

MINNESOTA HISTORICAL SOCIETY

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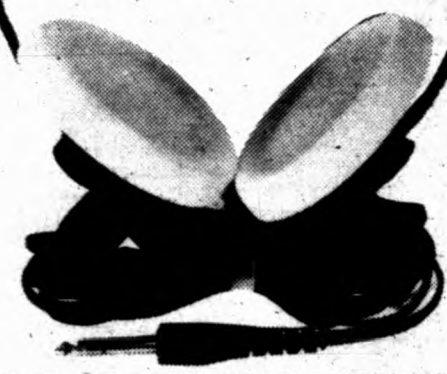
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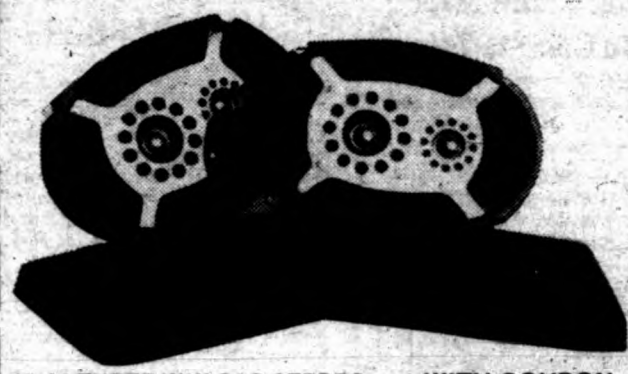
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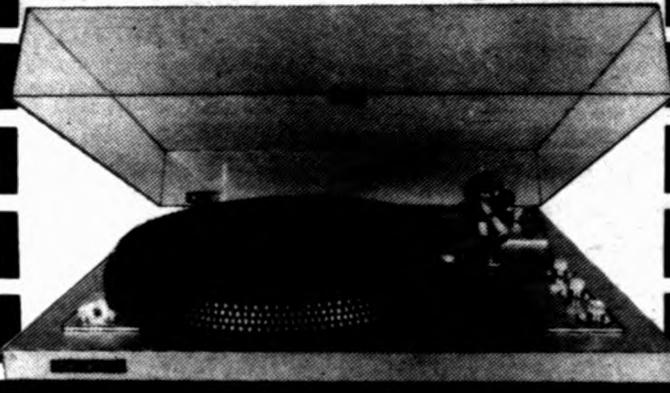
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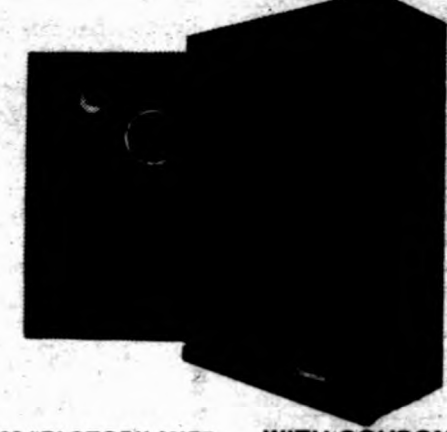
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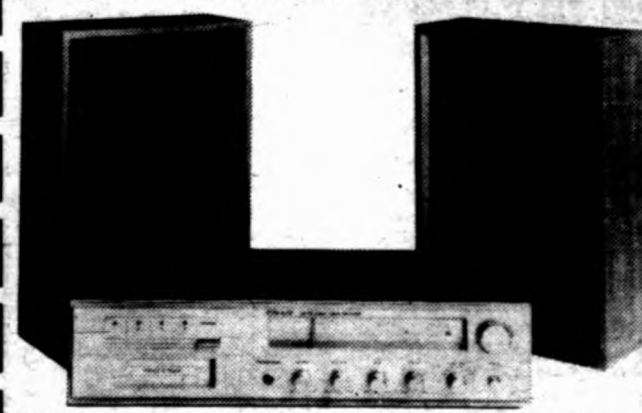
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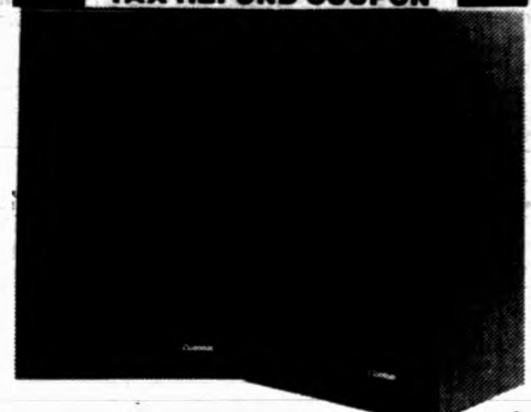
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# news digest

Compiled from the Associated Press

## International

### Iran wants Carter to clarify commitments

Iran's Revolutionary Council on Thursday demanded clarification of U.S. pledges before asking militants to hand over American hostages in Tehran. President Abolhassan Bani-Sadr was quoted as saying Ayatollah Ruhollah Khomeini would have final decision on a transfer of the captives to government control. Foreign Minister Sadegh Ghotbzadeh told reporters after a council meeting Thursday night that Iran wanted President Carter to clarify commitments of restraint made in response to conditions set by Bani-Sadr.

Bani-Sadr said in a speech Tuesday he would seek custody of the hostages if Carter promised to refrain from "propaganda" or "provocation." The Carter administration responded with a pledge of restraint. However, Ghotbzadeh said, "We have to have some more information on the precise position of the United States concerning the statements which were made by Mr. Bani-Sadr."

On Wednesday, White House spokesman Jody Powell said the administration would be "restrained," and asked the public to "stay cool, at least for a while." "We intend to continue to be restrained in our words and actions so long as real progress is made to resolve the crisis and bring our people home," Powell said in a prepared statement.

## National

### White House officials insist on Moscow boycott

Washington—Administration officials attempted Thursday to stifle a growing desire among amateur athletes to send a team to the Moscow Olympic Games this summer in defiance of President Carter's demand for a boycott. Representatives of the national governing bodies of the 32 Olympic sports were invited to the State Department to discuss the administration's reasons for calling for the boycott of the Games. President Carter has insisted that the United States will not send an Olympics team to Moscow.

Defense Secretary Harold Brown, Deputy Secretary of State Warren Christopher, White House counsel Lloyd Cutler and other administration officials met at the State Department with the sports officials, who compose the controlling bloc on a boycott vote by the U.S. Olympic Committee. Although Carter did not meet with the sports officials, one participant said the president called on the telephone during the meeting and said U.S. security would be damaged if Americans participate in the Moscow Games.

Christopher later told reporters that no threats were made to the sports officials because "we haven't reached that point yet." But he warned that Carter has said the government "will take strong measures to see that we are not represented at the Games." He declined to be more specific, but noted that Carter last week ordered NBC not to make any more payments to the Soviet Union for the television rights to the Games and put a halt to the sale of U.S. equipment to be used during the Games. "We have not exhausted the measures we can take," he said.

Following the closed meeting, Brown said U.S. athletes will damage American security if they insist on going to the Moscow Games. In addition to building up military capabilities, he said, the United States must take "other nonmilitary actions to show them that we mean business." He said scientists, farmers and businessmen who have dealt with the Soviets have made sacrifices because of the administration policy. And, he said, "The United States will not cooperate in sending a team to the Olympics."

### '81 budget cuts deep into domestic programs

Washington—The Senate Budget Committee voted Thursday to eliminate federal revenue sharing for states and cut the federal bureaucracy by 5 percent across the board as it neared completion of a balanced 1981 budget. The votes continued the committee's pattern of making deep cuts in domestic programs to cover defense spending increases that exceed President Carter's \$150.5 billion request by more than \$5 billion. Despite the higher defense outlays, the panel was almost certain to join Carter and the House Budget Committee in proposing a balanced budget for fiscal 1981, which starts Oct. 1.

In drafting the Senate committee's guns-over-butter budget, a coalition of Republicans and conservative Democrats repeatedly overturned the positions of the panel chairman, Sen. Edmund Muskie, (D-Me.). Muskie favored lower defense spending and less severe cuts in domestic programs than the panel approved.

The conservative trend of the committee apparently discouraged liberals

from even raising a Carter proposal to provide \$500 million in "transitional" relief for cities hurt by the end of state revenue sharing. That proposal was defeated twice by the House Budget Committee. After action by the full House and Senate, the two versions of the budget will go to a conference committee where differences will be reconciled.

### Spitting, shaking volcano may erupt

Vancouver, Wa.—Unusual rhythmic tremors shook Mount St. Helens and the volcano spat bigger plumes of gas and ash into the sky Thursday, convincing scientists that a lava eruption is likely. "We do know the magma molten material is moving" beneath the volcano, geophysicist Bob Christiansen of the U.S. Geological Survey told reporters. "The harmonic tremor recorded late Wednesday makes it seem likely we will go to a magmatic eruption."

### Railroad union leader sees trouble brewing

Washington—A union official said Thursday that unless Congress passes a law soon to protect employees of the bankrupt Rock Island Railroad, a lot of the workers "are going to go berserk and take the law into their own hands." Fred Kroll, chairman of the Railway Labor Executives' Association, said if such a law is not in prospect by April 18 "there is going to be a lot of tearing up of property, a lot of vandalism and a lot of violent action."

The Rock Island, a railroad extending from Texas to Minnesota over 6,960 miles of track, went out of business March 31. After long negotiations an agreement was worked out on March 4 under which the 17 roads that acquired sections of the line would hire Rock Island employees. Kroll said the agreement could only be effective if Congress enacts a law for certain employee protections, similar to one passed for employees of the Milwaukee Road.

## Regional

### Squabbling Minnesota legislators take a break

Minnesota legislative leaders gave up trying to unravel a three-way power struggle involving Senate DFLers, House DFLers and Gov. Al Quie and decided to recess Thursday night for the Easter weekend. They will return Monday still facing the two major issues that have blocked adjournment: 1) whether to use a gas tax increase, license plate increases or some other method to finance a highway program; 2) whether to raise campaign spending limits and increase the amount of public funds available to political candidates.

The Senate DFL Caucus voted overwhelmingly late Thursday to insist that both a gas tax and campaign financing be included in a tax package. But House DFLers say they won't even bring such a bill to the floor and Quie has said he will veto any bill that contains spending limits for candidates.

Sen. Jim Nichols (DFL-Lake Benton), called House DFLers "gutless" for rejecting a gas tax increase as a way of financing road construction. "I see no reason why this Senate should give in to that motley, disorganized bunch over there," Nichols said. House DFLers have had similar harsh words for the Senate DFL faction. Lawmakers had hoped to adjourn Thursday. When that date passed, Friday or Saturday were suggested. But the Senate DFL Caucus voted almost unanimously to quit for the weekend.

## elmo

### Nude dude

His tail, among other things, tucked humbly between his legs, an embarrassed, barefooted Elmo shuffled gingerly from the bath house into highs in the low 50's.

"What's yer name, ya little pervert?" the policeman growled at our humiliated hero.

"I'm honoring my right to remain silent," Elmo answered unabashed.

"Aha! You're Elmo! I can smell squirrel on your breath. You're under arrest for immoral acts with mammals of the same sex."

"Curses, Squoiled again," Elmo muttered.

## minnesota daily

The Minnesota Daily 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. Published daily, Mon.-Fri. during the regular school year and three times weekly through summer session by the Board of Student Publications, Jim Clark, president.

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# Memo suggests delay tactics in chicano office audit

By Rebecca Morris

An internal chicano learning center memorandum is causing concern among University administrators that center director Jose Cortez is trying to delay a University audit of center accounts.

The memo, dated March 7, was addressed to students who work at the Juarez-Humphrey Chicano-Latino Supportive Services Center and was written by Alicia Esquivel, Cortez's secretary. It told the students that if the auditor calls for Cortez, "tell him Jose is at the Governor's Council Meeting. (Even if Jose is here!)" The last sentence was underlined.

"That's wrong. That's lying," said Donald Zander, associate vice president for student affairs. "It certainly doesn't show that he (Cortez) is interested in cooperating with the audit."

Jim McDonnell, the auditor the memo referred to, has been auditing the center since early March to determine whether Cortez mishandled federal scholarship money and mismanaged other center funds. Several migrant students complained to the University administration last November that they had not received all the 1978-79 scholarship money due them under a federally-funded Minnesota Migrant Council program. The remaining money was paid in December, but the administration is trying to determine how the money was handled and why part of it was withheld.

Esquivel said that Maria Baltierra, Cortez's former assistant, told her to write the memo. Cortez refused to return repeated Daily phone calls over two days time and Baltierra, who resigned March 15 but still works at the center as a volunteer, could not be reached for comment.

McDonnell declined to comment on the memo. His supervisor, audit department director Sterling Garrison, said March 24 that the center was cooperating with the audit "to my satisfaction." He added that, because he doesn't want his department involved in what has become a sensitive political issue, neither he nor his staff would comment further until the audit is completed.

However, on March 15, Garrison said there had been "a little delay" in getting information from the center.

Cortez's supervisor, Baldave Singh, interim coordinator of the Office for Minority and Special Student Affairs (OMSSA), said auditors told him "about March 10 that they thought that Jose was taking longer than they had anticipated in responding." He called Cortez and "suggested he reassess his position" on cooperating with auditors. "There was a change after that," Singh said.

Frank Wilderson, vice president for student affairs, is responsible for all OMSSA activities, including those of the minority supportive service centers. He will make the final decision about Cortez's future University employment once the audit is completed.

Wilderson said the memo is "self-explanatory," but declined further comment "until I've had a chance to talk to the parties mentioned in the memo. If our auditors tell me that as a University employee, he (Cortez) is obstructing procedures of another department, I would remove him from that obstruction." Wilderson said in an earlier interview.



Minneapolis firefighters worked to save a house last summer. Inspectors blamed the fire on arson.

Photo: Steven Greene

# New program hopes to douse fraud in arson

By Samuel Dillon

If you want to make money beating the odds, don't go to Las Vegas. Get into arson-for-profit.

Of 899 arson cases reported in 1978 in Hennepin County, only 24—less than 3 percent—ever resulted in prosecution. And these are just the local statistics of a nationwide phenomenon.

Many arson cases involve small fires and vandalism, but many are serious. And an increasing percentage involve sophisticated insurance fraud arson.

Target Arson, a federally-funded program announced March 26 by the Hennepin County Attorney, is designed to take some of the aces out of the professional arsonist's deck.

"Intelligent career criminals have decided arson-for-profit is a good area to go into," said Daniel H. Mabley,

Target Arson's newly-appointed director. "It is an easy crime for them to commit and go undetected."

"(Target Arson) is an opportunity to get arson cases better prepared and prosecuted, to be more organized and specialized in our approach," he said.

Under the Target Arson program, Mabley, still an assistant Dakota County Attorney, will begin prosecuting all gross misdemeanor and felony arson cases in Hennepin County starting April 14.

In addition to his tasks as arson prosecutor, Mabley will develop a how-to manual for arson investigators. A task force of fire and police arson investigators will assist Mabley in preparing the manual.

The program is needed, according to its designers, because most prosecutors are not arson experts. Those who

start the fires are.

The increasingly elaborate arson frauds fall into a few classic patterns, several of which have surfaced locally in recent cases:

- Arson is one way for owners to get out from under a failing business. Threatened with bankruptcy, owners insure their property, torch the building and collect.

Investigators allege this was the motive behind the March 15, 1977 burning of the Haystack Restaurant, 2401 Lowry Av. NE.

- More advanced arsonists buy a building, over-insure it and stage an "accidental" fire. An Omaha, Ne. grand jury recently indicted two St. Paul men allegedly involved in an interstate arson ring.

In many of the 16 fires linked to the ring—one of which burned in Shako-

pee—buildings were filled with junk furniture to inflate the damage estimate. Paint thinner and other house-painting supplies were used as fuel to make the cause appear natural.

- Other arsonists buy rundown buildings. Through a series of phony paper sales—X sells to Y for \$25,000, Y sells to Z for \$75,000, Z sells to a fourth accomplice for \$100,000—they build its insurable value before striking the match.

An arson at 3847 N. 6th St. followed this pattern. However, in this case the final buyer was not an accomplice but a victim.

"The property was sold on a contract-for-deed at an inflated price by which the insurance could be jacked up," said Minneapolis Fire Department Chief Investigator Jim Carlson.

## Arson to 10

# Local travel agents decry campus agency

By Darlene Gorrill

Local travel agents have objected to the International Study and Travel Association's (ISTA) proposed travel agency, and have hired two attorneys, including former Minnesota Gov. Wendell Anderson, to present their case to the University administration.

ISTA, a student corporation, wants to add a travel agency to its services for University students, allowing it to book commercial flights.

A final decision will be reached by the University administration.

"The way we view the ISTA proposal is as a business proposal," said Richard FitzGerald, attorney for the American Society of Travel Agents, a private group. "They are not proposing to educate, but to make money," he cited as basis for the objection.

"We feel that it is unfair competition," added Bill Craig of the World AAA Travel Agency.

The proposed travel agency is needed to allow the International Study and Travel Center (ISTC), which the ISTA oversees, to maintain its present services to students, said Jon Booth, ISTC director.

ISTA wants an agency to book commercial flights because it would be more-profitable than present charter bookings. Charter flights no longer

are economical because of commercial airline price deregulation, which makes those flights cheaper. Booth said. ISTC makes about 50 percent of its income from charter flights.

Student fees fund about 17 percent of ISTC's budget. Another 15 percent comes from the University to support study-abroad programs.

A travel agency would enrich students' education, said Jeff Heegaard, ISTA president. The agency would help students find inexpensive, experimental and educational ways to travel, he added.

Because "student travel is entirely different from the way other people travel," a student travel agency would serve students better, Heegaard said.

The travel agency may not fulfill educational objectives, Craig said, adding that student support for the center isn't that high.

But traveling abroad offers educational opportunities, Booth said, and ISTC's activities of orientation programs, advising, information library and other programs help students in areas where other travel agencies fail.

The travel agents were looking at the number of people in a particular participation program, and did not in-

## Travel to 10



John Booth, ISTA Travel Agent

Photo: Bruce Borich

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DEFECTIVE PAGE

## Book swap swamped as students queue up for bargains

By Maureen Reeder

It was three minutes to 10 Tuesday morning, and the St. Paul bookswap opened its doors for the first day of sales. The selection wasn't great, but the traffic was heavy and in three minutes the swap sold four books.

"Don't you guys get a cut out of this?" one student asked as he paid for a used physics textbook. "None," replied cashier Don Mashak, vice president of the St. Paul board of Colleges (SPBOC) which sponsors the swap.

"It's a real good idea," the physics student told Mashak, as he grabbed his backpack. "Thanks."

Both the Minneapolis and St. Paul student governments are sponsoring bookswaps this spring quarter.

The Minneapolis bookswap is on the ground floor of Coffman Memorial Union and open 9 a.m. to 2 p.m. today and Friday only.

The St. Paul bookswap is located in room 110 in the St. Paul student center and is open from 10 a.m. to 2 p.m. the two days also.

For the Minneapolis All Campus Council (ACC), the exchange is new, but for SPBOC it's old hat. SPBOC always has prided itself on the bookswap. "Since there's been a governing group on campus, there has always been one form or another of a bookswap," said SPBOC president Deb Gegan.

But this is the first time in recent years the bookswap is organized. Earlier swaps were simple bulletin board-exchanges.

"We're trying to get it going again," Mashak said. "In order to make it really work it has to be run consecutively and not a fly-by-night thing, so people don't ever have to wonder 'what is a bookswap?' We want it to become a tradition," he said.

Keeping as much money as possible in student hands is the purpose of the swap. Mashak explained SPBOC's philosophy. "The bookstore will give



Student looks over "bargain" textbooks at bookswap.

you 60 percent for a book and sell it at 80 percent, then you make 10 percent and the buyer saves 10 percent," Mashak said.

The Minneapolis bookswap adds a 25-cent surcharge on every book sold to help cover expenses and partially pay a full-time employee. "But, we

will still lose money our first year," said ACC member and bookswap volunteer, Diane Prohovsky.

SPBOC budgeted between \$100 and \$150 for the bookswap and adds no extra charges to the cost of books. Volunteer workers get first choice at the books for sale in exchange for

working at the swap.

"We are completely nonprofit," Mashak said. "It's a service to the students. They pay a student service fee; it doesn't make sense to charge another fee."

Swap to 11

## U news

### Journalism library named for Severeid

Eric Severeid will dedicate the Murphy Hall library April 11. The School of Journalism and Mass Communication library will be renamed the Severeid Library, in honor of the former CBS reporter and commentator and University alumnus.

Severeid will arrive April 10 and lecture at 3:15 in the Bell Museum auditorium. A question-and-answer period with students will be conducted April 11 in the Coffman Union theater lecture hall at 2 p.m. At 4 p.m., Severeid will dedicate the library.

### Rare Russian film to show tonight

The rare Soviet film "Sayat Nova," (known as "The Color of Pomegranates" in English), will be shown tonight at 7:30 and 9:30 p.m. in the Bell Museum auditorium, 17th and University Av. S.E.

Through arrangement with the Parisian and local branches of Amnesty International, the University Film Society is presenting this rare film in a clandestine print. Furor over the 1969 film led to a six-year prison camp term for its director, Sergo Parajanov, on charges of homosexuality, illegal currency dealings and "incitement to suicide." His case was one of the celebrated causes of the '70s dissident movement.


"Sayat Nova" is a lyrical "film poem" based on the life of an 18th-century Armenian troubadour and monk. It will be shown in Russian dialogue only (of which there is a minimum), with synopsis provided.

U News to 11

### Correction

An April 3 Daily editorial incorrectly implied that a resolution criticizing alleged human rights violations in Taiwan had been approved by the full U.S. House of Representatives. Adoption of the resolution has not yet been considered by the House.


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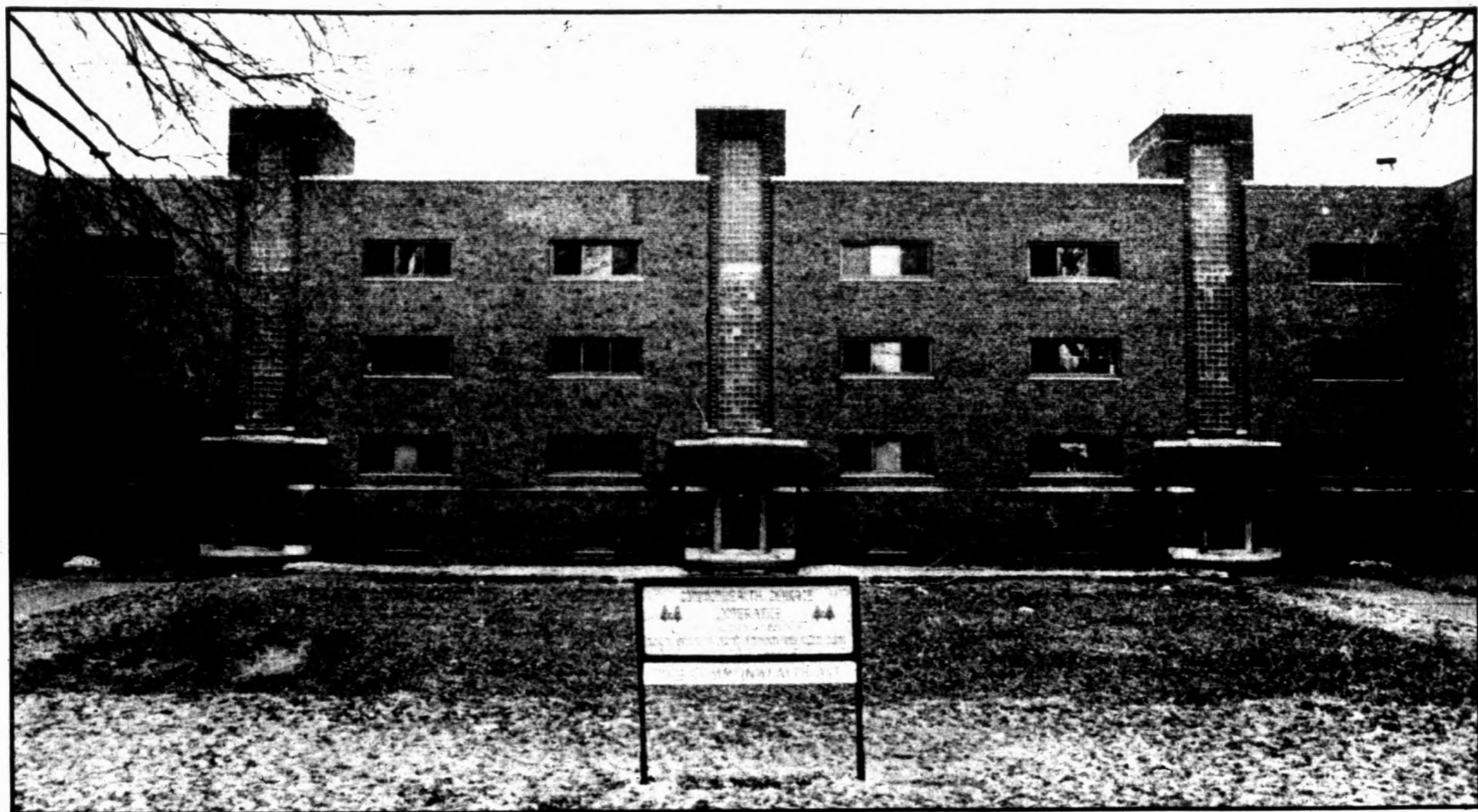
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Commonwealth Terrace Cooperative

## Student co-op drops policy of favoring 'hardship' applicants.

By Chris Ison

The Commonwealth Terrace Cooperative, a University-owned resident-managed housing facility for students with families, has abandoned its policy of moving "hardship" applicants to the top of the waiting list.

The co-op, located at 1250 Fifield St. in St. Paul, usually has a waiting list of about 400 applicants—about a one-year wait. The only way in the past to avoid the wait was to apply to the eligibility committee as a "hardship" case. Applicants showing sufficient need to the committee could

move to the top of the list.

That policy was designed to aid students in special situations, according to general manager Gary Spicer. Students with financial problems or with more than two or three children, for example, often could move up on the list.

"We created Commonwealth Terrace with the notion that we could pay attention to the individual's needs," Spicer said.

A problem arose, though, in that most applicants weren't made aware

of the eligibility committee's existence or purpose.

Harold White, who is married with two children, and expecting a third, had been on the waiting list since July 16, 1979. White found out about the eligibility committee Dec. 15, after a number of applicants moved ahead of him.

White wrote several complaint letters, including one to U.S. Rep. Bruce Vento. When White asked Spicer how hardship cases were determined, he was told there were "no written guidelines," but that each

case was considered individually.

Although White was refused "hardship" status, he later moved to the top of the list and was given an apartment.

The co-op has since changed its policy so no one moves up the waiting list.

The change, suggested by several residents, was discussed by the eligibility committee and passed by the board of managers, "when they felt there was little likelihood that they could be consistent in choosing hard-

ship cases," Spicer said.

There were difficulties with the committee being "flexible enough to make good decisions for every individual case," Spicer said. "We began to see that every hardship is different for every person, and if every hardship is different maybe we shouldn't be judging it."

The policy may change again any time, however, Spicer said. "There is a big turnover in membership of the co-op, and as turnover changes, philosophies change. Don't be surprised if it changes again."

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# editorials

minnesota daily

Editorial writers: Don Clark, Michael Douglas, Paul Fishman, Jeff Goldberg, Tom Minehart, Kate Stanley

## For medicinal purposes

In legislative limbo right now is a bill that would establish a research program permitting distribution of marijuana and its derivatives for medicinal uses. While the cannabis plant, from which marijuana is derived, has been used medicinally for at least 5,000 years (the Chinese emperor Shen Hung recommended it for "gout, rheumatism, malaria and beriberi"), today its medical use is tied up by legal restrictions and social fears. The emperor's recommendations are dubious, but new studies have shown marijuana's therapeutic potential for three other conditions: glaucoma, asthma and the side effects of cancer chemotherapy.

A 1979 study conducted by a leading cancer research institute in Bethesda, Md. showed that THC, marijuana's psycho-active chemical, reduced nausea and vomiting and improved appetite loss and depression associated with chemotherapy. But a Mayo Clinic study favored another legal anti-nausea drug because of marijuana's possible side effects. The dispute has helped delay legalization of medicinal use; meanwhile, some chemotherapy patients have been unable to find relief with legal nausea remedies.

Minnesota's physicians and cancer patients who defy the law and seek marijuana to alleviate suffering now face two hazards: criminal prosecution and unreliable street pot. Drug purity has become particularly important since Mexico began spraying its marijuana with the herbicide paraquat, which can cause serious lung damage.

The Federal Drug Administration (FDA) has said that if a state builds a research center to investigate the potential uses of marijuana, it would allow that state to set up

a statewide distribution center for marijuana and its derivatives. Twenty states have passed legislation enabling them to set up centers.

But progress in Minnesota has been slow. A bill last year passed both the House and Senate, but later was vetoed by the governor, who said the drug's use could be handled administratively. He is right, but "administrative" handling is unrealistic. A physician who wishes to obtain marijuana for a patient must fill out forms with three federal drug agencies and write a research proposal. So far in Minnesota only the University and the Mayo Clinic have gone through this cumbersome procedure. Instead, physicians and patients must take to the streets.

This year's bill sits in a House-Senate conference committee, attached to a larger appropriations bill. Let's hope both legislators and the governor overlook specious moral arguments surrounding pot and act in the public welfare. Medicinal use of marijuana should be legalized.

## Rites of spring

We have had nearly 12 years to grow accustomed to the intrusion of money squabbles and labor unrest into baseball. Not unlike a chilly and wet April, it is difficult to endure, no matter how familiar.

Tuesday, the Major League Players Association voted not to play remaining exhibition games and threatened a regular season strike around May 22. The players will be there on opening day and, doubtless, the owners will be watching from their spacious booths, but the first months will be tainted.

For months the owners and the players association have been at odds over the terms of a new basic agreement—the document that outlines the general

working conditions for the players and includes the revolutionary free-agent provisions. On the surface, it appears money is the bone of contention, but in actuality it is a simple case of power.

Over the past decade, the player's association has thrived at the expense of the owners. Once the proud lords of their game, the owners must now endure the impudence of a Reggie Jackson and tolerate the likes of Mike Marshall—who recently suggested the owners and players form a partnership rather than organize the game on an owner-employee basis.

The fundamental issue in the squabble is an owner demand that compensation be paid to teams that lose free-agent players. This has worked to the owners' advantage in professional football where the free agent is an endangered species. Yet during the initial period of free agency, baseball has prospered. A few years ago, observers talked of the game's demise; since then attendance is up and the game is experiencing a revival. In this atmosphere, the owners appear recalcitrant, unwilling to leave the negotiating table without some concession from the players.

Players argue persuasively that the owners merely are searching for a way to punish them for their alleged temerity. But whether the owner's demands are gratuitous or not, the fact that laborers earning over \$100,000 on the average are threatening to strike is a bit much. Sensing this, the players postponed any action, in hope that the owners will withdraw their demands as they have done with the proposed salary schedule.

Most fans will find it difficult to assign blame in the dispute. For them, baseball simply conjures up thoughts of spring afternoons when daylight lingers and one can play ball. Perhaps it was kind of the players to give us a few weeks of the game before they go home. It's a new sign of spring, and we may have to get used to it.

## letters

### Who's Sue II?

After reading the April 1 letter "Who's Sue?", we have grown even more concerned about our student government. We as students vote for the people we hope will represent us well. Instead of representing the more than 50,000 students here on campus as our elected student president, Sue Gjemse continually shuns the students' concerns. For example, she decided to appoint a salaried nonstudent to speak on the very important draft issue, while she listened to The Who sing "Who Are You?" among other songs. We believe students must ask this of student government, "Who are you and what have you done for students this year?"

We find that the majority of students are either ignorant or don't care how or where their money is spent. If students knew the amount of their money that representatives spend and deal with, they would realize the importance and responsibilities of the government positions. Student senators and representatives decide how \$7 million of student fees are allocated. Another \$90,000 to \$100,000 of student fees are spent directly by student government on services, supplies and programs. This year alone over \$80,000 has been spent. How many students actually feel that they have benefited? DAMN FEW!

Students have not voted or gotten involved because they feel student government is a joke. But the joke is really on them because the current government body is allowed to run unchecked, spending and setting policies with little regard to students' opinions or concerns. Student government does affect us, if not by policies then by the financial cost of running the organization. If student

leaders continue to act irresponsibly as one has recently, then unfortunately the government system becomes ineffective and wasteful.

Because our current leadership and representation displeases us we feel compelled to become active in the political arena. There are a few excellent candidates running this year for All Campus Council president. A few of the better candidates are Kris Seeley and Larä Norkus. These candidates have excellent potential. Kris Seeley is a trusted and conscientious person, he is very experienced in student government and actively in support of almost every student organization on campus. Housing, rent control, the draft, parking space shortages, minority representation and the energy shortage are some of the important issues that we feel that these candidates will deal with effectively.

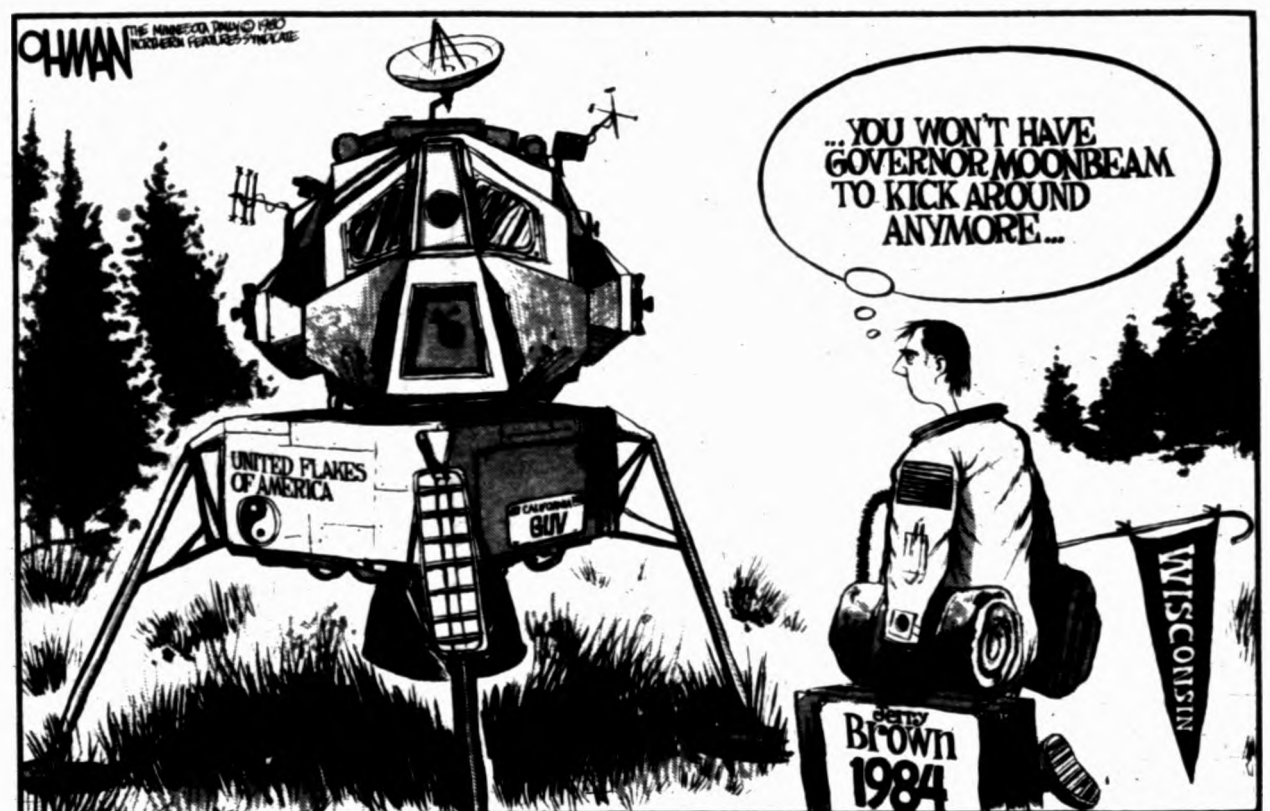
We have learned that if we don't get involved and vote, then we have little right to complain about what happens in student government. We hope you will take some initiative in this upcoming election and vote. As students at this institution we are the ones who can decide who spends our money, who represents us at tuition hearings, and who decide where \$7 million goes.

**Bob Madson, CLA junior**  
**Greg Reiva, CLA senior**  
**Mark Casey, CLA freshman**

### Inside affair

The Minnesota Daily has just provided opponents of a mandatory fee to fund the newspaper with the best reason yet as to why the students at the University of Minnesota should not have to help subsidize the Daily. The reason I am referring to is the "Spring Photo and Art Issue."

The function of the Daily is to keep students informed of what is going on around the University and on things happening in the Twin Cities which affect the University and the students in it. At least that is what we are paying for. The students are not, however, paying for, nor should the



Daily ever be, a private resume for a handful of people majoring in journalism who happen to take pictures. Some of the photos had already appeared in the Daily and many more were certainly not interesting or good enough to warrant a 40-page issue. The only value the Curti and Ohman pieces had was as a filler for a portfolio—something I resent having paid for.

While I think it a good idea that the readers of a newspaper be acquainted with the people producing it, I found the presentation of this issue presumptuous and arrogant. The spring finals issue looked like a 40-page clique newsletter complete with "in" jokes. I saw no pictures nor even mention of the people who hustled the advertising for the issue or anything on the production staff who actually put the newspaper together. They must have been annoyed and irritated to have put out an issue which meant nothing to the student body, benefited only a small portion of the staff, and gave them, the ones who did the dirty work, no credit at all.

The spring photo issue was an affront to me as a student and as a financial contributor to the newspaper through my fees. It was not creative in any way, artistic only if a photograph is defined as such, and only minimally informative. It was a small portion of the Daily staff using the newspaper to its own end.

If this is how the Daily is to be run and the function it is to serve, then it should stop being published "for the Twin Cities campus of the University of Minnesota" and become a truly "independent" newspaper—independent that is

from mandatory student money. Perhaps then, competing against other local newspapers, the Daily might produce something meaningful to students of this university.

**Don Besom**  
**CLA junior**

**Editor's note:** Once a year the Daily produces a finals week edition which departs from the usual newspaper format. This issue is not intended to fulfill a regular newspaper function. This year's staff supported the idea of a photo/art issue.

### Letters Policy

The Daily welcomes expressions of all viewpoints from readers. Letters should be kept as brief as possible and are subject to condensation. They must include signature, valid mailing address and telephone number and the writer's year in school or occupation. Pseudonyms and initials will not be used unless approved by the editor-in-chief. Because of the volume of mail received, unpublished individual letters cannot be acknowledged. If you have any questions regarding letters to the editor, call the Daily at 373-3381 or stop in at 11 Murphy Hall, University of Minnesota, Minneapolis, MN., 55455.

# opinion

## Evolution and the nuclear industry

By George Saxenmeyer

Science, in general, and society, in particular, have been programmed to accept that the universe is billions of years old. This conclusion has been the result of the assumptions on which modern geology and radioactive dating are based. The media has been a major recipient of this programming, as well as a vehicle for its dissemination. Over the past decade, however, a sizable number of scientists have rejected the premise of a universe billions of years old. According to the June 1975 Creation Research Society Quarterly, there are over 70 dating methods that are in serious conflict with a 4.5 billion year old earth. For example, creationists use C-14 dating to conclude that the earth is roughly 6000 years old.

At the same time, engineering design and analysis of the structures of nuclear waste disposals are subtly predicated on the credibility of geologic time scales. The latter are synonymous with evolution.

Although there is no empirical or observational evidence that a permanent nuclear waste disposal will last for even 25 years, the engineering community is unrealistically implying that it will last for 100,000 years. No sophisticated motor or engine known to man has effectively endured longer than roughly 50 years. And yet, society has been conditioned to accept that a disposal site can be designed to contain radioactive waste material satisfactorily for at least 100,000 years, and, according to some scientists, for 1 million years.

Staunch proponents of nuclear power argue that reprocessed spent fuel only has to be buried between 300 to 600 years. Northern States Power Co. (NSP), according to a full page ad in the Minneapolis Tribune (March 9, 1980), maintains that reprocessed waste will decay after 600 to 1000 years. Consequently, this is the minimum time the waste materials must be buried. Non-reprocessed spent fuel, according to most scientists, should, nonetheless, be buried for at least 100,000 years.

Although we can safely assume that natural catastrophes will occur in the next 100 years, it is equally as safe to assume that serious local wars will occur each century. As a result, stored plutonium and plutonium-bearing waste sites will be military targets.

A small percentage of plutonium is produced in a typical reactor—the result of reprocessing uranium 235. Commercial reactors use plutonium for fuel, but the military uses it for nuclear war heads. Plutonium, according to many experts, is the most lethal element known to man.

President Carter has placed a moratorium on commercial reprocessing that could be lifted at any time. The federal government, however, is reprocessing nuclear waste at three locations. Commercial reprocessing of spent fuel implies that plutonium will be stored above surface all over the United States. Reprocessing on an international scale is inevitable since the proliferation of nuclear weapons depends on plutonium. After 10 years of operation, a reprocessing plant will include the inventory produced by 50 typical reactors, or 500 times the annual contribution of one typical reactor.

Although the production of plutonium through reprocessing could reduce the toxicity of waste fuel, the presence of plutonium after it is reprocessed is more dangerous than if it weren't reprocessed. Once it is reprocessed, the plutonium must be stored and transported. This subjects it to accidents and terrorism, thereby precipitating some kind of garrison state. Precedents for terrorism, in any event, already exist in the nuclear industry. Therefore, above-surface storage is less safe than in a repository.

The Three Mile Island accident disrupted the lives of 40,000 residents. Thus familiarization with evacuation programs is conceivable if Carter's reprocessing moratorium is lifted. Moreover, neither business nor home insurance is

**George Saxenmeyer is a research consultant, a lobbyist for creation theory in the state legislature and an affiliate of the House of Charity in Minneapolis.**

Friday, April 4, 1980



available against emission of nuclear radiation.

Plutonium has a half-life of 24,000 years. In other words, half of any given amount of plutonium decays or becomes inactive in 24,000 years, while the other half retains its original toxicity. In the next 24,000 years half of the remaining plutonium decays, and so on. This is why plutonium must be disposed of for over 100,000 years.

One millionth of a gram of plutonium produces cancer in animals. According to a sizable percentage of the scientific community, a millionth of a gram appears to be sufficient to cause lung cancer in humans. However, no known death within the nuclear industry has been a result of plutonium. Generally, the amount of plutonium in a reactor is 1 billion times a lethal dose.

Plutonium is virtually unknown in nature. The entire present-day inventory is man made. The American Nuclear Society has included in its October 1979 policy statement an evolutionary-oriented study that appeared in Scientific American (July 1976). Essentially, the study concludes that plutonium is a natural metal—or at least was—having existed for 500,000 years about 2 billion years ago. Both NSP and the American Nuclear Society are presently using this information in their literature to establish plutonium's stability.

The basis for this study was a slight deficiency in uranium 235, traced to a mine in Gabon, Africa. The International Atomic Energy Agency conducted the final study, largely carried out in French laboratories. The French government,

incidentally, has made a total commitment to nuclear power and to the reprocessing of spent fuel rods in order to produce more plutonium.

Nearly four years ago, a team of 70 scientists hypothesized that a natural reactor must have produced 4000 pounds of plutonium and 12,000 pounds of accompanying fission products. These nuclear evolutionists further reasoned that plutonium had to be produced—because of the uranium 235 deficiency—and, subsequently, remained stable or immobile for 500,000 years! The American Nuclear Society uses this study to support the long-term safety of plutonium. Again, this speculative transmutation supposedly occurred 2 billion years ago, according to both theoretical geologic time scales and theoretical radioactive dating.

Despite the desirability of long-term burial, it is imperative that we realize that our aspiration to develop such a disposal process is based on a geologic time scale. In the meantime, the scientific community must be open to the realistic option of settling on a disposal process that would last roughly 200 years. Leak-proof disposal lasting beyond this time would require a degree of sophistication that is unrealistic or a theoretical myth. Factors such as the decay of the earth's magnetic field, nuclear war, floods, universal volcanism, earthquakes, all imply the improbability of a sophisticated disposal method enduring for more than 200 years.

The nuclear industry's expectation of permanent storage of radioactive material, in light of the perennial leakage of present storage facilities and various other discrepancies and loop-

holes in reactor management, demands serious technological reflection. The idea of such a durable disposal system conflicts with the application of scientific reasoning and is contrary to the laws of entropy. The latter would imply corrosion of the finest grade stainless steel canister even if it is buried deep in the crust of the earth. Stainless steel doesn't have a proven durability beyond 25 years.

Nuclear engineers have convinced society that a concrete-encased stainless steel vault can be placed undisturbed in the earth for 100,000 years. Science has programmed society to believe that there are stable land formations to hold these toxic waste materials. Modern geology argues that there exist formations which are 2 billion years old that have never been subject to tremors, earthquakes or worldwide floods. Obviously, acceptance of these premises conditions regulatory agencies, scientists and the public to believe that a toxic vault can be stored safely in the earth ad infinitum. Unfortunately, this philosophy is being exclusively disseminated in contemporary scientific curricula.

An excellent example of high level programming appeared in U.S. News and World Report (Feb. 25, 1980). A double page advertisement, paid for by a cooperative of American electric companies, states that disposable processes guarantee removal of active nuclear wastes from our own environment forever. The ad emphasizes that waste will be buried at locations that have been geologically stable for millions of years without any reference to the theoretical nature of this evolutionary statement. The previously mentioned NSP ad also alluded to stable geologic land formations millions of years old.

It is vital that present and potential waste depository sites in this country be closely observed and monitored for a five- to ten-year period to determine if they are free from geologic disturbance. Technological moral standards dictate that expansion of present storage facilities and construction of new reactor plants should be restricted until this specific condition is unconditionally realized.

In 1971, the Atomic Energy Commission determined that underground salt mines in Kansas were free from water leakage and contact with the outside world. Within a year, however, geologists had shown that the region was full of holes and unsafe for storage.

It remains inconceivable to place radioactive waste disposals in an earth 6000 years old that is characterized by catastrophes such as a universal deluge, worldwide volcanism and inestimable earthquakes. This range of terrestrial instability clearly suggests a geological pattern inimical to the safe disposition of a toxic vault in the earth for a period of 100,000 years.

There is a very large number of people in Minnesota who believe in a relatively young earth. Although many cannot substantiate this belief, there is a rapidly growing and proportionate number of accredited scientists who can.

In light of this subtle interrelationship between radioactive dating and nuclear disposals, the academic analysis of dating methods warrants broader scrutiny. The emerging new discipline of scientific creationism is critical of the modern dating methods. These young earth models present to the scientific community a new perspective on the age of the universe. More importantly, though, as a result of critical analysis of the age of the earth, nuclear engineers will be able to reassess their time projections into more realistic engineering applications in the design and manufacture of nuclear waste repositories.

Although it is unclear whether the federal government or the state of Minnesota will inherit NSP's radioactive waste material, it would behoove state officials to initiate a strong legislative precedent regarding placement of nuclear waste material. Minnesota should proclaim ownership of this toxic material and determine for itself the whereabouts of waste disposal sites. Otherwise, the transitory Nuclear Regulatory Commission (NRC) could whimsically specify sites in or near Minnesota. The NRC decisions, regarding the selection of land formations, are exclusively predicated on the theoretical recommendations of evolutionary geology.

NRC bureaucratic authorities unequivocally accept the validity of geologic time scales from secular scientific academia. The fact that these geologic land formations are considered stable and undisturbed over a 2 billion year period encourages the disposal of toxic vaults and thereby assures the expansion of the entire nuclear industry. The need to alert state and federal officials to the hypothetical conditions underpinning geological recommendations is urgent, realistic and long overdue. I hope those who are intellectually and genuinely concerned about the nuclear future can now esteem the practical employment of scientific creationism as a valid academic discipline.



**Where  
is He  
now  
?**

But on the first day of the week, at early dawn, they went to the tomb, taking the spices which they had prepared. And they found the stone rolled away from the tomb, but when they went in they did not find the body. While they were perplexed about this, behold, two men stood by them in dazzling apparel; and as they were frightened and bowed their faces to the ground, the men said to them, "Why do you seek the living among the dead? Remember how he told you, while he was still in Galilee, that the Son of man must be delivered into the hands of sinful men, and be crucified, and on the third day rise." And they remembered his words, Luke 24: 1-8.

For if the message declared by angels was valid and every transgression or disobedience received a just retribution, how shall we escape if we neglect such a great salvation? Hebrews 2: 2-3a.

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# Sweeney's republic

By Jeremiah Creedon

This is the story of a fast-talking friend's plan to make me a musician and thus defy both nature and my good judgement. It is also the account of an arthritic accordion player who suddenly realizes how powerful money can be in this society. In either reading the phrase to remember is "lost illusions" and the person to blame is the amazing Eddie Cantalabra.

Today we praise people like Eddie for their assertiveness, but in a more innocent age (before the bomb) he might have been known simply as a smooth operator. A small fellow impeccably dressed in the latest Manhattan chic, from pointed patent leather shoes to the gold-plated safety pin piercing his narrow ties, Eddie has what linguists call a way with words. It's one more perversion of our strange times that he has become a music impresario and not the used car salesman or criminal lawyer or just plain criminal he was born to be.

At this point the narrative leaves that gossipy

style so much in vogue. Some would rather hear about Eddie's subterranean night life, the new wave music clubs, vampire parties or women with leopardskin slacks and feverishly rouged cheeks who find him irresistible. Too bad. His daytime persona as a young champion of the arts has more relevance here. High culture peddlers say that no facet of the art industry demands more creative effort than the essential, eternal task of raising money. In Minneapolis, that means cultivating friendships within the circle of families which form a ruling class here; that enlightened, low-profile oligarchy credited (or blamed) for making the old Mill City a modern cultural oasis.

Fund raisers must nurture donations among this company the way farmers tend their orchards, bagging windfalls, waiting for the rest to ripen, warming those subject to sudden frost. Eddie soon learned to leave his lizard-skin suit in the closet when planning a foray into genteel society.

At one gathering, an art opening, a leading citizen asked for Eddie's help. She was throwing a party and needed a minstrel who could play ambient music while remaining unobtrusive. Eddie, of course, knew just the fellow, a little-known, unsung talent. I suspect that only later, after much thought, did he decide to package me to fit the bill.

Now picture this: Eddie arrives at an ungodly hour at the room where I have been playing the accordion and living on pennies earned from my hydroponic tomato garden. He says

I'm about to be a star, makes his proposal, then readies himself for my reluctance. He knows my psyche well enough to use his pitchman's gift for finding a crack in one's defense and launching a sustained assault there.

"You don't think this is the break you've dreamed about?" He looks slighted. "Look, it's good money, a party, beautiful women..."

"But Eddie, I doubt they'll go for my stuff."

"Nonsense! You've got a college degree. Play the oldies, play the originals. You don't think you'd be fool to pass up free drinks, pretty women and good money? Hey!" And so on.

All that talk stirred my vanity and I agreed at last to do it. For a month I practiced being ambient with a bass player name e.e. On the night of our performance, Eddie drove us to the party, encouraging us all the while with a running pep talk about our future in the arts.

The party was on a terrace at a Kenwood home overlooking the city. In retrospect, I think the hostess expected one of those graceful and effeminate lads who mince between restaurant tables while waiting for their big break in the theater. In any case, she was gracious enough to limit a display of her disappointment to a few grimaces as we belted them out, with feeling. Finally we were silenced by a proposed round of toasts to the city and those who had built it. As knife blades beat rhythmically on crystal, a troupe of maidens danced through the room and tied

balloons to our instruments, bringing applause from the guests before the terrace became quiet.

Maybe my feelings throughout the testimonials that followed had something to do with my fear for e.e. For years a scant eater, he seemed ready to float over the twilight city, over Dunwoody Institute and Loring Park, born aloft by balloons.

And maybe those speeches had something to do with my changing mood as well. I had never thought of a city as being a possession before, or of its people as working within a fixed plan envisioned and executed by a handful with the money to pull it off. I realize now that idea is closer to reality than the old egalitarian notion of the city I held before that moment.

Epilog One: Eddie slips away, escaping retribution. Weeks later we cross paths at a bar, where the music is too loud to discuss the debut. After that, the event no longer seems interesting and is forgotten.

Epilog Two: A gasp comes from the crowd as the bass player e.e. suddenly lifts from the ground and floats for a moment above the terrace, tethered by his electrical cord like a phantasmic sort of organ grinder's monkey performing his final trick. Amid shouts I unplug him and e.e., still playing serious riffs, slowly drifts above the city, shaking for once the staid urbanity of our founding families.

## Institute from 1

said hope remains for the bill, but a scaled-down version is not the answer.

The bill's status, according to Michael Kruger, Searle's administrative

aide, is "totally up in the air." "At this point, I don't think anybody knows," he said, adding that there has been no movement to resurrect the bill.

Sieben's aide, Mark Andrew, said, "literally anything can happen. The Humphrey Institute still enjoys sub-

stantial support among Democrats in the legislature," he said. Some IRs also support the institute, he added. But a small minority wants to kill the bill, Andrew said, and it might be added as a rider to another bill.

Speculation by the University administration about the outcome of the in-

stitute's funding probably can be summed up in one word: caution.

Regent David Lebedoff said Tuesday he is uncomfortable commenting until the legislature makes a final recommendation.

Stanley Kegl, vice president for in-

stitutional planning and relations, said the chances of getting funding are anywhere between "one and 100." However, Regent Mary Schertler still is hopeful the bill will pass. "There's high priority in both bodies for this funding project," she said.

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**Qualifications:** Earned doctorate, preferably in a liberal arts discipline, or equivalent experience. Minimum of five years of increasingly responsible administrative experience in a university setting, some in academic support services. Strong liberal arts background, commitment to liberal education values. Counseling skills, strong skills and interest in research and evaluation, budget management experience, good written and oral communication skills, ability to work effectively with faculty, students, and staff.

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Page 9

### Arson from 3

Then the arsonist "burned the house out from under the occupants," said Carlson. The arsonist later pleaded guilty and now is in Stillwater prison.

Skillful arsonists cover their own tracks—and their fires destroy other evidence. Prosecutors having a difficult time linking a suspect to the crime may redirect their investigation to a suspect's financial and business records. But this is tricky and requires experience for success.

"In the entire state of Minnesota I doubt if you have more than three or four prosecutors who've handled, in their entire careers, more than four or five arson cases," said R. Walter Bachman, chief deputy Hennepin County attorney. "There are just very few arson cases prosecuted because of the difficulties in proof."

But as a result of recent training programs the skill of arson investigators has increased greatly, bringing a rise in reported arson and a decline in fires labeled "of undetermined origin."

But prosecution remains a problem.

"Part of the problem is that the fire (department) investigator knows the cause and origin of the fire but he doesn't necessarily know how to preserve evidence for criminal court," said Ann Alton, attorney with Hennepin County's Economic Crime Section.

"On the other hand, the police investigator can eliminate whatever evidence there is because he doesn't know what he is looking for in the cause and origin of a fire," said Alton.

The arson investigation manual produced by Mabley and the Target Arson Task Force will help police fire investigators and prosecutors coordinate their efforts, said Alton.

Target Arson is part of a recent nationwide emphasis on attacking economic crime, said Bachman.

"Though Law Enforcement Assistance Administration (LEAA) funding is hard to come by, LEAA funding in arson is still available—at least up to this year," Bachman said. "One of the reasons is the national emphasis on trying to reverse the tide."

Target Arson is funded with a \$55,000 LEAA grant, matched by \$6,000 from Hennepin County. The money will pay Mabley's salary and that of one half-time law clerk, and cover the printing of the arson investigation manual.

### Travel from 3

clude students who use the other services, he said.

According to the University Board of Regents' Policy on Business Enterprises, the proposed agency would have to be approved by the finance and student affairs vice presidents.

The vice president for student affairs office initially said its decision was expected in March; but due to travel agent objections, the office extended its deadline to hear travel agents' concerns.

"The travel agents were so vehement in their opposition and raising hell with enough important people, specifically the regents, that (vice president for student affairs) Wilderson felt that he had to be 100 percent sure before approving," Booth said.

"Mr. Nelson (coordinator of student activities) and I have been asked to write a proposal to establish a travel agency for educational purposes, and at the same time (build in) as many restrictions as possible to limit any adverse effects on local travel agents while still being able to meet licensing requirements," said Barbara Pillinger, assistant vice president for student affairs.

"The proposal will then be shared with and discussed with local travel agents and attorneys next Wednesday, April 9," Pillinger said. University attorneys and other administrative offices are reviewing the proposal.

"It seems to me that it (the travel agency) does meet the guidelines of the regents' policy on business enterprises which states that student organizations may engage in business entrepreneurship as long as that activity is complimentary to the academic environment," she said.

Regent Michael Unger said he had received letters from FitzGerald and that some regents had been contacted by phone by travel agents, but it has

not had "a massive effect."

The administration has been "bombarded with letters of support" for the travel agency, Pillinger said.

All-Campus Council and the College of Liberal Arts Student Intermediary Board (CLA-SIB) passed resolutions supporting ISTA's efforts to add a travel agency.

The influence of outside groups "makes you question whether the University is autonomous or not," Heegaard said. The decision should be based on the regents' policy guidelines, not by political pressure, Booth said.

And unless the administration comes up with a compromise to satisfy both sides, Unger said, one or the other may request that the regents hear the issue.

If the travel agency is not approved, "it means that there will be less comprehensive service for people planning to go overseas," Booth said.

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**Strike from 1**  
vious contracts," she said.

TAA president David Hecker said that in 1978 the union filed a grievance alleging that one department was requiring graduate students to perform TA duties a part of a degree requirement, in violation of the TAA's contract. The matter was submitted to binding arbitration and the TAA won. Since then, he said, it was found that the practice was "rampant" in many other departments.

Gorder said any student "doing the job of a teaching assistant should be classified as a teaching assistant."

Student reaction to the strike has been mixed. The strike "really sucks," said one chemistry major. "They're already making \$10 an hour or so." He said all the chemistry department TAs had walked out, "so it's all messed up."

A communications arts major reacted differently. "It's great! All my classes are taught by TAs so I've been partying all week. I'm having a gas."

Prospects for an early settlement brightened Thursday when the Wisconsin Employee Relations Commission (WERC) said it would assign a mediator to the dispute. Hecker said

the union supported WERC's action, and said the administration was also likely to agree to the mediator. If the university does actually agree, talks could begin this afternoon.

There are approximately 1,600 TAs at the university. About 600-650 of them are TAA members. The TAA claims a total membership of about 900, including research and project assistants. Gorder said membership has grown remarkably since the beginning of the strike.

**Swap from 4**

"Good point," remarked a nearby student, searching for an economics text. Another student walked in and asked the question of the day: "How does this deal work?"

Mashak, who answered that question all morning, explained one more time.

"It's easy," he said. Students who want to buy a book, simply chose the book and pay—in cash only.

Students who wish to sell a book must fill out a form that requires name, address, phone and the price they want. The forms are coded and written in triplicate. The student receives a receipt, and may pick up the books or money, if the book sells, next week.

**U News from 4**

**Orientation, tours set for grad students**

Two tours and an orientation session have been planned for graduate students starting at the University this spring quarter.

Representatives from several University services will discuss procedures and opportunities at an orientation session Saturday from 1 to 4 p.m. in Coffman Union's men's lounge.

Those wishing to take a 90-minute guided walking tour of the campus can meet at the Coffman Union information desk April 8 at 11:30 a.m.

A one-hour tour of Wilson Library will begin April 9 at 11 a.m. at the reference desk.

For more information on these activities, contact the Orientation Office, 373-2880.



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# SPORTS



Larry Berkner qualified for the NCAA nationals in the 3,000-meter steeplechase.

## 2 Gopher trackmen qualify for nationals

By Bill Peterson

Gopher track coach Roy Griak may be the last to know if members of his team have qualified for the NCAA nationals, which will run June 5-7 in Austin, Tx.

Griak departed two weeks ago for China with a group of college track coaches to run clinics. He returns April 12 to join the team in Wichita, Ks. for the Wichita Invitational.

When he returns, though, he'll find the Gophers have been running well. Although they finished eighth in an eight-team meet at Baton Rouge, La. last Saturday, two Gophers qualified for nationals and two more will try to qualify this weekend at the Texas Relays in Austin.

Freshman Mike Gebeke qualified in the 1,500 meters with a time of 3:44.16, good for third place in the race. "That's the equivalent of a 4:02 mile, which is pretty good for a freshman," said Gopher assistant coach Roger Grooters, overseeing the team in Griak's absence. "I wouldn't be surprised if by the end of the year, he was running a sub-four-minute mile."

Larry Berkner was the Gophers' other national qualifier, winning the 3,000-meter steeplechase in 8:48.57. Team-mate Gordon Weaver finished second with 8:50.25, but came short of qualifying.

Grooters, however, thinks Weaver can qualify this weekend.

"We're excited about the way our distance people are running and we're hoping to qualify Tom Polisen in the 1,500 and we think Weaver can get a qualifying time in the steeplechase. Our steeplechase looks really good right now and I think we can finish pretty high."

Although as a team the Gophers finished anything but high last weekend, Grooters was impressed with their showing. They finished with 30 points, barely behind seventh-place Rice, which had 30.5.

Southern California won the meet

with 143 points, far more than Louisiana State, the host team, which had 99. Houston was third with 78.5 points, Brigham Young had 71.5, Kansas 65.5 and Baylor 37.

"Those are eight of the best teams in the country, so I was pleased with how we did," Grooters said. "We've been doing a lot of speed work, running a little less, but running faster, and it's paying off."

Minnesota will take only eight runners to the Texas Relays, and how Grooters uses them will depend much on whether Polisen and Gebeke are invited to enter the 1,500.

If they are, Grooters believes that will help the Gophers, given Gebeke's good time in the 1,500 last weekend and the fact the Polisen has proven himself, having qualified for nationals in the mile run for the indoor season.

If the two aren't, the Gophers will have to try their luck in a four-mile relay.

"We were planning to use (Cerry) Metzler in the four-mile relay," said Grooters, "but he's still hurt (he has been disabled with an Achilles tendon injury for two months). Then we were going to enter Don Hurley in it, but he still has a sore foot that troubled him at LSU (Louisiana State) last weekend."

So, Grooters checked with the meet manager in Austin to see if he could get Polisen and Gebeke entered in the 1,500. If he can, he'll scotch the idea of putting a team in the four-mile relay. If he can't, he'll use Polisen, Gebeke, Berkner and John Idstrom in the relay.

Grooters thinks the Gophers can do well in the distance medley, in which he'll use Tom Coles for the first quarter-mile, Colby Verdegan for the half-mile leg, Gebeke in the three-quarter leg and Polisen in the final mile.

Beyond that, Grooters will use Idstrom and John Keohen in the 10,000 meters, but he believes the competition in that race will be too tough to expect a score in it.

## SPORTS SHORTS

### Women's track to get running start Saturday

The Gopher women's track team will embark on its first meaningful venture of the outdoor season Saturday when it travels to Lincoln, Ne., for the 11-team Husker Invitational.

Last Friday in Tucson, Az., the Gophers ran in the Arizona Triangular with Arizona and Nevada-Las Vegas, but no team scores were kept.

Other teams in Saturday's meet will be Northern Colorado, Kearny State, Wyoming, Nebraska-Omaha, Moorhead State, Mankato State, Iowa State, Kansas, Drake and Nebraska.

### Women's tennis team to face season opener

The Gopher women's tennis team opens its Big Ten season at 3 p.m. today against Michigan at Madison, Wi. The Gophers then will play host school Wisconsin Saturday at 9 a.m.

Minnesota, 7-4 in dual meets this season, will play in the No. 1-6 singles positions, respectively, seniors Leslie Larm and Peg Chutich, sophomore JeNelle Johnson, junior Kari Sandvig, freshman Wendi Luhmann and sophomore Julie Ruder.

The No. 1-3 doubles teams will pair Chutich and Ruder, Larm and Sandvig, and Luhmann and Johnson.

"Wisconsin is one of the top two teams in the Big Ten," Gopher coach Ellie Peden said. "We have better depth than they do but they're an excellent team. Michigan has two very good players but we should be able to win that one."

## Gymnasts outshine expectations

By Jerry Zgoda

**Baton Rouge, La.**—When the Minnesota women's gymnastics team opened its season five months ago, hopes were high for the young Gopher squad. Led by freshmen Teresa Schneider and Robin Huebner, both experienced in international competition, the Gophers were expected to field the finest team in their nine-year history and were given a slight chance to attract national attention.

But the great success the squad attained was not expected by anyone on the gymnastics scene, with the exception of Gopher coach Katalin Deli.

Since their debut in November, the Gophers have smashed virtually every mark in their record book, defeated five of the top 20 teams in the nation, run away with the Region 6 crown, and are currently ranked ninth nationally going into today's 16-team AIAW national championship in Louisiana State University's Assembly Center.

Yet, on the eve of the biggest meet of the season, the young Gopher squad of six freshmen and three upperclassmen was surprisingly calm and relaxed.

"Everyone is very calm and confident right now," Deli said after Thursday morning's subdued four-hour practice. "We had a good, leisurely workout today. We're concerned about the meet, but we're not overly psyched up for it. If you think about it too much, I think you tend to get

tense and nervous. And we can't let that happen right now."

"No one seems to be super excited," said senior Ida Chang, but we're really ready for the meet. We have a lot of faith in ourselves and, if we do what we're capable of, we'll do really well."

Doing really well for the Gophers would be a finish in the top six, but a more realistic outlook would place Minnesota in the top 10, according to Deli.

One disadvantage for the Gophers is that their ninth-place seeding puts them in the tournament's second rotation, which is scheduled to begin at 1:20 p.m. A more favorable position would have been one of the two rotations scheduled tonight for the meet's top eight seeded teams.

"It would be a lot better for us if we were ranked in the top eight," said assistant coach Gabor Deli. "Then we would have performed during the night session and the judges tend to score easier then, because they think those teams are better. A routine that was scored 9.0 in the afternoon would be a 9.3 at night. There's nothing we can do about it. That's just the way it goes and we'll have to bear down and try to make up for the differences."

The Delis also are trying to play a mind game with the judges by entering only five competitors on the uneven parallel bars and balance beam instead of the regular six. Because of Julie Palen's knee injury, suffered two weeks ago in the Region

6 meet, the sophomore all-rounder will be sidelined and not seen in action. Palen will be replaced by senior Jean Meyer in floor exercise and by sophomore Elizabeth Kilgore in the vault, but her position will go unfilled for the two remaining events.

"We decided not to replace her with anyone in the two events, because we really don't have anyone that can stand up to this level of competition," said Gabor Deli. "Judges sometimes score on their first impression. Instead of having someone not do real well and give the judge a bad first impression, we won't use anyone at all. Missing a person won't hurt us that much and it's better than getting a low score."

The Gophers will be joined in the afternoon's second rotation by 10th-seeded Southern Illinois, 11th-seeded Arizona State, and 12th-seeded Utah State. Although Minnesota beat all three teams earlier this year, the Gophers will not be ensured of an easy afternoon.

"Our grouping is tough," Katalin Deli said. "All of the teams have improved since we met them, and they are all capable of doing very well, so we will have to be ready."

"Southern Illinois looks really good in practice," said freshman Laura Franz. "They look real strong. We'll just have to hit all our routines."

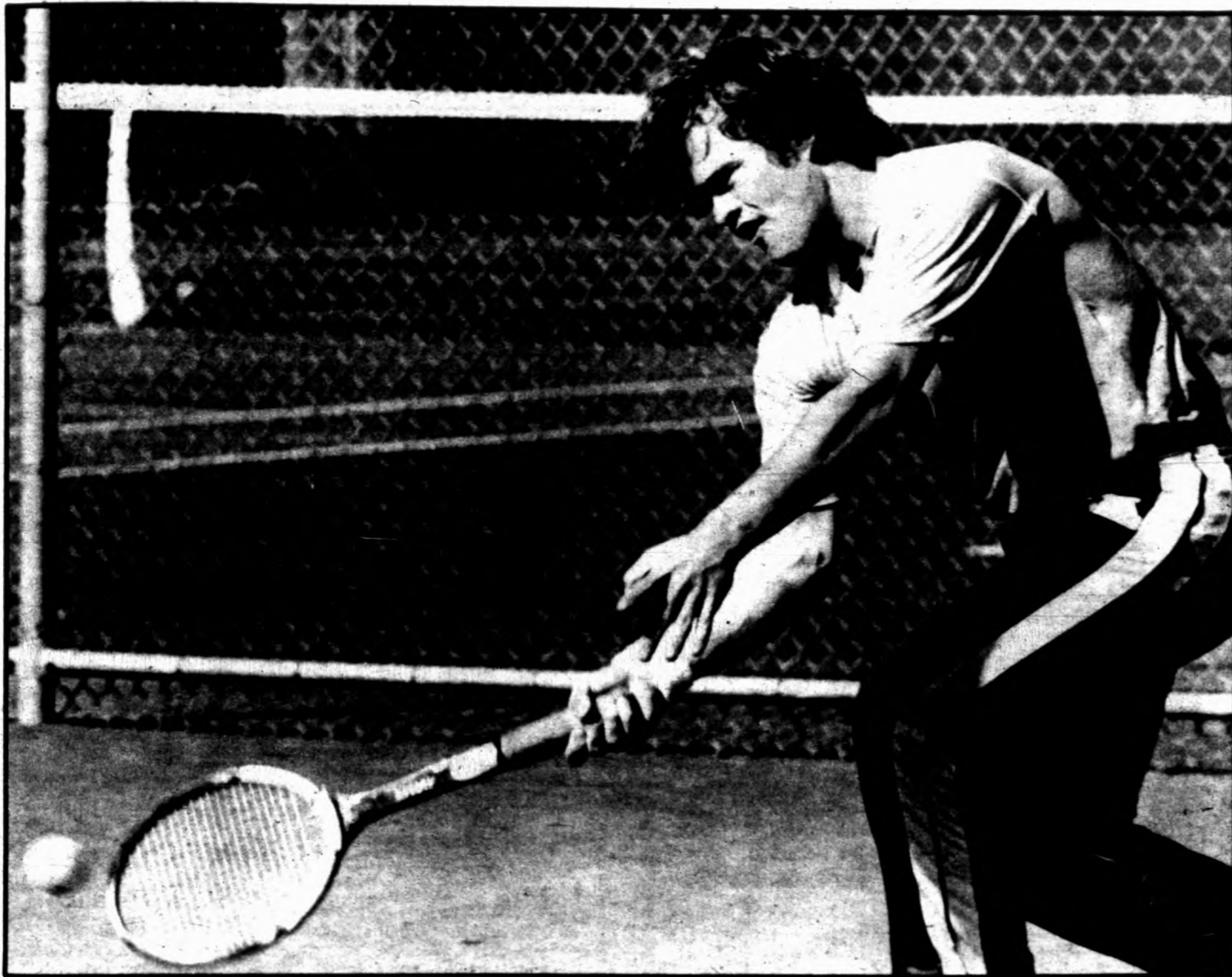
**Gopher notes:** All-arounders for the Gophers will be Huebner, Schneider, Michelle Peacock and

Gymnastics to 14



Teresa Schneider, Robin Huebner

Photo/Cindy Karp



Ted Kauffmann

## Tennis whiz kid faces tough racket ahead

By Rick Preiss

Life on the tennis court has provided a series of challenges for Ted Kauffmann. Ever since his parents armed Kauffmann with a tennis racket at age 10, his situation has resembled that of the intellectually-gifted grade school kid who is advanced to classes with students one or two years his senior.

For the past nine years, the 19-year-old University sophomore has faced older and more experienced opponents, occasionally taking his lumps while developing his game.

Kauffmann's latest challenge has just begun. The Toledo, Oh., native is the first sophomore to occupy the No. 1 singles position on the Gopher tennis team since Jerry Noyce in 1964. Noyce now coaches the Gophers.

"This year he'll be playing mostly seniors, who moved up gradually," Noyce said of Kauffmann, who won 17 of 20 matches at No. 3 singles last season and teamed with Mike Trautner to win the Big Ten doubles title.

"I had hoped to play No. 1 sometime, but I didn't expect it to happen the way it did," Kauffmann said.

It's ironic that after years of seeking the challenge of better competition,

Kauffmann should have the No. 1 spot practically fall into his lap. Trautner, last season's No. 1 singles player, had an operation on his chronically injured right shoulder last January and is out for the season. The No. 2 man, Jim Woyahn, became academically ineligible and left school.

That left Kauffmann, who Noyce said would have inherited the No. 1 spot eventually. "He was the furthest developed of any freshman I'd seen at this school," Noyce said. "When his forehand is on, it's world class, and he's physically well-suited (6-foot-1, 175 pounds) for the serve and volley game."

The only thing Kauffmann now needs is experience at his new position, some of which he gained the hard way on the Gopher's spring-break trip to North and South Carolina. Kauffmann lost all five of his singles matches, the last a 6-1, 6-2 loss Saturday to North Carolina's Gary Taxman.

"Looking back now on the week I realize I was intimidated," Kauffmann said. "I went into the matches hoping to win, but I just didn't have any confidence. After my second or third loss, I was thinking if I would have played this well last year I would have won easily."

Kauffmann's next match is scheduled for 1 p.m. Saturday on the Bierman outdoor courts in the Gophers' Big-Ten opener. He'll face Indiana's Randy Druz, a senior who played No. 1 singles last season for the Hoosiers and also defeated Kauffmann this winter in a Big Ten indoor singles tournament.

The defending conference singles champion is Ohio State sophomore Ernie Fernandez. Kauffmann almost became a teammate of Fernandez last season. After winning the Ohio prep singles title his junior year at Toledo's E. L. Bowsher High School, and then enjoying success in area tournaments his senior year, Kauffmann received a scholarship offer from Ohio State.

The day Ohio State's letter of intent arrived in the mail for Kauffmann to sign, he received a call from an old friend from the tournament circuit, Gene Sperling, an Ann Arbor, Mi., native now playing No. 5 singles for Minnesota. Sperling, a Gopher freshman at the time, talked Kauffmann into attending Minnesota. The next day Kauffmann surprised Noyce with a phone call, offering his services.

"I had never heard of him (Noyce) before," Kauffmann said. "But Gene seemed fairly objective about Minne-

sota and the program and he convinced me. I signed without even seeing the campus."

The decision also surprised Kauffmann's parents and area coaches, who questioned Minnesota's tennis-playing reputation. But then, Kauffmann's tennis career always has been under scrutiny. There's a temptation to compare Kauffmann's tennis upbringing with that of professional players such as Jimmy Connors and Tracy Austin, whose tennis talents were developed early under strict supervision.

"It's not quite like that," Kauffmann said. "My parents told me to play my hardest, but that I shouldn't play if I didn't want to."

Kauffmann has played in tournaments since he was 12. At 15 he suffered a losing streak and people wondered why.

"I was getting constant feedback and I almost quit," Kauffmann said. "I hadn't won in a couple of months. But I stayed with it. I learned a lot from my coaches and my parents about attitude, sportsmanship and learning to take criticism."

Tennis to 14

## Softballers face tough tourney match

After spending the better part of the week frolicking under the Minnesota sun, the Gopher softball team leaves the state again this weekend for competition.

The Southwest Missouri State Invitational will provide the forum for Coach Linda Wells' squad as they begin play at 10:30 a.m. today against Pittsburgh (Ks.) State. The Gophers then play Oklahoma University and Stephen F. Austin College in two games Friday for their "pool" play. The top four teams will emerge from the two pool rounds to play in Saturday's finals.

"We should be a little sharper" than during the spring trip to Texas, Wells said considering this week's workouts. "We've been working on some new things offensively and it's been a good week."

Dani Ortler, (2-1, .055 Earned Run Average), Cindy Vadnais (1-1, 2.76 ERA) and Lynn Schlichting (0-1, 3.50 ERA) will start on the mound for Minnesota's three games and likely will pitch all of Saturday's games as well.

Three personnel changes were made after last week's southern trip. Outfielder Jon Hagemeyer will stay home and continue to recuperate from scarlet fever. Sue Mitchell, a transfer from Lakewood Community College is making the trip, as is Gail Sederski, a junior from Duluth.

"We hope to for sure get out of pool play," said Wells, adding that the competition will be tough if the Gophers make it to the finals. Southwest Missouri, Texas Women's University (two schools that beat the Gophers down south), and Texas-Arlington, which the Gophers beat 2-1 in 25 innings, all are favored to weather the other pool.

**GOPHER NOTES:** Ortler, besides being the team's top pitcher, leads the squad in hitting with a .379 average. She either leads the Gophers or is tied for the lead in triples, sacrifices and RBI. Ortler also plays first base and has committed no errors in 50 chances. Katie Ray and Dani Lombardi (both .375) and shortstop Judy Knight (.333) are the only other Gophers hitting over .300.

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## Correction

In an April 1 Daily article on swimming, it was incorrectly reported that the Gophers' 19th-place national finish was the highest ever. The Gophers have finished higher than 19th 10 times since 1960, finishing as high as third in 1962, and placing fourth in 1963 and fifth in 1964.

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Margie Burton, Sexual Offense Services  
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4:00-6:30 320 CMU  
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**TUESDAY, APRIL 8**  
• Violence Within a Relationship  
12:00-1:30 320 CMU  
Sharon Vaughn  
Harnett Tubman Women's Shelter  
• Follow-up/Support group  
1:30-2:30 351-2 CMU

**WEDNESDAY, APRIL 9**  
• How to respond to sexual assault in the office and on the street  
12:00-1:30 Theater/Lecture Hall  
Ann Trues Minnesota Women's Center  
Julie Kurtz U of M Police Dept.  
Luis Fiedler Student Counseling Bureau  
Deborah Silverman Rich State Dept. of Sexual Assault Program  
• Sexual Assault: The Religious Connection  
4:00-6:00 third floor CMU  
Lari Busch

**THURSDAY, APRIL 10**  
• Men in Violent Relationships  
12:00-1:30 320 CMU  
Rod Bunker The Men's Phone Line

**FRIDAY, APRIL 11**  
• Self defense techniques  
12:00-2:00 320 CMU  
Nan Kinney self defense instructor  
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## HEAVY READING ...

Monday in WORDSWORTH

## Gymnastics from 12

Karie Ploof, Ann Lameka will compete in the vault, Franz on the balance beam and uneven bars, and Chang in floor exercise. The top eight in each event during today's team competition will qualify for Saturday night's individual round.

## Tennis from 13

The criticism resurfaced in Kauffmann's senior year at Bowsher when he passed up high school competition to play in tournaments against current and former college players. All the while Kauffmann was working on his goal to play professional

tennis.

"Now I wish I was a little farther along," Kauffmann said. "I have an average backhand. I couldn't rely on it to win a match. Also, my return of serve is weak and most players at No. 1 singles have very good serves."

All Kauffmann really needs is polish, Noyce said. "By the time this season's over he could be one of the toughest players in the Big Ten," Noyce said. "And he's only a sophomore."

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Luke 23:

33 And when they were come to the place, which is called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left.

34 Then said Jesus, Father, forgive them; for they know not what they do. And they parted his raiment, and cast lots.

35 And the people stood beholding. And the rulers also with them derided him, saying, He saved others; let him save himself, if he be Christ, the chosen of God.

36 And the soldiers also mocked him, coming to him, and offering him vinegar.

37 And saying, If thou be the King of the Jews, save thyself.

38 And a superscription also was written over him in letters of Greek, and Latin, and Hebrew, THIS IS THE KING OF THE JEWS.

39 And one of the malefactors which were hanged railed on him, saying, If thou be Christ, save thyself and us.

40 But the other answering rebuked him, saying, Dost not thou fear God, seeing thou art in the same condemnation?

41 And we indeed justly; for we receive the due reward of our deeds: but this man hath done nothing amiss.

42 And he said unto Jesus, Lord, remember me when thou comest into thy kingdom.

43 And Jesus said unto him, Verily I say unto thee, Today shalt thou be with me in paradise.

44 And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour.

45 And the sun was darkened, and the veil of the temple was rent in the midst.

46 And when Jesus had cried with a loud voice, he

said, Father, into thy hands I commend my spirit: and having said thus, he gave up the ghost.

50 And, behold, there was a man named Joseph, a counselor; and he was a good man, and a just:

52 This man went unto Pilate, and begged the body of Jesus.

53 And he took it down, and wrapped it in linen, and laid it in a sepulchre that was hewn in stone, wherein never man before was laid.

Luke 24:

Now upon the first day of the week, very early in the morning, they came unto the sepulchre, bringing the spices which they had prepared, and certain others with them.

2 And they found the stone rolled away from the sepulchre.

3 And they entered in, and found not the body of the Lord Jesus.

4 And it came to pass, as they were much perplexed thereabout, behold, two men stood by them in shining garments:

5 And as they were afraid, and bowed down their faces to the earth, they said unto them, Why seek ye the living among the dead?

6 He is not here, but is risen: remember how he spake unto you when he was yet in Galilee.

7 Saying, The Son of man must be delivered into the hands of sinful men, and be crucified, and the third day rise again.

8 And they remembered his words.

9 And returned from the sepulchre, and told all these things unto the eleven, and to all the rest.

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# Nurses' unions vie to represent U RNs

By Philip Schroeder

Competition among the four unions vying to represent University Hospitals Registered Nurses (RNs) in collective bargaining is off to a slow and somewhat disruptive start.

For the past five months, the unions—the American Federation of State and County Employees (AFSCE), the Federation of Nurses and Health Professionals (FNHP), the Minnesota Nurses Association (MNA) and “Union 1199”—have been vying to get 30 percent of nursing employees to sign union cards asking for the Bureau of Mediation Services (BMS) to set an election date to determine which, if any, union represents the nurses. The nurses still would have the choice of choosing no union in the election.

If a union is chosen, it stands to gain over 900 dues-paying nurses. All four unions cite bad working conditions, low wages and understaffing as the main problems to overcome.

One of the more active organizations, MNA, held a rally at Grace Lutheran Church Wednesday, but things didn't go as planned because of interruptions from seven Licensed Practical Nurses (LPNs) and RNs interested in Union 1199.

Before the meeting the 1199 group had solicited handbills citing supposed conflicts of interest on the part of the MNA.

The meeting of about 50 was supposed to begin with the movie “Nursing: the Politics of Caring.” However, before the film showed, Chris Johnson, an 1199 spokeswoman, stood up and demanded to speak.

After some verbal exchange between Johnson and Kathie Cota and Janet McCoy of MNA, someone started the projector and the movie's soundtrack drowned out Johnson, who sat down.

Two speakers and two interruptions later, 1199 was allowed to speak during the question period.

Johnson said she attended the meeting because she felt “certain issues needed to be raised” that “were not problems in the other groups (FNHP and AFSCME).” Those are a supposed conflict of interest because MNA is a professional organization. In addition, MNA does not now represent LPNs or technicians in their union contracts.

According to a handout concerning the California Nurses Association (CNA), which is affiliated with the American Nurses Association of which MNA is a part: “During the Spring Strike among LPNs and Techs, CNA crossed picket lines making it more difficult for LPNs and Techs to win much needed improvements.”

“The only reason we don't now represent LPNs in our union is because we haven't been asked,” said McCoy, adding that LPNs have their own union in the Minnesota Licensed Practical Nurses.

The interruption was unexpected and like nothing that had happened before, said McCoy, adding that the interruption may “change their strategy from time to time,” but was not seen as disruptive to their membership drive.

Cota estimated that MNA has from a “third” to a “half” of the needed 300 signatures to require the BMS to set an election date.

Although Johnson didn't want to estimate the number of signed cards 1199 has collected, she did say that “we are getting signed cards every day.”

Union 1199 is holding weekly meetings but “at this point no rallies are being planned,” said Johnson.



The organizing committee for FNHP is meeting weekly and will become more visible in the future, said spokesman Danny Kram, but as yet has no signed cards. According to Kram the reason FNHP has no signed cards is that “instead of collecting

them over a long period of time, we would prefer to collect them all at once.”

representing the RNs. AFSCME spokesman Pete Benner, wasn't sure of his union's progress, but said it still is interested in rep-

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中國電影網  
CHINESE FILM SOCIETY

**MINI COURSES**  
ST. PAUL STUDENT CENTER  
Spring 1980  
Mini-Courses  
Registration Spring 1980  
Program Office, Lower Level  
St. Paul Student Center  
8:00 a.m.-4:00 p.m., Monday-Friday

**INFORMATION and BROCHURES**  
373-1051

**MINI COURSES**  
board of governors

Backpacking  
Outdoor Rollerskating  
Power Volleyball-beginning  
Jogging/Running  
Rock climbing-beginning  
Rock climbing-intermediate

Guitar I  
Guitar II

Ballet-(beginning)  
Ballet-(continuing)  
jazz dance (beginning)  
Jazz dance (continuing)  
Ballroom dance (beginning)  
Ballroom dance (continuing)

**SPECIAL INTEREST**  
Oriental Cooking  
Wildlands Living • Juggling  
Beginning Drawing and Sketching  
Wood carving • Astronomy-Backyard  
Basic Gardening • Basic Horsemanship  
Bike maintenance • Listening Communication

**Bruce Lee Challenges The Under World To A "Game of Death"**

Sat. April 5—7:30 p.m. Willey 175  
Sat. April 5—9:30 p.m. Willey 175  
Sun. April 6—2:00 p.m. Willey 175  
Sun. April 6—7:30 p.m. Willey 125 & 175  
Admission: \$2.00 Adult, \$1 Ch.

totally new never before seen his last & greatest motion picture adventure!

sponsored by:  
**MN VIETNAMESE STUDENT ASSOC.**  
U-YWCA  
**MN ORIENTAL FILM SOCIETY**  
advanced tickets: 30 Ford Hall, 376-1317



# Official Daily Bulletin

Vol. 81 April 4, 1980 No. 138  
 Students are urged to read the official Daily Bulletin and are held responsible for notices that affect them. They are also answerable for information on departmental bulletin boards.  
 Notices must be received by 10 a.m. two working days prior to publication and should be sent to Official Daily Bulletin, S-88 Morr. Except for certain notices of campus-wide importance, notices will be printed only once.  
 ALL STUDENTS  
 • Spring Quarter Class Schedule Changes  
 Addg Course  
 IEOR 5070, Intro to Human Factors Engineering (4 cr. prereq instr perm), Lect IV MW, ForH 160, IV F, Aero 215, Lab VII W, Aexp 308

**Added Sections**  
 Biol 1101, Rec 19, II T, JohH 18  
 Math 1221, Sec 19, IV MWF, NH 211, IV TTh, VH 203  
**Cancellations**  
 Ger 1103, Sec 8  
 LACS 5551  
 Math 3611, Sec 1  
**Hour & Day Changes**  
 Chem 8305, III TThS, VH 206  
 Comp 1001, Sec 21, II MWF, ForH 175  
 Dan 3101, VIII-IX TTh, NH 207  
 Dan 3670, VIII-IX TTh, NH 207  
 Ling 8300, 1-3 pm T, Klac1 101  
 Math 5403, I MWF, MinMet 116  
 MinE 5613, I MWF, MinMet 120  
 Phar 5464, 2:15-4:30 pm W, KolH S137  
 Phar 5695, 6-8 pm W, ForH 50  
 Phil 5203, IV MWF, ForH 359  
 PsyS 8140, I MWF, CD 216  
 PsyS 8512, III-IV MF, BUH 206  
 Span 8950, 2:30-5 pm Th, ForH 204  
 • Pol Sci Internships  
 Info session, 11:30 am-12:30 pm, April 9, 45 Law, on 1980-81 internships: 3 with Rep Martin Sabo, 3 with Rep Bill Frenzel & 6 with I-R Party of MN. Applications available in 1414 SocSci; deadline April 28.  
**GRADUATE FACULTY & STUDENTS**  
 • Final Oral Doctoral Exam  
 James Stevens (major: pharmacology; minor: biochem), 12:15 pm, April 4, 3-110 HSUnitA.  
 • Final Oral Doctoral Exam  
 Annalee Sower (major: animal sci; minor: supporting), 1:30 pm, April 4, 108 PetH.

## What's Doing

All items for What's Doing must be submitted by 4 pm two working days preceding publication. They must be University community oriented. This service is free. Forms may be obtained at 18 Murphy Hall. Notices will be run once only. Announcements to run all spring quarter must be resubmitted. Call Nadira Somwaru, 373-3381.  
**PUBLIC BUSINESS—MEETINGS**  
 U of M Cross Country Ski Team, year end meeting, 7 pm tonight, 507 21 Av. So  
 Gay/Lesbian bag lunch, 11:30-1 pm today, CMU 353  
**Graduate Students**, orientation session for graduate students entering spring quarter, 1-4 pm Saturday, CMU men's lounge  
**LECTURES—SEMINARS**  
 Male Identity Issues, discussion on social roles and expectations of men, 8-10 pm Tuesday April 8, St. Paul Student Ctr, Northstar ballroom  
 "Supercritical Flows Without Shock Waves," lecture by Professor Richard Seebass, 2:15 pm today, Aero 225  
 "Introduction to Technology of Molecular Genetics," lecture by Raju Kucherlapati 3:15 pm today, HSUA A2-690  
 Lama, 10 am Saturday, Zen Center, Calhoun Blvd. For more information call 633-0019  
**ARTS—MEDIA**  
 "The Wild Duck," play by Henrik Ibsen, 3:15 pm today, Murphy Auditorium, \$1 admission  
 Gallery I, Fibers: invitational exhibit from Wisconsin and Illinois. Today through April 17, CMU Gallery I

Gallery II, Under the Sun, Moon and Stars, By Barbara Bloy and Cynthia Packer. Today through April 17, CMU Gallery II  
 University Gallery, "Robert Frank Photographs," "European Works from the Hyllon Thomas Collection," Through April 13. "An American Architecture: Its Roots, Growth and Horizons," Through April 27, Northrop 3 & 4 floors  
 Nash Gallery, Studio Arts faculty exhibition. Today through April 25. Lower concourse, Willey  
**Weekend Film Series**, "Same Time Next Year," 7:30 & 9:45 pm tonight and Saturday, CMU Theatre  
 \$1.50 U of M ID, \$2 others  
**Whole Coffeehouse**, Doc and Merle Watson, Bluegrass, Folk, Country, 7:30 & 10 pm tonight and Saturday, CMU Basement. \$6 admission. For more information call 373-0373  
**Rainbow Gallery**, Larry Kahler 4:30-7:30, d'Gadband 9 pm tonight, 1500 S. 6th St. For more information call 332-9228  
 "Brothers, Songs of Changing Men," Paul Boesing and Ray Makeever, 8 pm tonight and Saturday, 724


E. 26 St. \$4. MAT vouchers accepted  
**New Riverside Cafe, KWASA, reggae**, 9 pm tonight and Saturday.  
**INFORMATION—ANNOUNCEMENTS**  
 "Remember 3-Mile Island," rally sponsored by campus chapter Northern Sun Alliance. Noon today, outside CMU.  
 The Easter Vigil, 10 pm Saturday April 5, Newman Center Chapel  
 "Celebration of the Lord's Passion," 12:15 & 2:15 pm today, Newman Center Chapel, 1701 University Av. SE  
 Easter Sunday Masses, 8:30 am, 10 am, 11:30 am, Sunday April 6, Newman Center  
**Field Learning in Political campaign**, volunteers needed for Todd Letko's campaign on St. Paul City Council. Contact the Office for Special Learning Opportunities, 818 Johnston  
 U of M Women's Extramural Tennis Club, looking for new members. Applications available outside 101 A Bierman. Must be returned before April 11

# PRE-MED STUDENTS

1st & 2nd year Medical Students are available spring quarter for Informal, Walk-in discussion. No Appointment needed.

**Tuesday, April 8-June 3**  
**10:00-12:30**  
**30 Johnston Hall**


*Sponsored by: Medical Student Council & CLA Health Science Advising*



## SCUBA DIVING

The U of M Scuba Club is again offering scuba instruction at Cooke Hall spring quarter two classes to choose from: Tuesdays starting April 8 or Wednesdays starting April 9. Classes will be held 6-10 p.m. Room 205. Mask, fins & snorkel needed by second week. NAUI Certified 6 week course. \$65

For more details and to register call  
 Terry Lovaasch 788-1497  
 Smith Diving 789-2575




## "HELLO YELLO"

If you're looking for a winter job, just give us a call and say "Hello Yello". We give you a good paying job with the most flexible hours anywhere. Apply at Yellow Cab today

**YELLOW CAB COMPANY**  
 379-4700 • 127 1st Ave. NE  
 An Equal Opportunity Employer



## Music & Sound Recorders

Conducting: **TECHNIQUES FOR AUDIO RECORDING**  
 10 week course in Studio & Remote location recording at Cookhouse Studios

- Hands on experience
- 24-track recording sessions
- Digital recording
- Pressure zone microphone
- 30 input automated mixer
- Remote at Orchestra Hall
- 24 Track Remote at Artists Quarter

Basic and Advanced Courses  
 U of M Credit Available  
**Classes Start on April 16 & 17**  
 For Enrollment Call:  
 Tim Zweig—339-4738



## U FILM SOCIETY

**Tonite 7:30, 9 p.m.; Bell Museum Aud**  
**HUMAN RIGHTS PROGRAM**  
 the film that jailed Soviet director **Sergei Parajanov**  
**SOYAT NOVA The Colors of Pomegranates**


Banned pic about Armenian poet, monk, by director of "Shadows of Forgotten Ancestors," shown in cooperation with Amnesty International. Rare color film of poetic power. One of two showings in U.S.A.  
 Adm. \$2.50

## "INFRA-MAN"

One of Most berserk, ridiculously cheerful science fiction movies ever made. Combination of Bruce Lee, Superman and a pocket calculator. Held over again THE cult film  
 373-5397 Sat. 7:30, 9:15 p.m. Adm. \$2

## Special Program for Easter week

Sat. 1:30, 3 p.m.



**SILENT WITNESS** An investigation into the SHROUD OF TURIN  
 Was Christ's Resurrection a sudden burst of radioactive energy? This fascinating probe that reads like an Interpol detective story investigates the holiest of holy icons via computers, carbon-14, art history, etc. to suggest an answer. Best film '79 San Francisco film fest. Adm. \$2

# UNIVERSITY OF MINNESOTA

## FLIGHT FACILITIES

Primary ground school begins week of **APRIL 1**

Sign up now for credit.  
**CALL 784-1444**  
**MODERN AIRCRAFT**



UNIVERSITY STAFF  
 FACULTY AND DEPARTMENTS

## Have Something Worth Saying

Say It In A **DAILY DISPLAY AD!**

For information on rates and deadlines call 376-5541

# Easy chair athlete joins running craze

By Cindy Currence

My flabby white thighs whispered an annoying refrain as I moved along Franklin Av.

"Fat, fat," they told my jogging body.

I wasn't happy about joining the ranks of crazed joggers, but the glow-blue of my \$50 running shoes was an undeniable reminder that I had indeed defected.

## bylines

Two years ago I sat smugly in an easy chair when my roommate blew in from a four-mile jaunt in less-than-fair weather. She expounded briefly on the glory of jogging.

"God, that felt good," she'd said, and doubled over in pain.

I went back to exercising my eyes on Truman Capote's "In Cold Blood."

Last year when her mother joined the jogging throng, I felt a twinge of guilt. They did look healthy in their tank tops and running shorts.

Soon an entire social circle began to emerge from their trips around the lakes.

Running brunches came into vogue. After a leisurely Sunday jog, the group would retire to some trendy restaurant to discuss shin splints and Adidas.

Pale and a trifle flabby, I didn't fit in. This caused my roommate some consternation and she tried to encourage me.

A sweat suit emblazoned with the U of M crest appeared in my closet. I wore it to vacuum the rugs—about as physical as I got.

She left her well-thumbed copy of "Running" propped in the medicine cabinet. Was it my fault it fell into the toilet?

She brought home several glistening young men she'd met running around Lake Calhoun. I must admit they caught my attention momentarily, but Dostoyevsky's "Crime and Punishment" and the easy chair beckoned.

"Why won't you come with me?" she demanded one day.

"I don't like to sweat," I said.

She gave up.

However, this spring when I pulled a high-fashion bathing suit over bulging thighs, and was exhausted by the effort, I changed my mind. And a glimpse of myself in the three-way mirror had me running to the Foot Locker.

I couldn't wait to run off that winter weight.

With a U of M sweat suit and new jogging shoes (purchased with my bathing suit money) I was cocky. With \$50 shoes I expected to break the sound barrier.

Cellulite or no, I vowed to jog (slowly) the 10 blocks from my apartment to Lake of the Isles, or die trying.

And now, as I jogged along the sidewalk at a steady pace, my disposition improved. After all, the day was young, the sky was blue and spring was in the air.

My spirits further rose when I actually passed someone walking a dog. (It seemed unimportant that the man was somewhat old and crippled.) I surged forward, enormously pleased with my running prowess.



Photo: Bob Zeller

The moment was short-lived, however, when my next footstep landed in fresh dog droppings.

"Shit," I muttered, knowing that justice had been served.

Humming the theme from "Rocky" I finished my second block by jumping up and down with raised arms and clenched fists yelling "Feeling strong now."

A woman coming toward me crossed

to the other side of the street. All that health must have gotten to her.

At Lyndale and Franklin Aves. I ran in place waiting for the light to change.

Jogging to 20

# classifieds 373-3385

## rates & info

- Classified Deadline:** 2:30 p.m. the day preceding publication.
- Cancellations:** Cancellations will be accepted until 2:30 p.m. of the day preceding publication.
- Cash Rates:**
  - 1 day ..... \$ .95 per line
  - 2-3 days ..... \$ .85 per line per day
  - 4 or more consecutive days ..... \$ .80 per line per day

373-3385

## Apts Furnished

**PERFECT SUMMER SUBLET** or beyond. Air cond, pool, furn. West Bank, 1 blk to campus, all bus lines. Effncy. \$225/mo. 332-7016  
3rd Ave. and 26th St. Remodeled 2 BR apt. All util pd. Hardwood flrs and natural woodwork. Half block from busline. \$290. 227-3609.  
414 7th St SE unfurn eff. \$200 Avail now 623-1817 546-2322  
Sleeping rms from \$105, eff from \$190. 1BR from \$225. Dwn tw n Mpls, clean sec bldg. 338-5555 9-5pm  
MAT Stud to shr 2 BR beau hs w/1 rad. Nr lk. bus. 823-3571

## Apts Unfurnished

701 University Ave SE, lg 1BR crpt, appl, util pd, off st. prkg. \$250. 378-1097/483-6383 aft 4  
Grand 32XX lg 4 rm, 1BR, deck, hwd flrs, bus to U, Indry, PKng, util pd. \$280. 920-2227  
Very large 1 BR in Stevens Square area, bus to U or walk downtown. No lease, quiet building. \$175. 874-9555  
Very large remodeled 1BR, \$185. Loring Park/Guthrie Area. Shsp quiet bldg, no lease. 874-9555  
1BR apt to sublet, 1 blk to U WB. Avail immed, discount on dep. \$235. Call 375-0400 aft. 6pm  
CEDAR AVE SOUTH 2805-L3 1 BR apt, off st prkg, adult sec bldg. Avail immed. 721-2163

Friday, April 4, 1980

**FIFTEENTH STREET WEST**  
Studio apartment in turn-of-the-century building features beautiful birch woodwork oak floors and original brass light fixtures  
\$170-220 870-7878

**1900 FIRST AVE SOUTH**  
EFF & 1 BR, clean, quiet, well managed, on bus. \$145-\$170  
Call 871-8051.

**SILVER LAKE ESTATES**  
2324 Silver Lane, across Apache. Lrg. cpt, 2 BR \$300 AC, Pool. Avail now. 636-7434 588-5491

1BR apt for rent in Prospect Park. Prefer grad student or faculty. Available 4/1. \$250/mo. Call Dave at 376-7321 daytime or 379-0076 evs.  
Spac 1BR attic apt in old hse, nr Powderhorn Pk, on U busline. Prefer quiet student. \$210 incl util. 724-1832 mornings or eve

1/2 BLK TO LAW SCHOOL  
1 & 2 BR, \$250-\$350, year lease, prkg, sec bldg, avl 4/15. Law or grad student pref. 1807 Wash. Ave S. 338-5269

**PARK POINTE**  
St. Paul on Hamline, near Como. 1 & 2 BR. Avail immed. Elevators, heated garage. HBO. 646-8883

26xx Aldrich Ave S, totally renov 2BR apts, \$385 pls elec/mo, avail immed. 379-7093 or 646-8178 Jane

1 BR & EFF nr St. Paul campus. \$190-\$215 647-0581 evs/wkends

1 BR near St. Paul campus. \$230 646-2962

1 BR & EFF in St. Paul campus. \$210-\$240 644-0528

1 BR on intercampus busline. \$225 644-8273

3 ROOM apt/10 minute walk from U. Utilities paid. Call Jo at 378-1245.

Lg 2&3 br's sunrm, oak flrs, Indry, SE&NE nr U \$345. 331-1470 339-1759

Large 1BR, walk to U, 8th Ave SE. \$187.50 utilities paid. 379-2220.

21XX Elliot S-2BR, nr WB, immed occ. \$175 & util, adults. 871-5528.

SE lg 2BR. Lndry, prkg, bus. No children or pets. \$325 incl util. 331-8584

**COMO AVE SE 1100**  
An easy walk to the U while living in comfortable accommodations. For info, call Jodi at 378-3216.  
Beaut lrg 2(3)BR, 7rm apt 4plx. Oak wdwk, hwd fl, ht pd, off st prkg, nr SE U. \$450, May 1. 379-9456.

## Duplex & Houses

**1027 UNIV AVE SE,**  
11 bedroom house with large kitchen living rm, with fireplace. Dining rm, amusement rm, plus additional space in basement, parking available. Ideal house and location for a campus organization. Call 378-2311.

Cathedral Ceiling in Kitchen, sunken conversation pit with fireplace. Totally redone on inside 3 yrs ago. \$48,000 call Gregg at

**REALETY Center SO**  
2BR duplex with sundeck, fully carpeted, newly rebuilt. 1st & last month's rent. Damage dep or ref. \$250/month. 339-0912

Nr WB: lwr dup, 3BR, 2 bath. Nat wdwrk, Indry, off st prkg. \$450/mo plus util. Avail immed. Call Mark at 338-2274 bef 4pm, 874-6518 aft 4pm.

Seward Area, 2 blks to River Rd, huge 3BR pl sun rm, nat wdwrk, crpt, pl all appl, \$450 pl. 724-5934

17xx 27th St E. 2BR upper dplx, \$230/mo, avail immed.

3447 20th Ave S, 2BR dplx on busline to U. \$325/mo, util pd, avail May 1. Call 729-2793

Lower dplx nr West Bank-2BR, LR, DR, kitchen, garage, spacious. Well maintained. 633-0609 or 553-1635

2pls BR 8blks to Mpls Campus, \$350 pls util, avail 5/1. 644-4340

3 BR house w/ garage. \$400/mo. plus util. Nr. U of M & dwntwn. 375-9111.

25th Ave. SE 2br dbl bngt. Nr bus & U, ref req. \$350, avlbl 4/1. 588-2933.

Lg 2BR nr dwntwn & lks, DW pl appl, nat. wdwrk, \$425, crpt, 377-5031

## Roommates Wanted

M to share 2 bedroom 8 blocks to U. \$112.50. Phone 378-3068 aft 3pm.

Str.M to sh 2 BR Minnehaha Pkwy dup w/same. May 1. On bus. \$125/mo plus phone.  
Tom 724-8483, 789-1219.

1-2F non-smkr, 22plus to shr nice 3BR hse w/F. Powderhorn area on bus. \$350 & util. No pets. Please call Fri afternoon 722-3382 Deb

IF to share 2 Bedroom Apt with 1F. Near 4, 1, & 52U bus routes. Pool too. \$123/month & elect. Avail 6/1. Mitzi 781-1236

1 F to share 3BR apt with 2 other in Chateau. No smkr pls. \$143. Call 331-6145 after 6/wknds.

1 to shr hse with 2, non-smkg, fplc, laundry, nr Rv Rd & W. Bank. \$130 & util. Call 724-7624 after 6pm.

M/F wanted, own rm, non smoker, must like cats. Avail 4/15. Jane 339-1219.

627 University Ave SE  
F to shr lg sunny 3 bdrm w/2F  
Call 379-1175 aft 5

1 Str F to share upper dplx, \$125/mo util incl. Pet OK. 645-6912, late evenings best

Shr hse nr U & River with students, pvt furn room, \$155 339-6510

2, pref F to shr 3BR, dplx w/1. S. Mpls, nr lakes, \$125. 874-8174.

1-2M/F shr w/F dup. in S Mpls Nr lks/parks. On bus 721-7920

F to share 2 BR apt near lakes and bus, \$100. Call Louise, 377-0994.

IF to shr 2 BR w/2F, \$120/mo, own rm, 1 mi from U. 378-0461 Marie

F 21& nsmkr to shr w/3. Own rm, \$87.50 & ut, nr U, on bus. 331-3572.

1 M to shr 3BR hse w/3M. Own rm, \$110 incl all. 331-7595 evs

IF nsmkr to shr 1BR apt w/1F walk to U \$120 incl util call 331-7814

M/F to shr 4BR apt w/1M&2F. \$110, nr U of M, Avail immed. 331-3648.

F to shr hs w/3F. S Mpls, nr bus, bdrm den. \$145 incl util. 722-7426.

Shr 2br/GW/M23 nr LorpK \$150 Mo. Nr bus inc pkg&ht Craig871-7805

M/F to shr 3BR hse w/3M. Own rm, nr U. \$112/mo, avail May 1. 379-7862

Housemate for 4 BR hse w/3m. Pref a Stoic but will take 20th Century neuroticism into account. Nr Van Cleeve Park and U. \$100/month & util. 378-1092 aft 9pm. Dean.

1 str M to share 3BR duplex with 2 others, now June 30 in Kenwood area. Ideal location, 2 blocks from lake & 1 from busline. Call John at 374-3938 or 941-1278

M/F to shr with M 2nd level of house on Aldrich Ave. Near bus, lakes, Guthrie. \$125/mo plus elec. Call 377-3861 after noon.

**Rooms**  
Tired of Uncooperative Landlords? At Minnesota Student's Co-op we offer a chance to run your own house, unstructured group living, time, location, & low rent (\$70-80 for a furnished room). Openings for men & women. 645-4888

Good size room in clean house, Indry, kchn, lease until Sept. 1 Avbl. now 120/mo. 1313 6th St SE, 331-9671 Kim, Sarah

1019 UNIV AV SE Furn co-ed house. Excel loc nr U, club kitch, bath, laund, warm & friendly. Brian 379-0133 in am, 378-2311

Bsmnt furn prvt home, light/cooking, shr, nr lakes, express bus. \$150/m, thru 9/80. Refs req. 922-2063.

Need room & meals for Spring? 1 blk to campus, M, \$600/quarter, pay by month. Call Mike or Peter, 331-7916.

1319 7th St. S.E. Room near U. Club Kit. Utilities furnished. Men \$120. 521-4755, 338-4895, 331-9119

Rm-1/2 dble for serious male. Lounge, club kitch, phone, weekly cleaning, \$95. 1015 7th St. SE. 331-6299.

F studio/living space, 5 min from U, quiet, clean. NE Mpls home, \$140 incl elec, ht & phone. 781-9624, 497-2800

M or F- Nice area nr River Rd. On bus to U, kit, priv. \$65. 722-9988.

2 rms, shr bath, \$120/mo. pl. dep. nr WB 332-9700

Rooms and meals in fraternity. 1829 Univ Ave. Call 331-3004

Frontier Dorm Contract-Must sell immediately. Dan 333-5603

406 13th Ave. SE-Furn coed hse w/kitch. Call 379-0376 anytime.

Lg room across from St Paul campus. All util pd, \$115/mo. Call 378-1793

COMSTOCK HALL CONTRACT \$150 OFF. Avail immed. 379-9414

Studios males, 1107 4th St SE, 331-1080 aft 6

1320-7TH ST SE Club kitchen, shared bath, laundry. \$89/mo. Call 378-0589, ask for manager.

**Misc For Rent**  
Dinkytown Retail or Office Space 379-3022

**Homes For Sale**  
REALTY WORLD—GLASSMAN Spectacular inside. This house has natural woodwork, stained glass, fireplace, very large 3 plus bdrms, finished 3rd floor. Approx 1 mile from Campus. For additional info Call RON MILLER 699-3624 or 698-3456

THIS ONE HAS EVERYTHING...1 1/2 story, stucco, walk-out basement, 3 or 4 bedrooms, double garage, lots of closets & storage...MUST SEE? In So. St. Paul, close to park, bus, and freeway to U. \$69,900 & pts. Call 451-6237.

REALTY WORLD—GLASSMAN Its all there, just needs a little T.L.C. 4 BR, natural wood, hardwood flrs, priced in mid 40's, about 1 mile to campus. For additional info Call RON MILLER 699-3624 or 698-3456

**UNIVERSITY GROVE**  
Contemporary Home Tenured Faculty 644-2756 aft 7pm

LARGE ENGLISH TUDOR 3 plus BR's, fplc, skylight. Steps to Lake Nokomis. All cptg & drapes, mod aopl. Agent 835-1300, 835-6759

**Help Wanted**  
PT attendant to aid M/quadruplegic weekends. Call Paul 933-1227 aft 5

**AIDE/PM SUPV**  
\*Facility for 24 retarded adults, supervision & monitoring of sleeping residents, 11pm-7am, PT Fri & Sat or only one nite, close to U.

\*Day program, work w/8 mildly retarded adults 3pm-11pm Fri, Sat & Sun or just Sat & Sun.

\*7am-3pm Sat & Sun, 3 wknds/mo. Contact Program Director at 789-8841

Northeast House Inc. 1918 NE 19th Ave

Tamarac on the St. Croix Residential summer camp for secondary students seeks counselors, support staff, program staff.

Enthusiasm, desire to work with kids a must. Salary \$126-\$165/wk. Call Don at 348-4050

Page 17

**ASSEMBLY**  
**GOLDEN VALLEY/PLYMOUTH**  
 3PM-11PM  
 11PM-7PM  
 \$3.25-\$3.40/HOUR  
 Light Industrial-Long Term  
 DIAL  
 338-7581

**DOLPHIN**  
 Temporary Help Services, Inc.  
 Free transportation from downtown office  
 Babysitter wanted for 2 yr old & 2 wk old, MWTF, 9-1, in Dinky town. \$2.25/hr. Call 378-0938.

**JEWELRY SALES**  
 Full time, flexible schedule. Jewelry experience necessary. Buying experience helpful.  
 Apply:  
**West Bank Trading Co.**  
 419 Cedar Avenue  
 Minneapolis

**CASHIER**  
 PT, exp, hours to fit your schedule.  
 \$4/hr  
 Apply at Heller's Market, 1521 E Franklin.

**CASHIER**  
 Immediate opening 10:30-4:30 M-F. Contact Jeff during same hours.  
 Taiga Chinese Restaurant  
 St. Anthony Main 331-1139  
**FEMALE SOCCER COACH** wanted for established women's team, experience pref in coaching and/or soccer.  
 Call Lynn 822-8815 or 824-8124

**PART TIME COMPUTER PROGRAMMER**  
 The biometrician with the Section of Wildlife/Minnesota Department of Natural Resources seeks a student assistant to write and document applications programs, organize and maintain data files, and conduct statistical analyses of wildlife data. Competence in FORTRAN and experience with U of M's system is essential. Part time position with considerable flexibility in hours (average 12-15 hrs/wk) starting immediately. Salary \$5.09-\$5.39 per hour. Applications accepted until April 18th. Contact Dennis Heisey at (612) 296-3344 / 390 Centennial Bldg; St. Paul 55155.  
 Help needed at the Improper Fraction. FT/PT cook, PT host/hostess & day bus boy. Call or come in and apply. See Jackie. 378-3838.

**COUNSELOR**  
 2 wks/mo in group home for MR. Pd training provided, 874-6450  
**COUNSELOR**  
 11pm-7am. Work 7 nights, 7 nights off. Adolescent treatment center for prenatal, postnatal girls requiring a structured living environment. Prefer Soc/Sci background. 227-8431  
 PT counselor, Thur, Fri, Sat and all holidays, 11pm-7am, knowledge of psychology, sociology or social work. Pref exp in a psychiatric setting. Ability to work alone w/emergency backup in a residential treatment ctr for emotionally disturbed young adults. Starting sal: \$4.50/hr. Begin April 24. Call 644-7961 during work hours.

**DOUGH ROLLERS WANTED**  
 Will train, late night shifts Perry's Pizza 425 13th Ave SE 378-0313.  
 Crisis phone counselors wanted. Call Pharmhouse 870-7088

**WORK FOR US!!**  
 Our office is located close to U. Call our customers & set appointments. No selling involved. Part time hours, flexible schedule. Excellent pay.  
 623-1144

**CO-OP DRUGSTORE**  
 Hiring employees for new worker-managed co-op pharmacy opening in May. 376-1092, Warren

**SUMMER WORK**  
**Secretary-Typist**  
**Clerical or other Office Skills**  
 We can give you work on a part time or full time basis. You can fill the other commitments in your life & still enjoy receiving a weekly paycheck. You can choose the days you want to work. A super choice of job opportunities geared around your skills, all around the Twin Cities area. Call Bonnie at 920-7585 for further details.

**PT OFFICE**  
 Position involves relief at switchboard, filing, and misc. clerical duties. Call Sue Burger, 331-1873.  
 Dispatch Industries Inc.,  
 619 SE 8th St, Mpls.

**ORDER DESK**  
 Eves & Sat morn, \$4/hr to start. We train. Need good voice, reading ability, near campus. Len, 379-4440

**WAITRESS/WAITER**  
 FT & PT cocktail at Mr Nids 2609 26th ave s Minneapolis

**Student Help Needed**  
 Hours available M-F for attendants, junior cashier and senior custodial workers at various university Food Service locations. See Helen at Room 77 CMU or call 376-2874

**PT Data Entry Operator**  
 Section of water supply & general engineering of the Minn Dept of Health has an immed PT opening for a data entry operator, exp with Univ system 2000 helpful. Earn \$4.25/hr with sick leave & vac benefits, conv camps loc. Call Mike Convery 296-5297 or Ed Ross 296-5339 for info or appt.  
 Equal Opportunity Employer

**Customer Delivery**  
**PART TIME EVENINGS**  
 \$450-650/mo plus car allowance. Applicants must have good knowledge of Twin City area & dependable car. Working hours 5-10 Mon-Thurs & 9-1 Sat morn. Must enjoy working w/people (no selling). Call 770-1745 to arrange for interview.

**TEMPORARY POSITION TYPIST**  
 we are currently in need of a full-time typist on a temporary basis. The position begins immediately through May or June. Requirements include good organizational abilities and typing speed of 50-plus words per minute. Enjoy Dayton's immediate employee discount. Apply Employment Office  
 11th Floor Downtown  
**DAYTON'S**  
 An Equal Opportunity Employer

**DIETARY AID** Part time position available to work 15-18 hrs/wk. Hours are Mon, Tues, Thurs, 4-7:30pm & every Sat and Sun 7am-2pm or 4-7:30 pm. Excellent hourly wage, free parking. Duties include working on the tray line and light food preparation. For an interview/appt, call Personnel at 870-1122 ext. 290. Eitel Hospital 1375 Willow St. Mpls. MN 55403. EOE

**DIRECT ACTION ORGANIZER**  
 National direct action organizer, \$600-\$800 range. INFACT 331-2333  
**EARN EXTRA \$** Prof housecleaning co needs dep people. F/PT, flex sched. Own trans. \$3.50-\$4 339-4260  
 PT Hostess Position-Day or night hours available. Pracna on Main, 379-3200, ask for Mark.

house cleaning, 2-4 hrs/wk, close to campus, 331-5526  
 Sur la rue is now accepting applicants for live-in houseparent for positions that will be open sometime in July. We are looking for a professional married couple, one of whom may be employed elsewhere. Located in St. Paul on Wheelock Ridge Road, the home serves six mentally retarded working adults. Excellent salary and benefits. Qualified applicants may send their resume to:  
 Margaret Ulrich  
 1386 Jackson Street  
 St. Paul, MN 55117  
 (612) 488-6956

**JANITOR PT EVENINGS.**  
 M-F ST LOUIS PARK 427-9657  
**STEAK AND ALE** Roseville  
 Now hiring Janitor part time mornings. 8:30-12:30 call 633-9083  
 Janitor-eve hrs, approx. 6-8 hrs/eve. H.A. Rogers Co. Call 377-4870, Mr. Cellman  
 PT janitorial & PT cafeteria help. Call 331-3437.

**Lifeguards & swim instructors**  
 Flex hours-days, nights, week-ends. PT spring and/or full time summer.  
 Contact Dana Jensen,  
 Brooklyn Ctr Park & Rec. 561-5448

**NEED VOLUNTEERS**  
 Overweight college men needed for 1 year NIH-funded study on effects of weight loss and walking exercise on blood lipids. Three nutritionally sound meals per day, beginning June 2 & \$300 bonus provided. Call the Laboratory of Physiological Hygiene at 376-4056.

**Lifeguard & Swimming Instructors**  
 WSI req. Beautiful outdoor priv pool. Eden Prairie preserve, June 7-Sept 1. Call Jack Darling 941-8400, 10-6  
 Live in New York City-Family with children 11 & 5 wants student on sabbatical or grad to help with apt & child care/start Sept '80. For more info call local contact, 473-6626.  
**PT MAINTENANCE & MECHANICAL WORK.** Some exp or farm background helpful. Must work Saturdays. 647-0059  
 Need stud. to type dictation in my home. Call 724-0147 for details

**NOW HIRING FOR THE 1980 SEASON**  
 Crew work aboard Mississippi River boats JONATHAN PADDLEFORD & JOSIAH SNELLING. Must be over 19. Start \$3.25/hr. Apply in person Yellow Barge, St Paul Yacht Club Landing, Harriet Island, St Paul. 9-11am & 3pm-4:30pm M-F. 4/7-4/11. Some work starting immediately. No phone calls.  
 Students/homemakers  
**NURSING ASSISTANTS** for nursing homes. Flex hrs & wknds. Up to \$4.75/hr, avbl now. 835-2017  
 Nursing Asst's: 3-11pm, 11-7am shifts. No exp nec, lots of study time. Call Kari, 871-5800, 8am-4pm.  
 Nursing

**NURSES**  
**WORK EVERY THIRD WEEKEND**  
 Excellent opportunity to become involved in an innovative resident and staff wellness program. Willows is a progressive long term facility. Our residents require light physical care enabling our staff to provide one-to-one contact, in addition to utilizing their special skills. Opportunities available to become involved in various support groups (psych experience preferred). Benefits include 2 weeks' paid vacation, personal leave time, dental and health insurance. After 60 days, RN earn up to \$7.50/hr, LPN earn up to \$6.50/hr plus credit for past experience. Centrally located on bus line. Call Janet Van Cleve DON 332-3541 an Equal Opportunity Employer

**OFFICE COORDINATOR**  
 Responsible person needed for FT days in the Business/Advertising offices, beginning April 7. Salary starts at \$680/mo. Excellent benefits. Work on U of M campus.  
 Applicants should be able to type 50 wpm.  
 Duties include answering phones, typing, some clerical. If you enjoy public contact and a friendly office environment, call 376-5550. Ask for Al, John, Gross, or Dawn.  
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**Your Opportunity**  
 Typing, copying, phoning, talking, listening, figuring, processing, invoicing, planning, running, thinking. Small pleasant office offers rewards for variety of challenging, time speeding tasks. A positive move for your future.  
 Call 339-2735

**\$3.50/HR**  
 Community Dance Center, West Bank, nds person to work in office as phone, public contact, etc. Min 3 morns a wk approx. 8-12. Prev office exp pref. Karen or Julie, 340-1306

**\$3.80/5.00-HOUR**  
 Certified work study student for challenging office work in WB Dance/Ex School. Must work minimum of 3 mornings a week, approx 8-noon. Call Karen or Julie, 340-1306

**SPRING QUARTER JOBS** Starting pay \$4.10/hr. PT evenings and week-ends arranged. Officiating softball. To apply attend a meeting 6:30 pm Tues. April 1 Cooke Hall, 214.

Now hiring "Jack of All Trades" Call today 646-6906  
 Pl...The problem solving people

**Order filler**  
 PT person to fill orders, mornings, new office, 1977 W River Rd North Broadway at the Mississippi River.  
**SS White Company**  
 Part Time jobs, flexible scheduling, \$3.50/hr.  
 UPSTAIRS/DOWNSTAIRS  
 824-3974

**\$150 per week PT**  
 Great PT job! 4 day wk, flex schedule  
 Call 870-4055

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 Looking for a PART TIME JOB that will pay well and easily fit into your schedule?  
**FINGERHUT**, a leader in the direct mail marketing of consumer goods, is expanding into telephone sales. We're looking for enthusiastic people with clear, strong speaking voices to help us call our existing customers around the country.  
 We can offer:  
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 For more information contact Diane at 932-3466  
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 Requires person for aft, eves, & Sat. 20-30hrs/wk. Must be good with details & relate well to others, retail exp pref. Books at discount & flexible work scheduling. Apply in person at SAVARAN'S 301 Cedar  
 Exp bicycle mech sales F/M, Hopkins Schwinn. 10-8pm & Sat. 935-3363.

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 PT Hrs to fit your schedule. No nights or Sun. Free parking, 10 min from U.  
 Call Olson Clothing 529-5700  
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 We have part time position for someone interested in flexible weekend hours. Call:  
 Abbott Northwest Hospital  
 Personnel  
 Chicago at 26th 874-4839  
**SECURITY OFFICERS**-Busch Inc. is hiring guards for perm PT and FT jobs. Ideal for students.  
 Progressive Agency, Call 336-4908  
**SOCIAL SERVICE.** 2-PT positions at Pathway Group Home for Teenage Boys. 28 hrs/wk, mostly sleeping hrs. Required 2 yrs college in social work or rel field & int, & exper with adolescents. \$4200/yr. Contact Kathleen Murphy, 2418 Pillsbury Ave, Mpls, 55404. 871-1191

**STEAK AND ALE** Roseville  
 Now hiring Water/Waitress, Part time, Mon-Fri, Approx 11am-3pm  
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**STENOGRAPHER**  
 Rush book project needs stenographer now, must be able to edit information. Contact Paul 221-0511  
 Help needed for store, featuring health foods and yogurt bar. Dnwtwn Mpls loc, opening April 14. Flex hours at \$3.25/hr. 377-9822 5-8pm.

**STUDENTS**  
 Help the elderly & earn cash too!  
 PT-FT positions. Flex hrs, \$3.50/hr. Apply at M.A.O. 1801 Nicollet, 874-5525 between 8:30 & 5pm. EOE

**PHOTOGAPHER**  
 Rush book project needs photographer now, must be able to shoot and develop 120mm film.  
 Contact Paul 221-0511

**PHOTOGRAPHER**  
 Rush book project needs people with shorthand/typing skills immed. Photos needed to shoot 35mm per direction. Contact Paul Beck. 227-6679.  
 Part time days for physical therapy major. Call Dolores at 227-9697.

**PROOFREADER**  
 Approx 4 hrs daily M-F. Excel skills nec. Exper pref. Good opportunity for communications major. U area.  
 Judie or Lynn 379-7878, BRW Inc.  
 Psych techs-PT positions available in our Adolescent Crisis Unit and Adult Mental Health. Apply Personnel Department, Mercy Medical Center, 4050 Coon Rapids Blvd, Coon Rapids 55433.

**PT CLERK TYPIST AND DISPLAY AD PROCESSING CLERK**  
 We have a PT position avail in our classified advertising dept. for a person to work Mondays, Thursday afternoons, and Fridays. Duties would include assisting a recruitment coordinator; layout, typing, and processing of display advertisements; and misc clerical duties. The applicant will be very conscious of detail and have good typing and spelling skills. Please apply at our personnel office.  
 St. Paul Dispatch and Pioneer Press, 35 E 4th St, St. Paul 55101

PT morning help 10-2, Mon.-Fri., Schlotzskys Sandwich Shop. Call for interview appointment. 379-4398.  
 PT recreation positions available spring and summer. Assistant sports director, umpires, tennis instructors, arts & craft instructor & team leader.  
 Call Mary at 729-2107 after 1

Help! Fac. member desperately needs regular sitter Tues, Thurs for twin girls 2yrs old. Pay open. 871-4916

**Help shape a newspaper.**

**Photo Editor** - \$95/week, 30-40 hours/week. Supervise personnel, payroll and editing in the Photo Department. Also night edit. Submit photo portfolio and resume. Newspaper photo editing experience preferred. Must be registered at U of M.  
**Assistant Photo Editor** - \$80/week, 30-40 hours/week. Assist Photo Editor supervising personnel, editing, night editing; also in charge of equipment for Photo Department. Submit portfolio and resume. Newspaper photo editing experience preferred. Must be registered at U of M.  
**Complement Editor** - \$75/week, 15-20 hours/week. Edit, proofread, write heads and supervise layout, photographers and writers for weekly two-page feature section. Submit resume, writing samples and clips of published work. Must be registered at U of M.  
**Assistant Copy Chief** - \$47.50/hour, 12-15 hours/week. read copy, proofread, assist Copy Chief, supervise copy desk two nights. week. Newspaper and VDT experience preferred. Excellent language skills essential. Submit resume. Must be registered at U of M.  
 Submit all application materials to 10 Murphy Hall, U of M. Deadline for application is Friday, April 11. For information call 373-3381, ask for Susan. Start a career in Journalism. The Minnesota Daily is an Affirmative Action/Equal Opportunity Employer

Responsible couple or family to live on 6000 acre estate in northern Wis. with 13 lakes and two other families. Must have good mechanical abilities and general knowledge of electrical and plumbing. Light cleaning periodically. Home, utilities, vehicle, gas, phone paid with small salary. Ideal for self-sufficient creative persons who are willing to make commitment. Send complete resume including reference and phone.  
 The Pines, Rt. 2, Cable Wis. 54821. All inquiries will be answered.  
 Exciting Career opportunity in direct sales marketing in the solar and fuel alcohol fields. Very high commission potential. Qualities Solargizer Equipment. Contact Jon or Sharon Johnson 74284 Irving Ave S, No. 287, Burnsville 55337 612-435-7470

**WAITER/WAITRESS**  
 PT or FT, day or late eve shifts, good tips, will train. Valli Restaurant 331-1361 ask for manager

**TECHNICAL WRITER**  
 Opportunity with local manufacturer of thermoelectric devices. Prepare product bulletins, technical articles, newsletter, etc. Require some background in electricity and physics, plus writing courses. Call Darlene Bretzman, 571-3121 for further information.  
**MINCO PRODUCTS, INC.**  
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Hiring waiter/waitress, cooks & dishwashers, all hrs avbl, call Brian Borgen 338-8331. Cafe Ambrosia 230 Nicollet Mall  
 Wandering artist with a Left Bank look to sketch our evening customers. Contact Neil Berman at Le Bistro Cafe, 835-7909  
**WATER SAFETY INSTRUCTORS**  
 Counselors needed for Minn. girls resident camp 6/16-8/20. 874-0686  
 Weekend relief staff in group home for 6 mentally retarded adults. Call Jan or Mary 489-0745.

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 26 inch womens 3 speed bicycle. Like new. Call 341-3627  
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 Mattresses or Box Springs**

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Surrounded by rush-hour traffic, I suddenly noticed how difficult it was to breathe. I could feel a blister bubbling up under my new shoes.

I had to keep going, though.

I was saved by a leap from the path of a '68 Chevy and three maniacs hanging out the window screaming, "Run for it."

The adrenalin buoyed me to the next landmark: the intersection of Franklin and Hennepin Aves.

By now, some comments thrown from passing vehicles had led me to question the wisdom of jogging down Franklin.

Perhaps a different route next time, I was thinking when the El Dorado pulled up next to me.

I tried to ignore the two men in the dyed rabbit fur coats, but when they abruptly turned into a driveway effectively cutting off my path, hey, I got angry.

"Hello baby," the passenger leered out his window.

I did the first thing that came to mind.

"Goodbye baby," I said, and jogged over the El Dorado's hood. "Ratzo" Rizzo would have been proud.

"This running is great," I snickered, breathing heavily now.

But some people just don't have a

sense of humor. The El Dorado swung out in mad pursuit.

I crashed through a hedge and vaulted over a chain metal fence into some bushes. My face was bleeding and the U of M sweat suit would need some repair. The El Dorado passed by.

I was just feeling safe when the bushes started to growl. The friendly neighborhood Doberman Pinscher chased me back over the fence and through the hedge. I resumed my jog at a fast pace. The Doberman followed. I ran.

My lungs were about to explode, my head pounded with each footstep and the stitch in my side had become unbearable pain.

I didn't have time to see if the Doberman had arrested pursuit. All I could see was a sliver of the lake and I ran toward it.

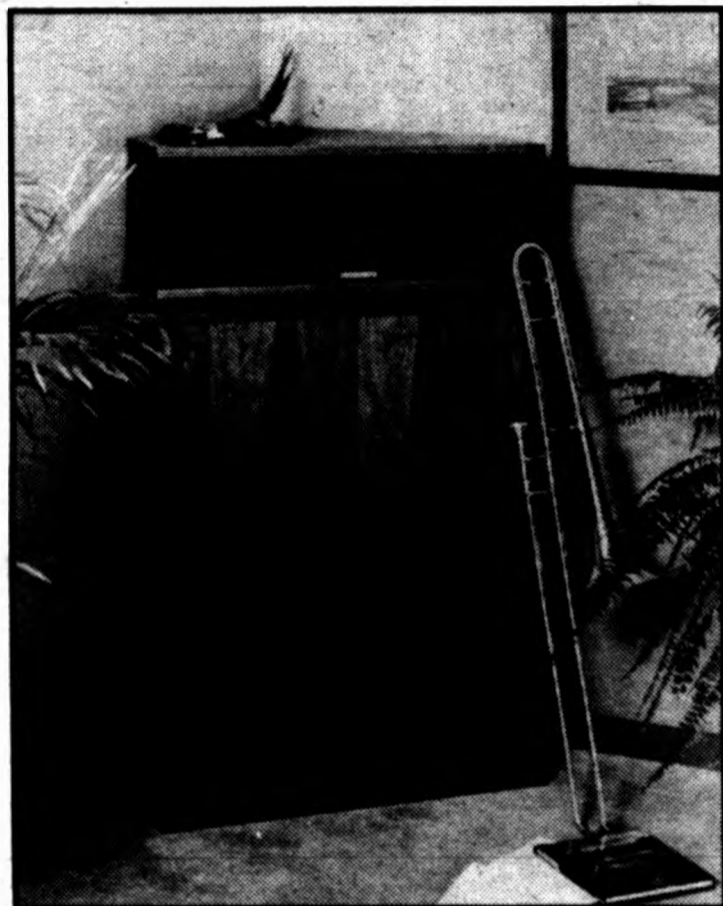
Panting and gasping for breath, I slowed to a walk when I reached the lake. Stars shone across the water—I'd made it.

Suddenly my legs turned to rubber, a cough shook my body, and I fell to the ground unable to stand.

"Are you all right?" a pair of Nikes seemed to ask.

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Photo/Cindy Karp

# The Chieftains:

## A NEW IRISH NOBILITY

by Don Clark

Long before Ireland had a political identity, the countryside was governed by a unique pre-feudal system based on the Gaelic clans. As the English government and colonists tried to consolidate their hold on the country, they focused their efforts on breaking up the power of the Irish lords—the only force that could unite the peasantry against the outsiders.

These chieftains were the patrons for a rich cultural tradition, centering around the poets, harpers, pipers and fiddlers who earned their living by playing at great Irish houses. As the aristocracy declined, so did a rich heritage of stately Irish music; the last great convention of Irish harpers was held in Belfast in 1792, when the works of the great blind master Turlough O'Carolan (1670-1738) were written down.

But a new generation of Irish troubadours has emerged. It began taking shape in the '50s; about the same time a young accountant and piper, Paddy Moloney, began delving into the works of Carolan and playing duets with a post office worker and tin whistle player named Sean Potts. After hooking up with a purchasing agent, fiddler Martin Fay, and a consulting engineer, flutist Michael Tubridy, the

The Chieftains above, from left to right: Derek Bell, Sean Keane, Martin Fay, Matt Molloy, Paddy Molohey and Kevin Conneff.

Minnesota Daily

four encountered the great Irish classical composer, the late Sean O'Riada. After some lofty discussions about the proper role of harmony in Irish music, they joined the seminal group, Ceoltóirí Culann, led by O'Riada's rich arrangements and harpsichord. But a simpler, steadier ensemble diverged from O'Riada and began to play clubs and concerts. In 1963 they produced a first album; the Chieftains were born.

In a musical sense, Moloney and his entourage have established themselves as the aristocracy of an international Celtic movement. Perhaps it's Carolan's revenge—that a group of musical chieftains should turn a formerly suppressed culture into a worldwide cult of players and listeners.

The evidence? What about sell-out crowds in Stockholm, Sydney and Seattle? Or 20,000 enthusiastic Italians at an outdoor concert in Rome (not to mention a papal audience following an appearance before 1.2 million spectators at the pope's visit to Dublin)? Or the invitations from China and obscure African cities?

Critical praise has kept pace: an Oscar for the soundtrack *Barry Lyndon*; a 1975 Melody Maker award as the best group of the year—not just "best folk group"; rave reviews from performances of O'Riada's score to *Playboy of the Western World* on Broadway and London's Sadler's Wells; more requests for music, such as Peter Ustinov's *Mauve Taxi*, and the soon-to-be-released version of the 9th

century myth *Tristan and Isult*.

In the Twin Cities March 27 for an Orchestra Hall concert, Moloney described an equally gratifying result of the Irish music boom.

"Take the night before last in Seattle," he recalled. "After the concert, something like 15 musicians showed up and we had a party and some tunes... so many pockets of musicians and they come forward and they're great—extraordinary, beautiful tunes and magnificent musicianship. Back home it's just vast, and they're all young people—the scene is very healthy at the moment."

Almost every corner of America now sports its own Irish music scene. The Twin Cities supports at least two ceili (dance) bands, a branch of the international Irish music organization, Comhaltas Ceoltóirí Eireann, while hundreds of locals turn out for weekend Irish concerts and dances.

For these aficionados, a Chieftains concert is a religious experience. But even classical and rock buffs inevitably fall for the sextet's music, which has two unavoidable effects: it makes you cry one minute and dance in the aisles the next.

Take the opening number last Thursday, "Drowsy Maggie" is the "Orange Blossom Special" of Irish reels, an almost maniacal bullet train for fiddlers. Hearing the Chieftains open with "Drowsy Maggie" is like hearing the Beach Boys play "Fun, Fun, Fun" or the Who bash into "My Generation." And the arrangement, which inter-

rupts the reel with individual showpieces on jigs, reels and airs, is outlandish and exciting.

What Moloney and his conspirator O'Riada began is the practice of assembling traditional Irish melodies into suites. At times bordering perilously close to modern classical and jazz, the Chieftains' nine albums manage to stay on the traditional wire.

"You have to be careful," Moloney warns. "I was a bit suspicious with the folk-rock thing, though in most cases I don't think it did any harm. We got offers to do that in 1970 and '71 when Fairport Convention were around." (British groups like Fairport and Steeleye Span cashed in on electrified jigs and reels in the late '60s and early '70s.) "It's amazing the offers we got. We could have made a lot of money with it. But I had reservations with it, musically."

Wherever the band should go, they have the talent to get there. Despite some personnel changes, individually the Chieftains are as good as any musicians playing Irish music today.

The latest addition is Matt Molloy, considered by many to be Ireland's greatest traditional flute player. His solo moments and his duets with Sean Keane—a tall, handsome fiddler with tremendous, bowing technique—were the high points of the Minneapolis performance. Molloy replaces Michael Tubridy, who along with Sean Potts recently left the grind of tour-

ing to return to civilized jobs and families.

Moloney, whose cherubic Irish manner sparks the Chieftain's high spirits, also plays in a driving, highly personalized style. His instrument, the Uilleann pipes, is a little-known joy for many audiences. Driven by bellows under the right arm, the air pressure is controlled by the left, while both hands play the melody chanter. With accompanying drones and the unique regulators, which produce chords, the Uilleann pipes are a solo orchestra in the hands of a master.

Meanwhile, a goatskin stretched on a wooden hoop, known as a bodhran, is cleverly thumped by drummer Kevin Conneff, who also sings an occasional song in a soft tenor.

Perhaps the best all-around musician is harper Derek Bell, a refugee from the BBC orchestra in Belfast. Bell had toured the U.S. and Soviet Union as a concert pianist before the Chieftains ever left Ireland; Moloney seduced him to join the band in 1974, and now his solo airs and subtle chord work is integral to the Chieftain's sound. Adding to the classical feel of the group is fiddler Martin Fay, likewise a master of slow airs and the deadpan wit of the group.

The collective effect of the virtuosity is always energetic, even in the middle of an exhausting tour. It was certainly apparent last week, however, that being a Chieftain is no easy reign. Since turning profes-

Chieftains to 10

Section Two/April 4, 1980

# CLASSIC CURRENTS

## A Spring Fling

by John Houser

Tchaikovsky Piano Concerto No. 1. Claudio Arrau, piano. Boston Symphony Orchestra, Colin Davis conducting. Philips 9500 995.

Stravinsky, Berg Violin Concertos. Itzhak Perlman, violin. Boston Symphony Orchestra, Seiji Ozawa conducting. DG 2531 116.

Gounod Symphonies No. 1, No. 2. Orchestre du Capitole de Toulouse, Michel Plasson conducting. Angel SZ-37726.

Spring. It may take a prodigious leap of faith to believe that the season is really here, but I throw open my windows anyway. My neighbors are already jackhammering the street with sounds of Fleetwood Mac and the Cars, and for once I say: populism be damned, today I'm going to be an effete snob. And I can think of no better vehicle for snobbery than three fine recordings—a romantic warhorse, two contemporary but dissimilar violin concertos, and a pair of previously unavailable French symphonies.

Tchaikovsky's first piano concerto lends itself well to ultraromantic slop-mongering, as do most of the composer's works, and usually regard new Tchaikovsky recordings as mixed blessings. The mixture is all to the good with the new Philips release; Arrau, Davis, and the Boston Symphony join forces in such a way that individual strengths are bolstered instead of negated. This is most evident in the second movement, where one sharply articulated chord in the brass comes out of nowhere and disappears as quickly, yet the effect is anything but jarring. The flute melody at the movement's opening is as gracious as one could hope for, as is the string playing throughout.

Still, Arrau is the chief attraction here. As in his Chopin recordings, he achieves a delicate balance between flashiness and sensitivity. The first movement's octaves are as brutally powerful as the cadenza is delicate. The recording itself helps to make Arrau's technique evident; his top notes don't merely "plink," they shimmer. The First Piano Concerto is distinctive for its thick textures—Tchaikovsky's



Picasso's 1920 pencil drawing of composer Igor Stravinsky

friend Nikolas Rubenstein originally damned the work as worthless and unplayable—yet Arrau illuminates the score with an easy clarity. This is an album for spring-struck romantics.

Spring fanciers of a more ascetic bent may wish to check out another Boston Symphony offering, one in which that organization, under Seiji Ozawa, backs Itzhak Perlman in the Berg and Stravinsky violin concertos. Merely for the pairing

of the works, this recording would be worth buying. As it is, Perlman, like Arrau, is well suited to the Bostonians. He is more impressive in the Berg, probably because the piece invites romanticism (the forward quality of the violin on this recording is also a factor.) Perlman's playing is lucid in the Stravinsky, especially in the outer movements, but some warmth is lacking. This complaint is largely mitigated by the nature of the

piece, which represents well Stravinsky's neoclassicism. Written in 1931 and designed to "smell of the violin," the concerto, with its chamber music feel, is comprised of four movements with baroque titles: Toccata, Aria I, Aria II, Capriccio.

Unlike Stravinsky's "objective," message-free music, Berg's "To the Memory of an Angel" is fraught with emotion. Composed in 1935 as a requiem for Manon Gropius,

the 18-year-old daughter of Alma Mahler, the concerto blends Schoenbergian twelve-tone composition with tonal harmony. A tone row, cleverly constructed to contain two major and two minor triads, dominates the work, yet a Carinthian folk tune and a Bach chorale (from Cantata No. 60) figure largely. Contrapuntal writing abounds, as does a sense of beauty evident even to those usually put off by serial composition. This piece would be a good introduction for anyone previously hesitant to approach the work of Schoenberg and his disciples; it makes for an album of uncommon power.

Gounod's two symphonies are new to me, which shames me not at all, as I've never heard them performed and neither is listed in the Schwann catalog. However, it is a shame that they are so little-known. Last year's rendition of the composer's *Faust* is still in the classical Top Ten, and perhaps that will encourage interest in these works. The second symphony, with its Beethovenesque framework, is more memorable than the first, which is reminiscent of Haydn, but both exhibit a certain Gallic charm, most evident in the second's finale. Michel Plasson and the Orchestre du Capitole de Toulouse enhance that Gallicism—no surprise there. This is hardly a must-have album, but is pleasant fare for a spring afternoon.

Schubert Symphonies No. 3, No. 8. Vienna Philharmonic, Carlos Kleiber conducting. DG 2531 124.

The albums discussed above should appeal to any listeners familiar with the composers involved. Carlos Kleiber's Schubert will probably only appeal to those familiar with the conductor. I'm not wild about Schubert. I am wild about the Vienna Philharmonic, and as for Kleiber—well, I'm puzzled. I suspect that Schubert fanatics will dislike this disc intensely, mainly because of Kleiber's excessive tempi; in the Third Symphony the Allegretto clocks in at less than three minutes, while the Menuetto vivace, with Kleiber's spastic phrasing, could be a Scherzo out of Shostakovich. Kleiber's reading of the Eighth can't match Giulini's with the Chicago Symphony, for while the pacing is appropriate, the tragic feel is lacking. And although the Vienna brass is forceful, their woodwinds sound pale compared to the Chicagoans'. Kleiber enthusiasts will want this, but I can't recommend it to others.

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# BILLBOARD

## Dissident Soviet film

The *Color of Pomegranates*, Soviet director Sergo Paradjanov's 1969 film on the martyred Armenian troubadour and poet Aruthin Sayadin (1712-1795), will premier locally by the University Film Society tonight at 7:30 and 9:30 p.m. at Bell Museum. This, perhaps, wouldn't be so unusual in itself if it weren't for two strange facts: (1) the print is a clandestine one brought into the Twin Cities through arrangement with the Paris branch of Amnesty International; and (2) Director Paradjanov has been something of a *cause celebre* for the '70s dissident movement.

It seems that Paradjanov, an outspoken critic of his homeland's government and a vehement advocate of free speech, was suddenly arrested in 1974 and sentenced to a six-year term in a labor camp on charges of homosexuality, illegal currency dealings and "incitement to suicide." Throughout his trial, Paradjanov contended that he committed no crime and it was suggested that he was tried and persecuted solely for his outspoken humanistic ideals. He was eventually released in 1978, but prevented from working, and his films (including *Shadows of Forgotten Ancestors*, which was one of the UFS's "sleepers" of a couple of seasons ago) have been banned.

Writing in the film journal *Sight and Sound*, critic Herbert Marshall called *The Color of Pomegranates* "an endless cornucopia of artistic profusion, that I can only compare with Eisenstein's *Que Viva Mexico*." With only minimal dialog and an overpowering onslaught of lyrical visual images, the movie reportedly needs no subtitles to be understood. This is fortunate since the only print available is in Russian, without subtitles. However, the UFS will provide a plot synopsis that should prevent any possible confusion.

## Birthday beat

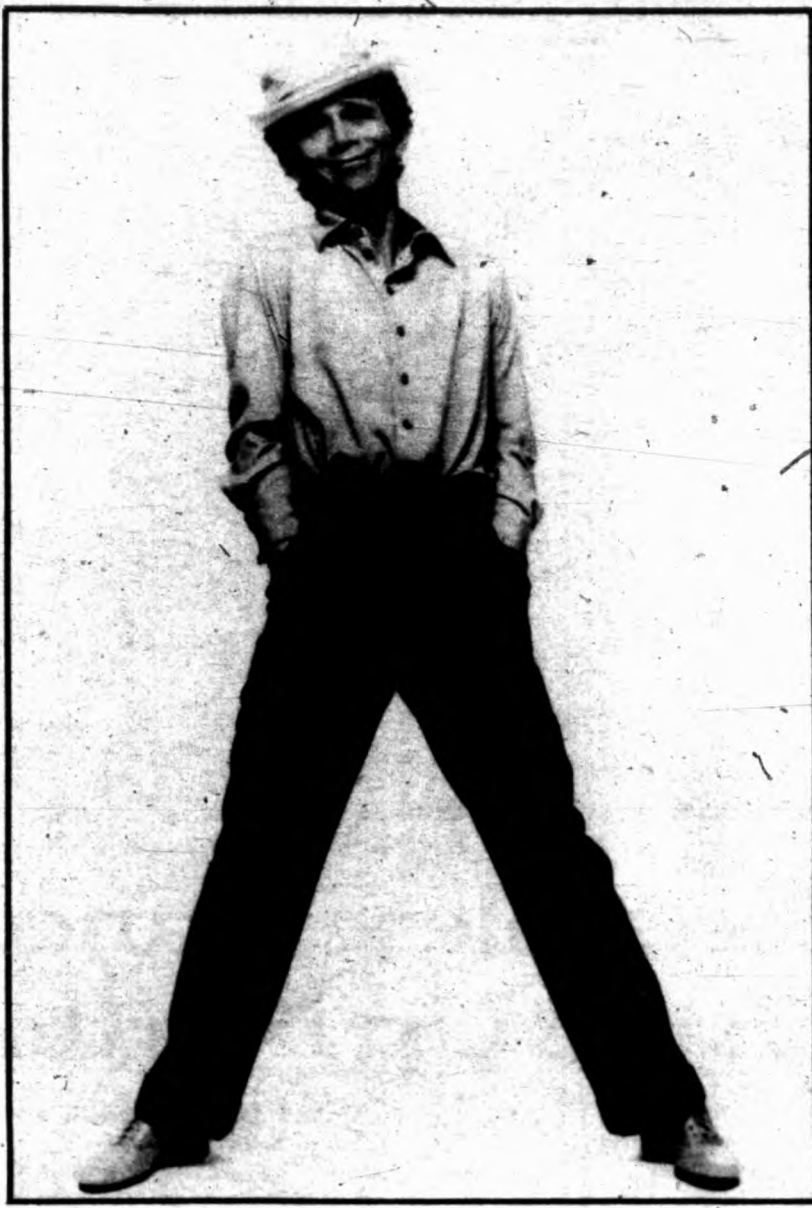
Buddha's birthday is this week. Who could be more appropriate to appear at Walker Art Center's Meanings of Modernism Series Monday night than beat poet Allan Ginsberg? Ginsberg will speak on myth and ritual in art at 8:00 p.m. at the Walker and will read from his works Tuesday at 8:00 p.m. in Coffman Union.

## International fare

Foreign food, films, dance and music will be offered by the Minnesota International Student Association in its 9th annual Spring Festival at Coffman Union. The festival will take place today and Saturday, and is highlighted by a cultural show with performers from different countries. The performance will take place Saturday from 10:00 a.m. to 4:00 p.m. in Coffman Union's Theater Lecture Hall.

## The Guthrie is Greyed

Joel Grey, known for his performance as an impishly lascivious stage manager in the movie and stage versions of the musical *Cabaret*, will appear next Wednesday, Thursday, and Friday at the Guthrie Theater. Grey will dance and sing songs by George Gershwin, Rogers and Hart, James Taylor, and others. Tickets are available from the Guthrie Box Office for \$12 and \$15. The Wednesday and Thursday performances are at 8:00 p.m. and the two Friday night shows will be at 7:00 and 10:00 p.m.



Joel Grey will "cabaret" at the Guthrie next week

## Dance scene picks up

David Gordon, a dancer who has earned a reputation as an avant-garde comedian for his "constructions" combining dance, theater, words, and everyday movement, will perform at 8:00 p.m. tonight and Saturday night at the Minnesota Dance Theater Studio in the Hennepin Center for the Arts. Gordon will be joined by his Pick Up Company and by Valda Setterfield, a former Merce Cunningham dancer. Gordon's performance and residency is sponsored by Walker Art Center and Landmark Center. Tickets are \$4; students, senior citizens and Walker members get in for \$3.

Tickets are now available for the colorful Shanghai Acrobatic Theater, which will appear at Northrop Auditorium May 13-17. This is the only midwest performance by the troupe and tickets can be purchased at Daytons and the Northrop ticket office.

The athletic, unpredictable Contactworks dance company will perform contact improvisation and recent choreographed works at 8:00 p.m. tonight and Saturday at the Southern Theater, 1420 Washington Ave. Tickets are \$3 and \$5 and reservations can be made by calling Contactworks at 339-9398.

## Mail-order opera

Ticket orders for the 1980 Metropolitan Opera season at Northrop Auditorium are now being accepted by mail. This year's festival will be held May 19-24 and three performances are already sold out: *Un Ballo in Maschera* and *L'Elisir d'Amore*, both of which feature tenor Luciano Pavarotti, and *Aida*. Seats are available for four operas: *Carmen* (May 20), *Eugene Onegin* (May 21), *Hansel and Gretel* (May 24 Matinee), and *Billy Budd* (May 24). Ticket order forms may be obtained by writing the Metropolitan Opera, 105 Northrop Auditorium, University of Minnesota, 84 Church St. S.E. Minneapolis 55455, or by phoning

373-2345. Any tickets remaining after mail orders are filled will be sold over-the-counter beginning Monday, April 21.

## Film beat

Walker Art Center's Beat generation film series begins tonight at 8:00 p.m. with two Beat/poetic films. *Pull My Daisy* was put together by Robert Frank, the photographer responsible for *The Americans*, and the painter Alfred Leslie. Made in 1959, with young poet Gregory Corso, Ginsberg, et al, it features the comic, disjointed narration of Jack Kerouac. *Fried Shoes/Cooked Diamonds* is a documentary by Constanzo Allione, made in 1978 at the Jack Kerouac Institute for Disembodied Poetics at Colorado's Naropa Institute. It features Timothy Leary, Amiri Baraka, Miguel Pinero, Meredith Monk, Peter Orlovsky, Diane di Prima, and Anne Waldman. Verse is recited, Ginsberg gets up naked in the morning, the group protests at Rocky Flats nuclear installation and William Burroughs puts in an avuncular appearance. The Beat film series runs throughout April 17.

## Not for vidiots only

From slo-mo baseball at the Met to pinball mania downtown to Allen Brookens-Brown's sojourn in Lotusland: this week's installment of KTCA's *Wyld Ryce* takes us on a guided tour through the various byways of obsession, delusion and dementia praecox that honeycomb the otherwise safe, sane Twin Cities. The program is split into three segments. "Ritual," by Pam Belding, is a druggy vision of Calvin's Twins backed by a Gregorian chorus; "Pinball—Not for Amusement Only," by Tom Adair, is a portrait of breakdown on the Cosmic Bliss machine; "Lotusland," by Jeff Strate, is a tongue-in-cheek examination of runaway kitsch. *Wyld Ryce* is the weekly arts magazine telecast over Channel 2 on Wednesday evenings at 7:30. Since funding for the series runs out in May, it behooves us to tune in now.

# RHYTHM SECTION

## A Tough Road for Troubadours

by Jay Walljasper

Remember rock's poets? The guitar-playing prophets; the sensitive and eloquent stepchildren of folk music who were going to deliver pop music from the Moon-June-Croon puddle where it had been mired for generations. Under the label of singer/songwriters, these modern-day minstrels were supposed to distill all the complex meaning of modern life into hummable five-minute songs.

In the early '70s, many publications such as *Time* and the *Village Voice* were predicting that this generation of singer/songwriters would turn pop music into the six o'clock news for the soul. Wise Bob Dylan and sensitive James Taylor were to be the anchormen. Kris Kristofferson would chime in with lyrical dispatches from Nashville, as would Jimmy Buffett in Florida, Jerry Jeff Walker in Texas, Steve Goodman in Chicago and Paul Simon in New York. Joni Mitchell, Laura Nyro and Carole King would offer the feminine point of view, and Cat Stevens would cover the scene in England.

But something went awry. Nowadays, Laura Nyro and Paul Simon are seldom heard. Carole King has run out of things to say. James Taylor, Cat Stevens, and Steve Goodman have turned to Tin Pan Alley. Dylan is into religion, Mitchell into jazz, and Kristofferson into movies. Jimmy Buffett was last seen somewhere in the Caribbean mainlining Heineken, and Jerry Jeff Walker was last seen at the St. Paul Civic Center Theater last Friday night.

Back in the singer/songwriter heyday, Walker was celebrated as the original enlightened cowboy—the poet laureate of country music. He knew his way around the honky tonks, but could also pen as sensitive and lovely a song as "Mr. Bojangles". The machismo mythology was satirized in his "Up Against the Wall Redneck Mother" and he offered sort of a West Texas brand of existentialism in "Getting By." Although his lyrics were never in danger of being analyzed in any graduate poetry seminars at Columbia, he did have a Texas-size flair for colorful language and wit.

There was nothing witty, however, about his recent Twin Cities' appearance. It was just another mediocre country-rock show, showcasing a singer who seemed drunker than most of the people in the crowd. Walker garbled his way through the once meaningful songs "L.A. Freeway" and "Mr. Bojangles", then topped it off with a version of "Up Against the Wall" which featured the refrain, "kicking Iranian asses and raising hell". So much for the enlightened cowboy.

It is hard to peg the exact reason why Walker and so many of his fellow singer/songwriters have failed to live up to poetic expectations. The typical American tale of not being able to cope with fame has something to do with it. Also, many of these rock 'n' roll troubadours walked a fine line between commercial concerns and artistic expression. A few fell off into obscurity, while many landed in the safe net of pop music.

In Walker's particular case, it seems that he is a victim of his own romanticized images. You can only drink 'til dawn and raise hell for so long without losing some of your touch as a songwriter. Judging by his albums, Jerry Jeff Walker seems to have lost it about three years ago.

But more than anything else, the great marriage of poetry and pop music fizzled because there simply aren't enough talented songwriters. Just as there are not enough good prose writers to fill every newspaper position in the country, there are not enough good singer/songwriters to dominate the music business. Fine poets are rare and special people, both in literature and music. A Dylan Thomas only appears every once in a while, and the same is true with a Bob Dylan. And just as Rimbaud had a very short creative period, so did Jerry Jeff Walker and James Taylor.

Pop music and profound lyrics are not contradictory goals, however, as some New Wave enthusiasts suggest. The enduring artistic success of Neil Young, Jackson Browne, John Prine and such localized songwriters as Texas' Townes Van Zandt, Iowa's Greg Brown and Minnesota's Scott Alarik prove that. And the recent success of the Clash, the Roches and Steve Forbert seems to indicate a healthy future for the lyrical side of rock 'n' roll.



Jerry Jeff Walker: up against the wall?


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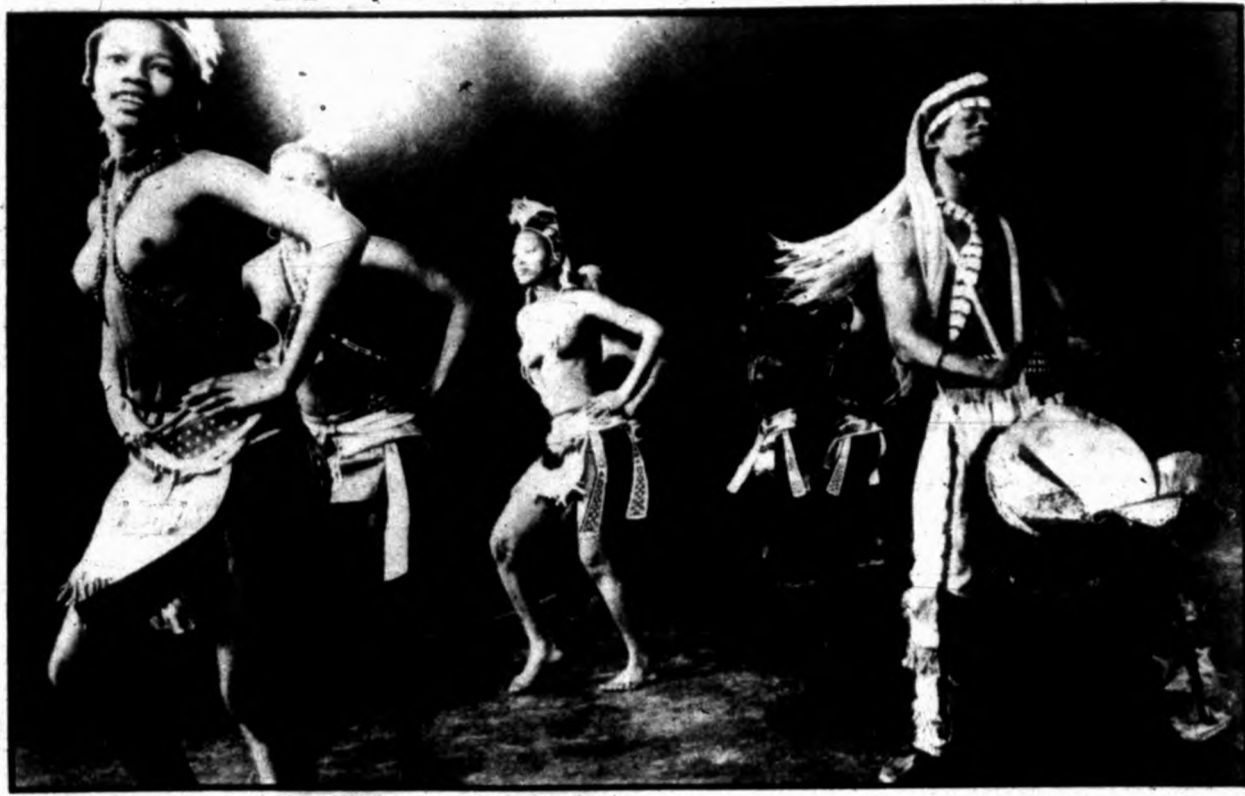
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**DANCE**



The National Dance Company of Senegal: passion, rhythm and ritual

**Senegalese Dancers Shake Up Northrop**

by Caroline Hall Otis

This year marks the 20th anniversary of Senegal's independence and the 20th birthday of the country's proudest export: The National Dance Company of Senegal. The troupe has toured worldwide, garnering enthusiastic reviews from Buenos Aires to Asia and with their performance of two traditional folk tales last Saturday night they captivated Minneapolis as well.

A full house at Northrop Auditorium gave the dance company a standing ovation following its rousing performance. And why not? We got exactly what we came for: a colorful folk extravaganza complete with generous dollops of acrobatics, stiltwalking, unusual instruments, intricate and incessant drumbeats, and the earth-bound joyous movements of an African village at play.

The curtain rose on a stage awash with pantomimed motion in *Return of the Prodigal Son*. The village is going about its daily business: two women work with a mortar and pestle; a group of men paddle a canoe while others unwind a maypole of fishnets; and a gossipy gaggle of village maidens mark time on the sidelines. Enter Keba, returned from the big city in

a natty suit to pay his respects to a deceased relative.

The story follows Keba through his reintegration into the village to his marriage ceremony. It includes an eye-boggling array of colorful costume changes and the introduction of such characters as a human haystack—which executes remarkable twirls, leaps, and rolls across the stage—and 10-foot stiltwalking demons, one of whom bounces around on just one stilt. A variety of drums keep pace with the simple rituals, and the movement is pure energy: footstomping and arm-flinging abound.

The evening's finale was the mythic *The Black Gazelle*, in which a beautiful princess, murdered by her father at the instigation of her madly-jealous ugly stepsister, is reincarnated as the leader of a herd of gazelles which sacks the king's harvest. The lovely princess' former fiance is so smitten with the queen of the beasts that his love transforms her back into a beautiful girl. What a dramatic vehicle!

And what dancing! Whereas *Prodigal Son* featured isolated feet and arms, the *Black Gazelle* brought us "get down" fast shimmying torsos and rolling heads from leotard-clad and be-horned dancing deer. The dance was

capped by two percussionists who alternated songs with virtuous back flips, leaping handstands and assorted amazing contortions.

Passion and rhythm are the troupe's forte. The drums are guaranteed blood-circulators and a stage full of shaking, stomping, bare-breasted Senegalese celebrating birth, death and life in between is tremendously compelling.

Were it not for the artful staging and choreographic variation, however, the energetic dancing might wear thin. The National Dance Company of Senegal knows its theatrical business, and manages to be highly dramatic without pretention or self-consciousness.

Last week's performance gave us a privileged glimpse of a culture where dancing is as basic as breathing—and where the climate is clement enough to stomp year round in the streets sans undershirt. Top-notch production elements and Senegal's superb young dancers and musicians have jazzed up their country's movement traditions for the public eye. But, the natural spontaneity remains; the dancers tug on their costumes and chat casually with their neighbors, as if they were participating in a village festival that just happens to be touring the world.

Walker Art Center



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# THEATER

## Warp II Stellar Antics

by Robert H. Collins

When last we saw Lord Cumulus at the close of the first episode of *Warp* at the Mixed Blood Theater, things looked rather bleak for the would-be avenger of the universe. Chaos, Prince of Madness, had taken possession of our hero's body and had left Cumulus trapped somewhere between Fen-Ra and Earth. And the situation back on Earth looked no brighter as Mary Louise, the love of Cumulus' earthly life, was ensnared in the ardent grasp of a lecherous doctor.

Could nothing be done to save our hero? Would Mary Louise have to give in to the lascivious advances of the grasping medic? *Warp II: Unleashed, Unchained!* provides the answers to these and any other questions you might have on the fate of Lord Cumulus. Naturally, there is plenty of life left in our hero.

Lugulbanda, the absent-minded seer, manages to set Cumulus free and to send him back to Earth, where, after a great deal of corporeal confusion, Cumulus regains possession of his body. But he's not out of the woods yet, for he runs into someone more powerful than either Chaos or himself. This someone is none other than Xander the Unconquerable, a silver-skinned creature from the sixth dimension, which is at least one dimension more than anyone else in the play can boast of.

To make matters worse, Valaria the Insect Sorceress has joined



Cumulus (Geoffrey Ewing) battles Xander (Stephen Yoakam).

forces with Xander. In no time at all Chaos and Cumulus are Xander's prisoners. And in no time at all Xander betrays Valaria and imprisons her as well. With Valaria's aid and with the aid of Sargon, Mistress of War, (who has somehow brought herself back to life after being killed in episode one)

Chaos and Cumulus escape Xander's prison, but they cannot escape the long reach of Xander's power. Though they combine forces against Xander, Chaos and Cumulus are overcome and as episode two closes they are about to be beheaded.

Just as in episode one, special ef-

# CURTAIN CALL

• *Antigone* by Cynthia Hanson; At Random, Park Square Theater, 400 Sibley, St. Paul, 646-2134. A new version of the Greek myth seeks to downplay the religious and political elements of the story and stress the personal relationships inherent in this classic clash between Antigone and King Creon. Opens tonight and runs through May 3.

• *Carsoul* by Richard Rodgers and Oscar Hammerstein II; Chanhassen Dinner Theater, Chanhassen, 934-1525. Hammerstein's story and lyrics are somewhat syrupy and sentimental, but Rodgers' score is one of the finest in American musical history. Director Gary Gisselman has assembled as talented a singing cast as has been heard at Chanhassen to do the music justice. Richard K. Allison and Molly Sue McDonald display fine voices and a good deal of charm as the ill-fated lovers. —RHC

• *The Children's Hour* by Lillian Hellman; Theater in the Round, 245 Cedar Ave., Mpls., 338-9123. Though written in the 1930's, Hellman's play dealing with two schoolteachers accused of being lesbians holds up well. It's melodramatic to be sure, but it's still effective. Runs through April 6.

• *Deadwood Dick: Legend of the West* by W. B. Burdine Jr.; Penumbra Theater, Hallie Q. Brown Theater, 270 N. Kent St., St. Paul, 224-4601. A camp, musical parody of the old west, where black and white desperadoes battle for supremacy in the annals of American folklore. Voted the best black musical of 1979. Runs through April 5.

• *The Desert Song* by Sigmund Romberg; Chimera Theater, 30 E. Tenth St., St. Paul, 292-4300. Romberg's classic about a beautiful young French girl and a Moroccan rebel takes the boards once again. Runs through April 13.

• *Do You Turn Somersaults?* by Aleksei Arbutov; Chanhassen Courtyard Dinner Theater, Chanhassen, 934-1525. A love story whose subjects are an elderly doctor from a private sanatorium and an aging cashier from a circus. Arbutov's play avoids the trap of syrupy sentimentality and instead gives us two engaging people whose growing affection for one another is both amusing and touching. Fine acting performances from Mildred Clinton and Paul Saliantyne and skillful direction by Gary Gisselman result in a production which may not present too many new ideas but will certainly please its audiences. Runs through early June. Call the box office for specific dates and times. —GD

• *Dora Duffman's Wild West Extravaganza, or the Real Lowdown on Calamity Jane* by Marjorie and Paul Boesing; At the Foot of the Mountain, Hennepin Center for the Arts, 528 Hennepin Ave., Mpls., 332-7483.

A musical extravaganza that explores the myths surrounding the legendary lady of the wild west and celebrates what may be her greatest achievement—survival on the brutal 19th century frontier. Runs through April 6.

• *Equus* by Peter Shaffer; Chanhassen Dinner Theater, Chanhassen, 934-1525. Director Gary Gisselman has faithfully reproduced

the original staging of this highly theatrical work. Unfortunately, all the excitement of the original does not come through. Warren Frost as the psychiatrist Dysart is a bit too laid back and placed in a role that calls for bravura acting. John Thomas Waite and Sara Schimke Hennessy head up a very able supporting cast. —RHC

• *Falling Moons* by Kirk Ristau; Children's Theater, 2400 Third Avenue South, Mpls., 874-0400. The best thing about this play is the music from the 1930's and 1940's. Ted Unseth, formerly of the Wolverines, is responsible for the authentic flavor of the music. Unfortunately, Ristau's play about young folks learning about life from an old woman doesn't match up to the music. Runs through April 5. —RHC

• *National Velvets or What a Friend We Have in Cheese*; Dudley Riggs Brave New Workshop, 2605 Hennepin Avenue South, Mpls., 372-2120. Another one in a never-ending series of comedy reviews by this well-known improv company. This particular review is the most consistently funny of any I've seen. Even the weaker sketches look good thanks to the company's expert comic timing and director John Remington's lively pacing. Especially good work comes from Jeffrey Gadbois and Scott Novotne though the entire group does well. Run Thursdays-Sundays through early June. —GD

• *The Pavilion Room: A Victorian Reverie* by Amin Gray; Actors Theater of St. Paul, Foley Theater, Cretin and Summit Avenues, St. Paul, 698-5559. A parody of Victorian manners and mores, this new comedy deals with a beautiful young heiress and the greedy and evil executor of her father's estate. Runs through April 27.

• *Revolution of the Heavenly Orbs* by John Orlock; Cricket Theater, Hennepin Center for the Arts, 528 Hennepin Avenue, Mpls., 333-2401. Orlock's play is an ambitious undertaking that seeks to explore the contradictions inherent in man's peculiar position somewhere between the apes and the angels. To do this he creates Emil of Tours, a womanizing stonemason who enters the priesthood in order to design and build a cathedral. Orlock does not, however, fully explore the complexities of this character; instead, he introduces a rather silly plot about an angel trying to find his way to Venice. The problem is not that Orlock mixes comedy with serious drama (most good dramas have plenty of comedy in them); the problem is that Orlock's comedy does little to enhance our understanding of the play and its characters. Orlock uses language well, and the play has some fine moments, but ultimately Orlock's reach exceeds his grasp. Allen Hamilton and Bill Schoppert head up a very able cast. Runs through April 6. —RHC

• *Warp I: My Battlefield, My Body* by Stuart Gordon and Bury St. Edmund; Mixed Blood Theater, 1501 South Fourth Street, Mpls., 338-6131.

This first episode of a science fiction adventure trilogy is partially tongue in cheek, slightly raunchy, and pure entertainment. Lord Cumulus, Avenger of the Universe does battle with giant insects, faceless robots and none other than Chaos, Prince of Madness, in an attempt to gain possession of a magical cube. Lots of very special effects make this a great deal of fun. Runs Thursday evenings through April 24. —RHC

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## Performing Arts

fects play a big role in this production, and there are a couple of highly energetic fight scenes, but overall there is less action in this episode. And there is less humor. The lack of humor can be traced to the small part that Lugulbanda plays in *Unleashed, Unchained*. Without Lugulbanda's comic antics

and without an abundance of physical activity, episode two contains a bit too much talk. There is just so much humor that can be milked out of the longwinded, highflown, technocratic jargon of science fiction. What we really long for is humor of a more elemental nature.

Warp to 13

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# Soldier Iggy Marches On

by Eric Lindbom

There was something campy about the Leamington Hotel two Sundays ago. Downstairs, the Geritol-set milled around a Revlon company gathering. In the upstairs lobby, a younger group congregated for a darker purpose: Iggy Pop.

When Duffy's first booked Iggy at the Leamington the joke was on. "He'll destroy the place," chuckled local ticket buyers. Similar gleeful sentiments dropped from the lips of the lobby crowd—a mixed batch of leather-jacketed new wavers, sloppier folks off the street, and the uncertain, like the lad with the safety pin through his Grateful Dead shirt.

The preconceptions that Iggy's appearance would wreak havoc on the hotel resulted from the mayhem and fist-throwing that made or marred his Longhorn gig last November.

These preconceptions were more broadly based on Iggy's truly legendary stature as Godfather of Punk, abuser of audience and self, who risked lead poisoning by puncturing himself with No. 2's, and worse through his dabblings with broken glass. As singer for the infamous Stooges (arguably the wildest band ever to slither out of Detroit) Iggy and James Williamson, avatar of the grunge guitar sound, became the antithesis of all the '60s generation held dear.

So, Iggy at the Leamington seemed a cruel joke that would leave egg and other hurled items on the faces of both hotel management and promoters alike.

But the joke was on the fans.

They didn't get a replay of the beer and spit war the Dead Boys waged at the Longhorn days before. What they got was a small-scale version of the mega-rock show housed in a hockey arena with mediocre sound, no alcohol and lots of claustrophobia.

Over 1,000 ticket holders shoved in best concert tradition, but much of the spiked-hair faction couldn't take the tropical heat, and occasionally dashed out to the lobby for air and memories of good ole days when Ig was the scummy anti-hero of a select group who could watch in solitude. This outward migration made the crawl towards the stage a little easier.

Iggy came to plug *Soldier*, his new LP which paints an amusing picture of the Iggy of the '80s, still king of the excessives but in desperate need of help, if not Vitamin E, to keep the game going.

He mounted the practically ground-level stage with a recitation of the Lord's Prayer followed by "Knocking 'em Down in the City," "I Snub You," and "Loco Mosquito," all from the new record.

The band was an adequate group of unknowns, not the all-star combo he brought to the Longhorn (Brian James of The Damned, ex-Sex Pistol Glen Matlock, etc.). This time it was a one-man show.

Iggy Pop is still one of the most exciting 70 minutes money can buy. Prowling across the stage, the barechested lizard man climbed speakers, etched strange movies in the air with his arms and energetically delivered the goods (mostly from *Lust For Life*, *Soldier*, and *Iggy to 10*)

Nick Cash & Guy Days of 999

# Dickies Ace Out Brits

by Stefan Hammond

I'd seen 999 at the Longhorn last summer and found them a too-ordinary punk band: visually active but musically static, incendiary rock politics but standard rock. Their new Polydor LP, *The Biggest Prize in Sport*, is no greater shakes, but the added presence of Los Angeles' Dickies on the March 22 bill made a trip to Duffy's mandatory.

I speculated aimlessly on 999's appeal as unordinary-looking fellows who ground out chords and lyrical attitudes familiar to thousands of competent bar bands from coast to coast. Bassist Tom Watson's pogostick impersonations

and frontman Nick Cash's manic meanderings were fun to watch (if a bit forced), but with one-dimensional boogies like "Homicide" and "Boiler," I felt no qualms over failing to get excited over these lads. Run-of-the-mill Britpunks can be as dull as their American counterparts.

"Why do I prefer to live in America over England? Better burgers, more nuclear, power, better water pressure . . . sez Leonard Graves Phillips, lead singer and chief idiot for the Dickies, who'd probably enjoy hanging out at Novelty Nook. The Dickies are infamous for amphetamine-wrenched renditions of junk like Paul Simon's "Sounds of Silence,"

Black Sabbath's "Paranoid" and the "Banana Splits" theme (the latter went Top 5 in Great Britain, where 14-year-old pinheads actually idolize the Dickies, who have made no less than four UK tours. Funny world, innit?). Their latest slab, *Dawn of the Dickies*, is more respectable/accessible but the choice of single reveals these yobbo's character: a version of the fart-rock classic "Nights In White Satin" which is barrage balloons to the Moody Blues decrepit original. If the Dickies played any faster, they'd evaporate.

Though the Dickies were not the headliners, it was obvious that Dickies' fans were in abundance that night. Their half-hour set encompassed stuff from *The Incredible Shrinking Dickies* like "Walk Like An Egg" and the 59-second opus "Doggie Doody," wherein guitarist Stan Lee expressed delight at the audience's version of the chorus. *Dawn* was represented by the caffeine-jag version of "Nights in White Satin" and the tender "Infidel Zombie." I was left short of breath, searching for a new label to stick that didn't include a "strictly humorous intentions" clause since the Dickies are too talented to be passed off thusly. I'd hate to categorize these maniacs, but I do take 'em to heart. I advise you to seek out *Dawn* in your favorite shop; your inestimable taste will take it from there.

## LIST(EN)INGS

### Tonight

• Minnesota Orchestra. Grieg Piano Concerto, Brahms Symphony No. 4, Juliana Markova, piano. Klaus Tennstedt conducting. Orchestra Hall, 8 p.m.

### Saturday

• Minnesota Orchestra. Grieg Piano Concerto, Brahms Symphony No. 4. O'Shaughnessy Auditorium, 8 p.m.

• Bella Davidovich, piano. Orchestra Hall, 8 p.m.

### Tuesday

• Minnesota Orchestra. "In These Delightful Pleasant Groves: A Mirror to Nature." Music and dance of the 15th and 16th centuries. University Episcopal Center, 317 17th Avenue SE, Minneapolis, 8 p.m.

### Wednesday

• Saint Paul Chamber Orchestra. Music of Telemann, Scherchen, P.D.Q. Bach, Strauss, and

Strauss/Hasenahr. William McGlaughlin, trombone. Jorge Mester conducting. Walker Art Center Auditorium, 8 p.m.

• Minnesota Orchestra. Mendelssohn Violin Concerto, Bruckner Symphony No. 4. Cho Liang Lin, violin. Klaus Tennstedt conducting. Orchestra Hall, 8 p.m.

### Thursday

• Concertus Musicus. "In These Delightful Pleasant Groves: A Mirror to Nature." St. Clement's Church, 901 Portland Ave., St. Paul, 8 p.m.

• Minnesota Orchestra. Mendelssohn Violin Concerto, Bruckner Symphony No. 4. O'Shaughnessy Auditorium, 8 p.m.

• Minnesota Guitar and Lute Society presents Manuel Barrueco, guitar. Music of Scarlatti, Giuliani, Barrios, Gonzalez, and J.S. Bach. Janet Wallace Fine Arts Center Concert Hall, Macalester College, 8 p.m.

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### STEFAN HAMMOND

- ★ Dead Boys
- ★ Young, Loud and Snotty (Sire)
- The Dickies
- Dawn of the Dickies (A&M)
- Magazine
- ★ Thank You (Fallett/Ime Be Mice Elf Gyn) (Virgin import single)
- Joy Division
- Unknown Pleasures (Factory import)
- Urban Verbs (Warner Brothers)

### ERIC LINDBOM

- Daryl Hall
- ★ Sacred Songs (RCA)
- Robert Fripp
- ★ God Save the Queen/Under Heavy Manners (Polydor)
- Elvis Costello
- ★ Get Happy! (Columbia)
- ★ Hank Williams
- ★ Hank Williams Greatest Hits (MGM)
- ★ Lou Reed
- ★ Rock and Roll Animal (RCA)

### JOHN HOUSER

- Itzhak Perlman, Seiji Ozawa
- ★ Berg, Stravinsky Violin Concertos (DG)
- Caludio Arrau, Colin Davis
- ★ Tchaikovsky Piano Concerto No. 1 (Philips)
- Michel Piasson
- ★ Gounod The Two Symphonies (Angel)

### NEVILLE MARRINER

- ★ Bach The Musical Offering (Philips)
- Klaus Tennstedt
- ★ Schumann Symphony No. 3, Konzertstuck for Four Horns and Orchestra (Angel)

### TOM SUROWICZ

- Monty Alexander
- ★ Facets (Concord Jazz)
- Booker Ervin
- ★ The Freedom and Space Sessions (Prestige)
- Jimmy C. Newman and Cajun Country
- ★ Sugar Bee (Plantation green vinyl 45)
- ★ NRBO
- ★ At Yankee Stadium (Mercury)
- Toots and the Maytals
- ★ Pass the Pipe (Mango)

### JAY WALLJASPER

- The Chieftains
- ★ Boil the Breakfast Early (Columbia)
- Jimmy Johnson Band
- ★ Johnson's Whacks (Delmark)
- The Clash
- ★ London Calling (Epic)
- ★ Johnny Jones with Billy Boy Arnold (Alligator)
- Dave Van Ronk, Jackson Browne, Malvina Reynolds, et al.
- ★ Bread & Roses (Fantasy)

# Johnny Blitz's Fabulous Dead Boys

by Terry Katzman

Along with the Ramones, Talking Heads and Australia's Saints, the Dead Boys were one of the first American punk bands able to vent their aggression via a major label contract. The year was 1977 and the Sire label released the group's first LP, *Young Loud and Snotty*. Initially, promotion was strong but the label failed to follow up on additional support. Genya Ravan's production (the album was basically released un-mixed) was hardly better than demo-tape quality. The sound was raw, nasty and very snotty yet it contained one underground classic "Sonic Reducer." Alas, America just didn't seem ready for the Dead Boys.

"... the group has lost little of its power to captivate, disgust and charm."

1978 was a pivotal year for the band. Their second effort *We Have Come For Your Children*, produced by veteran Felix Pappalardi, boasted a clean, powerful studio sound that put lead singer Stiv Bators in the foreground. The lyrics were even printed on the inside sleeve and the overall sound of the album seemed more focused; the Dead Boys were taking themselves more seriously.

Before the end of the year, tragedy struck when drummer Johnny Blitz was nearly stabbed to death on New York's East Side. Though Blitz eventually recovered, his life hung in the balance for weeks. And to complicate things even further, the band was experiencing personnel problems that would eventually lead to the ejection of dog-collared Cheetah Chrome and bassist Jeff Magnum. Stiv Bators signed a solo deal with Bomp Records and the resulting single "It's Cold Outside" was a radical departure from the slash-and-burn sound of the Dead



Head Dead Boy Stiv Bators demonstrates punk-proper blank stare

Boys. Rumors even abounded that the rest of the group was ready to beat up Stiv for playing "wimp" music.

Now almost three years after their appearance at the Longhorn, the Dead Boys returned for us, their children. Gone were the chains, leather and self-abuse that marked the Dead Boys earlier shows. Cheetah has been replaced by guitarist Geo Harrison and Jeff Jones from Stiv's Bomp band has stepped in on bass.

Opening with "Sonic Reducer," it became immediately evident that the group has lost little of its power to captivate, disgust and, in a sadistic way, to charm. As far as physical appearances go, the group has certainly mellowed, but their verbal abuse of the audience was as caustic as the strongest acid.

As the show progressed through "Caught With The Meat In Your Mouth," "Third Generation Nation" and "I Won't Look Back," Bators and Blitz became even more colorful spokesmen; Blitz thanked people "for the clap, you asshole."

The Dead Boys sound has definitely matured. There are harmonies, some fairly proficient guitar solos and some strong new songs: "I'm Not That Way Anymore" (very reminiscent of "Cold Outside"), "Circumstantial Evidence," a cops and robbers saga, and two new Stiv Bator's soul pleas, "I Stand Accused" and "I'm An Evil Boy." All were delivered with the subtlety of a tank.

The Dead Boys live in isolation, a sort of punk-rock bubble where the initial anger, frustration and nihilism of three years ago is still very much alive. They are probably one of the few American bands that have kept their original ideals intact. What other band would go to such an extreme of alienating and inciting their audience? Ya gotta love 'em if only for their warped sense of humor.

"We played Madison and they were excited... (flurry of bottles)... You guys are a bunch of laid back hippies... If I don't see some broken tables you're all hippies."

Now that's punk rock.

Photo: Bruce Borich



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# MUSIC

by Richard Hoops

**E**xperimental music has always generated droves of labels and conflicting opinions. Some people consider it creative and avant-garde; others think it mere piano bashing and sax crime. Many enthusiasts now refer to it simply as new music; just as many detractors write it off as old noise.

Whatever the description or handle attached to it, experimental music is no longer a New York phenomenon restricted to cynical intellectuals and spaced-out poets. There is a solid body of these new musicians and composers at work in the Twin Cities—normal people dedicated to an unusual craft.

"There's a wealth of talent here," says Sid Farrar, a pianist and founding member of the Creative Music Alliance (CMA), a group of local people working in new music. But that talent seldom gets the attention of the public or the press.

"The traditional media don't review you," Farrar says. "They don't treat you seriously. Somebody doing the same kind of music will come in from New York and get reviewed—generally put down—but at least reviewed."

While obscurity may seem romantically "underground," it is not a popular goal among these musicians. With the formation of groups like the Creative Music Alliance, regular airing of the music on a community radio station and a major festival to be held here this summer, the low profiles of these local artists may disappear in the light of long-sought mass exposure.

Not all the Twin Cities performers of avant-garde music suffer from a low profile. The St. Paul Chamber Orchestra has been performing new compositions for years. Conductor Dennis Russell Davies says, "not everybody likes it, but we've developed an audience that's come to expect it." Some of the pieces have been controversial, "but anytime, with a traditional orchestra, you play anything that's written past 1900, it's controversial."

The orchestra has had close contact with one of the most controversial musicians of the 20th century, John Cage. Cage has written pieces for the orchestra and six years ago the orchestra performed his works for an entire season.

Cage has long been one of the central figures in experimental music. Much of the music created by the 68-year-old, California born composer has centered on randomness and change. For example, one Cage piece, *Music of Changes*, was composed over a nine-month period with the ancient *Chinese Book of Changes*, the *I Ching*. Each element of the piece—the tempo, the placement of notes and their timbre and duration—was chosen by tossing coins and referring to the *I Ching*.

Another Cage composition, *Imaginary Landscapes No. 4*, involved 12 radios, with two performers changing stations and twiddling the tone and volume knobs. At an early performance in 1952, *Landscapes* occupied the prestigious final spot in a concert program. Unfortunately, the performance did not occur until after midnight—when most of the local radio stations had gone off the air.

Cage's random approach to music does not carry over into all aspects of his life, however. In spite of his expert knowledge of mushrooms, he once consumed a barely edible one and the illness that followed convinced him that chance was not an intelligent way to approach eating the plants.

Although there are a few artists like Cage whose names are known around the world, experimental music is seldom a "commercially viable" art form, especially for local artists. Financial pressures often force groups to incorporate



## New Music

as non-profit organizations to seek funds from foundations and government endowments.

The Creative Music Alliance is planning to go this route. Consisting of 14 separate musicians, the alliance was formed last summer to seek a forum for new music in the Twin Cities. Dick Paske, a pianist and member of the group, says the CMA would like to acquire a rehearsal and concert space "so we can give performances on a regular basis and become a real force in the community."

The idea of a meeting place comes up often. "A regular space would take care of a lot of things," says David Means, a composer not connected with the Alliance. "It would create more performances, tie people and ideas together and be a place where people could try out new ideas in informal concerts."

In addition, a space would give the music much-needed visibility. "The new music scene in Minneapolis surfaces occasionally," says Tim Carr, assistant director of performing arts at Walker Art Center, "but there's no real sign of it as an ongoing thing."

One local group that has attained a measure of stability is Zeitgeist, a St. Paul group which will release its first album this spring. Later this year, Zeitgeist will reverse the one-sided music exchange between New York City and Minneapolis by performing at Carnegie Hall.

Joe Holmquist, a percussionist

with Zeitgeist, says the group is in the process of incorporating as a non-profit organization. A few grants, Holmquist says, would help the musicians in the group make the transition "from starving artists to practicing artists." But even grants and fame don't get all the bills paid, he says, adding that many successful musicians in the field "still live like we do. They get food stamps, they live on welfare, they drive cabs."

Zeitgeist's music covers everything from rhythmic pulsing to highly-structured abstraction. Many of their pieces are written by the German avant-garde composer Karlheinz Stockhausen and this leads to a whole new set of problems, such as royalty payments.

"It's like having another performer," Holmquist says. At a recent concert, Zeitgeist performed a 15-minute Stockhausen piece costing it \$45 in royalties.

The slowly increasing availability of this kind of music may ease the difficulties of local performers. Area musicians perform with growing regularity at Walker Art Center, Walker Church, the New Riverside Cafe and Macalester College. A south Minneapolis radio station, KFAI-FM, has two programs that play experimental and electronic music: "MUSIC" at 3 p.m. Monday afternoons, hosted by Dick Paske, and "Acoustica/Electronia" at 7:30 Monday evenings hosted by Chris Dronen and Steve Tibbetts.

Walker Art Center has been es-

pecially aggressive in bringing in some of the country's most important experimental musicians over the last year as part of its "Perspectives Series." The response has been enthusiastic and some of the concerts, such as the Anthony Braxton/Richard Teitelbaum program in January, were sell-outs.

Approaching the new music for the first time can be a mysterious and surprisingly rewarding experience. It can also be a grating ordeal and some of the musicians know this as well as anyone.

"There's a lot of bad experimental music that's done just to shock or express some effete intellectual idea," Sid Farrar says. "Most art that's done in the name of originality is crap. I know. I've tried to do it."

To learn about unfamiliar music, preconceived notions have to be dropped, says Holmquist. "It's too easy to get frustrated if you're looking for a specific product."

The music is strange sounding, Farrar adds, "because it's always been strange sounding by definition."

This doesn't keep the music from connecting emotionally. In fact, it can do so with startling precision. Composer Means says that after his time spent in the Army, including combat duty in Vietnam, musical ideas which struck others as bizarre or irrational were totally logical for him.

"After I got out of the service, there was nothing left that was unreal," says Means.

In high school, he played guitar in a Ventures-style "dances-parties-entertainment" band. After the Army, he went into sound sculptures—"visuological" musical compositions written on pyramids and kiosks with three dimensional notes hanging on strings.

Means says that new music, including his own, has to confront the "trivialization" of music. He Ravel's "Bolero," which has become associated with Bo Derek's role in the movie *10*.

"Now 'Bolero' apparently means something like a big orgasm because of this film," he says. "If you want to make it with a girl on the first date, put the record on. That takes away the responsibility of communicating explicitly what your intentions are. That's what the computer did with bombing sorties in Vietnam."

The confrontative nature of new music can often sound chaotic and hysterical. But these are sounds that Dick Paske describes as "a sign of the times."

"You can say that it's a manifestation of sub-atomic physics or the disintegration of society," Paske says. For musicians, "it comes out naturally."

Paske feels the many facets of the new music, whether ethereal grandeur or gut-wrenching wildness, are political statements that demand to be heard.

"Listen to Sun Ra or Archie Shepp," he says. "They should be playing on the steps of the capitol in Washington, D.C., because that's the truth. Ornette Coleman should have his band prime-time in the Senate chambers."

Farrar on the other hand, has a more introspective approach. "My purpose isn't to create a revolution in music or to say that everybody's got to listen to this music and if they don't they're nerds or dumb or uncultured. It's just that here's a way of experiencing sound and that doesn't discount Tammy Wynette or anybody else."

Anyone interested in experiencing new music from these local artists will have ample opportunity in coming weeks. Sid Farrar will perform April 29, along with the John O'Brien Ensemble at the Southern Theater (formerly Guthrie 2) on the West Bank. Farrar, along with other members of the Creative Music Alliance, will appear at the Whole Coffeehouse in Coffman Union in early May. Sound sculptor David Means will perform with the group *Roulette* on Saturday and Sunday, April 12 and 13, at the South Studio at the Minneapolis College of Art and Design. And on Tuesday, April 15, Dick Paske will perform at Walker Art Center.

A monster festival this June—sponsored by Walker Art Center, the Minneapolis College of Art and Design, and the Minneapolis Star—will blanket the Cities from the Como Park Conservatory to Lake of the Isles with all kinds of new music. The event, titled "New Music America," will be held June 7-15 and will showcase groups ranging from the St. Paul Chamber Orchestra to Mother Mallard's Portable Masterpiece Theater.

"It'll be the place to be in the world if you want to know about the new music," says Walker's Tim Carr. "It'll be like the World's Fair."

The list of scheduled artists reads like a *Who's Who* of experimental music, including the Art Ensemble of Chicago, Max Neuhaus, and Phillip Glass. The St. Paul Chamber Orchestra will perform pieces by Alvin Curran and Homer Lambert, a St. Paul composer. The performances themselves will range from indoor presentations to outdoor carillon concerts, from stationary sound installations to a promenade of 25 bicycles with tuned baseball cards stuck in the wheels. In addition, a major conference will be held for groups and critics that support new music.

Editor's Note: Choir will row, April 31

by Susan H.

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nesota Daily Friday, April 4, 1980



Photo: Steven Greene

(Left) Creative Music Alliance members Sid Farrar and Dick Paske. (Above) The Almond Tree Choir rehearses for its April 5 performance.

by Susan H. Shreve

**T**he Minnesota Chorale, the Bach Society, and the St. Olaf Choir are examples of Minnesota choirs that perform with the discipline, technique and polish that rival full-time professional choirs. The rigorous standards with which they perform classical music have won them performances in Orchestra Hall and concert halls in Europe. The Almond Tree Choir, another Minnesota group, goes to great lengths to avoid sounding like these accomplished groups, member Robin Fox says.

It's not that the Almond Tree Choir doesn't want to sound good; it does. What it does want to avoid is the sound of classical choral music. The 35-member choir (give or take a few) sings traditional or folk music. And that's quite a different tune.

Since its formation in 1976, Almond Tree Choir has sung a great deal of the traditional American choral music called shape-note music. If you've heard it or tried to

**Editor's Note:** The Almond Tree Choir will give a concert tomorrow, April 5 at 8 p.m. in Walker Church, 3104 16th Av. S.

sing it, you know it's quite unlike anything else. Its rough exuberance, haunting melodies, and religious content have led people to describe shape-note music as white spirituals.

Fox explains why this music, always sung a cappella, sounds so different. Much of it is modal, which means that the scales on which the music is based are different from the major and minor ones used in Western classical music. Also, the parts seem to be conceived independently of each other. The net result is, Fox continues, unconventional harmony and a fair amount of dissonance. The fact that the melody is found in the tenor line rather than in the soprano also contributes to the distinctiveness of the shape-note music sound.

Shape-note music is so called because it uses a variety of shapes for noteheads, rather than the circle used in standard Western music notation. The different shapes are used to denote particular intervals. In the Sacred Harp tradition of shape-note music (which is what the Almond Tree Choir sings), four shapes are used: circle, square, triangle and diamonds. Three of the shapes each represent two notes in the diatonic scale; the fourth represents only one. Derived from Eu-

ropean singing practices, this system was designed in America around 1800 expressly for people who did not know how to read music. Though developed in the East, shape-note music soon migrated to the rural South and Midwest.

It is not only the actual notes and harmony that distinguishes shape-note music from classical choral music. The way it is performed is distinctive as well. Fox comments that classical music "is designed—or has developed an association in our collective cultural mind—of being done with a very well-trained, restrained, controlled quality." The traditional shape-note music has instead, Fox suggests, a quality of "release, casualness, drive and spontaneity."

Shape-note music in the South is not done for audiences. Instead, community sings (called conventions) are held, sometimes drawing people from miles away. No single person is designated to direct the group in singing, but, Fox explains, people simply sign up to direct if they want to and everyone takes turns.

This egalitarianism characterizes the actual singing as well. Fox describes the southern singing style this way.

"Everyone sings in the way that's most meaningful to him or her. I remember when I was in Georgia, I sat next to a couple of octogenarians who'd grown up with shape-note music. They were putting in grace notes, leading tones, slides—all kinds of ornamentations—and they were doing it differently from everyone else. Everyone was singing in his own way."

This egalitarian approach to music is something members of Almond Tree Choir value, Fox believes. He remembers that, though he first came to the choir almost by accident, he quickly discovered it had a quality "totally different from any other choir I'd been in, and I've been in lots. I don't know why, but large musical organizations like choirs and orchestras traditionally are extremely centralized. You have a strong conductor who decides what the music will be, what the tempo will be, where and how many concerts there will be. It's very autocratic."

In contrast, Almond Tree Choir makes such decisions after group discussions. Although Fox does provide some direction and coordination for the choir, he describes his role as similar to that of a clerk at a Quaker meeting, putting out his hands when necessary to feel

the consensus of the group in order to bring the discussion to a close.

Almond Tree Choir sings traditional music other than American. At the April 5 concert, only one-third to one-half of the program will be shape-note music; Irish, Swiss, Russian, Shetland and British traditional songs will comprise the remainder. Most of the non-American music will be performed by small groups accompanied by such traditional instruments as the dulcimer, autoharp, and fiddle.

Fox notes that, with few exceptions, choir members are not highly-trained musicians. He enjoys seeing the musical growth of members.

"The most beautiful thing about the choir is watching people come in whose closest approach to doing music had been just dreams. And within months, they'll be doing solos in the concert and doing really well."

The enthusiasm such experiences have created leads the choir to share its music. It has already had a number of community sings (the most successful being with a Vermont choir called Word of Mouth). The group would also like to help other groups interested in traditional choral music.

**Editor's note:** This issue marks the debut of a new Arts and Entertainment nameplate, designed by Jon Kavanaugh, assistant art director. Welcome to the '80s—we hope you like it.

**Chieftains from 1**  
sional in 1975, Chieftains' tours have become masochistic marathons, with TV appearances, sound checks, jet flights and concerts stretching a day's work to 18, sometimes 20 hours.

The enthusiasm is usually provided by Moloney himself. At a live spot on WCCO-TV's MIDDAY show, for example, all six Chieftains were so tired that they glared up at the lights like worms surprised under a flat rock. Yet soon they were ripping through "Boil the Breakfast Early," the title track of their latest album and Moloney's irrepressible grin had begun spreading to the other players. Soon it had passed to a herd of rapt third-graders who sat cross-legged on the studio floor.

As the show ended, a squad of the kids surrounded the hulking, taciturn Keane as he was leaving the studio. Visibly exhausted and grouchy, Keane nevertheless would never think of denying the requests for autographs, from elves who had almost certainly never heard of Irish music before.

When you're a Chieftain, it's a question of noblesse oblige.

**Iggy from 6**

*The Idiot* with incredible voice control.

Occasionally he threw out that wild, bewildered look that meant trouble in the days of peanut butter and Metallic KO, but most of his time was spent grinning and graciously accepting the applause with ill-concealed surprise.

"You don't know how much that means to me," he beamed, sounding more like Sammy Davis than Johnny Rotten. The guy was positively happy.

While some grumblers lamented Iggy's apparent lapse into contentment, they should have remembered that he earned his stripes as international garbageman while everyone was lost in the Age of Aquarius. Now that punk means Halloween dress-up night in the States and nostalgia-soaked Mod revival in Britain, can you blame him for keeping the energy but discarding the image?

By the size of the crowd and the sales *Soldier* is reaping this former king of the cutout rack may be on the way to general acceptance.

A potential big timer? Don't know, but it couldn't happen to a nicer guy.

### Walker Art Center



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#### Performances

4, 5 April, 8 pm  
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### Dance

Page 10AE

## ART



Yam ceremonial mask



Basket ceremonial mask

# Tribal Masks of Many Faces

by Alison Grant

**I**ntentionally or not, the masks and other artifacts at the Raven Gallery's current exhibition of New Guinea art from the Sepik River Valley are triumphs of characterization. Sometimes humans are characterized, and sometimes animals, but most often the object is a witty combination of the two. In the gallery, highly ornamented masks drip cassowary feathers that look like fern plants. Shells gleam on the masks, bones pierce septums and painted designs zigzag on the faces.

This is very foreign art, but it is highly appealing. For its childishness? Its "primitive" quality? True, these are immediate responses. But these masks are earthy, sexual things. The erotic bravado of this art is apparent everywhere. What do you make of a painted, straw-woven mask with an eight-inch proboscis and owl eyes eddied by all sorts of rough, concentric eye outlines, like disco makeup gone bizarre?

The Raven Gallery should be commended for its efforts to preserve the vanishing art of the Papau Island. The gallery's prices

are reasonable and the owners are not making a huge profit on the steadily acculturated New Guineans.

The display is lovely, but the demise of New Guinea art looms in the background. And I am sure the Raven owners would be the last to deny this fact. Their intention, I suppose, is to place this art in private living rooms or a museum like the Minneapolis Institute of Arts.

The best of the lot for a zinger characterization, for the strongest human-animal configuration, is a closely woven straw mask that, according to an attached tag, represents a crayfish. It sticks out from the wall about a foot, and the plaits that define its features are an inch-wide, with one large loop for the nose.

Another wonderful image is an imposing funeral mask. Cowry shells, cassowary feathers and paint decorate the basketry surface of this bulky, sinister visage, which is suspended from picture wires and jiggles.

The yam is so central to the tribes' economy that masks are carved for it. The Raven has several of these blunt-featured, naturalistic faces, masks that are literally



Photos/Steven Greene

#### Post-funeral Mask Middle Sepik

strapped on to yams during ceremonies.

A number of masks and figurines depict the bird-snake myth, a religious legend of New Guinea tribes. The island people liken themselves to birds, contrasting the brief life of birds and man to the snake, which frequently sheds its skin and is reborn year after year. The belief involves an ancient face-off between the bird and the snake, in which the bird triumphs and begets the race of man.

All of this art is created by men, with the exception of some fine-mesh, beetle-dyed sacks, "bilum," that are woven and carried by women.

Initiation figures that line one

wall are done by men for men only. Used in the men's house (the tamberan, or yam, house) for secret rites, legend purports that no New Guinea woman has ever laid eyes on these carvings.

The New Guinea sentiment against women's participation in "art" is based on the belief that any female involvement would be dangerous to the order of the universe. In her book *Sex and Temperament*, anthropologist Margaret Mead describes showing a brown, life-sized doll to New Guinea women. They have never seen a realistic image before and think it is a corpse. The men, with their artistic upbringing, see it for what it is and take to dancing with it in their arms.

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## FILM

Walker Art Center  
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**Pull My Daisy** (1959)

By Robert Frank and Alfred Leslie  
A Beat classic with Allen Ginsberg, Gregory Corso, Peter Orlovsky, Larry Rivers.  
Narrated by Jack Kerouac.

**Fried Shoes,**

**Cooked Diamonds** (1978)

Costanzo Allione's documentary with the 'Pull My Daisy' cast looking back on the Beat movement.  
Friday, 4 April, 8 pm

\$2.25, \$1.25

**A Bucket of Blood** (1959)

Roger Corman's horror parody in a world of beatnik clichés.

**Lenny Bruce on TV** (1959)

A compilation of three rare TV recordings.  
Tuesday, 8 April, 8 pm

\$2.25, \$1.25

Filmmakers Filming  
**Robert Breer**

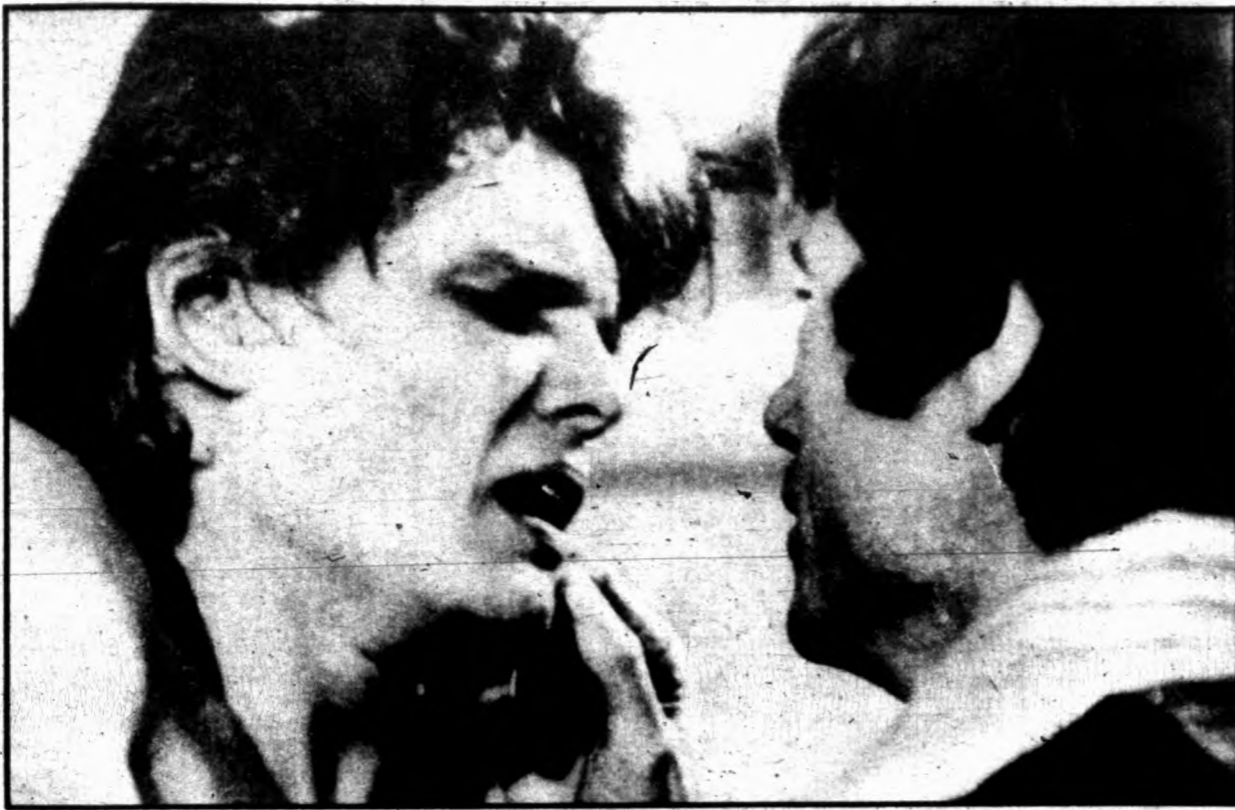
Painter/Sculptor/Filmmaker  
Cinematic abstraction including collage, and animation of minimal, geometric forms. He will be present to show works he has created in the last ten years.

Friday, 11 April, 8 pm

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Minnesota Daily

# FILM



Thomas (Ernst Hannawald) & Martin (Jurgen Prochnow) are reunited

## The Consequence

# A Darker Shade of Lavender

by David Dean

The *Consequence*, released in 1978, has the crude look of a D-grade-horror-schlock movie made in the early '50s. In the beginning of the film we see Martin, a homosexual actor, sentenced to prison for his liaison with a young boy. This sequence includes shots of Martin (Jurgen Prochnow) in a car with the auto's exterior completely overexposed, long shots consistently out of focus, inexpressive secondary characters and misspelled subtitles (the movie is a German production directed by Wolfgang Petersen).

Martin is sent to prison on a "morals" charge. He tells a prison official the charge would have been lighter—or possibly non-existent—if he had been straight. Once in prison, Martin produces a play and

meets Thomas, the warden's son, who is cast as Martin's son in the play. Thomas—who looks like a cross between Michaelangelo's David and "rough trade"—falls in love with Martin, who has the handsome, pocked, lined face of a slighter Tommy Lee Jones. The night of the production, Thomas sneaks into the penitentiary. When Martin returns to his cell he is surprised by Thomas, who is hiding behind a wall.

Thomas has fallen in love with Martin and promptly seduces him. There is no equivocation in their love scenes; they have a real charge and offer the only lyric value in the film. There is tension built up in Thomas' flirtatiousness and Martin's stoic passivity which is dispelled when they suddenly kiss passionately; it is like a glissando following a weighty sequence of

chords. Their embrace is the most passionate male-to-male clinch since that of Murray Head and Peter Finch in *Sunday Bloody Sunday*. What follows isn't all that sensitive—they smoke a considerable number of postcoital cigarettes—but the factuality of their emotional expression is at least liberating.

Thomas' father finds out about the relationship and he sends Thomas to reform school. Once released from prison, Martin disguises himself as a ward helper and eventually helps Thomas escape. But Thomas and Martin lose contact. Martin and Thomas do meet again, but time has passed—Thomas has descended to prostitution and his feelings have been cauterized. He attempts suicide with 60 sleeping pills, ends up in a mental

Consequence to 13

They couldn't have celebrated happier anniversaries if they were married to each other.



Ellen Burstyn Alan Alda

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CMU Theater Lecture Hall

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Read the Daily!

Or does that seem silly (since you are obviously reading this)? Well then just never mind.

八國聯軍



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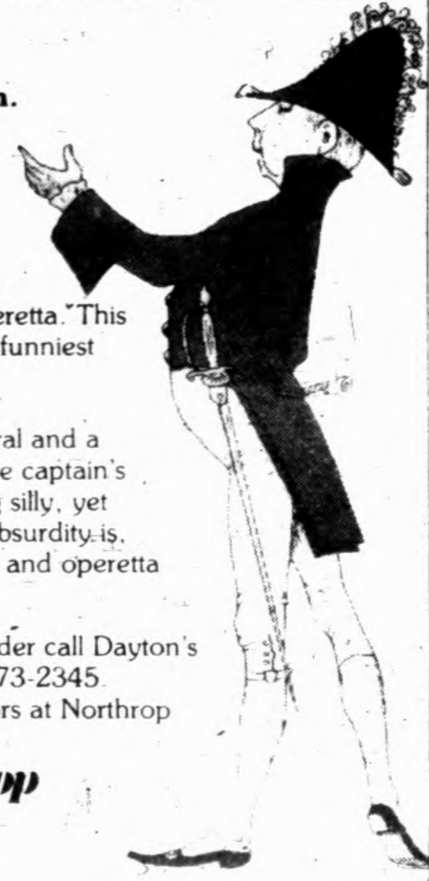
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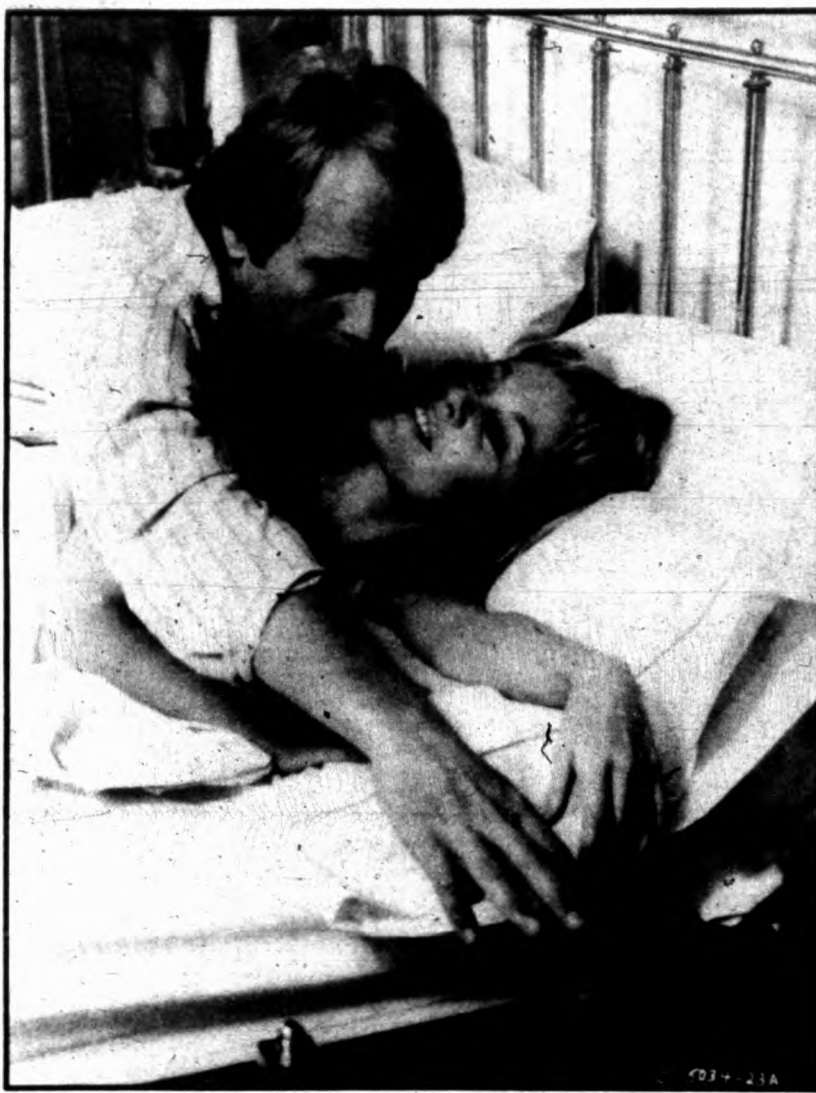
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**FILM**



Marin residents Harvey (Martin Mull) & Kate (Tuesday Weld)

Serial

**The Trendies**

by Tom Baglien

In modish, moneyed Marin County, just across the Bay from San Francisco, people don't get married, they get "pair-bonded." When their marriages go on the rocks, they chatter about "negative family dynamics" and plead for "the space to grow and nurture our own loneliness." The latest trendy psychobabble, hungrily devoured from the pages of *Psychology Today*, is far from being helpful or, sometimes, even comprehensible to the uninitiated.

"What's 'interface'?" asks a frustrated husband trying to get through to his wife in *Serial*. "a new word for oral sex?" Rather, this wall of words is only another means of blocking any meaningful conversation, and, one guesses, just another slick rationale for mixed-up behavior.

The wonderfully funny comedy *Serial*, based on Cyra McFadden's best-selling novel-with-cartoon drawings called *The Serial*, is a sharply sketched satire of the daily lives of several overanalyzed, much-married Marin County trendies. These people are, of course, all very beautiful, very rich and very miserable without quite

knowing why. They live in houses that look like extensions of the corner boutique—macrame hangings, wicker furniture, hot tubs and plants everywhere—and they're "into" organic foods, open mar-

"Persky stays sympathetically close to his flipped-out characters while letting their manias do the editorializing."

riages and, especially, various forms of consciousness raising. The men put the make on their secretaries to get in touch with their sexuality; the women sit around chitchatting about orgasms (in so-

ciocultural terms, naturally) and the need to liberate themselves from the drudgery of housewifery as their ethnic maids do all the work.

*Serial* is so accurate in its observations that fifty years or so from now audiences may see the movie as a documentary on the craziness of fad-fixated America in the late '70s. Actually, McFadden's book was serialized for 52 weeks in the Pacific Sun newspaper and sticks close to the reality of the lives she observed while living in Marin County, which could just as easily be our own Kenwood. The movie, like the book, cuts back and forth among the fictitious residents, taking the form of an ongoing soap opera. Scriptwriters Rich Eustis and Michael Elias preserve the perfect deadpan comic tone of TV's now-defunct *Mary Hartman, Mary Hartman*.

Chief among the residents of the posh, pastel-colored community are Kate and Harvey Holroyd, who are played with sublime understatement by Tuesday Weld and *Mary Hartman*'s Martin Mull. Although Kate is constantly psyching-out Harvey, testing the perimeters of their lifestyle and trying to make him come to terms with his latent anger, it only becomes evident to Harvey that their marriage is in trouble when Kate walks out with the Cuisinart and joins a commune. Meanwhile, their teenage daughter Joan (Jennifer McAllister) is so "conflicted" that she runs away and becomes a member of the Church of Oriental Christian Harmony, where everyone lives together in a purple mansion and walks around in flowing robes murmuring "We love you."

Harvey, who's driven into the arms of a teenage health-food fadist cum nymphomaniac (Stacey Nelkin), is seemingly the one sane County resident. He alone is hostile to the local shyster guru (Tom Smothers), who numbers among his apostles a gay motorcycle gang that terrorizes communities when not listening to old Judy Garland records, and he's the *only* one who finds it somehow vulgar to send a good neighbor and best friend to his grave exploiting the rites of the Indian Burial Ceremony!

*Serial*'s satirical targets are, admittedly, sitting ducks ripe for lambasting, but the 'movie's easy, unselfconscious, even laidback style, consisting of several loosely strung together vignettes, makes the movie seem fresh if not exactly original. Director Bill Persky, a TV veteran who once wrote and produced the classic *Dick Van Dyke Show*, is a master at revue-style sitcom and he keeps the movie light and airy and happily bubbling along.

The danger, of course, is that the tone could sour and turn the picture self-righteously conservative. But this never happens because Persky stays sympathetically close to his flipped-out characters while letting their manias do the editorializing. It all becomes a tiny bit repetitious near the end and there are a couple of scenes that dribble away for lack of a good punch line. But the dialogue is consistently and entertainingly pointed, with some of the cleverest one-liners outside of Woody Allen's films, and the poker-faced, comic strip acting is wittily precise.

Sally Kellerman is outstanding as a laidback neurotic divorcee with a passion for Kama Sutra-style sex and "alternative" outdoor weddings; Bill Macy and Nita Talbot as a married couple who fear ever growing up; Peter Bonerz as a hip psychologist who says things like "What we're talking about is a real mental meltdown"; and Christopher Lee, ex-B-movie Dracula, as... well, that should be left as a surprise.

*Serial* is simply the funniest satire of the Cuisinart Culture to date, and the best movie comedy so far this year.

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by Ann

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Minnesota Daily

Friday, A



Alec (Kelly Reno) wins the trust of the wild Arabian stallion

## The Black Stallion

# A Galloping Winner

by Ann Miller

The opening credit sequence of *The Black Stallion* promises that the viewers will see an immortal legend unfold on the screen. We hear the noise of a great sandstorm and watch golden specks of a sand dune whisk away until an ancient figurine of a mysterious little metal horse is revealed. Immediately we're intrigued.

The film moves to a ship traveling off the coast of North Africa in 1946. The ship carries an exotic international cargo which includes a great, onyx-black Arabian stallion who enchants young Alec Ramsey (Kelly Reno), son of an American passenger (Hoyt Axton).

After a high-stakes poker game, the father shows his winnings to Alec and gives him a statuette of Alexander the Great's mythical wonder horse, Bucephalus. That night the ship catches fire during a storm. Alec, separated from his father, frees the black horse which subsequently drags the boy to land.

Alec and the black stallion fight for survival in the idyllic setting of a blue and white desert island, breathtakingly photographed by Caleb Deschanel. During this adventure, the boy tames the horse, which has been abused by its previous captors.

As the horse and the human form a mutual, mystical bond of trust, many viewers will feel their skin tingle and their throats con-

strict. The island sequence, which is really the stuff of fantasy, is fashioned to appeal intensely to the emotions and the senses. There is no dialogue—only the sound of the horse's hooves on the sand and the woodwind score of Carmine Coppola.

In the second half of *The Black Stallion*, the boy and horse have returned to the boy's hometown of Flushing, Long Island. It's difficult for Alec to readjust to a normal boyhood and the wishes of his flustered mother (Teri Garr), but the horse finds confinement impossible. Fortunately, he bolts to the farm of Henry Dailey (Mickey Rooney), who just happens to be a retired horse trainer. Can a wild horse with no papers be turned into the world's fastest racehorse with a small boy for a jockey? Alec thinks so, and from there on it's pure *National Velvet*.

Though the second half of the film is familiar, *The Black Stallion*'s first half keeps the whole film from becoming a conventional horse movie. The film follows the tradition of *My Friend Flicka*, *The Red Pony* and *National Velvet*, but it tops all of those classics because it allows us to vividly relive our best childhood fantasies, and to feel the kind of wonder unique to children. It blends myth and reality in a way that allows us to believe dreams can come true.

Director Carroll Ballard makes us feel as if we're right in the middle of things, participating in Alec's adventure. The shipwreck segment forces us to catch our

breath as Ballard's camera captures the suffocating feeling of near-death by drowning and fire, with underwater photography and quick glimpses of the ship's panicking passengers. Later in the film, he evokes a tactile feeling of long golden days at the farm and of warm summer rainfalls.

Though the film is set in 1946 (five years after Walter Farley's novel was written) and it has a "distance" because of the period, it has a timeless feel. That's because its story is of ageless beauty, love and courage.

Kelly Reno's freckled face exhibits all the amazement and stubborn determination of a boy who thinks anything is possible, just before he turns an age when he learns everything is not. Rooney is nominated for a Best Supporting Actor Oscar for his restrained, endearing performance as an ex-jockey (remember, he was the horse trainer in *National Velvet*, too). Clarence Muse is notable as a wise old man who can share a horse's feelings.

*The Black Stallion* can be criticized for moving slowly at times, especially during its second half. And those of us who read too much into things might find the boy's feelings for his horse unnatural at times, though the stallion does save his life at least twice.

The film is rated G, but don't let that stop you. It's one of the most beautiful movies ever made, and deserves a wide audience. Skip the bargain matinee and go in the evening, when the kids aren't around.

### Warp from 5

Still, the name of the game is entertainment and if *Unleashed, Unchained* does not provide as much pure fun as *My Battlefield, My Body!* that is more to the credit of episode one than to the discredit of episode two. Both shows are entertaining.

The cast is the same and is highly adept at the comic book style of acting that is required of this science fiction parody. Geoffrey Ewing as Cumulus, Warren C. Bowles as Chaos, and Pat O'Brien as Symax stand out. And Margaret McGrady, Cheryl Brown, Ken La-Zebnik, and Stephen Yoakam offer strong support.

William J. Norris directs with an eye toward keeping things moving as rapidly as possible, and this approach generally pays off. Cookie Gluck and Neal Adams are responsible for the imaginative and revealing costumes. The special

effects are provided by Lee Dittkowski, Scott Peters, David Carlson, and Bob Larson.

It is by no means necessary to see episode one to enjoy episode two. A brief synopsis is provided to bring the audience up to date with the goings on of Lord Cumulus and his cronies. But for those who still want to catch both episodes, *Mixed Blood* will perform episode one on Thursday evenings throughout April. This gives you the chance to see both episodes in a single weekend.

How will Cumulus manage to get out from under the evil ax of Xander? Will Cumulus and Chaos join forces once and for all? And whatever became of Mary Louise? The third and final episode of *Warp* promises the answers to these and other questions. In the meantime, *Unleashed, Unchained* runs weekends through April 27.

### Consequence from 11

institution and may be wandering the countryside confusedly or may have drowned himself as the film ends.

*The Consequence* portrays an oppressive system that destroys feeling between two men—by physical separation and the mental torment it imposes on the young man Thomas, who is effectively driven insane or to suicide. Films tend to make specific situations universal, so this is the blatant message of *The Consequence*: legal and moral repression kills homosexual feeling.

The crudity of the results may be inherent in the politics of the effort to treat an exclusively homosexual theme; the limits still hold in film production.

Though director Petersen's film treats his story of love between the imprisoned actor and the adoles-

Consequence to 15

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**FLICKERS**

★★★★ Breaking Away  
Suburban World  
A cogent and buoyant comedy about the pain & exhilaration of being a teenager & the trauma of facing adulthood. A less than original premise, but directed by Peter Yates with a deft, light touch & blessed with Steve Tesich's amusing, inventive script. Best of all, the movie has a winning, original hero, a would-be bicycle racer played by newcomer Dennis Christopher with delightful touches of self-dramatization & good-natured eccentricity. It all skids a bit toward the end & the story isn't as fully rounded out as it might've been, but I doubt you'll find a more purely likable movie this year. With Paul Dooley & Barbara Barrie as the boy's parents & Dennis Quaid, Daniel Stern & Jackie Earle Haley as his restlessly groping friends. —T.B.

★ The Changing Academy, Edina, Wayzata  
It's *The Amityville Horror* all over again (but somewhat more fascinating), this time set in a hauntingly imposing Victorian mansion possessed by a restless dead spirit. This vengeful ghost gives no end of grief to the house's sole occupant, a bereaved music teacher acted with convincing, low-keyed gravity by George C. Scott. Doors slam, voices howl in the night & a wheelchair menacingly animates itself. Under Peter (The Ruling Class) Medak's direction, it's all fairly elegant looking & intriguingly tricky, but also banal, sluggish & preposterous. The only scary scene involves ex-Gothic actress Helen Burns as a medium frantically scrawling messages from the Great Beyond. Co-starring Melvyn Douglas, giving another excellent performance as a powerful U.S. Senator tortured by his past. —T.B.

★ Chapter Two  
Brookdale East, Hopkins, Southdale  
A mostly vulgar attempt on Neil Simon's part to fabricate a "serious" comedy out of the trauma of his own life. As Simon's alter ego—a novelist whose guilt over his first wife's death nearly prevents him from finding happiness with a perky actress—James Caan acts like a brooding country-club Hamlet. Marsha Mason (the current Mrs. Simon) turns in a convincingly heartfelt performance, even though she's too often so charmingly selfless in catering to Caan's petulant depressions that you want to kick some sense into her. What's so appalling is that Simon can't resist exploiting the characters & their miseries for more tired gags. Under Robert Moore's claustrophobic, stage-bound direction, the picture tumbles along to a predictable conclusion. —T.B.

★ Being There  
Cooper  
Peter Sellers in a performance of comic genius, starring as a simpleminded gardener whose only knowledge of life comes from habitual TV watching. Suddenly let loose in Washington high society, his naive talk of gardening is mistaken for wisdom & he becomes an instant media celebrity, who's quoted by politicians & lusted after by lonely women. Hal Ashby directed this ingenious comedy from a witty script by Jerzy Kosinski, based on his own short novel. The movie suffers a bit from its length & Ashby's direction is sometimes too carefully restrained. No matter. This is one of the most intelligent American comedies of the year. With splendid performances from Shirley MacLaine & Melvyn Douglas. —T.B.

★ The Black Marble  
Skyway, Mpls, Cms 4, St. Paul  
The director Harold Becker/writer Joseph Wambaugh team back off from the harsh realities of *The Onion Field* for an affable, sentimental love story between two cops, Robert Foxworth & Paula Prentiss. He is a gentle Russian suffering recurrent nightmares of homicide duty, she is a real pro. The invasion of Yotes is fun; he is sensitive & she is the hardass, though they reach a tender accord eventually. There is a brutal undercurrent to the movie, a subplot involving a dognapping by a despairing kennel owner played by Harry Dean Stanton; also a long, serious conversation between the two in which Foxworth expresses his disaffection for humanity gained by too many years as a cop. —D.D.

Must End Tuesday!

"THE CONSEQUENCE is something to be grateful for." —Rex Reed

"A TENDER HOMOSEXUAL RELATIONSHIP BRILLIANTLY EXPLORED." —S.F. Chronicle



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**JOHNNY ROTTEN & SID VICIOUS**  
THE CLASH, THE SLITS, SLAUGHTER & THE DOGS, THE SEX PISTOLS, EATER, X-RAY SPEX, ALTERNATIVE T.V., THE HEARTBREAKERS.

It's classic encounters of the funniest kind!



**THE BUGS BUNNY ROAD RUNNER MOVIE**

STARRING BUGS BUNNY • ROAD RUNNER • WILE E. COYOTE  
PRODUCED AND DIRECTED BY CHUCK JONES  
WRITTEN BY MICHAEL MALTESE AND CHUCK JONES  
PRODUCTION DESIGN BY MAURICE NOBLE  
VOCAL CHARACTERIZATION BY MEL BLANC

STARTS TONIGHT!  
TONIGHT & SAT. AT 7:30 & 9:20  
SUN. AT 1:45-3:35-5:30-7:30 & 9:20

**CAMPUS**  
OAK & WASHINGTON S.E. 378-3770

★★★ **The Fog**  
Savoy, Northtown, Valley West  
It comes in on little cat's paws... and scares the hell out of a Northern California coastal town celebrating its centennial. John Carpenter's newest thriller isn't as frightening as his surprise success, *Halloween*, but it isn't as sadistically relentless & unpleasant either. There's little actual bloodshed, but enough suggestive horror to make you imagine you're seeing the worst. This time out, Carpenter is just as derivative (there are references to scare pictures from *Frankenstein* to *The Birds*, *Night of the Living Dead* & *Close Encounters*), but he displays a much more lyrical touch in creating a compulsively lovely & haunting atmosphere. The picture is mainly enjoyable for its many sly comic touches & a likable cast of potential victims. Among them are Adrienne Barbeau, Janet Leigh & daughter Jamie Lee Curtis, Nancy Loomis & Hal Holbrook. —T.B.

★★★ **Foolin' Around**  
St. Louis Park  
Pleasant but forgettable romantic comedy has deceptively naive-looking Okie (Gary Busey) starting college at the U of M & using his resources to win the hand of rich 'n' purty Annette O'Toole. The attractive on-site backgrounds of the Twin Cities can't compensate for the film's thin, old-fashioned concept & lazy script, though its climactic chase scene is fun. Fortunately, Busey & O'Toole continue to prove they are fine screen actors. —A.M.

★★★ **Gilda Live**  
Downtown Mann, suburbs  
A 90-minute film record of the Broadway show that comedienne Gilda Radner starred in last summer. It's mostly comprised of the characters she's made famous on the more intimate medium of TV, so that much of the show looks like one big re-read. The humor relies on broad physical comedy & our familiarity with Gilda's portrayals. Though the film was directed by Mike Nichols it shows all the imaginative direction of an industrial film, & the footage is irritatingly grainy. Don Novello is a surprise show-stealer as gossip columnist & theologian Father Guido Sarducci. The show does prove that Radner is brilliant, hardworking & deserving of viewers' affection. —A.M.

★★★ **Hide In Plain Sight**  
Suburbs  
The true story of a blue-collar worker whose children were "legally kidnapped" by means of the Department of Justice Witness Relocation Program. Yet the potential power of the story of a former patriot turning against his government is diluted by poor editing & script. Not much action besides. —A.M.

★★★ **Infra-Man**  
U Film Society: Sat. & Sun., 7:30 & 9:15 p.m., Bell Museum  
Princess Dragon-Mom emerges from her subterranean dungeon on Taiwan & announces that all earthlings are to become her slaves. A Chinese scientist

quickly invents Infra-Man, a Bruce Lee-Superman-Cathy Rigby bionic combination powered by a nuclear reactor. You'll never forget his ingenious battle with a bunch of monsters who look like masses of pizza, cheap rubber & chicken wire. Berserk, ridiculous fun for children of all ages. —A.M.

★★★ **Kramer vs. Kramer**  
Cooper Cameo, Southdale, Northtown, Har-Mar  
A classy, intelligent heart tugger starring Dustin Hoffman & Meryl Streep as an upper-middle-class divorced couple locked in a custody battle over their 7-year-old son. The emotional centerpiece of the story is the growing relationship between father & son (little Justin Henry in an amazingly unaffected performance), which is well observed but also sometimes crudely manipulative. The picture's sentimental solution is unworthy of the sophisticated atmosphere of inquiry that precedes it. Hoffman & Streep are superb, & there are fine supporting performances from Jane Alexander & Howard Duff. Directed & scripted by Robert Benton. —T.B.

★★★ **Little Darlings**  
Southdale, Sheppard Park, Brookdale East, Burnsville  
Two 15-year-olds at a summer camp compete in a contest to see which one can be the first to lose her virginity. Will it be rich girl Tatum O'Neal, who pursues the camp physical fitness director (Armand Assante), or will it be hard-as-nails Kristy McNichol, who sets her sights on a horny camper who looks like a girl (Matt Dillon)? Guess. The tasteless, single-joke premise is worked ragged, & a quick wrapup provides some prim moralizing that contradicts the film's 90 minutes of teasing & titillating. This junior juggle show is only for teeny boppers & morons who love 15 & a gags. —A.M.

★★★ **Little Miss Marker**  
Apache, Burnsville, Eden Prairie, Northtown  
Walter Matthau is in good, gruff form as the Depression-era bookie whose hard heart softens when he inherits a cute 8-year-old (played by a waifish character named Sara Stimson) as the "marker" for a gambling debt. This is the fourth go-round for the Damon Runyon short story that provided Shirley Temple with one of her most popular '30s vehicles. Although it seems more than a bit redundant to pour another \$10 million into this sentimental warhorse, the current version, written & directed by Walter Bernstein, is surprisingly genial & restrained, with an emphasis on the wisecracking instead of the gush. The joke is too slim & predictable to sustain a whole movie though. Julie Andrews lends an air of worldly intelligence as Matthau's new roommate with Bob Newhart & Tony Curtis. —T.B.

★★★ **Nijinsky**  
Edina  
This melodramatic piece of biogruffit on the crazed genius of Nijinsky—the most brilliant & innovative dancer-choreographer of the early 20th century—

has been described by Director Herbert Ross (*The Turning Point*) as his "dream project." The result is more like a fruity, doggedly slow nightmare in which Nijinsky's artistry is vulgarized by dwelling on his tormented homosexual affair with the legendary impresario Diaghilev (played by Alan Bates with entertainingly waspish hauteur). None of the movie is as shocking or as revealing as it *thinks* it is; the dancing (what there is of it) is poorly photographed & cut into meaningless snippets. With ballet dancer George de la Pena as a boyishly appealing but passionless Nijinsky, & a whiney, wooden Leslie Browne as his frantic pursuer and eventual wife, Alan Bates as a dry-witted gay producer & the magnificent Carla Fracci as the great ballerina Karavina are the cast's standouts. The opulent sets & costumes are all brilliantly recreated. —T.B.

★★★ **Peppermint Soda**  
Varsity, Wed. & Thurs.  
A year in the lives of two Parisian sisters, one 13, the other 15. A sympathetic, amusing and dead accurate account of female adolescence by writer-director Diane Kurys, a young Frenchwoman. The film brings back with rich detail what it's like to endure the numerous humiliations of childhood while trying to lay claim to the rights of adulthood. The emphasis is on mood & sharp remembrance instead of story. Starring Eleonore Klarwein as the 13-year-old angel who is going through the simultaneous losses & discoveries of pubescence & Odile Michel as her older sister who's already facing the decisions of adulthood. On a double bill with *King of Hearts*. —A.M.

★★★ **Same Time Next Year**  
Coffman Union Theater-Lecture Hall: Fri. & Sat., 7:30 & 9:45 p.m.  
Cute, cuddly, sanitized adultery. It's about a sweet housewife (Eileen Burstyn) & a compulsive accountant (Alan Alda), both happily married, who continue their affair on a once yearly basis at the same seaside resort, where they trade guips & family gossip. Both characters are litmus paper dolls for the times, who reflect changing styles of fashions & thinking. Gurgling farce, sentimentality & nostalgia are the selling points of Bernard Slade's hit Broadway play. On screen, everyone concerned takes the glib story all too seriously & the gags limp along. Both stars just barely survive Richard Milligan's lazy, literal direction. —T.B.

★★★ **Time After Time**  
Uptown, Fri. & Sat.  
The movie that answers the question "what if Jack the Ripper rode H.G. Wells' Time Machine into modern-day San Francisco?" Malcom McDowell stars as the retiring yet comely Wells, who discovers that love (in the person of liberated woman Mary Steenburgen) & violence will be with us always. With David Warner as an appropriately slimy Ripper. A fun film offering imaginative entertainment, written & directed by Sherlock Holmes pastiche-novelist Nicholas Meyer. On a double bill with *The Seven Per Cent Solution*. —A.M.

## VINTAGE FLICKS

Edvard Munch (1976)  
Varsity, Sun-Tues.  
The half-documentary, half-fiction film about the early life of the modern Norwegian expressionist painter, is directed by Peter Watkins with intelligence & sensitivity. But it's less a movie than a scrupulously researched essay & too wide-ranging in its concerns to be encompassed by one nearly three-hour film. Watkins mimics the look of Munch's paintings, does a fine job defining the artist's milieu, studying his working methods & detailing his taciturn relationship with his canvases. It's nonetheless flawed by attempts to "explain" Munch's psyche, inconsequential historical parallels & claustrophobic photography. —T.B.

Fantastic Animation Festival (1977)  
Uptown, Sun-Tues.  
Short animated films from around the world, a third of them excellent (including the Oscar-winning *Closed Mondays*) & the rest unbearably tedious treatments of muddled-headed themes like "man's inhumanity to man." Will Vinton, Jonas Mekas, Mihal Badica & Paul Driessen contribute good work, but otherwise this Festival is a headlong dash through a third-rate art gallery. On a double bill with *Relic*, Louis's award-winning animated adventure, *Fantastic Planet*, an allegory pitting the minuscule Ohms against their gigantic Traag masters. A French-Czechoslovakian coproduction based on the works of graphic artist Roland Topor. —T.B.

Gene With the Wind (1939)  
Mpls. Institute of Arts, Fri. & Sat., 8 p.m.  
Clark Gable, Vivien Leigh & the Civil War. The grand-

daddy of American epics & shamelessly entertaining. With Olivia de Havilland & '30s matinee idol Leslie Howard. Victor Fleming directed. Best Picture & Best Actress (Leigh). —T.B.

King of Hearts (1967)  
Varsity, Wed. & Thurs.  
Charming though highly overrated & somewhat cloying fable about a French town during WWI overtaken by escapees from the local loony bin. Alan Bates & Genevieve Bujoild head a delightfully eccentric cast. The madness of reality vs. the humanity of insanity: a cotton-candy philosophy made engaging by Philippe de Broca's whimsical direction. On a double bill with *Peppermint Soda*. —T.B.

Oliver! (1968)  
MISA International Spring Film Festival: Mon., 7:30 p.m., Bell Museum  
Scrubbed-up, musicalized Dickens. A witless, trivial script keeps getting in the way of some tuneful songs ("As Long As He Needs Me," "Consider Yourself," "Who Will Buy" are the hits), magnificent Victorian settings & Onna White's smooth choreography. Ron Moody is a fine three-barred-caper Fagin, Jack Wild is splendidly sly & energetic as the Artful Dodger & Oliver Reed's Bill Sykes is demonic enough to make the skin crawl. The washouts-are Mark Lester's wimpy Oliver & the passionless Nancy of Shani Wallis (Shani Wallis?) It was all just wholesome enough to milk five Oscars out of Hollywood, including Best Picture & Best Director (Carol Reed). —T.B.

The Seven Samurai (1954)  
Uptown, Wed. & Thurs.  
Akira Kurosawa's thrilling & visually poetic epic about a band of seven samurai hired to protect a helpless village besieged by marauding bandits. Several stunning action scenes, crisply edited & expertly photographed, give the picture an astounding vitality. Memorable characterizations & good performances, especially from Toshiro Mifune. American director John Sturges later remade the movie as *The Magnificent Seven*. —T.B.

The Seven-Percent Solution (1976)  
Uptown, Fri. & Sat.  
Fictional Sherlock Holmes (Nicol Williamson) meets Dr. Freud (Alan Arkin) & together they solve the mystery of Sherlock's past. Fact & fancy are scrambled admirably. Yet there are no themes here, except for the irrelevance of a past. Little mystery & not much more than the sumptuous Victorian settings to engage our interest. Glancing, sophisticated & clever, it's a cocktail version of knowledge & information. On a double feature with *Time After Time*. —T.B.

The Third Man (1949)  
Mpls. Institute of Arts, Tues., 8 p.m.  
A masterpiece of suspense. Carol Reed directed Orson Welles & Joseph Cotten in Graham Greene's mysterious story of failed friendship, black marketing, murder & corruption in postwar Vienna. As Harry Lime, Welles creates one of the most hauntingly ominous villains in screen history, a modern-day Nostradamus. With Trevor Howard, the beautiful Alicia Vaini & unforgettable eerie zither music. —T.B.

**Uptown**  
EARLY BIRD SHOWS 5:30 MON-FRI  
FRI-SAT APR 4-5

Nicholas Meyer  
**TIME AFTER TIME**  
MALCOLM McDOWELL  
Fri. 7:30 Sat. 3:20 7:30  
Fri. 5:30 9:40  
Sat. 1:20 5:30 9:40  
**THE SEVEN PER-CENT SOLUTION**  
SUN-TUES APR 6-8

**Fantastic Animation Festival**  
Sun. 12:50 3:55 7:00 10:05  
Mon-Tues 7:00 10:05  
**FANTASTIC PLANET**  
Sun. 2:35 5:40 9:45  
Mon-Tues 5:40 9:45  
WED-THURS APR 9-10

TOSHIRO MIFUNE  
KUROSAWA'S  
**The Seven Samurai**  
9:30 9:00

EVERY FRIDAY AND SATURDAY AT MIDNIGHT  
**THE ROCKY HORROR PICTURE SHOW**  
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Then, its beauty and human emotions will overwhelm you.  
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STARTS TODAY!  
FRI. thru SUN. AT 12:45-3:00  
5:15-7:30 & 9:45  
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**EDINA 2**  
SOUTH AND FRANCE SOUTH  
926-1621

Consequence from 13 cent in rather unsubtle problem-play terms, his low-budget production resources serve as a metaphor for straight society's still weighty oppression of gay sexuality. Petersen can be faulted even in the crudity of his approach—the film is structured haphazardly, for instance—but because gay characters remain peripheral in film, *The Consequence* is an important work. In the *The Consequence* every-

thing is upfront and because of this it lacks resonance as a work of art. It has appeal—despite its execrable camera work and despite its blatant message—because it is made from the inside. No matter how sympathetic a straight portrayal of a gay character is, the acid test is gay experience and self-identification. Petersen may be straight for all I know, but his film is vital because of a lack of movie alternatives in presenting positive gay images, or even honestly negative ones.

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**MUSICIANS/ARTISTS**

Stereo 101 is putting together an album featuring the Twin Cities up-and-coming rock and new wave acts, and we'd like your participation. Musicians/groups send us your tapes. Also need artwork for album jacket and dedicated rock enthusiasts to be on judging panel.

SO, GWRIERS, LYRICISTS interested meeting with other artists for creative ideas, constructive feedback

To the  
your  
times  
P.S.

The  
funnies,  
great!

To  
capita  
Whe  
Ho



announces the

# "Original Hometown Album" Project

We're looking for local musicians, groups, artists and rock enthusiasts to be a part of this major project. This is your chance to gain the exposure sometimes so difficult to obtain in the fields of music and art.

Listen to Stereo 101 for details on the Twin Cities most important music project in years ... because we feel it's about time a radio station gave something back to the Twin Cities.

### Rules

1. All tapes submitted must be from local musicians only.
2. All songs submitted must be **new** or **original rock** or **new wave** material.
3. Tapes must be 7 1/2 IPS reel to reel or cassette.
4. Sound quality will be a factor in judging.
5. Both color and black and white art work will be accepted for album jacket design.
6. You must be 18 or older to enter, or, have release form signed by parent or legal guardian.
7. Entry deadline for both songs and artwork is April 15, 1980. Entries of both songs and artwork **must** be submitted with signed entry form.
8. Entries will not be returned and become the property of KDWB-FM.
9. All entries received without a signed entry form will be automatically disqualified.

Send tapes to:  
American Artists  
430 Oak Grove Suite 110  
Minneapolis, MN 55403

Send artwork to:  
Stereo 101/Hometown Album  
P.O. Box 7551  
Twin Cities, MN 55119

### Additional Information

1. The "Original Hometown Album" will consist of best entries received.
2. The musician/group with song judged best of all entries received will receive 30 hours studio time at Creation Audio.
3. Artwork selected for album jacket will receive \$250, runner up \$100.
4. All selected songs for album will receive airplay on Stereo 101 with winning song receiving extended airplay.
5. All profits from the "Original Hometown Album" will be donated to the Minnesota Chapter of the National Committee for the Prevention of Child Abuse.

### Judging

Finalists will be judged by panel of Stereo 101 staff members and 15 selected panelists. To become a panelist, send us a postcard stating, in 25 words or less, why you would qualify to be on such a panel to Stereo 101, P.O. Box 7551, Twin Cities, 55119.

## "Original Hometown Album Project" Entry Form

Name of Group/Artist \_\_\_\_\_ Spokesman for Group \_\_\_\_\_ Age \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

In consideration for KDWB-FM auditioning my tape or reviewing my artwork, I hereby waive any further rights in such property if used on the "Original Hometown Album". I understand that all submissions become the physical property of KDWB-FM and that KDWB-FM has neither the obligation to use, reproduce, play, or otherwise promote such work nor the obligation to compensate me in any way whatsoever.

I hereby declare and affirm that I am 18 years of age or older and that I have every right to contract in my own name or that of the group represented below.

Signature of Individual \_\_\_\_\_ Group \_\_\_\_\_ Date \_\_\_\_\_

Name of Each Performer \_\_\_\_\_

Signature of Parent or Legal Guardian if under 18 years of age: \_\_\_\_\_ Date \_\_\_\_\_