualifications: Two years of newspaper experience required. Must have excellent news judgment and be able to motivate self and others. Must be knowledgeable of University current affairs. Must be available 30 hours per week, willing to make a four academic quarter commitment, and be a U of M student.  
Application deadline is Friday, May 7, 1993. Applications may be picked up at the address below. For further information, call Lucy Quinlan or Blake Herring at 625-6666.  
10 Murphy Hall  
208 Church Street  
Minneapolis, MN 55455  
625-6666  
Must be a U of M student.  
The Minnesota Daily is an Equal Opportunity Employer.

**DRIVE YOUR WAY THROUGH COLLEGE**  
**Medicine Lake Lines**  
Now Hiring!!  
For School Bus Routes in Minneapolis  
• Paid Training  
• Credit for Previous Experience  
• Work Mornings, Afternoons, or Both  
Convenient Location Near St. Paul Campus  
Call 647-9290  
EEO pre-employment drug screen required

**Research**  
**Survey and Data Coordinator**

Group Health Foundation has an excellent opportunity available for a Survey and Data Coordinator.

We require education and experience to develop, test and use survey and abstraction evaluation instruments as well as data tracking and entry systems. Bachelor's degree and experience with supervision and research required; familiarity with primary care and optical scanning systems strongly preferred.

Become a member of our team! Group Health, Inc./Med Centers offers a supportive working environment with excellent benefits and a competitive salary. Please direct your resume to:  
Human Resources,  
Group Health, Inc./Med Centers,  
2829 University Ave. SE,  
Minneapolis, MN 55414.

**HealthPartners**

The HealthPartners family of health plans includes Group Health and MedCenters.  
EO/AA Employer

**Special Events Officer**

Are you the type of person who enjoys outdoor shows, concerts, other gala events and would like to work in the downtown area? If this type of work atmosphere attracts you, we have the perfect position for you!

- PT, flexible hours on all shifts - weekends, weeknights and some days available.
- Applicants must be willing to respond on a short notice basis.
- H.S. Diploma or G.E.D. required.
- Paid vacations, training and uniforms provided.
- Profit Sharing Plan.
- Promotional opportunities within.
- Wages start at \$6.00 per hour.

Apply at:

**MIDWEST PATROL**  
Division of General Security Services, Corp.  
3329 University Avenue SE  
Minneapolis, MN 55414  
General Offices: (612) 331-9456  
EOE/AA Employer

**Don't Miss Out!**  
Read the Classifieds daily!

**300a Help Wanted Health Care**

**CHIROPRACTIC ASSISTANT**  
Established medical organization is seeking 1 PT and 1 FT self-motivated, responsible person who is organized and has a pleasant personality. Duties include coordination of patient care and maintenance of treatment record. Training avbl. Call Valerie 641-6247

Plasma Alliance has 2 FT openings on our donor room floor for 1 or 2 evenings/week & 3 out of 4 wkends, these are entry level pos. that offer a good opportunity for growth while gaining exp in the health care field. We have a good working environment & are just a 5 min walk from campus. Contact Rosanne 331-9180

**300b Help Wanted Child Care**

**BABYSITTER NEEDED**  
Occasional eves & wknds for 1 yr old active little girl. Prefer student w/ early childhood ed & exp. Own transport, refs req. Possible FT nanny position Sept. Call Heather 525-1385 Mka area.

Babysitter wanted in my Bloomington home 2 boys ages 9 & 6, 40 hrs/wk, own trans & refs req 944-0349

Childcare/hskpg needed for 4 & 6 yr old; FT, yr round, flex hrs, live out. Must drive, NS; exp/refs req lakes area call 824-5935 eves

PT (M-F 8am-6pm) summer nanny wanted to care for 3yr old and 18 month old in Edina home. Must have car. Call Kim at 337-9763 or 127-5919

KinderCare Learning Center Apply Valley location now hiring teachers & asst. teachers for summer employment. Call Ann Marie at 423-4944

Mature resp person to care for my 8 mo old in my home Thurs 7:30am-4:30pm, poss some eves. Uptown area. Refs req. Tammie, 827-7960.

**NANNY**

You don't have to be **MARY POPPINS**, but...care for & play w/adorable 2 1/2 yr boy. Mka - live-in (light hsework). June 1 start (1 yr preferable / summer poss) 338-1242.

PT babysitting needed in my Mntnka home incl some wkends. 3 children, 7,4 & 1. Call after 4 544-8478

PT childcare housekeeping. Need live-in or 20 hrs/wk in exchange for room, board & some salary. Light housekeeping & cooking, NS, has own room in Lk Isles area, must have car & ref. Call 377-8508.

Sat/Sun nanny 8-6pm for 4,5 yr old, 6mo old, driver, \$6/hr before taxes, 633-8928 eves

Summer care provider needed 3 days/wk for 5 & 8 yr old girls in our Minnetonka home, nr Rdgdale. Call Eves/Wknds 540-0180.

Summer child care M, W, Th for 5 & 7 yr old. Includes transporting to activities. Must drive, NS, refs req. 929-0408 after 6pm.

Summer child care needed for 3 great kids ages 11, 9 & 6 in my home near St. Thomas. M-F 9-5:30. Must have car, refs. NS. 645-6408 after 6pm.

Summer nanny needed 8-4:30 M-F Edina 6&7 yr olds, own trans, refs, NS, start 6/9, salary neg 920-4436

Summer Nanny wanted starting 6/14, Mon-Fri 9-4pm, 2 children, salary neg. Please call 529-5005 eves.

Summer person to care for 2 boys in my home M,T,Th 9-5 starts 6/14 Own car \$5/hr + expenses 374-5348

**WHITE HOUSE NANNIES**  
The BEST childcare jobs in the Washington, D.C. area. Great salaries/benefits, 1 yr commitment. Call Kammy at 722-2331.

**300c Help Wanted Restaurants**

Catering service staff on-call exp pref, flex hrs. Call 871-4802

Cooks & Deli clerks, FT eves & wknds, Cecil's in St Paul, 698-0334.

Wanted Cook PT days & nights. Apply in person Tracy's Saloon 2207 E.Franklin Ave. Mpls. No Calls.

**300e Help Wanted Professional**

**STOCKBROKERS**

IF YOU DESIRE:  
• \$100,000+ INCOME (\$30K-\$40K FIRST YEAR)  
• PRESTIGE POSITION  
• EXCELLENT PRODUCTS

WE OFFER:  
• COMPLETE SALES TRAINING & PRODUCT TRAINING  
• 50% COMMISSION  
• DRAW AGAINST COMMISSION (FIRST 3 MOS)  
• ELEGANT OFFICES

CONTACT JODY AT 339-1200  
**HAYNE, MILLER & FARNI, INC.**

**320 Research Participants**

**DO YOU HAVE SPRING ALLERGIES?**

If you experience asthma or hayfever symptoms such as runny nose, watery or itchy eyes and/or hives during the months of April and May, you may be allergic to trees. Contact the U of M Allergy Section at 624-4634 for more information about our current study and to learn about your possible allergies.

**WANTED: PERSONS WITH FOOD ALLERGIES FOR U OF M STUDY**

If you experience swelling of the face, lips, tongue or throat, breathing difficulties such as wheezing, or anaphylactic shock from eating certain foods, please contact the U of M Allergy Section at 624-4634 for more information.

**300d Help Wanted Sales**

Bike sales, The Twin Cities largest bike retailer is looking for the right people for full and part time sales positions. Thorough knowledge of cycling a must. Now Sports, Bob S. 866-7922.

**GO-GETTERS!**

**\$1000 WEEKLY**

Looking for 3 aggressive winners to develop new accounts in Twin Cities area. Company vehicle provided, cash daily, must be able to start today. Call 649-0519.

**300g Help Wanted Temporary/Seasonal**

Exp gardener for apt complex, hrs M-F 8-5, start asap, \$6/hr 870-0331.

Maine Co-ed camp seeks staff to teach Competitive Swimming, Water-skiing, Windsurfing, Tennis and Gymnastics from June 19-August 22. For more info call 1-800-959-3177

Multi-cultural resident camp serving urban teenagers. Counselors, \$190-240/wk people of color encouraged to apply. Camp Sunrise, 338-1233

Soccer coach for enthusiastic, moderately skilled womens summer rec. team, S Mpls. Games Wed pms & weekly practice. Small stipend. lv message 374-5928.

St. Paul painting company seeks painters for summer season. Some exp. pref'd. Please call 222-5211

Study break for \$ outside, PT temp deliver flowers in nice areas, need trans, flex sched, must commit to pledged hrs, start immed, 338-4972

**SUMMER FUN**  
If you enjoy working w/kids & are looking for a challenging summer camp job let us know! We'll be at CMU 10am to 2pm on May 11th to talk to you Girlscout Counsel of Saint Croix Valley 400 S Robert St. St. Paul MN 55107 227-8835 EOE

Summer help for concession work at fairs & festivals, FT/PT, flex hrs. Call 724-3992 for info.

**MADONNE ISLAND MUSIC CAMP**  
Counselors for summer program. June 10th through July 11th on Madonne Island, WI. Duties include supervision, transportation, leading leisure activities for students ages 13 to 21. Room and board provided. Call 871-7781

**SUMMER STAFF**

Need summer staff to plan and deliver Girl Scout program to girls in Brooklyn Park and Fridley. \$7.00/hr. Must have knowledge of program development. Must be able to relate to girls, supervise volunteers, work with people of diversity, and provide own transportation. Send resume by May 14th to:

Human Resources, GSCGM  
5601 Brooklyn Blvd.  
Mpls., MN 55429  
AA/BOE

**THE MINNESOTA DAILY**

**300f Help Wanted Social Services**

**\*PROGRAM SPECIALISTS\***  
Group homes for adults with DD is now accepting applications for full and part time positions on all shifts. Variety of Hennepin Co locations and positions open. These positions focus on implementation of active treatment programs, direct resident care and supervision, and community involvement. Please call 522-7556. EOE

**LOOKING FOR YOUR PLACE IN THE FIELD OF HUMAN SERVICES?**

NEKTON, INC. IS LOOKING FOR CREATIVE INDIVIDUALS INTERESTED IN A REWARDING CAREER WORKING WITH INDIVIDUALS WITH DD. NEKTON OFFERS TRAINING AND FINANCIAL OPPORTUNITIES FOR STAFF, AS WELL AS EMPLOYMENT WITH A WIDE RANGE OF PROGRAMS AND SERVICES. INDIVIDUALS WITH A HUMAN SERVICES BACKGROUND AND APPLICANTS WITH EXPERIENCE IN RESIDENTIAL SERVICES WILL RECEIVE STRONG CONSIDERATION. HOWEVER, EXPERIENCE IS NOT A PRE-REQUISITE.

IF YOU ARE INTERESTED IN A CAREER OPPORTUNITY WITH NEKTON INC., PLEASE CALL 644-7680, OR STOP IN AT 276 NORTH SNELLING AVE., ST. PAUL, MN TO FILL OUT AN APPLICATION. EOE

**360 University Positions**

**Assistant Education Specialist**

2-3 positions at 50-100% full-time employment. U of M Teaching Opportunity Program for Doctoral Students (TOPDS). Start on or before 6-16-93, continuation after 9-15-93 dependent on successful performance. Program & curriculum development, advising, class observation, help teach prog course, train faculty mentors. Full-time monthly salary base: \$2,083. Essential qualifications: master's or PhD, 3 years Full-time college/university teaching experience. Desired qualifications: teacher prep for higher education, experience in variety of academic disciplines and types of higher education. Letter, resume, and 3 phone references due by 4:30pm, 5-14-93, to Maureen Bowen, U of M Human Resources, 1313 5th St. SE, Mpls, MN 55414. Questions: contact Jan Smith, TOPDS Director, 612-627-4119. UNIVERSITY OF MINNESOTA Equal Opportunity Employer and Educator

**POSITION ANNOUNCEMENT UNIVERSITY GRIEVANCE OFFICER**

The University of Minnesota is seeking applications and nominations for the position of University Grievance Officer. This position is a full-time, 12-month, annual term appointment. Reappointment is subject to annual performance evaluation. Only present employees -- faculty, professional and administrative staff, and civil service staff -- may seek this position. The tentative starting date for the position is July 1, 1993. Salary is negotiable.

Primary responsibilities of the position are identified in the 1993 University Grievance Policy and include the following: administering the grievance procedures, including mediating, scheduling of meetings, and chairing Phase I and II sessions; providing information and assistance to panels regarding procedures and access to documents; reviewing complaints for advisory determinations as to coverage; referral of grievances to appropriate bodies; establishing time schedules and monitoring compliance with those schedules; maintaining grievance files and records; preparing an annual report; and training all hearing officers.

Applicants are required to have a baccalaureate degree, and familiarity with the University's organizational structure and employment policies and procedures. Preference will be given to candidates who have an advanced degree or equivalent related experience. Preference will also be given to candidates who have experience in the administration of grievance procedures, and professional experience in mediation and conflict resolution.

Nominations must be received by April 30 and directed to the address below. To apply, please send a current resume, the names, addresses and daytime telephone numbers of three references, and a letter of application addressing your qualifications for the position. The last date for receipt of materials is May 17, 1993. Materials and inquiries should be directed to:

Chair  
Grievance Officer Search Committee  
Office of the President  
Room 202 Morrill Hall  
100 Church Street SE  
Minneapolis, MN 55455

The University of Minnesota is an equal opportunity educator and employer.

**The St. Paul Student Center Board of Governors**

has eight vacancies for the 1993-94 academic year. Board membership is an opportunity to be involved, develop leadership skills and make vital decisions that keep the Student Center "student centered." For more information contact Nancy at 625-6796 or drop by SPSC room 42.

**Extension Software Specialist, Center for Farm Financial Mgmt., Dept. of Ag & Applied Econ.**

U of MN, 100% time. Req. Quals: BA in computer science or in agriculture with skills in programming with Pascal; one year exp. in professional setting programming software using Pascal; working knowledge of MS-DOS; valid driver's license. Develop software using Turbo Pascal software and conduct training as part of a team. Call (612) 625-1964 for position description. Send letter of application, resume and names, addresses and phone numbers of three references who may be contacted to: R. Hawkins, Search Chair, Ag & Applied Econ, 1994 Buford Ave., U of MN, St. Paul, MN 55108 by May 21, 1993. The U of MN is an equal opportunity educator and employer.

**Looking for an apartment to rent?**

Check out the Daily Classifieds for endless possibilities.

**400 Furnished General**

1115 14TH AVE SE. EFF \$325/MO. Incls ht, water, gas - sec, no lease BLDG. PRKG 623-4444 or 379-2957

Eff in Dklytn \$215-290/mo. utils included. Can be seen each Tues or Thurs from 2-5pm. 727 15th Ave SE. 379-7759

Lofts very big apt util incl 5th St SE \$900/mo lease 789-6622. 4 persons

**NOW RENTING FOR NEXT FALL**

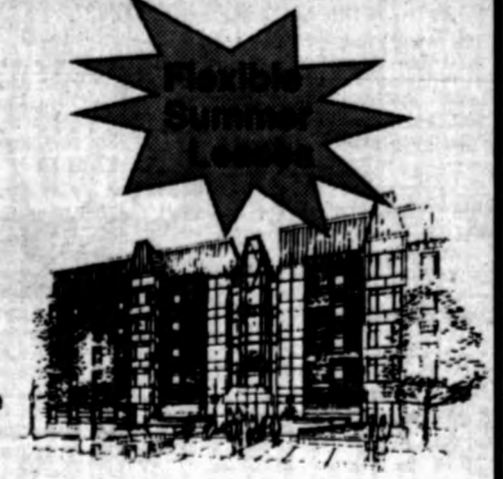
**Dinnaken House**  
900 Washington Ave. S.E.

- 10-minute walk to campus
- 9-month academic year leases
- flexible summer leases from \$220 - \$245

- Fully Furnished Apartments**
- 2 bedrooms designed for four people
  - Some single bedrooms available
  - Full size kitchen with dishwasher and microwave
  - Air-conditioning

- 24-Hour Security Plus...**
- Computer room
  - Fitness Center
  - Laundry facilities

To schedule a tour call 623-0606



**Going on a trip?**

Check out the Classifieds for travel opportunities.

**410 Unfurnished General**

1122 Como SE Avbl immed & July, 1BR \$444-449 2BR \$562-572. Controlled access bldg off st prk Indry, AC, crpt, Call 331-6283

1,2 & 3BR apts for rent, newly remod, balconies, AC, ceiling fans, cable ready, garage available, 1 3/4 mile east of campus, 1651 Cumberland, rent starting from \$380 to \$675, ht & water pd. 488-7455

1&2 BR & EFFIC APTS avbl now in Midway & Macgrov areas. Below market rents, 780-7932.

2448 1st Ave S Beautiful 1BR apt, spotless bldg, nat wdwk, sec, Indry, nice neighbors, newly finished flrs, 1 blk to Art Inst. Must have exc credit & refs. Only \$315. 374-9176.

316 4th St SE Avbl July 1BR \$447 new kitch, controlled access, off st prk, AC, crpt. Call 331-3065

31XX Portland Ave S. 1BR in dplx 10min to U. \$270 utls incl. 472-3443

3315 Elliot 2BR upper Quiet, near Powderhorn Pk \$525-elec. 447-6969

3401 18th Ave S 1BR + den hwd flrs lg LR & DR exprs bus to U \$415/mo ht incl. avbl 6/1. 431-2193

35XX Oakland 2BR Indry, gar, \$450 + util, 825-4712

3BR hse fenced yrd, dog OK, nr bus, avbl 6/15. \$630/mo + util 228-0720(d), 588-3828(ave)

\*3rd Ave So 1926 Lg clean 1BR hwd fls, laundry, sec, on bus line, immed. \$335 utls pd. 885-5084

414 7th Ave SE 1BR F. \$380 A/C Energy Eff wndws Intercom Sec Off-st pkg. Flex lease 378-0501

701 Univ Ave SE walk to U lg sunny 1BR mod sec bldg balc new crpt, paint \$375 331-4763 / 378-2309 Big 2BR apt. Nr U avbl 6/8 Balc. air, Indry, \$495. 1/2 off June 627-9285

Clean quiet off nr UofM & Augsburg \$305 utl incl. 332-8814/341-2363.

**DINKYTOWN**  
1405 5th St. SE, 1BR, balcony, sec, off-street parking avbl, 378-2810

**DNKYTWN SUMMER LEASE**  
Studio 6/15, 1BR 6/30. AC, prkg, Indry, sec, clean & quiet 378-0769

**Essex St SE 1015 Very nice apt**  
Eff 340, 1BR from 360, 2BR 500+. Off-st pkg, intercom sec, cats may be ok. 331-5333

**FREE RENT**  
Resident Mgr/caretaker team position avbl free rent + hourly. 525 Univ SE, walk to U, bus, exc opportunity. Some exp & maint helpful. 922-1002

Lake St nr River Rd.  
Unfurn 1BR apt. Ht furnished, free parking, good busline. \$325/mo. Call wkdays 8-5pm 332-8611

Looking for an Apt, Room, House or Rmte? We have FREE Listings, Maps & other info. Come to U of M HOUSING SERVICES, Comstock Hall East 624-2994

New Brighton, on U express, 2BR \$465, clean & quiet, good location. July 1. 636-2481 or 636-5578.

Jewly dec, 1 & 2BR avbl, Indry, avbl immed, 2BR \$510, 1BR \$430, \$300 deposit, lease req. Call Becky 644-8582 or Donna 486-9653

**NICE AREA**

2808 30th Ave S. 1BR close to U, river & parks. \$375 inclts ht. Jim 724-6404

Nice, quiet, mansion 1BR apts avbl now \$400. Exc loc, off-st prk, 1blk to bus, all util pd. 22XX Pills Ave S. Contact Jon 871-8360

Pelham Blvd 714 1 mi. east of U, Old fashioned 2BR, hrdwd flr, Nr bus, prkg, Indry, Avl 7/1. \$425/mo ht pd. 789-2219

**PERFECT APARTMENTS**

525 University Ave SE. 1BR avbl immed. & eff avbl 6/15. Clean, quiet, A/C, walk to U, Indry, bus, off-st prkg. Must see. 751-4322

Stevens Sq area 1BR \$310-325, eff \$265. Easy access to U, dwnnt, shopping. 872-8638 / 371-9335

Sunny newly dec 1br hwd fls avbl shp. W Lake/35W \$310 926-0526.

U OF M - WEST BANK  
2BR \$450 w/minor cleaning. Avbl 6/1. 623-4444.

Walk to West Bank & come home to a clean, quiet apt to study. 1BR \$340-350, 341-9407, 371-9335

**Affordable 1 & 2 Bdrs**

On University campus busine. From \$355 and \$465. Heat and water paid, off street parking. You will love it here!  
**Rosehill Apts.**  
1631 Carl Street  
644-4823

**CHASE HOUSE**

Eff. from \$375  
1 Bdr from \$425  
2 Bdr from \$550  
3 Bdr from \$725  
4 Bdr from \$825

- Utilities Paid
- Dishwasher
- Carpeted
- 3 & 4 Bdr inc. 2 bath
- Ramp parking avail.
- Child Care Facil avail.
- On 7 buslines
- Convenience Store & 24 hr Resident Serv Office on-site
- Near U of M & DT

**CALL TODAY 338-8925**  
Equal Housing Opportunity

**410a Unfurnished Dinkytown**

2 room effcy available now, 1231 8th St SE, \$400 - \$100 credit for caretaking, incl utilities & phone, single rooms also avbl at \$195, 566-6591.

Beautiful 3BR, clean, quiet, 2ba, free Indry, off-st prkg, avbl 6/1 or ASAP, \$730, 378-2413.

Crkr wld for 12-rm "Boarding Style Home" loc. at 1317 6th St. SE. This struc. is curr. undergoing exp. improvement package. We are looking for someone to assist us in the facelift and day to day upkeep tasks. In exch, a room royalty prov. free of chg and hourly wage for tasks outside of job desc. Set your own hours. Please call for application at 941-0722.

**\* ELMWOOD APARTMENTS \***  
Reserve now for Sept. '93. The nicest place to live at the U of M. Quiet, secure 2BRs. Always clean. Balc, A/C, CTV, D/W, cig fans & more. Free brochure. 623-9412 / 783-9165

**LARGE & CLEAN - 1BR, \$400.**  
2BR, 7/1, \$625. Htd, Indry, pkg, intercom, new carpet. 379-0590 / 331-6564

U of M Area  
\*Across From Bierman Field  
\*1503 - 8th St. SE.  
\*Large 1BR \$460.00  
\*Mon-Sat Call 541-1335

**410c Unfurnished West Bank**

1 & 2BR nr U & West Bank \$375-415 + util, avbl 5/1 Sternfels & Co. 340-0783

1 block to U, 1 month's free rent. Lg 1 & 2BRs avbl 5/1 & 6/1 Nr UofM law school & dwnntwn, prk avbl, util pd, 341-9854

Absolutely the best deal nr campus! FREE BASIC CABLE Quiet bldg, indoor pool, sauna, ex. room, elevator. \$360-375/mo, effc. 2BR also avbl. Sternfels & Co. Inc. 332-5629

**AFFORDABLE brownstone nrWB**  
\$185up, Efcy, 1&2br, utls pd. 339-1759

**410e Unfurnished Minneapolis**

\$175-225 effs. safe, clean, quiet, shr clean bath, nr Lmg Prk 872-1024

2 BR apts, quiet, clean, bus, 8 min to U, Call 636-9807.

Lyndale & 31st S. Quiet 1BR Sec, Indry, nat wdwk, hrdwd flrs, nr express bus. \$295 ht pd. 920-7076

NE Lg 1BR +sm den \$495 ht pd 5/1 Quiet 4-plex, nat. wdwk & flrs, LR & DR, porch, shwr, yard, Indry, bus 374-3624

**410f Unfurnished St. Paul**

1022 Manuel St Ant Pk 2BR \$495 no pets avbl 6/1 635-9336

2BR, crpt, A/C, 1.5 mi to U. No pets! \$490. Chris or Shawn 647-9792

Avail July 1st, Lg 2BR-Great area, 3 blks from U in St Anthony Park, Call 659-0529 for details.

St. Paul Campus Area 2BR A/C \$445. Clean, quiet 659-0291

**THE CROMWELL APTS**  
Reserve Now for Sept. '93. New construction BIG 2BR's, designed like condos. Very quiet, secure & private. \$650 Free brochure Call 623-9412 or 783-9165.

**420 Dplx & Houses General**

1096 25th Ave SE, 3BR lwr dplx nr U off st prk avbl 7/1. 571-6676

29XX Fillmore St. NE. 3BR nat wdwk, nr park & bus, 10min to U. \$510+. No pets. 490-0653 eves

2BR lower duplex in NE Mpls, very clean, \$450 + util, 789-5296 aft 6pm

Brooklyn Park, 5146 Bryant N. Sm 2BR, all appliances, garage, easy option to buy. \$495+ (pets OK).

**SEE TODAY 6PM**  
Built in '86 spacious energy eff crpt 3BR 1 1/2 bath close to U no pets \$675+ avbl 6/1 789-9557

Bus to U 10 min. 2BR, hrdwd flrs, frpice, nat wdwk, lg LR & DR, buffet, private yrd w/ grill. \$519+ 927-6222

Dplx in prk on lk Como 2-3BR newly remod, deck, free Indry nr bus avbl 6/1, 7/1 \$690/660 489-0075 eve

Elliot Pk, M/F to shr 3BR unit clean, quiet, Indry, bus, prk, \$190 avbl 6/1 333-7014

W River Rd & U of M. Lower dplx 2BR, fireplace, nat wdwk, sunroom, deck, June 1, \$695. 338-2817.

W River Rd & U of M upper dplx 4+ BR, nat wdwk, sunroom, decks, Indry, June 1, \$895. 338-2817.

**420a Dplx & Houses Dinkytown**

11th Ave SE 813 lrg 3BR \$560+util 6/1 hwd flrs 623-3575

3BR Dplx \$750/mo. 2 blks from U. Well kept. Perfect for students w/out cars. 1yr lease from 6/1. No keys, no pets, no waterbeds. Steve 331-5305

6BR hse in the heart of Dkytwn avbl in Sept. 2ba, W/D & dshwr \$1500/mo + util. Call Leann 331-1186

**NEWER 3BR**  
W/D, dshwr, window blinds, Dinkytown area, off-st prkg, \$735-765/mo, Avl 6/15-9/1, some util pd Mark 934-0756

**420c Dplx & Houses West Bank**

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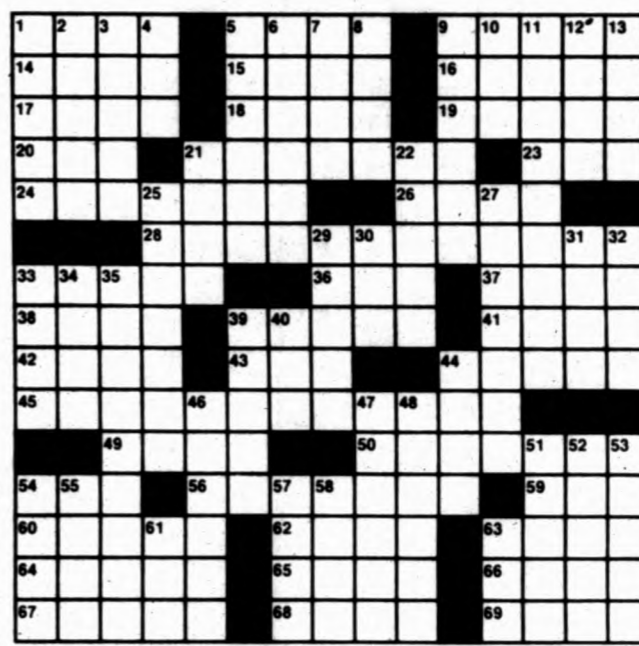
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**THE Daily Crossword by William Canine**

- ACROSS**  
1 Sped away  
5 Roberts  
9 Primitive missile  
14 Carry on  
15 Aha  
16 Actress Bara of old  
17 Approve  
18 Tied up  
19 Contrived  
20 Beatty or Buntline  
21 Upset  
23 Collection agcy. of a kind  
24 High crime  
26 In a while  
28 Unaided  
33 Puccini work  
36 Word with super or alter  
37 Glided  
38 Bradley  
39 Phase  
41 Zeus' queen  
42 French novelist, Pierre  
43 "She — a phantom of delight"  
44 Saunter  
45 Club sandwich  
49 Peruse  
50 Tackles, e.g.  
54 "Ode on a Grecian —"  
56 Answer  
59 Commotion  
60 Snatch  
62 Suspend  
63 The Bee Gees, for one  
64 Like horses  
65 Russian city  
66 Unwell  
67 Formula of belief  
68 A snap  
69 Carresses



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**Yesterday's Puzzle Solved:**



- 5 The Beaver State  
6 Nomadic  
7 Support  
8 Siberian river  
9 Goddess of wisdom  
10 Greek letter  
11 Awakens again  
12 Baltic feeder  
13 Methods  
21 Site of Bhutan  
22 Sierra Nevada lake  
25 Attribute  
27 Kind of breeze  
29 Contract  
30 — on (incite)  
31 Site of Cork  
32 WWII time  
33 Recounted  
34 Melville title  
35 Gloomy  
39 Nobel or Bergman  
40 Youngster  
44 Redress

- 46 Texas town  
47 Duplicates  
48 Regal  
51 Bernstein heroine  
52 Decree  
53 Recesses  
54 Mil. gp.

- 55 Erect  
57 Comic strip character  
58 Asuncion's land, abbr.  
61 In England, the last  
63 Cook's meas.

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1964 Buick Skylark. CA car, no rust, runs great, must sell. \$1900 or bo. 824-2389

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St. Anthony condo 333 SE 8th St! Fantastic bldg - Fantastic price - only \$35,000 gets you a great 1BR w/new carpet! Exercise room - pool - prkg - security bldg! Lo down - E-Z terms. Jeff Nunn, Burnet, 844-6061.

**MEETING ON  
NATIONAL SCHOLARSHIPS**

An inside view of eligibility and applications

National Scholarships are nationally competitive awards that usually provide full financial support for outstanding undergraduates to continue their undergraduate studies or begin graduate studies in the U.S. or abroad. Students with GPAs of 3.7 or better are likely to be eligible for some or all of these.

Panelists will primarily discuss these scholarships:

- \*Rhodes, Marshall, Churchill Scholarships for post-baccalaureate study in Great Britain
- \* Fulbright awards for graduate study abroad
- \* Mellon Fellowships in the Humanities, Javits Fellowship and National Science Foundation Graduate Fellowships for graduate study in North America
- \* Truman Scholarships to encourage public service careers and Goldwater Scholarships to encourage math/science careers; both for undergraduate continuing into graduate studies in the U.S.



Thursday, May 6, 1993  
3:00-4:30 p.m.  
The Presidents Room  
Coffman Memorial Union-  
Room 320

More information about this meeting and individual scholarship programs is available in CLA Honors, 115 Johnston Hall 624-5522.

**STUDENT AFFAIRS OPEN FORUM**

**Marvalene Hughes**  
**Vice President for Student Affairs**  
invites students to an informal open discussion

**MAY 6, 1993**  
**12:00 Noon - 1:00 p.m.**  
**315 COFFMAN MEMORIAL UNION**  
**Free pizza will be provided!**

**FUTURE OPEN FORUM DATES AND PLACES:**  
June 1 Room 346 Coffman Union  
(All open forums are held from 12:00-1:00)

**PAT SCHROEDER RETURNS TO THE "U"**  
**FOR THE UNIVERSITY OF MINNESOTA**  
**ALUMNI ASSOCIATION ANNUAL MEETING**

**MONDAY,**  
**MAY 10, 1993**

**5:30 p.m. RECEPTION**  
**7:00 p.m. DINNER and**  
**PROGRAM**

*Bierman Field*  
*Athletic Complex*



Pat Schroeder, senior congressional representative from Colorado and former candidate for the Democratic presidential nomination, is coming back to her roots. A 1961 University of Minnesota graduate, tutored in the ways of Hubert H. Humphrey, Schroeder is the acknowledged dean of women in the U.S. House of Representatives and has been making her mark on Congress for the past twenty years. Hear what she has to say about the "U" and running the country.

Tickets are \$35 per person -- \$350 per table of 10  
Call 624-2323 or 1-800-UM ALUMS to order tickets

**CONFRONTING**  
**the CHANGES**  
**of**  
**MENOPAUSE**

An all woman faculty of clinical experts from The University of Minnesota Hospital and Clinic will discuss major health problems facing women in their middle years and will explain the medical and self-management strategies that can dramatically reduce health risks and improve quality of life.

Topics to be addressed include cardiovascular disease, osteoporosis, depression, urinary incontinence, cancer, mammography and hormone replacement therapy.

**SATURDAY, MAY 15, 1993**  
**8:00 A.M. 4:20 P.M.**

**RADISSON HOTEL METRODOME**  
**UNIVERSITY OF MINNESOTA**  
**615 WASHINGTON AVENUE**  
**MINNEAPOLIS**

Generous time will be devoted to answering questions from the audience.

Fee: \$14.00 Pre-register by May 7  
\$21.00 for NURSES or SOCIAL WORKERS desiring CE documentation

**TO OBTAIN A BROCHURE OR FURTHER INFORMATION CALL**  
**COMMUNITY SERVICES: 626-1983**

**THE UNIVERSITY OF MINNESOTA**  
**HOSPITAL AND CLINIC**

SPONSORS: MATURE WOMEN'S CENTER, WOMEN'S HEALTH CENTER, and the COMMUNITY SERVICES DEPARTMENT of THE UNIVERSITY OF MINNESOTA HOSPITAL AND CLINIC and the DEPARTMENT of OBSTETRICS AND GYNECOLOGY of the UNIVERSITY OF MINNESOTA.

**Bike & Camping Gear Swap '93**

Bring in clean and useable gear:  
Mon & Tues • May 10 & 11  
9 a.m.-8 p.m.

**in 1 week**

**Gear on Sale**  
**Wednesday**  
**Thursday**  
**Friday\***  
**May 12-14**  
**9 a.m.-8 p.m.**  
**\*9 a.m.-5 p.m.**

**For more information,**  
**call Center for Outdoor Adventure @**  
**625-0251 or Outdoor Store @ 625-8790**

Northstar Ballroom  
St. Paul Student Center  
University of Minnesota • A Division of Student Affairs

Come and catch our **RITE** of spring!  
It'll be **FUN** in the **SUN** as our resident boys of spring host Ohio State and intimidate the Buckeyes at the not so friendly confines of Siebert Field.

Friday, May 7, 7:00pm  
Saturday, May 8, 4:00 & 7:00pm  
Sunday, May 9, 1:00pm

**Golden Gopher Baseball at Siebert Field**  
**Catch the Tradition!!**

For Ticket Information call: 624-8080

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The

# The Nightly



## AFTER HOURS

Media

Page 6

Subversion in the night:  
"Chumps" challenges mainstream radio

## AFTER HOURS

Local Artist Page 8

Cleaning up the past:  
Janitor Joe looks to the future

## VISTAS

Q&A

Page 16

The perennial Wendy Rose  
blossoms in the Minnesota spring

## WORDS WORTH

Review

Page 19

Novelist Jon Hassler explores the  
twisting truths of rural Minnesota

The Weekend Companion to The Minnesota Daily

May 6, 1993

# Top Ten Under \$15

By Jon Hunt  
Staff Writer

Well, fellow *Land of the Lost* watchers and ex-Kiss Army members, it's our decade.

We post-baby-boomers (they're calling us "baby busters," har har) are *the* shit at the moment. Movies are being made about us. Our bands are on the radio. Ads for cars and soda pop and tampons are directed at us. Not at our yuppie parents with their Audi's and Fortune 500 companies, but at us, sitting stoned in our easy chairs wondering why they think we have any money.

Yes, we're the demographic of the moment. What are we going to do about it? Me, I'm not doing a damn thing — I'm gonna continue to sit on my couch and slack and slack until the next generation comes along. And I'll continue to recommend lots of weekend activities I never go to.

From the "Weird Gig of the Week" file: Cyndi Lauper, former pop goddess, former viable artist, is performing at *Glam Slam* this Sunday night. Those were the days. Boy George and Men at Work at the top of the charts; "She Bop" wafting out of our teenage radios while we, in hormone-pumped glory, swooned along. Tix are \$12 in advance, \$15 at the door. FFI: 338-3383

Hippies please take note: Blues Traveler are at *First Avenue* this Thursday. Those who marveled at harmonica virtuoso (and Cat Stevens sound-alike) John Popper on the group's self-titled first LP will be pleased to know their third, *Save His Soul*, is a return

to form. Live, the group's fabulous. Tickets are \$14 pre-sale, and a hefty \$16 at the door. FFI: 338-8388

Dammit, if there's one thing there ain't enough of in town, it's friggin' ska. This Friday, in our very own *Whole Music Club*, Macalester ska combo Ten Cent Fun will be entertaining you with their hoppin' *rid-dims* (gee, do I sound like a writer for *Cake* yet?). Openers Anchor and Cinder are two unknowns, from Whole diva Joanne Hepburn's "cute punk kid" file o' bands. Tickets are \$4 for students (that's you) and \$5 for your Aunt Ruth. FFI: 624-8636

At the *Seventh Street Entry* Thursday night are the wonderful Surahoolies, much-underrated in the local jam-group sweepstakes. Like a leaner, tougher Farm Accident, the group's folkie leanings make for some exquisitely precious rock and roll, and their tendency to dissolve into multi-layered, polyrhythmic drum jams is legendary. Tickets are a mere \$4. FFI: 338-8388

Theater fans will want to check out the *Penumbra Theatre's* production of August Wilson's *The Piano Lesson*, playing through June 13. Ex-local Wilson's been snubbed by the big-wig theaters in town (so much for their "diversity.") and only the *Penumbra's* staged his brilliant plays. Tickets are from \$10 to \$16. FFI: 224-3180

Legendary flora-and-fauna worshipper Robyn Hitchcock will be at *First Ave* Saturday night, for a cheap \$8. Hitchcock's latest LP, *Respect*, breaks ground in its use of acoustic instruments, and the album-closer "Wafflehead" stands as one of Hitchcock's strangest tunes — no small feat, to be sure. No news about folkie opener Murray Attaway,

though. FFI: 338-8388

Local guitar wizard Willy Murphy (*Friday Night, The Cabooze*) has been plugging away for years on the West Bank, and he just keeps getting better and better. His crack-shot band of young up-and-comers creates a funk groove Prince only *wishes* he could dream up, and Murphy himself is a fretboard genie, a finger-picking hurricane. It's free, too — "Customer Appreciation Night," they're calling it. FFI: 338-2027

I'm a little reluctant to plug Ween (*First Avenue, Sunday Night*, all-ages show) since the slacker duo snubbed me for a phone-interview to get stoned in their motel room. But Phish drummer John Fishman swears by 'em — word is, Ween refuses to play with Phish because they're not *weird enough*. In other words, bizarreness quotient: *extremely* high. Tickets are \$7 pre-sale and \$9 at the door. FFI: 338-8388

Bottom-of-the-billers Sloan (*7th Street Entry* Monday, opening for Poster Children) are the up-and-comers of the week. Their first, *Smear*, comes preciously close to cheese-pop territory, managing to slip enough fuzzy guitars and laid-back vocals in there to appeal to the pop end of the Grunge Army. It's fantastic ear-candy, and hey girls, they're cute as buttons. Tickets are \$6. FFI: 338-8388

Dinkytown denizens aching for something to do but too stoned to cross town to do anything about it might want to check out *The Underground* bar on Monday nights. It's "Dead Night," which means live Dead on the speakers, lots of long-haired people smiling at you, and the usual assortment of fine beers and spirits to churn the gut. No cover means no risk: check it out. FFI: 331-7506

TRULY THE MIND  
OF A MOTHER  
LOOKING FOR HER  
LOST CHILD  
*But in searching*  
IS NOT LIKE BEING  
*she can easily lose*  
IN THE DARKNESS  
*her way*

21-23 MAY 1993

*Plymouth Congregational Church*

MINNEAPOLIS

*Suehirogari* KYÖGEN *A short comedic prelude*

*Sumidagawa* NOH 8PM MAY 21; 3:30PM MAY 22 & 23  
*Directed by Andrew Tsubaki*

*Curlew River* OPERA 8PM MAY 22 & 23  
*Directed by Philip Brunelle*  
STAGE DIRECTION BY VERN SUTTON, U OF M

THROUGH INTENSE AND BEAUTIFUL COSTUMING, MOVEMENT AND MUSIC, *Sumidagawa*,

A 15TH-CENTURY JAPANESE NOH PLAY, AND *Curlew River*, A BENJAMIN BRITTEN OPERA,

TELL THE MOVING TALE OF A GRIEF-STRICKEN MOTHER SEARCHING FOR HER LOST CHILD.

A TRADITIONAL *Japanese Dinner* WILL BE SERVED AT 6 PM MAY 22 & 23.

#### TICKETS:

NOH & KYÖGEN (COMBINED)\$10; DINNER \$15; OPERA \$15

THROUGH MAY 15: *Send check and self-addressed, stamped envelope to Nob Play/ Britten Opera, c/o Bardwell Smith, 104 Maple Street, Northfield, MN 55057.*

AFTER MAY 15: *Call 507-663-4223 (9 a.m.-4 p.m., M-F).*

DEADLINE FOR DINNER RESERVATIONS IS MAY 10.

Carleton College JAPANESE FESTIVAL *of the Arts*

2 The Nightly



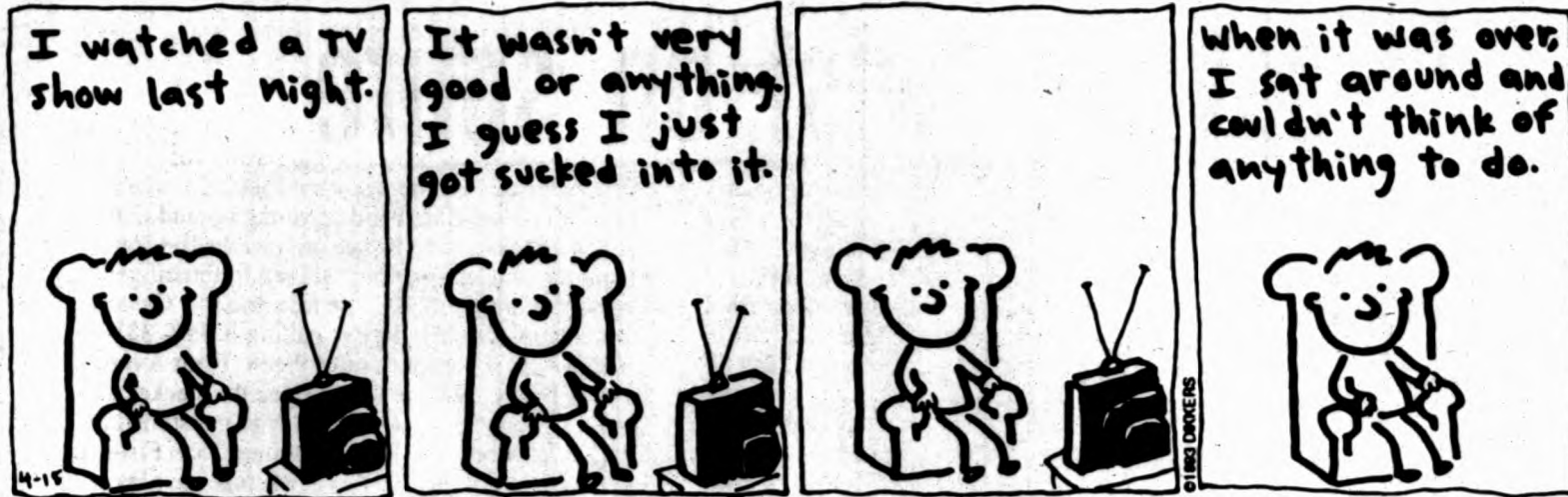
PO-MO-ALTER-GRESSIVE (& WESTERN)  
MUSIC REVIEWS

Each week in the *Nightly*

COMICS

Jim's Journal

by Jim



Down and Out Dawg

by James Sturm



After Hours

- Theater Page 4  
Heidi Arneson  
Restoration  
Stroytelling
- Media Page 6  
Nation Of Chumps
- Dance Page 7  
Griot New York
- Local Artist Page 8  
Janitor Joe
- Visiting Artist Page 9  
Robyn Hitchcock  
Rocket from the Crypt
- Film Page 10  
Festival of Short films  
Visions of Light  
Dave
- Visual Arts Page 11  
Underdog Exhibit
- Music Page 12  
Reviews

Vistas

- Q&A Page 16  
Wendy Rose
- Memoir Page 17  
Sally Flax

Words Worth

- Reviews Page 18

Calendars

- Music Page 13
- Arts & Literature Page 14
- Screen & Stage Page 15

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May 6, 1993

Rivertown International Film Festival

11th Annual  
**Rivertown International Film Festival**  
thru May 8

**Thur. May 6**  
Hyenas-Exotic version of Durrenblatt's play, "The Visit". From Senegal.  
Road Scholar-NPR Andrei Condrescu, commentator takes to the red, white and blue highways of America.

**Fri. May 7**  
Jamon, Jamon-Lively comedy about falling in and out of love. From Senegal  
Un Coeur en Hiver-Coolly elegant love triangle. Dir Claude Sautet  
Once Upon a Time in China (2)-Dir. Tsui Hark's Kung Fu comedy.  
Beck-Antwerp policeman Martin Beck has one last case to solve.  
Info: The Connection 922-9000

**Sat. May 8 7-10pm**  
**EL MARIACHI**

After film party at Buffalo Cantina, in Mississippi Live. Free food and drink.

**HEY KIDS!**

Come into Cost Cutters now to sign up for the signed Twins' bat giveaway & your hair might need a new look, too, so hurry over now.

**COST CUTTERS**  
425 13th AVE. S.E.  
#372 DINKTOWN  
MON-FRI SAT  
9AM-8PM 9AM-4PM

**BIG NAMES**

**HITZ**

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"The Premier Eating, Drinking, Dancing and Sports Viewing Spot in the Como Park Area"

**Sunday Night**  
☆☆ VARIETY BANDS ☆☆☆  
Sunday  
Drink & Food Specials  
Monday Madness  
9 - 11:30 p.m.  
Food Specials  
Shots of Schnapps-all flavors

**Tuesday**  
College Night  
2 Tacos for \$1.50

**Wednesday**  
Ladies Night  
Bar Drinks & Domestic Beer for Ladies 9:30-11:30 p.m.

**Thursday- Karaoke Night**  
Teas for **FREE**

Every Night from 9 - 11:30 p.m. pitchers for **FREE**

**HITZ SPORTSGRILL & NIGHTCLUB**  
3 Blocks East of Lexington on Minnehaha, St. Paul  
(located in the Minnehaha Lanes)  
487-0400

THEATER

# Rarig's Restoration puts savage twist on satire

By Christopher Bahn



Edward Bond isn't the only modern British playwright to parodize an earlier genre. Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* is a blisteringly funny, deeply intellectual and heartfelt retelling of Shakespeare's *Hamlet* through the eyes of its two least important characters. Stoppard himself directed the 1991 film version of his play, and very little was lost in the translation between media. In fact, film gives Stoppard greater freedom to play around with some truly great sight gags.

With an impeccable cast, including Richard Dreyfus as the Player and Gary Oldman and Tim Roth as the lost and confused Shakespearean nobodies, this deserves a trip down to the local video store. Just don't get too addicted to the questions game.

—Christopher Bahn

In the typical 18th-century social satire, the upper classes are buffoons who get their comeuppance from the low-but-wily working classes. Edward Bond's *Restoration*, in the middle of a three-week run at the University Theatre, gives the genre a savage twist.

Here, the aristocracy and the industrialists are monstrous, conniving demons in human form who use any means necessary to get what they want. Their only real foils are each other, and the proletariat are just expendable tools to be stepped on, framed or crushed; they never have a chance. And what's worse, they're so blinded by the system that they turn on their own.

The foppish Lord Are accidentally kills his wife, and to spare himself the inconvenience of a trial he convinces his dull-witted servant Bob that Bob committed the murder. The rich industrialist Mr. Hardache promises to get Bob pardoned and bring justice, but it's just a trick to get at the coal under Are's land. Eventually, Bob is hung alongside his former friend Frank, whom he had arrested for stealing a silver spoon.

Like many of Bond's plays, *Restoration* is relentless in pointing out injustice and cruelty. His sledgehammer tactics are often brilliant, but don't always sit well with theatergoers who came to simply be entertained.

"Some of (Bond's) plays are just hideous experiences for an audience," says Stephen Kanee, director of the University's production. "It's grotesque. And although a lot of people loathe his writing, he's a profound moralist, because it makes you just rise up in outrage against the kind of cruelty he writes about."

And for Bond, "rising up" is meant literally. In his hands, what may have been a comedy of manners becomes a call for revolution.

"He is not simply saying the system is bad," says Kanee. "He's saying just *overthrow* the fucking thing! There is no sense of justice in a system run by the rich



BRIAN POBUDA

David Cabot stars in *Restoration* at the University Theatre April 30 through May 16.

aristocracy. You can't cheat it, you can't work within it, you can't expect anything good from it. You just get rid of it."

*Restoration* tries hard to be less heavy-handed than Bond's earlier works, thanks to a healthy dose of humor and song. But these are mere diversions from the horrifying Marxist nightmare at the play's heart, and they work best when they complement *Restoration*'s brutality.

In the play's funniest scene, Lord Are complains that the murder of his wife has made him miss breakfast and his toast has gone cold. Then, after hoodwinking Bob into going to the gallows for him, he commands, "Throw the toast to the hens on your way to prison." As much as you laugh, you can't help but be appalled by Are's cold inhumanity and Bob's fatal loyalty.

The songs, however, are a waste of time. Bond is a much better dramatist than lyricist, and seems to feel that repeating the chorus six times is a good way to stress a song's theme. Even worse, the lyrics' anachronistic and jarring modern references (to things like concrete) are intended to tie in the rest of the

play to our age, but the device is clumsy, unnecessary and simply makes the play much, much longer than it should be.

The acting is strong throughout. David Cabot's Lord Are is a wonderfully arrogant fashion-obsessed dandy, and Brian Page's Bob is endearing and pitiful by turns. Although Anita Ruth's musical arrangements are entertaining and fit the play's setting, the singing leaves something to be desired — the harmonizing is spotty, and many of the lyrics are unintelligible.

Kanee says the student actors have become very enthused about getting *Restoration*'s message across. "I think when you're at a student age you have a keener sense of social awareness," he says. "You get more violently involved in things like injustice, and that's the kind of plays that got me into theater. (The play) really does arouse their passions. They want to get this play over to an audience. They want to prove their point. I think it's a useful tool in teaching students that theater isn't simply a craft, it's a mission. I hope it works."

Calendar, page 15

## Awakenings: Heidi Arneson tells sex secrets

By Peter Scholtes

Heidi Arneson's paintings alone would be worth the space of an article. They hang around her West Bank apartment like windows into her heart, which

never seems far from the surface anyway, especially in her new performance piece "Sex Secrets."

"Now," says Arneson, "I'm painting pictures in the air."

"Sex Secrets" is like a dramatic version of "Ernie Pook's Comeek": Arneson submerges herself in her past, reenacting her sexual experiences without sentimentalizing but with a giddy sense of humor. Arneson uses just a few basic props and gestures — what she calls "sign language" — to completely envelop the audience in her world. As with the best minimalist theater, one remembers the images she conjures long after the particulars of stage and props are gone.

The idea for "Sex Secrets" came from an improvisation performance gone wrong last Summer at the Coffee Gallery. "I started to do the material and I just suddenly was really bored and I said to the audience, 'Look, I can't do this, I'll try the next piece.'" She took a break, "then came back and tried to do the slumber party material and it died."

Then she said to the audience, "It feels right now like a big hole is opening in the floor and I'm

looking into it and nothing is coming out of it — and I'm too scared to jump into it!"

"I realized that the material I needed to be working on was the 'Sex Secrets' material, because the abyss I needed to jump into was my sexuality."

Besides last November's rough version of "Sex Secrets," Arneson has been doing performance art around the cities for the past three years, including her piece "Family Secrets" here at the University, and a short piece in front of Coffman in the Rape Free Zone. Her acting career spans back over fifteen years to her beginnings at the Olympia Theater Company, where her first play split the figure of Marilyn Monroe into two characters: a black nun and a white whore. "I played the whore," she laughs.

The very start of Arneson's theatrical life began in the same location of some of the "Sex Secrets" stories — her basement — where she would direct neighborhood kids in plays. "It feels like I was born to be on stage," says Arneson, "like that's where I'm most comfortable."

Half of the "Sex Secrets" show

deals with childhood, the other half with adulthood. All the stories are of personal memories of sexuality, showing Arneson's evolving sexual persona and lesbian awakenings. "A lot of them are first times: first time sitting on a boy's lap, first time in a bathtub alone."

Relaying her most personal moments to strangers requires a certain openness. "I can't be that vulnerable all the time in real life," she says, emphasizing with her characteristic wide-open green eyes, "My ego would be so bruised and hurt." Her newer performance pieces are well-rehearsed, but as with her earlier improvisation, they come alive only before a live audience in an intimate setting. "It's like practicing a dance without putting your heart into it until you're on the ballroom floor."

"The stage for me is a place where I can take [off] all that defensiveness that you have to survive in society, and show that child inside." In "Sex Secrets", it's Arneson's naked honesty that both conveys and inspires the prickly awkwardness of early sexual experience.

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THEATER

# The art of the tale: Twin Cities storytelling thrives

By Ashley Soutor

Storytelling is no longer just for kids. It's a popular and complex art form for adults, mixing fiction and life, pain and humor. The Seward Community Cafe in Minneapolis hosts "Storytelling For Adults," a platform for independent and professional storytellers to read to a loyal audience. Every Friday night features a particular story theme, and each person performs a prepared piece on stage, under the soft lights and casual atmosphere of the cafe.

Last Friday's, "Festivals Of Fear And Fun," featured Maren Hinderlie, Lennie Marjore, Marissa Reviere and Alan Gardiner-Atkinson sharing stories of nightmares, visions of strange dreams and humorous tales to the delight of the audience.

Personality is the key to a successful performance. Dramatic and soothing, each person speaks

in their own individual, unique voice, reflecting the diverse group of men and women who collaborate on the evening's theme. Most of the storytellers know one another and the dialogue between them is friendly and non-competitive. Seward's storytelling events began many years ago, and the atmosphere continues to enliven the fun and absorbing two hours of listening.

New venues are popping up now, filling a long-standing but suddenly hip demand. Loren Niemi, professional storyteller for fifteen years, is fascinated by the story process. "I like to see how storytellers react to one another, for and because of each other," says Niemi. With this in mind, he sought out a theatrical setting in the Twin Cities for story exchange.

Enter the Jungle Theater, near Uptown in Minneapolis. On the second Tuesday of every month, Jungle Theater features a pair of storytellers in "Two Chairs Telling." The stories are told between the two people on the stage, designed to be intimate and relaxing. The space's

fine acoustics allow the storytellers to toss out their voices without the use of microphones. The show is similar to a private talk around the kitchen table.

Most of the stories told on stage are spontaneous, yet consciously chosen. Some storytellers rehearse before their show, combining movement with words. Storytellers Susan Delantra and Tim Herwig performed with dance and a shared reading. One began a story and another finished with choreographed turns or body twists.

Storytelling at the Jungle is different than a Seward reading due to Niemi's personal choice of storytellers. He is the only one to determine which people should work together. Niemi has a formula for success: "I always want one man and one woman, because they bring different rhythmic styles and unique perspectives to their process." The two people on stage share a two-way exchange of ideas and feelings.

Last October featured Michael Cotter

from Arkansas and Colleen Kruse from Minnesota. Cotter is a farmer with very human and personal stories, while Kruse is a performance artist. Cotter responded to Kruse's stories of a welfare mother and her sexual awakening with his own similar experiences. Cotter told a story of a farming experience as a young teenager by sharing his confusion of growing pains and girls with Southern witticism and tenderness.

"How the storytellers react to one another is the most important element of storytelling," says Niemi. His choice of storytellers and their differences creates a dynamic loop. Audience members can expect anything from the unusual to the poignant at the Jungle.

Calendar, page 15



For additional performance art, After Hours suggests the New Works by New Writers Series in the Experimental Theatre in Rarig Center. Written, directed and acted by students, the series features winners of a playwriting contest sponsored by the U of M.

The plays reflect a range of communities and topics, including generational conflict in African-American culture, sexual preference, and the frustration college graduates face when embarking on a job search. The plays include:

\* *A Shave and a Haircut*, by John Bentley, centers on people in an African-American barber shop.

\* *Coming into Summer*, by Donnalee Dox Kuhlavy, depicts a young woman's struggle to avoid important decisions confronting her.

\* *A Way with Words*, by Fred Lies, tells the story of conflict between an overeducated, angst-ridden son and his father during a bus trip to the unemployment agency.

Performances, free and open to the public, will be on May 10, 11 and 12, beginning at 8 p.m.



DANIEL RUIEN



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May 6, 1993 5

MEDIA

# Nation of Chumps explores the bounds of radio



Fans of the situationist, come-as-it-may, ass-kickin' punk-rock ethos should check out this fine literature from punk's journalism canon:

Lester Bangs, *Psychotic Reactions and Carburetor Dung*. The punk-rock ethic is pure Bangs, from his celebration of the big-and-dumb (essays about the Troggs, the Count Five, and other 1960s proto punks) to the language, which veers from dash-heavy, adjective-laden babble to rational, cool deconstructions. He invented punk, and don't let Malcolm McLaren tell you otherwise.

Greil Marcus, *Lipstick Traces*. His title's from the fifties, but this exploration of the Sex Pistols and after is pure 1980s, believe it or not. Marcus celebrates not only the music's rough, do-it-yourself edge but also the attitude of the punks: life to the fullest, come hell or high water. And for Sid Vicious in a hotel room, both. (Jon Hunt)

By Simon-Peter Groebner

Radio, for the most part, is a barren wasteland. Groping around the dial, you might find one or two moments of half-inspiration amid leagues of pre-programmed trash. Everywhere you stop, someone is trying to sell you something: a useless product, bad entertainment, an ideology or an identity that you didn't ask for.

One of the best-kept secrets on local airwaves, however, rides the late-late circuit every Thursday night/ Friday morning on community station KFAL. After the routine 2 a.m. broadcast of "Convincing People" by ground-breaking industrial band Throbbing Gristle, host Walter Kovacks signs on.

"Good evening," he says bitterly. "This is a Nation of Chumps." Against the dead quiet

of late-night airwaves, his voice sounds both alienated and confrontational. You can almost picture his satirical smirk.

For the next four hours, Kovacks launches into the most unusual, provocative, and subversive radio in the Twin Cities. Espousing radical social commentary through a blend of music, humor, interviews, and strange home-taping segments, *Nation of Chumps* challenges ideas of what radio is supposed to be.

"*Nation of Chumps* is about media and propaganda and different things the media could be used for," says Kovacks, 22, who happily talked to the *Nightly* despite his obvious dislike of larger, more powerful media. "I try to use the radio against itself and against the totality that it's a part of."

The radio program is only one extension of a "loosely affiliated network" of friends whose other projects include video-making and fanzine publishing. The ideas behind the group hark back to a radical French political movement of the 1950s and 1960s called situationism.

Situationists were a sect of cultural terrorists whose legacy would be revived in 1970s pop culture by Malcolm McLaren and the Sex Pistols. Later, writer/punk historian Greil Marcus would define situationism for the 1990s in his book *Lipstick Traces: A Secret History of the Twentieth Century*.

Situationism, says Kovacks, revolves around "the spectacle." The spectacle is the overpower-

ing force of media, consumerism, work, and for Kovacks, "all the things that happen to you in your life that you don't create."

"Every little movement today is made into something you buy. Look at Malcolm X. Now there's Malcolm X brand potato chips. Everything gets watered down in the spectacle. The message is, to be revolutionary, you have to keep working and buying, working and buying... a robot of the economy."

One of the first projects of the group was to interview and film customers at the grand opening of the Mall of America. Disguised as professionals, Kovacks and collaborator Lothario Spratt needled patrons with questions ranging from "just what are you doing here?" to more penetrating, personal questions about the validity and morality of their lifestyles. The observations were recorded on video, which is currently in production at Intermedia Arts.

Since then, Kovacks has landed his spot on late-night public radio, which he uses as his vehicle for expressing frustration with "social life in an urban environment and a modern world." Kovacks constructs the soundtrack from the appropriate sources — there's the nihilist anthems of the Sex Pistols, the raving, paranoid satire of the Dead Kennedys, and the acute social commentary-via-media sampling of Negativland, to name a few. Passionate and rebellious sounds of industrial and hip-hop abound as well.

But the thrust of *Nation of Chumps* lies in the spoken segments, where topics run free and anything can happen. Recent highlights include:

\* Recorded crank calls to a home shopping network. Operators were treated to very incoherent "customers" who were apparently attacked and killed by dogs (an illusion courtesy of a sound effects CD).

\* Call-in debates ranging from the destruction of technology to the proposed requirement of urine tests for University library users to "fashion fascism" and the "politics of big hair."

\* Bashing of local commercial radio stations. For example, Kovacks and company poked fun at a recent WCCO talk show hoax about the evils of Barney the Dinosaur. ("The pros are doing the exact same silly things as us," laughs Kovacks. "But we do it to relieve boredom, and it's their career.")

\* A call-in "crime episode" on which listeners were encouraged to share various scams and ways to beat the system. The calls poured in all night long.

Walter Kovacks seems encouraged that late-night, underground radio has garnered such a response.

"I guess we're tapping into a popular sentiment," he says. "Everyone agrees that there's a major problem with the human race right now."

"I've felt sort of crushed by this civilization, this spectacle. All I want to do is to somehow strike back, to take back something from what is crushing me."



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DANCE

# Griot New York views Big Apple through African lens

By Joan Freese

*Griot New York*, choreographer Garth Fagan's tribute to the Big Apple, is as comprehensive and diverse as New York City itself. But Fagan never was intimidated by the sheer heft of the subject.

"No, not at all, because I limited it," says Fagan. "No one could possibly tell all that is New York. The production would last a year! I just wanted to tell it from one, specific cultural perspective."

A griot is a West African storyteller, the person responsible for passing on tribal tradition through song and dance. Fagan expands, "They have a non-linear sense to their storytelling. They do it according to the floods, the moon or the greening of the land."

To bring his New York story to fruition, Fagan enlisted the help of two other prominent African-American artists: trumpeter-composer Wynton Marsalis and sculptor Martin Puryear, who has several works

in the Walker's permanent collection. Notes Fagan, "Wynton, Martin and myself are essentially the griots of our time."

To establish the emotional content of *Griot*, Fagan wrote a poem with heavy jazz inflections and sent a copy to his collaborators. Marsalis, who was on tour in Europe with his group, wrote most of the score late at night after performing. In the morning, he would call Fagan in Rochester and play his latest installment over the telephone. When Marsalis was finally able to play for the dancers in the studio, Fagan recalls that the music was so beautiful "the walls were crying." Marsalis' full work for his septet was released as an album this past February.

For his part, Puryear, who works mainly in wood, created conceptual sculptures: a pair of gigantic work boots, a clay jar, a large chain, a behemoth hoe, a free-standing staircase. The oversized pieces, which were designed to break down to fit

into airplanes for overseas touring, make for an interesting difference in scale and perspective between sculpture and dancer.

Of course, important collaborators do not necessarily make for important collaborations. But the results of their efforts, an eight-part, full-evening piece, which debuted in 1991 at the Brooklyn Academy of Music's influential Next Wave Festival, has been a booming success by all accounts. Critics have called *Griot New York* Fagan's best work to date; not a small statement when you consider that Fagan has choreographed upwards of fifty dances in his career. Much of the credit for *Griot's* acclaim goes to his company of sixteen fine dancers.

When Garth Fagan Dance was founded in Rochester in 1970, it was called the Bottom of the Bucket, BUT...Dance Theatre, because Fagan literally was starting from scratch. "What I was looking for, I couldn't find," he explains. "There were great companies, but none that moved in a naturalistic, but technically proficient way. It was always dancers dancing and I wanted people dancing."

So, like many modern dance masters before him, Fagan set out to craft the kind of dancers that could help him realize his vision. Twenty-odd years of hard work later (the company takes two, two-hour-long classes per day!), Fagan's troupe is known for its artistry and blazing technical capabilities. His dancers are said to leap without obvious preparation, change direction mid-air, and make pinpoint stops at will.

Fagan's technique is essentially multicultural: He borrowed rhythms from his homeland of Jamaica, where he danced as a teenager with the Jamaica National Dance Co.; the torso action of Caribbean-African dance from Pearl

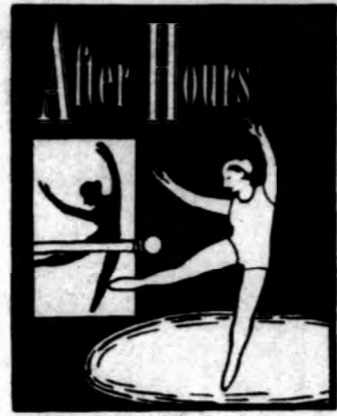
Primus; the weightiness of modern dance from the likes of Martha Graham, Jose Limon, and Alvin Ailey; and speedy footwork from the European tradition of ballet.

Fagan remains a multiculturalist in vision. Although *Griot New York* was created by three African-Americans, he doesn't think it is representative of only the black experience. "I don't like to use those words, because if you do, you draw lines and immediately take sides," he says. "The experience of non-European immigrants are often not heard. My idea was to represent the melting pot."

Each of the eight sections of *Griot New York* has an evocative subtitle, like "Bayou Baroque" or "Oracabessa Sea." In "City Court Dance," the opening section, Fagan captures the cool sophistication of Manhattanites. "There is a real New York attitude: 'I'm in charge of me.'" In "Spring Yaounde" Fagan stages a lover's duet. In "The Disenfranchised," which features Puryear's staircase, pointed ominously heavenward, life in the eighties is revealed through a din of homelessness, AIDS and poverty.

Fagan did not create *Griot* with blinders on. "I wanted to convey the positive energy of the place, the toughness and, of course, the problems of the city, but more as a metaphor for the survival of mankind than anything." As such, Fagan ends the work with the ebullient "High Rise Riff."

In its totality, *Griot New York* is truly just that. It's a griot: a multi-layered ode to New York past and present, a way to put fabulous New York City on stage. But don't just take my word for it, listen to Fagan wax poetic: "I've been in every major city in the world and there is simply nothing that compares. I can just feel the energy that is Manhattan."



*Griot New York* will be performed on Wednesday, May 12, for one show only at Northrop Auditorium. For tickets call 624-2345.



*Griot New York* comes to Northrop Auditorium for one night only Wednesday, May 12.

Calendar, page 15

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MUSIC

# Breuer gets clean; leaves Bastards behind



Amphetamine Reptile Records, home of Janitor Joe and a host of other locally- and nationally-based bands, has been pumping out hormone-filled, dark-and-death-ridden drone-core for several years now. And while not all of their catalogue is the most...accessible, there are plenty of reasons to investigate this ferocious, prolific label.

Unfortunately, their ultra-collectible, farm-team-esque *Developing Artists* series has been recently discontinued, and it's a damn shame. All in all, AmRep released 8 of these picture-disc singles. With artists ranging from Hammerhead to Chokebore (opening for Janitor Joe at the Uptown) to Janitor Joe itself, the single series was a great, exciting way to introduce bands on the cutting edge of noise-rock.

—Nicholas Tangborn

By Adam Talle

Joe Breuer doesn't want to talk about why his former band the Bastards broke up.

And he says there's no formula for how his new band, Janitor Joe, gets their roaring bass and guitar crunch.

More than anything, Breuer says he hates to define the sound of Janitor Joe's new release *Big Metal Birds*.

With the past behind him and a great album to support on the road this spring, Breuer just wants to turn up his amp and let people settle the particulars of categorizing Janitor Joe for themselves.

"(We've had) feedback ranging from 'great, great, I'm converted' to people going into detail about the guitar playing," says Breuer. "But as far as describing ourselves, that's something we really hate to do."

Audiences that catch Janitor Joe with the Cows on their seven-week North American tour will at least know that Breuer's band can define what a loud and angry band is supposed to sound like. And to say that *Big Metal Birds*, their first full-length release, captures the "live" sound in this case no rock-n-roll cliché.

Every song on the Amphetamine Reptile album has a relentless, lean and sinewy pace. At first listen, the physical prowess of Breuer's guitar puts the listeners' ear drums in a headlock of heavy string plucking. Kristen Pfaff's bass chords and Matt Entsminger's pounding drum are made of hard muscle. Together, the Janitor Joe package still manages to search for a sustainable groove among all that aggressiveness.

"It's not that we seek a specific sound when we write songs and practice," said Breuer. "It's just that we have a specific sound."

But even as the album's songs grind into one another like a mile-long pile up on the highway, Janitor Joe's mean streak and emotional punch clearly has something to say. In songs like "Limited Edition" and "One Eye" the verbal exchanges between Breuer and Pfaff aren't an attempt to harmonize. Listening to those songs is more like eavesdropping on neighbors who fight all the time.

But Breuer said he's not just a musician with a chip on his shoulder.

"I write songs because of topics that have a certain interest for me," he explains. "I guess it is a certain anger."

He adds, "There are certain things which I want to write about for certain reasons rather than just (expressing an) emotion of anger."

For example, the surly "African Necklace" is not just about the South African street justice of execution of political enemies in burning car tires. Instead, any racial undertones are submerged by the song's heavy-duty guitars, creating an irresistible urge to shake your head instead of thinking about the lyrics.

While Janitor Joe doesn't break from Amphetamine Reptile's distinctive punk rock noise mold, the band does some exploring where similar-sounding bands like Helmet and Codeine fall short.

"Goal Oriented" sounds like over-caffinated bebop jazz and "Big Metal Birds" swells and glides between blasts of tight guitar riffs and lulls of ambient feedback.

Breuer says he didn't expect Janitor Joe to hook up with Amphetamine Reptile Records for *Big Metal Birds*. But he says he's happy about their marriage even if people who have never heard Janitor Joe make



DANIEL CORRIGAN

Janitor Joe will be at the Uptown Bar on Saturday, May 8.

assumptions about the band's sound.

"AmRep is a fantastic label. They really know how to take care of their bands and so it's a very nice place to be," says Breuer. "There's always a few people who will come to check us out because they know we're another AmRep band and that promises a certain something to them."

That name recognition also allows the band to tour and play for sizable audiences. For Breuer, touring is more than just

a way to show off the new band. He says it's an opportunity to make up for the miserable, money-losing touring experience he had with the Bastards.

"It's not like everything is all fluffy and nice now," he says. "But it's nice to have a full rider of shows and to have dinner every night."

Breuer doesn't want to talk about the old days. For now he's looking down the road to more touring and better days with Janitor Joe.

Calendar, page 13

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VISITING ARTIST

# The boy's gone soft; Robyn Hitchcock grows older

By Chris Parker

Fan expectations and stylistic pigeonholing make cult status a suffocating cocoon, an anaerobic atmosphere where persona looms larger than individual creativity.

Witness Elvis Costello, who renounced his larger-than-life image, reclaimed his born name, and shortly after, disbanded the Attractions in search of different, if not greener, pastures.

Take Robyn Hitchcock. Starting about the same time as Costello, his old band the Soft Boys has attained near-legendary status. His other-worldly weirdness is renowned, the pre-song non-sequitur stories widely acclaimed, and his jingle-jangle, lyrically peculiar, melodic love songs a foregone conclusion. What is there to do?

Hitchcock found himself trapped in this over-determined image, and it was necessary to shed this college radio/cult figure skin, to sand down the jagged edges that had jailed him within a narrow musical niche.

Since 1976, with the formation of the Soft Boys, Hitchcock has been playing a pop/psychedelic marriage that employs Byrds and Beatle melodies with skewed, changing tempos, and honest, consciously weird lyrical analogues that recall Syd Barrett.

Last year's *Perspex Island* signaled a change for Hitchcock. He made an attempt at more direct songwriting, dropping the



Robyn Hitchcock plays at First Avenue Saturday, May 8.

self-conscious eccentricities, and in the process penned the sweet and catchy, "So You Think You're In Love."

With *Respect*, the formula is further pared. Largely acoustic, and recorded in Hitchcock's house with the help of a BBC mobile studio, the sound is warm and full, but spare.

The infectious spirit of Beatle melodies impress themselves on

every groove, and the feeling is light and loose in stark contrast to Perspex Island's straight-forward but claustrophobic sound. It's as though Robyn and the Egyptians have replaced the wild potpourri of the earlier albums with an after-dinner mint, which is simple but pleasant (if not entirely filling).

"It's partly to do with changing the stage show, which we

wanted to do — incorporate more acoustic stuff, give it some more variety," explains drummer Morris Windsor, one of the quartet of original Soft Boys, who with Andy Metcalf, reformed to become Hitchcock's Egyptians. (Soft Boy guitarist Kimberly Rew enjoyed short-lived fame as a member of Katrina and the Waves.)

According to Windsor, the band's movement toward the mainstream is neither a surprise nor a secret.

"I think success is a natural instinct. I mean, we don't cause obscurity," says Windsor. He further couched the choice in terms of a four-year contract with A&M that is up for renewal, saying "you can't be with a major company for four years without being aware of album sales."

Still a fine singer who is able to convey the quirky emotional crux of his songs, for Hitchcock the change is perhaps one of maturity.

The constrictive confines of his former incarnations has given way to more open, forth-right songs and writing that have all the elements of the earlier work in better balance — less the arresting musical departures within the songs, the oblique references, the bizarre characters — and wouldn't you know it, even a small taste of Hitchcock's imagination is a mind-expanding experience.



Fans of Robyn Hitchcock (hell, even fans of Syd Barrett) should check out these highly surreal but high-quality releases:

The Soft Boys, *Underwater Moonlight* (Rykodisc Records). From the insistent backwards-love pop throb of "I Wanna Destroy You" to a nitrous-laced cover of Syd's "Vegetable Man," this is Hitchcock's finest hour. The band is electric, fast, rough-around-the-edges, and the surrealism is 100% dada (or is that ga-ga) psychobabble.

Robyn Hitchcock and the Egyptians, *Globe of Frogs* (A&M Records). Hitchcock makes a Beatle turn into the heart of "I Am The Walrus"-ville. But there's a dark edge to this one: "Chinese Bones" sounds like a ballet for dancing skeletons, while the title track is Eastern swami-waddle of the best kind.

—Jon Hunt

# Rocket from the Crypt turbo-exhumes rock dinosaurs

By Peter Scholtes

Rocket From the Tombs was a great band title the first time around, as the name for Peter Laughner's Pere Ubu precursor. Adapted to Rocket From the Crypt by a bunch of California punkers, it still sounds good and evokes the right image for both bands: an explosion inside pop's dampened casket.

The new Rocket is from sunny San Diego, where a small scene nurtures a number of good bands yet to be mined by an industry thirsty for the next you-know-who. But, "There's not really a sound," insists Speedo, the group's singer/guitarist, "there's just a lot of great bands."

Speedo, who claims the pseudonym is a cover-up for a highway murder, began playing in San Diego living rooms in bands with names like Blatant Blood. That was in the early 1980s when he was in high school and American hardcore was in full swing. Back then, Battalion of Saints was "the local band you would see that just kind of blew you away," and also the first San Diego band to get national attention.

Speedo met bass player Petey X (they all use pseudonyms) at

punk shows and eventually formed Rocket From the Crypt with him and guitarist ND (and two others) in the summer of 1990. After releasing their first LP, the band lost two members and replaced them with current saxophone blower Apollo 9 and drummer Atom, two "Mexican kids that we used to hang out with when we'd go down to Tijuana." RFTC still makes frequent runs to Mexico to play parties and occasional shows "which usually get broken up by the federales."

At first listen, RFTC has the medium-paced heaviness of a Seattle band, but Speedo's vocals sound more like Grant Hart than Eddie Vedder, and his steady guitar strumming sounds more like Fugazi's Ian Mackaye than Soundgarden.

Speedo sees the Fugazi connection, "but I also like Penn Rollings [Honor Roll, Bread Winner] who's like the best guitar player in the world, and I think Ian swipes a lot of stuff from Penn."

Throw in Apollo 9's saxophone, and you have a blazing, unique wall of sound, with Speedo's vocals riding the monster riffs of the two guitars. To beat all, Speedo can write enjoyably catchy melodies. RFTC are the next Nirvana in



Rocket from the Crypt

the only good sense: hooks, hooks hooks!

As far as exploding the tomb of rock, RFTC don't throw the dinosaurs in the tar pit as much as pay tribute. Speedo cites early ELO, The Beatles, and the Rolling Stones as influences: You can hear deliberate echoes of "I Am the Walrus" and "Sympathy for the Devil" on *Circa Now!*, the band's most recent LP. "A lot of bands that

you're just listening to when you're growing up leave a pretty firm mark on your head, so you end up kind of...digging them up."

Which brings us to the crypt metaphor. Now that the euphoria over the "punk revival" has subsided in the music press, the "rock is dead" chorus is fixing for a come-back. Here's one more Rocket to prove them wrong.

Calendar, page 13

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FILM

# Dave Mr. Kline goes to Washington

Fans of good-old Americana should definitely check out these films by Frank Capra:

**It Happened One Night (1938)**  
Clark Gable and Claudette Colbert star as unlikely lovers who can't seem to shake each other. Colbert, the prissy rich girl, just wants to run away from Daddy, while journalist Gable smells big money in the debutante's story.

**Mr. Deeds Goes to Town (1936)**  
Gary Cooper and Jean Arthur are the unlikely lovers this time around. When small-town hick Cooper inherits a load of money, he moves to the big city to take care of his business. In the meantime, scammers and corporate hucksters do the damndest to ruin him. A classic.

—Nicholas Tangborn

By Nicholas Tangborn  
After Hours Editor

A long, long time ago, a little guy by the name of Frank Capra made a slew of wholesome, healthy, happy pictures about a slew of little, wholesome, healthy, happy guys.

He's dead now. In his place reside the mainstream comedic directors of the 1980s and 1990s: Sidney Pollack, John Landis, the Zucker and Abrams team. Hack Capra-wanna-be's, like Phil Alden Robinson of *Field of Dreams* fame, are steadily joining the ranks, trying to milk that oh-so-American need to be entertained by the fall and rise of the underdog. But these directors, by tempering corn with sarcasm or going whole-hog in cheesiness, usually just fail. It's like trying to remake *Birth of a Nation* without any racist elements — unless you change the original story, it just won't work. Or so I thought.

*Dave*, Ivan Reitman's new comedy about a Capra-esque schmoe accidentally looped into the presidency, works very well. It's not a great film — hell, it's probably not even a good film,

but it succeeds admirably in what it sets out to do.

It's good in the way that Jon Amiel's *Turn In Tomorrow* was good, the way that *Cinema Paradiso* brought a tear and smirk to the eyes of jaded film fans everywhere. It's a vicarious tribute to Capra, without any pretense of realism. You're not asked to believe in Dave, just to accept his character, laugh at the witty political in-jokes, and go home feeling a little warmer than you did when you walked in.

In a way, films like *Mr. Smith Goes to Washington*, *Mr. Deeds Goes to Town*, and *It's a Wonderful Life* were idealized visions of the American Dream realized. In Capra's universe, the perfect loser guys (Jimmy Stewart, Gary Cooper, each the consummate mix of chump and hunk) found love with the perfect women (Donna Reed, Jean Arthur, each with varying degrees of whore/madonna complexes). And when things got bad, somehow, somehow, the underdog's passion, veracity, and unending dignity saved the day.

*Dave* echoes those sentiments; Kevin Kline's presidential imitator runs a temp agency in his home town, begging his friend Murray (Charles Grodin) to give jobs to needy mothers. Hopelessly idealistic, Dave Kovic is Mr. Smith in Bedford Falls, dropped into 1993.

Like I said before, Capra's dead now, so this sort of stuff shouldn't fly in the age of *Lethal Weapon III*. These days, the only kind of dignity or idealism resides somewhere near the notches on an AK-47. Capra's brand of all-American corn has



Sigourney Weaver and Kevin Kline star in Warner Bros.' *"Dave,"* a comedy set against the background of the American Presidency.

long since been destroyed by cynicism and disdain. The colorization of *It's a Wonderful Life* was the last step in the television-addicted masses' consumption and rape of Capra's spirit, and the spirit that created those films.

So why is it that *Dave*, directed by the man who helmed *Kindergarten Cop* and *Twins*, of all things, works so well in such a naive way?

The answer is simple: Kevin Kline.

Kline, whose comedic timing made *A Fish Called Wanda* one of the funniest films of the past few years, is pure gold in *Dave*. Accompanied by a strong sup-

porting cast who manage to make the most of Gary Ross' (*Big*) simplistic, cops-n-robbers script, Kline shows effortless energy and inspiration.

He has just the right mixture of Stewart's goofy-hometown-boy and Cooper's good looks. It's a big, hopeful performance locked in a shallow film, kinda like *Dave*, the innocent locked in the back-stabbing world of White House politics.

If anything, that's what's most impressive about *Dave*. The film's faults only magnify the end result: sheer Capra-esque bliss.

## Visions of Light

# Indelible images: Film honors cinematographers

By Jennifer DeAnn Olson  
After Hours Assistant Editor

*Visions of Light: The Art of Cinematography* is an unpretentious, decade-by-decade chronicling of the history of Hollywood through the eyes of the cinematographer.

That sounds intimidating, but don't be hesitant if you know little about movie-making. *Visions of Light* easily mixes technical details with magical, unrelenting images. It explains why audience members can't shake those heart-wrenching, seat-gripping film scenes from their minds — and how photographers visually reflect and utilize actors' emotions and stunning landscapes.

The film uses the cinematographers — by no means household

names — to tell behind-the-scenes stories of famous movie scenes about the technical innovations that they helped develop and standardize.

In one scene, for example, a cinematographer explains his work in Sidney Lumet's *Dog Day Afternoon*. As he narrates his reasons for shooting the film like a documentary, a clip from the film shows Al Pacino pacing on the muggy New York streets as helicopters circle overhead and the local media shout questions to him. *Visions*' premise is based around the notion that the audience is drawn by dramatic, immediate shots like this.

If you couldn't name a cinematographer before the film, don't worry — by the end you'll be introduced to Gordon Willis, Vittorio Storaro, Michael

Chapman and Gregg Toland, who shot some of Hollywood's most stunning and provocative scenes. From the gritty dustbowl in *The Grapes of Wrath* to the treacherous waters in *Jaws*, *Visions* explores the method and motivation behind the stunning backdrops and beautiful shots.

The film suggests a new appreciation for filmmaking artistry, detail and innovation. And for those cinematographers who are only rewarded at the Oscars, it brings a respect for their craft outside of industry awards banquets.

*Visions*, like the movie clips it shows, simply lingers. As one cinematographer explained: "You put something in the audience's minds, and they will carry away images as well as words."

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FILM

Festival of Short Films

# Small cinema gets closer to the source of expression

By Jennifer Weglarz  
Staff Writer

It lasts only eight minutes, from start to finish, from the first kiss to the last; only eight minutes of arms and tongues and eyelashes and sighs. But these few minutes show just how sensual, affecting and intense a short film can be.

The 2nd International Festival of Short Films, which runs May 7 through 13 at the Suburban World Theater, focuses on this underexposed facet of the film world.



Andrew Barlow in *The Room*.

"It's a distinct and important medium," says Sean Reilly, one of the festival's three producers. Shorts offer filmmakers the chance to explore ideas in a way that can be more individualistic and expressive than feature-length films, because they don't have to pad out the narrative with extraneous action and subplots. "Shorts get a lot closer to the source of the idea of expression."

Short films aren't only a training ground for young filmmakers or a sidelight for established directors and writers; the format can breed full-length features. Reilly cites the recent box-office success *Groundhog Day*, which was based on the short film, as a prime example of the impact a short film can have.

As the festival's collected shorts illustrate, you don't need 120 minutes to tell a good story, and tell it well; even one-tenth of that time is enough for two brothers to take revenge on their abusive father (*Uhloz*) and for another boy to escape the confines of his apartment (*The Room*). Ted Demme's *The Bet* traces the ups and downs of a compulsive gambler through his

small deceptions and lies. William S. Burroughs recites his poem "Thanksgiving Prayer" as Gus Van Sant (*My Private Idaho*) pieces together old film clips to both heighten and lampoon the concept of "American dream."

The festival, produced by Andalusian Pictures Ltd., was created to expose theater audiences to the genre of the live-action short film. It's not that the film industry doesn't take the short seriously, Reilly says, but that studios don't want to pay to make them and exhibitors don't want to pay to show them because shorts don't have the draw (read: money) that features do.

This second collection was chosen from over 500 short films, double the number submitted for the first festival. Reilly says he and partners Jeffrey Hamblin and Shane Peterson kept certain criteria in mind when they reviewed the entries, including the strength of the concept behind the film, the production values and the inclusion of humor. "We want to entertain people," Reilly says.

In addition to culling the best

of the live-action short world, Andalusian Pictures is focusing its energies to protest the Academy of Motion Picture Arts and Sciences' decision to eliminate the live-action short category from award contention.

Reilly explains one of the Academy's reasons for nixing the category is that many short films aren't seen in theaters — a requirement for nominated films — but instead on television.

He says the Academy's decision is perplexing, because its function is to be an ambassador for all film. "The Academy is there to support film in any facet it exists," Reilly says. Cutting out the live-action short category is contradictory to that mission.

The Academy has held off on a decision until November 1993, when the Board of Governors will have the final say in the matter. Even if shorts are eliminated from Oscar competition, Reilly says, the short film will continue to flourish.

"Through ingenuity and persistence the films get made."



Featured works in the 2nd International Festival of Short Films include: *Out of Town*, Great Britain (1988); directed by Norman Hull.

*Dark Slide of a Trombone* (*Trombone En Couilles*), Belgium (1988); directed by Hubert Toint. Winner, gold award, Huston International Film Festival; official selection, Cannes.

*Kitchen Sink*, New Zealand (1989); directed by Alison Maclean. Winner, grand prize, Tampere International Film Festival; official selection, Cannes.

*Snail's Pace*, New Zealand (1989); directed by Grant Lahood.

*The Room*, USA (1991); directed by Jeff Balameyer. Winner, best short, Cannes; gold award, Oberhausen Short Film Festival.

*The Bet*, USA (1992); directed by Ted Demme. Winner, best short, San Francisco and Huston film festivals; grand prize, Aspen Shortfest.

*Thanksgiving Prayer*, USA (1990); directed by Gus Van Sant.

*Uhloz*, France (1989); directed by Guy Jacques. Winner, grand prize in four international film festivals; British and French academy award nominee.

*The Kiss* (*Le Baiser*), France (1990); directed by Pascale Ferran. Winner, grand prize, Tignes Film Festival; official selection, Cannes.

*Work Experience* (Great Britain, 1989); directed by James Hendrie. 1989 Academy Award winner, best live action short.

*Omnibus* (France, 1992); directed by Sam Karmann. Winner, 1992 Palm D'or, Cannes; 1993 Academy Award winner, best live action short.

VISUAL ARTS

# Underdogs fight back in Icebox Rejection exhibit

By Jon Hunt  
Staff Writer

Icebox Gallery curator Howard Christopherson knows all about being an underdog. After all, his tiny basement gallery, five years old this show, was an underdog, too, in the connection-heavy local art scene.

The Icebox five-year anniversary show, *Underdog*, is a celebration of the struggling artist. Christopherson's concept: an exhibit entirely by artists who had been rejected for one thing or another. A show of "failures," in other words.

That sense of failure is the show's driving energy. The pain of rejection, ensuing anger and fear of fucking up work their way into the pieces. Many of them are accompanied by shallow rejection letters, and all of them have a twinge of cynical bitterness that makes for a passionate, honest show.

The best pieces are highly conceptual. Local artist Greg Page, for example, constructed a guillotine with a painted design only visible if your head is literally on the chopping block. The sarcastic and genuinely funny idea gives the viewer a sense of what it feels like to be massacred by critics.

Performance artist Giles

Denmark, too, hit upon a shocking winner that rails against censorship. He appeared at the *Underdog* opening completely naked with a sign saying "Rejection" hanging from his penis. Prints of the living exhibit now hang above an empty stool — on sale for \$50 a pop.

Naturally, there's the expected frustrated artist angst. Local Michael Albury included with his exhibit a rejection letter from another "rejection show" — the ultimate insult. In the letter, his art is called sexist and immature by a gallery that clearly misses the point. "Culture to Go," the piece that hangs here, has a "self censorship" feature — a black curtain that hangs before the painting allowing you to block it if you're offended by its "sexism," in the form of a scantily-clad Japanese woman and a white geisha girl representing rampant consumerism.

There's some "offensive" material, too, that didn't make it past some nameless gallery's censors. Barbara Burritt's erotic paintings are beautiful — chaotic figures roll and tumble with each other in impossible positions, all brushed with remarkably bright pastel colors. It's accompanied by a poem in which Burritt rails against the idea of censorship — for good reason, since her paint-

ings hold interest clearly beyond the prurient.

There's some genuinely bizarre stuff, too, that's well outside the "norm" of conventional art. Artist Linda Wing, for example, included a piece of "target art," a hand-made target riddled with buckshot holes. Her idea: involve her hick family in her art by letting them shoot at it. The result is not unlike Jasper John's abstract expressionism with a heady dose of William Burroughs' gloom.

*Underdog* could easily have turned into a show about bitterness. Credit both Christopherson and the artists with avoiding this easy trap. The pieces, often cynical and sarcastic, all feature a unique sense of humor. Only a very few are bitter to the point of depressiveness. The rest clearly have learned to laugh at their misfortune — and taunt it —

giving the show a wry, lively wittiness that avoids oppression.

Like Icebox's past shows, *Underdog's* concept makes the exhibit into one giant multi-artist piece of "art," blurring the ever-sharpening lines between artist and gallery. It's Christopherson's uniting vision (with accompanying "manifesto," posters, and buttons) that's the show's finest success — underdogs in numbers are, after all, no longer underdogs.

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Orangutang  
The Rewards of Cruelty  
Imago

Orangutang excels at writing clever social commentary culled from the pop culture. Leo Tolstoy, The Weekly World News, and exploding priests in Spanish Harlem all find expression on the tracks of this album.

What's more, the songs have a sonic bite and punky attitude that never takes itself too seriously. For example on "Gearhead", a self-proclaimed song about a car, the break includes a outright wanky metal lead that happily revels in its own excess.

Recorded at Fort Apache in Boston, and mixed by Sean Slade (Dinosaur Jr., Sonic Youth) there's plenty of crunch, buttressed by a solid rhythm section.

"Untitled #1" rides some four chord sixteenth note lead, with typically quirky lyrics: "When prices only rise / and airplanes only fall / I am taken by surprise / you are in my shower stall / What can I do?"

Always in danger of losing the self-deprecating quality that make their playing fun, or being another too-clever-by-half junk-culture band (see Alice Donut), this EP provides just enough to whet your appetite. (Chris Parker)

## MUSIC

# Raging Slab: meaty; Mercury Rev: tripped out

## Mercury Rev

The Hum is Coming from Her 10"  
Columbia

Signing a mega-buck deal with an international media conglomerate generally leads to a bit of streamlining and edge-blunting with bands. Mercury Rev is quite an exception to that trend. On this single, their first new recordings since linking up with Columbia Records, Mercury Rev proves that no conventional yardstick can be used to measure the scope of their perverse and wonderful vision.

How much weirder this band can get is very much an open question. Their first album *Yerself is Steam* and follow-up EP *Car Wash Hair* are certainly among the most freaked-out records of the last few years, but occasional concessions to pop song structures still lent them a sort of accessibility. With this new single, Rev has finally cut the bungee cord entirely and plunged into a void all their own.

"The Hum is Coming from Her" is a four-odd minute cocktail jazz piano piece...at least sort of. The first few seconds of the song could almost

masquerade as a Tom Waits track. Then vocalist David Baker comes in with a half-word / half mumble performance that sounds a bit like Robert Wyatt at the end of a six-month internal chemistry experiment. After incongruously dissolving in a muted haze of feedback, the track lingers in the mind in a disconcerting but rather pleasant way.

The second track, "So There," finds Rev providing a backdrop to a spoken word piece by beat poet Robert Creeley. Creeley's disjointed and addled imagery is perfect for the band's accompanying soundscape, which starts off like the echoes of a distant railway yard and somehow mutates into a Dixieland jazz number with something that sounds like a coffee grinder as a featured instrument. Unbelievably, it actually makes sense when you listen to it.

Mercury Rev is definitely out there, but not in a wacky/annoying/ Frank Zappa way. This is a band with seemingly boundless imagination, and it's a pleasure to witness it unfold with each successive release. (Ed Ackerson)

## Michelle Malone

For You Not For Them  
Sister Ruby

Michelle Malone comes on like a female Elvis Costello — all Beatles riffs and attitude, exuding "I've-been-there-sucker" vibes and laying down the law for a bevy of asshole suitors who've screwed her over one too many times.

She's a strong woman, make no bones about it; not the kind of "strong woman" that oh-so-sensitively strums her acoustic guitar and whimpers about hard times. Hell, no. This is emotion of the honest variety, pure pop from the old school of singer-songwriters like Carol King who knew how to wield a pop riff and temper it with the kind of hardened optimism that makes it a powerful weapon.

She uses raw simplicity — voice and guitar, organ sometimes, bass-and-drums — as her primary palette, but on massive Beatle hooks like "Open Window" or Dylanisms like the hilarious "Knee Deep," the method becomes secondary to the power of the melodies and the lyrics. She does just as well the Doors' "Peace Frog," where Jimmy Morrison's lusty belch of a voice is replaced by Malone's aching yelp.

The liner notes insinuate the bitterness is from tussles with the record company, a common ailment — but on *For You Not For Them* Malone manages to turn personal business angst into advice for the lovelorn. (Jon Hunt)

## Insane Jane

Each Finger  
Sky

Not everyone can be great, a trailblazer, a genius. Mediocre bands exist in huge numbers, bands like Insane Jane. Jane has a sense of melody, a temp that's right on, and solid vocals. But

something inestimable separates them from a top-notch band: they lack a strong personality.

At times, Insane Jane is a groove merchant in the Athens mode of jingling guitar and rolling, subliminal bass lines. At other times, the band simply relies on hard rock guitar cliches. Insane Jane is distinctive without being interesting — like a good speaker with nothing to say.

There are moments of minor inspiration like "Hate," or the soft melancholy of the acoustic "so long." And there are shocking misses, too: the effects-box vocals of "Latter Train" that sounds like there's a short in

your speakers, or the lifted Metallica riff in "Harri Faith" — did they think people wouldn't notice?

Lead singer Yellow has a strong Joplin-esque voice, but barely stretches her range. Sometimes songs are nothing more than simple riffs strung together between the verses, sung over an uninspired, repetitive melody. There's a place for Insane Jane, and I'm sure there are fans who find them wonderful. But then some people prefer Kemps to Ben & Jerry's. (Chris Parker)

## Raging Slab

Dynamite Monster Boogie Concert  
Def American

Me n' Joe Bob n' Beaner (whom we called Beaner on account a' he smoked so many of 'em he was sterile) was sittin' in Joe Bob's rusted-out '66 Mercury, smokin' a joint a' th' ditchweed Beaner grows next to the chick peas. We was listenin' to Ragin Slab, *Dynamite Monster Boogie Concert*, chewin' the fat about great, ole-fashioned Southern Shit Kicking Music.

"What I like," I told 'em, "is how they play those boogie-grind riffs like it was 1976 — they're as retro as a pair of navy blue Sears-Roebuck bellbotoms, boys."

"But it ain't all muddle-headed grind," said Joe Bob, "else we'd be listenin' t' the Four Horsemen."

Naw, there's subtlety, too — listen to the banjo textures on 'So Help Me' fer proof."

Beaner leaned over into the front seat. "Yeah, boys," he said, grinnin'. "Even when they're big and dumb, they're sprightly as all git-out — the riffing on 'Weatherman's' so agile it sounds like the guitars r' playin' hopscotch."

Joe Bob's Pa poked his head out the door of th' trailer and told us ta turn the shit down, but we didn't care. We'd found a winner. *Dynamite Monster Boogie Concert*, a heapin' helpin' of old-fashioned crunge, played on as we finished the fatty and let the humid spring air roll over our sweaty bellies. (Jon Hunt)

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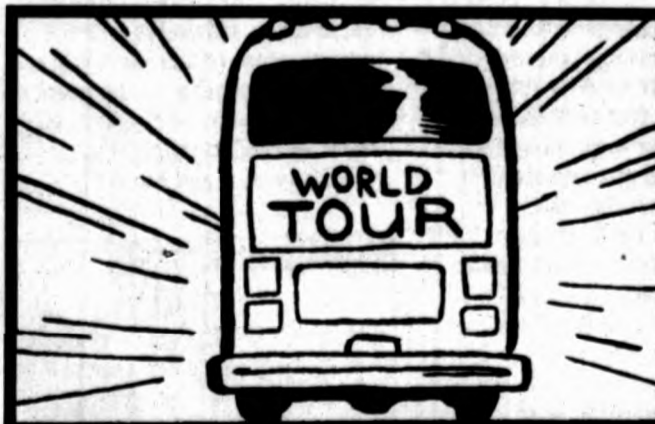
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CALENDAR

# Music

☾ After Hours review this issue ☒ on-campus event

WHAT	WHO	WHEN	WHERE	SSS	WE SAY . . .
Blues	<b>The Second Annual Tribute to Robert Johnson</b>	Saturday, May 8 9 p.m.	New Riverside Cafe 329 Cedar Avenue Minneapolis ☎ 333-4814	Free	The New Riverside Cafe hosts the Second Annual Tribute to Robert Johnson, the late "King of the Delta Blues Singers." The concert celebrates his influential music and also his influences. The bill includes Little Bobby E, Diamond Jim Greene, Cooker John with guest "Ms. Elanore James" and Peter Rykhus.
Classical	<b>The Blackthorne Men's Voices</b>	Saturday, May 8 8 p.m.	St. Clement's Episcopal Church 901 Portland Avenue St. Paul ☎ 455-8086	\$10 general \$6 students	Ex Machina presents The Blackthorne Men's Voices performing street cries by Dering & Cobbold, mass movements by Byrd, 18th-century glees, viol fantasias by Coperario, Jenkins and Simpson, along with sea shanties set by Douglas Shambo.
	<b>Song Cycles</b>	Monday, May 10 8 p.m.	Landmark Center The Ramsey Room (Courtroom 17) 75 West 5th Street St. Paul ☎ 292-3225	\$5	The Song Cycles, created by Minneapolis composer David Evan Thomas, features vocal performances by some of the Cities' most acclaimed singers, including three world premieres. The performance includes Karen Clift singing <i>Come to the Waters</i> . Lawrence Weller and John Churchwell perform <i>Heard in a Violent Ward</i> .
Jazz	<b>The John Paulson Jazz Group with Kevin Daley</b>	Friday, May 7 8 p.m. Saturday, May 8 8 p.m.	Nancy Hauser Memorial Theatre 1940 Hennepin Avenue Minneapolis ☎ 871-9077	\$8	Hauser Artists present "Salon Series" with the John Paulson Jazz Group and guest artist Kevin Daley. The group performs new jazz compositions with electronic and acoustic instruments forming a distinctive sound, as well as unique arrangements of famous jazz standards.
Rock	<b>Ten Cent Fun Dogfight Anchor Cinder ☒</b>	Friday, May 7 8 p.m.	Whole Music Club Underground at Coffman Union Minneapolis ☎ 624-8638	\$5 general \$4 U of M students	Ten Cent Fun, a seven-piece band has acquired quite a following here as one of the few ska bands in the Cities. Dogfight take two basses, no guitar and a sax to carry on rhythm-driven noise/punk in allegiance to bands like Ex and Dog-Faced Hermans. Anchor and Cinder are fresh from "Joanne's li'l punk band" file, a file of punk bands that the music director finds cute. Hmm.
	<b>Janitor Joe Chokebore ☾</b>	Saturday, May 8 11:15	Uptown Bar Lake & Hennepin Minneapolis ☎ 823-4719	\$4	Janitor Joe is yet another AmRep noise-band set to destroy the eardrums of kiddies everywhere. Their crunch-heavy guitar assault is strong rhythmically, as well as structurally. Anyway
	<b>Robyn Hitchcock Murray Attaway ☾</b>	Saturday, May 8 6 p.m.	First Avenue Mainroom 701 First Avenue North Minneapolis ☎ 338-8388	\$8 advance \$10 at the door	Hitchcock's back in fine form on his latest, <i>Respect</i> . Opener Murray Attaway used to lead alternative popsters Guadalcanal Diary. Remember them?
	<b>Yo La Tengo Muskellunge Brownstar</b>	Saturday, May 8 8 p.m.	7th Street Entry 701 First Avenue North Minneapolis ☎ 338-8388	\$6	Yo La Tengo is the musical equivalent of a whisper to a scream: they move from lovely post-Velvets pop to screeching acid-noise with grace and sensitivity.
	<b>Cyndi Lauper</b>	Sunday, May 9 7 p.m.	Glam Slam 110 North Fifth Street Minneapolis ☎ 338-3383	\$12 advance \$15 at the door	The idol of our adolescent dreams, Cyndi and her 80s post-punk pop music, "Girls Just Wanna Have Fun," was heralded through the junior high halls. The concert previews her new album "The Hat Full of Stars."
	<b>Ween Seaweed Sloan ☾</b>	Sunday, May 9 5 p.m.	First Avenue Mainroom 701 First Avenue North Minneapolis ☎ 338-8388	\$7 advance \$9 at the door	Ween, fresh from two sold-out Entry shows, reemerges on the Mainstage. Dope-smokers everywhere will converge on First Avenue for this whacked-out twosome — bring your one-hitter.
	<b>Rocket From the Crypt Claw Hammer Vertigo Snackhound ☾</b>	Tuesday, May 11 5 p.m.	7th Street Entry 701 First Avenue North Minneapolis ☎ 338-8388	\$5 advance \$7 at the door	Rocket From the Crypt are anything but the laid-back Californians you'd expect from San Diego. They've put out a slew of singles and two albums in their three-year existence, and they reputedly kick out the jams live.

CALENDAR

# Arts & Literature

Vistas review this issue   Words Worth review this issue   on-campus event

WHAT	WHO	WHEN	WHERE	WE SAY . . .
Exhibits	<b>Underdog</b>	Gallery hours: Tuesday-Friday 10-6 p.m. Saturday 12-5 p.m.	Icebox Gallery 2401 Central Avenue Minneapolis ☎ 788-1790	The Icebox Gallery celebrates its fifth year anniversary with a group exhibit that offers an inward look at the gallery, the artists and the community. The "underdog" exhibit is art and dialogue about the successes and failures of art and the public audience.
	<b>James Rosenquist</b>	Closes Sunday May 9 Gallery hours: Tuesday-Saturday 10-8 p.m. Sunday 11-5 p.m.	Walker Art Center Vineland & Lyndale Minneapolis ☎ 375-7622	James Rosenquist: Time Dust, The Complete Graphics 1962-1992, explores the artist's graphic production, from ground-breaking Pop images to mural-sized prints. The exhibit features his large-scale paintings and drawings combining varied images from current events, domestic and technological objects, nature and the human form.
	<b>Michael Sommers/Susan Haas: The Question of How</b>	Opens Sunday May 9 Gallery hours: Tuesday-Saturday 10-8 p.m. Sunday 11-5 p.m.	Walker Art Center Vineland & Lyndale Minneapolis ☎ 375-7622	Sommers and Haas' installation combines elements drawn from varied sources—soap operas, German woodcuts, carnival arcades—exploring such topics as the meaning of life and humankind's search for hope with a whimsical approach. Opening-day activities include music and skits performed by Sommers, Haas and friends.
Forums	<b>Wendy Rose</b>	Thursday, May 6 12 noon	Coffman Union Theatre First Floor CMU East Bank Campus Minneapolis ☎ 625-4177	The Creative Writing Department features Wendy Rose as a three day writer-in-residence. The author of nine published volumes of poetry, and a recipient of a fellowship from the National Endowment for the Arts, Rose gives a public reading from her works.
	<b>Thomas R. Smith</b>	Thursday, May 6 8 p.m.	Hungry Mind Bookstore 1648 Grand Ave. St. Paul ☎ 690-9702	Thomas R. Smith reads from <i>What Happened When He Went to the Store for Bread</i> , a collection of poems by Alden Nowlan. Nowlan's poetry speaks "of the poet's inner world and the political complexities of the outer world."
	<b>Carol Muske Dukes</b>	Friday, May 7 8 p.m.	Hungry Mind Bookstore 1648 Grand Ave. St. Paul ☎ 690-9702	Award-winning poet and novelist Carol Muske Dukes reads from her newest works, <i>Red Trousseau</i> , a collection of poetry and <i>Saving St. Germ</i> . Dukes' poetry collection takes Los Angeles and the falseness of appearances as points of departure. <i>Saving St. Germ</i> tells the story of a powerful, creative single mother perceived as "crazy."
	<b>Sharing Our Voices: A Multicultural Symposium</b>	Friday, May 7 7:30	Augsburg College Foss Center Riverside Avenue and 22nd Avenue South Minneapolis ☎ 330-1655	Augsburg hosts a multicultural symposium addressing the many issues affecting women of many cultures. Some of the weekend's events include a poetry reading, art show, a storytelling session, and small group discussions. Call for more information.
	<b>CarolAnn Russell</b>	Sunday, May 9 3 p.m.	Hungry Mind Bookstore 1648 Grand Ave. St. Paul ☎ 690-9702	Joined by poet Beverly White, CarolAnn Russell reads from her newest collection of poetry, <i>Feast</i> . The collection focuses on motherhood, marriage and sisterly love, featuring a cover design by Minnesota painter Marce Wood.
	<b>Eugene Garber</b>	Monday, May 10 8 p.m.	Hungry Mind Bookstore 1648 Grand Ave. St. Paul ☎ 690-9702	Winner of the Associated Writing Program's Award for short fiction, Eugene Garber reads from <i>The Historian: Six Fantasies of the American Experience</i> . Through fiction, Garber takes the reader through the American urban and frontier landscape from 1850 to 1912, speculating upon historical American figures of whom myths have been built.
	<b>Harriet Goldhor Lerner, Ph.D.</b>	Tuesday, May 11 8 p.m.	Hungry Mind Bookstore 1648 Grand Ave. St. Paul ☎ 690-9702	Psychologist and bestselling author Harriet Goldhor Lerner, Ph.D. reads from her new book <i>The Dance of Deception: Pretending and Truth-Telling in Women's Lives</i> . Her book discusses the many ways women deal with privacy and secrecy, honing in on both the varieties of deception and the ways one can tell the truth.
	<b>Stephanie Ericcson</b>	Thursday, May 6 7:30 p.m.	Borders Book Shop Calhoun Square Minneapolis ☎ 825-0336	Stephanie Ericcson discusses her book <i>Companion Through the Darkness</i> , which journals the loss of her husband while pregnant with their child.

CALENDAR

# Screen & Stage

☾ After Hours review this issue ☰ on-campus event

WHAT	WHO	WHEN	WHERE	\$\$\$	WE SAY . . .
Dance	<b>Travelogue</b>	Friday, May 7 8 p.m. Saturday, May 8 8 p.m. Sunday, May 9 7 p.m.	Hennepin Center for the Arts, Studio 6A 528 Hennepin Avenue Minneapolis ☎ 375-7622	\$12 general \$10 Walker members	Byron Richard and Erin Thompson present <i>Travelogue</i> , an evening of works that combine text, music, dance and characterizations exploring the many aspects of travel. The works include <i>Driving Lessons</i> , an interpretation of road behavior and misbehavior; <i>Miracel Lanes</i> , a duet; the solo piece <i>Defiance, Ohio</i> ; and choreographer David Dorfman's duet <i>Rounding the Bend</i> .
	<b>Garth Fagan Dance</b> ☾ ☰	Wednesday, May 12 8 p.m.	Northrop Auditorium East Bank Campus 84 Church Street S.E. Minneapolis ☎ 624-2345	\$9-\$15	Using African and Caribbean influences, choreographer Garth Fagan weaves a fluent, elastic and rhythmically intricate dance style. Founded in 1970, the 16-member dance company returns to Northrop featuring the critically-hailed work, <i>Griot New York</i> . The work combines Fagan's choreography with Wynton Marsalis' score and the staging surprise of sculptor Martin Puryear.
Film	<b>Henry V</b> ☰	Friday, May 7 7, 9:30 p.m. 12 midnight Saturday, May 8 7, 9:30 p.m.	Wiley Hall 125 West Bank Campus Minneapolis ☎ 626-6930	\$3 general \$2 U of M students	This excellent film directed by and starring Kenneth Branagh brings Shakespeare's masterpiece to the screen. Chronicling young Henry's war against France, Branagh created a movie of epic scale in one of the best films of its time.
	<b>The Last Days of Chez Nous</b>	Friday, May 7 7:30 p.m.	Walker Art Center Vineland & Lyndale Minneapolis ☎ 375-7622	\$6 general \$5 Walker members	The Walker hosts the Twin Cities premiere of <i>The Last Days of Chez Nous</i> by Australian director Gillian Armstrong. A penetrating drama with comic overtones, the film chronicles the gradual dissolution of a group of loving but incompatible inhabitants of a house in Sydney.
	<b>Visions of Light</b> ☾	Opens Friday May 7 Nightly: 5, 7:15, 9:30 Saturday & Sunday 2:45 matinee	Uptown Theatre Lake & Hennepin Minneapolis ☎ 825-4644	\$6	A documentary looking at great cinematographers and their art <i>Visions of Light: The Art of Cinematography</i> is a round table of cinematographers discussing their work juxtaposed with their images. Artists include Gordon Willis, Nestor Almendros, Vilmos Zsigmond, Haskell Wexler, Sven Nykvist and others.
Theater	<b>Painting Churches</b>	Opens Thursday May 6 8 p.m. Friday, May 7 8 p.m. Saturday, May 8 8 p.m. Sunday, May 9 8 p.m.	Hennepin Center for the Arts "Little Theatre" 2nd Floor 6th Street and Hennepin Minneapolis ☎ 879-0364	\$7-\$10	The first work of the new theater company, Buzzworks, <i>Painting Churches</i> , by Tina Howe is the lyrical, funny and touching story of an aging poet, Gardner Church who slips into senility as his wife, Fanny, tries to keep their lives together. The three-person cast stars Randy Latimer, Mo Collins and Jay Hombacher.
	<b>Restoration</b> ☾ ☰	Thursday, May 6 8 p.m. Friday, May 7 8 p.m. Saturday, May 8 8 p.m. Sunday, May 9 3 p.m.	Arena Theatre Rarig Center West Bank Campus Minneapolis ☎ 625-4001	\$9 general \$8 students	Set in the style and period of a bawdy 18th-century farce, Edward Bond's <i>Restoration</i> takes merciless aim at today's issues of class, justice and race. Through humor and music a disturbing and amusing sketch of 18th-century English society offers a disconcerting parallel of contemporary America. Directed by Stephen Kane featuring live music arranged and adapted by Anita Ruth.
	<b>The Piano Lesson</b>	Thursday, May 6 8 p.m. Friday, May 7 8 p.m. Saturday, May 8 8 p.m. Sunday, May 9 8 p.m.	Penumbra Theatre Company 270 North Kent Street St. Paul ☎ 224-3180	\$10-\$16	The Penumbra Theatre Company presents August Wilson's Pulitzer Prize-winning play, <i>The Piano Lesson</i> . The play centers around a family piano and the real dilemma of the "piano lesson," reminding us that blacks are often deprived of both the symbols of their past and of the opportunity in the present.
	<b>Joe &amp; Michele DeLorme</b> ☾	Tuesday, May 11 7:30 p.m.	Jungle Theater 709 West Lake Street Minneapolis ☎ 822-7063	\$5	The Jungle Theater presents <i>Two Chairs Telling</i> featuring Joe and Michele DeLorme. Their stories explore reservation culture, Native American legends and a rich mix of stories of urban and rural, traditional and contemporary life.
<b>Every Story Paints a Thousand Pictures</b> ☾	Friday, May 7 8 p.m.	Seward Cafe 2129 East Franklin Avenue Minneapolis ☎ 332-1011	Free	The Seward Cafe presents <i>Storytelling For Adults</i> , hosted by Alan Gardiner-Atkinson. <i>Every Story Paints a Thousand Pictures</i> features tellers Alan Gardiner-Atkinson, Terry O'Brien and Jerry Wellik.	



Wendy Rose has published nine volumes of poetry, including: *Lost Copper*, *What Happened When the Hopi Hit New York*, *The Halfbreed Chronicles and Other Poems*, and, most recently, *Going to War with All My Relations*.

A conversation with Rose will be held in the Fireplace Room, Willey Hall, West Bank, on Thursday, May 6, 7 p.m.

Her tribal affiliations are Hopi and Miwok.

Rose is a two-time nominee for the Pulitzer Prize in poetry, and a recipient of a fellowship from the National Endowment for the Arts.

**Q** You have written nine volumes of poetry. How do you not exhaust your subject?

**A** I don't see how anyone could exhaust their writing subject. I mean, what else is there in the world: Everything that exists is a potential topic in some way. The way I feel is that I don't go out looking for topics, they come finding me. Everybody is a story, everybody has a life full of stories.

**Q** For years, Anglo-Americans have re-worked Native American texts and represented them. Do you think writers and publishers have finally moved away from that reappropriation?

**A** I'm of two minds about it. One thing is that if people find themselves genuinely moved about the subject, then by all means, incorporate that in your writings. But, we have to make sure that the influence is acknowledged.

But, there will always be a place for that in the literary world. Publishers are trying to make money and will use anything that sells. If that means selling something phony over the real thing, they will do it. That's why so many of the people who become favorites are presenting themselves like they are: They know what society at large wants to hear. They provide that for them. People like Chief Redfox and — though there is great controversy about this, and I wouldn't know one way or the other — Jamake Highwater. Real Indians won't do that.

**Q** In Native American writings, including yours, there seems to be a thread of attention to the environment, consciousness of heritage, oral tradition, myths, the anger. Is there a Native American Aesthetic?

**A** I think there is such a thing, but I also think it exists in other cultures. Some people have forgotten it, others have not forgotten it at all. But, I think that at the beginning, whatever that was, instructions were given to every society of people, and, there have been people in every culture who have kept that information in some way, even after persecution.

For instance, in 1978, for example, *The Longest Walk*, a walk that started from San

# Q & A

## Wendy Rose



BRIAN POBUDA

### Interview by Zainab Ali

Francisco to Washington D.C. people from all over the world. These people were among those who have never forgotten what those instructions were.

**Q** Women seem to be expressing their experiences more in writing. Do you feel like you are also doing this?

**A** To some degree. But, interestingly enough, the most personal of my work is work that mostly stays at home. In fact, I'm arranging right now to have a section of those poems published, which, for me, is great bravery or great foolishness. It appears that Firebrand Press in Ithaca, New York is going to publish it in the fall of '94. In the introduction of the *Now Poof She is Gone* manuscript, one of the

things I talk about is that the poems are about the kinds of experiences that anyone with academic experience is told are not worth telling.

In other words, they are intimate experiences of personal crisis that women talk to about with each other. But these are not what are considered great or worthy of being written. But I've figured out what they think are "great" ideas. Great ideas are those that come from people like them. "Them" being mostly white males. This manuscript tries to break out of that mind set.

**Q** In *Winged Words: American Indian Writers Speak*, you say, "White shamans, people who think they have some special gift to really see how Indians think, how Indians feel." What is happening to Native Indian society when these well-intentioned Anglo-Americans try to wipe away difference?

**A** For the white shamans, this is mostly a personal power or ego trip. Some guy gets up and announces he's a shaman. And, from the Indian viewpoint, this is not likely to be true because there is no community that acknowledges what he is. So, he is a shaman all by himself, which goes against what it really is. Traditional doctors don't announce one day that they are a shaman: They have a following, they have people who go to them for that purpose.

The other problem with white shamans is that sometimes some of them do tap into things that they are not equipped to control. I've seen people damaging them-

Rose will be a writer-in-residence from May 5 through the 7 in the Creative Writing Program. She reads on Thursday, May 6, at noon, in the Theatre-Lecture Hall of Coffman Memorial Union.

selfs, damaging those around them, by not knowing what they are doing.

**Q** How can people be taught to read differently without being threatened, to try harder to understand less?

**A** That's such a hard question to answer. I have never been able to understand — and I see this with my students a lot — why white people are afraid to talk about their whiteness. I don't mean that in a negative sense.

For some reason, I've noticed that a lot of white people, once they've decided they don't want to be racist, once they've decided that racism is something they are ashamed of, they launch to obliterate the very idea of race and difference. In my mind, it's a little bit like somebody, for example, who's an incest victim. All the perpetrator says is, "Why can't you put it behind you and forget it?" It's always easy for the perpetrator to say.

**Q** Is it not naive to think memoirs and poetry can give one a direct contact into Otherness, though?

**A** I don't think so. I hope writing helps. In my writings, where it is appropriate, I try to tease white people a little bit — in the sense of how one teases someone who is close to them, like a friend. If you know enough about that person, it's easy to tease her. I try to do that a little bit in *Going to War with All My Relations*. Some, in particular, are in answer to things people have said and asked. I try to make it funny; I try to break the ice to get rid of that tension.

**Q** Why are two of your hobbies horticulture and herpetoculture?

**A** They are plants and animals that all have spines. Every since I was a small child, I have always really liked reptiles. I never was afraid of snakes. I was lucky, as a child, not to be around people who are afraid of snakes and react negatively to them. So, I've grown up all my life handling them and keeping them, and not letting them go. I have one right now that I can't let go because its from Africa.

Plants, of the desert area especially, I've loved all my life. It's only been within the last 10 years that I've plotted cacti. For me, the best thing in the world is to walk around in the open desert, go camping.

**Q** How has being a two-time nominee for the Pulitzer Prize in poetry changed your vision of writing?

**A** I don't know if it has. For one thing, if you don't win it, who cares? For the 1981, for *Lost Copper*, that was the first one, I was told — kind of under the table — by a friend of mine from Columbia University, that I was a finalist. I did not hear anything for this second one, just that I was nominated. I don't know if at all it has changed my writings. It seems just icing on the cake. But, it's not why I write.

Calendar page 14

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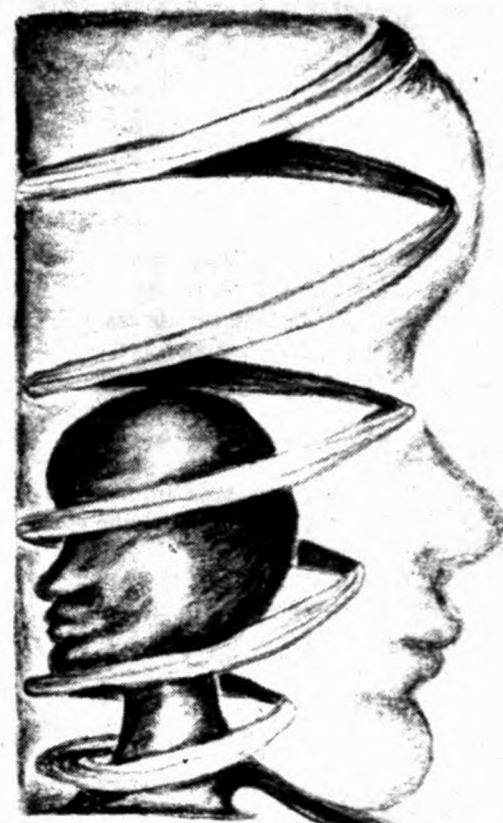
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# Privilege meets Power

A reflective essay by Sally Flax



JENNIFER HUGHLETT

The feeling in the registration line was of anticipation: pulsating, a synchronous beat. I could sense the acknowledged connections. Many of the black women waiting to register for the ten-part series Leadership for Black Women: Expanding our Reality/Creating our Future: A Leadership Strategies Institute were greeting one another, laughing, talking excitedly. The women looked so young. They were smartly dressed, with a kind of sparkle about them, a radiation of comfort with one another and their place together at a university seminar series planned for them.

I saw no other white person in the anteroom. Why had my friend, herself a black woman leader and community activist, suggested I sign up? "They need a mix, it'll be good, you should be there."

One of the program leaders greeted me warmly, said her name to remind me of our knowing one another through our work at the University. I smiled in return, pleased to hear a welcoming voice. I didn't see other familiar faces until I went into the seminar room.

Clutching my notebook, my name tag on my left shoulder, my misgivings were heightened when I was greeted by a smiling but uneasy looking white woman I know, who sighed and said nervously, "Oh, am I glad to see you!"

As I sat down in the middle row of chairs, I shook my head in response: "I'm not so sure that we should be here." One other white woman, younger than we, took her place in that room filled with about 45 women, many vibrant black women, young and old, a few of whom I knew. One of those whom I considered a colleague, albeit a new-found one, seemed to look my way but gave no sign of recognition.

The introduction was made by the young, self-possessed woman who had greeted me earlier. Behind her professional demeanor, her eyes looked sunken and there was in her smile both a warmth and a weariness. As she explained the format for the seminar series, it became obvious to me that she is a role model for this group, someone whose entreaty "to think in new ways about ourselves" would inspire them to do just that.

She then introduced the presenter for this first session (I'll call her Betty), a splendid-looking, strong and very angry black woman whom I had been with before. Her hair was pulled back in a tight bun, her high cheek-bones and enormous round brown eyes highlighted by effective make-up, her stateliness accentuated by an African print shift that gave her a regal ethnic presence. Betty and I had been co-leaders in a mixed women's workshop session where she was a channel of experience for black women's rage, and for their emerging identity as African peoples, African-Americans, not Afro-Americans, not blacks. Her terse, biting responses and round-eyed stare had made me feel, then, like the enemy, her enemy.

Remembering her earlier "attacks," I was engaging in my own internal dialogue: She does not know my history. And then, why dare I expect her sympathy? Why would my integration of my dorm dining room at the University of Iowa in 1942 matter to her? Why would my '60s civil rights marching or the funeral procession

my white friends and I held for the assassinated Martin Luther King Jr. matter to her quest for black women's voices raised in pronouncing their own agendas?

I understood her need, as the progeny of slaves, to claim her roots in a place of origin that provides her people a sense of identity in ancient and rich cultural heritages. But for me, to be labeled a European-American is contrary to my own one-world perception, the belief that we must all identify first as human beings, to change the boundaries that divide us.

Betty asked that we each say our name, why we came, and whether or not we had signed up for one session, or for the series. Each black woman, in her turn, said: "I need to be with my black sisters. I need balance in my life." It was my turn.

"I'm very interested in new models of women's leadership. I believe black women have a lot to teach us about that. I'm not sure I should be here, though. I have just signed up for this session. I will see how that goes will I be welcome here?" She nodded in a very knowing way, with surprise, perhaps, but with something that struck me as a deep awareness.

"For you, like me, this will ring so true, be so much known, you will be amazed. But, in addition to what you already know, we will be talking about things you don't know about, or at least don't admit to yourselves. These are the blind spots we all have, our own prejudices, our hidden fears, that make us act in certain ways that we need to change if we are to think of ourselves as having power, as becoming leaders." Then she shared with us a picture, in a wooden frame, of her great grandmother. She looked strong, handsome, and sad.

My mind flashed to my Grandmother Sophie, a Russian-Jewish immigrant whose strength and humanity and sadness always loomed large for me. Ah, the claim of my European roots, left by wrenching choice, but not enforced by deportation and chains.

"My great grandmother was born a slave," Betty was saying. "Slavery ended during her lifetime. She died a slave. Pass the picture around. Look at her face. Here, I'll take it out of the frame, because that's in a rather fragile state."

"Oh, don't do that, it'll get ruined, the paper..." The white woman historian behind me started to protest, quickly shut up and said, under her breath, to me, "Hit me if I give instructions again, please."

While the picture was circulating, held from underneath by each of us so as not to stain the paper with the sweat of our hands (as advised by a young black woman at the end of my row), Betty asked us to think that it is 1861. The end of slavery.

"Yes, close your eyes. Now let the visions come. It's 1861. Do you see yourself? Do you see members of your family?"

Whatever you see, we will share. Let it come."

Concentration was intense, the crowded room amazingly hushed. Then hands raised, faces strained, brows furrowed, images were shared, at first tentatively, written on the board, to remember.

"I am clutching my children very hard, protecting them, holding them tightly to me." "I see bodies, stooped and wearied, there are no faces, just bent bodies." From first images, to silhouettes, profiles of weariness, then fear, and then, only then, feelings came pouring out.

"I do not see any image. I feel rage. It is right here in my gut. I feel fear." Yes, feelings. The pain. The anger. It kept filling the room.

"Now, Sara," said the leader, and she looked piercingly, proudly, directly from my name tag to my face. "I will answer your question. This is our experience. Nobody else's. We claim it and name it as ours. What does it mean to the black women here, to share our racist experience, the slavery of our ancestors? We are not unkind people, we would not want to hurt you. I'm going to ask them to answer you themselves. What do you want to say to Sara? Is she welcome here?"

Another spoke. I turned to see an old friend of some 16 years of "connectedness" whose presence I hadn't noticed before.

"I've known Sara a long time. Sara, we've cried together when we knew things weren't going right for minority women, women of color. But I feel your being here is intimidating." My head was nodding. Thanks for being honest, Jeannie.

"We black women need to get these feelings out, to have our own safe space."

I nodded again. I could feel my face flush. What hurt would I be sharing next?

"If white women are here, they should be responsible to take what they learn here back to their groups, to get white women to listen, to hear what oppression feels like."

I nodded my "Amen."

A young woman said in very measured words, in a stunning monotone, "The white women, they are my enemy. I mean, it isn't just whites, it's that white woman I bump up against in my work. She doesn't make me feel good about myself."

My eyes were straight ahead. My neck muscles tightened.

Betty intervened. "This discomfort with whites, is it one of our blind spots as black women?" She paused, raising her arched eyebrows. "Let's move on because we have other blind spots to uncover."

"Now, let's imagine that there are no white folks in the world. There is no white supremacy. What comes to your mind?"

First hand shot

up. A very composed, very dignified looking woman said, thoughtfully, deliberately, "I would survive, yes. I could survive."

Next, others followed — not so sanguine. "Who am I without an enemy?"

"Who will manage things, who will have the money for us?"

"Who will tell us what to do?" And so the litany unfolded: the legacy of slavery. I it in my gut, aching with the pain of extreme dependency, the stripping away of self-respect and cultural identity.

The black sisters around me were feeling high. Their anticipation was now hinged to a promise, their journey from slavery to liberation.

We were wrapping up, picking up our cups and our cake crumbs. Many women smiled at me. As our leader said, black women are kind.

I wondered about my own blind spots. Yes. I understood, far better than I had understood before sitting in this room. I could accept.

With my notebook shielding my chest, I approached Betty, now free of the eager, grateful women who had surrounded her. I put out my hand. She took it in her own, firmly.

"I want to thank you for answering my question. I used the wrong word. I shouldn't have asked, 'Will I be welcome?' because you all had no obligation to make me feel welcome. What I meant was, will my presence be intimidating, will I be an intrusion? Yes. I heard that many times. And yes, it is your experience. There is no way I share in it, though it's so important for me to hear it." She smiled, an unaccustomed sign of welcome I had never before seen in her eyes.

"May I tell you what I thought of when you asked for our vision of 1861?"

She nodded. Our eyes were engaged and we grasped one another's hands more tightly.

"I saw my grandmother. She was born in Russia in 1861. Thirty-one years later she emigrated to this country, with her only living child, my father, to escape pogroms. You see, there are connections, though our experiences are very different. I learned about that uniqueness this evening. I'm glad to have been here. Thank you."

When she put her arms around me, our connection was reciprocal. We held fast. We had shared more than pain. There is so much more we need to do together.



May 6, 1993 17



**The Sword of Orion**  
by Robin White  
Crown, \$21

In *The Sword of Orion* Robin White spins a tale that may yet appear on the front pages of newspapers around the world: due to the complicity of crooked Russian entrepreneurs, a militant Islamic faction in Afghanistan obtains a nuclear warhead.

From that premise this story dribbles forward, with numerous predictable confrontations between and among a stereotypical collection of Afghans, Americans and Russians.

At its best, *The Sword of Orion* is an exciting and engaging technothriller. Military buffs in particular will find its descriptions of gadgetry quite compelling. (White's discussion of the American Orion plane — equipped with a nose able to detect nuclear warheads — will interest many readers, for example.) The subject matter, too, is topical and intriguing.

However, the book's plot unfolds in an entirely predictable manner. White makes no discernible attempt to surprise his readers. Apparently, he believes that a clichéd story based on current events will pass muster as a creative and original work.

The characters also form a major weakness, since they are nothing more than stereotypes portrayed in limited depth. The Afghan fundamentalists are presented as manipulative, violent men with more faith in military hardware than in Islam. The Russians include a newly capitalistic opportunist who conspires with the Afghan militia and a grizzled KGB veteran. Of course, the Americans are virtuous people battling injustice.

The most devoted of the politically correct should avoid *The Sword of Orion* entirely. In addition to portraying the Americans as heroes, the book presents Afghans as unprincipled, violent thugs. Only one Afghan character appears in a good light, and she studied in Moscow — where it can be assumed she learned a proper European way of life.

The book's limited discussion of Afghan culture and the history of Afghan-Soviet conflict also disappoints. Although White occasionally presents some information on these topics and often uses phrases from the Afghan language, rarely strays far from his personal mission of: a) impressing readers and b) telling a story with intriguing implications for the world's future.

Reflecting on his book does, however, raise a few interesting questions. First, could it possibly be this easy for an Afghan rebel group to obtain a nuclear warhead from the collapsing Soviet Union? And if so, is it really terribly dangerous? Or does it just make us nervous to have nuclear weapons in the hands of people who don't hold Western values?

As world events unfold, we may well find out the answers.

—Jeff Bostic



JAMES DANKERT

## Into the heart of darkness

**The Criminal/Wild Town**  
by Jim Thompson  
Vintage Crime/Black Lizard  
120 pp., Paperback, \$8  
165 pp., Paperback, \$9

Review by Nicholas Tangborn

There's a strange, detached evil lurking in the harsh landscape of Jim Thompson's novels. Images of a tired, cracked town, all tin shacks, neon, and windswept Southwest desertland, flash by. A murder's occurred, but no one's fessing up. Wives cheat on their husbands, husbands kill their children, and fat, monstrous bosses fire their secretaries when they can't get any action.

Ah, depravity! Thompson died in 1977, but his ruthless brand of pulp crime keeps reappearing. Lately, he's shown up on the silver screen in adaptations of his novels (*The Grifters*, *After Dark My Sweet*) or in offhand tributes to his

aesthetic of evil (*One False Move*). And Vintage Crime's re-releases keep his back catalogue alive and kicking on the printed page.

Rife with hep lingo (Thompson wrote *The Criminal* in 1953 and *Wild Town* in 1957), these books are perfect noir, simultaneously echoing and stripping bare the detective world created by authors like Dashiell Hammett.

In *Criminal*, a seedy lawyer tries to explain to a prosecuting attorney that sex murderers are hard to pin down, and you can almost hear Sidney Greenstreet or Peter Lorre in his cadences:

*They look like you and me and everyone else, and they are you*

*and me and everyone else. The corner grocer and the chainstore executive, the bum and the big business man, the choir singer and the dice hustler, the minister, the prize fighter, the guy who mows your lawn and the guy who —*

Sure, it's cheesy as hell. But there's an unidentified quality in Thompson's writing — a cold, stoic hate — that makes his stories run. Where Hammett thrived on intricate, tightly woven plots, Thompson abandons conventional story structure for loose, rambling meditations on evil. His stories don't necessarily end, they just drop off when the characters have sunk as low as they can.

In *Wild Town*, dumpy ex-killer Bugs McKenna arrives in a small, decaying boomtown. Immediately he's taken on by a local magnate as a hotel detective, and forced to "take care of business." More like *The*

*Grifters* than *The Criminal*, the doctrine of double-cross is the book's primary ethos.

*The Criminal*, on the other hand, takes a more austere approach. A young girl's rape and murder is pinned on a 15-year-old kid, and Thompson switches the narrator's voice from character to character. Still, the stoic, refined, almost languid tone remains consistent.

With these reissues, a new generation can witness the supreme weirdness of Thompson's crime oeuvre. His plots aren't especially complex; his books contain no deep meaning; his pacing skitters around like loaded dice, falling light here and heavy there. But the completely vacant, grinning cruelty at the core of his writing remains absolutely hypnotic.

Nicholas Tangborn is the editor of *After Hours*.

## Long days' journeys

**Travels**  
by W.S. Merwin  
Knopf  
139 pp.  
Hardcover, \$20

Review by Gretchen Scherer

With nearly 20 published volumes, W.S. Merwin is one of the most influential figures in contemporary poetry. The publication of his first book in five years is, therefore, laden with expectation.

Although Merwin's followers will see that *Travels* departs significantly from much of his work, they will find that it does not disappoint. Many of these poems are long narratives on historical figures, such as "Rimbaud's Piano," an extended meditation on the poet. In "The Real World of Manuel Cordova," Merwin weaves a haunting, lyrical and nearly epic narrative.

Poems such as "Manini" address the literal sense of travel, the journey across place,

*the king was the king but I was still a sailor not done with my voyages until I had been to both sides of the ocean and other islands that rise from it many as stars in the southern sky.*

In other poems Merwin studies the metaphorical sense of travel, the journey through life. "Fulfillment" reads:

*but what could we do to prevent a day from ending or a winter from finding*

*us how could we stop a wind with no home from sliding into our sleep or keep our parents from death or ourselves from leaving.*

Merwin's poems suggest that our need to travel is fraught with an unquenchable sense of longing for a past we can never reclaim, "as each day reminded me and I longed still for a place/like somewhere I thought I had come from."

In "On the Old Way" the return to a familiar landscape inspires an impossible sense of security:

*night travels along through day as it once did over and over for this was the way almost home almost certain that it was there almost believing that it could be everything in spite of everything.*

Merwin's profound sense of the natural world is particularly rich and stirring in this



JAMES DANKERT

collection. Nature serves as a reminder of change (in the ceaseless evolution of the seasons) and as a testimony to a permanence human beings can never achieve.

As is so often the case with Merwin, punctuation is completely absent in these poems — which makes it seem as though one poem carries over to the next, as though they are all momentary and simultaneous. Yet it also makes each poem a self-contained journey, as though the reader must travel across the distance from its beginning to its end.

Merwin is most well known for his ability to command language, to make it his own. *Travels* is no exception. The language in this collection is replete with swagger, but it is also brimming with reverence and beauty. It is a compelling volume of poetry. As Merwin writes in its preface poem, "Cover Note, ... take them with you and make them your own."

Gretchen Scherer is a graduate student and freelance writer.

# Reality comes to Minnesota: An interview with Jon Hassler

Dear James  
by Jon Hassler  
Ballantine  
448 pp.  
Hardcover, \$21

Review by Jennifer DeAnn Olson

Finally, Jon Hassler has secured his place in contemporary American literature.

Labeled a regional writer, he watched helplessly early in his career as his novels (much beloved by the critics but overlooked by the national reading public) trickled out of print.

Hassler's fellow Minnesotans weren't about to allow his talent to go to waste, however. Local booksellers, who couldn't keep his novels in stock, urged a Ballantine representative to read *The Love Hunter*. She contacted her head office in New York, and it wasn't long before Ballantine offered him a contract to write another book.

Hassler, a quiet, unassuming man, has mixed feelings about his Midwestern label.

"If it means that the books are only about the Midwest, then it's true. I don't have a quarrel with that," he says. "But if it means that only Midwesterners can read them, then I don't think it is true."

Hassler's seventh novel, *Dear James*, is the sequel to, *A Green Journey*. *Journey* tells the story of Agatha McGee, a devout Catholic spinster, who travels to Ireland to meet her pen pal. Only after she falls in love with him does she discover that he is a priest.

Hassler had no intention of writing another book about McGee: "I thought I was through with her, but she wouldn't let me alone. You know how pushy she can be."

Now in *Dear James*, McGee,

the pillar of St. Isadore's elementary school, is made bereft by the school's closing. After decades of teaching, she finds herself alone and sinks into a fretful depression. At her annual Thanksgiving dinner (a humorous Minnesota version of Joyce's *The Dead*), McGee is torn by her respect for custom and the disgust she feels for her guests. But still:

*A tradition instituted by your dear departed father and mother was not something to be lightly cast aside. Losing a tradition ... was like losing a point on your compass.*

Father Finn, an old friend and local parish priest, sees McGee's distress and convinces her to accompany him on a pilgrimage to Rome, hoping that the trip will raise her spirits.

Unbeknownst to her, James O'Hannon, her former pen pal, has decided to travel to Italy to meet her. He is also searching for a new role in life, having recently retired from the priesthood. Reunited, they slowly begin to heal, spiritually and physically.

Across the ocean in Staggerford, the nosy, bitter Imogene Kite pushes her way into McGee's business by seducing her housesitter, French Lopat. While in McGee's home, Kite reads O'Hannon's and McGee's lengthy letters and — discovering McGee's less than flattering description of Staggerfordians — proceeds to slander her name all over town. When McGee returns, she has to



BRIAN POBUDA

Local author Jon Hassler's *Dear James* is in bookstores now.

find a way to correct the damage done to her reputation.

In the tradition of Faulkner, Hassler has created his own classic small town with original, off-beat characters. Staggerford consists of good and bad, of altruists and back-biters, of outstanding citizens and those floating aimlessly on the peripheries of society.

Using the characters of French and Grover, Hassler weaves in more local color and rural Minnesota dialect than in his previous novels. His ear for the area's often-absurd and comical conversations draws out the essence of these two loners:

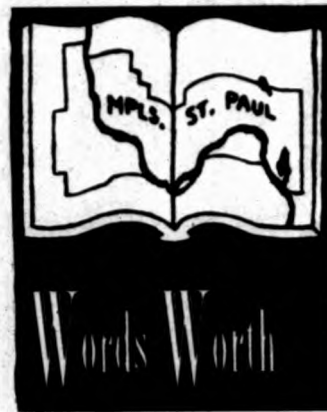
*"Cold out," said French, pulling on his stocking cap.*  
*"Eighteen below. Up from twenty-one."*  
*"Coldest day yet."*  
*"Thursday was colder."*  
*"Feels colder than Thursday*

*in my room," said French.*

Sometimes criticized for writing "light" novels, Hassler does his best to dig deep into the heart of his characters. They are, like the isolated town in which they live, unapologetically imperfect. Not since the magnificent *Love Hunter* has Hassler focused so intently on these imperfections and their consequences.

But even with the Staggerfordians' dark side, Hassler can't help but be fond of them: "[What I feel is] more love than hate, though I do see a lot of fools living there, too. But that's the way small towns are. I guess that's the way life is...and most of my novels have their foundations in life."

Jennifer DeAnn Olson is the goddess of the Nightly, as well as assistant editor of *After Hours*.



*Jump Rope Queen and Other Stories*  
by Karen Loeb  
New Rivers Press, \$9.95

Although many of the stories in *Jump Rope Queen and Other Stories* have previously appeared in magazines, this book is Karen Loeb's first published collection.

It is impossible to categorize its stories, which Loeb has divided into three sections based on geography ("Chicago," "Florida," and "Coast to Coast"). Yet after reading them, I do not wonder why New Rivers Press chose Loeb as a winner of their Minnesota Voices Project contest.

Each of her stories is strangely captivating, and Loeb's voice ranges widely (from that of a five-year-old to that of a middle-aged woman dealing with the poor health of her mother to that of a man fixated on collecting Hawaiian shirts).

What intrigued me most about this collection is the way Loeb refuses to take form for granted. Her creative use of punctuation and spacing reflects the minds of her characters. When five-year-old Rachel describes the "jump rope queen," for instance, she says:

*She can jump higher she can jump more. Jump rope queen wears gym shoes with high tops like boys black with white soles and laces Keds printed on the heels doesn't wear a petticoat when she jumps her skirt inflates up does full splits when the song is chanted gravel etching her legs*

Loeb uses the narrative voice of a child in the stories which held my attention the longest. I re-read them because of their quality and their genuine feeling: their characters, presented to the reader through form as well as words, do not seem to lie.

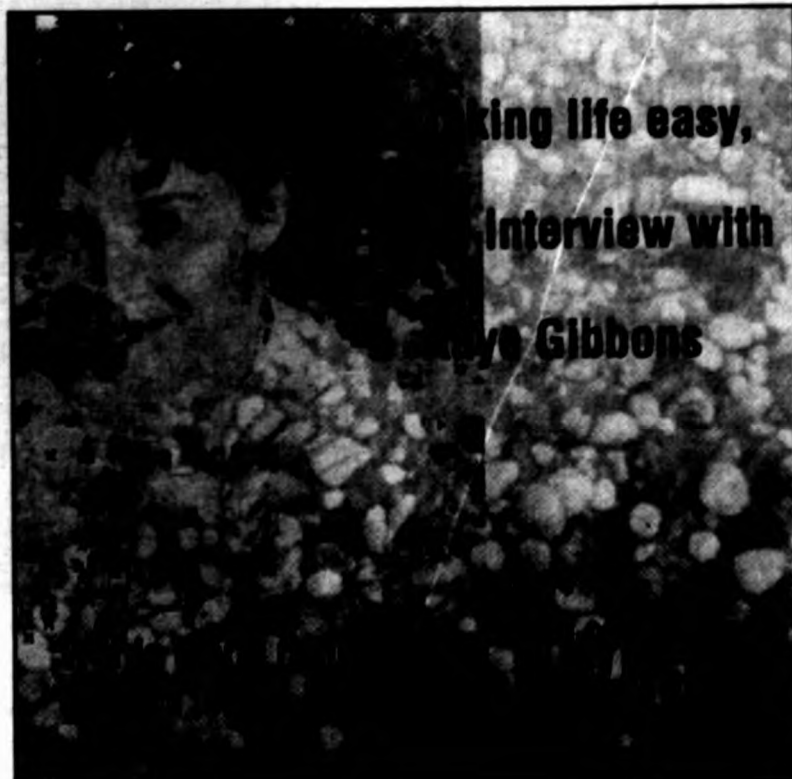
The collection's most powerful piece, "The Sadie Hawkins Dance," tells the story of Rachel — now in high school — and her experience of being raped or near raped (she herself is not sure) after her first high school dance. Loeb's writing is strong and honest; it takes the reader into Rachel's terror and confusion and leaves him or her shaken.

*Jump Rope Queen* is a surprising treasure. Loeb has an intriguing and engaging voice that deserves to be read. When I closed this book, I wanted to know her characters better, to live with them for a longer time in a longer setting. I look forward to more writing from Karen Loeb.

—Shannon K. Lelley



JAMES DANKERT





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