

MINNESOTA  
HISTORICAL  
SOCIETY



Photo/Phil Prowse

Vice President Walter Mondale, accompanied by his wife, Joan, and secret service agents, was in the Twin Cities Thursday to attend a Macalester College convocation and to talk with Gov. Al Quie and state DFL leaders. According to Jack Meusey, the governor's press secretary, Mondale and Quie talked about the SALT II talks and the snow in Washington, and looked at paintings by Mrs. Quie. Mondale spoke at Macalester at ceremonies honoring G. Theodore Mitau, who taught Mondale when Mondale attended the school. Mitau is a former chancellor of the State University System and is teaching this quarter at the University.

## Fiscal frugality fuels retrenchment, funnels needed funds from

By BOB GEIGER  
New Analysis

Retrenchment could become the most popular word at the University since "bummer" made the conversational scene in the late '60s.

But of course, the two are somewhat analogous.

Retrenchment, meaning budget cuts resulting in reduced services, is affecting universities across the nation as a result of "the politics of frugality," according to an article in the February Chronicle of Higher Education.

Opposition to increased university funding is more political than economic, the Chronicle reports. Small allocations to many American universities—imposed by the 1974-1975 recession—did not rise even after massive surpluses in state treasuries were discovered last year.

And state governments are not giving any surplus money to universities. Instead, excess state funds fueled the fires of frugality—creating tax rebates and lower taxes.

Such is the case in Minnesota. After a \$228.3 million surplus accumulated during the 1977-1979 biennium, Gov. Al Quie proposed a tax cut of \$575 million for the 1979-1981 biennium.

Four years ago funds were taken out of the \$150 million state surplus to "ball out" the University budget, Stan Kegler, vice president for institutional relations, said last week. But since then, fiscal conservatism has gained strength in state government.

Consequently, the University received a \$394.9 million budget recommendation from Quie—\$42 million below the University's request.

Strong grounds for retrenchment.

Several administrators have estimated the University would have to retrench by \$20 million if Quie's budget recommendation passes untouched through the Legislature—\$10 million for each year of the 1979-1981 biennium.

Retrenchment is not University, which has retrenchments totaling during the 1970s. But a decade's worth of years in a row is a rough

Administrators are at the state Capitol who are planning what and/or personnel would the University faces backs.

Al Linck, associate for academic affairs, retrenchment estimate, besides a "subtle re could result from a taining no increase.

No definite approach can be made, Linck said, because it still is presenting it House and Senate could increase from Quie's level is possible.

More attention is being paid currently to the University's \$3 million internal fund rearrangement plan—not part of a state funding cut.

According to the guidelines for reallocating the \$3 million to different departments, University administrators decide funding priorities. Tenured faculty members are at the top of the list, Linck said. "That eliminated a huge part of the base budget that is untouchable (by retrenchment)," he said.

Robert Stein, vice president for administration and planning, said the same priorities would prevail during forced retrenchment of the University's internal reallocation program.

That means tenured faculty members will be safe during cut-back proceedings—leaving programs and administration costs open to funding cuts.

While the University's reallocation priorities are being discussed in relative secrecy (department heads' recommendations on what parts of their programs can be cut are kept locked in an administrator's

Budget analysis to 8

## Two men claim police beat them after car chase, crash

By JEFFREY BROWN  
and DON STACOM

When the white 1978 Monte Carlo collided with the Minneapolis police car, ending an 18-minute chase, the car's occupants knew they were in trouble.

The Feb. 12 chase ended at 2:30 a.m. At 7 a.m., the car's driver, 18-year-old Ted Lingwall, 2429 Emerson Av. S., was released from the hospital with 14 stitches in his head.

His passenger, 18-year-old Delmar Martin Gullickson, 2640 Bloomington Av. S., was released around 5:15 a.m. with three stitches in the back of his head.

Both Lingwall and Gullickson claim they were beaten by the police and both gave detailed accounts of the incident. A number of discrepancies appear between the stories of Lingwall and Gullickson, who were interviewed separately, and the stories of eyewitnesses.

The police department has refused to release the official arrest report, but a police spokesperson stated that any force used by the police was for self-defense.

The police also contend injuries to Lingwall and Gullickson may have occurred when their car col-

lided with a police squad car at the corner of Cedar Av. and E. 28th St.

The only official report on the incident that was released was Gullickson's hospital record.

Dr. John Lawton, who examined Gullickson, of the Hennepin County Medical Center, stated in that report that "the 18-year-old apparently broke the law in some way and received multiple blows to the head and body with a smooth-edged club."

Lawton claims that he was told by both the police and Gullickson that the wounds were caused by clubs. Lawton went on to say that all of Gullickson's head injuries were inflicted after 11 p.m.

However, the possibility that some of the injuries occurred in the car accident has not been ruled out, Lawton said.

According to Lingwall, the incident began when he passed a Minneapolis patrol car that was going the wrong way on 35th St. near 3rd Av. Lingwall said the police car turned around and chased him with lights and siren on "for no reason."

The chase went from Interstate-35W to I-94 and then west on Highway 12. Lingwall said at least two

squad cars were forced off the chase. He said he forced one squad car to continue westbound on Highway 12 while he turned around on Highway 100 and headed eastbound on Highway 12. Lingwall said he led the police on I-94 to Hiawatha and then onto Cedar.

Gullickson and Lingwall claim the chase ended when they were rammed by a squad car after being slowed by another police vehicle in front of them.

According to the police, the chase ended when the car driven by Lingwall slid and struck a patrol car directly behind it.

After the car stopped, Gullickson claims an officer got out and pointed his gun at them. Gullickson said he saw the gun holstered before he was beaten.

Lingwall and Gullickson claim they were immediately surrounded by police cars. According to Lingwall, "Two cops came up on each side and dragged us out of the car and started stomping us."

"They handcuffed me right away," continued Lingwall. "Then they started kicking me, and some of them started hitting my leg with billy clubs. One of them was hitting



Ted Lingwall, two days after alleged beating

me on the head with a long steel flashlight."

Lingwall claims his beating ended after about two minutes when one of the officers said "that's enough."

Gullickson claims he too was dragged from the car and beaten while being handcuffed.

"One was holding me down and one was trying to (hand)cuff me and hitting me," Gullickson said. "One was kicking me in the face and one had his club out."

"I kept yelling at them 'I told

him (Lingwall) to pull over', and 'I couldn't stop him,'" Gullickson claimed.

After he was handcuffed, Gullickson was beaten by four officers, he claimed. "They hit me on the back of the head with a sap (short club), then picked me up by my hair and started beating my head against the ground," Gullickson said.

Gullickson said he was then placed in the back of a squad car and searched. He claims that while in the squad car, he overheard two officers discussing a police officer's gun that had dropped to the ground near Gullickson while he was being handcuffed.

Gullickson, however, claims no gun was dropped and contends that the gun in question was holstered by the officer before the beating began.

In an earlier interview, a police spokesperson mentioned he heard that one of the suspects had grabbed for a gun. The official declined to comment further on that allegation, and later denied making the statement.

Both men were taken from Hennepin County Medical Center to the

Cops to 13

# News Digest

Compiled from the Associated Press

## International

### Chinese launch new offensive

**Bangkok, Thailand**—Chinese infantrymen and tanks smashed into defense lines in Vietnam's northeast corner in a two-pronged assault that could cut off thousands of Hanoi's troops from reinforcements and supplies, intelligence sources in Bangkok and Peking reported Thursday.

A government official in Peking said China is not yet satisfied it has achieved the objective of its six-day-old invasion.

"The thing is that the Vietnamese must feel our punishment," Japan's Kyodo news service quoted the unidentified official as saying.

It appeared the Chinese were accomplishing one possible goal of their invasion—easing Vietnamese military pressure on the forces of the ousted pro-Chinese government in Cambodia.

Intelligence sources in Bangkok said 30,000 of the estimated 100,000 Vietnamese troops in Cambodia were ordered to return to Vietnam. New guerrilla offenses against the Vietnamese were reported in Cambodia Wednesday.

At the same time 50 miles to the east, three Chinese infantry divisions led by heavy tanks struck from behind the Chinese border and pushed 12 miles deep into Vietnam's Quang Ninh Province in the face of tough resistance, the sources said. The Chinese troops were 12 miles north of the east-west Highway 4, which links Lang Son with the South China Sea coast.

This strike force, consisting of as many as 30,000 men, was expected to try to cut Highway 4 and then possibly swing inland and cut Highway 1 south of Lang Son, thereby isolating the Vietnamese forces between two Chinese armies. Information provided by Bangkok sources and Western military sources in Peking, quoted by Kyodo, indicated that the new Chinese attacks in the northeast were aimed at cutting off two highways linking the Vietnamese-held frontline town of Lang Son with Hanoi and the sea-coast.

## National

### Farm workers reject contract, riot

**Holtville, Ca.**—Negotiators for the United Farm Workers have rejected a new pay offer by growers as violence broke out again in some fields.

UFW President Cesar Chavez called Wednesday's confrontation at Joe Maggio Inc. a "police riot," while the Imperial County Sheriff's Department termed it a "riotous mob action."

Deputies and police from as far away as Yuma, Az., confronted about 1,000 UFW strikers who allegedly entered the Maggio lettuce field five miles north of the Mexican border.

Witnesses said dozens of tear gas canisters were fired and authorities also used a low-flying helicopter to disperse the crowd.

It was the third major confrontation since a walkout by 4,200 UFW workers began Jan. 19 against 11 major vegetable growers and shippers in California and Arizona.

About 80 officers—including members of the California Highway Patrol, U.S. Border Patrol and the Yuma Sheriff's Department—responded to the request for assistance that was issued when an Imperial County deputy reportedly was struck in the face by a rock.

Meanwhile during negotiations in El Centro 10 miles west of here, growers' representatives offered the UFW raises from the current \$3.70 an hour to \$4.12. They had earlier offered \$3.95, or 7 percent.

Officials of the UFW, which has demanded an hourly 42-percent pay hike to \$5.25, promptly dismissed the new 11-percent offer as "warmed-over 7 percent."

### Mondale stumps for SALT agreement

Americans should embrace the SALT II arms limitation agreement as a benefit for the United States, not as a good behavior reward for the Soviet Union, Vice President Walter Mondale said Thursday.

Mondale's remarks appeared to be an effort by the administration to spell out the pluses of the proposed agreement, and at the same avoiding any linkage of SALT II with Russian activities elsewhere.

"Our military posture today is secure and we are taking steps to assure that it remains secure. And a sound SALT agreement will make us stronger as a nation," Mondale said.

Departing from a prepared text, Mondale added: "That's the point—it makes us stronger as a nation. We are not seeking a strategic arms agreement with the Soviet Union in order to do them a favor. That has nothing to do with it."

"We seek a strategic arms agreement because it's in our security interest, and it's in the interest of national and international stability to do so. A good agreement, and that's the only kind we will sign, does not weaken us. It strengthens us, and that's the whole point of the exercise."

Mondale spoke to a conference on U.S. Security and the Soviet Challenge, sponsored by the State Department and the Minneapolis Chamber of Commerce.

He said it would be "a profound mistake" to link U.S. approval of the SALT agreement with Soviet actions elsewhere in the world.

"We will continue to compete peacefully with the Soviets," Mondale said.

"But as we compete, we must also cooperate to limit the most dangerous competition—nuclear weapons. This is in our calculated self-interest. SALT is not a reward for Soviet good behavior. It is a benefit for ourselves, and for mankind."

### U.S. commitment to Taiwan affirmed

**Washington**—The senior Republican on the Senate Foreign Relations Committee said Thursday he doubts that a U.S. policy of continued commitment to the security of Taiwan will jeopardize the new relationship with China.

Sen. Jacob Javits said, however, that a continued interest in the well-being of Taiwan is important enough to risk a break in the recently established diplomatic ties with Peking.

As the committee prepared to vote on a Taiwan security

amendment, Javits said, "If this is going to be the breaking point, then let it go."

The legislation before the committee declared that any military or economic threat posed by China against Taiwan would be "of grave concern to the United States."

It declared that the U.S. decision to recognize the Peking government at the expense of diplomatic ties with Taipei is based on the expectation "that any resolution of the Taiwan issue will be sought only by peaceful means."

The Taiwan amendment fashioned by senior members of the committee with the reluctant agreement of the Carter administration is part of a broad China bill.

### Police strike threatens trash pickup

**New Orleans**—Police escalated their six-day-old strike against the city Thursday, throwing up picket lines at fire stations and garbage depots. Sanitation workers refused to cross the lines and no garbage was picked up, but firefighters stayed on the job.

Officials of the firefighters' union, whose own contract with the city expires March 1, urged their members to continue performing their duties. Fire department officials said they had no reports of firefighters walking off the job.

The police strike already had prompted cancellation of all Mardi Gras parades in the city, and a group of merchants announced Thursday it was suing the police union for \$30 million in damages because of Carnival and Mardi Gras losses.

In another development Thursday, Civil District Judge Richard Barvey declared police union officials in contempt of court. He had declared the strike illegal on Wednesday and left it up to the city to initiate contempt proceedings. The union had ignored two earlier back-to-work orders from Garvey.

The garbage haulers—affiliated with the Teamsters like the police—made it clear they were not on strike, but they honored police lines that appeared in front of all the city's truck depots.

The firefighter's union is affiliated with the AFL-CIO. Firefighters made it clear they want the same benefits police may gain by their strike.

A substitute force of 600 National Guardsmen and 150 state police took over police duties after 1,100 of the 1,500 officers walked out on Feb. 16. However, Louisiana Gov. Edwin Edwards has said guardsmen would not pick up garbage.

### The (book) worm turns . . .

Elmo was shaking his hips to Earth, Wind and Fire while sucking on a "Billy" when he was forcefully led down a corridor and thrown outside on his caboose. Rubbing his bruise, our fair weathered friend buttoned up his brushed denim jacket amid temperatures of minus-5 and headed for more hospitable surroundings.

"Too many socially maladjusted bureaucrats," Elmo muttered, the words of his assailant still ringing in his ears—"NO DRINKING IN THE LIBRARY."

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**daily**

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# Cigaret smokers are what they puff, live up to brands, tobaccoconists say

By WENDY LUBOVICH

Coughing up 75 cents for cigarettes may seem like an impersonal task, but the purchase may be more personal than you think. In fact, according to local tobacco salespeople, you are what you smoke.

People choose cigarette brands for definite reasons, and advertising images have a hand in determining the brand selected, said Pat Dougherty, salesman for Tobaccolane at Rosedale shopping center.

Dougherty spends his working day supplying customers with cigarette brands and consequently has some insight into the industry and the customers who support it.

It gets to the point where Dougherty can spot certain customers when they walk in the door. "People come in and I will think, here comes Marlboro Light or Old Gold filters," he said.

Dougherty is not the only tobacco salesperson familiar with cigarette stereotypes. Many local salespeople have similar observations.

"The ones who come in and buy Mores (long, thin cigarettes with dark brown paper) are usually either the very fat women or the homosexuals," said one salesperson, who asked not to be named.

Virginia Slims have a definite fol-

lowing also. "The women who buy Virginia Slims are the tall, thin, good looking women dressed real classy, usually with their nails done real carefully," one clerk said.

A salesperson at House of Hanson in Dinkytown has observed the various stereotypes in the area and has come to some conclusions.

"It's strange," she said, "but

## Your Money

certain nationalities buy certain brands of cigarettes. Orientals always buy Kents and people from Iran buy Winstons," she said.

"Older men, well established in the community and having lived in the area for a long time, usually buy the hard core cigarettes like Lucky Strike, Pall Mall or no-filter Camels," she said.

"There is a broad category of college-type, ecology-minded people who come in and buy the low tar cigarettes like Now, Merit, Real and Doral," she said.

"Saratogas are bought almost exclusively by women, usually the taller ones, over 5-foot-6" one clerk said.

"Saratogas are the sophisticated woman's cigarette," one salesman said.

But according to Dougherty, some reach sophistication through cigarettes, while for others it is merely a pipe dream. "The women who are trying to reach sophistication are buying the foreign colored cigarettes (Sobranie in Colour)," he said. "But the real sophisticated ones, the classy women, are buying the black Sobranies with gold filters," Dougherty said.

For the most part, women prefer the longer cigarettes—the 100s or deluxes.

According to the House of Hanson salesperson, "sorority girls" have a definite preference. "For the sorority girls it is the longer the better, usually Eves or Virginia Slims," she said.

But according to most of the local cigarette salespeople, Marlboros have the most varied following.



You've come a long way, baby.

MINNESOTA SLIMS

Photo/Theresa Aubin

"Marlboro customers are the gas-station attendant type with his name written on his jacket," once clerk said.

"The Marlboro Men in Minneapolis are usually the ones with tight pants and bikini underwear," another said.

Choosing a cigarette brand is in itself a difficult task, but learning to say the name, may be even more difficult.

Memorizing, let alone saying "Kent Golden Light Deluxe 100's Menthol" or "Marlboro Light 100's in the gold soft pack" could be enough to make anyone quit smoking, but surprisingly few have.

One salesman recalled a situation when a man came in to buy his friend a pack of cigarettes.

"I'll take a pack of Kents," he said. Much to his surprise there were more than one style of Kents.

"We have Kent Golden Lights, Kent Golden Lights Menthols, Kent Golden Lights 100's Menthol, Kent regulars, Kent 100s, and Kent III," the salesman said.

The customer walked out the door.

Smoking itself can be an expensive habit, but according to Dougherty, it is an actual investment for some people.

Choosing a cigarette brand is similar to selecting a car, he said. Some have a higher status than others.

"Dunhills are the Mercedes in the tobacco industry," said Dougherty.

"Smokers who know a prestigious cigarette when they see one smoke Dunhills," he said.

In addition to the Dunhill cigarettes, there are patented 'Dunhill' lighters. They are gold-plated, long and slender, with a vertical spark wheel along the side and a hob-nailed finish. The lighter sells for a thrifty \$300.

According to Dougherty, lighters are a big item in the tobacco shop, and he's not talking about a flickering Bic.

The lighters sell for anywhere from \$10 to \$140 and are usually bought for a gift, Dougherty said. The newest lighter invention is the "Touch Sensor" lighter, which ignites by lightly touching the touch-sensitive spark wheel.

## Single pack cigarette prices at area vendors:

East Hennepin Deep Rock	
949 E. Henn. Av.	60
Budget Rent-a-Car	
1032 Wash. Av. SE	60
Holiday	
107 SE 6th St.	63
Midway Skelley	
2520 Univ. Av. SE	65
Clark Super 100	
2804 Univ. Av. SE	65
Clark Super 100	
3000 Franklin Av. E	65
Coffman Union	
University of Minnesota	65
Ralph and Jerry's Market	
801 SE 4th St.	68
Meyers Food	
1412 SE 5th St.	65
Snyder Stores	
(all area stores)	65
West Bank Co-op	
417 Cedar Av.	65
Red Owl	
(all area stores)	67
Stadium Rexall	
802 Washington Av. SE	67
Gray's Drug	
329 14th Av. SE	68
Harvard Market	
602 Washington Av. SE	68
House of Hanson	
433 14th Av. SE	68
Amoco Gas Station	
1000 University Av SE	70
Brooks Market	
828 Washington Av. SE	70
Richter Drug	
427 Cedar Av.	70
Dayton's Smoke Shop	
Downtown stores	75
Tobaccolane	
Rosedale Center	75

Based on an informal survey of prices of single pack of cigarettes at the store listed.

## Gas stations offer best area cigarette prices

By WENDY LUBOVICH

By getting gas regularly, you can save up to 15 cents on a pack of cigarettes.

The next time you drive up to a service station and fill up your car, ask the attendant for a pack of cigarettes. You'll probably save money.

Gas station cigarette prices are the lowest around, said Ross Amundson, salesman for Amundson Cigar and Candy Company. The stations are able to sell cigarettes cheaply because they are not making a profit. They are a "lead item" sold to draw business to the station, Amundson said.

An informal Minnesota Daily survey found area gas stations offer cigarettes at the lowest prices, with some local stores selling cigarettes

almost as cheaply. (See chart.)

East Hennepin Deep Rock and Budget Rent-a-Car sell single packs the cheapest, at 60 cents a pack.

If you buy cigarettes from places other than gas stations, according to the survey, Coffman Union, Meyers Food, Snyder Drug Stores and the West Bank Co-op sell them the cheapest—65 cents a pack.

According to Amundson, cigarettes are most expensive when bought from a machine. Machine prices are usually higher because of costs such as the machine itself and the person who fills it. In addition, the owner must make a profit, and therefore charges a higher price.

By state law, cigarette retailers must charge a minimum of 56 cents for a pack of cigarettes. There is an 18 cent tobacco sales tax on each pack the consumer buys, Amundson said.

According to Amundson, there are certain areas in the Twin Cities where certain brands of cigarettes are especially popular.

Kools are the big seller in south Minneapolis, and Pall Mall, Lucky Strike, and Camel straights sell especially well on the fringe of the downtown area, Amundson said.

He said the lower tar and 100 cigarettes sell in the suburbs—brands like Carlton, Vantage and Now.

"Presently, over one-third of the cigarettes on the market are light or low tar cigarettes, and in three or four years, if trends continue, probably 50 percent of the market will be low tar and lights," said Roger Musil, tobacco buyer for Snyder stores.

Musil said there are parts of the country that prefer certain types of cigarettes. For example, Minnesota sells a lot of low tar and light ciga-

rets, while Wisconsin sales are especially high for menthols, he said.

Musil said Christmas is a good time of the year for cigarette sales. Consumers buy cigarettes for friends who smoke because they know the person will probably appreciate them, he said.

Most tobacco distributors agree that Marlboros hard pack are by far the biggest sellers in the area. "They have been for over ten years," Amundson said.

Smokers get more for the money by purchasing 100s and longs, according to Pat Dougherty, salesman at Tobaccolane in the Rosedale shopping center.

Retailers actually do pay more for longer cigarettes, but Tobaccolane averages the cost of longs and regulars and arrives at an across the board price they charge for all American cigarettes, Dougherty said.

## New IT dean wants to bring science to the people



Roger Staehle

Photo/Phil Prowse

By J. WALTHERS von ALTEN

It took Roger Staehle only a day to accept the Institute of Technology (IT) deanship when it was offered to him last July.

"I would have told them 'yes' the minute they called," Staehle said in an interview Thursday. "But that would have seemed stupid. I make decisions quickly. I don't believe in sitting around. Certain jobs you're ready for."

The 45-year-old professor of metallurgical engineering at Ohio State University took over for Walter Johnson on Feb. 1. What made Staehle so "ready" was the concentration of high technology in the state, the state's orientation toward people and achievement and IT's nearly \$12 million research budget.

"I didn't want to babysit a sick institution," he said.

"I was promised nothing but hard work. If you look at the potential here"—and he elaborates on IT's broad scope of basic sciences, architecture and engineering, and its high-quality faculty, 16 of whom belong to the National Academy of Science or Engineering—with that capacity, I don't have to be promised anything."

What Staehle hopes to do is bring science to the community, to apply scientific theory to daily life.

"In a sense," Staehle said, "science technology has no meaning unless it is applied" to needs in the real world.

The University could be instru-

mental in determining society's direction Staehle said. "I see the University as a focal point of culture and for the development of the community. It's not just here for those who come but it's responsible for the entire community."

In the context of IT, that means its 12 departments should work together more, interact with business and high schools and "work to translate technology for the needs of the lay person," he said.

"The frontier (for technology) is not doing more research, but one of people... to discipline themselves, to self-regulate" in how they use technology, he said. "How that gadget functions is not the problem, but how it's used. The problem is to ennoble the people."

Staehle would like to see "people who are sensitive, disciplined, open" control the genie of technology.

Staehle said he can't mandate who will be in control. "But that's what education is about... teaching people how to discipline themselves, teach them languages to access more and more levels of knowledge and achieve higher consciousness."

Still, he may be very influential at the University, judging from his energy and past performance.

While at Ohio State, Staehle was able to garner \$900,000 for his own research out of a total budget of \$6 million for the engineering department.

"Part of the reason I got money

was that people in power positions with money felt I had a lot of credibility," he said.

Staehle sees no conflict of interest with working as dean and consulting for businesses, which he has done for 3M, Allied General Nuclear Services and Monsanto, among others.

"I not only have to be a dean but I have to be a proven performer in my own right," he said. "You've gotta go out and show you can interact with the world. The way to do that is consult."

Staehle has definite ideas on how he wants to shake and move IT.

Perhaps his most visible idea concerns building a cluster of buildings, a technology center "where the plain, ordinary student could come."

Where the money will come from doesn't worry Staehle.

"We're not talking about building anything more than what health science or agriculture has." The idea, he said, "is to make IT modern, to take a lead in science and attract people from other states."

The new buildings would boost the state's economy by drawing industry, he said. "This will become a symbol of strong technology—it's happened at Stanford and MIT," Staehle said.

"It's inevitable," he said, that IT will fare well in the current budget allocations.

With his optimism, future buildings for IT may be "inevitable" as well.

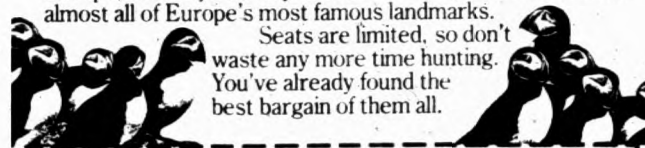
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# Law students don't fit 'Paper Chase' image

By DANNA ELLING

University law students say their lives do not fit the stereotypes portrayed in movies and books.

The cutthroat, competitive attitude shown in movies like "Paper Chase" doesn't exist at Minnesota, according to second-year law student Mark Wesson. "We get ahead by ourselves, not by tearing others apart," he said.

Another second-year student, Bill French, said there are times when competition gets tough, mainly around finals, and pressure to get good grades is strong. But "it doesn't manifest itself in cutthroat things," he said.

Gary Pihlstrom, also a second-year student, said "Paper Chase" glorifies law school.

And the program's stereotype of overbearing professors doesn't hold true, said Vicky Sandberg, a second-year student.

"There's only one professor who's like that in the whole school," she said.

Beth Andrews, a first-year student, said first-year course professors are the only ones who can get away with the "Paper Chase" images. "They do use the (intimidation) technique to get students to participate," she said.

The idea that grades are important in law school does exist, however. "There's a dollars-and-cents value to good grades," French said. "Grades are extremely important to prestige firms." Sandberg said that it all depends on the type of job a law student wants after graduating.

"It all depends on where you set your sights," she said. "If you choose a smaller firm in a smaller



Jeanne Young "bridges" her shuffle.

town, grades aren't as important." Law students are graded on a scale of zero to 16, 16 being the highest possible grade. In most classes, the Socratic method is used.

This, according to Pihlstrom, is where "Paper Chase" becomes realistic. In the Socratic method, professors ask students questions, requiring them to state law concepts.

"The teachers rarely unveil what they're getting at," Sandberg said. "It's terribly intimidating. It forces a student to think and reason. The Socratic method is a scare tactic for first-year students."

Law school encompasses three years of study, each year focusing on different aspects of law. A bar exam is given at the end of the course of study. This statewide exam, a two-day, 16-hour test, has 13 different subject areas. Students



Peter Van Veen, Paul Quast, Jeanne Young and Todd Rapp (left to right) take a break last week from law school rigors by playing bridge in Riverbend.

are graded separately on each section.

"The bar is just another way to get students out," Sandberg said.

She feels that the bar is "scary" because there is a "squeeze from the top" instead of the usual weeding-out of students before they make it through law school.

The focus and emphasis in law courses change each year as a student progresses. First year is the toughest, Sandberg said, because "you just don't know where to cut corners." Most first-year students take classes that last three quarters and have one final test in the spring.

"There is no conception of how to discriminate between what's important and what's not during your first year," Sandberg said. Susan Andrews, Beth's sister and a first-year student, said, "No one knows what's going on."

Most law students don't have jobs while going to school, simply because of the amount of time needed to study and prepare for classes. "Most people don't work," Andrews said. "It's hard to try and do both."

Those students who do find time for jobs usually do legal research for firms or teach legal writing to first-year students.

Because of Hollywood stereotypes, most law students appear "boring," to other people, according to Peter Van Veen, a second-year student.

Sandberg said she thought most people were "probably in the dark" about law students because they don't have much contact with non-law students.

"We are here in our own little building and never go anywhere else," she said. Beth Andrews said she had thought law students would be "stuffy and formal, wearing three-piece suits" when she first came to law school, but she found that "people were normal."

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# Editorials

## Get out of Vietnam

China's invasion of Vietnam, like the Vietnamese blitzkrieg in Cambodia that preceded it, is unconscionable. Both sadly attest to the low value presently placed on human life in Southeast Asia.

Chinese leaders Saturday sent 150,000 troops across the border in an effort to teach Vietnam "a lesson" about how to act toward its northern neighbor. Expulsion from Vietnam of 180,000 ethnic Chinese, several violent border incidents and the January incursion that deposed the Peking-backed government of Cambodian Premier Pol Pot have increasingly frustrated Chinese policymakers. Underlying Vietnam-China relations is the mutual aid pact Hanoi made with the Soviet Union in November; Peking strategists stridently opposed so-called Soviet "hegemonism"—expansion of influence—in Asia, and believe Vietnam's actions have been orchestrated in Moscow.

China is now gambling that one million Soviet troops massed on China's long frontier will not retaliate. Even if they are correct in their assumption—and Soviet troops presently are on alert—it is doubtful the invasion will be successful "punishment" of Vietnam.

Sentiment against forcing intervention has proved to be the most effective rallying force in Southeast Asia over the last 30 years. As France and the United States suffered, as Vietnamese troops in Cambodia are now suffering from insurgent attacks, so China has already begun to taste the bitter fare of invading armies: Vietnamese troops, hardened by years of fighting foreigners, are making Chinese regulars pay for every inch of the 10-odd miles they have advanced. Casualty reports are notoriously untrustworthy in these conflicts, but it is clear China has met stiff resistance. And vendettas after such occupations last for decades.

One bright spot on that troubled subcontinent is a new desire on Peking's part to support a different coalition to rule Cambodia, rather than attempt to reinstitute the fanatical egalitarianism of Pol Pot's cadre. Chinese leaders seem to be leaning toward Prince Norodom Sihanouk as a compromise candidate for a moderate "national, democratic and patriotic united front" in Cambodia. That prospect seems the best alternative for that beleaguered country.

President Carter is right to denounce China's invasion while resisting conservative pressure for some sort of bold, decisive foreign policy action. Discretion, in combination with moral

and political credibility, is the best course in the face of new international realities: Those once considered puppets have become puppeteers.

## Token rhetoric

Special assistant to the governor Robert Stevenson showed up on campus Wednesday to chat with minority students and assuage their distress. The exchange focused on Gov. Al Quie's recommendation that no state money be appropriated for campus minority retention programs. Students were angry and suspicious; Stevenson was placating, cordial. But when the governor's man motored away, most students were less than hopeful that Quie would change his mind about minority needs. "It's the same old goddamn thing . . . politics," said one chicano student.

That's just what it looks like. Minority students are distraught about the prospect of current retention programs going down the tube; the University's request for \$1 million to reduce a minority attrition rate sometimes as high as 90 percent was rejected out of hand by Quie's office. When the students reacted with measured fury, the governor had the presence of mind to send an envoy to the enemy camp to talk it out. But it happens that this king's messenger has no power and can make no promises. And most students were left with the sense that not only is no revision in the governor's recommendation forthcoming, but Quie and his advisers don't care much about minority needs, either. They've got to feign interest, of course, but the real test of their commitment will come when the governor makes his final decision about recommendations on retention.

The arguments students presented at Wednesday's meeting were cogent. Quie's assumption that minority retention is a new program—and his rejection of the program on that account—is in error. Retention efforts have a 10-year history at the University; inflation, limited success and an increasing constituency have necessitated expansion of the program's scope and reorganization in its structure. Now, retention needs more money. The governor's excuses for why he shouldn't worry about minority students here don't hold water and sending representatives to campus is nothing but an insult if no change in attitude is imminent. Logic and morality mandate that state officials show respect for the needs and integrity of the minority community and recommend funds for University retention programs.

## Letters

### No marshmallows

I don't believe it! The Daily had an article on religion (Feb. 12) which did not pepper me with theological marshmallows! After having been on campus now for over five years, I had begun to think that a religious person was either a self-righteous fundamentalist or an enlightened ex-believer. And I don't consider myself in either of these camps.

The article on women in the church even gave the impression that there are a few thinking Catholic bishops! This seems to be a major policy change for the Daily.

If this is a change in policy (and heart) for the Daily, keep it up. And for God's sake, hire Joel Rutchick as your religion editor. He's a budding Wilmar Thorkelson. And, please, no more marshmallows.

(Rev.) Herb Hayek, O.P.  
(Dominican)

American studies graduate student,  
religious studies TA

### Not all Greek

I am writing in regard to "Clever lines earn love and money for pickup artists" (Daily, Feb. 7). Once again, the Greeks are used as a source of embarrassment. The only people who were asked for "clever lines" (which were really not so clever) were persons from the Greek houses. Don't people who choose not to be Greeks have their share of lines also? The article comes off by representing Greeks as habitual partiers with nothing but sex on their minds. I am especially embarrassed as to how my name was unfairly used in this article. I had not given my permission for the author to use my name or the office I held



"BRING BACK THE DRAFT? THAT'S A GREAT IDEA! THAT'LL WHIP THOSE SOFT, FLABBY KIDS INTO SHAPE!"

in my sorority for this article. Furthermore, I felt my contributions were exaggerated and misquoted. I should hope that in the future articles in the Minnesota Daily will have more concern that what is being used as material is neither slanderous nor a misrepresentation of a person or an organization.

Becky Bailey  
Education senior

### Another story

I'd like to tell you a brief story: It happens you are a research assistant in the University's Department of Chemical Engineering. You live 13 miles away from your working

place. No busline is good enough. It is bitter cold, so you use your car. You look for a parking lot near your department. You find one charging 80 cents per day, but it's been full for a long time (it's 9 a.m.). You try two more lots at 75 cents an hour. You think: eight hours at 75 cents is \$6. One parking ticket is \$5. Therefore, you choose to park anywhere and get a ticket.

Next day, you think: Yesterday, I paid \$5. So you decide to walk. After your morning job, you decide to try an experiment in the evening. So you go back to the University at 7 p.m. and work until 2 a.m. Then you start walking back home. Between Vincent and Ford Halls, a police car turns its lights on your

face. The two policemen say nothing and you feel like a criminal. You go on walking. Between Vincent Hall and Walter Library, three dogs start frightening you without any reason. You stop. In a minute, one policeman gets the dogs away while he is smiling slightly.

That is all.

Obviously, we have no means to protest about those situations. It seems to me that the police really want "to protect and to serve," or at least they say so. Now, if they frighten us by all means, that is another story!

Christos Takoudis  
Chemical engineering  
graduate student

# Opinions

## Haitian "boat people" victimized by U.S. double standard

By RAY JOSEPH  
Pacific News Service

While the Carter Administration extends a formal welcome to thousands more "boat people" fleeing communist Vietnam, hundreds of other "boat people" from the right-wing dictatorship of Haiti are being turned back or jailed every month in Florida.

The apparent contradiction in U.S. immigration policy has stirred resentment and anger among the would-be Haitian refugees, as well as U.S. lawyers and church groups.

Typical of the treatment meted out to the estimated 7,500 Haitian refugees processed by the Immigration and Naturalization Service (INS) since 1972 is what happened to 27 refugees who arrived in southern Florida last November. They had sailed 800 miles in a flimsy sailboat, a journey that has claimed the lives of hundreds of others.

The refugees were arrested and promptly jailed as soon as their boat landed. Among those incarcerated was eight-year-old Rosalene Dorsainvil and her father, Minfort. Father and daughter were separated, with Rosalene being held in a jail reserved for women. The child remained in jail for two weeks before she was rescued by Roman Catholic priest Gerard Jean Juste and Sister Maris Pierre. The clerics say the little girl was "sobbing hysterically" when they found her.

According to INS officials, the

Ray Joseph is a co-publisher of the New York-based newspaper *Haiti Observateur* and a reporter for a national financial newspaper.

Haitians are illegal aliens. Richard Gullage, acting INS director in Miami, admits, however, that in the case of Rosalene, "we goofed . . . it was an oversight."

But as far as Rosalene's father and the other 25 are concerned, INS officials admit no goof. They are being rightfully detained, the officials say, because they may be "economic" rather than "political" refugees, and if so, should be returned to Haiti.

However, because the legal processing can take a long time, many refugees remain jailed for months. On Feb. 6, 54 Haitians at Florida's Immokalee prison, some of whom had been there for up to six months, went on a hunger strike to protest what they claim is unsanitary water and poor food.

Between November 1977 and September 1978, more than 1,500 Haitians arrived on American shores by boat, according to Gullage. He concedes that the number doesn't include those Haitians who eluded the Coast Guard and slipped unnoticed into the country. Gullage estimates that some 8,000 Haitians are living "illegally" in southern Florida.

INS divides the "illegals" into "deportation cases" and "exclusion cases." The "exclusion" people are those caught before they land or as they set foot on U.S. soil. Since last September, this country's policy toward these cases has been straightforward: refugees have the choice of "voluntarily" returning to Haiti or going to jail. Since the policy became enforceable in early September, says Gullage, more than 200 Haitians have "voluntari-



“The Haitians are being discriminated against because they are black and fleeing a right-wing dictatorship allied with the U.S.”

ly" chosen to go back home following an interrogation by INS officials.

Gullage says the interrogation is tailored to ascertain whether refugees are "political" or "economic." About 99 percent of the cases are disqualified as economic, he says.

Critics of the INS policy claim

the treatment of Haitians is both racist and political. Ira Kurzban, a Miami lawyer and a member of the National Emergency Civil Liberties Committee, a public service group, asserts that "The Haitians are being discriminated against because they are black and fleeing a right-wing dictatorship allied with the United States."

Immigration officials deny the charge about racism. But they agree that refugees from right-wing dictatorships can't be treated the same way as those fleeing left-wing regimes.

First, "The decision is made in Washington," Gullage says. And

Haitian refugees to 13

## The hidden expenses of cutting back Amtrak

By MICHAEL B. KAC

Earlier this month, the U.S. Department of Transportation (DOT) submitted to Congress a plan calling for elimination of 43 percent of Amtrak's route miles. The Daily, in an editorial on the subject, commented on the schizophrenic nature of government policy at a time when emergency measures are being contemplated to cope with an impending oil crunch. I would like to add a bit of amplification to the Daily's perceptive assessment of the situation.

From a purely political standpoint, Amtrak is in big trouble as an epidemic of Proposition 13 fever sweeps the land. The costs of operating the system are escalating, and it represents a highly visible target for politicians anxious to ingratiate themselves with Mr. Jarvis's minions. There are some reasons for believing, however, that the politics of the issue are not nearly so straightforward as they seem, and that anti-Amtrak legislators may find themselves at the wrong end of a lot of grass-roots anger and resentment.

There are reasons to believe that Amtrak is not something that the public wants to see on the fiscal chopping block. Not long before the California referendum that passed Proposition 13, a Harris poll showed a majority of Americans in favor of a continued commitment to Amtrak and against increased

Michael B. Kac is an associate professor in linguistics and an executive committee member of the Minnesota Association of Railroad Passengers.

spending on such projects as new airports and faster airplanes. In July, after the referendum, the Interstate Commerce Commission held public hearings across the country on the DOT's preliminary recommendations to cut Amtrak and, on the basis of the response, issued a report of its own supporting retention of much of what the DOT had proposed for elimination.

Ironically, the final DOT recommendations call for even larger cuts than the preliminary ones.

Perhaps most significant, however, is another poll conducted by Peter Hart Associates which found 53 percent favoring maintenance or expansion of Amtrak at public expense, a majority that held consistent for virtually every demographic category—including retired persons, the group which comprises an important part of the anti-government spending constituency. It is thus not at all clear that the proposed cutbacks are going to be as politically popular as some would expect them to be.

There will, however, be some in the Congress who will say "Okay, it may be politically unpopular but it has to be done anyway if we're going to control inflation." Amtrak's operating budget for the current fiscal year was something over \$600 million and that is certainly not a trivial amount of money by most standards. But things acquire a new perspective when you consider this fact in the context of others. For example, the projected cost of the controversial Westway proposed to replace New York City's antiquated West Side Highway is in the billions, and the Westway will be only four miles long. Amtrak's

current budget covers operations over 27,000 miles of railroad.

Over to continued spending on Amtrak will worsen current inflation does not make sense in light of the fact that our dependence on oil is a much more fundamental cause. Inflation is built into our increasing dependence on a finite resource. It is compounded by the negative balance of trade brought about by our need to import more and more oil from outside the country and the resulting massacre of the dollar on the world money market. When dollar-a-gallon gas prices, allocation and restrictions on weekend driving have taken their toll on automobile usage, who in Washington is going to stand up proudly and declare "I helped cut back Amtrak"?

But then, some will say, all of this noise about an energy crisis is so much hot air anyway. Alas, the answer is that it is very real: the reality derives from some simple if chilling facts of elementary mathematics.

Our present rate of oil consumption has for some time been increasing at about 7 percent a year, which in turn means that consumption doubles every 10 years. (I am drawing from A.A. Bartlett, "Forgotten Fundamentals of the Energy Crisis," *American Journal of Physics*, September 1978.) With each doubling, the amount consumed in the course of the doubling time is equal to the amount consumed over the entire previous history of use of the resource. If consumption is permitted to increase at this rate, we will not only have exhausted the presently known petroleum resources in the world by the year

2000, but it would be necessary to discover new reserves equivalent to known supplies just to get through the first 10 years of the next century. In the best-case scenario, steady growth in consumption at the rate of 7 percent would exhaust the entire supply in only 342 years.

There is only one way out of this situation—conservation of fuel and other resources on a scale undreamed of in earlier days. A substantial contribution must be made by complete restructuring of the transportation industry, and that means that public transportation of all kinds must be expanded with particular emphasis on the two most energy-efficient modes: the bus and the train. The latter has one special advantage that is not often commented on, namely that it is adaptable to any power source: trains can be run off anything that will produce electricity, something

that cannot be said for any other existing transportation mode.

Those of us who take this position are often dismissed as mere nostalgia buffs trying to hold onto what remains of a picturesque but obsolete institution. In fact quite the opposite is true—we are among the few, it seems, who have a realistic vision of the future.

In 1973, when the Arab oil embargo hit, Amtrak's ridership more than doubled. Now that the shit appears about ready to hit the fan a second time, we will be even less prepared than we were before. In the final analysis, the Amtrak issue is not the most glamorous cause one could latch onto, but it symbolizes something of the utmost importance. How we go on this issue will be a test of our willingness to cope with the inevitable; we had better pass it.

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## Seven snow emergencies halve funds

By TOM MINEHART

Seven snow emergencies so far this winter have already used up more than half of the city's \$2.4 million budgeted for 1979 snow removal, according to a city public works spokesman.

Each emergency costs the city \$250,000—for 100 plows and 140 workers to run them, according to deputy city engineer Jim Lind. If plows can barely move through car-choked streets, the job takes longer. "Time is money," Lind said.

If the city uses up the money earmarked for snow removal, Lind said, it will have to dip into emergency funds.

## Budget analysis from 1

office), the University of California at Berkeley waited only a week to make its priorities known.

On Jan. 10, California Gov. Jerry Brown proposed a 3.9 percent funding increase for the University of California system in 1979-1980.

Berkeley Chancellor Albert Bowker, facing a \$3 million Proposition 13 cutback and inflation that will negate the net funding increase, responded by cutting at least 35 top administrative positions by July 1. The cuts will save Berkeley \$1 million.

No academic programs were directly affected by Bowker's purge, although he also cut in half funding for teaching equipment, deferred general maintenance and diverted

The police chief and the city engineer jointly declare a 72-hour snow emergency when about four inches have accumulated. The media then warn citizens not to park on marked snow emergency routes during the first 12 hours, and on north-south streets (on odd-numbered days) and east-west streets (on even-numbered days) during the next 48 hours of the emergency.

The last 12 hours are spent plowing any leftover streets or clearing new snow.

Lind also said Thursday that "the biggest problem in snow removal" is illegally parked cars on Minneapolis' 1,080 miles of streets. Violators are given a \$15 ticket.

Some students have complained the tagging procedure is arbitrary and unjustly expensive. They had their cars ticketed when they didn't know a snow emergency was in effect.

"What am I supposed to do, keep my ear glued to the radio all night long? I've got things to do," said one woman, who has amassed more than \$600 worth of parking tickets.

"Ignorance of the law is no excuse," according to Dave Ed-

strom of the city and county traffic violations department.

The driver can appeal the ticket but will likely lose the case unless mitigating factors are shown, such as a stalled car or out-of-town owner, Edstrom said.

The city's object is to avoid what happened in Chicago, where stalled cars became increasingly mired in deep drifts. These plowed-in "snowbirds" are tagged and are supposed to be towed in Minneapolis, according to Jun Tilla, accident investigation division.

Theoretically, two trucks are supposed to operate just ahead of the plows, removing cars from the plows' path. Actually, "a very small percentage" of tagged cars are towed away, Lind said.

About 2,000 cars were ticketed during the last snow emergency. Graham's, one of the two towing companies with city contracts, towed 30 of them. Figures were unavailable from Koehler's, 1307 University Av., the other company.

Graham's gets \$24.50 from every customer who reclaims his car, according to manager Tom Potts. The city receives \$2.50 per car from the towing company.

\$500,000 of student fees to academic support to make up the rest of the retrenchment.

Ray Colvig, Berkeley public information officer, said Wednesday the main thrust of Bowker's cuts was to avoid cutting integral teaching programs.

"Some operations will be slowed, but the planning was done to make the impact smallest on the core of the university's effort, which is academic programs," Colvig said.

Faculty members were glad to see Berkeley make the cuts where it did, he said.

It also seems Berkeley students think the same, but for more pronounced reasons.

"The few students who are paying attention (to budget cuts)

are glad they are finally cutting the fat," said Camille Trentacoste, city editor for the Daily Californian, the Berkeley student newspaper.

Asked if the budget cuts would affect administrative effectiveness, Trentacoste replied, "What effectiveness? There's a real baroque bureaucracy. Very few people have (any) idea of what those people are doing."

Colvig made another "fat" analogy—this one used by Gov. Brown—"jogging and taking off fat," for the University of California system.

The question begs to be asked: will the University of Minnesota trim its academic ranks?

Officials are reluctant to say. "As far as academic positions are

## Angler criticizes fish-finder

By GRANT MOOS

Sport fishing is threatening the state's fish population, a nationally renowned angler testified before a House committee Thursday.

Ron Lindner, Brainerd, professional guide and author, said the development of the electric depth-finders (devices for locating fish) and the publication of lake maps has enabled the average fisherman to catch many more fish.

"You used to hear about old Harry who knew the lake like the back of his hand," he said, "but you don't hear it any more."

Now, with the proper equipment and knowledge, anyone can go out on a lake they've never fished before and catch their limits, he told members of the Environmental and Natural Resources Committee.

Fish follow certain patterns of behavior, he said, and given the environmental conditions fish will be in certain geographic locations within a lake. A depth-finder locates these spots.

Using the relatively new depth-finder when it first came out,

Lindner explained what he called his fishing "magic act."

He said he would travel from lake to lake, and, using his depth finder, would amaze the local fishermen by catching a lot of fish.

Ten years ago, Lindner said, there were approximately one million licensed anglers in the state. Now there are twice that number, and, with the new equipment, they are much more efficient fishermen.

"They're harvesting them like trees," he said. "You let a walleye in the boat and he's a sandwich."

Although Lindner said the fish population has been reduced, he did not cite any figures. He was also concerned about the smaller fish that are being caught as a result of the increased fishing pressure.

Lindner said a new "horizontal scanner" is now being developed that would give a more detailed picture of lake bottoms.

Rep. Glenn Sherwood (R-Pine River) called electronic fishing aids "weapons." He sponsored a bill to outlaw the depth-finder several years ago, but the bill was soundly defeated.

concerned, that would have to be looked at closely," Stein said. The University is administratively leaner than other Big Ten universities, he added.

The fiscal problems of the University and Berkeley are markedly similar. Both institutions claim faculty salaries are below normal, materials costs have risen sharply due to double-digit inflation and that the respective governors' budget recommendations are austere.

While Berkeley officials have already dealt out their retrenchment requests, the University will wait until mid May to make definite plans for possible cuts. The state appropriation is expected at that time.

And it does seem to be a national

trend. Whether it will lead to hordes of colleges flocking to Budget Power is not clear.

But the economic facts are simple: Inflation has decreased the University's purchasing power by 16 percent since 1973, and if something isn't done to alter Quie's budget in a positive direction, retrenchment is the only answer.

Just how much retrenchment isn't yet clear, but the University is putting an honest effort into planning how to deal with the possible cuts.

Ironically, after Quie's politics-of-frugality 1979-1981 biennial budget, there will be an estimated \$52 million state surplus—\$10 million more than the University says it needs.

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**ATTENTION:**

**INTERNATIONAL STUDENTS**

There will be a **GENERAL ASSEMBLY** of all international and internationally-minded individuals on

**Monday, February 26,**  
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**"WHY DO THE HEATHEN RAGE?"**

**Psalms 2:1 and Acts 4:25**

"AND IN CONTROVERSY THEY SHALL STAND IN MY JUDGMENT: AND THEY SHALL JUDGE IT ACCORDING TO MY JUDGMENTS: AND THEY SHALL KEEP MY LAWS AND MY STATUTES IN ALL MINE ASSEMBLIES: AND THEY SHALL HALLOW MY SABBATHS." Ezekiel 44:24.

Are we interested in God's judgments in view of the way we learn and consider them? We ought to be inasmuch as we are hastening to the Judgment Seat of The Almighty! No telling how many may read this article and shortly thereafter depart this life for that Appointment God has made for us. That is one appointment we will all keep and be on time! Are we interested in God's Laws and Statutes; judging from the way we have learned what they are and what consideration we have given them? We ought to be interested for they will be the basis of His judgment of us! Do we say we have accepted Christ, joined The Church, been baptized and there is nothing for us to worry about, for:

"Who shall separate us from the love of Christ?—For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God which is in Christ Jesus our Lord." Romans 8:35-39.

Wonderful, fine, that is, if those pronouns "I, WE, US," fit and mean you and me! However, they refer to men and women who for Christ's sake "were killed all the day long, and accounted as sheep for the slaughter," and who were "more than conquerors in tribulation, distress, famine, nakedness, peril, and sword!"

Many of us have not conquered the "love of lucre" enough to invest ten cents on the dollar in the business of God Almighty! And many have not conquered their love of ease, pleasure, sports, etc. enough to give God one day in seven as He commands. But prefer golf to God, fishing to Faith, foot-basket-baseball and boating and bathing and booze to The Beatitudes of The Lord Jesus Christ in The Sermon on The Mount. And then there are those who prefer cash to Christ and so run their business on The Lord's Day for the sake of profit: "What shall it profit a man if he gain the whole world, and lose his soul?" Maybe the pronouns "THEE, THOU," a little further on in the 11th chapter of Romans, verses 19-22, come close to fitting us and getting our measure:

"Be not highminded, but fear, for if God spared not the natural branches, take heed lest He also spare not thee. Behold therefore the goodness and severity of God: On them which fell, severity, but towards thee, goodness—IF THOU CONTINUE IN HIS GOODNESS: OTHERWISE THOU ALSO SHALT BE CUT OFF!"

The writer once heard the late great Bible teacher, Dr. Campbell Morgan, say that The Scripture that frightened him most was Judges 16:20:

"AND HE WIST NOT THAT THE LORD WAS DEPARTED FROM HIM!"

That was spoken of Sampson, the strong man, when he broke his vow! What sort of shape are our vows in? "Be sure your sin will find you out" was spoken to those who made a vow if - they failed to keep it!

P. O. BOX 405 DECATUR, GEORGIA 30031

# Moongazers flock north for century's last western solar eclipse

By MARK SPARTZ

Monday's solar eclipse will be the last seen in North America this century, and people are flocking north by the thousands to get a better look.

Reports from cities and towns in the 195-mile-wide path where the eclipse will be total—running east from Oregon and Washington through Montana, and curving north through Winnipeg—indicate hotels are booked full and most private planes chartered.

Some towns are turning the eclipse into a public event, with parades, dances and Monday celebrations. Up to 10,000 visitors are

expected in Lewistown, Montana, a chamber of commerce spokesman said.

Other promoters are charging up to \$385 for package eclipse excursions that include side trips to ski resorts and lectures by astronomers.

To beat what meteorologists estimate is a 50-50 chance of cloudy weather, many are seeking to get above the clouds in jets and small planes. Advertisements in local daily newspapers over the past two weeks have advertised airplane rides to see the eclipse.

The sun will be completely covered for as long as two minutes and 50 seconds in areas where the eclipse is total.

Although Minnesota does not lie in the path of totality, University students should get a good look at the eclipse.

The moon will begin covering the sun at about 9:30 a.m., and maximum 90 percent coverage observable in Minneapolis will occur about 10:45 a.m.

Changes caused by the eclipse won't be very noticeable until the sun is about 70 percent covered; when 80 percent covered, the tem-

perature will drop and the sky will darken.

Looking directly at the eclipse without eye protection can cause severe damage to the retina. One safe form of eye protection is number 14 welder's goggles, according to Sky and Telescope magazine. They are available for about a dollar at welding supply stores. Exposed film, smoked glass and sunglasses are not safe, doctors say.

University astronomers Thijs van der Hulst and Lawrence Rudnick will use a mirror to project the sun's image on Coffman Union. The four-foot image cast by the mirror will clearly show the eclipse's stages. Both men will be available to answer questions from about 8:30 to noon.

Other scientists from the National Aeronautics and Space Administration and the National Research Council of Canada will study the effects of the eclipse on the upper atmosphere with 15 rockets they're launching at Red Lake, Ontario.

Although another eclipse will sweep across Africa and Asia in 1980, the next total eclipse over the United States won't be until 2017 and the next over Minnesota in 2106.

## Eclipse hot spots, from Montana to Manitoba

It terrified prehistoric man, perplexed ancient astronomers and now thrills scientists.

It's a solar eclipse, and Monday's will draw enthusiasts from around the globe hoping to revel in the moon's shadow.

A solar eclipse occurs when the moon moves between the sun and the Earth, casting a shadow called an umbra.

Most eclipse watchers are seeking viewing sites in the middle of the umbra, or "path of totality," where the sun will be covered for two minutes and 50 seconds.

For students crazy enough to drive 500 or more miles for a few

moments in the shade, here is a list of eclipse hot spots:

- Lewistown, Mt.—this town of 8,500 is right on the path of totality and only 775 miles from Minneapolis. The town fathers are planning a real bacchanalian bust, so if it's cloudy, there are advantages.

- Wolf Point, Mt.—bullseye. This place is dead center in the path of totality and only 560 miles away for any howlers out there.

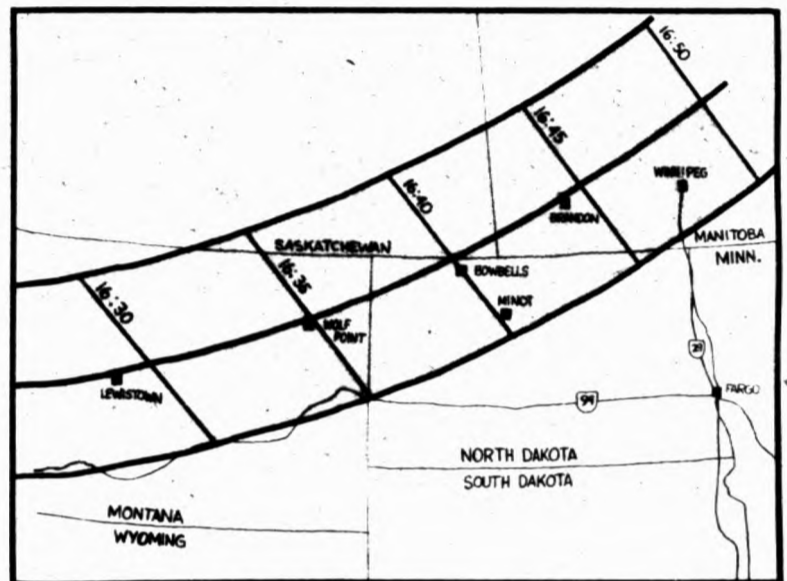
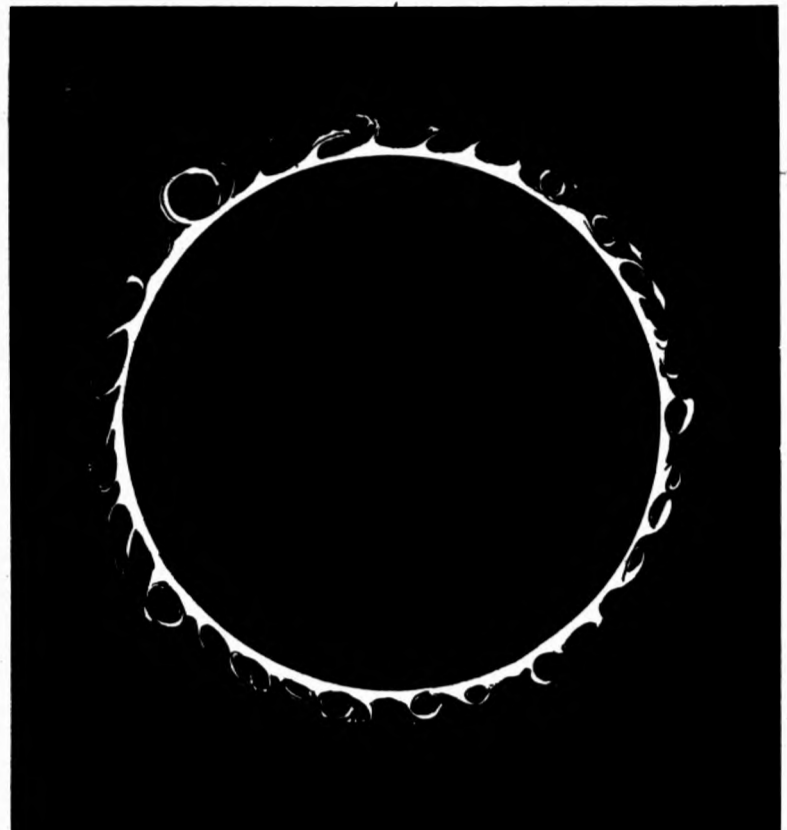
- Bowbells, N.D.—it's a small town just off the moon's center line and only 500 skips away. It also has a weird name.

- Brandon, Manitoba—540 miles. This promises to be another

ballbuster, with 200,000 people in town for the Canada Winter Games. Or if you get tired of watching the eclipse, some of the dozens of scientists gathering here might be a good show. With all those folks in town, it'll be hard to find a place to sleep, but who cares anyway?

- Winnipeg, Manitoba—best choice, only 475 miles from home, and cold weather should keep the sky clear.

Remember, protect your eyes or the sun will scorch your retinas. Canadian Kentucky Fried Chicken stands will be selling safety visors for 75 cents.



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**U FILM SOCIETY—Bell Museum**  
SUN., 3:30 p.m. **Premiere**  
**The Life of Mozart**  
Second in our "Great Composers on Film" series; made by Austrian filmmaker Hans Conrad Fischer; in color; running time, 135 min. A full-length study of the composer's life and works, based on all the available documentary material. Among the eminent artists performing are the Vienna Symphony, Bavarian State Orchestra, Berlin Philharmonic, the Salzburg Mozarteum; conductors Karl Bohm, Jorg Demus, Karl Richter, Eugen Jochum; performers Clara Haskil, David Oltrakh, Jean-Pierre Rampal and the Salzburg Marionette Theater. Adm. \$2 (373-5397)

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Photos/David Madson



# 'Masters of War' draw Chicago protests

The arms bazaar. That is what the demonstrators called it. The conventioners called it Defense Technology '79.

More than 2,500 demonstrators came and marched, prayed and sang. When it was all over, on Wednesday, 18 had been arrested—including three Catholic priests.

The convention itself was not exactly a smashing success

either. Originally scheduled to run until 7 each evening, it was closed at 5 each night.

And while the convention's organizer had planned for 400 booths and exhibits, he wound up with 26.

The protesters were there to complain about arms sales, but there were no armaments on display. All the arms merchants canceled out long ago, when they learned of the protest.

# U seeks early prof retirement plan to cut costs

By LISA SCHROEPFER

Some aged professors bungle their lectures and abandon research. Others teach with the finesse of experience and dizzy their colleagues with the academic projects they complete year after year.

Both kinds pose problems for the schools where they teach.

Soon, University professors will be able to keep their jobs until age 70, and many University officials say that a good early retirement plan is needed now more than ever.

Ideas about how to let professors go—before the law says they must—have been bandied about at Campus Club lunch tables and in University planning sessions for years. National statistics show college professors are more likely to hang on until the end than are people in business, and the reason may be more financial than a reluctance to say goodbye.

Until now it was just talk. Now University administrators are seriously looking for a way to ease out older faculty members—in a way that won't cost anything.

Last month a state law raised the retirement age for state employees to 70, adding two years to the University's current limit. The University must comply by June 1980. Federal law also sets retirement age at 70, with universities to fall in line by the summer of 1982. So it's a national switch.

Most college officials don't want their schools to be treated differently from the rest of country—those who do come primarily from large, prestigious private universities, according to a report by the Chronicle of Higher Education. But they foresee problems in letting instructors stay longer.

For one thing, it will push up the average age of instructors, which already is higher than it was 15 years ago. In the department of Electrical Engineering, for example, the average age of faculty members in 1960 was about 36. By 1975 it had risen to about 45.5, according to a study done four years ago by Paul Cartwright, assistant dean of the Institute of Technology.

Although it may not be so extreme in other departments, there is a definite upward trend across the University, said Robert Stein, vice president for administration and planning.

Younger faculty members may be stuck in lower ranking jobs while they wait longer for their older colleagues to empty their desk drawers. Already younger faculty members are asking themselves: "Is there going to be a position for me?" said Louis Toth, president of the University chapter of the American Association of University Professors (AAUP). And there is fear that young people, women and members of minority groups will have a tougher time finding room on college staffs because there will be fewer openings.

Others worry that deans with miniscule budgets will lose an important money-saving strategy. When a professor retires, a dean with a pinched budget often decides not to refill the position, or to shift that appointment to another department. With professors staying longer, that option sometimes would be lost.

Furthermore, college costs are expected to go up because older, experienced professors cost more than younger replacements. If they stay an extra two years, as University retirement trends suggest, the institution will spend more for faculty salaries.

And finally, some say adding two years to professors' contracts will make it harder to get rid of dead wood—professors with waning enthusiasm or ability to teach or do research. Jack Peltason, president of the American Council on Education, last spring urged that tenure not be automatically extended. He suggested that universities consider granting tenure for 20 years or have a plan that would allow tenure to be discontinued at age 65.

Formal University opposition to the later retirement age began on a small scale in December.

At its monthly meeting, the University Board of Regents voted an overwhelming "no" when asked to consider complying with the state law a year early.

"Frankly, I was a little surprised that they were so strongly against it," said Stein, who presented the proposal to the regents. They voted 10 to two opposing later retirements.

University deans, anxious about how much money they will have to work with in

the next few years, understandably opposed the plan. Expecting shrunken budgets, the deans didn't want to lose a painless method for saving money: the option of leaving retired professors' positions unfilled. But since only 13 professors would have been affected by the change in deadline, University President C. Peter Magrath argued in favor of letting them stay because they

and doesn't reflect cost-of-living changes.

Sixteen professors will retire at age 68 this year. Thirteen of them said they would stay on if given the choice. Cartwright pointed to this as evidence of a poor retirement plan. "Not a damn one of (the 13 professors) is willing to leave at 68," he said.

People who were at the University before 1963 seem to agree that the retirement plan

ing they have to invest more into the plan to beat rising costs of living.

Others suggest retiring slowly—phasing out for five or 10 years instead of making a hurried and sometimes overdue departure.

A phased retirement plan would allow professors to work part time, and part of their salaries would go to hiring younger replacements.

Stein said the University is considering such a plan. Administrators are studying a new system at the University of Utah, where a professor can try partial retirement for a year before deciding not to teach full-time anymore. Any faculty member 55 years or older can work one-sixth, one-third, one-half or two-thirds of full time. The proportion of full-time work then could always be reduced but never increased after the professor's first trial year.

Another, more complex alternative would be to "mortgage" an older faculty member's position—getting a national foundation or grant agency to pay the older member's salary, releasing University funds to hire another, younger faculty member.

One advantage of this plan is that a department could hire a replacement before absolutely necessary, thus better ensuring quality, a department head in the College of Biological Sciences said. Departments would be spared rushes of retirees needing replacement simultaneously, and having to grab whoever they can get on comparatively short notice.

Also, a faculty observation that "soft money positions attract soft money people" wouldn't hold true. Those getting such temporary salaries would be the University's tried and true.

However, the plan may not work, according to research administration director Tony Potami, "I don't think there's a way to mortgage faculty members' time" he said. "Unless I'm missing something... with the way things are operating with the federal government, I don't think it could happen."

On the other hand, although Stein wasn't sure if mortgages would be feasible, he said he wouldn't abandon the idea. "It sounds like one of the options that is well worth exploring," he said.

He also offered another alternative—simple early retirement. This would help faculty members who have lost enthusiasm for working at the University and are just "marking time" until they can afford to retire.

A professor would be retired and a younger faculty member hired at a lower salary, paying the retiree the rest in early retirement benefits. But the plan has drawbacks: "Obviously we don't want to start a program where people are paid not to work," Stein said.

Delayed retirement age is going to have a nationwide effect on colleges and universities.

Legal changes could result in nearly two-thirds fewer openings for new faculty members from 1983 to 1990, the American Council on Education reported. However, the report's authors stated that the projections don't take into account adjustments that institutions may make because of the new laws, or possible enrollment pattern changes, which could reduce openings even further.

The University has not made firm projections yet, but probably won't be affected as dismally. Many colleges and universities retire their professors at 65; the University already keeps them three years longer if they wish to remain. Furthermore, average retirement age at the University consistently has been two years below the mandatory retirement age.

Although University retirement officials expect professors to plan to stay longer, particularly if inflation remains a problem, they probably will still leave two or three years before they need to, predicted Harold Bernard, director of employee benefits.

But the nation-wide impact of later retirement is expected to be strong, particularly as the elderly population continues to grow. Assuming that all other factors stay constant, the proportion of full-time faculty members older than 65 would jump from 1.6 to 5.3 percent between 1982 and 1989, the American Council on Education reported.

The elderly population in the United States will have grown by then to nearly 29 million, an increase of 17 percent from 1978, the U.S. Department of Commerce predicts.



would have benefitted financially. Also, he said, it would be "improper" to make them go when the following year they would have been eligible to remain.

The professors' retirement benefits would have risen between 18 and 25 percent if the regents had approved an extension, Stein said.

The regents seemed to be under the false impression that deans would retain senior professors with special contracts, judging from statements they made at the meeting. Stein, however, had stressed that special contracts probably would not be made.

"Deans just don't have that flexibility," he said recently. Retaining the professors would cost too much at a time when deans are scraping for ways to save. Given the choice, deans probably wouldn't keep them.

Some professors, however, don't want special contracts. They just want to leave.

About 10 years ago, electrical engineering professor Cartwright decided he wanted to retire by the time he reached age 65. "It was a shocker to find out how lousy that was going to be," he said. He still wants to retire early and intends to leave the faculty this summer at age 63, but said he probably would not have considered it if changes had not been made in the faculty retirement plan a few years ago.

He contended that the plan is still not good enough, that more older faculty members would leave if they felt they could afford it.

AAUP President Toth agreed: "I think a lot of people would like to get out and they're afraid to." He said he knows of well-paid senior professors who are reluctant to resign, not because they're worried about money now but because they're unsure how much they would have in future years. The current retirement plan is fixed

then was abominable. Part of professors' benefits were reserved to cover them when they retired, but the annual amount was so small—35 percent of their highest salary for five consecutive years, averaged—that most retirees had to rely on other income. One professor in his 60s called the old plan a "disgrace," and although he said he's "not crabbing" that the revised plan will give him 50 percent of the average of his highest five years, he's not satisfied.

With the plan change, benefits are weighing more heavily on the younger faculty members' side. It was designed so that people who had been at the University the longest would receive the highest benefits, but professors who have served on the faculty more than 30 years have paid into the new plan for only 15 and the plan treats them as relative newcomers.

A faculty committee is examining the whole retirement system and considering reforms. C. Arthur Williams, business administration professor, heads the task force, and a report is expected to come out by the end of the year.

The group also may look at discrepancies between benefits for retiring male and female faculty members. Currently women get 10 percent less than their male former colleagues, and this often amounts to a \$100-a-month difference. Insurers argue that women come out even anyway because they tend to live longer and men shouldn't be penalized for their shorter life spans. A young, unmarried male professor said that many single male faculty members he knows hope that no change will be made.

Plans that make it easier to leave the University abound. Some faculty members are pushing for annuities, so that inflation would be fought with yearly increases and faculty members could retire without feel-

Madson

to run closed

n's or- booths with 26. ere to s, but on dis- ts can- n they

## 400-500 gallons of oil spill from U storage tank

About 400 to 500 gallons of oil were spilled out of a University underground storage tank Wednesday afternoon when a pump was accidentally started.

The spillage took place at the University heating plant by the Mississippi River near the 10th Av. SE bridge.

The pump on one tank was inadvertently started about 4:30 p.m. by a plant worker while he was shutting off an alarm in the building.

The alarm signaled the end of a power outage the University experienced Wednesday, said Byron Bradley, assistant chief operating engineer of the plant.

Once started, the pump began transferring oil from one tank to another. The tank into which oil was pumped was already full and the extra oil overflowed onto the snow above ground. The pump moves oil at about 125 gallons a minute.

The pump was shut off minutes after it had been started, Bradley said.

The University pays about 38 cents per gallon for oil; the spillage will cost the University more than

\$190 (not including the clean-up cost).

Each oil tank holds about 49,000 gallons, but the tank out of which oil was being pumped was not full, so the potential spillage was less than it could have been, Bradley said.

Sand put in ditches around the tanks for just such an emergency and the winter snow helped to contain the spilled oil. The oil-saturated snow and sand will be hauled by truck to the University's coal storage facility on the St. Paul campus where coal will be used to sponge up the oil, Bradley said. Then the oil will be burned when the coal is used.

# Data

## Official Daily Bulletin

Vol. 80 February 23, 1979 No. 123  
Students and staff 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 days prior to publication and should be sent to Official Daily Bulletin, 5-68 Morr. Except for certain notices of campus-wide importance, notices will be printed only once.

**ALL DEPT'S**  
• **Directory Assistance Charges**  
Starting Feb 25 Northwestern Bell will charge for directory assistance (DA) calls from U telephones. One DA call allowed per extension number. Excess calls will be billed at 20¢ per call. This includes DA calls to 411 (local info) and 555-1212 (long distance info in your area code). Calls to long distance info in other area codes will not be charged.

Also, if a long distance operator has to dial the long distance info number in area code 612 to get a number for you, you will be billed 40¢ for that information call. Phones in U Hospitals will be exempt from DA charges. U residence halls will be treated the same as non-U residential service. Questions, call 373-3380.

• **Spring Quarter Class Schedule Changes**  
**Added Courses**  
Amin 1031, Bgn Dakota (5 cr), Sec 1, II MTWThF, BA 136; Sec 2, III MTWThF, Soc Sci 815

Amin 3141, Indians on In-Land Waters: Canoe Cultures of North America (4 cr), IV MWF, BlegH 205  
Amin 5352, Wounded Knee: 1890-1973 and Beyond (4 cr), 2:15-4 pm TTh, BlegH 225

Gen 5102, Physical, Stratigraphy (4 cr), VI MWF, PllahH 105  
HE 1003, Seminar: Cooperative Education Program (1 cr), 12:1-1:45 pm all Th, MCNH 38

HE 5191, Development in Home Economics (2 cr), VIII-IX M, Ph 157  
HSU 5007, Health Leadership, Effecting Change (4 cr), Sec 1, IX-X M, Mayo 1250; Sec 2, IX-X W, Mayo 1250; Sec 3, IX-X W, ar

Lat 5735, Italic Dialects (4 cr), VII MWF, FOH 307  
Mar 5101, Bgn Marathi (5 cr), ar  
MidE 5003, Hispano-Arabic Literature, Culture (4 cr), V MWF, FOH 205

Nurs 8314, Nurse-Midwifery Mgmt During Childbearing (6-10 cr), VI-VII T, ar  
OSur 5322, Office Emergencies (1 cr), V F, HSUNIA 2-420

Phys 8900, Seminar: History of 20th Century Physics (1-3 cr), VIII-IX M, Ph 157  
Pol 3795, Mass Communication, Politics (4 cr), 8:20-8:50 pm M, RarigC 616

Port 3730, Topics: Portuguese Languages, Linguistics (1-4 cr), 1:15-2:30 M, EIH 115  
PubH 5009H, Issues, Controversies in Contemporary Community Health (3 cr), V Th, V-VI F, HSUNIA 2-533

PubH 5564, Adolescent Health, Development, Behavior: Clinical Practicum (2 cr), ar  
PubH 5606, Field Course II: Public Health Nutrition (ar cr), ar

PubH 5607, Field Course III: Public Health Nutrition (ar cr), ar

PubH 5795, Economic Aspects: Health Care (3 cr), 9:30-11 am TTh, BA 521  
Russ 5205, Solzhenitsyn (4 cr), VIII MWF, EIH 350

Serb 5970, Directed Studies (1-4 cr), ar  
VB 8110, Morphology of Animal Cells, Intercellular Substances (3 cr), ar

**Added Sections**  
Amin 5920, Sec 2, ar (Seminar in American Indian Historical Demography)  
Soc 3802, Lab 4, V MW, BlegH 410

SW 8450, Sec 5, ar  
**Calculations**  
Amin 1032, Sec 1  
Amin 3772, 5900  
Hum 1101, Sec 8

Jour 5261  
Lat 5350  
Nurs 8315  
Rhet 1102, Sec 10  
SW 3020H

Sw 5010, Sec 2  
SW 8132 & 8414  
**Hour & Day Changes**  
Chem 5305, Lect III TWF, SmithH 315; Rec III Th, SmithH 315

Chem 6963, V MWF, Kolth S132  
CHEn 5103, Rec 2, II TTh, MinMet 124  
Fren 1104, Sec 1, I MTWThF, NH 122

Fren 1105, Sec 2, II MTWThF, NH 209A  
Ling 3870/5970, 8-10 am Th, FOH 98  
Psy 3900H, VII-VIII T, EIH N257

**Reserve Corrections**  
Amin 5920 is reserved  
PubH 5009H is reserved  
**Miscellaneous Changes**  
Amin 5920, Sec 1 title is Seminar in American Indian History

Arch 5053 & 5054 is For Foreign Study Only  
Engl 8050 has no prereq  
**CLA FACULTY & STUDENTS**  
• **Final Exam Time Change**

In accordance with faculty regulations, exams must be given as officially scheduled, unless change is approved by dean's office. No exams may be scheduled for study day, March 10.

• **Conflict in Exam Schedule**  
Students with conflicts in exam times, or with 3 exams within a 16-hour period, may file request for change at college office (JohH 19, 30, 49, 114, 115, 220 & 225; FOH 206; SocSci 122) by noon Feb 26.

**GRADUATE STUDENTS**  
• **Graduate Student Internship Program**  
United Nations Dept of Public Information will conduct Grad Student Internship Programmes at UN Headquarters in New York (June 25-July 28) and at UN Office in Geneva (July 16-27). No financial support is included. Deadline is March 5 for NY program and April 15 for Geneva program. Contact Grad Fellowship Ofc for more info, 422 JohH, 373-2833.

• **Alice Glover Fellowship Award**  
North Central Region, Soroptimist International of the Americas, is offering fellowship to outstanding woman with bachelor's degree who plans (or is engaged in) grad study in political science, specialized field of medicine, international relations, sciences, home economics, government, or related fields. Preferred consideration given to applicants who have already received recognition in chosen area of interest. Must be US citizen. Deadline is March 1. Contact Grad Fellowship Ofc for applications, 422 JohH.

**GRADUATE FACULTY & STUDENTS**  
• **Final Oral Doctoral Exam**  
Susan Cole (major: chemistry, minor: supporting), 1:30 pm, Feb 23, 379 KoitH.

**What's Doing**  
All items for What's Doing must be submitted by 4 p.m. two working days preceding publication.

They must be University community oriented. This service is free; forms may be obtained at 18 Murphy Hall (do not call in notices). For more information, call Sheila Selter at 373-3381.

**PUBLIC BUSINESS MEETINGS**  
**Inter-Varsity Christian Fellowship Bible Study**, "Expanding your world vision" with Carl Tuura & Doris Kingstrom, Sunday, Call for time & location; 338-0207.

**Sunday Sampler**, 10 a.m. Sundays during winter quarter, University Lutheran Center lounge, 1101 Univ. Av. SE. This is an educational opportunity for discussion centering around issues impacting Christian people.

**Christian Fellowship Meeting**, potluck dinner, fellowship, singing, and sharing from the Bible. Newcomers need not bring food. 6:30 p.m. today, (Fridays) upstairs. Children's Gospel Mission 1407 Washington Av. So. (across from Guthrie 2) FREE.

**Overseers Anonymous**—non-profit club for dieters. We meet at 8 p.m. Tuesdays and 10 a.m. Saturdays at the United University Church, 311 17th Av. SE (at 4th St. SE). This is a free and non-denominational help for compulsive eaters.

**Christians—Bible Study**—1st Thessalonians "Hang on tight—the future is here." 12:15 p.m., Jones Hall rm. 1 Bring your lunch.

**Chi Alpha Christian Fellowship Discipleship seminar**: Practical instruction on spiritual reproduction. All welcome. 12:15 p.m. WF, CMU. Rooms posted.

**Sunday service** with taped lecture on the teachings of ascended masters. Sponsored by AOA. 10 a.m. Sundays, Hiawatha House, 1206 SE 5th St.

**Superblock—Inter-Varsity Christian Fellowship**. Linda Edwards talks on Dating Relationships. Also, singing, refreshments, and fellowship. 7 p.m., Pioneer Hall, north lobby.

**LECTURES**  
**Hatha Yoga** intensive seminar with Behrangard. 7 p.m., tonight, 10 am and 2 p.m. Sat. 2/24. CMU women's lounge. Friday session free, Sat. \$5 per session.

**Mining and Processing of Gold Ores in the Ancient World**, by Prof. John Healy, Classics Dept., Royal Holloway College, Univ. of London. 4 p.m. today, conference rm. 110, Lind Hall.

**Medicine Pathology Conference**: 12 noon, Todd Amph.

**Double Layers and Electrostatic Shocks**, by J. Lal. 3:30 p.m., 105 Sp. Sci Center.

**Unified Constitutive Equations for Elastic and Plastic Behavior**, by Prof. Barry Bernstein, Dept. of Mathematics, Illinois Inst. of Tech., 2:15 p.m., Aero 209.

**JOB HUNTING WORKSHOPS**: Three-session program, meeting once a week for three weeks, is offered at no charge to help CLA students identify their strongest skill, learn how to write a resume, prepare for interviews and organize a job search. Fri. Feb. 23-Mar. 9, 11:15-12:15, 170 Ford. Questions? Contact the CLA Career Development Office, 345 Fraser Hall, 373-2818.

**ARTS-MEDIA**  
**Earth Imagery**, a group of color photographs by Richard Smith, Jacques Gallery, Bell Museum of Natural History, through Mar. 18.

**Pottery & Ink Drawings** by Van Tran, MN International Center, 711 E. River Road. Hours: M-F, 9-5. runs through Mar. 2.  
**CMU Gallery II: Children's Art from Around the World**, through Mar. 1.  
**U.S. Navy Combat Art, University Gallery 405W** Northrop Aud., through Feb. 26.

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Legal Ethics  
Michael Hoover, Lawyer's Professional Responsibility Board  
CMU 320

**Wed. Feb. 28**  
Business Ethics  
Rick Jackson, YMCA Metro Internship Program  
CMU 320

**Thur. March 1**  
Media Ethics  
Frank Wright, managing editor of Mpls. Tribune  
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**Fri. March 2**  
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### Cops from 1

Hennepin County Jail. They were held for probable cause of auto theft.

It is not known if the two were officially charged with auto theft since police would not confirm charges originally brought against the two.

Lingwall has been charged with careless and reckless driving and driving with a suspended license. There have been no charges brought against Gullickson.

Neither of the suspects was able to get the names or badge numbers of the officers who allegedly beat them, but both say they could identify at least two patrolmen. Among the discrepancies found in the various accounts were:

- Lingwall claimed he was beaten for about two minutes; Gullickson claimed five. None of the witnesses the Daily contacted recall seeing any beating.

A member of the night staff of Cedar Pines Health Care Facility, located on 28th St. and Cedar Av., said she saw a man on the ground being handcuffed and then "kneaded into the police car." The witness adds, however, that she saw "no overt brutality."

- Lingwall said neither he nor Gullickson resisted arrest or tried to run from the scene.

A witness in an apartment building at 2805 Cedar Av. claims she saw two men running close together in the direction of the Cedar Pines facility.

Another witness in the apartment building said he saw the car's driver (Lingwall) get out of the car and run up Cedar Av. away from the rest home.

Witnesses at the rest home said they saw only one man handcuffed and recall nobody running from the cars.

- Still another area of discrepancy was the number of police vehicles at the scene. Gullickson saw 10. Wallace Anderson, 2805 Cedar Av. said he was sure he counted 12. Witnesses at the nursing home recall

only 7.

- One man claimed he saw a police squad car towed away after the others had left. No other witnesses saw the squad being towed.

Both of the arresting officers in the case, who were identified by a police spokesman, refused to talk to Daily reporters. One patrolman, telephoned at his home, said, "This is an unlisted number—I don't think I have to talk to you," and hung up. The second officer also declined to comment.

Lingwall said he would not file a complaint through the police department's internal affairs unit. "I got beat up by some other cops a couple years ago and filed a complaint," Lingwall said. "I had some pictures that showed how bad I had been hurt, but the internal affairs people doctored them, so I lost the case."

### Haitian refugees from 7

he adds, "The Vietnamese are escaping from communism, which we consider to be bad."

In Washington, INS Deputy Commissioner Mario Noto confirms that "It's a different matter" when dealing with refugees from communist-controlled nations. The State Department Justice Department and Congress agree that they are special cases, he says.

On the assumption that all those who flee from communist lands are bona fide refugees, the United States has welcomed about 750,000 Cubans. Late last year President Carter, stating again his concern for human rights, announced that this country will be taken in another 3,000 political prisoners that President Castro promises to release over the next few months. Under the same policy, close to 200,000 Indochinese, mostly Vietnamese, have settled in this country. And 30,000 more are being welcomed,

just as it is being disclosed that most of them may be "economic" rather than "political" refugees.

Some critics suggest that "entrapment" has been used to catch illegal Haitians in Florida. Last year when the INS wanted to know the number of Haitian illegals in southern Florida it encouraged them to register with the service in order to obtain work authorization. Several months after some 5,000 registered and obtained their working papers, the INS revoked all permits and began deportation proceedings against them. Gullage says entrapment wasn't intended. "It was just a matter of a policy change."

To expedite deportation, four Immigration judges rather than one were pressed into service to hear Haitian cases at the rate of more than 100 a day.

"It's a Catch-22 situation," declared Kurzban, the Miami lawyer. "They go through a semblance of legal process at the speed of light, with few lawyers representing the Haitians. We all know the decision beforehand."

The Miami proceedings have come under attack from other quarters. Rep. Shirley Chisholm (D-N.Y.) and Rep. Walter Fauntroy (D-D.C.) have been lending their support to the Haitians. Chisholm demanded an accounting and explanation from the INS. Commenting on the lawyers' report, she said, "This report, if true, violates not only the law but is also contrary to America's long-standing policy of granting political asylum."

Congressman Fauntroy is more emphatic: "The central findings of the report," he says, "provide distressing documentation of discriminatory treatment and denial of due process to immigrating Haitians who are black, poor and fleeing from a community which has an on-going history of repression and denial of basic humans rights."

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# Sports

## Cagers edge Wildcats, 73-71

By IRWIN CURTIN

Trent Tucker's rebound follow high off the backboard with seven seconds left in overtime earned Minnesota a 73-71 victory Thursday night at Northwestern's McGraw Hall.

With the Gophers trailing 72-71, Kevin McHale missed a foul line jumper and Tucker, slipping open in close to the basket despite the Wildcats' sagging zone defense, grabbed the miss and put it right back up and in off the glass. Tucker stole the ensuing inbounds pass, was fouled and sank one free throw (for his 11th point) and the final margin.

If the finish to this game sounds familiar, it should. The Gophers squeezed by the Wildcats 60-58 five weeks ago in Williams Arena when Leo Rautins sank a rebound tip-in with one second remaining in regulation time.

Thursday night's game was a seesaw affair the Gophers seemed to have in their pockets on two separate occasions. With about two minutes left in the second half, Minnesota had a 63-57 advantage (its largest), but then Northwestern's Rod Roberson (who led his team with 16 points) scored six consecutive unanswered points to tie the score.

Minnesota dribbled away the half's last 48 seconds in search of a game-winning basket, but was unable to get off a shot.

In the five-minute overtime, the Gophers jumped to 70-65 lead, with about 2:30 to play, only to see Northwestern pull into a 71-70 lead with 33 seconds left on a jumper by Jerry Mariske. And then Tucker produced his clinching basket.

"We had trouble holding on to the ball," said Minnesota coach Jim Dutcher by phone after the game. "We had 15 turnovers, which isn't bad for a game, but we had a lot at crucial times."

The slow-paced and sloppy game was tied at 27 after the first half (altogether, there were 22 ties). Minnesota sank 48 percent of its shots in the opening half (12-25), compared to Northwestern's 40 percent (nine-22), but the Wildcats converted nine of 12 foul shots to stay even.

McHale, Minnesota's leading scorer, had only two points in the opening period, thanks to the Wildcats' sagging 2-3 zone defense that effectively denied him the ball inside. However, over the last 25 minutes of play, McHale scored 22 points (to finish with a game-high 24) as he moved away from the basket and his teammates fed him the ball for jumpers from the foul-line and corners.

"Kevin only had four shots in the first half. They double-teamed him well," Dutcher said. "We moved him out on a wing in the second half and he got better shots. He ended up hitting 11 of 17."

Northwestern had three other players in double figures besides Roberson: 7-foot center Brian Jung had 13, and Brian Gibson and Mike Campbell each scored 12 points.

Minnesota's victory broke a three-game losing streak, and upped the Gophers' eighth place Big Ten record to five-11 (10-14 overall). Northwestern, tenth in the conference, lost its seventh consecutive game and is one-14 (five-19 overall). The Gophers continue their road trip with a game Saturday afternoon at Indiana (KSTP-TV, Ch. 5, 12:30).



Photo/Theresa Aubin

Gopher wrestlers (against wall, from left) Jim Becker, Ryan Kaufman, Tom Press, Jim Martinez, Dan Zilverberg, (foreground) George Bowman and Bob Schandle won't be horsing around at this weekend's Big Ten tournament. All seven are hopeful of being seeded in the top four of their individual weight classes.

## Matmen prime for Big Ten showdown

By LISA HARRIS

Gopher wrestling rookies might feel somewhat ignored this weekend, but they shouldn't be uninspired.

Three freshmen will be among Minnesota's delegation at the weekend's Big Ten championships, and it is likely they will be the only Gophers unseeded in their individual weight classes.

While that would be quite a tribute to Gopher veterans, it wouldn't be unexpected, as Minnesota is heading into the conference showdown at its peak—ranked fifth in the nation.

The only hitch to Gopher hopes for a team title, then, is the fact that the country's No. 1 and 2 are also in the Big Ten—Iowa and Wisconsin, respectively.

Iowa (tournament host, as if it needed home-crowd advantage), collects championships—it's defending a national one—and will probably add one this weekend. The Hawkeyes' 19-0 dual record

this year included romps over all conference rivals; Minnesota bowed 31-11.

So the Gophers don't have the conference title locked up, but they can be confident of a trip to nationals. As a concession to Big Ten superiority, four teams advance to the NCAA championships as opposed to three for most other conferences.

But the teams on the Gophers' tails can't be considered out of contention either. Michigan and Michigan State are respectively rated 10th and 11th in the national polls, the latter having upset Minnesota 25-16 three weeks ago.

So a fourth-place Gopher finish this weekend wouldn't be out of the realm of possibility, though Gopher cocaptain Tom Press said it would be a definite disappointment.

"At the Big Ten's you never can tell," the senior said. "We could finish as high as first."

It's wrestlers like Press that make the conference tournament so unpredictable. His 5-2-1 dual conference record is certainly respectable,

and yet he is a tournament wrestler, more easily motivated in postseason meets.

Therefore he's making a risky—and dramatic—move this weekend: dropping to the 167-pound weight class from 177. His reasoning is that while the level of competition is tougher at 167 in the conference, it is lower nationally and he is optimistic about his chances of earning national individual qualification by finishing in the conference's top four.

Press' decision casts Gopher freshman Jim Trudeau, the former 167-pounder, in the role of the sacrificial lamb since he hasn't wrestled 177 at all and will be small for that class.

But the other two Minnesota rookies, Vic Martinez and Gary Lefebvre, will play important roles since, respectively contending at 118 and 126 pounds, they will set the pace.

For a change, no Iowans are favored for the 134-pound title—and Gopher Jim Martinez could well be.

The 142-pound class should be led by Iowa and Wisconsin wrestlers and followed by Minnesota's Ryan Kaufman.

Gopher Bob Schandle will be involved in a three way toss-up at 150 pounds with the two opponents he tied this season from Wisconsin and Ohio State.

The Gophers will then play their trump card, cocaptain Dan Zilverberg, who has a 43-5 dual record. He's top-ranked in the nation at 158 pounds.

Press and Trudeau will then follow in their reversed roles before George Bowman challenges Michigan's 190-pounder for a possible title.

And in heavyweight Jim Becker, Minnesota has another championship possibility, despite the fact that the concluding class will be the toughest and closest, with even Northwestern having a shot. But Becker has defeated Iowa's defending national champion, as well as Michigan's heavyweight, the only other wrestler to beat the Hawkeye.

## Gymnasts foresee fourth straight state title

By MARK STRAND

If the Gopher women's gymnastics team wins its fourth straight state title this weekend, it will probably be its last.

No, Southwest Missouri State is not moving to Bemidji. But the cost of the state meet and a possible realignment splitting Minnesota from two to three divisions will probably cause the meet's demise next year. The plan calls for separating schools according to how much financial aid they offer student athletes. Details of the split, however, are still sketchy.

Because the meet may not be held again, coach Kathleen Deli would like to have her team crowned once more.

"This school fought for a long time for the state championship," Deli said. "I have been

coaching here six years, and the last three we've won it. And if this is the last state championship," she said of Saturday's meet in Winona, "I sure would like to win it."

And they will, if all goes according to Jean Meyer.

"Well, we're pretty assured that we're going to win it," said the junior from New Ulm, Mn., who helped win two state titles. "But it's mostly important in that we've got to see how well we can score, for the region meet."

Therein lies the real significance of the meet. Minnesota's former rival, Gustavus Adolphus, is now classified as a small college and won't compete with the Gophers. And because St. Cloud is Minnesota's only real challenger (although the Gophers beat St. Cloud there during the season), Meyer's predictions

appear accurate.

So a high score, which could be used to raise Minnesota's seasonal average (which is now 130.9), would help them qualify for the nationals.

"I think nothing really stands between us and the championship," Deli said. "So I sat down with the girls and we decided we want a really good performance—mistakeless."

"It's getting pretty close to regionals now (March 16 and 17) and all the girls want to see if they can do as well as we thought we could all year long."

•••

Getting through the door of Williams Arena could be the biggest obstacle facing the men's team Saturday.

The Gophers' final home meet of the season (2 p.m.) with Mich-

igan State and St. Cloud looks to be a matter of simply keeping their toes pointed.

"Michigan State scores in the high 190s (Minnesota scores in the 210's), so they shouldn't be any problem at all," said assistant coach Jeff LaFleur. "They shouldn't pose a threat to us as far as a win goes. And St. Cloud scores in the low 190s."

Minnesota has a meet with St. Cloud, LaFleur said, because "it's been kind of traditional. They're in our state and most of the gymnasts knew each other in high school. So we just try to help each other out."

**Gopher Notes:** Admission to the men's meet is \$1 with student ID.

Lynn Ellingsen's cast is off her broken leg and she is working out, but Ida Chang's injured ankle still is in a cast.

## Ice men anticipate 'whole new ballgame'

By LISA HARRIS

For the Gopher hockey team, the second season is here.

No, it's not playoff time yet, when coaches traditionally declare "a whole new ballgame."

But heading into this weekend's home clash against Michigan Tech, Gopher coach Herb Brooks doesn't have the luxury of waiting out the two weeks until playoffs before saying, "If we're going to make a move, it's got to be now."

Why now? After all, a playoff berth is a certainty.

But home-ice advantage, beyond round one, is not.

There was a time, as recently as a week ago, when the Gophers were entertaining WCHA title hopes. But Notre Dame swept those away along with last week's series.

So North Dakota, with a five-point lead, has all but mathematically clinched the crown and the ensuing two-round home advantage. And Minnesota? Not only does it have to claim second, for that same privilege but it has to do so outright.

For the two teams threatening to tie Minnesota for second—Duluth and Notre Dame—are among the only three league rivals that established superiority over the Gophers. Tying for second would equal third-place rights for Minnesota.

"Mathematically," Brooks said, "we have a chance for second, but it's not too likely. And that second place is so damn valuable. If we're going to have a chance at it, and Duluth has got Michigan while Notre Dame goes to Denver, we've got to sweep this weekend."



Steve Christoff, Neal Broten

Photo/Jack Rendulich

And unlike the underdogs that the Bulldogs and Irish will be facing, the only cellar Tech might occupy is the first division's.

It is the only team that Minnesota hasn't faced (and the first time Tech will visit Williams Arena in three years) but Brooks knows what to expect—size, strength and top-flight goaltending from Huskie senior John Rockwell.

"They've been hurt a lot," Brooks said. "Therefore, now that they're healthy, they'll be much better than their record shows. And Rockwell's having an excellent year. He's one of those guys that just got better and better and better."

Concerning his own team, though, Brooks can't be so certain. Goaltending has been erratic and checking has been lacking.

"We're going to have to check," he said. "The goddamn goals-for won't do it for you. We lead the league in goals and are we in first place? If we don't check well, we'll have no other recourse than to play 'Kitty bar the door.' You check your man. If we can't do it in a liberal system we'll go ultra-conservative."

The reason Brooks doesn't know how his offensive lines will check the Huskies is that he's never seen them play before. Shaking lines up is nothing Brooks hasn't done often this season, but this jumbling is

more than simply one of combinations.

The moves are to facilitate the switch of scoring leader Steve Christoff from center to right wing. Goal production would never reveal a problem, but Christoff has been struggling with the play-making demanded of a center.

So, in the hope of an explosion, Brooks has matched Christoff with his play-making wizard, Neal Broten (who scores as well—he is the first Gopher freshman ever to score 50 points) and Don Micheletti. And though that line is the focus of attention in this experiment, Brooks is most impressed by the new combination of center Rob McClanahan, Phil Verchota and Eric Strobel.

Christoff's shift elevated center Jeff Teal ("he's been coming on like gangbusters," Brooks said) to the third line with Steve Ulseth and Tim Harrer.

"I hate to screw around with lines at this time of the season," Brooks said. "But the Christoff line (Christoff centering Micheletti and Harrer) was terrible in Notre Dame. It scares me—these damn lines. We've just got to do it this weekend. We've —," he hesitated, "just got to do it."

Or else?  
"It'll be an early season at St. Cloud and Herb's."

## Christoff switched to wing as playoffs near

By CINDY DICKISON

The last time Herb Brooks decided a change in position was warranted for Steve Christoff, two years ago, he was amply rewarded.

Christoff's disappointment at his frustrating freshman season was somewhat alleviated when Brooks moved him from right wing to center and Christoff responded with a hat trick in a crucial playoff victory. He continued his success at center last year; his line was the Gophers' most potent and Christoff became only the third player in Minnesota history to score more than 30 season goals.

Now, as the playoffs near, Christoff is back at right wing. But it's not because he's not scoring—no, he leads the team with 29 goals and 31 assists. Brooks' motives for the switch and desired results are different this time.

Brooks has been mulling the possibility of moving Christoff for quite a while, but it was the dismal performance of Christoff's line last weekend in Notre Dame that finally prompted the move.

"I've just always felt his future home (in the pros) is at the right side," Brooks said. "He can play college center ice very well at times. But his play of late... he seems oblivious to the people around him."

Christoff, looking back to last weekend, agreed. "I was getting a little bogged down," he said. "I wasn't making any opportunities for anyone. Maybe I needed a change."

The adjustment, he said, was much easier than his first shift to wing after playing center at Richfield High School. And "The way we play (an interchanging offense), at right wing or center there's not much difference. We're not really restricted to a certain area," he said.

But the move was dramatic—despite various assessments of Christoff's talents that would seem to prove right wing is his natural niche.

"Steve can put the puck away," said Christoff's high school coach, Larry Hendrickson. "Sometimes, that's a greater gift than play-making. At wing he could score 17 million goals. He anticipates well, and with a center who can set him up that could be his position of the future."

The center who will set up Christoff is freshman Neal Broten, and in practice this week the combination has been "working out pretty good," Christoff said. "Of course I don't really know yet because we haven't played a game together. But watching him play, I know I'll like playing with him."

"I feel like I can outskate a defenseman, and sometimes I think I can shoot better than the average player, so maybe this is to my best advantage. Maybe I'm not quite crafty enough to play center."

"I really enjoy playing center—it's fun," Christoff said. "But certain aspects of your game you can keep improving on at wing. And at center, I guess you've got it or you don't."

Brooks is hoping Christoff "has it" at wing, for he said that at this late stage in the season the crux of the team's success lies with the play of center Jeff Teal (elevated to a regular shift)—and the ease of Christoff's transition.

So after a season of playing "the marked man," there could be even more pressure on Christoff. But Brooks is adamant. "It was in the best interests of the team and Steve as an individual," Brooks said.

"I never like to make drastic changes this late," he said. "But better late than never."

## Sports Shorts

### U harriers busy Saturday

The Gopher men's and women's track teams will both compete Saturday: Mike Lawless' women's team hosts the Minnesota Invitational at the Fieldhouse and Roy Griak's men will participate in the Illinois Classic in Champaign.

### 3 more signed to U grid list

The Gopher football staff signed three more high school players Thursday:

Terry Thompson, offensive lineman, Fridley, Mn.

Reed Wiekles, tight end, Walnut Grove, Mn.

Tom Pence, quarterback, Crystal Lake, Il.

Grid coach Joe Salem expects to sign three more players in the next few days, including Randy Rasmussen, a linebacker from Irondale, (Mn.) High School.



Sophomore guard Tammy Manly and the rest of the Gopher cagers will defend their state title this Saturday at Augsburg College.

## Women five to defend state title

By JULIE JENSEN

A second consecutive state title and a berth in the regional tournament are the ante in Saturday's state college women's basketball tournament championship.

But the Gopher women cagers can't be blamed if they think the deck is stacked in their favor.

Minnesota plays only one game in the tournament, a 3:30 p.m. contest at Augsburg's Si Melby Hall, against the winner of the Friday night contest between Mankato State and St. Cloud State Colleges. (Admission is \$2 for adults and \$1 for students with ID.)

The Gophers drew this No. 1 seed by virtue of two victories over each

team. With only three teams in the large-college division (3,000 or more female students), the team with the best season record receives a first-round bye.

And the four victories that put Minnesota in the advantageous No. 1 spot were, with the exception of one five-point victory over St. Cloud, blow-outs. Minnesota defeated St. Cloud 70-53 last year for its first state title.

Gopher confidence shouldn't be a problem Saturday.

Will overconfidence?

"You always have that thought," Gopher coach Ellen Mosher said Thursday, "but I think we're ready to peak now, when we

should be. We're ready to take the first step."

A successful first step by Minnesota, now 14-12, would qualify it for the Region 6 AIAW tournament, which Minnesota hosts March 8-10. Only one at-large seat is available to complete the regional tournament since the seven state champions qualify. The at-large seat probably will go to either Kansas University or Kansas State because of their season records.

An upset Saturday would mean Minnesota would host the region tournament without participating.

"These kids always come through under pressure and they know they can win," Mosher added. "I'm not really thinking

about an upset, no."

Her thoughts were, she said, on a defeat—not an upcoming one but the 80-77 defeat Minnesota suffered at the hands of the Drake Bulldogs Tuesday.

The trip by van to Des Moines, Ia., had started out badly with a brief escapade into a ditch, thanks to icy roads, and ended with an unexpected overnight stay with Mosher's parents because of poor road conditions. In between, Minnesota had frittered away a 14-point lead to lose the game by three.

Gopher junior forward Elsie Ohm, who had strained a ligament in her foot, played at Drake. Ohm, who is not yet back to full strength, will play Saturday but will alternate with freshman forward Marty Dahlen.

And Mosher also saw positive team improvements.

"At Drake," Mosher said Thursday, "we were more in control, even though we lost it, than when we beat them up here."

Fouls hampered the Gophers; according to Mosher, but flashes of solid play-making shone through.

"At Drake, I was seeing stuff we haven't even done in practice," Mosher said with a grim. "There were things I hadn't put in yet be-

cause I thought they were too complicated and there they were, running it on their own."

A large part of the running was done by guards Joan Kowalsky and Tammy Manly, who have begun to provide the leadership that was lacking earlier in the year.

"I used to hate running the man offense," said Manly, a sophomore transfer from University of Minnesota-Duluth. "But if we don't get them going, we don't go and the man (offense) seems to give us a lot more opportunities to score."

Manly herself has found more opportunities to score and has the best field goal percentage on the team (.512). But earlier in the season Manly, switched from forward to guard, appeared reluctant to shoot.

"I guess she didn't really know what I wanted," Mosher said. "Her shooting percentage is good and we want her to keep shooting. She and Joan are sharing the role and we're looking to them to direct the offense."

The small-college state tournament, which began Thursday afternoon, will conclude with the title game following Minnesota's game on Saturday.

**Data from 12**

**Tolstoy Life and Times**, a photo exhibition documenting the life and work of Tolstoy. **University Gallery 405C**, Northrop Aud. Exhibit includes rare Tolstoy publications from the U of M Collection, through Mar. 1.

**RELATED ARTS GALLERY:** John C. Lutz: Sculpture and Painting, 7 a.m.-11 p.m., CMU 3rd Floor. Thru Mar. 1.

**Benefit Disco:** fundraiser for Minnesota SPAN group members. 11 p.m. Sat. 2/24, Dome City, 1500 Univ. Av. SE. \$1.

**University Jazz Ensemble II & the University Concert Band** under the direction of O'Neill Sanford, 8 p.m. tonight, Northrop Auditorium. **Free.**

**University Opera Theatre** presents "Elxir of Love" by Donizetti. Sat. 2/24, 8 p.m., Scott Hall Auditorium, 72 Pleasant St. SE, U of M. \$3, \$2-students.

**SWISS NIGHT** hosted by the Minnesota International Center, Sat. 2/24, 7:30 p.m. The evening will feature culinary delights, customs & costumes, travel tips, arts & crafts. And there'll be recipes, free pamphlets, brochures and maps on Switzerland. Swiss Night is open to the public and it's free (donations accepted). **Minnesota International Center is located at 711 East River Road.**

**Play With A Tiger**, presented by the U of M Punctilio Players, 8 p.m. tonight & Sat. 2/24, North Hall Arena Theatre, St. Paul Campus. \$2.50, \$2-students.

**FILM: "Madame Rosa"** 7:30 & 9:30 p.m., tonight & tomorrow, 8 p.m. Sunday, CMU Theatre. \$2, \$1.50-students.

**WHOLE COFFEEHOUSE:** Joe McPhee with Milo Fine and Steve Gnika, experimental jazz. 7:30 p.m. tonight and tomorrow, Coffman Union (barrt). \$3.

**Sean Hennessy, MFA Exhibition**, sculpture. Opens today, Galleries 305 & 307, Northrop Auditorium. Runs thru Mar. 9.

**Film: "Crazy Girl"** (1943) with Judy Garland, Mickey Rooney and Tommy Dorsey with his orchestra. Directed by Busby Berkeley & Norman Taurog. 8 p.m. tonight, Murphy Hall Aud., 206 Church St. SE.

**Turkish Folk Dancing**, 8-10 p.m. Fridays, CMU.

**INFORMATION**

**U of M Rugby Football Club**, Bi-Weekly Practice, 4-6 p.m. Sunday, Field House, Cooke.

**Free listening and reading library** of the teachings of the ascended masters. Sponsored by AOA. **Hawatha House**, 1206 SE 5th St. 9 am-7 pm WF.

**Recreational & Public skating.** Students admitted for 50¢ with ID & current fee statement. Williams Arena Ice Rink, 1925 Univ. Av. SE. Hours: 2/23 & 2/24 None, Sun. 2/25 9:30-11:30 am. (faculty/staff & family only), others 11:45-1:45 p.m.

**Book Sale** sponsored by the English Undergraduate Club. Used pbkbs & hardcover books. Browsing welcome. 9 a.m. to 3 p.m. today, Lind Hall 330.

**Volunteer Experience/work** in long-term care facility with older people/explore your own ageism/register at table. 10 a.m.-2 p.m. CMU ground floor.

**Mesalnic Fellowship:** see you at our table. **Today & Tuesday 2/27** from 9 a.m.-2 p.m. Bible study Monday evening, 7 p.m.—call Rachel 375-1740 for information.

**Institute of Technology Career Fair**—sponsored by the Society of Women Engineers. 10 a.m.-4 p.m. today, Architecture court, free.

**Midwinter Fun Fest day**, sponsored by the Mpls. Park & Recreation Board, Fairview Park 29th & Lyndale Av. North. Sat. 2/24. Many activities planned including free use of cross country ski equipment with basic instruction provided and touring groups. Here's your chance to check out x-c skiing! 11:30-3:30 p.m., for more info call 526-3625.

**RADIO**

**KUOM 770 AM—1 p.m. today.** "Legacy of an Empire," a program about racism and race relations in Great Britain, on Public Affairs.

**KUOM 770 AM—2 p.m. Sat.** "How to Unlock the Trap of Neurosis," discussion of three common traps of neurosis: people pleasing, martyrdom, and depression, with psychotherapist Robert Bartholow

of the Alfred Adler Institute, on the Saturday Show.

**Buff Me Tenderly WMMR AM 73—10 p.m.-2 a.m. tonight.** Here's the radio program that's an alternative to a poke in the eye with a sharp stick. Join host Dennis Newman with Kunta Makinte, the most Reverend Don Stacom, Laurie Pumper, Doctor Dave Gerringer and the rest of the cretins and idiots for 4 hours of fun & good music. This week **BUFF ME** does its own version of ROOTS week and looks at General College registration, the Humphrey-Rockefeller debates, and life in Pioneer dorm. All this and Eyewitness nooze, Dan Zacher, sermonette, and sign off.

**I-M Slate**

**SATURDAY FEBRUARY 24 BASKETBALL COOKE HALL COURT 4**

Militants vs Korean Team ..... 8:00  
Chinese Stud. Assoc. vs Hong Kong All Stars ..... 7:00  
Chinese Stud. Serv. Ctr. vs Chinese Globetrotters ..... 8:00

**SUNDAY FEBRUARY 25 BASKETBALL COOKE HALL COURT 4**

Huffin Puff vs SAS Brismasters ..... 5:00  
D.U. Dunkin' Donuts vs Green Machine ..... 6:00  
Mighty Mites (co-rec) vs Intestinal Fortitude ..... 7:00  
The Sensations (co-rec) vs Hambone Willy ..... 8:00  
Dream On (co-rec) vs Pea Cedar McGraw ..... 9:00

**FIELDHOUSE COURT 7**

The Jazz vs R-Ka-Tex III ..... 7:30  
Lawn Jockey vs Horizontal Smile ..... 8:30

**WILLIAMS ARENA**

Simple Pits vs University of Alaska ..... 6:30  
Court Jesters vs Low Score Wins ..... 7:30  
Ball Movement vs The Green Machine ..... 8:30  
Del Sig Del Probers vs Win: Hall of Fame/Algernon ..... 9:30  
Amboy Dukes vs Win: Pic. 15 & 16/Strokits ..... 10:30

**BIERMAN BUILDING COURT 9**

Fiji Islanders vs APX Bum Wads ..... 6:30  
Connecticut Connection vs Win: Chi Phi/Phi Delt Chi ..... 7:30  
Swish vs Shifting Dullness ..... 8:30  
Saints vs Minnesota Divers ..... 9:30  
Phi Psi Sharks vs TDX High Flyers ..... 10:30

**COURT 10**

Kick Butt Kids vs Out Of Season ..... 6:30  
Foilers vs Lunch With Casey ..... 7:30  
Ball Mills vs Quades Low Riders ..... 8:30  
Grunt Burgers vs Whoever Shows ..... 9:30

**BROOMBALL**

**NORTHROP ICE RINK**

Balls & Belles (co-rec) vs Popsicles & Icicles ..... 6:05  
Broomettes (co-rec) vs Veteran's Club ..... 6:15  
Win: Del Tau Del/Team Hlth. vs Win: Texas Peter/Flam. Pach ..... 7:15  
We Love The Refs (co-rec) vs VAO ..... 7:25  
E.B.'s Angels (co-rec) vs Cascaders ..... 8:25  
Psi Omega vs Win: Dugans/Theta Chi ..... 9:35  
Win: Fly Pach./Armadiilos vs Win: Dugans/Theta Chi ..... 9:35  
Phlyers vs Burn Em & Root ..... 9:45  
Lucy's Last Chance vs Win: D.U./Cont. Ag. .... 10:45  
Front. VII No One Knows vs Good, Bad, & The Ugly ..... 10:55

**HOCKEY WILLIAMS ARENA**

Rock Jocks I vs Kappa Sig ..... 5:50  
Sleazy Six vs Psi U Lunch Club ..... 6:55  
Flader's Flyers vs G.A.S. .... 7:05  
Coaches Pride vs Stanley's Cup ..... 8:05  
Alpha Delt Stars vs Blizzards ..... 8:15  
Razor Blades vs Chump ..... 9:20  
SAE Lions vs Transcendental Fear ..... 9:30  
Del Tau Del Ducks vs Banditos ..... 10:30

**VOLLEYBALL COOKE HALL COURT 7**

MSA Stores vs Riders of Rodan ..... 6:00  
Phi Psi Northlanders vs Alpha Delt Stars ..... 6:45

Beta Dragons vs Del Tau Del Ducks ..... 7:30  
Doggers IV vs Iran ..... 8:15  
Teh Twits vs Como Sapiens ..... 9:00  
Zeta Psi Jabberwocks vs ATO Sliders ..... 9:45

**COURT 3**

Northern Comfort vs Bumb. Bump ..... 6:00  
Phi Delt Blue vs SAM ..... 6:45  
Chi Phi Reds vs ATO Chunk Tossers ..... 7:30  
Theta Chi vs TKE Eddies ..... 8:15  
Terr. I E Bogs vs Terr. IW Reamers B ..... 9:00

**ST. PAUL CAMPUS MEN'S & WOMEN'S VOLLEYBALL**

**NORTH COURT**

Bud's (women) vs Second to None ..... 6:45  
Chuck Meyers Jung. Rule Play vs Fighto-Paths ..... 7:30  
Who Cares vs Grounders South ..... 8:15

**SOUTH COURT**

Lumber Jills (women) vs Tant-Tintelators ..... 6:00  
Ziggy's (women) vs Penthouse IV ..... 6:45  
Vet. Virgins vs Farmhouse I ..... 7:30  
Team Minnesota vs Hydraulic Playboys ..... 8:15

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Director, Special Counseling Office

**Job Description**  
The Director of the Special Counseling Office is responsible for directing and coordinating a campus-wide system of student discipline in cooperation with the University Collegiate and Central Administrative staff. The Director receives, investigates and resolves all complaints against students charged with violations of the Student Conduct Code, by either conducting a personal administrative hearing or by assisting, as administrative secretary, the University's formal adjudicative process. The Director is further responsible for the development and revision of University student disciplinary policies and procedures utilized by the colleges, residence halls and student organizations. The Director reports to the Office of the Vice President for Student Affairs on matters involving disciplinary issues and actions, and to the Coordinator for Student Development regarding administrative duties necessary for the operation of the Special Counseling Office.

**Qualifications**  
Candidates should have five years of senior administrative experience; experience in the administration of student discipline; proven counseling skills; and familiarity with higher education law and procedural due process. Master's degree in psychology, education, law or a related field is required, Ph.D. preferred.

**Salary**  
\$23,000 minimum, depending on qualifications.

**Application Procedures**  
All applications should be submitted by Friday, March 16, 1979, to:  
Search Committee-  
7 Morrill Hall  
100 Church St. SE  
University of Minnesota  
Minneapolis, MN 55455

Each application should include a professional resume, at least three references, and a statement of reasons for interest in this position. The Committee will review the applications, conduct a number of interviews, and submit a list of three to five names to the Vice President for Student Affairs, who will make the final selection.

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1BR apt, \$195, avail 3/1, security building. Jan 824-4220

19XX 3rd Ave--1 BR, busline, crptd, newly remod. \$185. 3/1. 377-9873.

LUX 2-3BR sunrm oak flrs Indry bus ht. 8 St SE \$345. 339-1759, 331-1438

Efficiency apt near U, new remodeled, avail immed. \$195. 378-1495.

1615-11th Ave. S. 1BR, \$180/mo. Avail immed. 339-4008 eves.

Avl 3/1, 407 7th St SE, 1BR, cpd, AC, off-str pkg, sndk. \$215. 378-3944

**DUPLEX**  
New everything!!! New plumbing, heating, walls, ceiling, cpt, etc. 3 BR Up & 3 Down plus new kitchens, baths, sunlight, etc. Rent is only \$340 for each unit or \$650 if you lease entire duplex and sublet yourself. Close to U of M & Downtown. Perfect for secretaries, students, teachers, nurses, etc. Phone 870-4600 or 874-9901.

**HOUSE**  
\$275/mo  
Nr U of M, close to Downtown, 3 BR plus LR, DR, Kitchen, etc. Phone 870-4600 or 874-9901 for showing.

**LIVE CHEAPLY**  
While building investment in real estate. Invest to \$1000 in student owned house. Call Greg 378-1681

Near West Bank, 2311 Bloomington Av S, 2BR lwr, stv, refrig, avail now, \$250 w/ht pd. 870-1322/922-9259/822-7775

2 BR lower dplx & gar. Near Como bus. \$250/mo & util. Newly remodeled. 781-7500 or 331-3922.

Nr U of M, 2BR home, with LR, DR, built-in buff, gar, nr bus, avbl 3/1, \$325 pl util. Steve 535-5700, 926-1587

25th Av SE, 2 plus BR dbl bglo, nr U, 3 buses, \$300. Avail 4/1, couples pref, refs req. 588-6555

Near West Bank 1917 13th Ave S. Lg 2BR. Stove, refrig. Avail Mar 1 \$260. 870-1322, 922-9259, 822-7775

2220 17th Av S, lrg 3BR upr, nat wdwrk, stv, refrig, avail 3/15, \$300/mo, 922-9259

Near West Bank, 2312 Bloomington Av S, 2BR lwr, stv, refrig, \$200, avail now, 870-1322/922-9259/822-7775

2623 16th Av S, 3BR, stv, refrig, avail 3/15, \$300/mo, 870-1322/922-9259/822-7775

1823 14th Ave. S. Lrg upper 2 BR dplx, stove & refrig, \$210 plus util. Adults, avail 3/1. 823-0805.

2 plus BR, natl wd flrs, LR, frplc, DR-beam ceil, new kit & bath, 20 min to U. 522-3817, 522-0929 aft 6

3BR, new kitchen & bath, carpeted. 20 min to U, nr bus, \$260. Call 522-3817, 522-0929 or 522-2395 aft 6.

Elliott & 21st St. Large 3BR unit, heated, on busline. \$225. 874-1440, 871-8524.

3 plus BR hse, nr W. Bank, \$335 plus util. Stove & refrig, avail immed. 436-5041 aft 7.

16th Ave S 2417. Upper dupl, 1BR, \$180 mo plus util. Being decorated for Mar 1. 871-4444

Wanted to rent, 2 BR apartment for 1st of April, off street parking near University. Call aft 5:30, 227-9741.

New Brighton. Plush 3BR, fam rm, 2 1/2 bath loaded, 4/1. 786-6142

Lower duplex near Raymond & Como. \$195 plus util, 3/1. 646-3044

3rd Ave SE, new, 2BR luxury, no pets, \$350, near bus. 789-7745

1908 14th Ave S. 2BR upr, \$175. Avbl now. 870-1322/922-9259/822-7775

3BR, rmbtr, 26th Ave SE, on U busline, \$335 plus util. 645-7872 eves.

**Roommates Wanted**  
F non-smoker veg to shr hge 5BR hse 3 bks from dkywn. Hdwd flrs, mod kitch, oak wdwrk, sauna, laundry & prkg. 2 rms avail Mar 1 or sooner. \$145/incl util. Call Michael at 378-9441 or 378-2585/leave message.

1 honest responsible person to shr lg 2 BR duplex nr Powderhorn Pk. Nat wdwrk, frplc. Nsmkr. Coop food/some meals. \$125 pl util. Call Kris at 722-8505 eves or 376-8357 days. 1-5 pm. Leave message please.

M/F, to share 3BR dplx w/1M, 1/F. Walk to U, \$130/mo, all util pd. Avbl 3/1. On bus line. VEGETARIAN. On the River--West Bank. Robert 373-0118, Jenna 341-3986. Free Indry, off str parking.

Grad students or prof schl grads--If u r in top 1/2 of class & int in gd lvg sit, I am int in U. Lk Harriet dup. \$170/mo. For dts see bull BD-MBA or IT Grad Rm, Med Unit A, Law Schl Locker Rm or visit hsg office.

M/F to share nice home in Macalester-Groveland area. Fireplace, dining room, porch, woodwork, at once-/March 1. \$155 includes utilities. Dan 469-4321, 699-1694

2 to share quiet 3 bdrm upper duplex w/1 2 Fire pl, HW floors, sky light. Near Lk of Isle/Guthrie. Bus to U. \$183/mo inc ht. Harold 931-6577, aft 377-7436

M nsmkr 20 pls to share 3bdrm furn apt w/2. \$105 pls etc. Off str prkg, lg porch, lvg rm, kit, Dnkytwn loc. 1 blk to U. Avail 3/1. Call 331-5058

M Student to sh duplex w/M Student-Luxury, opulence at a lo lo price \$90 pl 1/2 ut. 5 min from campus 729-2505 am or eves. Avail im

IM student to share 2BR apt with 2M in Chateau. Completely and comfortably furnished, avail March 17th. Call 331-7094

1 M/F 22 pl to share large 4 BR hse with 3 others. Natural wood floors, many windows. Pillsbury Ave S & 27th. \$106/mo inc util. 823-6505.

1F nsmkr to share 2BR duplex 7 bks to U, \$125/mo. Heat and water included. Call 379-3026.

1 M to share 2 BR w/3. Walk to U. Dishwasher. \$75/mo & util. 339-7019. Keep trying.

M/F to shr 3BR hse near U. Own room, \$140/mo, utl pd, wash/dry. Lrg backyd. Avail 3/1. 724-6583.

1F to shr 1BR apt w/1F in CHATEAU. \$110/mo. Avl 3/15. 376-1804 bef 4:30. 378-0184 aft, Wanda.

2M 1F nsmkr shr 3 br house S. Mpls - immed. avail. \$130/mo & util. - 824-4405.

1F to shr nice 4br hse w/3F Frplc Indry Close to U on River \$164/mo plus util avl now 339-1962.

1 M/F to share nice house w/2F. Room furnished 125pl/mo on 13, 6 buslines. 378-2412 Avail Mar 15.

M/F 23 pls share mansion in Loring Park, Guthrie area. \$100/mo inc util 870-0123 871-6657

1 F to shr furn 2 BR duplex nr U. Frplc, Quiet. Mar 1 or 15. \$140/mo. Judi 331-3707 or 331-5808 eves

1 or 2 rmmates wanted by WM. Deluxe 2 BR near U. Own rm. 378-3821, call aft 6 pm

SUBLET IN PROSPECT PARK 3/1 to 7/1 23 to 33yrs, nice 3BR lwr dplx w/2 3rd yr law stdnts. Tom 378-2577

1 to shr 4BR hse in NE w/2, pref grad student. Must be neat, resp, \$125/mo & util. 781-1269 aft 5

Str M wants roommate on Kenwd Bus \$125/mo 874-9079

1M/F shr 2BR apt nice complex \$150 util inc avail now 483-9641

1F to shr 2BR apt w/2F on bus. \$75/mo pls & ph. Avl now 646-5954

F to shr hse w/F & dog St Paul-Grand Ave. \$110 plus util. Mary. 292-8636

2F sh 5BR Lk Cal hs w/3F. \$120/mo & ut. 920-0307/375-6326 Patty

1F, nsmkr shr nice 2BR apt in 4-plex, w/F, sunroom, DR. 827-5101 aft 5pm

F shr 1BR apt 6bks to U on Univ. \$85/mo util inc, 331-8255 eves.

1 str F to share 2BR apt w/2F nr U. \$97/mo & util. 378-2665 eves.

1 F to shr 3 bdrm hs Dnkytwn. March 1. Call 379-7631 eves.

1 to shr 3 br hse w/2. 100/mo & util. Near Stad. 379-0452.

1 M to shr 4BR dup w/3. \$81.25 & util & dep. Avail now. 331-8719 aft 6 pm.

1 to shr 3 br dplx w/2M. U express bus, nr lks. \$107 pl util. 377-8320

1F to share 3BR on West Bank w/1F. \$115 inc util. Avail 3/1. 339-6185

F to shr 2BR apt, 1blk to U, pool, sauna, \$105/mo inc util. 375-0221.

1 M to share 4BR apt w/3M. Own room. 721-6951

1F 24 pls to shr 2BR w/1 nr St Paul Campus, \$125/mo. 645-6336 aft 6

1 to shr hse w/2M \$75 pl util, Indry fac. X from park, own rm. 722-0041

PROSPECT PK, F to shr 3BR hse, \$150/mo incl util. 379-4025 aft 6:30

F nsmkr to shr 1 BR apt, walk to U, veg pref. \$112. Call 331-7814

1 F shr 4 BR, 1023 Univ, close to U, avail now. 378-1797, 378-1048

1 F to sublt 2BR apt w/1F, 3/26-8/20, \$113.50/mo pl phone. 339-0062, Fran

1-2 M/F. St. Paul campus, own BR in house, Mar 1. 646-4046.

1F w/3, 11th & Univ. Own rm, \$100 plus util. 378-1048, 378-1797

**Middlebrook Hall**  
Contract available IMMEDIATELY  
You can move in now-the rest of winter quarter is FREE!  
Must sell now!! Dave 376-6740

**PRIMO DORM**  
Centennial Female Single  
Lots of storage, north light, one of the best. Available immediately or spring quarter. 376-6245, 645-2998.

FRONTIER HALL WOMEN PROHIBITED a place fellow men seek an UNDERSTANDING of HIGHER EDUCATION interested? 571-3469

ROOMS--Nice area near River Rd, buses to W Bank & downtown, shr bath & kitch privileges, \$75-85. Avail March 15 & April 1. 722-9988.

Must sell  
Centennial contract  
Single/female 376-6224

DORM CONTRACT Frontier Hall.  
WILL PAY TAKER.  
Phone 373-6794.

MUST SELL!  
Sanford contract  
Cheap 373-6760

Furn sgl room, walk to U, shr kitch, bath, Indry, \$80, 110, 120 util pd. 483-2180, 574-1000, Victor

528 14th Ave SE. Near U of M, furn room, club kit, util furn, men. \$120. 521-4755/338-4895/378-2824

6th St SE. Lg rm, new paint, A/C, shr kit & shower facilities, Indry, prkg. \$110. 378-0633 or 331-2829.

Rm in hse for F, own frplc, shr hse & Indry facil. \$175 827-6616, 827-5113.

Lrg rm nr U, crptd, fam rm w/frplc, shr bath & kit, 3/1. Call 379-1769.

Nice, clean slpg rm, no smok men, \$65/mo. 411 7th Ave SE. 378-0748

Furn rm 4 bks to U. Shr kit, bath, Indry. \$98, 3/15. 331-1989 Mary Ellen

1214 4th St SE nr U, rooms from \$85 min. 521-4755, 338-4895, 331-9119.

St Paul Campus. Male 1/2 double bedroom. \$65, club kit, crptd. 644-9136

Spacious single BR. Club kit, \$140. St Paul Campus. 644-9136

Co-ed house, club kit. \$70 per month. Near U. 5th Str SE. 378-2518 Burr.

Pioneer Hall contract/F. Call Steph 376-7981. Please leave message.

Contract for sale in Comstock immediately. Cathy S, 373-7415.

Must sell dorm contract-Centennial Hall. Lori 373-0437 eves. \$25 rebate.

Single room, 1 block Dnkytwn, clean, quiet house, kitchen 379-0879

Contract for sale immediately! Middlebrook Hall. F. Lisa, 376-6388

Lg dbl Pioneer Hall contract  
Sp qtr 376-7983

1F for beaut old rm w/kitch priv, nr U, \$75, incl util. 378-0611/439-2317

M, nsmkr, walk to U, ctn, crptd rm, new kit & bth, \$105. Jeff 331-3477

**Misc For Rent**  
**OFFICE SPACE AVBL**  
550 sq ft  
720 Washington Ave.  
Call Russ Peterson, 332-8405

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# Camp Tamarack

## מחנה תמרק

### June 17-August 27

A Jewish resident camp serving Metropolitan Detroit now hiring counselors and specialists (\$700-\$1000), supervisors and caseworkers (\$1200-\$1500) and nurses (\$900-\$1200). Call Hillel 336-4691. (1521 University) for interview on Thursday, February 22 or Friday, February 23. For further information write Fresh Air Society, 6600 West Maple Road, West Bloomfield, Michigan 48033.

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## DAY AND NIGHT

PT help needed for State High School Tour for **Volume Service** at St Paul Civic Ctr., in stand work & vending. Rep will be at Arrow Dynamics Bldg. Rm 321 at 11:15-1:00 pm • Friday Feb. 23 to take applications—or for appt call 227-7024. Spns by Stud. Employment/Equal Opp. Employer

Delivery PT morn or aft hrs. \$4 to \$6/hr. Call Mr Trombley, 333-8207. Dietary aide M-F. 6:15am-2:45pm, no weekends, excellent benefits. Call Willows, 866-3095

## DIRECTOR

Full-time position avbl in March for Director of 2 group homes for mentally retarded adults in St. Paul. Must have experience and degree to qualify as a QMRP. Salary DOQ and benefits. Send resume to Peggy Lane, Our House of Minn., Inc. 1846 Portland Ave., St. Paul, Minn 55104. 646-1104

**\$4.50/HR. PLUS GUAR**  
Must have own car, 18 plus yrs. Call Domino's Pizza, eves at: 378-1470 for information.

## DRIVERS - BUS

Am & Pm school routes. Flex hrs. To fit class schedule. \$4/hr plus bonus. No experience required. Medicine Lake Lines. Call 545-9417.

## DRIVERS

PT, no car necessary. Convenient hrs. Paid by hr plus comm. Free meals, plus other benefits. Call 4 to 8pm, 331-2990

## FACTORY

Light assembly work full or part time days. Good benefits. U of M area. Apply Padco Inc 2220 Elm St SE, Minneapolis 55414 or call 378-7270. Full time or part time, Monday through Friday, 3 pm to 11 pm. Regency Plaza on bus line. Contact Gary 335-9311.

## DATA ENTRY

### PART TIME

We need individuals to be trained to keypunch or qualified keypunchers. A flexible 2-3 day week is available with a choice of hours between 6 pm & 7 am.

The ability to type 50 wpm is a minimal qualification.

### FULL TIME

Openings for 8 am-4:30 pm and 6 pm-2 am are available. We are offering top salary, night shift differential and employee benefits. Parking and public transportation are easily accessible. Call Mary Dallmann.

**372-8167**

**NORTHWEST COMPUTER SERVICES**  
Lincoln Bank Building  
Minneapolis, MN

## PART TIME

DIETARY AIDES  
HOUSEKEEPERS  
LAUNDRY AIDES

**MAINTENANCE ASSISTANTS**  
We have PT openings at 4 locations in the Twin Cities: Richfield Area near 494, Near Mpls Art Institute, Midway Area-St. Paul, State Capital Area. For more information call Norma Olson, M-F 866-4100.

General office part time, \$3.50/hr. Young, growing marketing company seeks person to run errands, file, wrap samples and do misc. typing. Afternoons only M-F. Car required. Call Patti Brace 870-8812 for appt.

Housekeeping Positions, wknd only. Guesthouse Motel 704 4th Ave S Mpls Housework help. 3-4 hrs/wk. \$4/hr. Call Linda, 722-6705.

## Interested In Money?

This is the perfect job for students. You can write your own check! We have a dynamic sales office that provides the environment for your success. We have only a few positions open so call early for the best appointment times. Ms. Schneider, 874-6550.

## Internships Available

PT positions with city of Mpls, avbl immed in following areas: graphics, research, public administration, law, accounting, library science, public relations, radio repair, crime prevention. Applicants must be Mpls residents, 1/2-time students and eligible for Comprehensive Employment & Training Act. For more info or appt call Urban Corps, 348-6968.

Janitorial  
Weekend janitor needed to work approximately 6am-12pm Sat & Sun. No experience necessary, we will train, excellent starting pay and opportunities for advancement. Apply in person weekdays 2-5pm.  
Arby's Roast Beef Rest.  
1016 Washington Avenue SE

## JANITORIAL

Part time, \$3.65 per hr. Light general cleaning in office bldg on campus. 5:30-9:30 pm Mon-Fri. Apply Wed or Thur at 146 West 61st St Mpls, 5:30-8:00pm. Call 861-7421

JANITORIAL Part time work 5:30pm-9:30pm, 3.5 days/week. Bloomington/Edina area, 831-5283

## HELLO YELLO

Money  
A Hang Up?  
Tight  
Class Schedule?

We will give you a choice of work shifts to solve the problems. Apply to drive if you are 19 plus.

**Yellow Cab Co.**  
127 1st Ave. N.E.

Need help for physical and mental labor, packing books and loading truck. Tues, Wed & Thurs, 4 or 5 hrs AM, \$3.50/hr. Call Mount Sinai 871-3700, ext 1197 or 471-8224

## LAW-RELATED

### Position

Pre-Law Students  
Part time, evenings and/or weekends, 12-25 hrs. Arranged to your class schedule. Must own dependable, insured auto. Call 336-3626

## JANITORIAL

PEOPLE SEEKING EXTRA \$\$\$  
Part time and fill in. Positions available 6-9 p.m. In N.E. Minneapolis. Good starting pay, monthly reviews. Call Dennis 378-7720 btw 1-5 p.m.

## LIFEGUARD

\$4.23/hr  
Senior Guard \$4.56/hr

Summer work at Ramsey County public beaches. Applicants must be 18 years or over, have Red Cross Senior or Advanced Lifesaving Certification or equivalent, and uncorrected vision of 20/30 or better in each eye. For Senior Guard, must be 20 yrs or over and have two seasons lifeguard experience. Call Ramsey County Civil Service at 298-4278 for application & information sheet. Applications must be received by March 2nd.

An Equal Opportunity Employer  
Models for photography, \$20/hr., under 125 lbs & 5'7" 377-2800 aft 5  
Need sharp person for typing, telephones, light bookkeeping, etc. Call Linda Brooks 799-0800.

## NURSING ASSISTANTS AND CMA'S

We now have full and part-time openings on all shifts. 4 LOCATIONS THROUGHOUT THE TWIN CITIES: Near Mpls Art Institute, Richfield Area near 494, Midway Area-St. Paul, State Capital Area. For more information call Norma Olson, M-F 866-4100.

Person to assist nutrition counselor 11:30-1:30 downtown. Call 375-1456

## WANTED IMMEDIATELY

The Elections Commission is looking for Election Coordinators. There are five positions to be filled immediately. Stipend offered.

- The job involves coordinating all programs associated with all campus elections, and requires a lot of time participatory on election days. It also includes overseeing and counting ballots
- Student should be knowledgeable of University structure & procedure
- Students familiar with student government preferred.
- St. Paul College students and minorities encouraged to apply.

If interested apply at  
107 TNM-Temporary North of Mines  
(next to Fraser Hall) or 190 Coffey Hall  
for more info: 376-1720 • 376-8364

## OFFICE

Mfg co near U of M needs person to work afternoons as keypunch operator. Will train if can operate ten-key adding machine or typewriter. Good, friendly working environment. Close to Como bus line. Call 378-7270 or apply at Padco Inc. 2220 Elm St SE, Minneapolis. Ask for Susan Janssen

OVERSEAS JOBS - Summer/year round. Europe, S. America, Australia, Asia, Etc. All fields, \$500 - \$1200 monthly. Expenses paid. Sightseeing. Free info. Write: IJC, Box 4490-MF, Berkeley, CA 94704

## KEYLINER

The Minnesota Daily has an opening for an editorial keyliner. Applicants must be U of M students. Work 3 evenings a week 7:00 p.m. until approx 1:00 a.m. Sunday evening work probable. Paste-up experience helpful. Start \$3.30/hr. Apply 720 Wash Ave S E Rm 361. Please apply between 11 a.m. and 3 p.m.  
Equal Opportunity/  
Affirmative Action Employer

## PROOFREADER

The Minnesota Daily has an opening for a proofreader. Work 2-3 evenings per week, 5:00 p.m. until finish (approx 11:15 p.m.). Proofread editorial copy on video display terminals. Good language skills required. Proofreading exp or English background preferred. Sunday evening work probable. Must be U student \$3.30/hr. Apply 720 Wash Ave S E Rm 361 after noon.  
Equal Opportunity/  
Affirmative Action Employer

Part-time work in pipe fab shop. Approx 4 hrs daily. \$3.25/hr. Apply 325 Roosevelt Street NE  
Part time greenhouse work. Lyndale Garden Center, 6412 Lyndale Av S.

## PEACE CORPS-VISTA

Seek volunteers for service in developing nations and the United States. It's the toughest job you'll ever love.

Phone 725-2596 or visit/write:  
Peace Corps, Fed. Bldg. 212 3rd Ave So, Mpls, Mn 55408.

## WATTS LINE

Nat'l distributor seeks ambitious phone-sales personnel. Incredible opportunity for money-motivated individuals. Exp pref, but will train. FT or PT (min 20 hrs/wk).  
Call Jim at 925-5270

## PHONERS

Students- need part-time work? Set appointments for our reps. We have morning and evening hours. Salary, commission, and bonus plan.  
Call Kay 378-3623

Experienced supervisor and full-time in night maintenance. Excellent company benefits, wage based on experience. Apply in person or call Billie Moga 925-4610. Target Southdale, 7000 York Avenue S, Edina  
Equal Opportunity Employer

## TELLERS

We have PT positions in our bank for experienced tellers. Afternoon hours.  
Call 372-7351 for an appt.  
Fourth Northwestern Bank  
2600 E Franklin  
Equal Opportunity Employer

TYPIST NEEDED IMMEDIATELY. Must qualify for college Work Study Program. Type for MSA Typing Service. Evening hrs preferred.  
Contact Kerry, 373-2456 or 373-2438

AUTHOR NEEDS GOOD TYPIST for novel. Part-time. Flexible hours. 378-3821, call pm

## Valleyfair!

### Talent Search '79 Live Shows

Valleyfair is searching for talented musicians and performers for Live Shows '79. Earn... learn... and gain experience while performing to thousands of people.

Saturday, Mar. 3

On Campus  
College of St. Catherine  
St. Joseph Hall - West Marian

Registration 12:30 - 3:30 p.m.  
Auditions begin 1:00 p.m.

For further information contact  
Live Shows Valleyfair  
One Valleyfair Drive  
Shakopee, MN 55379  
612 445-7600

University Ave., St. Patrick's Day Parade. We need supporters & artists to paint signs & banners. Call George at 224-0669 aft 3

Waiter/Waitresses, Bouncers. PT Eves. Contact Jeanine at the Longhorn, 333-8108.

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Resumes, Business Letters--Composed/Typed. 926-9608 or 925-2726.

RUSSIAN TUTOR Call eves 699-5399

EDITING, REVISING, WRITING: ACADEMIC, MEDICAL. 922-5493 Painting, remodeling. Experienced, reasonable. Jim, 823-4233

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WORTH THE WALK STADIUM BARBERS Great Styling & Haircutting. 6 stylists. Across from Campus theatre. Stop in or call 331-6579.

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Seasonal Business With Year Around 4 BR Home And Extra City Lots, By Owner Frostop Drive-In; Root Beer-Twin Soft Serve Ice Cream-Full Menu. Chetek, Wisconsin 54728. 715/924-3733 or 458-2758 wkdays

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BANKS SELLING FOR THE ACCOUNT OF THE INSURANCE CO. SALE STARTS TODAY 8:30 a.m. stock of

Lamps  
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BANK'S 615 1st Ave. N.E. Open Mon.-Sat. 8:30 a.m.-5:00 p.m.

MATTRESSES & BOX SPRINGS TWIN SIZE \$10 ea piece 910 West Broadway 522-6866

TYPEWRITERS used \$55 & up. New electric, \$150 & up. Repairs. Kirk 617 SE 14th Ave. Hrs. 9-5. TV B/W Port \$35, Color Portable \$135 - Good Cond. 636-3575 aft 6pm.

2 new 15" black wall radials, \$50 ea. 1 new 12 volt battery, \$25. 331-3793 Humidifier, \$25; R/R tape recorder, \$30; Alto recorder, \$10; 377-7515

Dob pups. Reg. shots. Stable, mellow, gd markings. Ph 739-1059. Bearcat 210 scanner \$225. 379-7143 aft 7:30 pm

Sofa & chair. Gold, fair cond., \$50. 1 coffee table, \$35. 521-7026

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Hideabed, elec typewriter. Milan 373-4483 633-0946

Think Spring Eureka Timberline Tents 2-person .....\$68.64 4-person .....\$92.40

WBA THE OUTDOOR STORE Rm 8 • St. Paul Student Center Mon.-Fri. 10:30-4:15 373-1404

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72 Vega for sale. Very clean, low mileage. Must sell! 373-6569

Crib, playpen, excellent cond. \$50. 331-9132 after 1pm

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**THE FURNITURE BARN**  
233 Park Avenue  
At Park & Washington

**KING KOIL**  
MATTRESS OR BOX SPRINGS

Twin size, prev. \$39 ..... \$29  
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Sofa beds, sleeps 2 ..... \$98  
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Carpet, a 9 x 12 low as ..... \$29  
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4 pc. bedroom group-  
Dresser mirror, chest &  
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ALSO  
Trade in & Rental Return  
Furniture at low,  
low prices

Sofas, in good shape,  
low as ..... \$39  
Chairs & rockers ..... \$19  
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**THE FURNITURE EXCHANGE**  
We buy-trade-sell used, new &  
antique furniture. 2558 Lyndale S.  
5 min to U. 827-3859

Violin, case, 2 bows. Appraised value  
\$250. Needs repair. Will sell for \$120  
or best offer. 729-1854 aft 6pm.

**Musical Notes**

STEREO SALE  
JENSEN SPEAKER SALE  
TECHNICS T. TABLES \$75  
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SONY SPEAKERS \$50 PR

FREE CAR SPEAKERS WHEN  
YOU PURCHASE STEREO  
SYSTEM.

MARANTZ, SANSUI, FISHER,  
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JENSEN, SANYO, TOSHIBA,  
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STEREO SPEAKERS, RETAIL  
\$218, NOW \$100 PR  
STEREO RECEIVERS WITH 40  
WATTS RMS PER CHANNEL.  
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15" WOOFER SALE  
STEREO SPEAKERS WITH 15"  
WOOFER, 2 TWEETERS, MID-  
RANGE SPEAKER IN BEAUTI-  
FUL CABINETS, REG \$299 NOW  
\$150 PR.

ALL EQUIPMENT NEW IN FAC-  
TORY CARTONS WITH FULL  
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COLLEEN'S PLACE 861-2074  
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Hrs 12 noon to 7:30pm M-F  
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PANASONIC • CRAIG • SANYO  
In-Dash Installed free with purchase  
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Professional Custom Installation  
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FOR SALE: Yamaha CA1000 Int  
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JBL Century 100's, 2 Forum spkrs.  
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1975 cost \$650, now ask \$300.  
Terry: 373-5205, 331-7602, eves.

Guitar player/singer seeks another  
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**WE BUY AND SELL**

Used TV—Audio—Misc Equip.  
RENTALMENT 338-2777

Starting Frailing Banjo class.  
Saturday morn. Come in & sign up.  
Bellville 313 Cedar Ave, 338-5130

Conn classical guitar, with case. New  
tuning pegs. Asking \$100. Call  
379-4019 or 378-2457.

For sale: immac Nakamichi 600, just  
calibrated, better than series 2.  
Dave: 379-1652 or 379-1234

MUST SELL: Silver king 3-b trom-  
bone w/ attachment. Prof qual. Exc  
cond. \$350. Chris 331-8613 eves

Experienced Harp and Chromatic  
player seeks serious band or  
session work. 378-9091

Kustom 100 watt amp, Fender dual  
pkup, elec guitar, wa-wa pedal, shure  
mike & boom stand. 3311865 aft 6.

1 pr lrg Advent spkrs, walnut cabinet  
\$200 or best offer 645-9289 aft 6.

Quality Affordable Reconditioned  
Pianos. 646-2633

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A Bridal or Portrait Image by  
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Student Discounts Available

**CAMERA REPAIR-FAST SERVICE**  
amateur & pro. 566-1285, eve aft 5.

Wedding photography. 6 years exp.  
Reasonable rates. Steve, 291-1747.

Canon AE-1 outfit  
Before 5pm 698-3097

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NEVER USED! Fischer Silverglass  
210 cm. \$50 or best offer above.  
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Used dnhill ski outfit; skis, poles, sz 10  
bits, bndngs. Gd cond, \$115. 373-6719

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40% off  
SNOW SHOES  
20% off-7 styles  
Polarguard Bags  
30% off Retail  
Down, Polarguard jackets  
40% off

FAIRWHEEL BIKES 2548 Nicollet 827-4456

Skis for sale-Northland Natl 205w  
Look bindgs - Call Ardin 376-1159

**Bicycles For Sale**

Raleigh Men's 5 sp. \$85 Mint.  
Schwinn Lady's 2 sp. \$35 good,  
Sears Men's 1 sp. \$20 good. 644-0560

**10 SPEEDS**

Fuji, GT Regular \$260\*\*  
SALE PRICE \$198.95

SENTINEL GT Regular \$280\*\*  
SALE PRICE \$198.95

\$10 holds your bike til Spring  
FAIRWHEEL BIKES  
2458 Nicollet 827-4456

**Wanted**

**\$40 CASH REBATE**  
STATE OF MINN DEALER  
License no D2081

TURN IN YOUR JUNKER  
Free Towing 784-8620

I'll buy your foreign and domestic  
coins. Call: Bob 373-6828, eves,  
or write: Caven, 701 Fulton St SE.  
No 192, Mpls, 55455.

**CASH FOR CARS**  
JUNK OR REPAIRABLE

588-0349 378-1351

Grad student needs E Bank reserved  
parking space Spr & Sum 79.  
Will pay premium 471-8830

Wanted to buy-used drawing board,  
minimum size 24x36 with or without  
stand. 521-1098 betw 6-9 eves

Would like clear tape of Joe Pas  
concert. 646-8679

Chemistry of Natural Prods. 5-342  
tutor needed. Call 429-8202 urgent.

**Autos For Sale**

70 BMW 2002  
Rusty body & misplaced rod 439-0194

66 Charger 82M, gd starter. \$350 aft  
5:30 or wkends. Mike 722-2989

78 Dodge Colt. Perf cond, just tuned,  
silver met. Must sell. 721-2122

74 Fiat 128, 4dr, 4spd, new tires,  
good mpg. \$1400/offer. 631-0503.

72 FORD LTD, auto, 351, air, PS,  
PB, NEW battery, NEW brakes and  
NEW tires. Must sell, best offer,  
715/924-3733.

78 Ford Granada. 2dr, exc cond,  
20M, AC. Call 870-1371, eves.

74 Gremlin, 6 cyl, AT, good cond,  
\$900, 488-7536 8-9am in St. Paul.

73 Gremlin, good cond, AC, AT,  
\$600/best offer. Call Esa 646-2000

76 Honda wagon, 4 spd, radials,  
AM/FM stereo. Exc cond--Must sell.  
533-8219 eves.

69 LTD. Gd rubber, power seats, air.  
Used as winter car. \$450. 338-7385

77 Chevy MONZA, 12M, economical &  
sharp, asking \$3750. 645-3750.

74 Nova custom 2dr, 3sp, PS, red  
w/black vinyl top, \$1450. 874-8835

74 SUBARU, fr-dr, AC, new battery  
& alt, no rust, exc overall cond. Must  
see. \$1600 or best off. 375-1173.

74 Subaru, 2 door, front wheel drive.  
No rust. \$1200. Call Diane 291-2656.

VW from \$3000 to \$2500. 644-6190  
aft 4. Brand new eng, bks, heaters.

74 VW bus. 38M HONEST TO GOD  
MILES. Sunroof, new tires,  
perfect condition, \$2700.  
Rick, 722-8375 or 338-8861

75 Volvo 164E. PS. PB. Am/FM.  
AT. 43M. Reas ofrs. 871-0473.

**Auto Repair**

Complete Imp-Amer car service.  
Cert. tech. 10% disc with U of M ID.  
Intertown Shell, Wash & 35W. 333-8900.

**Rides/Passengers**

Ride needed to Morris and back, 2/23  
2/25. Help w/gas. Mike 376-6852

Ride wanted to Los Angeles, Cal or  
Phoenix, Ariz. Leaving Mpls about  
Mar 6 or 7. Call Kathy 373-0180 in  
morn, or leave message at 644-0223.  
Will shr driving & expenses.

TOTAL ECLIPSE FLIGHT. 4 seats  
avail, light plane to Winnepeg, Feb  
25-26. \$100-\$150. John 373-7525 or  
827-7029 till Sun pm.

Round trip plane ticket to Phoenix.  
Leaving Mpls 3/2, returning 3/9.  
Will sell for \$150, 925-5173 Mary

Riders wanted to Colorado. Leaving  
March 9, returning March 17. Call:  
Diane or Mary 544-2997

Ride wanted to Solar Eclipse in Win-  
nepeg Feb 24 and back. Share gas.  
Tom 825-8872/377-2003

**Lost and Found**

If someone found a fur muff in front  
of Marquette Bank please call. I don't  
care about the muff, but the pair of  
sunglasses inside I can't afford to re-  
place. No questions.  
Mary 331-3814/376-5463

LOST: Malamute (Husky) F, blk &  
whit. 379-0157 before 9 am, after  
6 pm or 373-7772. REWARD.

LOST: 1 yellow bag. 1 blue ski  
mitten. Around Newman Center.  
332-0816 aft 10 pm, Wendy.

LOST: Green plastic 3x5 index card  
box, 373-3516 or 331-2473

LOST 2/16 brn half tint glasses,  
inscribed COBRA 3-8361, 378-3215

LOST: Orgn coin purse w/2 rings, on  
Univ Ave by 17th St. 561-9104, Sue

Found Sat a.m. Koltoff Bus stop.  
1 Nike Cortez, small. Greg 377-9190

Lost: A pair of rose glasses near Har-  
vard & Wash. Reward. Call 338-3241

LOST KEYS: 8 w/white plastic tag  
WED AM Call 644-1093 376-4938 YC

Mittens found 2/16,  
Coffman U, 874-8526 for info.

**Announcements**

**ATTENTION**  
**Student Organizations**

Announce your mtgs. & activities in the  
classifieds. Call Sharon at 376-5383

**SUN, SNOW & COORS**  
**VAIL—SPRING BREAK**  
w/U of M Ski Club  
March 17-24  
Air \$315, Bus \$225  
Incl: 6 day lift, lodge,  
transp., instruct. and wine  
& cheese party.

Sign up soon  
Very limited space. Sign up closes Wed  
Feb. 28. For more info, come to our office  
2nd floor CMU or 378-4055.

Dance to live music and drink some  
cold refreshments at the Student Co-  
op. 1721 University SE Fri Feb 23 8-1  
Sponsored by XiPhi Phi Dental  
Fraternity. Everyone's invited.

**SWISS NIGHT**  
Sat. Feb. 24 • 7:30 p.m.  
Minnesota International Center  
711 East River Road, Mpls.

- Culinary Delights
- Customs & Costumes
- Films & Travel Tips
- Arts & Crafts

Donations Welcome  
For information call  
Minn. Int'l Ctr. 373-3200

**DAYTONA/AIR**  
\$289 Motel & more. Opt tours.  
Theta Chi, 644-0575

**Cedar**  
Fri-Sat  
Bertrand Blier's  
**Going Places**  
This four-letter ode to a morality  
is socked across winningly  
—Bruce Williamson  
7:30 & 9:15

**Lesbian/Gay Contact**  
Info, referral, someone to talk to.  
376-2722, 7-10 pm Mon.-Fri. We care.

**Grant Grabbers' Workshop**

Grad Students: learn where & how to  
apply for money to cover research ex-  
penses. Wed. Feb. 28 • 2:15 pm in  
Murphy Hall Aud. For info: 373-7909  
Sponsored by COGS

**Air Only**  
**Denver—\$99<sup>00</sup> RIT**  
Feb. 24-Mar 3  
Mar. 3-Mar. 10  
Spring Break  
Steamboat or Breckenridge  
Mar 17-24  
Pitarmigan Ski Tours  
483-0296

Judy Garland and Mickey Rooney in  
"GIRL CRAZY" 1943 tonight at  
8 pm Murphy Hall Aud. 206 Church  
St, East Bank U of M campus.

**Low Cost Airfares**  
Europe, Orient, So Pacific & Charters  
The Travel Company 379-9000

**personal resources program**

Are you a Civil Service or bar-  
gaining unit employee with a  
personal problem?

If you have worked at the Uni-  
versity for 6 months at 50%  
time or more, the Personal  
Resources Program will help  
you find help.

It's a free problem identifica-  
tion and referral service.

Participation is voluntary  
Your privacy is protected.

**379-2435**

Learn the magic, medicine & wisdom  
of the American Indian. Ph Hiawatha  
Council for more info 722-2938.

Gurdjieff-Ouspensky Center  
Now accepting students. 835-4879.

**Things To Do**

**Kenwood Chamber Orchestra**  
Music Director, Jere Lantz  
Benefit Concert  
Calhoun Beach Club  
Sunday February 25 2:00pm  
Featuring principal winds from the  
**St. Paul Chamber Orchestra**  
in Mozart's Sinfonia Concertante  
Reception following concert  
Call for tickets at 377-5095 9-5 \$7.00

**BLACKSMITHING**—Try the chal-  
enge of blacksmithing. Our course is  
designed to give you a basic under-  
standing of methods & skills used in  
traditional blacksmithing. Minnesota  
School of Horseshoeing & Black-  
smithing, Anoka, MN. 421-5750

**Dudley Riggs**  
HALF PRICE  
\*Special Student Rate  
Fridays at 10:30 pm at  
Dudley Riggs ETC theatre  
at 7 corners. Call 377-2120  
for reservations. ID Req.

**Creative BLACKSMITHING**  
Classes and Instruction  
825-2193 and 822-8392

**DAYTONA**  
March 17-25, \$195. KSI tours.  
929-4798 or 612/485-2372

Mpls Goju-kai Karate Club—Begin-  
ners welcome. 4524 Excelsior Blvd,  
St. Louis Park. 944-3675 & 935-4042.

Low cost travel to Israel. Center for  
Student Travel. 9am-6pm N.Y. time.  
Toll free 800-223-7676.

Bicycle riders wanted to Seattle, Wa-  
shington. Spring quarter. 544-1163

**Campus Activities**

**STUDY-TRAVEL FAIR**  
Wed. Feb. 28  
10 am-3 pm  
CMU Great Hall

**HEAR YE SPECIALS \$4.99**

**George Harrison**  
"George Harrison"  
**Dire Straits**  
**MSA, TOO**

**PARTY**  
BREW & BOOGIE  
FRI FEB 23  
1115 5th St SE

**ALL YOU CAN BOWL SATURDAY SPECIAL**

8-11 a.m. \$1.75/person  
11-3 p.m. \$2.75/person  
3-6 p.m. \$2.25/person

With current I.D. & paid  
fee statement. Subject to  
availability of lanes.

**recreation/outings center**  
in the basement  
Coffman union  
373-2412

**T.G.I.F.**  
Party tonight  
Dancin', Beer & Fun  
1115 5th St. SE

**IT Career Fair**  
25 Engineering Companies  
are on campus  
**Today**  
**10 a.m.-4 p.m.**  
**Architecture Court**

Come and take advantage  
of this great opportunity to  
get information, ask ques-  
tions and see what they  
can offer you!

Sponsored by the Society  
of Women Engineers

**ACADEMY AWARD WINNER**

**Simone Signoret**  
in  
**MADAME ROSA**  
FRI., SAT. & SUN.  
FEBRUARY 23, 24 & 25

7:30 & 9:30 p.m.  
(8:00 p.m. Sun.)  
Coffman Union Theatre

\$1.50 w/UofM Student I.D.  
\$.20 all others

Next weekend:  
"Girl Friends"

**cupc**  
popular entertainment  
Coffman union  
program council

**BRUTE**

Get those support hose, and lets  
spend the week-end dancing our way  
to the SUNSHINE!! —Babe—

CRUTCH TROSEN! I was in the  
cities last weekend, but I couldn't find  
your phone number. Oh well, here's  
your class in the Daily—Squatt.

ITS D.C. HIGGS GOLDEN BIRTH-  
DAY! HE'S 23 YEARS OLD  
TODAY! HAPPY BIRTHDAY.  
MUCH LOVE. D.C.S.

**BECKY AND GOB**

Thanks for putting me up.  
Nebraska

MARK I'll be thinking of you on  
Sat., Do a good job! You said 4 hours  
right?  
Want to fight?? BUBBLES  
Diane S. of DG  
I'm patiently waiting...  
Edina

Zorrah - What up? or is it who?!!  
B-day wishes for a nookie-filled  
year!! Happy 19!! —The Blimp

It's rumored MARY ZILVERBURG  
was at the Fraction practicing bar  
stool sitting her 1st nite legal.

**NO-NAME!!!!**

Buzz Up Again Sometime. No. 806 P.  
Anne Hazelroth Loses It!  
Happy 20th. Love, P.A.W.A.'s  
P.S. Keep your towel on.

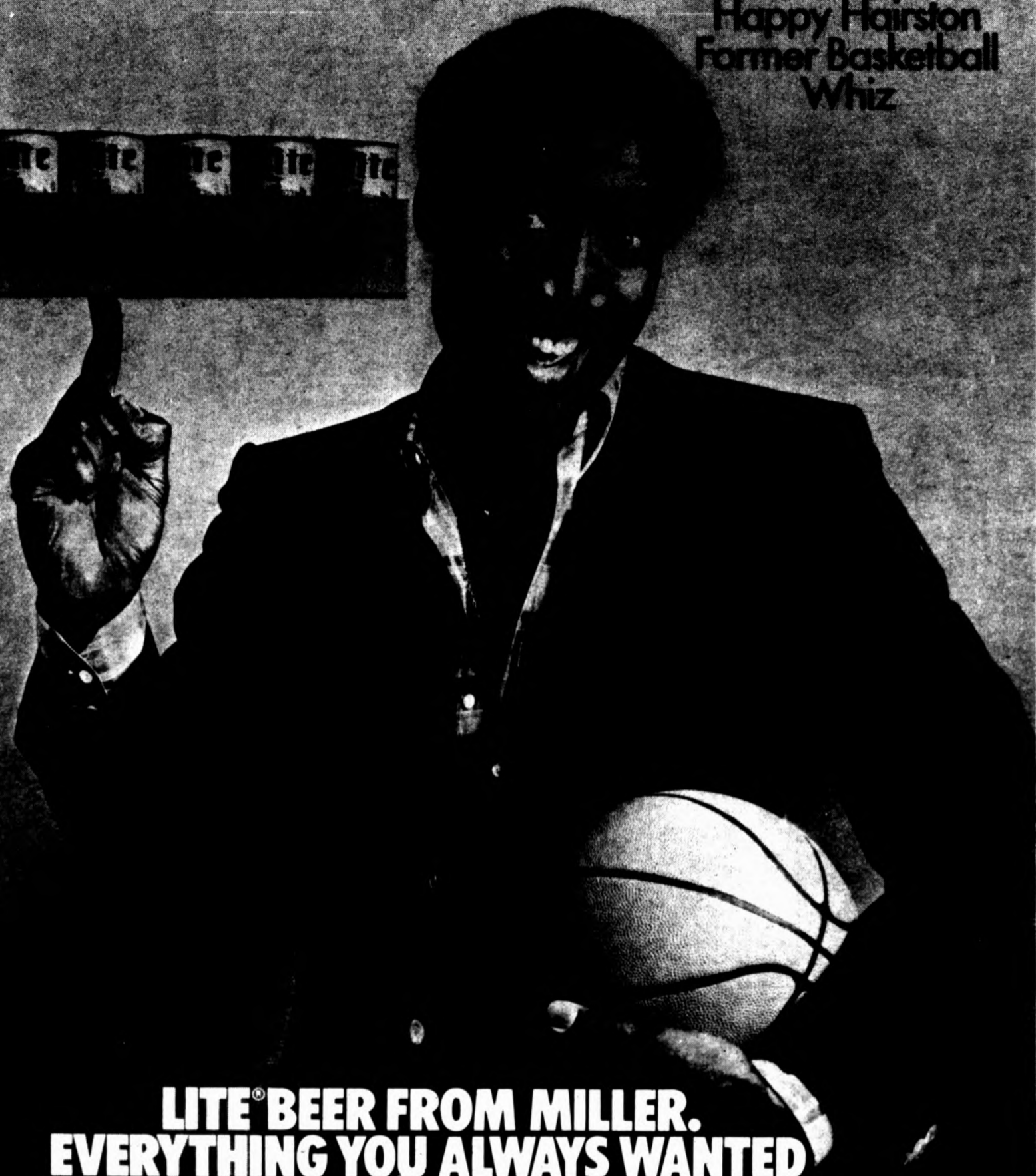
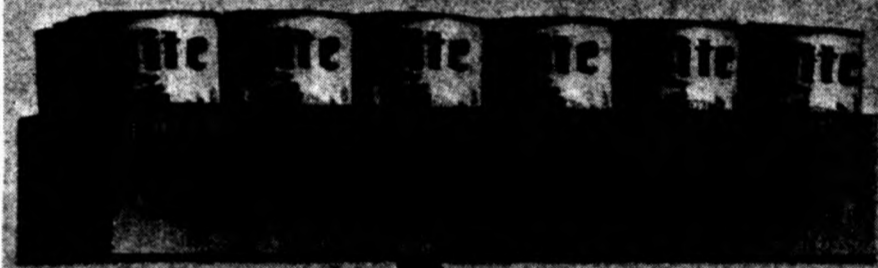
HAPPY Birthday AMO. You're get-  
ting better with every beautiful year.

It's on the calendar in 332...  
.....HAPPY B-DAY JULES!  
HAPPY 21st BIRTHDAY JIMMY  
STURM!!  
Luv Paula

JENNY DAHL  
Can I have my hat back?

**“THIS IS LITE,  
AND I’M HAPPY.”**

Happy Hairston  
Former Basketball  
Whiz



**LITE® BEER FROM MILLER.  
EVERYTHING YOU ALWAYS WANTED  
IN A BEER. AND LESS.**



Tim Sparks



Tom Lieberman



Prudence Johnson

Photos/Theresa Aubin

### Singers Cotton to Swing

## Rio Nido

by Jay Walljasper

A concert by Minneapolis' vocal jazz trio, Rio Nido, often turns into an invigorating work-out for the imagination.

At one of their recent shows, I shut my eyes and—just like Dorothy—drifted to a magical place far from Kansas. It wasn't Oz, but it was an emerald city of sorts—Harlem. It was 1932 and down at

the Cotton Club, Duke Ellington was tickling the ivories and everyone in the joint was swinging like there was no tomorrow.

*My rented silk tuxedo fit fine but the bow tie was gagging me. I really craved a swig of bourbon from the flask deep in my pocket, but didn't dare pull it out and couldn't shell out enough bills for one from the bar. The place was packed with*

*swells who had taxied over from Uptown to strut their stuff; all of them rich and all of them white.*

*This was without a doubt, the hottest spot in New York. And the jazz was hot, too. They made the Duke play regular tunes, but he did it in his own regal style with the Cotton Club Chorus behind him, sizzling with their dazzling voices. That's why I was there, for the jazz, and to find a babe who looked like*

*Marlene Dietrich with a daddy who owned half of Long Island. Had my eyes on one but she got away. I was wondering if I could slide into the men's room for a quick nip, but then decided to wait 'til intermission to see if that crazy cat tooling with the bass had any reefer to share. Until then I'd just sit down and listen to those brown beauties*

*Rio Nido to 12*

# arts & entertainment

Minnesota Daily

Section Two/February 23, 1979



Claudia Schmidt...just a vehicle for song

Photo/April Saul

### No Truck with Compromise

## Claudia Schmidt

Editor's note: Claudia Schmidt will perform Friday and Saturday at the Coffeehouse Extempore at 9 p.m., and at the Walker Church Sunday at 8 p.m.

by Don Clark

She's got a head voice that could thaw Lake Superior. She plays guitar and dulcimer as well as anyone on the folk circuit. She coaxes whale songs and other incredible sounds from a 52-string Rube Goldberg instrument called a pianolin, that virtually no one else plays. She writes excellent songs. And she brings houses down with remarkable regularity:

At Garrison Keillor's first national broadcast from Northrop Auditorium last Saturday, by all standards a star-studded event, Claudia Schmidt joined the Powdermilk Biscuit Band to sing "If you want a do-right all-day woman, you got to be a do-right all-night man." When the soaring rendition was over, musicians joined the thunderous response; Prudence Johnson of Rio Nido, a mean vocalist in her own right, hugged Claudia in her dressing room, saying the country song was "unbelievable."

Three weekends ago at the Coffeehouse Extempore, Claudia sat in with fellow Chicago folk scene veteran Ken Bloom, an absurdly eclectic, outstanding instrumentalist and singer. That night Claudia shone with jazz: a spectacular duet of "Since I Fell For You" left the mellow folk crowd breathless, while an exchange of improvised jazz—solo clarinet versus scat-singing—practically blew the doors out.

From her rural home 15 miles north of Green Bay, the 25-year-old native of Michigan has become one of the most popular touring folk acts in the Midwest, particularly on Keillor's weekly Prairie Home Companion show. I was pleased to find, in a two-hour interview at Pumpnick's, that Claudia's conception of her musical role is as sophisticated as her vocal and instrumental techniques.

What at first glance appears paradoxical, however, is Claudia's blend of polished professionalism and defiant anti-commercialism.

"I've been able to be unequivocal," she says. "There are certain compromises in starting a commercial career that I didn't want to make. I know I could do it, but it's just not the vehicle that I can be most effective with."

Claudia's course demonstrates that there are alternatives to the go-to-Los-Angeles-or-New-York-get-a-record-contract path to success. A few folk-oriented record companies, such as Philo and Flying Fish (Claudia's first solo record on Flying Fish should be out within two months), take on musicians who have established an audience through performing. Record promotion then aims at specific target areas, rather than the broad popular market.

"The big companies get backed into a corner," Claudia observes. "They'll take a risk with a new performer and give them six months to be star. If nothing happens after that, you bite the dust."

Touring by car with her dog, staying almost exclusively with friends, Claudia's remuneration from coffeehouses, concerts and folk festivals is modest, but steadily growing on the basis of good recommendations. Besides pure musical attributes, Claudia's big selling point is a total absorption in her songs, a theatrical quality that stems from several post-high school months with a touring theater group in California.

Schmidt to 8

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**Classic Currents**

**Copland & SPCO**

by Bob Epstein

Musicians in their 70s and 80s playing with the abandon and exhilaration of someone in their 20s are nothing new. Arturo Toscanini, Pierre Monteux and Leopold Stokowski lived well past 80 and conducted until their dying days. Music makes one young as few things do.



As if to prove that point the amazingly youthful 78-year-old Aaron Copland led the St. Paul Chamber Orchestra in two of his works Saturday night at Orchestra Hall. He has enough gifts for half a dozen musicians, Copland, the composer of Appalachian Spring, Billy the Kid and Rodeo, is considered the "dean of American composers." Many composers are their own best interpreters (Britten and Stravinsky, for example). But Copland achieves stellar performances of his own music even with sub-par orchestras. They're sub-par, that is, until he leads them.

Within a month I saw Copland conduct the St. Louis Symphony and the Grant Park (Chicago) Orchestra in concerts of his own music. The St. Louis Symphony did well—as expected—but the Grant Park Orchestra played in the stratosphere, thanks to the inspired leadership of Copland.

He brings out the best in musicians. You can tell how interested an orchestra is—and how ready they are to play—by their eye contact with the conductor, their general awareness and, for lack of a better term, their body excitement. Well, the SPCO was ready and they may need a new set of spectacles after this one. The players (especially, flutist Julia Bogorad) must have memorized almost all their music, so frequently and intensely were they eyeing Copland.

Before Saturday, the only orchestra I'd seen literally play on their toes was the Berlin Philharmonic for Herbert von Karajan. The SPCO was on their toes, and they played angelically. They offered perfect blend, ideal intonation, and sumptuous tone. When they made a mistake, a false violin entrance in Appalachian Spring, it was noticeable simply because everything else was played marvelously.

Copland conducted the ever-fresh Appalachian Spring and the three spicy Latin American Sketches. Usually, Appalachian Spring is played in its bloated, large orchestral version. But Copland wrote this tender, innocent ballet music (for Martha Graham in 1943) for a chamber orchestra of 13—perfect for the SPCO.

The smaller, more intimate scoring reveals many details that the

larger-orchestration does not. Basically a naive and joyous Quaker celebration during American pioneer days, the music's engaging purity comes far more readily to the forefront in the version for 13 players. It somehow seems truer. With 90 or so musicians, Appalachian Spring seems lush and grand, a bit Hollywood by comparison.

The Latin American Sketches are considered an American's view of Latin music. But listening to them is not nearly as daunting and unidiomatic an experience as might be expected. Copland, like Dvorak and Bartok, has the amazing ability to incorporate folk elements into his music and make them his own, convincingly.

The languorous Paisaje Mexicano was a model of stillness and eloquence while the propulsive Danza de Lalisco sizzled under Copland. Both were full of color and crackle.

And how clear Copland's beat is. His ear is still first-rate and his arm and hand gestures are evocative. It would've been a joy to have been able to see his face as he conducted.

Copland achieved just the right tempos, seductive instrumental blend and precise rhythmic articulation (not such an easy feat in some of the Latin Sketches) while making the music seem as spontaneous as if it were newly minted.

Not to be overlooked were the contributions of newly bearded SPCO leader in absentia Dennis Russel Davies (taking a sabbatical this season). He combined with violinist Romuald Tecco, violist Tamas Strasser and cellist Peter Howard in the infrequently played, tone-row influenced Piano Quartet (1950). Like the Berg Violin Concerto, the music is more beautifully written and less intimidating than 12 tone music usually seems to be. The performance, like the music, was rich-toned, full of yearning and subtly detailed. Tecco's violin was especially expressive in its sustained beauty. Davies also led his own chamber scoring of Copland's Short Symphony. His transcription (which adds a trumpet) is highly effective, clear and colorful, and Davies led it with sharp attacks and crisp rhythms.

Complementing the Copland concert is a recent recording of Davies conducting the SPCO in Appalachian Spring and Ives' Three Places in New England. Audiophiles are going into superlatives about this and similar discs, recorded on the new direct-to-digital process by Sound 80, utilizing 3M computers. Basically, the process encodes recorded sound onto computer circuits, eliminating—believe it or not—all distortion. Timbres are pure and rich, from the highest violins to the lowest timpani, and instrumental presence is astonishing. Sound 80's notes to the album say the performances were recorded without interruption, though news articles on the process say editing is possible. Still, the sound is fabulous and Davies leads both scores with care and detail, if not a great deal of daring (certainly the fear of making a mistake in such "live recordings" is enough to intimidate anyone). The Ives has received more misty, atmospheric readings but the Copland is wondrously fresh.

**Billboard**

**The jazz line-up**

Tenor sax-man Joe McPhee will be the special guest tonight and tomorrow as the Milo Fine Jazz Ensemble invades the Whole Coffeehouse. McPhee is a highly regarded free jazz player from Poughkeepsie, N.Y. No stranger to these parts, he last year recorded a double album with Milo and guitarist Steve Gnitka for Hat Hut records. Another guest is planned for the second set each evening—one Lane Ellwanger. Showtime is 7:30. Anything can happen.

Braving our frigid clime, the legendary Preservation Hall Jazz Band will be up from sunny New Orleans Sunday to rock the joint. When "the joint" is Orchestra Hall the challenge is formidable. But smart money says folks would be dancing in the aisles to "When The Saints Go Marching In" even if the concert were held outdoors.

Meanwhile, the best-kept secret in this week's jazz line-up is also scheduled for Orchestra Hall. On March 1, Sam Rivers will unveil an especially assembled 15-piece New Jazz Festival Orchestra. The ensemble includes some of the premier soloists from the New York loft scene: ECM star Dave Holland on bass, Mingus associates Ricky Ford and Jack Walrath on sax and trumpet, Hamiet Bluiett and Chico Freeman on various reed instruments, and Rivers himself on reeds and piano. Why Orchestra Hall hasn't given this event more publicity is baffling. It would be criminal, and all too typical, if such a talented array of musicians were to outnumber their audience. For those in the know, the show starts at 8 p.m.

**The Vulcan is Van Gogh**

Leonard Nimoy, perhaps most famous for his portrayal of Mr. Spock on the television series Star Trek, will return to the Guthrie Theater with his one man show Vincent on February 27. Based on the letters between Vincent Van Gogh and his brother Theo, the show examines the harsh realities of the artist's tragic life. Runs through March 3.

**Tribute to Jara**

Within the international context of political folk song, Victor Jara's story is the most symbolic. A nationalist, leftist comrade of slain Chilean President Salvador Allende, Jara wrote songs which have been blood to the veins of progressive opponents to the rightist junta that took over Chile in September, 1973. Jara himself was tortured and killed by the junta in a football stadium filled with other prisoners.

This Tuesday a group of local leftists has organized a musical tribute to Jara, his music and Chile. The central entertainment will be Quilapayun, a seven-man group of Chilean singers and instrumentalists, whose repertory of traditional and contemporary political folk songs is drawn from diverse Latin American sources.

Also on the bill will be Holly Near, one of America's best-known lesbian/feminist songwriters.

Proceeds from the concert, at 7:30 p.m. in Willey Hall on the West Bank, will go to the Chilean Resistance Committee.

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## American Ballet Theatre

Balletomanes have been quivering in anticipation for weeks. Even the most casual dance fan knows that this is something special. American Ballet Theatre, one of our premier dance companies, will hit town next week for its second annual run of performances at Northrop Auditorium. From February 27-March 4, some of the world's finest dancers will be leaping across the Northrop stage in works that show off the range and depth of this great company's repertory. Unless you're a hardcore fanatic and plan on attending every performance, a list of highlights might help you choose the most appealing night.

For many, the opening night combination of Gelsey Kirkland and Anthony Dowell in "Giselle" is the one must-see. Dance critic Arlene Croce (nobody's idea of an old softie) called Kirkland "the first totally credible American Giselle." No one who saw the exquisite ballerina perform the role last year could dispute Croce's praise. Partnering Kirkland is Anthony Dowell, the great British dancer brought in from the Royal Ballet to fill the void left by Baryshnikov's departure and Ivan Nagy's retirement. In contrast to the fiery Baryshnikov, Dowell has an elegance and taste that make him the consummate ballet aristocrat. He'll also be seen in "Contredances" on Wednesday evening and "La Bayadere" on Sunday afternoon.

The most gratifying moment for local dance audiences will be former Minnesota Dance Theatre star Lise Houlton's homecoming performance in the lead of Glen Tetley's brand new modern ballet, "Contredances" on Wednesday night. Houlton (pictured above with Patrick Bissell) left town last fall to join the ABT and has since danced major roles in two new Tetley works. Always a joy to watch, Houlton is a wonderfully lyrical, expressive dancer. Join her cheering section Wednesday night and don't forget the roses.

Besides Tetley's "Contredances," another new work joins the ABT re-



peratory—this one choreographed by Antony Tudor, entitled "The Tiller in the Fields." It's about a flirtation between a peasant lad and a mysteriously coquettish girl that ends with what may be the first on-stage pregnancy in ballet history. There are two opportunities, March 1 and 4, to see this work performed by the people it was created for—Gelsey Kirkland and Patrick Bissell. Bissell, a tall, handsome, powerful 21-year old dancer, looks to be one of the fastest rising stars in the company. He'll be ubiquitous during ABT week, appearing in "La Bayadere" on Wednesday, "The Tiller in the Fields" on Thursday, "Swan Lake" (his debut in the classic, along with that of soloist Jolinda Menendez) and again in "Tiller" on Sunday.

Finally, there is the regal Martine van Hamel, the dancer's dancer. Her purity of line and dramatic intelligence made her performance in the dual role of Odette-Odile one of the unforgettable high points of last year's residency. She'll repeat that role next Saturday, as well as those of Nikiya in "La Bayadere" and the lead in Balanchine's glittering "Theme and Variations."

Confused? Then choose a couple. There are still good seats left for most performances. Tickets can be purchased at Northrop, Dayton's and Donaldson's ticket offices. Make sure you double check performance times. The curtain goes up at 7:30 p.m. on Thursday and Saturday evenings in variance with the customary 8:00 p.m. showtime.

## Break Out in a Cold Sweat!

He's had over 40 million-sellers in his career, after recording his debut, "Please, Please, Please," in 1956. "It's a Man's Man's Man's World," "Papa's Got a Brand New Bag," and "Sex Machine" were among the international hits that followed the next 20 years for a man some call the founding father of soul music. Backed for a time by Clarence Clemons and later by Bootsy Collins, he now calls himself the Minister of New Super-Heavy Funk. Whatever the currently favored appellation, the one and only James Brown will do two performances next week at the Cabooze. Tickets are \$6 in advance for shows on Tuesday and Wednesday, the 27 & 28.

## Eight decades of film

Every Friday night for at least the next five months, Film in the Cities (2388 University Ave., St. Paul) will be screening classics from Walker Art Center's Edmond R. Ruben Film Study Collection. Al-

though the accent of the series falls on the American independent cinema, each week features films from a different decade. Last week it was the '50s, this week the '60s represented by Bruce Baillie's *All My Life*, Joseph Cornell's *The*

*Children's Party* and Michael Snow's 45-minute landmark *Wave-length*. Acting FITC director Sally Dixon introduces the films and leads discussions over coffee afterwards. And it's all absolutely free.

## Matinee idol

One of the best-kept secrets on campus is the Thursday afternoon film series run by the West Bank Union. Their current attraction is Ronald Colman, the debonair leading man who reigned as one of Hollywood's top stars for nearly two decades. In *Champagne for Caesar*, this week's feature, Colman plays a TV quiz show contestant who wins everything in sight until the sponsors hire Celeste Holm to distract him. Next week in *If I Were King*, Colman stars as 15th century French writer Francois Villon, a man whose sword was just as mighty as his pen. The WBU screenings take place each Thursday at 2:30 and 7:30 in Anderson Hall 310.

## A&E

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## RHYTHM SECTION



## Souled Out

Part II: Dinosaurs in the Disco Age?



O.V. Wright



Al Green

by Randy Anderson

A lot of people say soul music is as dead as a dodo. The brilliant rock theoretician Peter Guralnick claims that soul was doomed to extinction in the first place, since it emphasized "a unified tradition, stylistic purity and a determinedly down-home approach." Soul's singularity of purpose, like rockabilly, prohibited it from adapting to the changing times. According to Guralnick, when Aretha's genius defined the classic style to perfection, soul had reached its pinnacle of evolution. On top of that, Otis Redding died and the pivotal Stax/Volt label in Memphis ended their distribution agreement with Atlantic and slowly faded away. Soul music, then, died out around 1968, even though "there have been scattered echoes of the soul era right up to the present day."

Well, maybe. First of all, the soul of soul still lives on in its '70s descendants: funk (George Clinton and his merry band), disco and reggae. Secondly, Guralnick (his arguments appear in *The Rolling Stone Illustrated History of Rock & Roll*) insists that soul music be seen "as a kind of conscious anachronism, a prideful return to roots which sought in its own way to reverse a century-old impulse toward assimilation into the so-called mainstream of white society." But later he claims soul music was dealt the final blow when King was assassinated. As a result, the Black community required something more fiercely segregationist to express their identity—"Say It Loud, I'm Black I'm Proud" replaced "I'm a Soul Man." Following that logic, soul music then would be the *music of integration*, the music of the civil rights movements of the '60s. And it was. Never was there a music that pleased both whites and blacks in such great numbers. Until disco.

Guralnick also fails to come to terms with Al Green. Green is the Soul Brother No. 1 of the '70s, and none of his recordings sound anachronistic, say, like a Robert Gordon rockabilly record does. (Although there are soul records that are nostalgic and could have been made in the '60s; O.V. Wright's wonderful *The Bottom Line*, for instance.) Neither did the early '70s "urban realist" tunes like Marvin Gaye's influential "What's Goin' On," the O'Jays' "The Backstaber" (an incredible record that strangely and subtly anticipated disco) or Jimmy and Vella's gorgeous "Do You Know How I Feel?"

By now you're probably saying, "What the hell is real soul music and how does one distinguish it from a disco song?" Somehow you just know—you can feel the difference. No simple answer—like "coarse vocals, romantic lyrics, a bleating horn section, spare instrumentation, gospel and blues roots and no strings"—fits perfectly. Essentially, to my ears, disco is plastic on plastic. Soul is grits on a platter. Perhaps the most basic difference, however, lies in the fact that soul stressed the vocals while disco stresses the arrangement. On one, the performer is the star, on the other, the producer is the star (Moroder, Cerrone, etc.).

Unlike other things, music does not necessarily have to progress to survive, even though some of soul music's greatest moments have come from the highly evolved music of Stevie Wonder. When a style disappears, it's more often than not, an audience grows up and stops buying records, a new audience appears demanding a new sound to conform to their generation's mood. And, of course, artists die or fade away or compromise their ideals for commercial purposes. Ultimately, it's hard for one style of music to stay on top. Pop is a music of trends, involving a very fickle audience.

But make no mistake, there are some soul survivors besides Al

*Rhythm Section to 8*

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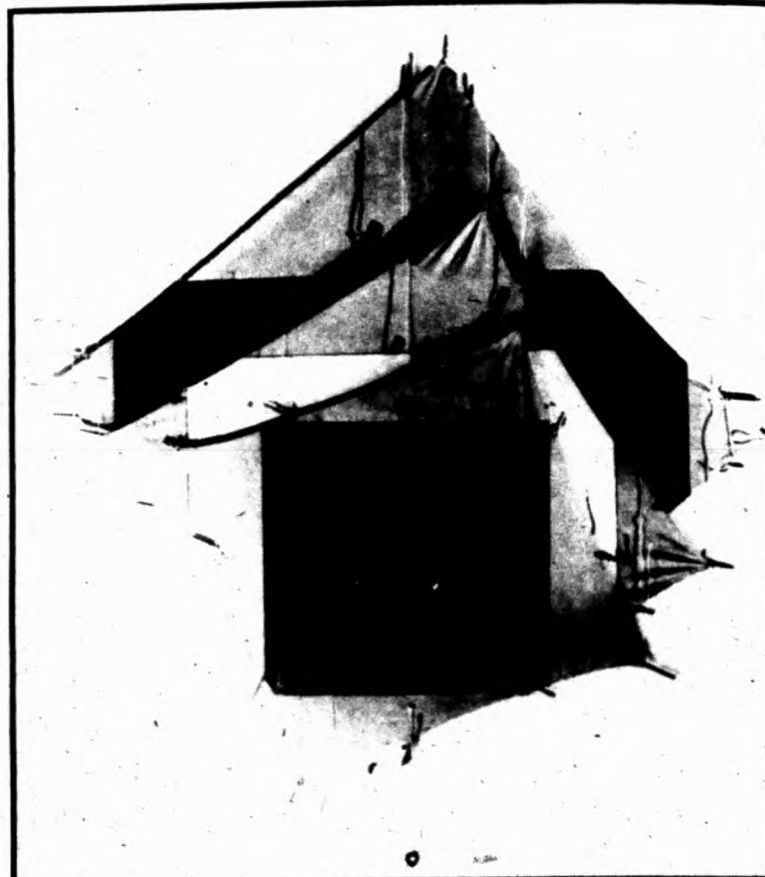
# Flying His Own Kite

by Mary Scarvalone

Look up into the cultural skies of Minneapolis these days and you'll notice a rather rare and fascinating phenomenon: an extraordinary artist who has somehow managed to appear in two places at once. And that's just the start of this man's magic—he's filled those skies with an array of canvas, constructions and color, suspended "kites" that transform ordinary space into new dimensions of reality.

When English artist Richard Smith last visited the Twin Cities in 1966, it was to participate in Walker Art Center's group exhibition, *London: The New Scene*. Now, some thirteen years later, he's back in Minneapolis as the featured artist in two concurrent one-man shows: *Recent Works*, at W.A.C., and *Two of a Kind, Three of a Kind* at the Dolly Fiterman Art Gallery. Either show would have been impressive on its own; together, they constitute an outstanding event in terms of artistic exposure—an event well worth waiting for.

The Walker exhibition is a powerful display of works in several mediums—paintings, lithographs, drawings, silkscreens and etchings. But unquestionably, the focus is on Smith's "kites"—large, painted canvases which have been stretched on aluminum rods, tied with strings and suspended by ropes from the walls and ceilings of the museum. These may exist singly or in a series of related "multiple" canvases. Smith's most provocative constructions are variations on this multiple theme, in which the individual canvases have been made to overlap, forming layers which suggest gradual changes within the work. The layers are suspended at slightly different, consecutive angles, suggesting a twisting motion; they likewise might vary in size and color, with shapes and tones projecting or receding into an illusory space. Although rather "primitive" in appearance, Smith's kites have a sophisticated formality which comes as a result of the artist's concern for structure, order and precision. Two of the works, *Diary* (1975), a sprawling series of seven canvases



Richard Smith's *Golden Russian*

covering an immense wall space, and *Five Finger Exercise* (1976), suspended from the gallery ceiling, are particularly strong examples of the artist's simple yet complex approach.

There is a strong emphasis on the hand-made process by which the works were produced; in contrast to earlier pieces, these, according to Smith, are made as well as depicted. The construction elements have dual functions: the canvases are stretched taut, yet scalloped at the edges; the metal rods keep the canvas apart as well as holding it together; and strings and ropes act as "drawing" tools while simultaneously providing support. And apart from the structural controls, there is a powerful interjection of chance, where forces of real gravity and the visual illusion of motion combine to activate the otherwise static forms within the compositions.

These same qualities—the hand-

made craftsmanship, the sequential, kinetic layering, and the interplay of control and chance—exist also in Smith's prints and drawings, best displayed in his lithographs at the Dolly Fiterman Gallery. This collection of 15 new prints provides an incredibly strong counterpart to the kites. They also originate with very basic, formal elements—squares, triangles, intersecting rectangles—that initially suggest hard-edged painting. But again, the artist has gone beyond structural restrictions to incorporate a very spontaneous flexibility, twisting the images in the picture planes in a series of 2 or 3 prints. Colors run freely off the edge of the printed sheet, mimicking the dangling strings of the canvas kites. And here, too, physical construction is just as important as imagery: the paper itself is methodically folded

Smith to 8

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# Music

## Phasing In/Phasing Out

Editor's note: Steve Reich and Musicians will be performing at Walker Art Center on Wednesday night. Thursday they will be on campus for a concert in Coffman Union. Both 8 p.m. performances will feature Reich's *Music for 18 Musicians*. The Coffman concert also spotlights his 1971 composition, *Drumming*.

by Allen Robertson

The notoriety plaguing "serious" 20th-century music has turned a lot of people away. Filled with noise and electronic fury, the cacophony school is (more often than not) as hard on the ears as it is challenging to the mind. A music that strives for intellectual stimulation, it is willing to sacrifice the sensual for the cerebral.

Steve Reich is definitely not a part of that school. His music is both seductive and exciting—a shifting, sliding scale of sound experiences that has more to do with pure beauty than pure academia. Reich sums it up succinctly when he asks, "If it doesn't mean anything emotionally, why bother finding out how it works? Anything else—any other immediate response—is an illusion concocted by music departments at universities."

Reich, at 42, heads a group of composers who, for about ten years now, have been using rhythms—even in the most basic of forms—to create a musical genre that has been called phasing or steady pulsing.

His music has a dainty sound. He writes nothing that will shatter your eardrums or frazzle your nerves. There's no movie music swoop and swoon going on—but, in the best sense of the word, Reich's compositions are pretty music. Here, elemental rhythmic principles flower into glorious fields of sound.

When we think of rhythm we usually think of drums; and, in fact, one of Reich's most famous compositions is called *Drumming*. But in addition to the rhythms of four pair of tuned bongo drums, *Drumming* gradually adds and blends in three marimbas, three glockenspiels, piccolo, voice and whistling. It's a rich complex of rhythms filled with intricate byplay.

Reich describes what is going on in *Drumming* this way: "It's really a variety of rounds or canons—'Row, Row, Row, Your Boat'—except that in *Drumming* it's a short tune instead of a long tune; and where the second voice or the third voice comes in (in the round) is flexible instead of fixed. The overall sound arrives at a point where it meshes together and you don't even know who's playing what—which is precisely what I was trying to accomplish."

Reich started playing piano as a child and the drums as a teenager. He worked in weekend bands to help get through college—an honors degree in philosophy from Cornell. It wasn't until he was about to go off to Harvard for a doctorate that a teacher convinced him to try composing instead. Six years later he graduated from Mills College in California with an M.A. in music (1963). Lean years of trying to gain recognition for his work followed.

These days Reich doesn't have to worry about that; he's as respected as any composer on the contemporary scene. But he does have one real woe (which he shares with all composers): How to have new music performed more than two or three times before it disappears into obscurity with most of the other compositions that vanish right after they are premiered.

Reich's solution has been to form his own ensemble, Steve Reich and Musicians. The group is more analogous to a modern dance company



Steve Reich . . . rich rhythms, pretty music

“ In the best sense of the word, Reich's compositions are pretty music. Here, elemental rhythmic principles flower into glorious fields of sounds. ”

(touring and performing Reich's music exclusively) than a symphony orchestra (staying in one city and performing everything from Vivaldi to Copland). In this way, his compositions get dozens of performances in various locales.

The group has been across the Atlantic eight times, whereas the current U.S. tour is only the second. Reich explains this in terms of economics as opposed to musical taste.

"It's not a magical cachet or an in-group of aficionados in Europe that are getting us over there, it's just a blatant economic fact. They can pay for 18 musicians and 2,000 pounds of air freight.

"It's called socialized radio. In Europe there is an array of wealthy radio stations with money coming directly from the public. Now the radio station is a building, and inside the building are a number of concert halls, and inside these concert halls could be anything from the New York Philharmonic to Anthony Braxton to the KathiKali from India to myself to John Cage to a rock and roll group like Tangerine Dream to all of them together in a festival form.

"The idea that the support for all this comes from public funds is an assumption that's been in operation for a good long time in Europe."

Reich's group does receive funds in America as well, but it isn't on the magnitude of European subsidies. Still, he's not complaining too

loudly. "Sure it would be nice if it were more," he says, "but I'm not moving to Europe anyway."

His musical palate is expanding. *Music for 18 Musicians* (released last fall on the prestigious European jazz label ECM) is going to be followed by a new "elephantine" work for 27 players. He also has ideas for a piece for string orchestra.

Since such a large group couldn't travel economically, even on European funding scales, it is becoming increasingly necessary for Reich to write his music in such a way that it can be played by any intelligent orchestra.

In order to get the lively and energetic feeling he wants, Reich is now scoring his music with what he calls "guidelines."

"For me, personally," he explains, "the number of repeats isn't specified exactly, because I don't want the performer—whether it's in my ensemble or in Europe far away—to be concentrating on counting: 'One repeat, two repeats, three repeats.'"

"On the other hand, there are some specific guidelines. Over in the score it might say something like 'Three to five times.' Now if a musician repeats two times or six times, the world won't come to an end, nor will the piece really suffer.

"But, on the other hand, if a musician were to repeat a phrase 25 times, well, he would be doing a 'number.' He would be trying to make a scandal instead of a piece of music.

"I assume a certain amount of goodwill and seriousness on the part of the performers. The latitude I leave in my scores allows them to be preoccupied with the quality of the performance. I trust them, within the guidelines, to feel when it's time to move on to the next bar.

"It's the psychology of performance," he maintains, "asking, I hope, the best of the performer and that he simply use his good musical sense rather than being preoccupied with numbers."

As listeners, none of us has to be preoccupied with numbers. Instead, treat his songs like waves. Let them wash over you. As Reich's tides gradually come in and go out, the quality of his waves will change for you.

Besides, who but a statistician would be silly enough to count how many waves there are between ebb and high tides? And his music is meant to be experience, not statistic.

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# Theater

Hotel Paradiso

## Cotton Candy

by Gretchen Douma

There's nothing subtle in a farce. It's all foolishness, frippery, and tomfoolery designed to entertain for an hour or two and be forgotten when one leaves the theater. Such is the nature of Georges Feydeau's *Hotel Paradiso* currently being performed by the University Theater on the Whiting Proscenium stage.

Feydeau, as the program notes, was known not for his creative genius but for his craftsman-like skill at concocting complicated plots which turned on improbable coincidences, mistaken identities, mad chase scenes and narrow escapes. *Hotel Paradiso* is the epitome of this kind of farce. Its plot is ludicrously coincidental, its characters are caricatures and its action is brash and flamboyant. The play demands nothing more of the audience than a modicum of attention and good spirits, in return for which it can provide a light-hearted evening.

To this end, director Lee Adey has assembled actors who bring to their roles high energy and good humor, both essential for the success of this production. Adey has clearly cast with appearance in mind, for it is the physical presence of the actors on stage which makes the strongest impression on us, not the scintillating dialog. So the slight stature of Brian Martin as Boniface (the play's bumbling hero) is beautifully countered by his wife's rotundity (Angelique, played by Susan Grandys), a physical attribute further emphasized by her sweeping gown. The other characters are similarly appropriate—the French maid has a pert smile and a round

bottom, the innocent nephew has a school-boy face, the Italian hotel manager has wavy, dark hair.

The plot, like the characters, is strictly superficial. Our concern throughout is "What will happen next?" not "What does it all mean?" Boniface and Angelique live next door to Marcelle and M. Cot, who are having marital difficulties. Cot does not pay enough romantic attention to Marcelle and facetiously suggests that she take a lover when she complains about his behavior. Boniface offers his services, and he and Marcelle decide to take advantage of their respective spouses' absences that evening by spending the night together at the Hotel Paradiso. Their tryst goes awry when Cot unexpectedly shows up at the hotel. He is there to investigate rumors that one of the hotel rooms is haunted.

The Cots and Boniface are joined at the hotel by a visiting friend, Martin, and his four school-aged daughters who further complicate the action. And not to be left out, Cot's young nephew, Maxime, shows up with the Bonifaces' maid, Victoire, who has offered to teach the lad all about passion. The whole bunch of them are arrested after much running around and general confusion, and in the third act everyone must explain his or her whereabouts the night before.

Overall, the cast handles this nonsense quite competently. Susan Grandys gives Boniface's overbearing wife the sensitivity of a battleship. Janice Cole, as Victoire the maid, attempts to seduce shy, nervous Maxime (Michael Fosberg) with a forcefulness that only one as inexperienced as Maxime could possibly miss. Mark Cole's Martin



Boniface (Brian Martin) & Marcelle (Marcia Gardner)

is a scarecrow of a man; gawky and stuttering, he imposes himself indiscriminately on those around him with a good humor that makes him nearly impossible to shake off. But the gems of this production are clearly Brian Martin as Boniface and Marcia Ellian Gardner as his would-be-lover, Marcelle. These two throw themselves into their roles with an energy that is captivating. We know they are ridiculous; they know they are ridiculous; but none of us could care less. They have us happily rolling in the aisles as the situation they find themselves in grows increasingly preposterous.

The weakest players in the cast are Robert Light as Cot and Michael W. Collier as Georges (a country bumpkin working at the

hotel). Light sounds as though he's reading his lines for the first time, and his performance doesn't have the sparkle the rest of the performances have. And Collier hasn't figured out exactly what kind of accent he is doing, so his speech is often garbled. Better no accent at all than one that is inconsistent and sometimes unintelligible. Also the timing in the second act is still clumsy. The cast hasn't got the split-second exits and entrances the act demands under control yet, so the blocking tends to degenerate into frenzied dashing back and forth. But, despite a few difficulties, cast and director give us a lively, entertaining show. It's all cotton candy; not much of an intellectual meal, but certainly a pleasant treat once in a while.

Equus

## Physician

by Robert H. Collins

Theater In The Round has given audiences little to cheer about this season, but their latest production, Peter Shaffer's *Equus*, leaves audiences applauding loudly. The play is a somewhat daring selection for the theater and their gamble has paid off handsomely with a wonderfully theatrical production.

What makes the play such a daring selection? First of all, there is a nude scene at the emotional center of the play, and any scene like this has got to be a chancy proposition for a community theater. Furthermore, the play is full of pitfalls for an amateur company. In spite of the more bizarre elements of the plot, the story line is a slender thing and what little there is, is highly exaggerated by the playwright. In order to succeed, the play demands solid acting and a strong dose of theatricality—two elements that director Larry Whitely's production has in abundance.

The story revolves around the psychoanalysis of a young man named Alan Strang. For no apparent reason, Alan has blinded six horses with a metal spike—horses that he had carefully groomed and cared for up to that time. His family, indeed all of English society, is shocked at the nature of the act and at a total loss to explain it. The bulk of Shaffer's play delineates the psychiatrist's attempts at unraveling the complex threads of Alan's story. Suffice it to say that Alan's problems stem from a home life full of sexual repression and religious guilt. The boy has transferred his confused religious and sexual urges onto the animals, so that when he feels that the horses

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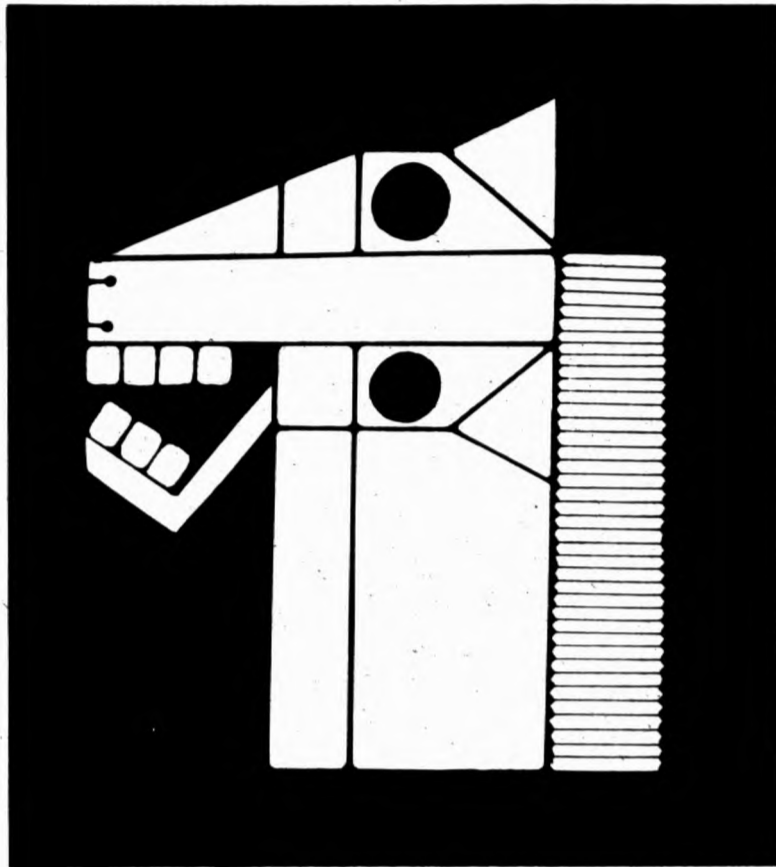
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# Curtain Call

## Heal Thyself



have witnessed his sexual dalliance with a young woman, he strikes out in guilt.

The remainder of the play focuses on the psychiatrist, who carries his own sexual hangups as well as a load of guilt from a lifetime spent forcing people to wear the straitjacket of civilization. Confronted with Alan, the doctor is face to face with the natural passions and fires that he has banked within himself so long ago. Who is

the real sick person, he or Alan? How can he presume to cure? Is the price of normalization too dear?

These are interesting questions, but Shaffer really lays it on thick, giving us a kind of staged version of *Civilization and Its Discontents*. But even worse, at the very heart of the play is a false dilemma. For all of his attractiveness as a child of nature, Alan is a very sick boy caught up in a warped religion of self-flagellation. To suggest that it

• **The Bald Soprano** by Eugene Ionesco; Park Square Theater, 400 Sibley St., St. Paul, 291-7005. Classic absurdist satire on stultifying middle class life. Runs March 1 through 24.

• **The Beggar's Opera** by John Gay; Guthrie Theater, 725 Vineland Place, Mpls., 377-2224. A disappointing finale to the Guthrie's season. Director Alvin Epstein never establishes the necessary groundwork and so Gay's golden, witty satire turns leaden. In spite of a good performance by David Canary and fine conducting by Dick Whitbeck, the overall impression is that a lot of talent has been wasted. —RHC

• **Camelot** by Lerner and Lowe; Chanhassen Dinner Theater, Chanhassen, 934-1525. King Arthur and his knights come to life in a full-blown musical production.

• **Custer** by Robert E. Ingham; Actors Theater of St. Paul, Foley Theater, Summit Ave., St. Paul, 698-5558. A thoughtful and thought provoking look at one of the mythic figures from American history. Director George C. White's production brings out the best in the acting company. Don't miss. Runs through March 3. —RHC

• **The Death of Bessie Smith** by Edward Albee, and Contribution by Ted Shine; Pillsbury-Waite Theater, 724 East 26th St., Mpls., 871-2104. Two one act plays take different approaches, one tragic and one comic, to the same situation. Runs through Feb. 25.

• **Emigres** by Slawomir Mrozek; Guthrie 2, 1420 Washington Ave. So. 377-2224. The funny and frightening story of a violent confrontation between two Polish exiles in a basement on New Year's Eve. Runs through Feb. 24.

• **Equus** by Peter Shaffer; Theater in the Round, 245

Cedar Ave., Mpls., 336-8123. Reviewed this issue. Runs through Mar. 4.

• **The Fifth of July** by Lanford Wilson; Cricket Theater, 345 13th Ave. NE, Mpls., 379-1411. A fitful, sometimes funny, backward glance at the '60s that attempts to speak about things unchanging in human nature. Runs through Feb. 24. —GA

• **The Garfield Nude** by George Linsenmann and Ralph Falco; Chimera Theatre Company, 30 East Tenth St., St. Paul, 227-7058.

Generally uninspired musical spoofing of detective films, though handsome sets and some good music compensate somewhat. A smashing performance by Mary-Robin Roth and a dog of a book are the chief high and low points of this musty new play. Runs through March 11. —MP

• **Hotel Paradiso** by Georges Feydeau and Maurice Desvallieres; University Theater, Rarig Center, 373-2337. Reviewed this issue. Runs through March 4.

• **I Do, I Do** by Tom Jones & Harvey Schmidt; Chanhassen Dinner Theater, Chanhassen, 934-1425. Musical exploration of a 50-year-old marriage. Been running for eight years. May never close.

• **The Little Mermaid** by Hans Christian Andersen; The Children's Theater, 2400 3rd Avenue South, Mpls., 874-0400.

Wonderful special effects, a clever set design and good choreography all help to make this a visual delight. The company has gone all out to make this fairytale as captivating as possible and they succeed without a doubt. Runs through April 7th. —GD

• **Loot**; Chanhassen Dinner Theater, Chanhassen, 934-1425.

Joe Orton in a dinner theater? Strange as it sounds, Orton's play fits right in. Director Gary Gisselman

keeps this zany farce moving at a snappy clip and his cast take to it like fish to water. Jeffrey Chandler and John Lewin are particularly good in this morally upside down world. —RHC

• **Make Room For Dada** by Mark Frost; Mixed Blood Theater, 1501 South 4th St., Mpls., 338-6131. World premier of play set in the mythical kingdom of Yougontoo. Any resemblance between the central figure in the play and Idi Amin is purely intentional. Tonight through March 11.

• **Play With A Tiger** by Doris Lessing; Punchinello Players, North Hall, St. Paul Campus, 373-1750. Contemporary drama that explores a love relationship that turns into a confrontation. Runs through Feb. 24.

• **Same Time Next Year** by Bernard Slade; Chanhassen Dinner Theater, Chanhassen, 934-1525. Love story about a once-a-year affair.

• **Vincent**; Guthrie Theater, Vineland Place, Mpls., 377-2224. Leonard Nimoy's one man show based on the life of Vincent Van Gogh. Feb. 27 through March 3.

• **Wedding Silver** by John Richardson; The Performers Ensemble, 331 Second Avenue North, Mpls., 338-2484. Though this new play by a local playwright is over-long, the company handles the material with enough skill to make this production, on the whole, successful. Their ensemble techniques have resulted in good character development even when the script is weak. Runs through Feb. 25. —GD

• **What's Up Yours Doc?** Dudley Riggs' Brave New Workshop, 2605 Hennepin Ave. So., Mpls. 377-2120. The Workshop's newest satirical review takes a look at, among other things, drive-in movies and the Three Stooges. Opened Jan. 16 for a 16 week run.

might be better and more decent to leave him alone cannot really be taken seriously. As a result, the psychiatrist's inner struggles can only ring false.

But Shaffer gets around these shortcomings by focusing our attention on the form of the play rather than the content. The play's strength is its theatricality, and director Larry Whitely cashes in on these strengths so that any doubts about the play itself are swept aside. Though the story smacks of psychological realism, no attempt is made to present this as a realistic play. Tom Valach's sparse set consists of a wooden platform enclosed on three sides by metal rails. Around the platform sit the members of the cast who enter the arena as the story demands. This boxing ring set works nicely as a physical reminder of the psychological struggles being waged in the play,

and it allows for a fluid movement between scenes that keeps the audience engrossed in the action. With this set and with effective spotlighting, Whitely neatly choreographs the play.

And then there are the horses. The genius of Shaffer's conception was that he required their presence on stage. And so we have six actors wearing metal hoof-like shoes and wire helmets resembling horses' heads. Their pantomimed horse movement not only is a stunning effect, but also gives the horses a nobility and power that no actual horses could achieve.

Whitely's cast is strong. At the top are James L. Newman as Dysart the psychiatrist, and Doug Anthony Hutchison as Alan. Newman deftly sketches a portrait of a strong and confident man beset by serious personal doubts. In spite of the play's shortcomings, Newman

makes a very believable man of the psychiatrist. And Hutchison's task is just as difficult. His role could easily degenerate into glib posturing, but he maintains a firm control so that Alan easily wins our sympathies. Alan's parents could be easy targets for laughter, but Peter Farley and Dorothy Sheldon bring a needed sense of dignity to the roles. And Nancy Gormley as Dysart's confidante, and Jill Mason as Alan's young lady friend give nice support. A special mention must be made of Stephen J. Schmid who so ably plays Nugget, the horse who is the center of Alan's attention.

This is a skillful and fascinating production. No attempt is made to pander the audience with the nude scene; it is handled naturally and without pretension. Director Whitely and his able cast get a well deserved round of applause for a solid and satisfying production.



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**Schmidt from 1**

"Songs are like plays to me," Claudia says. "If things are going well you lose yourself and you become a vehicle, a tool to communicate the feelings in a song. It has to do with the difference between consciousness and self-consciousness; consciousness is necessary to convey a song, but self-consciousness just gets in the way."

"Years have gone by since the theater group, but I've thought back so many times to things I learned. Even the most basic lessons, like being at peace with your body, and the old adage of leaving your troubles at the stage door—don't worry about misplacing them—they'll always be waiting for you when you get off."

This theatrical orientation also infects Claudia's songwriting. She has turned her efforts to outer-directed, scene-setting creations.

"For the most part contemporary songwriting leaves me cold. I find it an incredibly cerebral, self-indulgent pastime," she says, suggesting

that more tunesmiths should work from the third person or alternative points of view, rather than continue to use the immortal "I." "You don't sacrifice any of the involvement for doing it like that, but often you do make a song more accessible to people. It becomes a more theatrical thing, something you can visualize."

For Claudia, the best songs "orchestrate the everyday," achieving a kind of universality beyond the formulaic restatement of love affairs. Two of her best even have a slightly perverse quality: "Fuzzy," a tale of small-town childhood fascination—and, to some degree, abuse of the disturbed or retarded—is based on an interest in music therapy and a semi-autobiographical experience in her home town, New Baltimore, Mi.; "Lady," not autobiographical, hints at near-incest between a teenage woman and an aging foster father.

"I'll do whole sets sometimes and I won't have done one traditional love song. And it's not like I set out

deliberately to do that, it's just like it didn't come up in the course of the set," Claudia says. "That's not to say that the subject of love is not involved at some level in every one of the songs, but it's all the more effective for being subliminal."

Few of Claudia's songs are overtly political, but her strong stage presence and seeming emotional independence is a kind of implicit testimony for the women's movement. She has performed for and with radical feminists, but says she prefers to play to mixed audiences, as a "unifier rather than a polarizer."

But even within liberal folk circles, some subtle forms of sex discrimination persist, according to Claudia. One interesting aberration is an unwillingness among club-owners to book two solo women singers on one night, while two males may perform regularly.

"There's the funny notion that two women will sound alike—I don't know how many times I've been told that," Claudia laments.

Recently, Mary Travers refused

to allow Claudia to play as an opening act at a Wisconsin concert.

"I should have told her I was a brunette," Claudia quips.

But having heard both Claudia and Peter, Paul & Mary's star vocalist, I think Travers may have made the right decision. She would not have benefitted by a comparison with Claudia Schmidt.

**Section from 3**

Green. Why haven't you heard of them? The critics are partly to blame, as Robert Christgau recently claimed in an article in the *Village Voice*, asserting that there's such an anti-disco, anti-funk attitude among rock critics these days, that it almost smacks of racism. So few critics listed any black records in their 1978 Top Ten (including A&E's) that it bordered on the ridiculous, although in truth, the last couple of years have not yielded a bumper crop of soul music. Next week, we shall take care of that glaring omission with a neat little list of some new soul music and, a

brief look at some of the finer soul songs of yesteryear.

**Smith from 4**

into vertically pleated segments, then bound at the folds with paper-clips.

All of Smith's works, from the enormous canvas "kites" to the sensitively colored prints, have a sense of lightness and buoyancy. It is as if they are imbued with a sort of kinetic energy that comes from somewhere within their compositional elements. They raise subtle, provocative questions about the relationship between physical reality and illusion, challenging the viewer to examine the "apparition" before him in terms of imagination as well as actuality. These are works to be gazed at and explored. Smith has given us a chance to sail on his kite-tails to new worlds of artistic possibility or to reach into his paper-works for dimensions that defy limitation. It's a superb and unique opportunity: let your curiosity soar.

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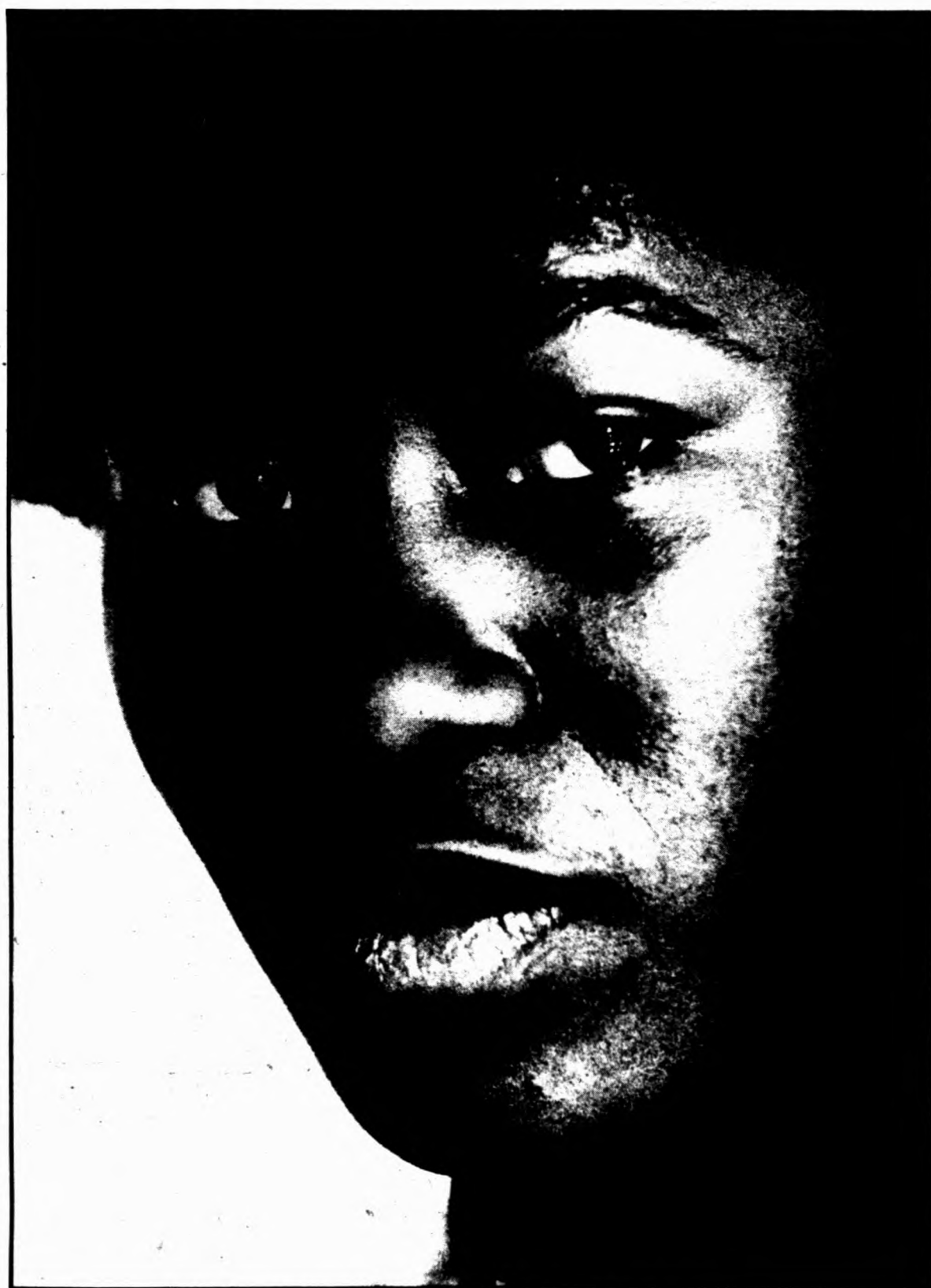
by Deborah Miller

Joan Armatrading: *To the Limit* (A&M) Joan Armatrading could sing the yellow pages and it would be hard not to hang on every listing: the way she catches her breath mid-phrase, then lets her voice break on the next word to hold the last scratching syllable, then pounces on the following thought to ride softly on the melody. It's not her voice that amazes, it's the way she uses it to physically overwhelm a song, to make the lyrics say as much as they possibly can. Her style is an evocative one, her songs collections of rhythms and fragments of melodies that hint at the whole thought. *To the Limit* is as good as most of the Armatrading albums that preceded it, and better than last year's *Show Some Emotion*. "Taking My Baby Uptown" is the most straight-forward delivery she's given a song and she seems to enjoy bouncing it along, but it doesn't ingratiate itself the way her more meandering vocals do.

Boomtown Rats: *A Tonic for the Troops* (Columbia) Except for the Mott the Hoople-sounding "Eva Braun," an overly labored punchline, the new album from the Boomtown Rats is fairly shattering power pop. Although they've had four Top 10 singles from the material on *A Tonic for the Troops* in England, the fattest rat to date has been "Rat Trap." It's a song that invariably brings Springsteen to mind, from the gentle-piano-to-blasting-sax introduction, to the lyrics about Billy, the corner boys, cruising and factories. Its matched piece is "Joey's on the Street Again," but the Rats don't rest solely on that single city sensibility. There's the choppiness of Talking Heads in "Like Clockwork," the triple-speed style of the Ramones in "She's So Modern," and the slash of Thin Lizzy in "Mary of the 4th Form." There's even Elvis Costello's crazy calliope behind what may be the most cheery song about suicide to date, "Living in an Island." Much of *Tonic* sounds, in fact, like cartoon music: rock band loose in toy factory. And leading these toy soldiers is singer Bob Geldof who proves himself a bright songwriter; he's as good at writing topical spoofs (e.g., "Me and Howard Hughes") as he is at describing street scenes.

Jessi Colter: *That's the Way a Cowboy Rocks and Rolls* (Capitol) There's a texture to Jessi Colter's voice that comes across as experience—not a crackling weariness like Wynette, but a steady strength. Not one song on her new album whines like "I'm Not Lisa," not one begs for someone to lean on. Unlike most of the female C&W singers, she doesn't wail in the halls of Heartbreak Hotel; Colter bypasses self-pity for self-assessment. She easily moves from the lullaby gentleness of "Love Me Back to Sleep" to the bluesy tension of Donnie Fritts' "My Goodness" to the country swagger of the title cut. With Waylon Jennings' band softly backing the songs, every nuance in Colter's silky voice is caught, but never held; the images drift dreamily by. But it's the strength of two Suzanna Clark compositions—"Black Haired Boy" and "I Was Kinda Crazy Then"—that made this the best country album of 1978.

The Doobie Brothers: *Minute by*



Joan Armatrading...an evocative style

when you have filled in the remaining 51.5%

The Pointer Sisters: *Energy* (Planet) Fortunately, the Pointer Sisters' version of Springsteen's "Fire"—their new single—doesn't throb and glitter. But neither does it burn. It's a "respectable" pop cover that announces the Pointers' move away from nostalgic material like "Salt Peanuts" and "Steam Heat." Instead of scat-sung relics, their new album features songs by Stephen Stills, Loggins and Messina, Bob Welch, Sly Stone, and Steely Dan (a biting version of "Dirty Work" is the album's best cut). The Pointers say *Energy* finally expresses their own musical tastes, but it's hard not to blame (or credit) producer Richard Perry (who had success in the past with Barbra Streisand, Leo Sayer and Tiny Tim) with the album's professional gloss and pop respectability. He seems to have dry-cleaned the funk, and most of the fun, right out of the Pointers' sound. What's left tastes like the stuff they squirt inside Ding-Dongs: sweet, white and a big part of a teenager's diet.

Bonnie Pointer: *Bonnie Pointer* (Motown) I'll take a Berry Gordy over a Richard Perry production any day, and apparently Bonnie Pointer felt the same way, leaving the sibling act for a solo career with Motown. Unlike her sisters, she's unwilling to give up the ties to her early influences—most apparent here when she zips from a hand-clapper called "Heaven Must Have Sent You" into some Louis Armstrong-style scatting, and when she gives the opening lines of "My Everything" a Bessie-esque treatment. But in fact, Bonnie moves farther beyond the early wang dang doodles of the group than her sisters, singing along with an acoustic guitar on Side 2. Overdubbing her own backup vocals, Pointer doesn't exactly seize a song like Joan Armatrading, but she does seem comfortable in this new setting. The only insufferable cut is a disco tract called "Free From My Freedom/Tie Me to a Tree," a sentiment that makes me want to retch, not dance.

Photo/Larry Falk

# Grapevine Rock

*Minute* (Warner Bros.) It's something like finding yourself an embarrassed witness to an argument, listening to the taffy-pull between singer/keyboard player Michael McDonald and guitarist Patrick Simmons on the new Doobie album. It's hard not to take sides with McDonald, the ex-Steely Dan member, whose compositions—including the radio hit "What a Fool Believes"—are the clear-cut winners here. Simmons' Southern boogie-style cuts only come as reminders of what the Doobies were doing in their early years, a sound that just doesn't jibe with the softened approach they take on the jazzy, syn-copated McDonald tunes. McDonald's side in this tug-o-war is weighted by the best of the recent Doobie hits—"Takin' It to the Streets" and "You Keep Me Runnin'" —which further suggests that Simmons is going to have to work

within the new Doobie sound if they're ever going to release an album without *Minute by Minute's* inconsistencies.

Dobie Gray: *Midnight Diamond* (Infinity) A cut above lounge music, a bit more interesting than the same songs sung by anyone else, Gray's new release is a misdirected attempt to rejoin the "In Crowd." When he tries on satin disco pants, his always understated vocals seem hopelessly at odds with the whirling energy of the rhythm. Given a simple ballad like "Let This Man Take Hold of Your Life," Gray pours out his soul; handed "We've Got to Get it On Again," he only proves he's not the seducer Marvin Gaye is. The silliest choice is a version of "I Can See Clearly Now," so weak compared to the Johnny Nash original that Gray seems unable to

get back on his feet to finish Side 2. The strength of his voice puts the arrangements to shame, but this *Midnight Diamond* still looks like an imitation with unpolished facets in daylight.

Eddie Money: *Life for the Taking* (Columbia) Money is a man with a great voice who has, unfortunately, the sound of a Vegas hotel orchestra playing in his head. The address of the Eddie Money Fan Club is P.O. Box 77505, San Francisco, CA 94107. Someone should send him a Jukes or a Frankie Miller album.

The Jan Park Band (Columbia) Jan Park is a girl singer, and John Bartle is her band's lead guitarist and the "brains" behind the group's sound. Bartle describes the music as "16% Boston, 14% Heart, 18.5% Fleetwood Mac." Do let us know, John,

Tonio K.: *Life in the Foodchain* (Full Moon/Epic) I put this album on the turntable at 8 p.m. and took it off around 2 a.m., not because I had tired of it but because I thought I'd driven the people upstairs out of their minds. I can barely contain my enthusiasm for Tonio K. The record label is pushing it as reminiscent of the Stone's *Beggar's Banquet/Let it Bleed* period, but in stressing the rough musical edge, they've failed to credit Tonio's gift as a crazed songwriter. Consider his "Lover's Plea": *Baby don't leave me here alone/Don't break our happy home up/Think of the children/I know we haven't got no kids/But think of if we did.* Or consider the oddball musical quotes of "Wild Thing" in "American Love Affair," or "Teen Angel" in "Better Late Than Never." *Foodchain* also contains the most cathartic song on record, its lyric more biting than Dylan's "Idiot Wind." It's called "H-a-t-r-e-d," a variation on the theme, "Breaking Up is Hard to Do":

*Yes I wish I was as mellow  
As for instance Jackson Browne  
But "Fountain of Sorrow" my ass,  
motherfucker  
I hope you wind up in the ground.*



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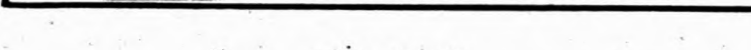
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# Steve Forbert: What Kinda Guy?

by Deborah Miller

*Who can I confide in, who can really hear? Who can keep my secrets, who can see me clear? Tonight I feel so far away from home.*

The drive out of Minneapolis along University Avenue seems to wind through a section of misplaced North Dakota plain. Plain is, in fact, the operative word, as countless franchised restaurants, discount gas stations, and empty spaces pass by. Thumper's, a spacious roadhouse bar that last year began to bring in national rock acts, sits a few miles into that emptiness. The bar draws Coon Rapids locals inside to play pool and pinball, women's broomball teams to celebrate victories, and the more resilient of a band's followers from the city. When Steve Forbert played there last week, his road manager told him to make the first three songs exciting. "You're competing with the games in the back of the room."

*Think what you will Laugh if you like It don't make no difference to me*

Having had the pleasant company of *Alive on Arrival*—Forbert's folksy debut album—in the house for a few months, I reacted with what R. Meltzer calls "that amazingly incredible rush of utter MILD ASTONISHMENT" when

the incongruous crowd at Thumper's found Forbert's music eminently danceable. Instead of a polite, coffeehouse atmosphere, there were screams of "rock on" and "Detroit, get down" (whatever that means). Although Forbert now tours with a band, it was still surprising that attention turned from his bright lyrics to the sound and swing of the music.

But it was a good sign, that floor filled with dancers, since his touring band has been together a scant two months. About the dancing, Forbert said, "It's fine with me. We've got a rock 'n' roll band onstage, you know." He also says he's comfortable sharing the stage with a band after years as a solo performer. But except for keyboard player Paul Errico, who easily floats his notes into the empty spaces in the lyrics, he'll no doubt be more comfortable with the rest of the band settles in with his style. Seventeen performances just aren't enough to have worked out arrangements for all the sounds Forbert wants to incorporate, like the influences of Dylan, Chuck Berry, Elvis, Jimmie Rodgers, and Howlin' Wolf. Forbert wants a Beach Boy's sound behind him on one song, a country clip-clop behind a Hank Williams tune, and a jazzy, city night-life accompaniment to another song. He demands a lot when he asks his band to swing from the easy melody of "Goin' Down to Laurel" into the raucous "Woolly Bully." But just as Forbert sings it, they "can make a

few mistakes, all the same, he'll never be a bore."

*What kinda guy am I really who? Don't wear pajamas and I don't sniff glue I'm Mississippi got the New York blues What kinda guy am I really what?*

The word *innocent* takes an expanded dimension around Steve Forbert. It's not just that he looks 18 (he's actually 24), seems to grin at his own precociousness and moves like a young Elvis; his lyrics hold to a sense of boyish faith. "I'm glad to be so young," he sings, "glad to be so careless in my way." And even as he sings of bankrupt illusions in his "Midsummer Night's Toast," he sings like a believer, holding his head up not just with his "thin, tired arms" but "with all my rainbow dreams."

When a problem with a guitar delays the opening song of his set, he tells a terrible joke: "Why is there so much wind in a big stadium? Because it's filled with Giant fans." Then he stands there smiling sheepishly: a dare not to laugh him on one song, a country clip-clop behind a Hank Williams tune, and a jazzy, city night-life accompaniment to another song. He demands a lot when he asks his band to swing from the easy melody of "Goin' Down to Laurel" into the raucous "Woolly Bully." But just as Forbert sings it, they "can make a

Probably the only apt criticism

that has come in with the accolades of Forbert's debut album is that at times he seems too precious, too—as Webster would have it—"affectedly dainty." But even when he presses us too hard to believe in an innocent world, he ingratiates himself with his enthusiasm. Forbert makes it work by putting his open faith in the context of what Dylan called "hard times from the country, living down in New York town." The same lyrics that are peppered with simple advice like "Dacha go thinkin' . . . so much that it drives you insane" are people with "sad ragged figures (who) lived in the hallways and dug through the trash." Romance and realism grapple to a draw.

*You're chasin' some notion you've misunderstood, You're tryin' so hard, can't you tell it's no good?*

Is one thing to want to know what if anyone—stands behind a song like "Hot Blooded," but what do you ask Forbert about his writing? Much of his philosophy is laid out in his songs, as well as a good part of his history. Listening to "Big City Cat," "Tonight I Feel So Far Away from Home" and "Grand Central Station, March 18, 1977," it isn't hard to make the proper inference about his move from a small Mississippi town to New York two and a half years ago. We know he had "shitty jobs that I despise" (actually as a messenger and a hot dog vendor) and spent over a year play-

ing to people who were "gone in a flash" in the subway stations. In March last year, the contract came with Epic records and Forbert recorded his impressive first album.

Although he says he just wanted to be satisfied with it (and he is), he points out that "it is not exactly number one on the charts. If it were something like Boston or Meatloaf, they have like triple-platinum albums on the first go out." Is that what he wanted? "I want whatever happens. Yes, I'd like it to sell. I don't make up these songs to sing 'em to by bedroom wall, you know."

The pervasive theme to *Alive on Arrival* is Forbert's response to his new life in New York. But the subject probably won't become a *cul de sac* for him, because he's writing now while on tour, seizing songs "with a bear trap, a butterfly net, a lasso, and maybe a little bit of fly paper whenever they come along."

*I took my chances and luck saw me through, Stayed until I'd finished, Played what I pleased and poured out my sound.*

As I finish talking to Forbert after his set, his manager suggests I ask "one last important question, like, do you have any goals, Steve?" I ask him what he eats for breakfast. And this "big city cat," who had stilled the games at the back of the room, draws out a word I should've expected. "Grits, of course."



STEVE FORBERT  
The boyish believer

Photo: Ned Ahrens

## The Clash in Cleveland

by Stefan Hammond

You'd have to be out of your tree to drive from Minneapolis to Cleveland in the middle of February. Suffering from a slight lapse in sanity, I did just that last week. The cause (celebré) was a British quartet known as the Clash.

If you've been in a media vacuum for the last two years, you're probably wondering what kind of music the Clash play. One of the Clash-men summed it up rather neatly in a phone interview with the Cleveland *Plain Dealer* prior to the show: "Don't call us New Wave. That sounds like a bunch of hair dressers. We're punks."

Unlike a lot of punks, the Clash make great records: Crashingly loud rock 'n' roll with slugged-in-the-chops vocals that'll make your mouth scream at you to TURN IT DOWN. Clash lyrics are as challenging and dangerous today as Dylan's were in the mid-'60s. You ain't gonna boogie to stuff like:

*Black people got a lot of problems But they don't mind throwing a brick White men go to school Where they teach you how to be thick So everybody does what they're told to And eats supermarket soul food White riot; I wanna riot. White riot; a riot of our own.*

The Clash have received more praise from the British rock press than all other punk bands combined. The concert reviews especially go overboard; no band could possibly live up to those accolades. The American jury is still out; the WMMS-FM sponsored benefit at Cleveland's Agora Ballroom February 13th was the third Clash per-

formance in the United States. The thought of missing it never occurred to me. The snow never stopped once during the entire drive.

Cleveland has now gone down in history as the first American city to default on its municipal loans since the Depression. Clashes in the city government, clashes in the streets (occasionally unpleasant citizenry), clashes at WMMS. WMMS is the Cleveland FM station. In the early '70s, WMMS set precedents for the Midwest and much of the country by regularly playing soon-to-be superstars like David Bowie, Roxy Music and Lou Reed. Today, MMS reflects a diversity not found in the Twin Cities (there's room for reggae as well as Cheap Trick and the Cars), but they would rather crawl over broken glass than take a chance on an unestablished artist. The shepherd has become the sheep; MMS will allow the Clash on their airwaves only in paid commercials, and they flatly refuse to support even the most successful of Ohio's rock bands, Pere Ubu and Devo.

WMMS does, however, support at least one local artist—a folk singer named Alex Bevan. The knowledgeable Drome record store told me that Bevan's in so tight with MMS because his prolonged ballads contain glowing references to a certain FM station. Yecch.

It's gametime at the Agora and Alex Bevan is being introduced by a patronizing MMS DJ ("Hey, and after this we can all get rowdy, 'gee shucks Cleveland you're okay" acoustic rap which makes up in stupidity what it lacks in banality (this town is *bankrupt* nincompoop). He follows this up with the Jaye P. Morgan classic, "You Are My Sunshine." The punks love it. "The '60s are dead and so are you!" screams

one Minneapolis punk. Bevan, unfortunately, survives his set.

Meanwhile, I head out to the outer bar for more beer and company. There are punks here tonight from almost anywhere in the U.S.: New York City, Kansas, Chicago, St. Louis, West Virginia, Kentucky, Nashville, Pittsburgh and even Ohio. Mingling with the leather is a smaller subplot—the Clairrol Crowd with a few diehard anti-punks. One guy sees my Clash T-shirt in the john and spews out a slew of propaganda like a jacked-up tommy gun: "I came here to see Alex Bevan and Bo Diddley and then I'm leavin' 'cause punk is junk! Just look at all these creeps! That punk rock is just shit."

The Clash have brought along a superb British disc jockey for the tour; the limy now introduces Bo Diddley as "a true rock 'n' roll legend." He certainly is; Bo must be pushing 50 now and he's out in front of a crowd of kids banging away on his trademark square guitar and loving it. After his opening number ("I'm A Man"), Diddley politely thanks the crowd: "It's because of you that I have remained in this business 23 beautiful years." Who says there's no room for gentlemen in rock 'n' roll?

After Bo Diddley's thoroughly enjoyable set, the atmosphere in the Agora virtually boils with expectancy. I feel like David Byrne's "Psychokiller": I'm tense, nervous and can't relax; don't touch me, I'm a real life wire.

The Clash open with "I'm So Bored with the USA," from their first album. Without pausing for breath, they rip right into "Drug-Stealing Time." It's hard to put this into words without sounding trite, but there's a gut feeling you get when you *know* you're hearing rock 'n' roll at its finest. Whatever the ultimate turn-on is (food, true love, drugs, sex, football) THIS

surpasses it.

Before "Drug-Stealing Time," I admired the Clash and enjoyed their records. But since that moment at the Agora, my rational perspective has been skewed. Like the Beatles in '65, or the Who in '67, the Clash in '79 aspire to a higher goal. These ex-dole kids are more noble than the finest noblemen squatting on the disintegrating island known as England. The Clash are the next generation.

As performers, the Clash are like the static energy at early Elvis Presley concerts compressed into an Alka-Seltzer tablet and dropped into water. The front line of Mick Jones, Joe Strummer and Paul Simonon (dressed in bright blue, yellow and red shirts) leap, cavort and switch places with dazzling frequency. Lead singer Joe Strummer looks as though there's a steamhammer driving his legs; his coarser-than-coarse vocals are hurled from between his messed-up teeth at a breakneck pace. Guitarist Mick Jones puts out a maximum of sound with an absolute minimum of effort; Strummer speaks for a nation of garageland guitarists when he screams "You're my guitar hero!" at Jones during a guitar break. Two words describe Paul Simonon on bass: animal grace. He's unbelievably smooth. Nicky "Topper" Headon keeps the immaculate beat behind his drunkkit. The cohesive energy this band generates on stage could put the Cleveland Electric Illuminating Company (the corporation that broke Cleveland) out of business.

The Clash play an even mix of songs from their two albums and five singles; old favorites and B-sides like "Janie Jones," "What's My Name," "Jail Guitar Doors" and "City of the Dead" are not forgotten. The band seems to enjoy the audience's wild-enthusiasm-without-throwing-things-like-they-

do-in-London policy. They do two encores of five songs total; a rarity for the Clash (as I find out later).

There's a gaggle of journalists and photographers behind the scenes in the cramped Agora backstage quarters. The Clash, clothes changed and looking a bit tired, field the questions and mug for the cameras. Mick Jones doesn't know what to make of America; it's his first time here. On the British New Wave, Mick is more vocal: "A lot of the bandwagons 'ave fallen by the wayside. We'll just continue until we feel that we don't want to do it anymore. Be true to yourself. Do what thou wilt."

I asked Joe Strummer about American radio: "Well, it's a pile of shit but it's better than what we got. There's only one radio show in England (a late-night BBC program) that's any good at all. They play a lot of really good oldies (on that show)." Strummer held more hope for the American press, though: "I read in magazines about great rockers like Buddy 'Olly, Elvis Presley and such, but where is it on the radio? There's just the same crap we got back 'ome."

The Clash are some of the most polite, quiet and unpretentious rock stars I've ever run into. They're not affected by their success over here (*Give 'Em Enough Rope* may become one of the best selling punk LPs ever in the U.S.), they're just glad to be here.

We all rejoin to the hotel to drink some beer and take some more relaxed photos (around the chandelier). In the celebrity suite of Swingo's Hotel in downtown Cleveland, a friend of mine gives Joe Strummer the summation of the Clash in 1979: Fan: "You know, the best thing about you guys is you don't realize how fuckin' good you are." Strummer: "Yeah, it's better that way, innit?"



THE CLASH  
Mick Jones, Paul Simonon, Nicky Headon & Joe Strummer

Photo: April Saul

## Rio Nido from 1

belt out the songs. That girl doing the lead vocals sure had some kind of voice, so sweet and rich . . .

The song ended. My eyes popped open. And I was back in the auditorium at Walker Art Center. Instead of Duke Ellington and his chorus, it was two guys in pin-stripe suits with guitars and a gal in a long print dress. They were backed by a piano, stand-up bass and single horn man, yet the six of them blew out a sound that nearly passed for a big band.

Tom Lieberman kept the rhythm going while Tim Sparks squeezed fancy riffs from his old guitar and Prudence Johnson offered an occasional muted impersonation of a trumpet. Their three voices were a reincarnation of the Cotton Club

Chorus, and they could harmonize dooh-de-doo-wah and scat sing well enough to evoke either a '30s, '40s or '50s ambiance, depending on the tune.

"You could say we're into the Cotton Club genre of music, if you want to," Tim Sparks says. "You can look at the Cotton Club scene of the '30s as the same thing as Studio 54 today. All of the elite went there, from sports, politics and music. The patrons were all white and the performers were all black."

But the trio doesn't just sail on the wave of '30s nostalgia, they cover the vocal music of other eras as well. At times you could pretend it was the Andrews Sisters, Ella Fitzgerald or Sarah Vaughn up on the stage.

However, to ask them about their musical influences is to discover

a totally new world of jazz populated by such groups as: the Boswell Sisters, a New Orleans family that pre-dated the sisters Andrews by a least half a decade; Cats and Fiddle, a string swing band from Omaha who earned a wide Midwestern following in the late '30s; and Lambert, Hendricks and Ross, who adapted the wild strains of be-bop jazz to vocal arrangement in the early '50s.

Although their roots are obscure, Rio Nido is still planted firmly in the tradition of American popular music. The style of music they sing could be heard in nearly every American household in the '30s and '40s. And like today's disco or older songs we now call "folk," the music explained away life's intricacies in the simplest of terms and gave everyone something to dance to. In this way, Rio Nido's repertory of old show and jazz tunes is every bit as much folk music as "John Henry" or the delta blues.

In fact, Tom Lieberman and Tim Sparks both started as folk singers of the more conventional variety.

"I started out with an uncle back in North Carolina," Tim says, "who played guitar and harmonica and got me into country music. Then I got into Doc Watson and then the blues. From there I got interested in Fats Waller and then ragtime finally progressing into swing music."

Tom Lieberman traces almost the same steps, except that his initiation to music was with a pile of old swing records in his parents' Minneapolis living room. After graduating to country ballads and blues, his interest in old jazz tunes was rekindled when he met Tim.

As for Ms. Johnson? "I played in some country and rock 'n' roll bands before this," Prudence Johnson says, "then I met Tim and Tom through some musicians on the West Bank and they turned me on to some old records and we worked up a few tunes from them."

Rio Nido began on an *ad hoc* basis, with Prudence still singing in

another band and the other two pursuing solo folksinging careers. Tim and Tom eventually combined forces and it was only a matter of time before Prudence resigned from rock 'n' roll. "I found that in rock bands," she says, "you can scream your lungs out just to be heard. So to join a three-person vocal group was a delight."

The Coffeehouse Extempore and the New Riverside Cafe sustained the group in their first months, and a year ago they were booked for a series of long engagements under the dome at the downtown Minneapolis Holiday Inn. Those places would seem to be at opposite ends of the Twin Cities' musical spectrum, but there is something in Rio Nido's swing sound that transcends demographics, as their show at Walker Art Center proved. The audience that evening was composed of both young hipsters in berets and vests, who had recently discovered the music, and older folks who lovingly recall the era when swing music ruled the nation's airwaves.

"One thing about '30s and '40s

jazz you've got to remember," Tim Sparks says, "is that then, there were people like Fats Waller who were big entertainers. Jazzmen were like the Bee Gees or Peter Dinklage of today. But they were also the innovators. It would be like if they played Ornette Coleman on KDWB."

In a way, Rio Nido could be looked upon as a singing textbook on jazz history. And new chapters are gradually being added as the trio brings more and more '50s jazz numbers into their repertory.

Right now Rio Nido plays campuses and clubs throughout the upper Midwest, but with the recent release of their first album, *I Like to Riff*, on Shadow records, they dream of playing coast to coast. Literally.

"I had this wonderful dream last night," Tim recalls. "We were playing this club up by the Arctic Circle. It was sort of a gas station. And there were these people from Schon Productions there; they were having a convention. They heard us and decided to sign us up for a big national tour."

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# Film

## The Deer Hunter

# What's All the Fuss About?

by Jim Davidson

After rolling up nine Oscar nominations and winning a bevy of New York awards for Best This and Best That, *The Deer Hunter* may sound like the Vietnam movie we've all been waiting for.

If only it were. A sprawling three-hour epic that follows three young steelworkers from Western Pennsylvania to Vietnam and back in the years from 1968 to 1973, it's more than a stock war movie interrupted every 30 seconds by the sound of M-16s spitting buda-buda-buda-buda into enemy flesh. But by ranging so far and wide into a variety of subjects, *The Deer Hunter* splinters its attention ten different ways and threatens to nudge Vietnam from the center of the screen.

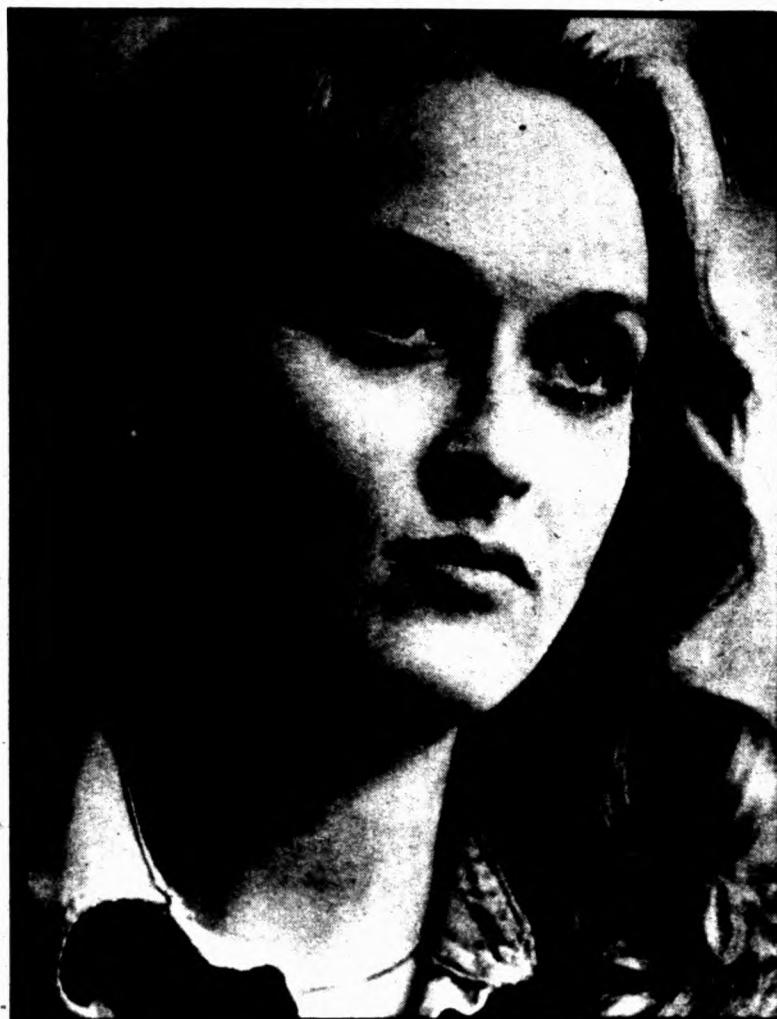
The main problem rests with the game of Russian roulette and the sport of deer hunting, linked together and treated as a grand central metaphor. This lifts the movie off solid ground and into the fog, making it a symbolic drama that might just as well be taking place in medieval Afghanistan or in Hawaii during the reign of Kamehameha I.

Director Michael Cimino is a power hitter, all right, but like most power hitters he strikes out too often in crucial situations. His goals here are downright awesome: not only to capture the bitter taste of the war itself, but to explore the buddy-buddy ethic that binds soldiers together and to fill in the small-town, second-generation American background that helped send them to Vietnam in the first place. This is enough raw material for five or six good movies, but Cimino tries to blurt out everything at once.

*The Deer Hunter* opens in a dusky open-hearth steel mill where Michael (Robert DeNiro), Nick (Christopher Walken) and Steven (John Savage) are working their last shift before reporting for army duty. But it takes the three buddies more than a hour of screen time to get there. That first night Steven marries Angie (Rutanya Alda) in a Russian Orthodox ceremony which leads to a combination going-away party and wedding reception where several hundred guests drink and dance the night away.

These bright, whirling scenes—among the best in the movie—borrow their strategy from *The Godfather*. They root the characters in a specific ethnic tradition and also leave some fleeting first impressions of matters that will crop up again and again in *The Deer Hunter*.

Michael is quiet and standoffish. He pays little attention to the women and claims he can't dance, although he does make a half-hearted pass at Nick's girlfriend Linda



Meryl Streep . . . torn between two lovers

(Meryl Streep). Later in the evening Nick proposes marriage and Linda accepts; Steve admits to Nick that he and his pregnant bride Angie have never slept together; and another friend named Stan (the late John Cazale) decks his girlfriend for allowing a slimy grocer to grab her ass. Clearly, the relations between the sexes are bristling with tension. Just as clearly, the three heroes stand outside the rowdy get-out-and-get-laid spirit of their other friends.

Then, after Michael, Nick, Stan and two others spend a day in the mountains hunting deer, the film lurches without warning to a fire-fight in a Vietnamese village. The three buddies are taken prisoner and confined in a POW camp. There they learn to play Russian roulette with live ammunition as their captors bet on the outcome.

It's a terrifying game, depicted step by painful step in scenes drawn out to unconscionable lengths. In one way or another, the game comes to dominate the lives of all three soldiers. None will ever be completely whole again.

I don't want to sketch in the details of the *Deer Hunter's* second half, especially since Cimino's direction and Deric Washburn's script telegraph so many of the stiffest punches long before they're

thrown. Despite all its energy and power and willingness to take risks, the movie is simply far too predictable.

During the prison camp sequence we know that someone or everyone has to escape. Otherwise, there's no movie left to fill the final two hours. And when two of the buddies disappear for long stretches, their whereabouts aren't nearly so mysterious as the third buddy thinks.

In perhaps the worst sequence in the movie, Cimino decides to belabor the obvious and show the missing man in a hospital. It's no grand revelation, despite the eye-level camera's attempt to create suspense by creeping gradually across the front lawn, focusing on the hospital sign, and then climbing over it into the wards. It's jarring to suddenly see things from one character's point of view, since *The Deer Hunter* is primarily a movie that looks at its main characters, not with them.

All three (and Michael especially) tend to keep their thoughts and feelings bottled up. Long stretches of the movie are virtually silent, and instead of long, revealing soliloquies we get terse and puzzling statements like Michael's holding up a bullet and saying, "See this? This is this." Given that mentality



Deadeye DeNiro

and the movie's mammoth scope—five years, two continents, 12,000 miles—it's easy to see why it turns fuzzy and loses focus.

No doubt recognizing the potential problem, Cimino tries to tie everything together with a rather contrived idea: deer hunting.

The first hunt establishes the unbreakable bond between Michael and Nick. "Without you, I hunt alone. I just don't like surprises," Michael tells his buddy. The statement turns out to be painfully ironic in light of the Russian roulette games later in the movie, and in retrospect one can spot lots of details that show up in both the hunt and the war: a deer and then a wounded body slung over the hood of a car, not to mention the idea that "the deer has to be taken with one shot." Just like roulette.

Yet the hunting scenes look and sound ludicrous, as if Michael and Nick had been kidnapped and sent to an alien planet. Fog hangs over a craggy mountain landscape and lo and behold, loud choral music begins to play. This is the same kind of scene that Ken Russell has used to parody the work of composer Richard Wagner, whom I fully expected to pop out from behind the rocks. Cimino, though, wants us to swallow the mountain scenes whole, as the places in *The*

*Deer Hunter* where his characters express their most urgent and profound thoughts. But ultimately those scenes are full of grade-school dramatics and blurry ideas.

*The Deer Hunter* appears to have excited many viewers with its oblique style and—I would argue—its phoney ambiguity. If it weren't for the priceless looks and gestures supplied by Streep, DeNiro & Co., we would too often be left trying to unscramble scenes with no meaning and little resonance. In fairness, however, there is something smoldering just below the surface of the movie.

Partly as a result of Meryl Streep's brilliantly understated performance as Linda, the apparent lover to Nick and then Michael, the movie strongly suggests a gay romance between the two men. Sex is delicate, almost holy matter here; it's a secret that Michael, Nick and Linda share with each other but take pains to conceal from the audience. Both men spurn a woman's advances at one point, and Michael plays the role of the reluctant virgin when he and Linda possibly—just possibly—sleep together. Significantly, that scene takes place at a motel, not in the mobile home and the consecrated bed where Nick

*Deer Hunter to 18*

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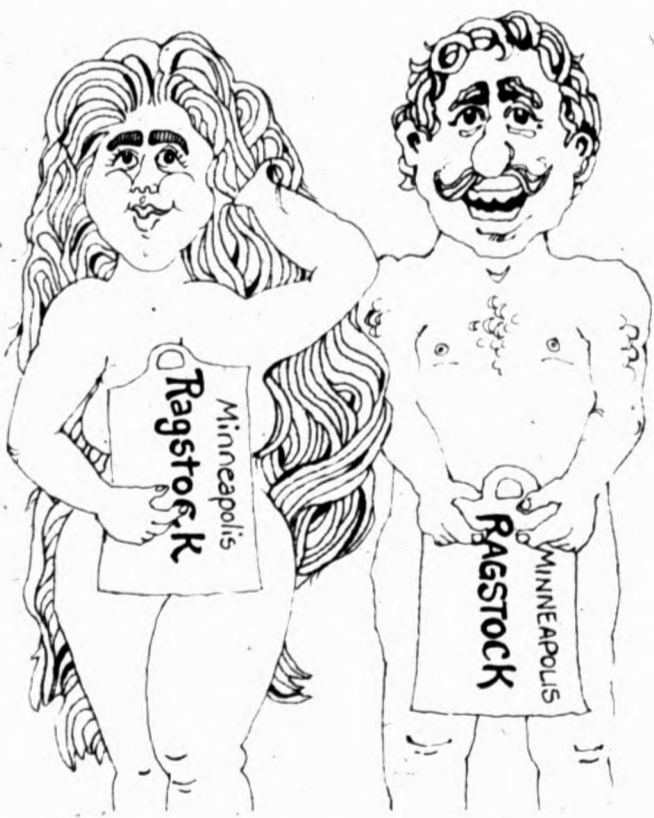
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## Film

Martin

# Neckrophiliac

by Michael Bliss

George Romero is a master of under-  
statement. His first film, *Night  
of The Living Dead* (1968), was a  
low-budget, low-key horror tale  
that skimmed on special effects and  
story, concentrating instead on the  
creation of an engaging anxiety. It  
wasn't a particularly good film, but  
it had its moments. In his latest pro-  
duction, though—a color opus  
titled *Martin*—Romero has hit his  
stride, displaying much intelligence  
and sensitivity to detail.

*Martin* is a vampire story, but  
it's by no means a crude remake of  
either Tod Browning's *Dracula*  
(1931) or any of the British  
Hammer Studios productions of the  
1960s. Instead, *Martin* is an ex-  
tremely intelligent meditation on  
various forms of vampirism, and  
on just exactly what it means to be-  
lieve—in the late 1970s—that  
you're actually a lineal descendant  
of Nosferatu.

Martin (John Amplas) is a teen-  
aged young man who may or may  
not be what we've come to under-  
stand is a vampire—namely, an in-  
dividual (usually male) whose  
nighttime escapades involve biting  
necks and drinking blood. We're all  
aware of what the conventional  
vampire's act is. He lulls his victim  
(preferably female, preferably at-  
tractive) with guttural speech (usu-  
ally laced with a Roumanian  
accent), entrances her with his hyp-  
notic eyes and then finalizes his  
penetrating plan by sinking his  
teeth into her body. What we have  
here is more than victimization; it's  
a form of sexual seduction, replete  
with aggressor, victim and assault.

One of the triumphs of Romero's  
film is that instead of just duplicat-  
ing this scenario, it updates it. Take  
Martin's attack on a young woman  
during a trainride from Indianapo-  
lis to Pittsburgh. Martin carefully  
chooses his victim. She's attractive  
(naturally), alone (inevitably), and  
vulnerable (unfortunately). Martin  
waits outside her compartment  
door and then, at just the right  
moment, he springs inside. With a  
hypodermic needle containing a  
powerful sedative doing a stand-in  
for the traditional vampire's sweet  
talk and engaging looks, Martin  
subdues his prey. The girl's re-  
action, though, is as wonderfully  
contemporary as Martin's whole  
approach. She doesn't scream out  
in terror as a typical '30s heroine  
would have done. No, she bares her  
teeth to Martin in a sneer and  
roughly says, "You freak rapist  
fucking asshole!" It's a speech that  
would have given Bela Lugosi  
pause.

Nevertheless, Martin is un-  
daunted. "You'll just go to sleep,"  
he promises, and she eventually



Hypo-tense scene from *Martin*

does. And then Romero makes ex-  
plicit for us what was previously  
only suggested in all of the old vam-  
pire films. As his victim blissfully  
passes into unconsciousness,  
Martin undresses, makes love to  
her, and then—immediately after  
orgasm—slits her wrist and greedily  
drinks her blood.

Now, is the kid a real vampire or  
not? Well, according to his Uncle  
Cuda (Lincoln Maazel) he is. Cuda  
meets Martin when the train pulls  
into Pittsburgh. Dressed all in  
white, with a white cane and snow-  
white goatee to match, Cuda looks  
more like an Alpine version of Burl  
Ives than anything else. He believes  
that Martin is a real vampire, one  
of the undead. He further claims  
that Martin is really 84 years old,  
and that he's merely the latest in a  
long line of cursed family members  
who were all, as Cuda calls them,  
"Nosferatu." Nevertheless, he  
promises Martin release, telling  
him, "First I will save your soul.  
Then I will destroy you."

Cuda's granddaughter Christina  
(Christine Forrest), though, doesn't  
buy any of this. To her, Martin's  
just a disturbed kid who's only a bit  
more unbalanced than Cuda him-  
self. Who's right: Cuda, who hangs  
garlic outside his door and hisses at

Martin whenever he sees him, or  
Christina, who treats Martin with  
love and compassion?

What's so delightful about  
*Martin* is that Romero never bothers  
to solve this problem for us.  
Thus, although Martin does roam  
around at night, doing people in  
and drinking their blood, he's cer-  
tainly not what we've come to  
expect from a vampire. The sun-  
light doesn't kill him and reduce  
him to a pile of bones; it merely  
hurts his eyes. He's not afraid of  
crosses or garlic, and exorcisms  
don't purify him; they only annoy  
him.

To make things even more inter-  
esting, Romero has made Martin a  
devotee of cheap magic tricks: one  
that he carries around with him is a  
little toy guillotine that neatly cuts  
a piece of celery in half but leaves  
your finger unharmed. Martin rec-  
ognizes these toys as examples of  
"false magic," a term he also uses to  
define the traditional attitude to-  
wards vampirism that Cuda  
evinces.

To bring this message home to  
Cuda forcefully, Martin surprises  
the old man one night in a deserted  
school playground. Dressed in a  
black cape, and adorned with pow-  
dered white face and plastic fangs,

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Quintet

# Altman's Snow Job

by Tom Baglien

Martin jumps out of the fog at Cuda, virtually scaring the old man to death. Then, after shedding his costume, he leans down to Cuda and calmly says, "There is no real magic, ever."

To make our feelings about Martin's true nature ambiguous, Romero inserts various sequences into the film that may be Martin's memories from the old country, and then again may merely be embellished fantasies about vampirism arising from Martin's possibly disordered imagination. These scenes—which are shot in black and white, and show Martin fleeing a group of outraged townspeople who are screaming and brandishing lighted torches—only increase our uncertainty about the reality of Martin's vampirism.

It's apparent that what's really being portrayed in *Martin* isn't literal vampirism at all, but its figurative forms. The attentive filmgoer should be able to recognize vampiric relationships involving virtually every character in the film. *Martin* shows us unhappy husbands and wives, whose covert affairs feed off the vitality of their marriages. Or there's the relationship between Christina and her boyfriend, Arthur (Tom Savini), in which Christina is mercilessly victimized again and again. Even the teenaged youths who hang around the neighborhood supermarket and try to pick up young women are engaging in a form of vamping that's easy to recognize.

Romero goes further, suggesting that Cuda is a kind of vampire. Cuda claims that Martin needs blood to survive, but isn't Cuda himself bleeding Martin of his vitality by endlessly torturing the boy with his accusations about vampirism?

Even the radio talk show host whom Martin calls at night takes advantage of Martin, calling him "The Count" and using him to boost the show's ratings. Romero manages to get additional mileage out of this aspect of the film by providing us with a number of conversations between Martin and the D.J. As the two talk, and we hear the conversation repeated by the time delay device common to radio talk shows, we get an eerie echo-like effect that's both contemporary and reminiscent of the "old dark house" acoustics of the '30s horror films.

What we have here, then, is a low-budget film whose shot-in-the-neighborhood look belies the rich vein (no pun intended) of meaning that lies within it. *Martin* is an intelligent, well-made film, deserving far more than the meager praise it has so far received.

There are two Robert Altman: the social critic-poet of American experience and the mystic. Although there are usually indications of both personalities at work in his films, only once (in *3 Women*) have the two sides connected successfully. After the all-out morbid social satire of *A Wedding*, Altman is now slogging through the mournful, metaphorical realm of *Quintet*.

This metaphysical science-fiction is set sometime in the future, during the New Ice Age, in an unspecified country (the movie was actually filmed in sub-zero temperatures outside Montréal and in Frobisher Bay). In the absence of a recognizable social context, Altman has substituted free-floating intimations of anguish, anxiety and apocalypse. The characters have names like Essex, Ambrosia, Vivia and St. Christopher; they're played by an international cast headed by Paul Newman that also includes Bibi Andersson, Vittorio Gassman, Fernando Rey, Nina Van Pallandt and Brigitte Fossey.

As these medieval-costumed people wander through the skeletal hulk of an icicle-covered, snow-bound magastore (that looks like a bombed-out shopping center), they maintain an equally chilly indifference toward one another while mouthing such crippled epigrams as "Death is arbitrary. That's always been the complaint." Necks are casually slit, packs of wild dogs chew on castoff corpses and the number five seems to creep up everywhere.

The film's central metaphor is a five-sided board game called Quintet. Although its esoteric rules are never made clear—it resembles backgammon crossed with Russian roulette—this game is obsessively played and revered by the city's inhabitants. As the movie's hero, Essex (Paul Newman), begins to realize, all but Grigor the Judge (Fernando Rey) and one winner are fated to die. What there is of the story revolves around Essex's attempts to decipher a clear pattern to the bizarre killings that so regularly occur, even though Quintet's best player, Ambrosia (Bibi Andersson), denies the apparent ritualism of the deaths. As the judge later tells him, "You never understand the scheme until you're part of it."

Aha! Quintet then is nothing less than the game of life itself. Only in this case, the lethal competitiveness has little meaning because in the movie's dehumanized void there's no value placed on living so there's really nothing at stake. The individ-



Paul Newman (Coolhand Essex) & Brigitte Fossey (Vivia)...alive on arrival

ual risk itself becomes all important, as it seems to have become for Altman in his various moviemaking gambles.

With its gaming jargon, sloppy descriptive passages and dangling plot line, *Quintet* seems like a scratch pad for Altman's scribbles. But aimless scribbling—on death, despair, destiny and the struggle to survive—is about all he's achieved; and so the movie begins to emerge as an extended doodle composed mainly of vague themes. Altman has no doubt made exactly the picture he intended, abandoning any straightforward narrative or suspense or character development in favor of generalized moods and feelings.

But even Altman gone wrong in Allegory Land is still more interesting than most directors gone right. Technically, *Quintet* is smooth and graceful, and the camerawork of Jean Boffety (who also photographed *Thieves Like Us*) is both rhapsodic and expressive as he leisurely zooms in and out of scenes, pans and circles around the set. The New Ice Age as a metaphor for the barrenness of modern life and loss of emotional contact is a stunning stylistic coup. And the unbearable loneliness of the snowy landscapes



Vittorio Gassman

conveys an immeasurable sorrow and sense of loss that's very poignant. The film's style may indeed be the "message" here, but it's distur-

ing to see Altman lingering on his own artistry.

The failure of *Quintet* is more one of conception than execution. The picture lacks any coherent intellectual content. Altman seems more concerned with setting up scenes, inventing an intriguing, eerie new environment, than he is with getting much action going. The poor actors, try as they may to breathe some life into their asthmatic characters, are all prisoners of the director's private fantasy—especially Newman, who walks through his role with an unsettling look of stony reserve.

*Quintet* is outfitted with all the trappings of the European art-film tradition: monochromatic lighting, monosyllabic utterances, pregnant pauses, grinding music and (Altman's own addition) obtrusively unobtrusive murals of Third World poverty. All of this works only to disguise and obscure a very simple allegory, the point of which is that hope and love and individual integrity are our sole weapons against impending Apocalypse. *Quintet* may be a snow job all right, but it's one that I also found engrossing and mysteriously affecting. It's not every director who can squeeze emotion out of a glacier.

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Editor's note: In a tribute to Hollywood's first "star" director, Frank Capra, the U Film Society will be screening four of his best films—*It Happened One Night* (Fri. and Sun., 7:30 p.m.), *Meet John Doe* (Fri. and Sun., 9:30 p.m.), *Mr. Deeds Goes to Town* (Sat. and Mon., 7:30 p.m.) and *It's a Wonderful Life* (Sat. and Mon., 9:30 p.m.)—at Bell Museum of Natural History.

by Tom Baglien

The America pictured in Frank Capra's films of the '30s and '40s was a mythic, almost dream-like popcorn America, extremely persuasive portraits of wish-fulfillment that were nonetheless rooted in an acute knowledge of the country's ills. Humble, small-town virtues were generally at war with (and often triumphed over) the more cynical, repressive and self-destructive forces of greedy capitalism, usually represented by Scrooge-like lawyers, bankers, politicians, journalists and urbanites. There was an extreme mistrust of wealth and power and a stubborn libertarian belief in "the common people" and the process of democracy.

But far from being either didactic or even well-formulated critiques of social and political realities, Capra's films were sentimental comedies with a serious edge to them. At the heart of each is the director's simple Christian solution—faith in the healing power of kindness and cooperation to banish cruelty and injustice. And it was this 19th-century faith brought to bear on 20th-century social problems that—in Capra's films at any rate—unified social classes while bridging a gap between rural virtues and urban hucksterism. As in *It Happened One Night*, class differences between Clark Gable's brash, man-of-the-people reporter and uppity heiress Claudette Colbert's plutocratic father (the ever conniving Edward Arnold in Capra film after Capra film) were resolved by a friendly heart-to-heart.

Like his usual heroes (Gary Cooper and James Stewart)—with their winning combination of common sense, resourcefulness, imagination and child-like faith—Capra himself was a self-made man. An Italian-Catholic who emigrated from Sicily to New York, Capra typified the American myth of success. He hawked newspapers as a boy, worked his way through college, fought in World War I and returned to become a first-class huckster of phony mining stocks.

Starting as a gag man for silent comic Harry Langdon, Capra was soon snapped up by Columbia Studio boss Harry Cohn. Not much caring whether or not he made it in the movies (Capra says in his autobiography, *The Name Above the Title*, that he would've been just as content teaching science in college), he fought for and eventually won complete artistic control over scripts, casting and final cuts of his films. He was a genuine *auteur* long before the term was coined by French critics in the '50s.

Capra's extraordinary professionalism coupled with his shrewd ability to dramatize American values and ideals at a time of social stress and change struck a responsive chord in audiences that made him the Depression era's most successful director. If films like *It Happened One Night* (1934), *Mr. Deeds Goes to Town* (1936) and *Meet John Doe* (1941) didn't exactly reproduce the era's harsh reality, their homey wit, good spirits and human sympathy gave people an idealized image of a nation that was worth-fighting for. Although all cel-



Cooper in *Meet John Doe* (1941)

brations of middle-class values, his movies defined middle-class not in the currently fashionable negative sense of stifling conformity and dull-wittedness, but as a class remarkable for its strength, individuality and, curiously enough, for its rejection of materialistic attitudes in favor of the "common good."

Besides being some of the most rousing entertainment ever produced in Hollywood, the four Capra movies included in the U Film Society tribute represent a clear line of stylistic and ideological development in the director's 40-year career. *It Happened One Night*—generally regarded as the first screwball comedy and only one of two pictures (*One Flew Over the Cuckoo's Nest* is the other) to win all the major Academy Awards—pits Clark Gable's cocky, middle-class reporter against Claudette Colbert's irresponsible, runaway heiress.

At first, the opportunistic Gable intends to exploit the antagonistic and aloof Colbert for a front-page story. They meet on a bus and after her money is stolen (making them social class equals, at least momentarily) and they're forced to hitchhike, Gable and Colbert begin to warm up to one another. She's attracted to his rugged individualism and salt-of-the-earth humor while he's delighted by her good-sport attitude and ingenuity (when she gets them a ride by hiking up her skirt to stop a passing truck). Forced to spend the night in the same motel room with Colbert, Gable erects the famous "Walls of Jericho," a blanket strung up between their beds that also serves as a witty visual joke on the class and sexual barriers separating them. It's not long before Colbert is exclaiming that "I'd change places with a plumber's daughter any day" to enjoy the free-spirited camaraderie she shares with Gable. Of course, all barriers are eventually pulled down as *It Happened One Night* resolves itself in an emotionally appealing, if not terribly convincing fantasy of upward social mobility and romantic love.

In *Mr. Deeds Goes to Town* and *Meet John Doe*, Capra creates moral tales that face the social and political issues of the Depression head-on, if no more realistically. In both, the shambling innocence of Gary Cooper is exploited by a cynical reporter-turned-believer (Jean



James Stewart & Donna Reed in *It's A Wonderful Life* (1946)

Arthur in *Deeds* and Barbara Stanwyck in *John Doe*) who, inadvertently, is the pawn of ruthless lawyers and political bosses.

*Mr. Deeds* begins with Cooper's Longfellow Deeds (note the name linking a poet's sensitivity with action) inheriting \$20 million. "That's a lot, isn't it?" Deeds asks innocently before going back to practicing his tuba. Deeds sets off from Mandrake Falls, "where the scenery enralls, where no hardship e'er befalls," and lands in corrupt New York where his every action is reported by disguised newswoman Jean Arthur. Everyone from headline crazy newspaper men to society snobs and political bosses are out to take advantage of him. The pivotal scene has Deeds confronted by a starving farmer, whom he at first thinks is just another big city shyster. The farmer is going to shoot Deeds, but instead breaks down crying, apologizing that he was driven to desperation by his hunger and hopelessness.

Deeds comes to the realization that money in itself is no good unless it's put to positive social use. So he decides to give it away, to set up small farms to be distributed among the poor. When sneaky lawyers, wanting power of attorney over his millions, try to have Deeds committed (the jaded city dwellers, Capra says, can't understand this country bumpkin's philanthropy), there's a public uproar. At the ensuing insanity trial, Deeds delivers an impassioned speech espousing country virtues that joins together all the opposing social forces—country and city, farmer and big businessman. The cheering crowd validates Deeds' social importance.

The optimistic mood of *Mr. Deeds* gives way to the harsher, nearly insoluble pessimism of *Meet John Doe*. This time Cooper is an ex-baseball player from the bush leagues who's discovered by reporter Barbara Stanwyck. Her fascistic publisher (again played by Edward Arnold) needs a symbolic common man—the John Doe to represent millions of John Does—as part of his elaborate scheme to seize national power. Neither Cooper nor Stanwyck are wise to Arnold's subversive tactics, and Cooper agrees to be the front for hundreds of John Doe clubs across the nation. But once Cooper realizes he's being



Frank Capra

“Capra was a genuine *auteur* long before the term was coined.”

used to betray the country and reveals himself as a fraud, even the public turns against him. The media, politics and a manipulated mass mentality all conspire to drive Cooper to the brink of disillusion and despair. His final attempted suicide becomes an act of principle. Only the by-then love-smitten Stanwyck is able to persuade him that his act would be meaningless because thousands of John Does have already died before him. Cooper's only recourse is in action. Nothing is resolved, the old solutions and speeches of brotherly love don't work anymore, and Cooper's Doe is left as a near-martyred Christ figure.

As it should be clear, the politics in neither *Mr. Deeds* nor *John Doe* reflect the complexities of American politics at the time. What Capra is doing here is expressing a yearning to escape back to the cozy, passive world of 19th-century values with its cut-and-dried sense of right and wrong. (And its ideal of feminine submission to masculine domination.) It's no wonder then that *John Doe* should end espousing a faith in democratic symbols rather than the possibility of national unity. Little wonder, too, that Capra's post-World War II masterpiece, *It's a Wonderful Life*, should retreat back to the themes of

community spirit and continuity between the war years.

Bedford Falls of *It's a Wonderful Life* is an idyllic Currier and Ives vision of the way small town life should be, and the picture itself, in both style and tone, is a reflective summation of Capra's career. Even the various moviemaking styles employed in the film as it progresses from the '20s up to the '40s reflect Capra's own, changing style. Capra admits that his initial inspiration for the story was indeed cribbed from a Christmas card, and one critic has accurately described the movie as "A *Christmas Carol* from Bob Cratchit's point of view."

James Stewart stars as George Bailey, the eventual head of the town's building and loan company, which evil banker Lionel Barrymore is trying to shut down because it provides the economic means for the poor to free themselves from his slum real estate scam. The movie chronicles George's increasing disillusionment—from his initial dreams of going off to college to make a name for himself in the world, up through various personal catastrophes and a relatively happy marriage (to Donna Reed) and, finally, to his attempted suicide.

*It's a Wonderful Life* slips through a veritable thesaurus of disjunctive moods—naturalism alternates with fantasy and expressionism, comedy with drama, wild-eyed optimism with frenzied pessimism. Miraculously, it all works, right down to the divine intervention of a bumbling angel (played with twinkling sincerity by Henry Travers), who's trying to earn his wings. Clarence the Angel saves George by showing him how terrible life in Bedford Falls might've been without him—his mother would've been a haggard landlady, his wife a spinster librarian and the town itself a thoroughfare of bars and strip joints. Some of this is obviously—and probably intentionally—overdrawn (for instance, it's difficult to believe that a man as sensible as George would attempt suicide or that Bedford Falls would've been the rural Sin City pictured). Yet the movie succeeds in being one of the warmest and most personal expressions of the way America might've been if Frank Capra had directed the country itself instead of movies.

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## Deer Hunter from 13

(and Michael? and Linda?) once slept.

A sense of mystery and wonderment surrounds DeNiro and Walker, although at times both seem to be scrabbling to find the motivations and character details the script never supplies.

So *The Deer Hunter* succeeds more as a movie about the steep personal costs of war than as a bona fide movie about The War. The political thrust is so vague and the deer hunting sections are so full of hot air that in retrospect one wonders what all the fuss is about.

Large swatches of it do resemble an old-time war movie. The old Hollywood rules state that any armed conflict, no matter how imposing, can be fought by proxy with, let's say, three people in our army and none in yours. Finally there are only three issues in this version of Vietnam: saving Michael's neck, saving Nick's neck and saving Steven's neck. I'm still waiting for someone to treat Vietnam on its own terms, as something more than a symbolic clash of forces.

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- ★★★★ Exceptional, not to be missed.
- ★★★ Definitely worthwhile.
- ★★ Qualified recommendation.
- ★ Proceed with caution.
- Tacky; you've got to be in the right mood.
- A waste at any price.
- (nr) —Not reviewed.

### ★ The Brink's Job

Hopkins  
Director William Friedkin (*The French Connection*, *The Exorcist*) stages this reenactment of the notorious 1950 Brink's heist ("The Crime of the Century") as a facetious period piece. The buffoonish comic antics of its several lower-class crooks are awkwardly directed & on a par with Abbott & Costello. Badly plotted, with virtually no suspense & a singular lack of either a social or moral viewpoint, the whole thing seems a pointless waste of energy. Outstanding performances from Warren Oates & Allen Goorwitz in a cast that also includes Peter Falk (mired in his Colombo mannerisms), Peter Boyle & a too briefly glimpsed Gena Rowlands. —T.B.

### ★ California Suite

Southdale, Har-Mar, Hopkins  
Jane Fonda & Maggie Smith are the main attractions in Neil Simon's latest comedy, a series of four skits all set in the posh Beverly Hills Hotel. Fonda's hard-as-nails New Yorker & Smith's dithering Academy Award nominee are fed terrific straight lines by Alan Alda & Michael Caine, but the movie's final two episodes are embarrassingly bad—Richard Pryor & Bill Cosby as squabbling MD's, plus Walter Matthau as a creep trying to hide the woman in his bed from wife Elaine May. Herbert Ross directed. —J.D.

### ★★★ Cedeo

Coffman Theater Lecture Hall, Wed., 7:30  
A historical epic about the rise of Islam in 16th century Senegal. The Moslems are the bad guys, enslaving the Wolof tribes by outlawing their old-time customs, their bright clothing and their animist religion. It's an entrancing film, difficult to follow at times but still a major work by Africa's best-known director, Ousmane Sembene. The cutting edge in all his films is his politics—marxist, anti-bourgeois and steadfastly opposed to the forces that threaten traditional Senegalese culture. —J.D.

### ★★★ Celine and Julie Go Boating

Walker Art Center, Sat., 8 p.m.  
Subtitled "Phantom Ladies over Paris," this beguiling movie combines fantasy, slapstick comedy & high-flying improvisation as it follows the adventures of two women, a librarian & a magician, who find themselves wrapped up in a "haunted house" mystery. The deliciously complicated plot—loosely based in part on two Henry James short stories—is almost indescribable & is used mostly to spark our imaginations while questioning the storytelling process itself. It's too long at three hours & 15 minutes, but exuberantly performed by Dominique Labourier & Juliet Brete & directed by Jacques Rivette, one of the screen's most fascinating creative forces. —T.B.

### (nr) Chuquiago

U Film Society, Tues. & Wed., 7:30 & 9:30 p.m. in Museum of Nat'l History  
Area premier. All critical reports point to this episodic drama of Indian life in contemporary Bolivia as being the "Best film on Latin America and the Third World in the last five years." Using both professional actors & "street people," *Chuquiago* (Indian for the city of La Paz) details a supposedly vivid cross-section of everyday life, with all its attendant humor & pathos. Director Antonio Equino is tentatively scheduled to appear in person for both evening's performances. —T.B.

### (nr) Daughter Rita

Walker Art Center, Tues., 8 p.m.  
Area premier of independent Chicago filmmaker

Michelle Citron's film exploring the complex relationships between mothers & daughters & sisters. Such themes of love, anger, grief, betrayal & manipulation are looked at from the shifting perspective of two families. This last film in the Walker series on "Recent Feminist Cinema" will be followed by critic B. Ruby Rich's talk on "Feminist Strategies in Women's Films." —T.B.

### (nr) La Grande Bouffe (Blowout)

U Film Society, Thurs., 7:30 & 9:45 p.m. in Bell Museum of Nat'l History  
Area premier. An orgy of food & sex boldly calculated to outrage every sensibility is served up by director Marco Ferreri (*The Last Woman*). Four men & one woman hole up in a secluded mansion outside Paris where they overindulge their hearty sensual appetites to the point of self-destruction. A ferocious black comedy meant to satirize the excesses of consumer society, the film somehow missed the Twin Cities when it was originally released in 1973 & won the Cannes Film Festival's *Critics Prize*. With Marcello Mastroianni, Philippe Noiret, Michel Piccoli, Ugo Tognazzi & Andrea Ferreol. —T.B.

### ★ The Great Train Robbery

Cooper Cameo, Apache, Burnsville  
A relaxed, stylish & often amusing recreation of mid-Victorian England & the attempt of two "gentlemen" thieves with considerable tongue-in-cheek elegance by Sean Connery & Donald Sutherland) to stage the first hold-up aboard a moving train. Directed by Michael Ritchie, from his own best-selling novel, the movie has everything going for it except suspense. But that doesn't even seem to matter much considering the picture's wealth of sophisticated dialog & droll intrigues. And Lestey Anne Down, as Connery's overheated paramour & accomplice, is a sexy, energetic charmer who alone is fun to watch. —T.B.

### ★★★ Halloween

Varsity, Edina, Brookdale East  
A chilling horror movie that follows the mad ramblings of a mental hospital escapee. Instead of scaring us with blood & guts, it opens by showing a murder through the killer's eyes. After that, almost every shot in the movie is frightening since we never really know when the villain is peering in on the small-town teenage girls babysitting on Halloween night. Directed by John Carpenter & starring Jamie Lee Curtis as a character who proves that virtue is ultimately rewarded. Co-starring Donald Pleasence. —J.D.

### ★★★ Hardcore

Academy, Southdale, Brookdale East, Har-Mar  
Writer/Director Paul Schrader's film about a Midwest Calvinist businessman (George C. Scott) whose teenage daughter disappears & turns up in porno movies. It's both an homage to a pristine past & a spit in the eye of pornography, which the film condemns. Scott's portrayal of one man's passage from passive sufferer to ass-kicking avenger of the wronged is marvelous, & he's wonderfully complemented by Peter Boyle as an anti-porn private eye who just can't help being enticed by all of that nude flesh for hire. Not as hard-hitting or well-directed as *Taxi Driver* (which Schrader scripted), but a capable job nonetheless. Also starring Season Hubley as a porno princess who shows us what *Taxi Driver's* Iris would've become if good old Travis Bickle hadn't "saved" her. —M.B.

### ● In Praise of Older Women

Skyway Theatre  
Rank, sterile, & totally offensive. Director George Kaczender's film about the aimless amorous interludes of a very dull protagonist (Tom Berenger) perpetuates every cliché in the book about female sexuality. Kaczender would have us believe that women are vamps; that what they really go for are uncaring, self-centered lovers; & that frigidity is really just the result of bad nerves. With Karen Black & Susan Strasberg, whose droll deliveries & flat accents make their casting as Hungarian nationals merely the crowning absurdity of this piece of trash. —M.B.

### ★★★ Invasion of the Body Snatchers

Cooper, Maplewood  
The original *Body Snatchers* was a scary low-budget quickie with a brilliant premise: bodies were taken over during sleep by alien pods, & people kept on going through the motions of life, but soullessly, like vegetables. In this dazzling remake, now set in an ominously beautiful San Francisco, director Philip Kaufman & scriptwriter W.D. Richter take the

same skin-crawling ideas but give them a sophisticated & funny twist. There are giggles buried in every shudder. Very well acted by a quirky cast that includes Donald Sutherland, Brooke (Days of Heaven) Adams, Jeff Goldblum & Veronica Cartwright. —T.B.

### (nr) The Life of Mozart

U Film Society, Sun., 3:30 p.m. in Museum of Nat'l History  
Austrian musicologist Hans Conrad Fischer produced & directed this detailed musical biography of Mozart—as child prodigy, mature genius & pauper. The film sticks close to facts as portraits of the composer's friends & times alternate with symphony performances conducted by the likes of Ernest Haefliger, Jean-Pierre Rampal & Karl Bohm. —T.B.

### ★★★ Madame Rosa

Coffman Union Theater-Lecture Hall, Fri. & Sat. (7:30 & 9:30 p.m.) & Sun. (8 p.m.)  
Simone Signoret's *Madame Rosa*, a concentration camp survivor & ex-whore, is a magnificent picture of ravaged humanity. Dragging around her sagging body like a millstone, the pathetic Signoret engenders as much for this aging, once beautiful actress as it is for the character she plays. The movie itself never lives up to her performance. It's an ironic story of friendship between the Jewish Rosa & an abandoned 14-year-old Arab boy. Good-humored & sensitive, this is yet another plea for human tolerance that reduces history to comfortable "universal truths." No wonder it won the Oscar for Best Foreign Film. Well directed by Moshe Mizrahi. —T.B.

### ★★★ Movie Movie

Maplewood  
Two clever, enjoyable parodies of '30s B-movies. The first is a black & white up-from-poverty fight picture, *Dynamite Hands*; the second & more successful is a little joy called *Baxter's Beauties of 1933*, a candy-colored backstage musical replay of Busby Berkeley's *42nd Street*. What keeps *Movie Movie* sailing along—despite its too often obvious ribbing—is the vitality of such young performers as Barry Bostwick & Rebecca York (as the new Dick Powell & Ruby Keeler) & Ann Reinking as floozy Troubles Moran. The stars are George C. Scott, Trish Van Devere & Barbara Harris (in too small a role). With all this talent & energy on display, couldn't director Stanley Donen have created something totally new & original? —T.B.

### ★ Same Time, Next Year

Skyway, Roseville  
Cute, cuddly, sanitized adultery. It's about a sweet housewife (Ellen 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 quips & family gossip. Both characters are litmus paper dolls for the times, who reflect changing styles in 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 Mulligan's lazy, literal direction. —T.B.

### ★★★ Superman

Skyway, Southdale, Roseville, Northtown  
A clever & incredibly good-natured retelling of the Superman story, perhaps a bit juvenile for some tastes but still one of the best action movies in a long, long time. As Christopher Reeve plays him, Superman is every 20th century male hero rolled into one—the outsider, self-made man, the selfless hero, the dutiful son & the man who finally defies his father. The casting is superb, the special effects are tastefully understated, & the script is loaded with whimsical touches. Co-starring Margot Kidder as the vibrant Lois Lane & Gene Hackman as the cackling arch-fiend Lex Luthor. Directed by Richard Donner. —J.D.

### ★★★ An Unmarried Woman

Eden Prairie, Burnsville, Apache 4  
Paul Mazursky's brilliant, upbeat comic drama is one of the best movies of the '70s, with Jill Clayburgh irresistibly winning as the newly divorced heroine. Knowing & witty about a woman's journey into self-discovery, how she sheds her married skin & learns to function as a single woman. The supporting cast is first-rate & includes Alan Bates as a comfortably virile teddy bear of an artist, Michael Murphy as the self-pitying ex-husband, Cliff Gorman as an openly predatory womanizer & Lisa Lucas as the estranged couple's confused teenage daughter. —T.B.

MADE IN U.S.A.

... Romero has become a dazzling stylist. His balance of wit and horror is the best since Hitchcock. —Jack Kroll, Newsweek

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Tonight thru Mon. 4 films by Frank Capra


'Mood of the 30s, 40s' for Mood of the 70s

Fri. & Sun., 7:30, 9:30 resp. —IT HAPPENED ONE NIGHT, the film that made Clark Gable famous, with Claudette Colbert. MEET JOHN DOE, with Gary Cooper as the minor league ball player/driver who opts for "individualism" vs the "system."  
Sat. & Mon., 7:30, 9:30 p.m. respectively; MR. DEEDS GOES TO TOWN (Cooper in his most famous role, & IT'S A WONDERFUL LIFE (Jimmy Stewart)—small-town virtues triumph over greed & big business. Capra's philosophy captured a lot of what America at the time was about—not all of it good—but his filmmaking is beyond reproach and the infectious good fun of the films are just what the season needs. Adm. \$2 for one or both. —3-5397



Gable—one of his best.

Fritz Lang's  
"M"  
starring  
Peter Lorre  
Todd Browning's  
FREAKS  
starring a troupe  
of circus freaks  
Fri. & Sat.  
Feb. 23 & 24  
7:30 p.m.  
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David Hemmings  
Sarah Miles  
Fr 9:30 Sat 1:30, 5:20, 9:30  
**ZABRISKIE POINT**  
Fr 7:30  
Sat 3:20, 7:30

SUN.-TUE., FEB. 25-27


**Top Hat**  
Astaire and  
Ginger Rogers  
Sun 1:25, 5:25, 9:25  
Mon Tues 9:25

**Swingtime**  
Sun 3:30, 7:30 Mon Tues 7:30

WED.-THUR. FEB. 28-MARCH 1

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29th Annual International Days  
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Thursday, February 22, 1979  
10:00 am-6:00 pm, and 7:00-12:00 pm  
Friday, February 23, 1979

**VARIETY SHOW**  
7:30 pm Thursday, February 22, 1979  
Reception for students follows  
7:30 pm Friday, February 23, 1979  
Dance follows the show

**NORTH STAR BALLROOM**

**CECERAL**  
at grand student center

**\*The Warriors**

**Skyway**  
A silly & mostly non-violent movie about a nine-member New York gang, the Warriors, accused of assassinating a self-styled messiah during a political rally. Our heroes are innocent, but nobody tells that to the 20,000 rival gang members trying to gun them down. Ineptly acted by a cast of no-names who look about as menacing as the crowd at an Edina pep rally. If only it had a sense of humor. Directed by Walter Hill. —J.D.

**Vintage Flicks**

**Algiers (1938)**  
Mini Movies, 117 W. 1st, Shakopee; Fri. & Sat., 7:30 & 9:30 p.m.  
Charles Boyer shoots hot glances in the direction of the inhumanly beautiful Hedy Lamarr & seductively whispers, "Come with me to the Casbah." What a turn-on! John Cromwell directed this remake of Julien Duvivier's infinitely superior French film, *Pepé le Moko*. It's still about a wily crook holed up in Algeria whose passion for a mysterious Parisienne woman signals his doom, but the tone of romantic fatalism has been reduced to one of torrid heavy breathing & the sordid milieu so glamorized that Boyer may as well be hiding out in the Palm Springs Hilton. Ah, but it's such wonderful kitsch it almost makes you giddy. Joseph Calleja co-stars as a suave detective & Gene Lockhart is the dirty little squealer. —T.B.

**Blow-Up (1966)**  
Uptown, Fri. & Sat.  
After a photographer (David Hemmings) develops some snapshots taken in a city park, he thinks he sees something lurking in the background. Is it an illusion? Is it a murder? If so, what happened to the body? Michelangelo Antonioni's first work in English caused a sensation in 1966; more than any other film, it helped to break down the distinction between "movies" & "art films." Starring Hemmings & Vanessa Redgrave against the mod London backgrounds. On a double feature with *Zabriskie Point*. —J.D.

**Brigadoon (1935)**  
Mpls. Institute of Arts, 2400 3rd Av. S.; Tues. & Wed., 8 p.m.  
Two American buddies (Gene Kelly, Van Johnson) on vacation stumble into a Scottish town that only comes alive once every 100 years. The enchantment of the famous Lerner & Loewe Broadway musical turns to ponderous whimsy on the screen. Despite a memorable song score & clever choreography, almost nothing works, including the pairing of Kelly & Cyd Charisse, whose individual dance styles (his abundantly athletic & hers more classically reserved) clash. Even Vincente Minnelli, director of MGM's best musicals, concludes that he never found a unifying style to make *Brigadoon* work in the movies. —T.B.

**Freaks (1932)**  
Director Tod Browning employed a cast of actual circus freaks—pinheads, Siamese twins, midgets, quadruple amputees & many more—to help issue a scathing critique of "normal" people's intolerance & cruelty toward those who proudly call themselves freaks. The story revolves around the midget Hans, who jilts his tiny girlfriend Frieda & pursues the aerialist Cleopatra, a woman three or four times his size. There's one unforgettable scene—a wedding banquet where the freaks chant "You're a freak, too, gooba booba" at Cleopatra (Olga Baclanova). On a double feature with *M*. —J.D.

**Girl Crazy (1943)**  
Murphy Hall Auditorium, Fri., 8 p.m.  
Mickey Rooney is the jittery playboy who's shipped out West where Judy Garland lames him. Another one of those high-spirited, hey-kids-let's-put-on-a-show musicals, this time with a rodeo setting. One of the best Garland-Rooney outings, with a great Gershwin score ("I Got Rhythm," "Embraceable You," "But Not for Me") & a supporting cast that includes Peter Lawford, Nancy Walker, June Allyson & the Tommy Dorsey band. Norman Taurog directed, but Busby Berkeley staged the whip-cracking "I Got Rhythm" production number. —T.B.

**Going Places (1974)**

Cedar, Fri. & Sat.  
Two young knockabout ruffians (played with scruffy elan by Gerard Depardieu & Patrick Dewaere) pillage the French countryside in Bertrand Blier's often peculiarly comic sideways look at spiritual desolation. The blatant sexism may offend some but it makes sense considering the context. Blier's attractive Renoir-like compositions are slightly anachronistic & his occasional shock techniques seem self-conscious in this otherwise ribald, intelligent vision. Jeanne Moreau & Miou-Miou co-star. —T.B.

**The Gold Rush (1925)**  
Willey Hall 125, Friday, 7:30 & 9:30  
One of Charlie Chaplin's funniest, starring the Tramp as a Yukon prospector who falls in love with a dance-hall girl (Georgia Hale) and weathers a blizzard winter in a cabin with a gigantic prospector (Mack Swain). In the most famous scene, Chaplin postpones starvation by frying up a file of sole—after taking off his shoe first. —J.D.

**Hour of the Wolf (1968)**  
Cedar, Wed. & Thurs.  
In Swedish folklore, the title refers to that ghostly hour before dawn when demons stalk & most child-births occur. A painter (Max von Sydow), plagued by metaphysical demons who live in a run-down chalet & drive jeeps (!), suddenly disappears. The movie reviews in flashback his mental deterioration & his relationships with a self-sacrificing wife (Liv Ullmann) & former mistress (Ingrid Thulin). One of Ingmar Bergman's most visually spellbinding works (photographed by Sven Nykvist). It's also one of his most confusing, a portrait of the Mad Artist that haphazardly jumbles memories, visions & external reality. As usual, the performances are excellent. —T.B.

**M (1932)**  
Fri. & Sat., 175 Willey Hall, 7:30 p.m.  
Fritz Lang's first sound film is a brilliant underworld melodrama, based on fact, about an anguished psychopath (Peter Lorre at his best) who uncontrollably murders little girls. Lang's inventive use of sound, camera movement & his sharp eye for visual detail all contribute to make *M* breathlessly hypnotic. On a double feature with *Freaks*. —T.B.

**Le Million (1930)**  
Walker Art Center, Saturday, 1 p.m.  
A pioneering musical comedy of the early sound era, deftly directed by the Frenchman Rene Clair. The story revolves around a winning lottery ticket bought by an impoverished artist. He leaves it in his coat pocket, and his girlfriend gives the coat away. Get the picture? Soon half of Paris is scouring the streets for the coat, the ticket and the thief who reportedly has the goods. Starring Annabella, Rene Lefebvre & Louis Albert. —J.D.

**One in a Million (1936)**  
Mpls. Inst. of Arts, Thursday, 8 p.m.  
OK, trivia fans, here's the movie in which Olympic skating medalist Sonja Henie made her Hollywood debut. She has plenty of help from Adolphe Menjou, Don Ameche, Jean Hersholt and the Ritz Brothers, all on hand to act in the blackout sketches between skating numbers. Sidney Lanfield directed from a script that does its best to disguise the star's shaky command of English. —J.D.

**A Woman of Paris (1916)**  
The Circus (1928)  
Cedar, Sun.-Tues.  
Two rare treats directed by Charlie Chaplin. *The Circus* is just what the title says, a romp in the big top with Chaplin's Tramp. *A Woman of Paris*, though, is a sophisticated melodrama about a woman (Edna Purviance) who leaves her starving-artist fiance to become the mistress of a suave aristocrat (Adolphe Menjou). There's a trace of the real Chaplin in each of the characters, although he appears nowhere in the film. It's still a brilliant piece of self-defense for living as he hid. —J.D.

**Zabriskie Point (1970)**  
Uptown, Fri. & Sat.  
Michelangelo Antonioni's instant, oversimplified commentary on young America as flower-power faded. A sweet-faced couple of college kids (badly acted by Mark Frechette & Daria Halprin) attempt to escape corrupt Middle America with drugs, sex & revolution. It doesn't work & neither does the movie, one of the worst of the decade. But it's often quite beautiful to watch & has a certain nostalgic value today. On a double feature with *Blow-Up*. —T.B.

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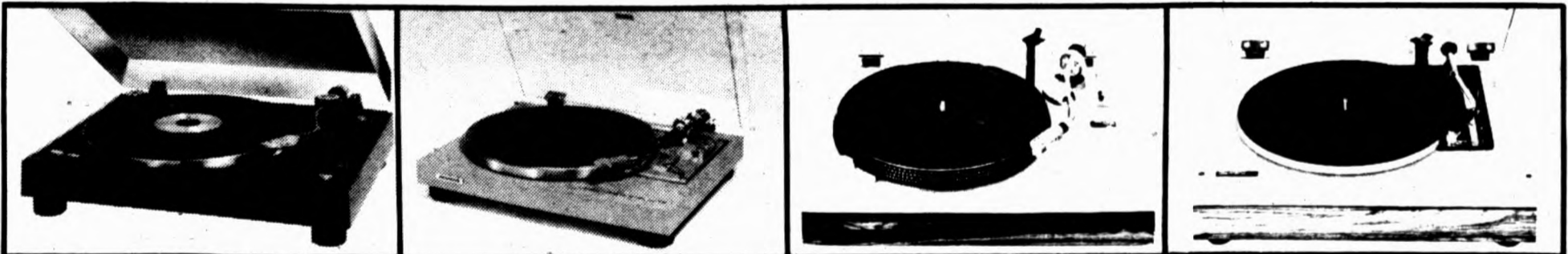
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