

Antiwar group disruption leads to senate adjournment

By STEVE BRANDT

About 150 Constituent Assembly members, led by assistant professor of humanities Paula Giese, forced adjournment of a University Senate meeting Thursday when they sought to present their antiwar demands.

"Those who make peaceful revolution impossible make violent revolution inevitable," Giese shouted, before the meeting in Nicholson Hall dissolved into clusters of shouting matches between senate and assembly members.

The disruption came after Giese, not a senate member, took over a microphone while the senate was discussing a proposed policy on the use of human subjects in scientific research.

She had spoken earlier when a senate member yielded time to her, but later attempts to yield her more time were delayed by senate officials on parliamentary grounds.

After she began speaking, a quick vote was taken to decide whether she should be allowed to speak. After the vote went against her, Giese ran to the front of the room and knocked the main microphone off the rostrum.

"We came prepared to participate in this agenda," she said. "Every one of these meetings is going to be held in a state of siege from now on."

Another assembly member shouted, "Don't ever tell me to work through the system again."

Giese had spoken about Defense Department-sponsored research in her first trip to the microphone.

"It seemed that it was going on forever and the same people were allowed to speak 12 times," she said later.

According to Eugene Eidenberg, acting vice president for administration, senate vice chairman William Howell, professor of speech, communication and theatre arts, had recognized a senator who would have yielded time to Giese. He said Howell told senator Mary Garrett that she could have her time as soon as the amendment being debated had been voted on.

Eidenberg told a group of 20 students, "For this body to become your target not only does nothing to end the war, but damages the one instrument for governing the University."

"I don't believe you," a student replied.

Another asked, "If this is a representative body, why is it two-thirds faculty members?"

Eidenberg also said any senate member could have proposed a change in the agenda so that the assembly's demands were considered first. This would require two-thirds approval.

"Do you want my own crass political opinion?" Eidenberg said. "Paula's her own worst enemy."

Assembly to 10

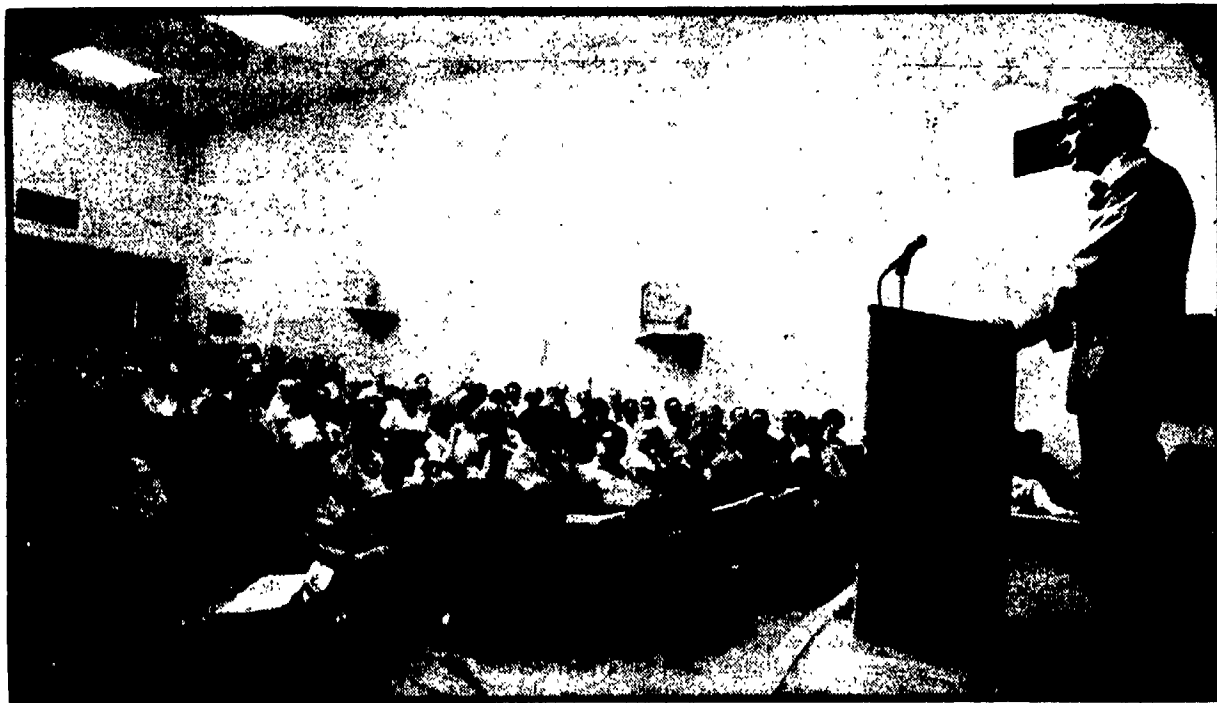


Photo by Stu Brodsky

PRESIDENT MALCOLM MOOS
Addresses University Senate meeting Thursday

Moos: University must remain open during times of crisis

By STEVE BRANDT

Demands to close the University as an institutional response to the Southeast Asian war are unreasoning and illogical, University President Malcolm Moos told the University Senate Thursday.

"When we are in national crisis and tension is precisely the time when the open and protected environment of a university is most desperately needed," Moos said.

He asked the senate and members of the Constituent Assembly who were in the crowd to join him in sober reflection on the implications of violence on campus.

"I cannot fully describe the feeling I had when I saw the National Guard come on our

campus with all that their presence symbolized and represented," Moos said.

In a speech designed to share with the senate the major themes affecting the University in the future, Moos touched on both retrenchment and reallocation and the 1973 legislative session.

Noting that retrenchment and reallocation was not flawless, he said it accomplished very important things, including:

- Resources from administrative and support activities were reallocated to instructionally-related activity;

- Decisions made in the process were not across-the-board percentage cuts or allocations but rather based on program evaluation and establishment of priorities;

- Several all-University activities were expanded or initiated, including the School of Cross-Disciplinary Studies, the Educational Development Program and the student aid commitment.

The 1973 legislative request will not only be presented in traditional budgetary form but will also describe the request in programmatic terms, Moos said.

The University was criticized by several legislators during the last session for having misleading and unclear budgetary requests.

Although he said the conventional wisdom is that the next legislative session will necessitate another round of belt-tightening, Moos said he is confident the legislature is willing to pay the price of a quality University.

Moos touched on the need for alternative delivery systems of education for imparting knowledge to students.

He also asked rhetorically whether a synthesis between fields and subspecialties in technical fields and the social sciences should begin.

He said the University has spoken of interinstitutional planning and specialization for several years with little progress.

"We will make no progress on this front so long as each institution believes it must have the full panoply of traditional disciplines in some complex structure of mutual reinforcement," he added.

"I am asking that the University begin an open-ended process within the faculty-student structures of the colleges and senate that has as its goal nothing less than a review of the structure of knowledge as we have come to know it in the western tradition.

"As an institution we can provide essential leadership in working through such a process both within our University and without sister institutions of the region," he concluded.

Stenvig says gas use necessary in disorder

Minneapolis Mayor Charles Stenvig said demonstrators were gassed on the Mall two weeks ago because Minneapolis police "didn't want to have large groups" congregating once Washington Avenue was cleared.

Stenvig, interviewed Thursday at WTCN-TV, said his mail showed public opinion on the police action at the University was running 100 to one in support of the police. (see University poll, page 2.)

However, Stenvig said pictures of police action which appeared in the St. Paul Pioneer Press and newsfilms aired on area TV stations convinced him that certain instances of police activity ought to be investigated.

It was announced Tuesday that the Hennepin County Grand Jury would be investigating activity of both police and demonstrators during the recent demonstrations. "I welcome" a grand jury investigation, Stenvig said. "It

clears the air. When the true facts come out, most citizens will be proud of the police force of the City of Minneapolis."

The mayor was asked to explain why the Minneapolis police, when called on campus, are not under University control.

Minneapolis police let the University do its own policing except in serious situations where, for instance, blockage of public streets or guns are involved, he explained.

The University area is "still our bailiwick," Stenvig said.

If the University wants complete control of police activity on campus, the mayor suggested it petition the state legislature to change the laws.

"The state legislature could make the University a city unto its own," Stenvig said.



Photo by Tim Biley

MAYOR CHARLES STENVIG

Said certain instances of police action should be investigated

Tax refusal case could set precedent

By STEVE BRANDT

The case of Carole Nelson, a young Minneapolis woman who refuses to pay her federal income tax to support war, could set an important precedent, Richard Oakes, her attorney, said during an interview Thursday.

"The government is kind of flailing around, looking for ways of prosecuting tax refusals," Oakes said. "They're exploring various civil and administrative ways to get at this thing."

Nelson refused to obey a U.S. District Court order requiring her to give tax information to the Internal Revenue Service (IRS) May 12.

She is scheduled for a June 2 court hearing to show cause why she should not be held in contempt of court for refusing to obey the order.

Although Sally Buckley, the first war tax resister to be prosecuted locally, was tried under criminal statutes, Nelson's case has so far been conducted under civil law.

If Judge Earl Larson finds her in contempt of court, he could order her to go to jail with a six-month

maximum term until she is ready to pay.

He could also issue a light sentence, ask her to think her refusal over, and then give her another chance to provide the information or he could give her a straight contempt sentence.

All three actions could be challenged in court, Oakes said.

Although he said issuing a fine is rare in contempt cases, Oakes thinks Larson might impose a fine against Nelson comparable to the taxes he thinks she owes.

Paradoxically, since Nelson has said she has very little in assets, she may own no tax. The amount she owes cannot be figured until she supplies the IRS with the requested information.

The case is also complicated by the fact that the Washington-based Justice Department lawyer prosecuting the case for the IRS, John Hines, would rather not have to prosecute her.

At a previous hearing, Hines told Nelson, "I want to do this even less than you can imagine. I read Thoreau too."

"Hines is a decent guy," Oakes said, noting that Hines could have

asked for a contempt citation at that hearing. "He's got some personal sympathies. I don't think he'd like to see her go to jail."

"The government is quite upset about this case," Oakes added. "You can be accused of bank robbery and they won't fly a guy in from Washington."

One of Nelson's friends remarked after the hearing that the cost of flying Hines to Minneapolis probably exceeds whatever tax she may owe.

Oakes said he believes the government's attention to the case rests on the fact that "taxpaying is basically a voluntary act."

"If everybody quit paying their taxes, the government would go out of business," he added.

Hines confirmed Thursday that the case costs more to pursue than the government expects to gain in tax from Nelson but added that not to prosecute "would set a precedent that we could not afford."

"We have good precedents on our side," he said. "It's an important case to us only in the publicity that would come if we lost it."

Poll reveals support of peace action

More than 90 percent of students surveyed recently support the idea of nonviolent demonstrations and 50 percent approve of the recent campus protests, a poll conducted through the Office of Student Affairs reveals.

Ninety-two percent of those polled said nonviolent demonstrations are a legitimate means of protesting the war in Southeast Asia. However, 74 percent said they doubt that demonstrations have any influence on changing national policy.

Of those polled, 71 percent were either somewhat dissatisfied or very dissatisfied with the way police handled the demonstrations. Fifty-five percent did not think the National Guard should have been called to the campus.

While 55 percent said they attended campus peace rallies, 98 percent did not participate in attempts to occupy buildings, 86 percent did not occupy streets and highways and 88 percent said they did not march to the state capitol May 13.

While 75 percent of those questioned said the police were justified in clearing the blockaded streets, 84 percent said the police were not justified in spraying the Mall with tear gas and 79 percent did not think the police were justified in attempting to clear the Mall.

Voter drive on campus registers over 1,800

By KATHY DAVIES
Political Affairs Reporter

More than 1,800 persons were registered in a three-day voter registration drive, which was brought to campus by voter participation Project '72 this week.

The campus drive was part of a three-week long Minneapolis-based voter registration drive, organized by the Minnesota Youth Citizenship Fund (MYCF), the League of Women Voters (LWV) and the Washington-based Youth Citizenship Fund, Inc.

"About one-third of the 6,000 persons registered so far on the drive were on the University and that makes the campus drive very successful," Jon Schroeder, MYCF secretary, said Thursday.

The LWV trained about 80 of their members to be deputy registrars for the three week-long drive.

The all-city drive began on May 8 and will continue until May 27, Schroeder said.

"In light of the long time before

the election (Nov. 7), the number of people who registered during the drive can be considered to be a good turnout," he said.

Unfortunately, "we are just not generating enough enthusiasm" to involve more persons in the electoral process, Schroeder said.

People tend not to register until "they positively have to," he said.

MYCF participated in a similar drive which was held in St. Paul and its suburbs last winter.

Over 13,000 persons were registered in that drive but the number included registrations in both Minneapolis and St. Paul area high schools, Schroeder said.

Because Minnesota uses the precinct caucus system rather than the direct primary system for selecting national convention delegates and endorsing candidates, persons do not register according to party.

However, figures and surveys taken from a number of primary

states indicate that between 40 and 60 percent of young people between ages 18 and 25 are registering with the Democratic party.

Approximately 20 percent are registering as Republicans, and the remaining number are independents.

Prominent political analyst Richard Scammon said the youth vote would not greatly effect the outcome of the 1972 presidential election, because young people would closely reflect the party affiliation of their parents.

But statistics prove that young people are decidedly more liberal and issue-oriented, though not necessarily "radical."

As political candidates begin courting the youth vote, the interest of young people will increase, Schroeder said.

Although young people do not all agree on various issues, there are areas of universal concern such as the war, education and equal rights.



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Policy would 'hamper' human research

By PAUL D. BURTNESS

Adoption of the human research policy as proposed by the University Committee on the Use of Human Subjects in Investigation will unduly hamper student and faculty research, James Stebbings, assistant professor of epidemiology, said Wednesday.

The human research policy was one of the topics on the docket of the May 25 University Senate meeting. The Senate was unable to take action on the policy.

The purpose of the human research policy, which deals with behavioral and social research as well as health and biological research, is stated as safeguarding the rights and welfare of individuals with as little obstruction as possible to scientific progress.

The policy would require persons to request permission from a University committee to do any research involving human subjects, which would be a "nuisance" in many cases and discourage some research projects, Stebbings said.

Stebbing said he became concerned about the implications of the proposed policy when he inferred from it that he would have to receive permission from a University committee to analyze a set of data that he had collected 10 years ago.

"We did put in protocol routines that would deal with that kind of research by leaving the responsibility with the researcher," Lawrence Weaver, dean of the College of Pharmacy and chairman of the University Committee on Use of Human Subjects in Investigation, said.

Research to 25



BRUCE LARSEN
Tenant union organizer named as defendant



ZOLLIE BARATZ
Seeks injunction, damages in tenant union organization

Tenant union organizer sued by apt. owner

By STEVE BRANDT

A Southeast Minneapolis area tenant organizer has been named defendant in a \$350,000 lawsuit and an injunction has been sought against his organizing tactics.

Bruce Larsen, Bar-Ett Tenants Union organizer, is the target of the action by his landlord, Zollie Baratz, a partner in Z & S Management Company.

The suit, which also names as defendants the Bar-Ett Tenants Union and the Minneapolis Tenants

Union, accuses the three parties of encouraging tenants to break contractual agreements and bring lawsuits against Baratz and further accuses them of defamation of character.

It asks exemplary damages of \$150,000 for Z & S and \$100,000 for Baratz plus \$50,000 for each in punitive damages.

Baratz is also seeking a temporary restraining order that would force the three parties to:

- Quit encouraging tenants to violate contractual agreements;

- Refrain from harassing, interfering, molesting, bannering or picketing Baratz' home or office;

- Provide evidence within 48 hours of the order that they are taking affirmative action to discourage breaking contractual agreements;

- Provide Baratz with a list of Bar-Ett Tenants Union coordinators;

- Provide Baratz with copies of all tenant union circulars 48 hours before they are circulated.

Larsen, interviewed Thursday, said the suit stems from actions taken by tenants after they attempted to meet with Baratz to negotiate a new lease.

According to Larsen, tenants used various tactics to pressure Baratz into a meeting.

Climaxing these tactics last Sunday, a parade of cars with banners drove past Baratz' house, and tenants leafleted his neighborhood and picketed his house, Larsen said.

Suit to 25

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editorial

Bad climate

"When we are in a national crisis and tension...when the institutions of government are pursuing policies that divide rather than unite a nation—that is the time when debate and the free exchange of ideas are most essential."

—President Malcolm Moos, addressing the University Senate Thursday.

Noble words, but apparently very few persons present at yesterday's senate meeting were listening to them. For not long after they were delivered the meeting had degenerated into a shouting match and the senate had been hastily adjourned, its members—apparently too busy to engage in "debate and the free exchange of ideas"—hurrying out the door (see story, page 1).

The problem developed when about 150 members of the antiwar Constituent Assembly insisted that their demands relating to the abolition of Reserve Officers Training Corps, campus war research and "academic amnesty" for students involved in antiwar activities be discussed and acted on by the senate. The senate, following its previously prepared agenda, made it known such discussion would take place only after its regular business (which—dealing with University policies on the use of human subjects in research—was important in its own right) was completed.

After listening to an hour and a half of tedious, sometimes frustrating debate on the human subject policy, the members of the Constituent Assembly became impatient. Paula Giese, longtime thorn in the administrative paw, then rose and charged the senate with "railroading" the meeting so as to prevent discussion of the antiwar demands. In the shouting and confusion that followed, the senate was adjourned, leaving the demands undiscussed and the regular senate business unresolved. Nobody was satisfied by the standoff.

Both sides were partly to blame for the fiasco. The antiwar group, knowing the formal manner by which the senate operates, should have attempted to have the meeting's agenda reordered to insure discussion of their demands. While such a move might have proved unsuccessful, it would have been an indication of good faith on the part of the antiwar assembly. And had it failed it would have lent credence to the charge of railroading the meeting.

The senate, for its part, erred in rigidly insisting on proceduralisms that stifled debate of the antiwar demands. It was also a mistake to precipitously adjourn the meeting because emotions were running high; for the adjournment had the unfortunate effect of indicating that the senate has no concern for antiwar issues or the demands of the Constituent Assembly.

Both sides were guilty of intolerance and a seeming unwillingness to hear opposing points of view. The absurdity of the situation which resulted was hardly conducive to free and open discussion of the issues at hand.

Yet it is imperative that that discussion begin. For over a month now it has been a period of "national crisis and tension." But little if any serious discussion of how the University should respond to that crisis has ensued. It has been eloquently argued by President Moos and others that this time of crisis is precisely the time it is most necessary for the University to remain open so that discussion of the war and related issues may take place. But none has occurred on any institutional or formal basis. And the opportunity for such discussion presented by yesterday's senate meeting has now fizzled.

If, as Moos testified Tuesday before the House Foreign Affairs Committee, the war has "poisoned" an entire generation with "the most profound skepticism and cynicism about our institutions and their legitimacy," it is crucial that the University do what it can to restore that faith. Preventing debate on antiwar demands brought forward as the only suggestions offered so far about an appropriate institutional response to the war and the crisis it has generated is not the way to go about restoring that faith which, according to Moos, is "being dismantled daily."

Nor does the senate's insistence on procedure and jealous guard of its power do much to reduce the profound cynicism. It is interesting to note that the senate, which is dominated by faculty, resoundingly defeated a reasonable proposal which would have provided roughly equal student and faculty representation on the suggested University-wide Committee on the Use of Human Subjects just prior to the outburst that ended the meeting. As presently structured, the committee would include only eight students among its 44 members. It is such refusals to broaden the base of decision-making that give rise to skepticism about the legitimacy of institutions.

What is needed now is a special meeting of the senate devoted entirely to a discussion of the antiwar demands in the context of a serious attempt to formulate an appropriate University response to the war and the deepening crisis of confidence in the nation's institutions that it has generated. Such a meeting, which should be scheduled before another senate meeting is called to finish up its regular spring quarter business, should be open to any and all University community members that wish to attend. While it should be recognized that the senate's power to act decisively on the demands is limited, it remains true that serious examination of the issues raised by the demands can be begun in that body.

It is important that these discussions begin immediately and that all parties to them conduct themselves in a restrained fashion and accord respect to the opinions of others.

The alternative to holding such reasoned discussions is to foster a climate that Moos deplored yesterday in attributing the antiwar disturbances and police actions on campus of two weeks ago to a breakdown in "our traditions of civility and rational discourse." Initiating that discourse, even if it be turbulent and emotional, is vastly preferable to no discourse at all.

letters

Too much advertising

In the past year I have been greatly distressed by the Daily's format. I am referring to the great amount of advertising in the Daily. I realize that some advertising is required to make money. However, I do not feel that, at least a quarter of every page except the editorial and first pages should be used for advertising.

True, it is the current trend to have advertising on as many pages as possible and to use as little printed material as possible. But I feel this is not justified in the Daily, which is financed in part by the students.

Three possible solutions which I think are feasible would be:

1) to use the yellow page method whereby all ads are featured in one particular section. This would provide a pull-

out section for students' use, instead of trying to rip up the whole paper. Students could also definitely see where the actual newsprint was instead of missing stories because they were too far down within your "pyramid" style of advertising.

2) to print the Daily twice or three times a week so not so many ads are needed to finance the paper.

3) to cut the extended length of stories used so the actual overhead can also be cut, thus also cutting the quantity of advertising.

Terre Hewson
CLA freshman

Editor's note: Daily business manager Bruce Schreppe replies:

If a yellow-page section were

used for advertisements in the Daily the readership of the ads would decrease and our volume of advertising would decrease. Since the amount of news space available is dependent on the amount of advertising inches sold, the news space would decrease with the decrease in advertising inches.

Printing the Daily two or three times a week would not decrease the total cost per inch of the Daily. The total cost per inch actually would rise because of a smaller operating base in which to allocate fixed costs. Therefore, there would probably be more advertising than news in the Daily. Presently, the Daily operates on a 50-50 news ratio: for every inch of advertising there is an inch of news.

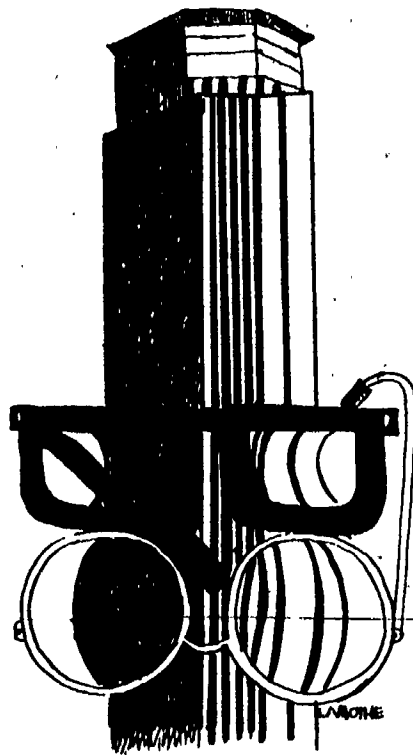
Unclear

Although I was not quoted directly in the May 17 issue of the Daily regarding Washington Avenue ("Armory damage estimated at \$2,950" by Joshua Schneck), it was reported I said the University would try to mediate or accommodate any future demands made by demonstrators.

That may give some readers the impression that we can allow Washington Avenue to be blocked again. Of course, permission to do that cannot be given, and that has been made clear both by University and city administrations.

Wesley A. Pomeroy
Director of safety
and development

Role should be set by planning



What is and should be the role and application of technology?

By JOHN C. MUNYON
Second of two articles

Editor's note: This is the second article in the third series of two-day exchanges of opinion between members of the campus community and members of the Minneapolis business community. Both articles have also been published in the Greater Minneapolis Chamber of Commerce newsletter. Reader response will be exchanged between both publications.

Science is a generator of a new knowledge, while technology is its application. Technology also feeds science by providing the tools and instruments needed to develop new knowledge. Increased understanding of how nature operates (the subject of science) inevitably leads to a greater ability to manipulate it for our own purposes (the subject of technology). The ability to manipulate will be a crucial variable upon which we stake our success for the future.

In simplest form, the goal of technology is to do no less than allow man to survive, and hopefully, to continue providing an improved quality of life.

To date, technology has produced both good and bad effects. But, we must rely on it unless we are willing to accept a decreased standard of living. As long as the public demands unlimited energy supplies, automobiles, stereo-tape decks, and other such sophisticated consumer products, science and technology will be a requisite for their procurement. However, as Myron Tribus, senior vice president of Xerox, indicates, "On balance, the results (of technology) have been far from all bad. But the bad parts are now becoming unbearable."

Ironically, then, technology now is being called upon to cure the negative aspects of the very processes it created. Such negatives as pollution, natural resource depletion, and decaying cities will be resolved only through huge expenditures and on a priority basis. "We cannot," Dr. Simon Ramo, science chief of TRW Inc., believes, "attack problems soundly without full use of science and technology even as we can no longer tolerate their misuse."

There is much concern that the heretofore random application of technology and its undesirable side effects will be avoided in the future by comprehensive planning. The need is acute to establish goals or priorities

resulting from public demand to solve "social engineering" problems (such as urban development, improved health care, better education, superior transportation, etc.) and carefully plan long-range development.

A practical first step would be to devise a method for assessing technology, such as Dr. Chauncey Starr, dean of engineering at UCLA, has done for the House Subcommittee on Science Research and Development. His methodology calls for:

1. Identification of the subject to be assessed;

must be carefully devised. The methodology must reconcile the perceivable limitations of existing governmental structures, characterized by Donald Schon as "memorials to old problems," which are incapable of mounting a genuine and efficient attack on the aforementioned social engineering dilemmas. In the broadest sense, then, this system must be effective and responsible to harnessing technological forces for the common good as can best be ascertained. In so doing, it would avoid what Tribus feels is "the sad historical fact that those who have had a major voice in

ocean, bay, lake or river by use of private enterprise... The government would probably have to fund research and development programs with industry to bring the needed apparatus into existence through prototype stages."

Ramo is, in short, suggesting an agreeable partnership or combine of government, business and science to solve major, current and future social problems. Despite the many difficulties in such an arrangement, there would be substantive advantages for all parties.

For business, concentration on

attack on various social engineering dilemmas by a concerted investment in advanced technology would result in increased productivity that alone would more than compensate for the cost.

And second, the extensive rewards received from the economic growth generated by high employment and derived profits would increase the standard of living.

Few could doubt that combined efforts of the magnitude suggested here are not advantageous for the tremendous task at hand. Such team efforts of once strange bedfellows seem extreme only when overlooking the extensive change we have and will continue to undergo.

Yet we must be careful to acknowledge limitations. Technology assessment can be expensive, and long, and its conclusions may not be accepted. Experts with impeccable qualifications can use the most advanced techniques to arrive at logically unassailable results, but their conclusions nonetheless can be at odds with the will of the people as interpreted by government.

As Tribus points out, "Technology is not an end in itself. Technology is a tool to be used for a purpose. When we have established policies on education, on health, on our cities, on the environment, on our balance of trade, on employment, then we shall know to what purposes we should put technology. And when we understand and are committed to these purposes, our youth will again take an interest in technology."

But without setting goals, without planning, without study of alternatives, with selection by crisis, using up all the materials we can lay our hands on and feverishly building our fragmented technological systems, our energy consumption and our production, as though it were our contemplated, determined goal to do so at the highest rate, we will fail. On the other hand, if we use technology to the fullest to preserve and increase our resources, whether it be more brain power or more electric power; if we get the most out of our resources and influence other nations to cooperate toward these ends by accepting government-industry-science teaming and deliberate goal-setting, then we will increase our chances for success.

John C. Munyon is a staff member of the Greater Minneapolis Chamber of Commerce.

The need is acute to establish goals or priorities resulting from public demand to solve 'social engineering' problems... and carefully plan long range development."

2. Delineation of the scope of the assessment;

3. Development of a data base;

4. Identification of alternative strategies to solve the selected problems with technology under assessment;

5. Identification of parties affected by the problems and by the technology;

6. Identification of impacts on affected parties;

7. Measurement of impacts, and

8. Comparison of alternative strategies.

This plan is aimed at correcting an old shortcoming: the failure to consider fully the consequences of all decisions before they are made and implemented.

Next and equally important, an implementation system of sanctioned authority is needed to apply any assessment into program, as physicist Alan Mencher puts it, "to overcome the great organizational and administrative difficulties which must somehow be surmounted."

This implementation system of authority would possess forceful decisionary powers and therefore must have the consent of the governed and take those affected into consideration, educate the public, and be adept at utilizing and combining with positive factors (such as business) toward defined goals.

The "checks and balances"

determining past technological application were not always sensitive to the needs of those lives affected."

Under any circumstances, the private sector of business and industry will play a primary role in any national social engineering program for three basic reasons:

First, because of the vast resources of the technological and scientific expertise at its command in research and development form;

Second, because of its profit motives and incentives which quickly respond to newly available or created markets;

And third, because it is easily the most flexible primary institution (including universities) in society today and thus can zero-in on short term crises immediately, as well as provide long-range perspectives.

But industry must see public needs as markets or it has no incentive to participate. The help of government is necessary to define social engineering market opportunities and lend them stability as credible, long-range prospects for industry. Ramo exemplifies this reality: "Private industry alone cannot assemble a market in which to sell (for instance) depollution goods and services. Without organized citizen action—meaningful government action—no meaningful customer-supplier relationship exists to depollute an

such goals would create new markets, have a multiplier effect on the economy and allow both economic growth and a better quality of life. However, old prejudices must pass. Ramo warns, "Some of us must get over the hangup that insists government is already too involved in the planning of change and should leave the making of advances and the removing of ills wholly to the private sector. Many of the rest of us must abandon the line of thought that says private action is 'selfish interest' and bad, so we must become a totally government-directed nation. Almost everyone knows we are actually operating a hybrid society, part free-enterprise and part government-controlled, but this knowledge doesn't prevent a large number of us from espousing one simplistic view or the other and avoiding in this way adequate discussion of innovative, cooperative organizational schemes."

Nonetheless, implicit from business' standpoint in any combine would be the uncompromising preservation of the element of competition through market place concepts to insure opportunity for the small entrepreneurs as well as the large corporations.

The advantages for government and the public are twofold. First, an expedient, efficient

Fast called 'success,' participants eat again

By PATRICK HENRY DARCY

Marv Davidov of the Honeywell Project called the antiwar fast a success and urged the 40 to 50 fasters to begin eating again after they helped break up the University Senate meeting Thursday.

About 15 persons said they would continue the fast, at least overnight. The original fasters are holding their usual daily meeting Friday in front of the Armory in support of those who will continue to fast.

The fasters began their fourth day without food with a news conference at 10 a.m. Thursday. Davidov and Bekki Helfman explained the purpose of the fast.

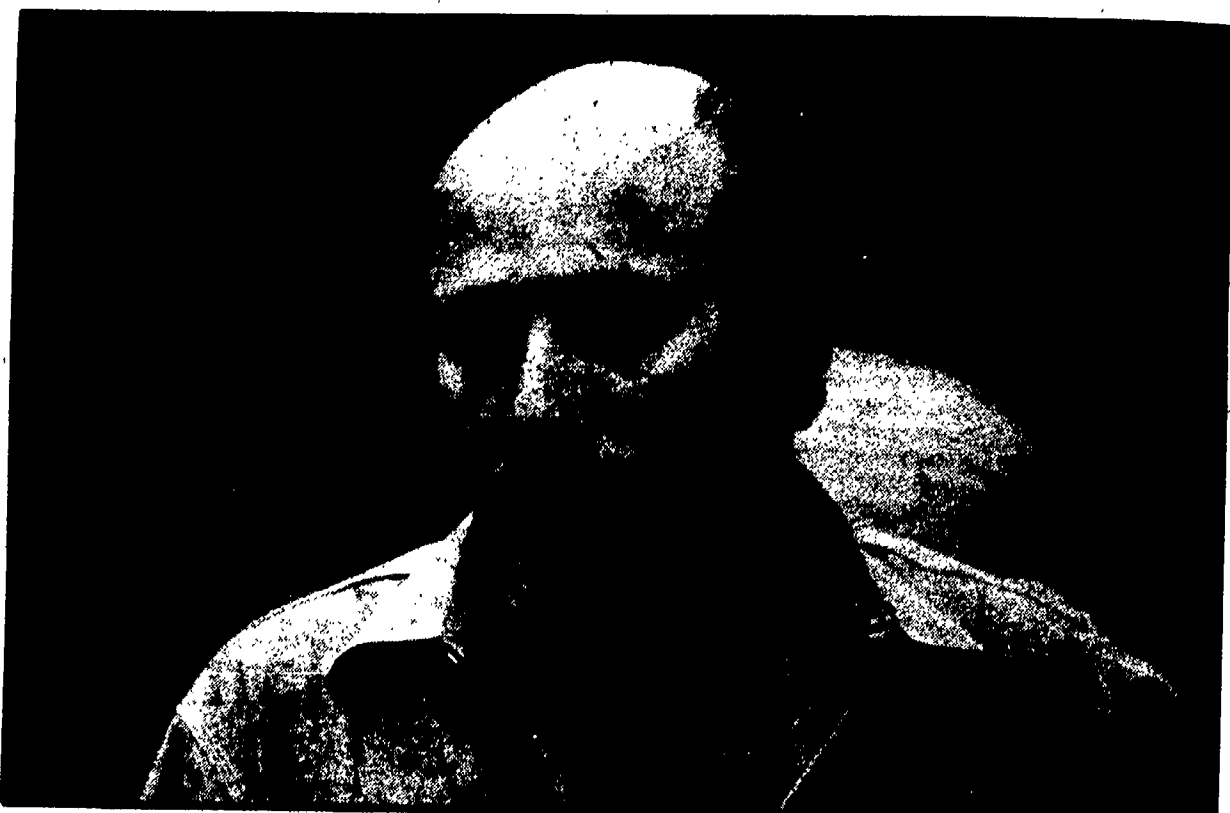
Helfman outlined the five

demands the group would later unsuccessfully attempt to present to the University Senate.

The demands were the following:

- (1) War research should be moved off campus;
- (2) ROTC should be moved off campus;
- (3) Students should be able to receive the grades they had earned when the student strike was first called, provided that they are participating in antiwar activities;
- (4) President Malcolm Moos' entertainment fund (estimated to be between \$18,000 and \$21,000) should be used to bring the antiwar movement to the community;
- (5) Amnesty for all people

Fast to 8



MARV DAVIDOV

Photo by Stu Brodsky

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Galbraith: McGovern will win nomination

By MARSHALL FINE

Author-economist John Kenneth Galbraith predicts Sen. George McGovern (D.-S.D.) will win the Democratic presidential nomination on the first ballot. Galbraith made his prediction during an airport press conference Thursday prior to a University speaking appearance.

Galbraith, who is contemplating challenging Sen. Edward Brooke (R.-Mass.) for his office next fall, said, "The basic assumption this year is that people are dissatisfied: with the war, with the distribution of taxes and with military indulgence and waste."

"But the other basic assumption is that, while they want relief from these things, they won't vote for it," he explained. "I think McGovern's success in the primary elections so far has

disapproved this. I think Sen. McGovern is certainly going to get the nomination.

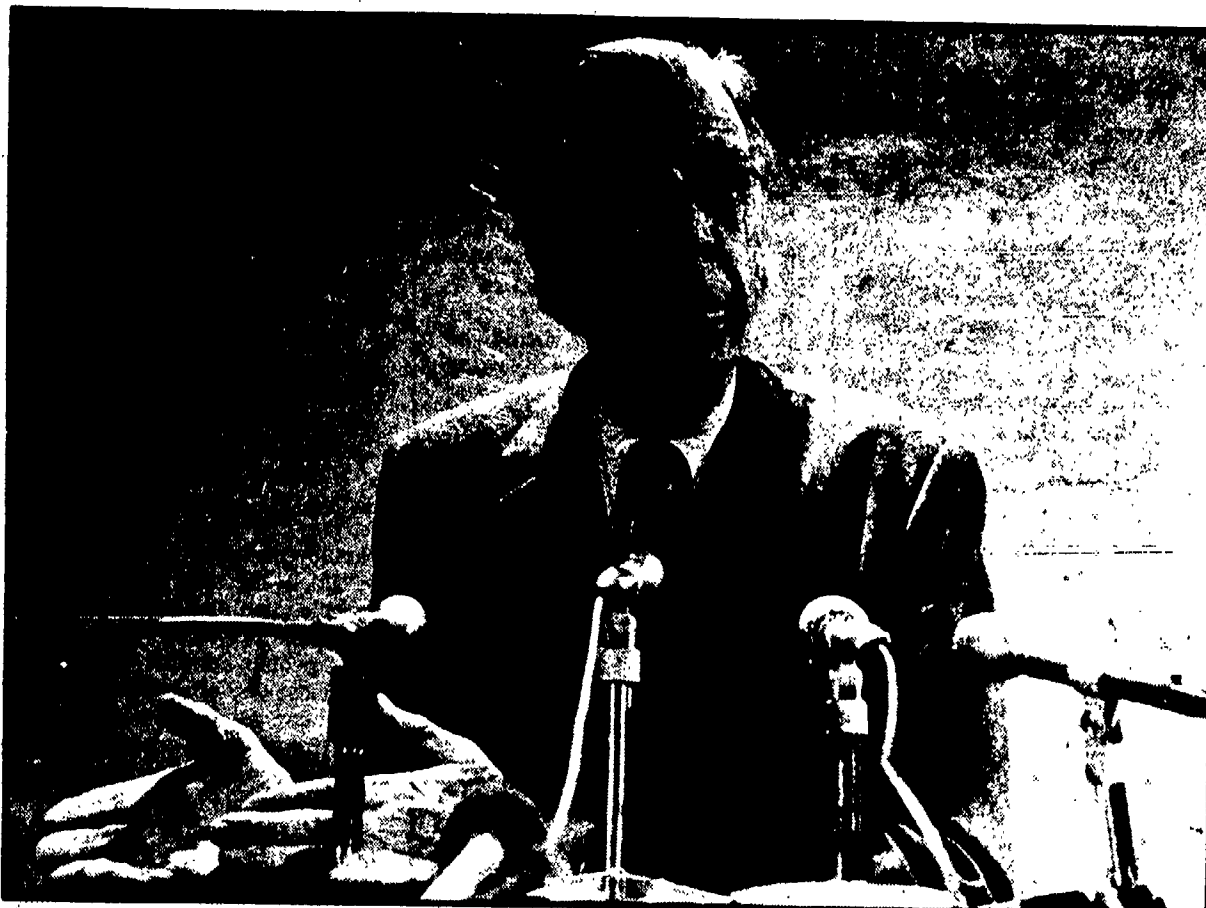
"I'm not engaging in euphoria at the moment, though," he added. "I'll leave that to Senator (Hubert) Humphrey."

Galbraith cited the number of state primary elections as the key to McGovern's success. The primaries, he said, remove the backroom-deal aspect of the national party conventions.

"That kind of convention hasn't been seen in a generation," he said. "The conventions have turned into nonevents. I suspect that we'll have two more conventions this year that are nonevents."

Should McGovern win the nomination, Galbraith predicted, supporters of Alabama governor

Conference to 8



ECONOMIST JOHN KENNETH GALBRAITH

"I regard Nixon as definitely vulnerable this fall"

Photo by Jim Byrne



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Correction

It was incorrectly reported in Thursday's Daily that Dan Ulrich, in conjunction with the Minnesota Public Interest Research Group, had filed the class action suit against the Minneapolis and St. Paul police departments.

Ulrich, whose name had been incorrectly reported in the May 19 Daily as "Steve Ulrich," is really named Stan Ulrich. Not Dan. Not Steve.

And this time we've got it right.

Correction

It was incorrectly reported in Wednesday's Daily that one demand of University antiwar fasters is that the University appropriate money to send people to New York City to participate in antiwar rallies.

That demand should be eliminated and the following demands added to the Wednesday report as follows:

- 1) All war research should be moved off campus;
- 2) ROTC should be moved off campus.

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Fast from 6

arrested during the demonstrations no matter what the charge.

Helfman said that the fasters were also collecting money, but it is not being used to buy food. All the money is being sent to Science for Vietnam, a group that provides medical care for victims of U.S. bombing.

The fasters have been collecting at least \$25 per night from the people attending the Metropolitan Opera at Northrop this week, Helfman said.

Davidov said that even if the group decided to go off the hunger strike, the work against the war would continue.

"In a life and death situation people must go out of their normal routine," Davidov stated. "How can people conduct their normal business day after day when there is a war going on?"

After the news conference the fasters separated and went about their own business.

The fasters regrouped on the Armory lawn at 11 a.m. as they have every day since the fast began.

Most days this week the Armory meeting went for two hours, but Thursday it lasted until noon because the fasters wanted to distribute leaflets outlining the demands they would be presenting at the University Senate meeting. The fasters had a short rally just

before 3 p.m. and then marched to the University Senate meeting in Nicholson Auditorium.

As the fasters walked past Johnston Hall, Captain McDonough of the University police greeted Davidov.

"How are you, Marv," McDonough asked.

"Kind of hungry," Davidov answered.

Once at the senate meeting, they sat together in the rear of the hall. One person carried a sign listing the fasters demands.

It was hot and stuffy in the room and a few of the fasters looked ill. Most of them appeared to be very bored by the senate meeting proceedings.

They cheered when Paula Giese spoke, and protested loudly when she was not allowed to continue speaking after three minutes had elapsed.

They sat through a debate about the use of people in scientific experiments for about an hour and a half, as they waited to present their demands to the assembly.

At one point a female faster yelled, "You're wasting time!"

But the consensus of the senate was that members wanted to conduct their own business. When the chairman of the senate, Prof. William Howell, asked those voting members who did not want to hear the protesters to stand up, almost all of them stood.

A few moments later, those

senators walked out of the meeting.

Howell tried to explain to the fasters why Giese could not speak and why their demands could not be heard.

Assistant vice president for administration Eugene Eidenberg attempted to soothe Giese and she chastised him for asking for the National Guard on campus.

This went on for a few minutes and then the fasters all met in the back of the auditorium.

"I think we showed we were serious about the demands," Davidov told the group. "I think the fast has served its purpose. The next time we have a fast we will have much more insight into what is involved."

"My feeling is a lot of us are very tired, weak and depressed but it's up to each individual," Davidov said. "Those who wish to quit can quit and the rest of us should support those who want to continue."

Davidov said the average faster lost about four pounds, but some had lost as much as eight or nine pounds.

Davidov once lost 24 pounds in 19 days by only drinking water, so the four days was relatively easy for him to endure.

"I'm going to eat slowly when I have my first meal," Davidov said. "Since I have had vitamins and juices, I should be able to eat normally this time."

Conference from 7

George Wallace will switch their allegiance to McGovern.

"The people who are voting for Wallace are disillusioned with the way the person of average means has been getting it in the neck," Galbraith said. "A recent study showed that the upper 2 percent of the rich in this country get 22 percent of the income and pay 10 percent of the taxes."

"This sort of disillusionment has been part of the Wallace vote," Galbraith pointed out. "It has also been part of the McGovern vote."

"There's been lots of talk about McGovern as the Democratic Goldwater," he said. "I'd like to see more talk of McGovern as the Democratic Roosevelt."

Galbraith feels that President Nixon can definitely be beaten in this year's election.

"Mr. Nixon is not going to get minority support this year," Galbraith said. "In his four years, he has managed to alienate

students, the liberal suburban community, the AFL-CIO and the farmers."

"These are all minorities," he said. "But simple mathematics show that if you add up enough minorities, you get a majority. I regard Nixon as definitely vulnerable this fall."

Galbraith said he does not think busing will be a decisive issue in the coming campaign.

"I would minimize this (busing) as an angry issue," he said. "You simply have to take your stand, which Nixon has done, and this has won Nixon some votes. But when you put this up against the war, the economy and the mistrust of government, then it becomes just one issue among several."

"There are some durable issues, such as peace and war," Galbraith said. "Some issues come and go—busing will be one of them."

Galbraith said Nixon's escalation of the war can only hurt him politically.

"I don't believe for a moment

that anyone is going to make a political gain by stepping up the war," he said. "This is an unmitigated disaster for Nixon. And Vietnamization is a fraud, as many of us thought it would be."

"Nixon inherited the war and continued it," Galbraith said. "He is as identified with this war as Lyndon Johnson was. Hubert Humphrey had the stigma of being closely identified with Johnson and the war when he ran for President in 1968."

"McGovern will have no such problem," he said.

"The durable fact of the Nixon administration will be that he has done a good deal to remind people of Herbert Hoover and the Great Depression," Galbraith added.

As for his own candidacy, Galbraith said, "I'm not going to run for senator unless McGovern wins the presidential nomination. If I do run, it will be on the basis of my ability to be a strong, vigorous, and liberal senator, one not handicapped by identification with the Nixon administration."

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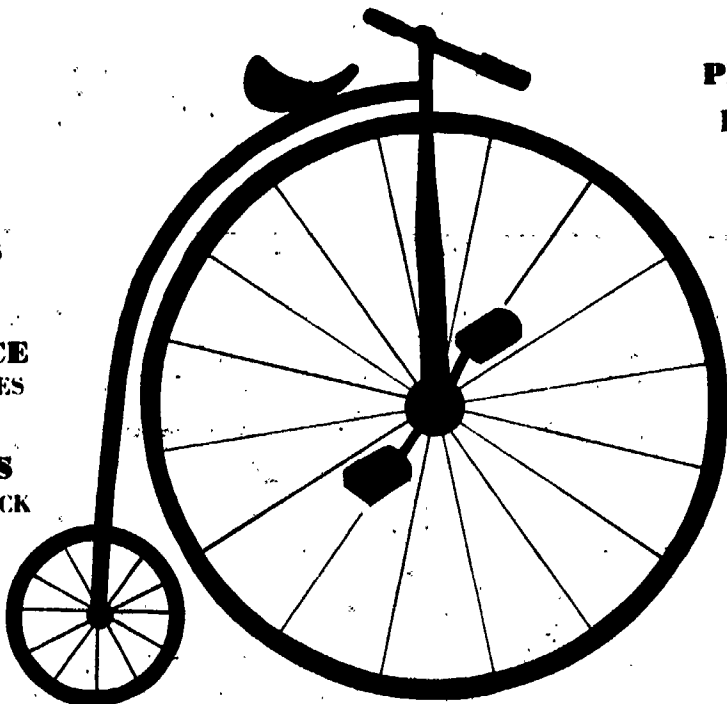
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Assembly from 1

"The rules people chafe under are neutral," he said later. "People ought to start thinking about the consequences of disrupting the senate."

"Paula Glese didn't get to speak and the senate didn't get to do its business," he added. "That's the real tragedy."

Howell said the meeting stands officially adjourned because parliamentary procedure allows a chairman to adjourn a disorderly meeting.

The Senate Consultative Committee could call another meeting of the senate, he added.

Eidenberg said he will speak with University President Malcolm Moos about meeting with the committee this morning.

The human research policy, according to its coauthor Paul Reynolds, assistant professor of sociology, was written to strike a balance between keeping human research subjects from harm while not crippling research.

It was evident from the amount of time spent trying to amend the proposed policy that a number of senate members were dissatisfied with it.

Speakers said the policy would not have allowed Daniel Ellsberg to release the Pentagon Papers or Dr. Walter Reed to do his yellow fever research had they been governed by it.

The senate adopted an amendment that requires reapproval of the policy by the end of 1974 and also requires a report on its effects.

The proposal would establish a University Human Research Committee to coordinate collegiate review of all research involving human subjects.

It also establishes principles governing the use of human subjects in research and gives procedures for implementing the new policy.

A proposal by Senate Committee on Research member Rita Doucet, a graduate student, to equalize the number of students and faculty appointed to the new committees, was rejected.

Under the proposed structure, the committee would have 36 faculty members and eight students.

A set of amendments proposed by Allan McCoid, professor of law, to put the policy in line with Department of Health, Education and Welfare (HEW) guidelines on human research subjects were approved.

McCoid said he offered the amendments because HEW is moving toward requiring all research performed at a school, not just that research it funds, to be in compliance with its guidelines.

Thursday's disruption further delays adoption of a human research policy which has met some opposition (see story page 3). A policy proposed to the senate in spring, 1970, was sent back to committee for further work.

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Cabaret

isn't she her daughter?

by Ray Olson

Cabaret is one of the best movie musicals I've ever seen, and proof again that performance can be superior to its vehicle. For the vehicle in all its parts—plot, character, situations, structure—is junk. Everything literarily dramatic about it is trite and obvious.

The story is the old bit about the scholar who falls in love with the show-girl. Played by Liza Minnelli, the show-girl is bubbly, self-absorbed, ready to fall in and out of bed with any man who takes her fancy, especially if the man has movie connections, for she longs to be the greater Lya di Puti. Oh yes, the setting of the film is Berlin, 1931, with the Nazis ascending and the Communists being SS'ed out of German politics. But show-girl Sally Bowles is oblivious to that. She's the sort of girl who's awfully interesting in small doses, and full of vulgar magnetism when performing at the Kit-Kat Klub, the cabaret and touch-point of the movie.

Played by Michael York, the scholar is veddy British, straight-laced but with a touch of the androgyne in him. Sally rouses his more conventional passions. The less conventional are sated by a rich German nobleman with whom he and Sally have a weekend's kinky fling.

York gives English lessons in Sally's room across the hall from his to eke out a living. So he becomes involved in the subsidiary romance of the film, between a German gigolo and his prey, the daughter of a wealthy Jewish banker. Originally motivated by the young laddy's gelt, the gigolo later really falls in love. But in order to marry her, he has to

confess his deepest secret, that he is Jewish, too. Considering the setting, this is all rather poignant.

Not really, though, for all the characters are cardboard. There is

it's done right, it looks, sounds and feels right.

Of course it helps that the acting of all the principals, from Minnelli and York through Fritz Wepper and Marisa Berenson as the second pair of lovers to Helmut Griem as the dissipated baron, is absolutely straight-faced. They are all superior to their parts, each having a presence that gives weight to his flimsy role.



Liza!

no genuine attempt to limn their personalities. They are there to be taken or left, disbelief in them is as easy as belief. Cabaret is not a very human drama.

Strangely enough, that makes no difference. Like most successful musicals, Cabaret's success has nothing to do with dramatic values. The energy of execution and the trimmings of style are its glories.

Liza Minnelli, as the chorus of reviewers has let everybody know, is plain brilliant. Not deep, not incisive, not great. Brilliant. She sparkles, and her songs in the cabaret equal or even surpass her mother Judy Garland's finest moments. Liza's as good here as Judy was in A Star is Born. But she is unburdened by the greater dramatic weight of her mother's best part.

Sally Bowles is such a light-weight part that Minnelli can fully indulge every gaudy mannerism and vulgar movement of the great chanteuse without seeming ludicrous or offensive. Enjoying the stylized awkwardness of flailing arms, the sensuous hulking of her broad shoulders, her lewdness during her dance numbers is like admiring the shine on a new Porsche. Content's unimportant, the surface is all.

The other great gaudy performance in Cabaret is Joel Grey's as the Kit-Kat's emcee. It's a part Grey created on stage, and it's liable to haunt him the rest of his career, just as Henry Higgins shadows Rex Harrison's. Like Harrison in his part, Grey is perfect.

The emcee functions as an ersatz Greek chorus. After or before every significant development in the romantic plot, the film touches home at the Kit-Kat, with Grey nearly always front and center. His face is painted a ghastly white that accentuates the lines and creases so that he looks like a Hammer Films vampire, an animated decaying corpse.

Grey's appearance is a vital element in the tone that enlivens the picture. That tone is sour in extremis, like the drawings of George Grosz from the Berlin of Cabaret's setting. (In fact, the looks of the Kit-Kat's audience and dancers, the composition of figures and decor, seem consciously copied from Grosz.)

Furthering the sourness are all Grey's numbers. They are burlesque and then some. The sexual innuendoes in them—Grey leering between a girl-dancer's legs, cavorting beneath a sheet with his "two ladies," lasciviously hissing the word "money"—are blue jokes pregnant with moral rot. They conjure the dimension of the film that is really fascinating, which is the sense that perversion is becoming the sole medium of the

film's society. By the irony of juxtaposition, we get the definite impression that the casual, likeable amorality of Minnelli and York's relationship is only a more muted, not a less vicious, aspect of perversion.

That is the distinction of Cabaret that bears most serious attention—that it is a musical comedy about perversion. It's fully justified, to be sure, by the setting amidst Nazi brutality. In fact, it's too easily justified thereby. But Cabaret overcomes its obvious justification for its theme: if it were set in contemporary New York, it would still be as disturbingly perverse, as sour. I wish it were contemporaneously set, because the theme is hardly outdated. Thanks to TV, records, advertising, the commodity culture in general, perversion is the most notable medium in our culture, too.

The power of this theme is somewhat mitigated, however, by Bob Fosse's nervous direction and editing. Surprisingly for a choreographer, Fosse closes in on his dancers, and in the manner of so many young directors these days, he spices the flow of the story with quick flashbacks jump-cut into it. While the close-ups on Grey and the dancers add an air of suffocation to their nauseating bawdry, the flashbacks seem so much window-dressing.

The best purveyors of the film's tone are the make-up men, the costume and set designers and especially the lighting cameraman. He is the peerless Geoffrey Unsworth, whose work was the greatest distinction of Becket and 2001, among others. In Cabaret, he preserves a smoky atmosphere throughout, and his soft focus heightens the sense of decadence. The showy work with backlights in the Kit-Kat Klub affords the same intense pleasure with the superficial that we get from Minnelli's performance.

Cabaret to 19

Play It Again

Casablanca was never like this

by Pat Aufderheide

Play It Again, Sam is Woody Allen's essay on the trials of machismo for ordinary men. It's in the distinctive style of his last two movies. It's hyper contextual comedy, stripped of plausibility and technical refinement, uneven in effect, and—in spite of bad judgment and self-indulgence—very funny indeed.

Allen plays a 29-year-old man whose wife of two years has just left him. The movie is a series of episodes of his attempts to score with a sampling of The American Woman. He finally makes it in just the way he never thought possible—with a good friend, his best friend's wife, and with happy results for all (including his best friend). It's the story of studied and energetic but ill-understood sexism. Good sense triumphs over dedication in the end.

Here's Woody Allen, movie freak par excellence, trying like hell to model himself on Bogart-esque machismo. Bogart (Jerry Lacy) stands in the background and, in bits to delight the trivia collector, mimics Bogart roles in his advice to lovelorn Woody. Woody exercises Bogart finally in a nice catharsis: the end of the film is a repeat of the last scene in Casablanca, with Woody delighted to utter the immortal Bogart lines. Then, he throws it all over to work on being himself.

The nicest illustration of Woody's elaborate but unworkable fantasy is the fact that nowhere in Casablanca does Bogart say, "Play it again, Sam." But the legend grows.

Play It Again, Sam is a tremendously contemporary

movie. It shows again that Allen is sensitively, even painfully attune to the personal hassles of living in such an askew society. It's funny on several levels—word play, social and psychological sore points, slapstick bits. It's a barefaced image of our life-and-traumas. Possibly we can laugh so heartily because it is so blatant, where we cringe with painful recognition in a movie like Last Picture Show.

I loved it, with a commitment to Woody Allen born of happy times at his last two films. But, even though I thoroughly enjoyed myself, I think this is the weakest of the three. Some of the weaknesses seem to be a permanent problem with Allen productions; some are specific to this movie alone.

Too often the bits don't work; they're not funny. When they do work, they're hilarious. But the ratio is poor, and most of the time it falls flat. Allen seems to share with Frank Zappa an inability to distinguish between great and lousy production. And, again like Zappa, when it's not great it's lousy.

Allen is the author of some hysterically funny and revealing lines. Longing after a girl on a dance floor, he can say, "I love you, miss, I want to have your child!" Or, not willing to confess his wife has left him, he blurts out, "My wife died in a mineshaft, explosion." But he's also capable of stale and self-conscious witticisms. The wife in this movie says to her husband after he calls his office for the umpteenth time to

tell them the new number where he can be reached: "We'll be passing a phone booth on our way out; shall I run down and get the number there?" It doesn't work, and we feel bad because we weren't amused.

He can execute exquisitely spastic slapstick bits like the one when, nervous with his blind date, he flings a record out of its jacket, knocks over an entire shelf of bric-a-brac, and collapses his chair. Many of his slapstick moments, though, are badly timed and therefore embarrassing. His scene with the medicine cabinet looks all

too much like he is working to knock it all down; it looks like a rehearsal, not the final cut.

Possibly Allen doesn't draw enough of a distinction between a funny idea and its execution. Frequently it seems like it would be much more amusing to hear Woody Allen talking about a movie he's going to make than it is to go see it. Allen strips a social situation of its mundane reality to heighten its actuality. On being introduced to a girl, instead of saying "Hi" he nervously blurts, "Do you want to go out to dinner?" But the same thing doesn't work when you're

moving from a funny idea to a funny sequence. A little more work, better editing, and either more taste or a dependable sidekick critic are in order here.

But all of these objections apply to the last two movies as well. All of them are uneven, sloppily executed, sketchy. But the first two were funny in a variety of social contexts. Take the Money and Run was about justice, prison, romantic love fictions, satire of Bonnie and Clyde, and much much more. Bananas touched down on executive pomposness, American fast-food fetishes, the romance of Che Guevara, romantic love fictions, and the American fascination with sports in every context, even sex. Both of them used Allen's archetypal neurotic American maledom as a focus.

In this one, Allen's neuroticism is the extent of the story. There is no depth to a Woody Allen movie, so you can't say it's an in-depth analysis. It's an ongoing, frequently repetitive superficial analysis. In every episode, Allen exhausts his ability to amuse in a few minutes. What usually assists in our delight is the change of scene, subject, and aspect of our popular culture. Here, it's the same story again and again: Woody Allen battling with impossibly machismo ideals, stuck with a short, ugly appearance and a colossal anxiety complex. What is continuity in the other movies has to serve here for anything—plot, problem, character. Such an insubstantial thing as topical comedy won't bear up under the weight, especially when it's done in so slapdash a fashion.

Well, all of that doesn't stop me from heartily advising it. It's one of the few chances for the men's-and-women's liberation movement to laugh. It shows us slapstick comedy doesn't have to be dead. And it's going to be a terrific catalog for future anthropologists.



Woody!



Mime—craft explosion

photos by Jim Byrne

words by Scott Bartell

"For me, silent communication provides the most adequate means of expression. Through the techniques I've learned I find I can tell so much more about myself than I can with words," Mike Hennessy said. And to cut short the apparent contradiction of making such a statement in words, he got up to demonstrate a bit of his silent art, the art of mime.

I got the chance to observe and talk to Hennessy and several other mimes at an evening rehearsal for "The Sad-faced Clown," to be presented at the Guild of Performing Arts this weekend and next as the premiere production of the new Minneapolis Mime Troupe.

The 24-year-old director was sitting across from me at a desk in the Guild's art gallery, his eloquent and thoughtful discussion of his fledgling company and its aims proving that his choice of a mute performing style was not caused by any personal inadequacy.

But his expressive face and hands did a great deal of the talking, too, and when he stood to illustrate a point, his whole body spoke in graceful phrases of pure movement.

As we talked, the other seven members of the troupe wandered about getting ready for the rehearsal, but Hennessy compelled my attention for many minutes as he explained some of the history of mime and his involvement in it.

Mime, in his opinion, combines the precision in movement of dance with theatre's communicative nature. "The mime," he said, "starts with an idea or image he wants to work with and then portrays it silently through learned techniques that work on certain basic principles such as alternate muscle tension and relaxation."

To demonstrate this, he mimed one end of a tug-of-war. Each time he pulled and then took a new grip I could almost see the rope stretching across the room to his in-

visible opponent. He then broke the pantomime down into various muscle groups to show how the contrasts and opposition of one against the other creates an exacting illusion—the object is imaginary but the movement is real.

Does this mean that mime is just the art of mimicry, of creating the illusion of specific things and actions? "No," he said, "there are two basic schools of mime. Etienne DeCroux, who is 72 years old and considered the father of modern mime, developed an abstract one called 'Concrete Mime,' in which there are certain formulated but abstract movement patterns to learn...they mean nothing in themselves but can be applied to an intention to give them meaning...he got his inspiration from the broad, colorful movements traditionally used by Arlecchino, a character in the old Commedia del'Arte of Europe."

Hennessy has not worked with DeCroux (who still teaches in Paris) but he has studied with Jessica Grande (who presented a mime concert at the Guild this winter) and Myron Johnson at The Children's Theatre, who were both students of DeCroux.

Much of the work the Minneapolis Mime Troupe will present, however, will be in the second style, "Illusionist Mime," as developed by DeCroux's famous student Marcel Marceau. This is the more familiar one concerned with focusing on manipulation of objects and actions like climbing stairs, etc. Hennessy learned this method mainly from David Feldshuh at the University (now assistant artistic director at the Guthrie) and Carol Lipshultz, who is also in the Troupe.

Though Hennessy has been performing and teaching mime for over a year, he also has a broad background in theatre, working

with the University Theatre, Theatre of Involvement, The Peppermint Tent and The Children's Theatre. He has also studied dance under Loyce Houlton, Robert Moulton, Nancy Hauser and Heidi Jasmin.

He feels that none of this training is wasted by his present specialty: "Anything that trains the body—swimming, running...all athletics—helps because the energy and stamina required by mime is great."

Other members of the troupe have had even more diverse histories; Carol Lipshultz was studying East Indian and Spanish dancing and yoga before she went to France to study with Marceau for a year. She feels that these were useful in her mime preparation. "Mime and yoga have the same basic quality—a mystical essence uniting mind and body. Mime just gets to it a little more quickly," she said.

She was initially turned on to mime when she found a correlation between the Spanish carriage of the body and East Indian hand and head movements and mime performance.

Although the Troupe is the only Twin Cities company specializing in mime, the art should not prove completely foreign to local audiences.

Such groups as The Children's Theatre Company at The Institute of Arts have made it a part of their own blend of theatre.

This does not mean that mime is intended primarily for children, although Hennessy has found that children are good barometers for mime work.

"Working for young children is really satisfying for me," he said. "They make the most honest audiences in the world. An adult, even if he's bored, may sit quietly for a while from politeness, but a child will start squirming and getting restless the minute he's not right along with you. You always know how you're doing...and if a child understands you, then most adults will for sure."

It is perhaps this universality that attracts people to the art, for "if the mime is really concerned with clarity," Hennessy said, "he can be universally understood—no matter what language the audience speaks. They may laugh or cry in slightly different places but they will understand what you are presenting. The mimist is mostly concerned with minimalization of action to get pure communication."

Lipshultz agreed: "There is an essence that communicates and you (the artist) can find it. It is achieved by concentration but not by excluding yourself from life and the world—everything in mime is drawn from reality. Dance as a discipline may require a certain withdrawal in order to perfect the



Scenes from A Sad-faced Clown

Mime to 17

Manassas

still Stills

by Austin Gillespie

I like to spit from high places, the higher the better. If I'm lucky (I sometimes am), my damp message will hit an old test booklet, an unfriendly academic extension, something abandoned to neolite tatoos. Maybe dot an "i" or cross a "t." Perhaps cover a multiple choice letter. Maybe even all of the above.

It's time to talk about yodeling. No alp horns this time around, though the album in question was recorded at Montreux Switzerland. Gold Sunrise on Magic Mountain (Mega 51-5003) is the last recorded work of jazz and blues singer Leon Thomas, who must be one of the only singers in this solar system to combine yodeling with scat singing. From here on it's difficult to be even faintly objective because anyone who would try to mix those two vocal styles automatically draws respect and fascination, simply for the attempt. When the attempt produces music as striking and unique as that found on this album, the occasion is worth raving about.

Obligatory acknowledgement to the thin ice concerning a jazz frame of reference, that is, I may be inadvertently praising something not so original, something that might have been done before in a better, though more obscure manner, but I'll be good and slammed if Leon Thomas isn't an innovator, as this recording strongly indicates.

The first side of this live set from last summer's Montreux Jazz Festival finds Mr. Thomas singing in traditional blues style on the first two cuts, his voice in resonant lower register, working up to powerful shouts in places. The backing is also fairly straight on these tracks, being modified blues progressions, pushed along by a basic combination of piano, drums, bass and guitar. The listener is given only the slightest hint of

Thomas' incredible sliding vocal action in those first twelve moments, just the occasional odd little waver in a particular work or phrase.

What a surprise is in store for the unsuspecting on "Cousin Mary," a John Coltrane composition with lyrics by Thomas, which closes out the first side. The song jumps from the beginning, uptempo. momentum resulting from the combination of Victor Gaskins rapidly walking (almost running) bass lines and David Lee's blindingly fast polyrhythmic drumming. After ripping through the first chorus of somewhat inane lyrics ("She'll move you, she'll groove you," etc.) Thomas slips into an extended vocal exercise that resembles nothing I've ever heard before. He starts off with the standard rush of nonsensical (for most of us) scat syllables and then begins to slide effortlessly up and down octaves, through the use of yodel bridges. (Lloyd's boy? No.) Strange that Sea Hunt should be mentioned because Thomas' vocalizing sends out impressions of slide guitars played underwater, snorkels and slide whistles, and gargling solfeggios. Following that display of larynx elasticity, members of the band play fairly long solos (long is this setting, actually only a minute or two, Oliver Nelson on alto sax and Neal Creque on piano). Both soloists begin their breaks safely within the established song structure, and then gradually bend the tempo and melody line until something quite close to free-form playing is reached, against the swift and steady rhythm section. Thomas returns with one more round of cosmic scat-yodel-vocals before closing the tune with another hastily delivered set of lyrics. Those two vocal breaks are practically worth the album price by themselves.

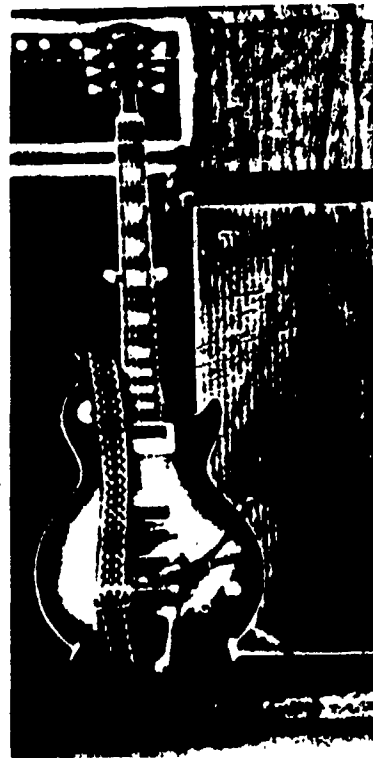
The second side then, is an especially pleasant bonus, the music sounding like a festival itself, as well as being part of the Montreux event. The two songs comprising this side, "Na Na" and "Umbo Weti," blend together in one continuous chantlike segment, loosely built upon a light-hearted circular percussion pattern.

Thomas' vocals are equally buoyant here, easy-going yodels that sway gracefully with the almost hypnotic percussion efforts. Tempo changes slightly on the Umbo Weti portion of side two, from the percussion dominated riffs to a more Latin American style of music, centered on a strong piano chord progressions repeated throughout with subtle variations. During the course of this song, Thomas introduces each member of the band, in between vocal breaks (name, instrument, recognizing applause, "yo-dah hi-yay OO-O-O" etc.) as naturally as if the song had been written to include them, as indeed it may have been, Umbo Weti being Thomas' self-composed theme song (liner note observation). All I meant to say is that Leon Thomas is one dynamite performer, singer, composer (old news to serious jazz fans, I'm sure), as musically creative and adventurous as anyone in contemporary music. That's all.

Bump, bump, bump, down the stairs, out the door and around to the other side of a rock 'n' roll fence, where the bluegrass isn't necessarily greener.

Stephen Stills and The Flying Burrito Brothers have recently released albums (separately) that combine bluegrass music elements with rock 'n' roll trappings, to varying degrees of success. Crocodile jeers aside (I've been too accurately accused of possessing the attention span of a gnat), most of the music on these two albums is not so much boring as it is lifeless and forgettable (like the background hum of fluorescent lights), and I just don't have the inspiration or the patience to go into a lot of detail about it, so kindly endure new heights of vagueness and generalities.

The Burritos' album. Last of the Red Hot Burritos (A & MSP 4343) is a live recording of fairly good technical quality (voices and instruments come through clearly with good separation and balance) and is, unfortunately, their last recording as a group. Unfortunate because the band never seemed to move forward from the promise and excitement that made their debut album one of the best-ever attempts at mixing country, rock and rhythm and blues influences into a style of music with its own unique character.



Execution, not material, is the main problem on this last Burrito album. Classic rockers such as Wilson Pickett's "Ain't That A Lot of Love" and "Don't Fight It (Feel It)" and the Burritos' own "Devil In Disguise" are played with little drive and almost no sense of musical drama. There is a chorus on "Don't Fight It" that just begs to be shouted at top of the lungs voice (check the Elvin Bishop Group's version) but the Flying Brothers (no vocal credits) sing it ("Feel It!") as if they were saying no thank you to an offer of

distasteful vegetables. Disgustingly hollow, bringing on disappointment more than anger.

A totally dull disaster is only averted by the inclusion of three knock-out bluegrass numbers, "Dixie Breakdown," "Don't Let Your Deal Go Down," and the venerable "Orange Blossom Special." Accolades must go out to Byron Berline for his needle threading fiddle playing. There seems to be an indefinable spirit that appears in the work of master musicians (always a personal observation—no examples, I'm sure you have your own) usually coming across as an uncanny ability to "speak" through a musical instrument. Berline certainly has the ability to speak through his fiddle playing (this has to be the definitive version of "Orange Blossom Special"—jazz influenced phrasing, occasional traces of what sounds like run-ins with East Indian scales, and an extraordinary sense of timing for the right supporting phrase at the right time) and manages to inspire other members of the band at the same time. Everyone is a blur on the bluegrass material, with Chris Hillman's mandolin solo and Kenny Wertz's banjo playing on "Dixie Breakdown" being especially frantic. Needless to say, Berline outdoes himself and all others present with his speed demon antics on fiddle, running and soaring as if possessed by the spirit of the Mountain Whippoorwill, yet maintaining a strong sense of lyricism regardless of the speed or altitude. Country fiddling fans might find this album worthwhile simply for the high energy bluegrass.

Coincidentally, three refugees from the Burrito Brothers play major roles in the music on Stephen Stills' newest solo album, Manassas (Atlantic SD 2-903). Chris Hillman, Byron Berline and Al Perkins, whose steel guitar playing enhance this double record set considerably with their musical presence, and in some ways actually save it from fading away completely.

Manassas to 20

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Voodoo

murder in a Haitian cathedral

by Keith Bronder

T. S. Eliot's *Murder in the Cathedral* has always been a long, boring, difficult stage work, though as a poem it is quite nice. But literary poems are notoriously hard to stage. Nonetheless, theatre groups seem fond of trying to bring life to its wordy ambiguity. Especially prone to this are theatre groups housed in churches, like the Minneapolis Ensemble Theatre. However, while its production is often unintelligible literature, it manages to bring considerable stage-life to the staged poem.

The reason is director Joseph Walsh's unique, inventive and exciting staging. The concept is a kind of Canterbury-Voodoo-Caribbean version of the work. One enters to an atmosphere full of throbbing drums and music (by Steve Kimmel and John Einwock), frenzied Caribbean-style dancers (choreography by Ron Holbrook), and a stage full of symbolic,

mysterious stage pieces strewn about casually (designed and built by the cast). Added to this is a near-naked man hanging upside-down from a rope attached to the dome atop the church, and though he has only one line, he is terribly effective. It is a totally engrossing, enticing and effective atmosphere, full of mystery and violence, and it remains appropriate and potent throughout most of the play.

The same treatment is given to the poem, too, however here it is a minus. For while the dissonant singing, charged dancing, and loud drumming add to the mood, the poem becomes an unintelligible mass. Lost are the beautiful, though admittedly long and obscure, Eliot phrases and colorings. It is not a totally equitable trade, for the language could be worked into the concept. But, perhaps, it is simply a lack of formal training in the cast, or an overzealous losing

of control, but the poem suffers immensely. For this reason, the production becomes a choral-dance-drum cantata based on *Murder in the Cathedral*, quite good in its own right, but considerably altered from the Eliot work literarily.

Also lost to the wild gymnastics of the evening, are the subtle, inner emotional depths of characterization. Becket and the crowds seem to be puppets to the frenetic mood, which may well be a good point, but there should be more than just mass hysteria and surface passion. The one point at which all of this shines through is when the four murderers come forth at the end, sans drums and dancing, to explain in simple terms why they did it. It is here that the play reaches its height, and that we see that they are just plain guys caught in a huge politico-religious thing far beyond them. Here is the empathy sorely needed throughout. Which goes to show, I guess, that a little voodoo goes a long, long way.

In the part of Becket, Peter Scangarillo is the most non-empathetic of all. His is an aloof

Cathedral to 20

Ooops

hang onto your head

by Keith Bronder

Hang Onto Your Head, presented by The Children's Theatre Company of The Minneapolis Institute of Arts, is just one more vote, in this reviewer's mind, that John Donahue is the Twin Cities' resident theatrical genius. Although Donahue's genius usually runs to extremes, there is a spirit in his work and his company that is terrifically exciting. And *Hang Onto Your Head* is one of the best examples of both his and its work.

It is a thoroughly Donahue show, written, directed and produced by him, using in full the multiple talents, creative vision and enthusiasm of his large, versatile company. But I'd better lay off Donahue before I run out of superlatives. Just let me say that if you have not experienced The Children's Theatre, you've missed a lot!

Hang Onto Your Head is the re-staging of an early Donahue play, in anticipation of the company's entry into the assembly of the International Association of Theatre for Children and Young People, in Montreal and Albany. And it should stand a good chance by carrying off high honors with this beauty.

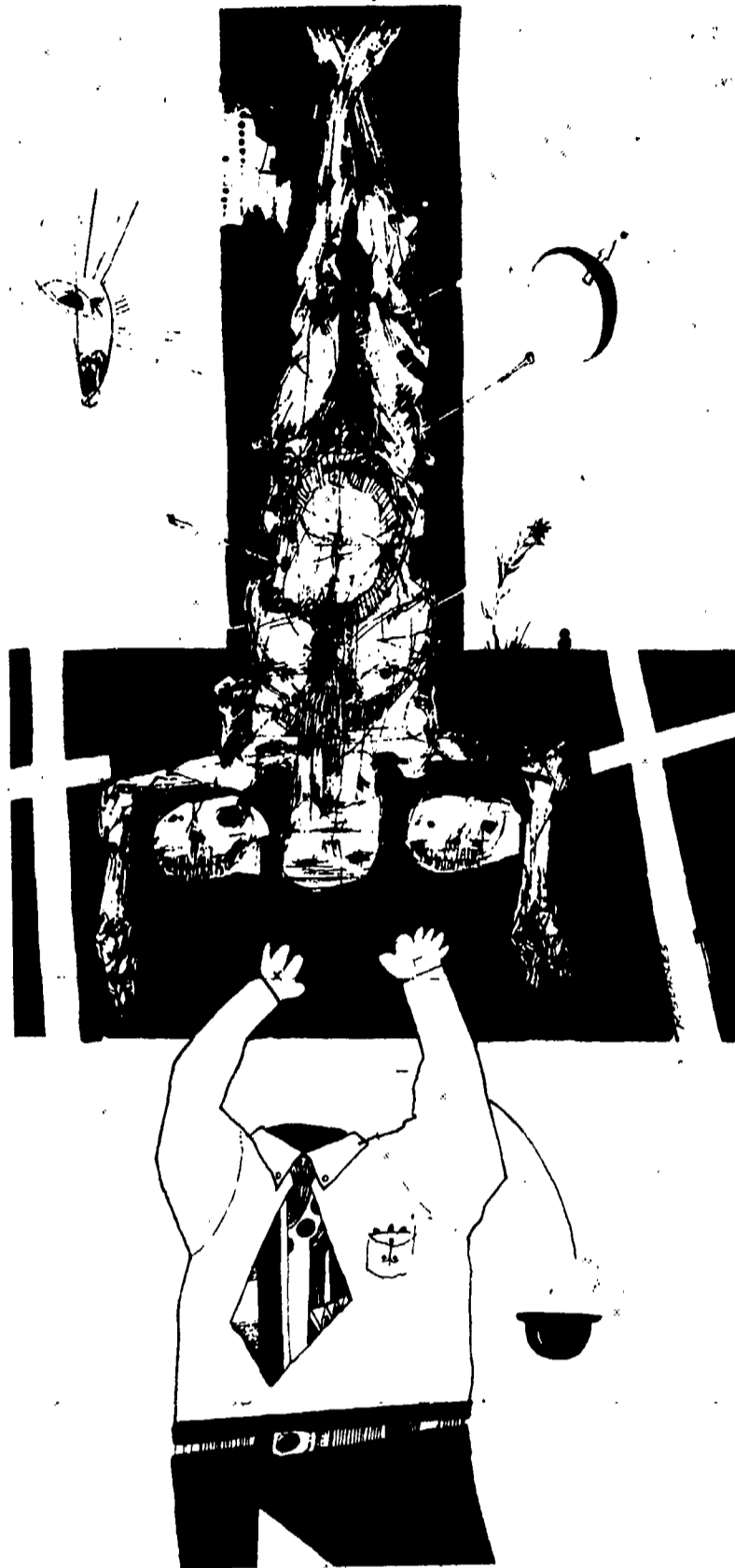
The work is a child's dream which flows magically from one filmy, sketchy, soft, moody, funny-sad scene to the next in a kind of cinemagraphic-stage technique. It creates an image that is totally charming and enticing, to all ages, and though the images are quite often literarily illusive, they can be appreciated by those not tuned in as just exquisite, beautiful things in their own right. Or, as Donahue says: "It is difficult to remember or make sense of dreams when we

awake, so don't try. Just look forward to the next one." This is the real theme and meaning of the show, which, when taken at that level, is almost flawless.

Totally in tune with the fantasy-dream vision are the full forces of The Children's Theatre's impressive technical talents, who create a stage sound-picture poem that must be seen to be appreciated or even understood. It is a liquid thing based on Jon Barkla's versatile, workable riser-sunburst-abstracted setting, illuminated obscurely and potently by Karlis Ozol's phantasmagoric lighting, and dressed by a wild, colorful array of costumes (Gene Buck), props (Patricia O'Leary), and other effects.

But the most exciting effects of the evening often come from Hiram Tutus' musical score for the fantasy, which after all is billed as a 'musical fantasy'. His music ranges from full symphonic to solo piano background to ragtime. But whatever the effect, it is damn good music, with full ranges of emotional power and depth, and a

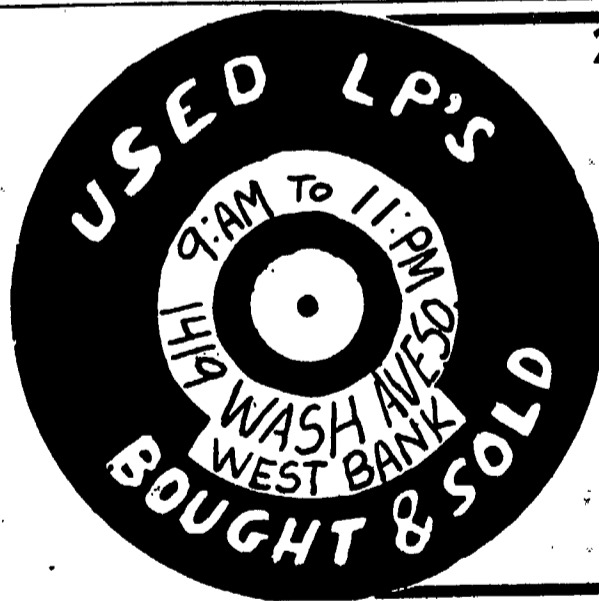
Head to 18



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Minority report

the blues in bluegrass

by Ray Olson

I went to the Elton John show May 16, too. But I didn't go to see Elton. I went to see the warm-up band, the Dillards. I went on a ticket the Dillards gave me that morning.

They'd dropped into the Electric Fetus as part of their routine during the John tour. In every city they played, they paid these visits for publicity's sake, in order to meet the people who sell and who might buy their records. At 11 a.m., there weren't many customers around, but that made it easier to talk with them.

I'd talked with Rodney Dillard and Mitch Jayne, charter members of the group, by phone two years before, and got a good, friendly interview. But that was during the Great Student Strike, and somehow the story was waylaid between notes and typewriter.

As it happened, that wasn't so bad, all things considered. Their big news then was signing with a new label, White Whale, that had just lost its biggest (only?) stars, the Turtles, and was promising to push the Dillards into the Turtles' league, which was the Big League, you'll remember.

The Dillards have less luck than most bands of their age (10 years) and quality (four excellent and one fair album for Elektra before White Whale). No sooner had we spoken than they dropped out of sight, leaving one dj single—same song on both sides—behind them.

What had happened? Mitch explained that White Whale fell on hard times financially and legally. Finally the label was affiliated

with United Artists (UA) and its hefty promotion machine. Then the Dillards, with another new banjo player—Doug Dillard, the original, departed in '68, and Herb Peder-son, his successor, during the '70-'72 hiatus—recorded again, not on White Whale but on Anthem. Same company, really, but legal hassles prompted the name change.

Mention of bluegrass brought the most interesting reaction, one that indicated a shift in the band's musical identity. "We've gone pretty far beyond bluegrass," Mitch said. "I mean we've built on to bluegrass as a base. But we only do two or three bluegrass tunes in out act now."

Two years earlier, Mitch had insisted that, bowed strings, drums and winds notwithstanding, the Dillards' music was still bluegrass, still played unamplified. Something more had happened since, and I heard it when the new lp sounded through the store. There were audible pick-ups on

especially the performance. The record not as much as Dillards albums one-through-four, though, because the progress beyond bluegrass is synthetic. Bluegrass is much more than the base of the Dillards' music. It is the vitality of it, and the farther they get away from it, the less interesting the music.

That's my feeling, but it counters the Dillards' experience and the logic of commercial recording success. Mitch told me their connection with UA and the move into the stylistic mainstream are getting them more airplay and better sales. The lack of UA-type

But it's sad, anyway. On the record, *Roots and Branches*—the title indicates the way they feel about their new musical image: that it's a natural outgrowth from their bluegrass beginnings—the Dillards are just a fresher country-rock group. The freshness comes from bluegrass, traces, however, and the finest song in the collection, "Redbone Hound," is the most bluegrass of the lot.

Their concert, too, was liveliest and pleased a basically indifferent crowd most when the songs were bluegrass. Judging from the reactions of the inert teenagers who surrounded me, this audience will give more for the difference of bluegrass than for another variation on the hard rock staple. Whether the herds will buy a record of bluegrass is another, far more problematical matter.

They should be persuaded to buy *Roots and Branches*, however. It's good country-rock, but that's only saying it's good of a bad kind. "Redbone Hound" is by far the best song in it, with banjo twanging and mandolin twittering in accompaniment to a pre-hunting lyric: "Redbone hound, come and get your belly up," etc. The banjo, though, is occasionally fuzz-toned, and this seems one artificial bow to fashion too many.

At least throughout the record the electrified banjo and mandolin still sound like a banjo and a mandolin. On stage, the mandolin just sounds like the higher range of a guitar. But on stage, amplification is constant, where on the record it's not.

Other points of comparison find the stage performance coming out on top. The vocal harmonies, very rarified and sweet already, are etherealized into an angel chorus by re-verb in the recording. Their effect there is cloyingly sweet. On



The Dillards

"Labels come and go but the Dillards just sort of carry on," Mitch said. That's the blues in bluegrass, I thought.

banjo, bass and mandolin. A little chagrined, I took the ticket they gave me.

I went to the show and bought the record, and enjoyed them both,

promotion and its results is why they left Elektra. Now at last they are becoming more than the "L.A. band" they feared they were two years ago.

Minority to 19

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ICELANDIC

City Lights

they all shine on

by Sid Reichelson

Early in *City Lights*, there is a scene where Chaplin, as the tramp, sits silently on a bench watching a pretty flower-girl, who happens to be blind, go about her business. He is all sympathy, gawking after her every movement, his expressive face a mask of wonder and compassion. She walks unsteadily to a fountain on the street-corner, places an empty can in the stream of water and stands there patiently. Just when the sentiment is about to cloy, when the scene is on the point of spilling over into sentimentality, the girl (unknowingly) empties the can full into Chaplin's face, and the tramp, literally dampened, shuffles silently away; the mood has dissolved in laughter.

The scene, not only in its perfect timing, but also in its debunking of stock responses to stock situations, is typical of this excellent film. Produced in 1931, directed and musically scored by Chaplin himself, it is a small masterpiece of comic pantomime. (It's not really a silent movie, since effective use is made of noise and music, but there is no dialog on the sound track, as there was in *Modern Times*—hence Chaplin's use of "pantomime" in the titles.)

The plot weaves together two melodramatic situations: a millionaire, abandoned by his wife, is driven to drink and repeated attempts at suicide; and a poor but beautiful blind flower-girl is barely eking out a living for herself and her gray old grandmother by peddling flowers on street corners. Chaplin's tramp, resourceful and compassionate, is at once both the hero and the victim in both their lives.

The millionaire is an interesting conception; sober he is stiff and unyielding, a captain of industry; drunk he is all self-pity and slobbering gratitude, offering money and his home to the little tramp who saved him from suicide. Yet

complaining angel, usually self-sufficient, she is laid low by sickness and faced with eviction halfway through the movie. Chaplin, who has been visiting her in the guise of a rich benefactor, must come up with the rent money. He does so, and also manages to pay for the operation which will cure her blindness, but winds up in jail for it and finally, when released, discovers he is now her social inferior.

and the referee are helplessly dancing in unison, then landing a polite punch himself. But memorable comic bits are too numerous to mention here; suffice it to say that the film is almost flawless. Full of sentiment, yet avoiding sentimentality, graced with gentle social satire and broad farcical jokes, it is consistently funny in a way the medium has never been able to duplicate in the talkies.



Virginia Cherrill and Charlie Chaplin

always there is the morning after, when sober once more his social self takes over and Chaplin is literally tossed out on his rear.

The flower-girl, at the other end of the social scale, is an un-

The film includes that hilarious boxing match that you may have glimpsed on the Academy Awards show, Charlie dancing skillfully behind the referee, avoiding punches until both his opponent

Chaplin's talents as an actor, a dancer, a mime and a director are here displayed to their fullest potential. In short, *City Lights* is a classic of the medium and you'd be a fool to miss it.

Mime from 13

art. I love dance, but there may come a time when I can't say anything with it. Mime, I believe, will change and grow for me as I grow. Everything you do in it comes from a real experience—actually tasting something, holding a thing in your hands, remembering that, recreating it...mime can do so many beautiful things."

Hennessy believes some of the increasing popularity of mime, either pure or adapted for theatre with dialog, may be because of "a generally growing mistrust with words," and perhaps because of the "strong revival of silent comedy, which people seem to value for its lightness."

Whatever the reason for its growth, Hennessy found (very soon after opening his own studio) that in February he had enough students interested to form a company. He held off until April 8, however, to select others that he felt could present a good performance. Then they began preparing "The Sad-faced Clown" and other works for the concert.

"Sad-faced Clown" will be presented at 8 p.m. today, Saturday and June 3, and at 4 p.m. June 4. Tickets are \$1.50 and reservations are suggested.

The show will be two hours long and will contain everything from short solo sketches to long, complex ensemble works using the whole company. Many of these works are on classic themes such as "The Room" (and a man's escape from it) or "Toys" (a toy shop comes alive) but they are all built in an original fashion from that basic beginning. "We hope," Lipshultz said, "that there really will be something for everyone." It sounds as if there may be.

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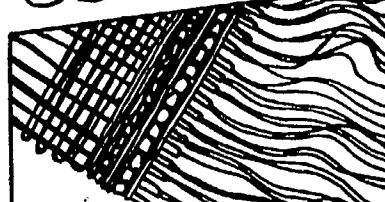
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Isaac's sweat days

and that's no typo

by Keith Bronger

I am sure that the audience at The Last Sweet Days of Isaac at Theatre of Involvement felt that the title was a misnomer, for presenting a rock-musical in a small, un-air-conditioned theatre in the middle of a heat wave is at best uncomfortable. Perhaps The Last Sweet Days of Isaac would be better. Nonetheless, this production of the sweet, soft, often funny, musically adept Cryer-Ford musical play comes across moderately well. This is due mainly to the efforts of a fine, small cast, since they receive practically no help from director Joseph Rassulo, and they are assaulted by a faulty, buzzing electrical sound system.

Isaac the play is a piece of fluff, made up of two separate plays based on the life of the same character—Isaac Bernstein. Isaac is 33 in the first play and 19 in the second. And like the chronology, the material is backward, for the first play (a comedy) is much better than the second (a pseudo-hip-black-comedy). But the evening remains interesting throughout because the music reverses that order again, reaching its full force in the second play.

The first act ("The Elevator Play") is about how the older, schizophrenic, frumpy, false and pretentious Isaac gets caught in an elevator with a neurotic, young,

sexually inhibited blond lady, i.e. the similar scene in Sweet Charity, longer with variations. They proceed to find love of sorts, while Isaac, of course, attempts to seduce her. This, of course, is aborted by the return of the elevator power. And they, of course, part. But it is very funny in parts. John Martin, as Isaac, gives a faulty comic performance, using jittery movements and speed to attempt to make the most of the situation. But, Susan Moos (Ingrid) gives a solid, vocally satisfying portrayal of her character, changing naturally within the narrow confines of the character, elevator and script.

However, in the second act ("I Want to Walk to San Francisco"), Martin finally comes alive, and he gives a fine, controlled rendering of Isaac's long melancholic-humorous speeches. But Moos (Alice) is lost in this play, with little to sing or do. The only time she comes alive is when the play opens, and Alice confronts a cop at a riot. But no riot follows, I am afraid, as the play marches into a cop-out limbo, based on sympathy to the underdog protester, which even the underdog protester wouldn't take seriously.

But musically the second play is the best and this is due to the extensive use of the three person chorus (Robert Birch, Karen Grunke and Larry Sandoval) that

is in the background during the whole show. Their renditions of the excellent songs ("I Want to Walk to San Francisco," "Touching Your Hand is Like Touching Your Mind," etc.) save this act. But they are nearly destroyed by directorial neglect and design error. They move, act and sometimes perform like a stereotyped "Las Vegas rock backup group." They are made to shine flashy smiles at the audience, while sporting bouffant hairdos, colored suede fringe, and all the thoroughly Madison Avenue accoutrements. It is an inappropriate treatment considering the show and their talents.

But even the music in this show suffers. The sound system is

overpowering for the small space, and it is not sonically sound. Nobody likes an electronic up-stager. However, the singers and musicians (Steve Quesnel, Bill Kennedy, Dean Walker, Gar Hildenbrand and Bob Ogren) cope well with the situation, and survive it. Unfortunately it remains an uncomfortable distraction for the audience, although I understand it is being looked into.

Potentially The Last Sweet Days of Isaac could be a much stronger show, given the talents present, but director Rassulo's stereotyped touches often make the play retain a more cliched level. Also touches like including Rasputin's picture

(from Nicholas and Alexandra) in the slides of riots and protesters in the second act (I suppose he does kind of look like a pained protester, but there are plenty of shots of those kind around) weaken the play enormously. I mean if you want to make a real point about riots, don't fake it, baby.

But giving credit where it's due, the evening is mostly enjoyable due to the energetic, ingratiating, sweaty, capable performances of Martin, Moos, Birch, Grunke and Sandoval. They are fine. Or as a "theatre cookbook" would say: "The ingredients are fine, it is the spices that are wrong. One must suggest firing the chef."

Head from 15

superb control over the concepts of what makes good stage music work. Without the flowing, recorded music (it had to be recorded since a lot of it is symphonic) the play would never reach the depths of dreamland it does.

But in the end it is the fine troupe of controlled, lively, energetic, loving, empathetic and inventive stage artists that comprise the company that make the evening what it is. For they give subtle, fragile life to the simple story, without ever crushing it by mass over-effort or individual overbalancing. And the story could easily be crushed.

Hang Onto Your Head is a concept-story, about a little girl named Verleen Panky (Sara Schmi-ke), who simply floats about the "world" with two friends, Uncle Harry (Bain Boehlke) and

Leonardo (Myron Johnson). All the while, they are being pursued by her nagging but loving mother (Linda Jenkins, substituting for the fabulous Wendy Lehr who has broken her leg), and her small, cigar smoking, mute, likeable father (played by a little girl all dressed up like a middle-aged man, Paula Dornisch). And that, essentially, is that. But there is really much, much more which just must be experienced.

In their parts, Boehlke and Jenkins fly away with their parts. He giving a flighty, humorous, touching portrait of a charming magician-father image; she giving Mrs. Panky the needed nagging qualities, but with a subtle, inner love that surfaces quietly and powerfully. Johnson and Schmi-ke simply let it all happen to them in

wild abandon, enthusiasm, and total belief, and they come across extremely well. As for the rest of the huge, marvelous cast, they are simply too numerous to mention here, but they are all, each and every one, very fine.

Hang Onto Your Head floats in on the wind, and exits by whispering to the clouds, leaving an audience sublimely engrossed, impressed, delighted, and wishing they didn't have to come out of the dream. The applause is warm, steady, and long, and I add mine. But how do you describe a dream, a mood, an image barely seen, or a song felt, not heard? You don't, because inevitably, to know a dream is to be involved in one, and this marvelous feat Hang Onto Your Head accomplishes. Bellissimo!



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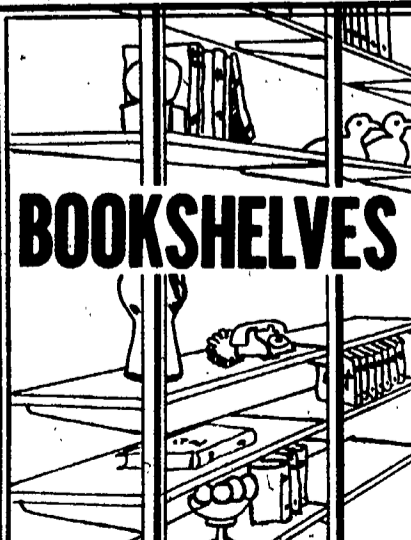
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Columbia

classical records for everyone

by Lyn Farmer

Some of the dullest minds in music will tell you that, rain or shine, winter or summer, night or day, Beethoven and Mozart are the best composers around. This has got to be the biggest load of bull ever dropped on the American music lover. I for one would like to dispell the notion that if you listen to anything but the three Bs you aren't a real music lover. Columbia has done more than any other American record company to stock the shelves with both major and minor works in equal volume. This week, the summer having brought a certain amount of restraint upon your critic, we present a few capsule reviews of some of the newest good stuff from Columbia.

Columbia M 31013 is a disc of music from Offenbach's "Gaiete Parisienne" and Bizet's "L'Arlesienne." These hackneyed yet ever popular suites get a frenzied virtuoso treatment from the New York Philharmonic under Lenny Bernstein. Bernstein senses the fun inherent in this music and if, in the process of trying to communicate some excitement, he goes a little overboard, he can be forgiven. The sonics are a bit harsh, but if you up the bass and crank up the volume get set for Vienna Pastry via Paris and New York at its finest.

Bernstein is again at the helm of the NYP on Columbia 31011. This disc of four Wagner overtures will provide as interesting a tour of Super-kraut's music as any single disc you can find. Ranging from the early "Rienzi" to the late "Tristan and Isolde," encompassing the "Flying Dutchman" and the "Meistersinger" along the way, Bernstein opts for a very theatrical and dramatic approach; true to form, he takes romantic liberties. By Wagner's standards, though, Bernstein probably has a wooden beat. Senta's theme in "The Flying Dutchman" is lovingly caressed and the whole orchestra has a

musical orgasm in the Tristan prelude. This is, to my mind, one of Bernstein's better discs and is very well recorded.

More New York Philharmonic, but under Pierre Boulez, is offered on Columbia M 31076. This is Boulez' first recording with his new group and for this debut he has chosen Stravinsky's "Petrushka" in its complete 1911 version. Stravinsky recorded the work himself, but he chose to perform the less dazzling 1947 reorchestration. Boulez offers good competition to Ansermet, but this recording lacks what I seek in Stravinsky—spontaneity, atmosphere. All is too coldly calculated by Boulez, too devoid of emotion if you will, for my taste. His conception is played superbly, but the recording is a bit dry. If you liked Boulez in "Le Sacre" a few years ago, this is the recording of "Petrushka" for you. Otherwise, to with the Ansermet recording on London.

Though now under contract to RCA, Eugene Ormandy is still being represented on Columbia with first releases of recordings made before 1968. His latest offering is a real treasure, coupling Elgar's "Enigma Variations" and "Cockaigne Overture" with Vaughan Williams' "Fantasia on a Theme of Thomas Tallis." This hour long disc presents the sumptuous Philadelphia strings at their best. Boult's new recording of the "Enigma Variations" still gets my vote over this one by the Philadelphians, but the difference is so slight in quality, consider Ormandy's other offerings on this disc when choosing a performance for your library. All things considered, this is a good disc. Its catalog number is M 31074.

I guess everybody who has lived in Vermont is justly proud of the great Marlboro Music Festival. I'm no different, especially when so much of this great music performed by artists who go to New England for their own pleasure and

the joy of making music, is available on records. The newest installment features the oldest musician on record, if you'll pardon the pun, Pablo Casals. Leading the less than great but more than enthusiastic Marlboro Orchestra, Columbia M 31130 couples Casals' wonderful readings of two great Haydn Symphonies, Nos. 94 in G major, called the "Surprise," and 95 in C minor, called nothing. The live recordings, among the best recordings made under such conditions, feature conceptions that breathe and glow with an inner warmth. Tempos are fast, rhythm is flexible and the texture is lean but not sparse. Szell's great readings of these works, also on Columbia but on separate discs make a choice difficult. I like having both sets. Listen to both before choosing if possible, but if you can't, go with Casals since he has the better pairing.

With the orchestral discs out of the way, we come now to two discs of piano music, one precious, the other pretensions. Glenn Gould, the classical world's grotesque genius, tries to put one over on us with butchered, almost sick readings of four Mozart piano sonatas (Col M 31073). I must admit to not digging Gould's approach to most post-Bach music, but the reasons for disliking this disc are obvious: the tempos are often incorrect, he makes merciless cuts, he hums along loudly and his piano has poor tone. Need I say more?

On the other hand, Nelson Friere brings sheer joy to the turntable with the B minor sonatas by Chopin and Liszt (Col M 31128). Both works are overrecorded and one more disc isn't really welcome. But this isn't just one more disc—it is sensitive, intelligent musicianship embodied with style and grace. Friere is a showman but never overplays his part. Difficult passages in the music offer no resistance to him, but his art is more than ability. Friere thinks about his music first then combines his thought and his ability into an interpretation. This is what music is all about.

Minority from 16

stage, the Dillards have to end their songs, but on record they can fade out, and do, after overdone repetitions of last lines.

On stage, the expansive effect achieved by adding new voices in the harmony is limited by the size of the ensemble, i.e., the guitar, mandolin, banjo, bass and drums of the basic group. On record, far more parts can be inserted, and are so often that the additive practice eventually seems to be so much tedious hype.

On stage, Rodney's lead singing is more immediate because of his

physical presence. So we forget the strain of imitation in his mannerisms that show so badly on record. On record, his singing of "Big Bayou" sounds entirely too much like a Doug Kershaw vocal, of "Billy Jack" too much like Merle Haggard. Too much or not enough? Anyway, it reeks contrivance.

But I'm willing to believe that the Dillards are talented enough to make a better adjustment to their new, harder style. In my cranky purist mood I hope they'll also find a way to put more of their old style back into their new music.

Cabaret from 12

The music is superb, of course. As one totally unfamiliar with the score, I found it as excitingly dated as Kurt Weill's Dreigroschenoper music, full of the same sickish sweetness. German cafe music of the early 30s should have been this good, even if it wasn't.

Everything that is good in Cabaret, that is funny, rich, and meaningful, is, then, not strictly dramatic. The mechanics of the movie give its trite drama the revolting fascination that makes it a very good movie, indeed.

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Transcripts of students' records (including Spring Quarter grades) will be mailed to students about July 1. Current mailing addresses on file from Spring Quarter Student Information Card or change of address filed later will be used. If students wish to change their current mailing address or have their grades sent to them at the address listed for their parent or guardian, the convenient form below may be used. Deliver it to your record bureau in Admissions & Records or just drop it in campus mail.

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HAPPENINGS
Send items to: Happenings, Minnesota Daily, 18 Murphy Hall, University of Minnesota, Minneapolis 55455, by noon Wednesday prior to Friday publication.

ART
Paintings by Elaine McCarthy, Sunday through June 17; Paintings and Drawings by James Conaway, through Saturday; West Lake Gallery, 1612 West Lake St., Minneapolis.
Drawings and Paintings by David Reuton and Ceramics by Warren Westers, Kramer Galleries, Artisan St. Paul, 567 Wabasha St., St. Paul, Saturday through June 23.
Realist Painting: 12 Viewpoints, One Hundred and Eighteen: An Art Gallery, 1007 Harmon Place, Minneapolis, through June 3.
Painting: New Options, Walker Art Center, Vineland Place, Minneapolis, through June 4.
Winter Quarter in Mexico—art exhibit featuring the work of 20 University students who worked in Mexico with native craftsmen winter quarter, Matthews Community Center, East 24th St. and 28th Ave. S., Minneapolis, through Sunday.
Eighteenth Century Decorative Arts, Prints and Drawings, through June 15; Paintings by Gary Wiebusch, M.F.A. Candidate, through June 11; Steve Anderson, Summa Thesis Exhibition, through June 11; University Gallery, Northrop Auditorium, Pencil Drawings by Keith Rasmussen, through June 15.

FILM
Viridiana, 8, 9:30 and 11 tonight through Monday; Tokyo Story, 8 and 10:15 p.m. Thursday through June 10; Grande Illusion Cinema, 416 Cedar Ave., Cedar Village.
Tora Tora Tora, Nicholson Auditorium, 7:15 and 9:30 tonight and Saturday, \$1.25.
Silent Screen Classics including Part of the House of Usher, Le Chien Andalou and Nosferatu, Piper, 3404 Lyndale Ave. S., Minneapolis, 8, 10 and midnight tonight and Saturday and 7:30 p.m. Sunday.
Animal Farm, Film Film Society, 1441 Grand Ave., St. Paul, 8, 10 and midnight tonight and Saturday.
Al Johnson in Mammy plus Highlights from 30's Musicals, 8 tonight; Minneapolis, 8 and 10 p.m. Saturday; Kanadu Film Festival, University YMCA, 1425 University Ave. S.E., Dinkytown.
Magical Mystery Tour, Acme Film Society, 7 1/2 East 26th St., Minneapolis, 7:30, 9, 10:30 and midnight tonight and Saturday and 7:30 and 9 p.m. Sunday.
Bewary Boys in Let's Get Tough, Abbott and Costello in No Bulls Please plus cartoons, Medicated Movies Film Society, 817 1/2 Excelsior Blvd., Hopkins, 8 and 10:30 tonight and Saturday and 8 p.m. Sunday.

Manassas from 14

The last time we checked on poor little rich kid-self-proclaimed bluesman Stephen Stills he was singing relevant politico songs with references to Mayor Daley, Jerry Rubin and ecology (second solo album, Stephen Stills 2). Hands were much too heavy and strong musical accompaniment wasn't enough to offset generally dreadful lyrics. Nobody started any "Stills is dead and has been replaced" rumors but the conditions certainly were ripe for such projects. What had happened to the person who wrote "For What It's Worth," "Rock and Roll Woman" and "Suite Judy Blueeyes?" Manassas gives only a partial answer to that question.

Stills wrote or co-wrote all but one of the 22 songs on the two

records, several of them alluding to that "what-happened" question. "Colorado" sings the praises of mountains and condemns the Los Angeles area and its way of living. Only a fool would deny that song's message, mountains do have ways of saving people at crucial times. "Rock & Roll Crazy" probably comes closest to getting down on the changes that Stills has been going through. The lyrics are sung as a warning, "Look out momma, don't you go too far; Get yourself hung-up being a rock and roll star; You'll find that it's easy to lose your way; Catch yourself practicing being shallow every day." To the point, I would say. I hope he is listening to himself.

Without realizing it, I've started to get into a track by track narration, definitely not my intention. The main message of this

whole double album seems to be that Stills has taken to heart all the bitching about his artistic decline, agreed with at least some of it, and decided to write some songs that would prove that he could still put words and music together well. He isn't entirely successful, but this effort is certainly a step in the right (say creative) direction.

Most of the music on these records is an odd combination of beautifully dense textures (Stills is a master of utilizing many different guitar tones) and simplistic musical structures. Many of the songs are built on elementary rhythm patterns with little sense of melody lines, so that they often sound more like musical exercises than actual compositions. The problem here is that the tunes don't give the listener any sense of having covered distance or space

Cathedral from 15

Becket, not grounded in any reality. Whether tortured, tormented, loved or even killed, he remains coldly above the situation. Which may also be appropriate, but it leaves little to become humanly attached to. However, Mr. Scangarillo has the best control of language and movement in the cast, and his stage presence remains strong throughout, if somewhat distant.

The rest of the ensemble is divided into three parts—all groups: The Women's Chorus, The Priests, and The Knight-Tormentors. Although individual

roles are discernible, Walsh has suffered individual ambiguity to attain a larger, mass portrait that often fails in the clarity department, but which succeeds mostly in the total scope of the play.

The women are the weakest link in the play, except when they are dancing their slow, sexual, sweaty dances, or singing their dissonant verses. However, they too often lose those all important words to the moment's violence.

The Priests (Todd Knaeble, Tom Garvin and David George) are handled here as "three blind mice," like the opening of that Caribbean James Bond movie. They wear masks and tattered derbies, and prance around like

silly buffoons. So when the time comes for them to protect the Archbishop and be really involved—they can't be. And while they are often funny, they are never potent in terms of the crisis.


Finally the Knight-Tormentors (Jim Stowell, Keith Walters, George Fenley and John Einwock), who are the best of the lot. Walsh has them function schizophrenically, as a mass unit and individuals. As a mass they often fall prey to the lack of control and verbal abuse of the other groups, but as individuals (as in the aforementioned confession scene) they are often quite nice.

For all its blasphemous attacks on language for no apparent

reasons other than mood, and an overall roughness of style and control, the Minneapolis Ensemble Theatre's *Murder in the Cathedral* is intriguing and often quite exciting. It is an excellent staging idea, but viewed myopically and not carried far enough into formal realms.

But dammit, it is exciting theatre, full of rough edges, gut-level excitement and beautiful flaws. This kind of theatre is vital, young and alive. And, to do it with *Murder in the Cathedral*, an almost sure ticket to boredom—wow! My sense of rhythm thanks you, my commercially blasted senses thank you, and most of all my tired posterior thanks you.

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the mouse that whored

With the force of a thousand mouse flats, the law department of Walt Disney Productions has come a-crushing down on the underground defamers of Mickey the wonder rat.

In Chicago, Los Angeles and San Francisco, willing agents of the law battle diligently to save the good name of the third most famous American, his dog, and,

Their lawyer, Rosenfeld of Solomon Busch Rosenfeld & Elliot, was even more clandestine. He dodged our scrutinous questioning: "I'm thinking whether I want to talk to you," he laughed, warily. "What do you want to know? Tell me what you want to know, and I'll tell you whether I am going to tell you."

We asked whether Hip

May 10) has it that an old Realist poster picturing Huey, Dewey and Louis et al. engaged in unnatural acts with animals, has been hit with a copyright suit. Most of the twenty businesses have settled into the Disney coffers outside the courtroom. Others, such as Hip Products, have not.

When a consent decree was signed before Judge William Bauer early in May, two defendants who failed to appear were slapped with \$17,750 in damages.

That mouse must get a new car every year.

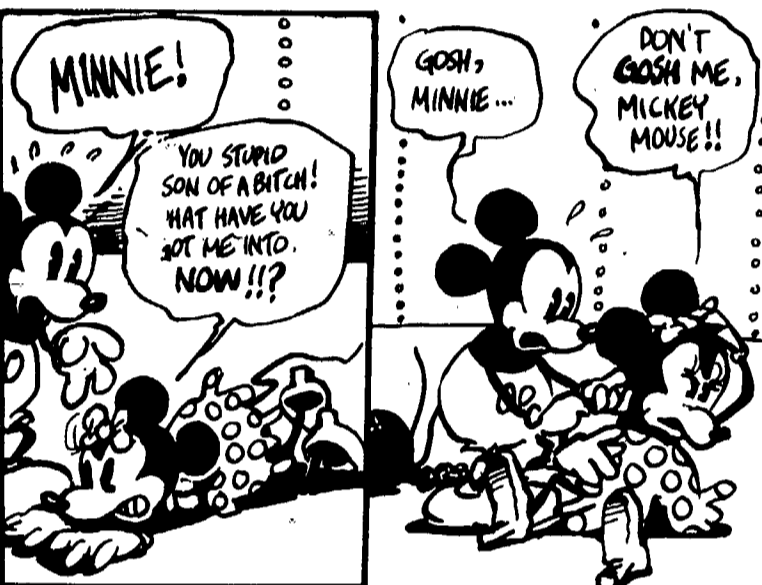
In San Francisco, Tatum of Cooley Godward Castro Huddleson & Tatum, is prosecuting another Disney suit, this one against Dan O'Neal, Terry Richards, Gary Halloren, and li'l Bobby London for the Hell Comics publication Air Pirates Funnies. The funnies allegedly connect both Mickey Mouse and his wife with the illicit transportation of narcotics across copywritten lines.

But Mickey Mouse is not on trial here.

O'Neal and his scurvy comrades are. "They call themselves the Air Pirates," Tatum said, "and the books had two publications—I think I'm right, speaking from memory—they were both styled 'Mickey and the Air Pirates.'"

The complaint complains about the fact that the characters—a substantial number of the cartoon characters that were created by Disney, such as Mickey Mouse and Minnie Mouse, and Donald Duck and Daisy Duck, and

MEANWHILE...



of course Minnie, whose chastity is unquestionable.

The Chicago action, based on a restraining order now over a year old, is directed against 20 people and businesses, the foremost among them Hip Products, Inc., a national wholesaler of counter culture.

A Hip Products spokesman would tell us only "I'm not aware of anything, I could give you some people to call. I have no specific idea."

Products had made a settlement.

"What else do you want to know?" he unformed us.

Another suspect, downtown records incorporated, screened questions through their manager.

"I can't answer any questions," she answered our first question. Nobody could. "Uh uh, we've been told not to discuss it."

But the inside poop (Variety

Huey, Louis and Newie, and several others—have been copied in the Air Pirates publication, and that, according to the complaint is a violation of Disney's copyright.

A preliminary injunction, filed with the federal court, has not been ruled upon yet; a trial is set for "sometime in the future," according to Tatum.

But that is of no help to Mickey, whose early bid for the

California gubernatorial seat had been largely dashed by the innuendo.

A spokesman for Donald Duck explained that the bird's nephews had lost their Junior Woodchuck fellowships, and later been barred from Woodchuck activities.

"It's an unnecessary shame," he said. "Nobody else was talkin'."



gimme tickets

He faced the crowd Wednesday morning, helmeted, his night stick dangling at his waist. He was protecting Bloomington's bastion—Metropolitan Sports Center (pronounced Armory)—from thousands of hippies with bottles in their hands.

The long-hairs, some who had been there since Monday afternoon, were ready to storm the gates at 8 a.m. The Bloomington police—and they are all honorable men—knew the time of the scheduled charge.

"But we wanted to avoid a riot," said a Bloomington boy in blue. "I mean, there were almost 3,500 of them."

So they unlatched the gates 7½ hours early at 12:30 in the interest of public safety, motherhood, the American flag, apple pie and rock muzak.

Yes, North Star fans, the Rolling Uglies are invading your territory in Bossapolis June 18. Judging by the enthusiasm of the aficionados who acquired the 17,000 tickets at \$6.50 in less than four hours, the event—Bloomington doesn't

allow rock concerts—promises to be the biggest Twin Cities social happening since the Nancy Nelson-Bill Carlson wedding.

If you were one of the thousands who got there too late and can't afford the \$50 scalpers' price, send a Stones tongue decal and two Rice Krispies box bottoms to:

Nick Jogger
Marriott Inn
Suite 19
Bloomington, Minn.

Because of expected heavy demand for tickets, the promoters of the Jethro Tull concert on June 5 and the Rolling Stones concert on June 18 have decided to change from festival seating to reserved seating. This change will give over 2,000 more people a chance to see each of these concerts.

Local officials will be watching these concerts with great interest. They will be checking the four items mentioned on the other side of this card, and they also will be watching to see if 17,000 young men and women can attend a concert at Met Center and remain in their seats. Reserved seating is used at the majority of rock concerts in the United States.

We need your cooperation in honoring the reserved seating plans of the promoters. Jethro Tull and the Rolling Stones want you to stay in your seats and not rush the stage.

The Met Center management can only sell 17,000 tickets to future concerts if everyone will stay in his or her seat. If this experiment is not successful, we will be forced to offer only 15,000 tickets for sale for future rock concerts; and over 2,000 people will be denied the opportunity to see their favorites. Please help us help you; and remember -- this may not be important, unless you find yourself among the 2,000 people who might have been admitted if people had stayed in their reserved seats!



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Bjorklund to miss Olympics, focuses on Big Ten

By DAVE PEDERSEN

Gopher track captain Gary Bjorklund, who has been out much of the season with an injured foot, said he has decided to pass up a chance at competing in the 1972 Olympic games in Munich, Germany.

But Bjorklund will compete in the Big Ten championship meet today and Saturday at the University of Illinois, despite "having no intention of doing anything more than to hopefully finish the race."

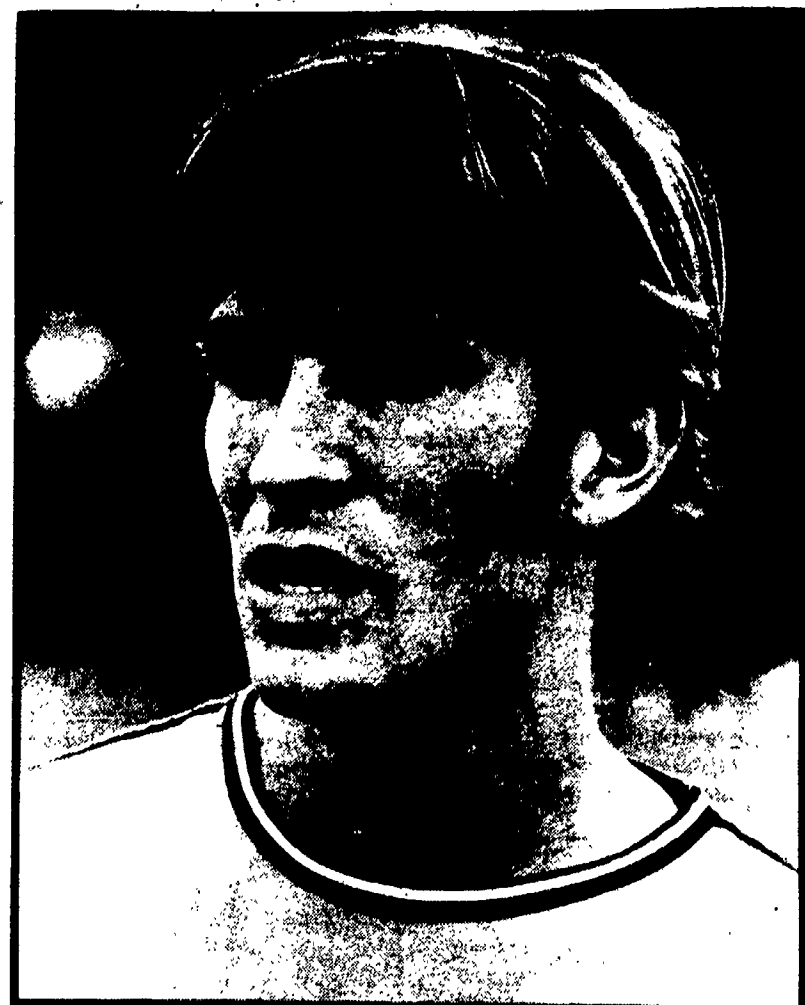
Bjorklund, the defending Big Ten champ and record holder in the three-mile run, had high hopes to qualify for the six-mile run in the Olympics. But he has been unable to remain in top condition as a result of his foot.

"If by some feat of magic, my foot injury would heal, I would still turn down an invitation to qualify," Bjorklund said. "I don't feel I can perform at the same level as the rest of the potential Olympic competitors."

Despite the fact that Bjorklund has been practicing "more like a jogger than a trained athlete," he will run in the Big Ten for a means of personal pride.

There are two sides to the coin, he said. One side involves making an athlete feel confident when people talk about him as a sure winner every time.

"If an athlete receives an injury,



GARY BJORKLUND
Gopher captain will miss Olympics

Photo by Jim Byrne

he will not be up to par and probably never have a chance to win it all," Bjorklund said. "But if you put on the spikes and walk onto the track, injury or no, people expect the same special performance no matter what."

"This makes it hard to go through with a race because an athlete must live with himself, knowing that he can't do the things he has done before," he said.

On the other hand, Bjorklund said an athlete has an obligation to compete, since that's what he has lived to do for so many years.

"Each coach through the years has given me the incentive to compete," Bjorklund said. "There is a love for competition in my blood that means there is nothing harder in the world than to be left out of it."

Bjorklund will not be left out of the Big Ten, and winning the title will still be his primary concern with his injury not being used as an excuse to slow down.

"It's important for me," he said.

"I think it is taken for granted that I will win every race, and certainly I am just as guilty."

"But when I see the way other people are responding to what I am doing, it gives me a greater reason to do something," Bjorklund said.

Indoor champion Michigan State will be the favorite to win the Big Ten title with Illinois, Wisconsin, Indiana, and Purdue given outside chances.

World high jump record holder Pat Matzdorf of Wisconsin is still bothered by a sore back.

The top contenders for Minnesota will be junior Colin Anderson in the shot put, Bjorklund in the three-mile, sophomore Jim Lee in the pole vault and brothers Bart and Brad Buetow in the discus and high jump.

Anderson became the first Big Ten competitor to ever break the 59 foot barrier and has reached 62 feet, 1 inch this spring. He will be heavily challenged by Steve Adams of Michigan.



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Golfer peaked for swing at title

By BRAD KALIN

All successful athletes have a haughty confidence that is a vital part of their accomplishments.

Gopher golfer Rick Ehrmanntraut has been building such an attitude and it may peak today as the Big Ten Golf Tournament

gets underway at the University course.

Ehrmanntraut, a junior from St. Paul, is Minnesota's top golfer and a favorite to win the individual championship.

He has been playing excellent golf recently, due mostly to his new attitude toward the game.

"The difference between win-

ning and losing is all in your mind," Ehrmanntraut said. "Your attitude always helps. I concentrate on playing the course now, not the field of competitors. It's difficult to play someone who is five groups behind you. You start pressing, gambling, and then you lose the lead. I now try to beat the course."

Ehrmanntraut has been beating golf courses with regularity. Three weeks ago he won medalist honors in the Illinois Invitational, finishing the 36 holes at one over par 145.

"I won by one stroke, but I had a six shot lead with just five holes to go," he said. "I shot poorly on the last holes because I was pressing to stay under par for the tourney."

Last weekend, he won the Highland Golf Tournament in St. Paul with a five under par 67. Earlier this week he shot a hole-in-one at the Somerset course while becoming the low qualifier for the U.S. Open this year. On Wednesday, he shot a 68 on the par-72 University course.

For his last five rounds of golf, Ehrmanntraut is 12 under par.

He is hot and at a peak for the championships today and Saturday, but the University course has topped many Big Ten golfers in the past. During the last three times Minnesota has hosted the tournament, nobody has shot under 290 for 72 holes. Byron Comstock of Indiana shot a 290 when he won the title in 1964.

"I think I can play the University course well. My goal is to break 280. I like to set a target or goal to reach," Ehrmanntraut said. Par for the University course over 72 holes is 284.

For the Gophers as a team,

Big Ten golf tourney opens

Indiana stands as the solid favorite for the team championship but the individual title is up for grabs as the Big Ten golf tournament runs today and Saturday at the University golf course.

The Hoosiers have won five of the six golf invitational they've entered this season and their team average of 76 strokes per man for 18 holes is well under any of the other teams.

Indiana lacks one outstanding player, but they are relying on their balance and depth to capture their fourth Big Ten golf title. Four of the top six golfers placed in the top ten of all but one tournament they entered.

The race behind Indiana is really anybody's guess.

Gopher coach Les Bolstad has picked Indiana, Iowa and Michigan State to grab the top three spots. He hopes his squad will finish in the top five.

The tee-off times today for the Gophers are as follows: Jim Bergeson on the first tee at

8:38; John Carr on the tenth tee at 8:38; Rick Ehrmanntraut on the first tee at 9:58; John Harris on the first tee at 9:18; Jon Stephenson on the tenth tee at 9:58; and Gary Wert on the tenth tee at 9:18.

John VanderMeiden of Michigan State is a strong favorite to capture the individual title, partly because he finished second last year behind Gopher Dave Haberle.

Ray Sovik of Ohio State placed third last year and should be a contender. Others to watch include Steve Groves of Ohio State, Gary Gant of Purdue, Pete Hansen of Northwestern, Neil Spitalny of Michigan, Joe Hinze of Iowa and Rick Ehrmanntraut of Minnesota.

Tournament director Bruce Anderson said Thursday night the "course is in excellent condition considering the time of year. The putting greens are excellent and the course should play true."

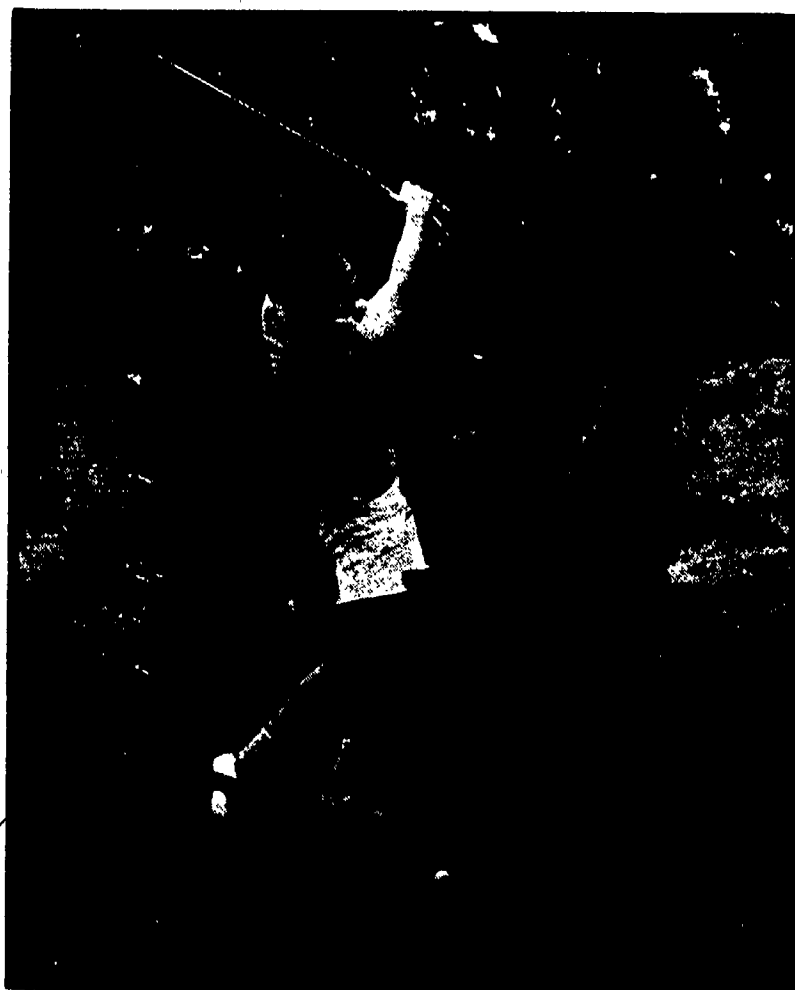


Photo by Mary Lee Slettehaug

RICK EHREMANTRAUT

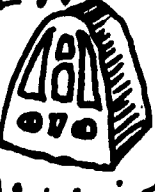
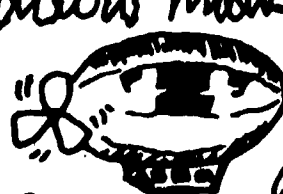
Main Gopher hope as Minnesota will host the Big Ten tournament

Ehrmanntraut feels the home course will be a definite advantage as they try for their first team title since 1963.

"The advantage should add up, not in one round, but over the course of the tournament. The home advantage could be worth up to ten shots a day to us. I think we'll have the best team playing on the University course," he said.


Concerning his role as one of the individual favorites, he said, "I'm playing good golf and I'm winning. I want to win every tournament I play in now. My game is the best it's been all year and I'm on top of it now."

Tee-off times are at 8 a.m. and noon for the 36 holes of medal play both Friday and Saturday. Admission is free.

It's a beautiful day ☀️
Carol ~~can~~ can sing, Bob Dylan
is willin' but the Blues are moody.
Traffic, Faces and the Rolling Stones
took the ~~stage~~ to Jefferson...
EARTH NEWS has its views
and OLD-TIME  shows (the
Shadow knows)... plus Jimi, the
Led  and the Dead and
Paul and Shawn and Neil and
Elton and Santana... so be
mellow with **KQ**

...KQRS at **92.3** FM STEREO
and sometimes
at **12:40** AM radio

XANADU FILM FESTIVAL
Fri., May 26, 8 p.m. only—3 hours of fun!



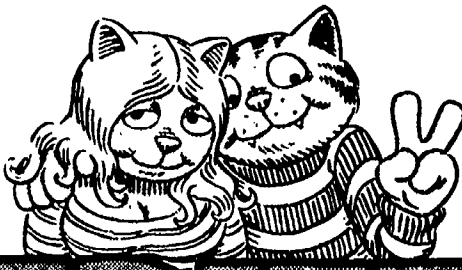
AL JOLSON in his 1930 musical
"**MAMMY**" plus 90 mins. of highlights from 1930's Hollywood musicals with Dick Powell, Ruby Keeler, Chevalier, Busby Berkeley, etc.

Sat., May 27, 8 and 10 p.m.

FRITZ LANG'S METROPOLIS
greatest science-fiction spectacle of all time! 1926 German vision of supercity, robots, mad scientist, cast of thousands. Don't miss it.

University YMCA, 1425 Univ. Ave. SE
Dinkytown. \$1.00

3rd EXCITING WEEK!



FRITZ the CAT

He's X rated and animated!

Jerry Gross Presents • "FRITZ THE CAT" • A Steve Krantz Production
Based upon characters created by R. CRUMB • Screenplay by RALPH BAKSHI
Directed by RALPH BAKSHI • Produced by STEVE KRANTZ
A Cinemation Industries Release • Original Soundtrack Album on Fantasy Records

UPTOWN
NEWSPIN & LAKE • 527-4900

Features at
7:00, 8:45, & 10:30

UNIVERSITY CALENDAR OF EVENTS

From May 26 thru June 15

May 26, Friday

Golf Tournament—Big Ten Championships, sponsored by U of M Athletic Dept, on U Courses, beginning at 6 am, free.

Showmobile—Band Music to Lunch By, sponsored by U Concert Bands, on Northrop Mall, at 12 noon, free.

Lecture: "Water Balance in Four Species of Sciurid Mammals", with Mr. Gene Bakko, Dept of Zoology, in 323 Zoology Building, at 12:15 pm, free.

Lecture: "Biogenesis of membrane lipids in E. coli", by Eugene P. Kennedy, Dept of Biol. Chem., Harvard Univ., sponsored by Biochemistry Dept, in Palmer Aud, at 3:15 pm, free.

Fidelio by Ludwig von Beethoven, performed by Metropolitan Grand Opera, in Northrop Auditorium, at 8 pm, for ticket information, call 373-2345.

May 27, Saturday

Golf Tournament—Big Ten Championships, sponsored by U of M Athletic Dept, on U Courses, at 6 am, free.

Opera—La Boheme by Giacomo Puccini, performed by Metropolitan Grand Opera, in Northrop Auditorium, at 1:30 pm, for ticket information, call 373-2345.

Recital—Kenneth Lentz, Piano, sponsored by U Music Dept, in Scott Hall Aud, at 2 pm, free.

Recital—Ranae Hofer, Piano, sponsored by U Music Dept, in Scott Hall Aud, at 8 pm, free.

Opera—The Marriage of Figaro, performed by Metropolitan Grand Opera, in Northrop Aud, at 8 pm, for ticket information call 373-2345.

May 28, Sunday

Poetry Reading and Potluck Dinner (Open Stage), sponsored by Kedemi Magazine, at Minneapolis Ensemble Theatre, 3104 16th Ave SE, at 3 pm, admission by donation.

Recital—Lynn Swanson, Piano, sponsored by U Music Dept, in Scott Hall Aud, at 4 pm, free.

Lecture: Joe Bash on Prison Reform, sponsored by Campus Forum, at U Lutheran Chapel, 1101 University Ave, 7 pm, free.

Recital—Eleda Krueger, Violin, sponsored by U Music Dept, in Scott Hall Aud, at 8 pm, free.

May 29, Monday

Memorial Day, Holiday

Concert Choir Opera "Acis and Galatea", sponsored by U Music Dept, at U Baptist Church, 8 pm, free.

May 30, Tuesday

U Folkdancer's Gathering, sponsored by U Folkdancer's Club, in Norris Gym, at 7 pm, free.

Recital—Edmund Raas, BFA Flute, sponsored by U Music Dept, in Scott Hall Aud, at 8 pm, free.

May 31, Wednesday

Speaker: Phil Witherspoon

"Introduction to Transcendental Meditation", sponsored by Student International Meditation Society, in MurH Aud, at 3:30 and 8:00 pm, free.

Prayer Gathering, sponsored by Pentecostal Students Fellowship International, in Men's Lounge, Coffman Union, at 7:30 pm, free.

Recital—Lucinda Marvin, violin, sponsored by U Music Dept, at Macalaster College, 8 pm, free.

Recital—Louise Peebles, Piano, sponsored by U Music Dept, in Scott Hall Aud, 8 pm, free.

June 1, Thursday

French Club Coffee Hour, sponsored by French Club, in FolH 204 A, 11am-1pm, \$20.

Lecture: "Style Now", by Richard A. Wollheim, Grote Prof. of Phil. of Mind & Logic, U of London and Hill Prof. of Phil. at U of M, sponsored by Philosophy Dept and Dept of Concerts and Lectures, in SciCL 325, at 3:30 pm, free.

Twin Cities International Program for Youth Leaders and Social Workers (TCIP) Annual Benefit Dinner, sponsored by School of Social Work, at Women's Club, 410 Oak Grove, Mpls., at 6:30 pm, \$15.00 per person, for reservations, call 373-4607.

Open Stage at the Whole Coffeehouse, in Coffman Union Basement, at 7:30 pm, \$50.

Performance: Benjamin Britten: War Requiem, presented by U of M Chorus and Civic Orchestra with Kurt Adler conducting, at Northrop Aud, 8 pm, free.

Program: Town & Country "Best Food Buys", sponsored by Dept of Radio and TV, and Ag Extension Service, on Channel 2, 9 pm, free.

Program: Yard 'n' Garden "Insects", sponsored by Dept of Radio and TV and Ag Extension Service, Channel 2, 9 pm, free.

June 2, Friday

Formal Dedication of Smith and Kolthoff Halls, Chemistry Dept, 100 Smith Hall, at 2 pm, free.

Lecture: "Style Now", with Richard A. Wollheim, Grote Prof. of Mind and Logic, U of London and Hill Prof. of Phil, U of M, sponsored by Philosophy Dept and Dept of Con-

certs and Lectures, in SciCL 325, 15 3:30 pm, free.

Concert: Dave Haney, at Whole Coffeehouse, in Coffman Union Basement, at 7:30 pm, \$50.

Concert: Collegium Musicum, sponsored by U Music Dept, at U Baptist Church, 8 pm, free.

Concert Band Ensemble with Don Ellis conducting, sponsored by Concert Band Dept, at Northrop, 8 pm, free concert but tickets are necessary and may be picked up in Room 14 Northrop.

June 3, Saturday

Intramural Stroke-Play Golf Tournament, sponsored by U Intramural Sports, on U of M Golf Course, beginning at 6 am, free.

Recital—Muriel Rodenberg, Piano, sponsored by U Music Dept, at Scott Hall Aud, 4 pm, free.

June 4, Sunday

Recital—Earl Buys, Piano, sponsored by U Music Dept, in Sch Aud, at 2 pm, free.

"Around the World Food and Entertainment", exhibitions of different ethnic groups crafts, entertainment with several groups, high tea served, sponsored by 3rd World Institute, Newman Foundation, New Man Center, from 4 pm to 8 pm, admission charged.

Concert: University Symphony Orchestra with George Trautwein conducting, includes Sibelius' Symphony No. 1, in Northrop Auditorium, at 4 pm, free.

Film: "Jawala", sponsored by Indo-American Club, in Museum of Natural History, at 7 pm, admission charged.

U Women's Chorus—Orchestra with Constance Wilson, soloist, sponsored by U Music Dept, in Coffman Union Main Ballroom, at 8 pm, free.

Recital—Marilyn Ford, Oboe, sponsored by U Music Dept, in Scott Hall Aud, 8 pm, free.

University Symphony Orchestra, sponsored by U Music Dept, in Northrop, 8 pm, free.

June 5, Monday

Convocation: "An Evening with Mark Twain on Places, People and Perdition: One-Man Show by Warren Frost, sponsored by Theatre Arts Dept, and Dept of Concerts and Lectures, in Scott Hall Aud, 8 pm, free, Re-scheduled from May 11.

U Chamber Orchestra, sponsored by U Music Dept, place to be announced, 8 pm, free.

June 6, Tuesday

Last Day of Classes for Spring Quarter, 1972.

U Folkdancer's Gathering, sponsored by U Folkdancer's Club, in Norris Gym, at 7 pm, free.

Recital—Mary Rath, Piano, sponsored by U Music Dept, in Scott Hall Aud, 8 pm, free.

June 7, Wednesday

Study Day

Recital—Olive Bailey, Voice, sponsored by U Music Dept, at University Baptist Church, 8 pm, free.

Recital—Ellen Floody, Violin, sponsored by U Music Dept, in Scott Hall Aud, 8 pm, free.

June 8, Thursday

Final Examinations, from June 8 thru June 14.

French Club Coffee Hour, sponsored by French Club, in FolH 204A, 11 am-1 pm, \$20.

Program: Yard 'n' Garden "Pruning", sponsored by Dept of Radio and TV, and Ag Extension Service, on Channel 2, 9 pm, free.

June 9, Friday

Concert: Steve Klatt at Whole Coffeehouse, in Coffman Union Basement, at 7:30 pm, \$50.

June 10, Saturday

Children's Art Classes Art Exhibition, sponsored by Institute of Child Development, and Art Education Dept, at Instit of Child Development, 12 noon, free.

IT Graduation Ceremony, sponsored by Institute of Technology, in Northrop, 7:30 pm, free.

"Feminist Fund Raiser" sponsored by U of M Women's Liberation, 2711 Bloomington Ave So. at 8:30 pm, admission by donation, refreshments served, for information, call 373-0033.

June 14, Wednesday

Commencement

June 15, Thursday

All-University Commencement, End of Spring Quarter

Program: Town and Country "Vacation Photography" with Donald Breneman, sponsored by Dept of Radio and TV and Ag Extension Service, on Channel 2, 9 pm, free.

EXHIBITIONS, PLAYS, SPECIAL EVENTS

Eighteenth Century Decorative Arts, Prints, and Drawings, at U Gallery, Third Floor, Northrop, thru June 15, Mon-Fri 11 am-4 pm, Sun 2 pm-5 pm, free.

Cuban Children's Art, sponsored by St. Paul Student Center, in Rouser Room Gallery, from May 10 thru June 9, 3 am-11 am Mon-Sat, 12 noon-10 pm Sun, free.

Steve Anderson: Prints, Bob Jewett: Ceramics, sponsored by U Gallery, Third Floor Northrop, thru June 11, 11 am-4 pm Mon-Fri, 2 pm-5 pm Sun, free.

Works from the Original Collection, U Gallery, Gallery 305-307 Northrop, thru June 11, 11 am-4 pm Mon-Fri, 2 pm-5 pm Sun, free.

Geraldine Mitchell, Photography, in Coffman Gallery, thru June 2, 9 am-5 pm Mon-Fri, free.

Exhibition: Lee Fletcher, Sculpture, Graduation Project Art Show, sponsored by Experimental College, at 1507 University Ave SE, thru May

28, 9 am-6 pm Mon-Fri, free.

Exhibition: Sharee Scott-Fletcher, Drawings and Paintings, Graduation Project Art Show, sponsored by Experimental College, at 1507 University Ave SE, 9 am-6 pm Mon-Fri, free, thru June 9.

Art Exhibit—Work of Students Who Spent Winter Quarter in Mexico, Weaving ceramics, jewelry, sponsored by Art Advisory Office, at Matthews' Community Center, East 24th St and 23th Ave S, thru May 28, 12noon-9 pm, some items for sale.

Annual Spring Display—Students production of all work & sculpture: ceramics, weaving, puppetry, sponsored by Art Education Department, in Rooms 110 and 120 Wulling, on June 6 and 7, Tuesday 10 am-3 pm and 6:30 pm-8:30 pm, Wednesday 10 am-3 pm, free.

Exhibition: Abe Toffe, Oil, sponsored by St. Paul Student Union, in Northstar Gallery, June 1 thru June 30, Mon-Sat 8 am-11 pm, Sun 12 noon-10

pm, free.

Painting Exhibition with Richard Haskin, in Coffman Gallery, June 21 thru June 30, 9 am-5 pm Mon-Fri, free.

Exhibition: Ken Krautbauer, Photography, in Coffman Gallery, Coffman Union, July 5 thru July 21, 9 am-5 pm Mon-Fri, free.

Plays

Showboat, U of M Theatre, located on Mississippi River Flats, tickets are 2.00 for students, 3.00 general admission, for ticket reservations and information about particular dates and times of performances, call 373-2337.

Activities listed in the Events Calendar are open to all members of the University community. To submit calendar items for publication, telephone 373-2403 or mail to University Information Center, Coffman Union. Information on scheduled events occurring after June 15 is available to University programming units for date selection.

The Peppermint Tent "The 13 Clocks" by James Thurber, sponsored by U of M Theatre, Mississippi River Flats, performances Sunday-Friday June 27 thru July 21, 2:30 pm, \$1.00, groups of 25 or more are \$.60, for ticket information, call 373-2032.

Peppermint Tent "Rootabaga Stories" by Carl Sandburg, sponsored by U of M Theatre, on Mississippi River Flats near Showboat, performances from July 26 thru August 18, at 2:30 pm, for specific ticket information and performance dates, call 373-2032.

Films and Speakers on the Honeywell Project, sponsored by The Honeywell Project, 529 Cedar Avenue, everyday, all day, for information, call 336-1896.

Suit from 3

Among the concessions sought by tenants are a tenants union bank account for damage deposits so that tenants may reap interest and requirement of valid reasons for evictions.

They seek agreement that repairs not made by Baratz could be made by the tenant and deducted from rent payments. A reduction from 60 to 30 days in the time necessary to notify Baratz before vacating an apartment is also sought.

Baratz' attorney, Gerald Singer, said Thursday that his client has no ownership connections with the apartment where Larsen lives. Baratz was speaking through Singer, his office said.

The case will open today at 9:30 a.m. in Hennepin County District Court. It will be heard by Judge Luther Sletten.

Research from 3

The proposed policy states that an investigator could begin his research immediately after filing a report with a Human Research Committee, if his research falls within certain categories.

The intent of the proposed policy is to protect the individual researcher as well as the individual subject, Weaver said.

The present proposed policy is more liberal than the human research policy proposed to the University Senate in the spring of 1970, he added.

"Most of the contents (of the policy) are necessary," but many points are unclear, Stebbings said.

The human research policy needs a clear distinction between research done within the University and research done in connection with outside agencies such as the state health department, Stebbings said.

A student doing research with the state health department should not be required to file for permission from the Human Research Committee because the research has already been cleared by the health department, he explained.

The status of students doing research in foreign countries also is not well defined, Stebbings said.

Stebbing added that the use of the word interview was not clear in regard to research involving human subjects.

An interview could be anything ranging from asking whether any deaths had occurred in a family within the past 10 years to a questionnaire on a person's sex life, Stebbings said.

Volunteers sought

Students wishing to provide voluntary services for young people in the St. Paul and Minneapolis areas this summer and next year can do so by joining the Youth Volunteer Bureau.

Members of the bureau are specifically looking for students who have art, theatre, gardening or music experience, or are enthusiastic about these subjects and related areas, Kris Melroe, coordinator of the volunteer bureau, said.

"We are also looking for people to rewrite some good books for the sixth or seventh grade level to be used at a free school in St. Paul or correctional institutions in St. Cloud and Stillwater," Melroe said.

The bureau, an extension of Young World Development (YWD) which organized the Walk for Development, has already placed about 200 students into jobs.

"There are about 5,000 more jobs and that's being realistic," Melroe said.

Tutoring free school students, working with children in day care centers, senior citizens and persons released from St. Cloud Reformatory and providing farm help on various area farms are some of the services being provided by the bureau.

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official daily bulletin

Vol. 73 May 26, 1972 No. 142
Students and staff are urged to read the Official Daily Bulletin and are held accountable for notices that affect them. They are also answerable for information on department bulletin boards.

Notices must be received by 10 am two days prior to publication and should be sent to Official Daily Bulletin, 5-48 North. Except for certain notices of unusual campus-wide importance, notices will be printed only once.

ALL STAFF & STUDENTS

• Retirement Reception
All faculty, staff & students invited to U Retirement Reception, 3 pm, May 30, CMU main ballroom. Retiring staff members (from all campuses) with 10 or more years of service will be honored. For info, call Sally Menefee, 373-2126.

• Wilson Library Memorial Day Hours
Library will be open May 29, 1 pm-10 pm.
• Students Excused From Classes
Participants in Tri-Service ROTC Awards Review were excused from V-VII hour classes May 25; check with instructors regarding making up missed work.

ALL STUDENTS

• CLA Sophomores
All students who will have completed 84 or more credits at end of spring quarter & plan to be BA candidates must complete application for Upper Division by May 26. No students are admitted during summer session for fall quarter. Applications available in 122 SocSci for social science majors; 223 JCH for sciences, math, journalism, & psych majors; 206 FOLH for humanities majors; & 115 JCH for honors. Students from colleges other than CLA must have been admitted to CLA through Admissions & Records prior to applying for Upper Division.

what's doing

Items for What's Doing may be submitted up until noon of the day preceding publication. Bring them to the Daily office, 108 Murphy Hall.
TODAY
All Day
Ver's Club. Bicycle raffle, info, 131 CMU. NAPIRG. Petition forms for intercampus bikeway, 225. CMU, 110 Anderson.
The English Club. Grad. seniors in dept. are invited to a picnic Sunday, June 4, R.S.V.P., 376-7212.

9:00 a.m.
James J. Hill Reference Library. Open tour of library, 4th and Market. St. Paul.

10:00 a.m.
Campus Assistance Ctr. Outreach office, info, referral, resources for the campus community, Wash. Ave. Bridge—east end. "Programs in Moral Education," 140 Nolte Ctr.

10:15 a.m.
Algebraic Topological seminar, MurH 330.

11:00 a.m.
Union Program Council. Whole Foods, CMU basement.

11:15 a.m.
Commutative Algebra Seminar, VH 204 KUOM. "Questions and Answer Session," with Theodore Labuza on "Man's Food."

1:00 p.m.
Ver's Club. Bicycle raffle drawing, steps of CMU.

1:15 p.m.
Muslim Stds. Assoc. Prayer meeting, CMU.

2:15 p.m.
Algebraic Number Theory, VH 204. Progressive Labor Party. Forum, racism, and the need to overthrow the government, 320 SMU.

3:00 p.m.
"Probability Theory of Deformation of Structured Media," Aero. Eng. 227.

7:00 p.m.
IM for Men. Co-ed Rec Night, Cooke Hall, St. Paul Campus Gym.

8:00 p.m.
Grande Illusion Cinema film: Viridiana, 416 Cedar, Cedar Village.

8:30 p.m.
Muslim Students Assoc. Quaran Study, Islamic Center of Mpls.

One Flew East Theater Co. Play, Ladies Day, Newman Center Aud.

9:00 p.m.
Extempore. Concert, The Ray Chapeaux Jug Band, 325 Cedar.

Tech Commission. Voting on the proposed Constitution. Eng. Bookstore, Arch. Court.

9:30 p.m.
Grande Illusion Cinema—see 8:00 p.m.

11:00
Grande Illusion Cinema—see 8:00 p.m.

SATURDAY

8:00 p.m.
One Flew East Theater Co. Play: Ladies Day, Newman Ctr. Aud.

8:30
Movement Legal Defense Fund. Dance: (boogie), Dome City, 11.25.

9:00 p.m.
Extempore. Jerico Harp, Bill Johnson, 325 Cedar.

SUNDAY

1:30 p.m.
Muslim Stds. Assoc. Prayer Meeting, Islamic Ctr. of Minnesota.

2:00 p.m.
IM for Men. Staff-family recreation, Cooke Hall, St. Paul Campus Gym.

5:00 p.m.
Cedar Friends Quaker Meeting. Silent meeting for worship, 325 Cedar.

6:30 p.m.
Hillel. Israeli Folk dance, 1521 University.

7:00 p.m.
Campus Forum, Joe Bash lectures on Prison Reform, 1101 University.

9:00 p.m.
Extempore. Cree—folk-rock 325 Cedar.

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SUBLET APT OVER summer mos. 1 1/2 bdr. \$130 incl util. 2300 Univ SE. 331-5355. W16888
SUBLET FOR SUMMER, 6 rm furn lower dup. extra nice, \$180 mo + care of pets. Faculty or mature students. 623-0861. K16897

SUBLET JUNE 15-Sept 15, 1 br apt w gar. util pd, 1 blk to St P camp. \$128. 645-2324. T17229

1 & 2 br cptsd apt, AC, nr U, from \$149-6500. 623-1046. S17306

18TH AVE SE, 1004, 1 or 2 br, nr U + bus. \$125 all util pd. 643-2047. M17265

LUXE APT, corner Como-18th Ave, avail June 15, \$150, AC-carp. 378-0891. V17301

LG UPPER dplx, 4 br \$320, incl util, 2441 Nicollet Av. G4679

1401 VALE Pl, nr Dtn, Loring Pl, 1 br, 675-80. G4678

ST PAUL 614 1/2 Selby, neat eff, \$50-65, see caretaker, 9 am-8 pm. G17274

1000 6TH ST SE lg sharp 1 br avbl now. 378-0314, 333-6688. M17215

1 BR APT TO SUBLET June-Aug. 318 8th Ave. SE no 207, 331-8853 or 429-1374. O17155

\$170-1 BR, \$315-2 br., 911-21st Ave. So., 9 blks, west campus, air, furn, quiet, cptsd, thruout. For appt. ctkr. 724-6561. D17077

SE 1XX 4th St, 3 rm and bath bus & plng June 1, \$135, 339-4169, 338-5724. R17081

5 RM APT sublet furn util 67.50 mo. June 1 thru summer, 336-7809 all hours. G17205

JUNE 76 2 br. lower duplex close to U. 331-3837. G17205

2 BR, A.C., PKG. facilities, all util, pd. except phone & lights, 2301 M'Naha Ave., Avail. June 1, 728-7164 and 332-7417. L17185

2 BR LOWER DUPLX, shower & laundry, \$200 summer rate, util pd. 331-2174. C16835

EFF FOR SUMMER ac Lory Plng Prpct Pl. 335-2756. L17209

COMO AVE SE, 1709, 2 bdrn, \$188. 331-3668. P1000

30th Av So. 2500 Mpls. 1 br nice & clean. On bus avail now. see ctkr. V16950

Furn'd 2 bdrn apt sublet June-July on St. P. campus 646-3339. K17124

Modern duplex, large liv. rm & kitchen, 2 bdr, central AC, yard, free laundry, completely furnished, linens, dishes, ideal location on bus, St. Anthony Park 2470 Como St. Paul, 644-3720, \$225 for 2, 6410 utility for 3 adults or family. B17102

1 br June 1 & 15, \$153.75 On Intercomp bus. 644-2617 eve. S16821

Furn eff. Apt. Great for summer No lease. \$125-130. 373-1181 E16933

1108 8TH ST. SE, 1 & 2 Br, very nr U. Cptd., AC, disposal, ldr, off at, p4g., beverage machine & more. 331-6466 or see mgr. m16943

2 br furn apt to sublet June 15, cpt. AC, etc. off St. Paul camp. 644-7708 K17038

1ST FLR OF HSE, 5 girls, 1316 7th St SE, \$55-person, ht, util pd, call 331-3797. M16944

SUBLET SUMMER 2 br apt, close to SLP campus, AC, fully furnished, 647-0365. B16986

EFF TO SUBLET AC, carpet, walking dist to U, 720 6th Ave SE, call 331-3802. J16887

2 BR, CPTD, AC 2 bdrn from U Hosp, \$356, 331-4658. S16980

616 10TH AVE SE, 2 br, 2 baths, can accommodate up to 6 people, \$200, avail June 15, 699-6716, 729-7376. C16871

1 BR APT for married cple, nr U Hosp, \$150 mo. 331-2250. S16815

2 BLOCKS TO CAMPUS AC carpeted, 2 br room for 5, near Dnkytn, 378-1638. H16716

1 BR WALK to U, no lease, avail June, \$140 & \$145-mo. 30 Arthur SE, 332-5793. L16711

2 BR LOWER DUPLX, summer or annual lease, 4 girls, 926-0808. D15709

800 UNIV SE, 1 & 2 br AC, cptsd, special summer rates, 544-8897, 331-3326. M15620

2 RM APT, sh bath, \$80 incl util, 1819 14th Av So, 332-2797. R15305

815 13th Ave SE, lg sharp 1 br avbl now, 378-0789. C15054

FOR 3 or 4 util pd except phone, 331-5121, avbl now. C14232

616 10th Ave SE, 1 br, nicely furn, avail June 1, AC, drapes, cpt, \$175. 699-6716, 729-7376. C13796

AVAIL 7 br house 2 1/2 bths, 2 living rm w fireplace, basement, \$450 mo. Lease 1 yr. 822 7th St. SE, May 1st, 331-3304. Y13658

2 BLKS TO campus, 2 br, AC, cptsd., utila pd. Room for 5 people. Avail. now. 331-5222. W13466

PARK 2110 newer eff & 1 br cptsd, htd, AC & ldr, 332-5055, 544-7030. L13493

1425 LASALLE, 1 br, \$110 incl util, cheerfull eff, \$80. See caretaker. G14670

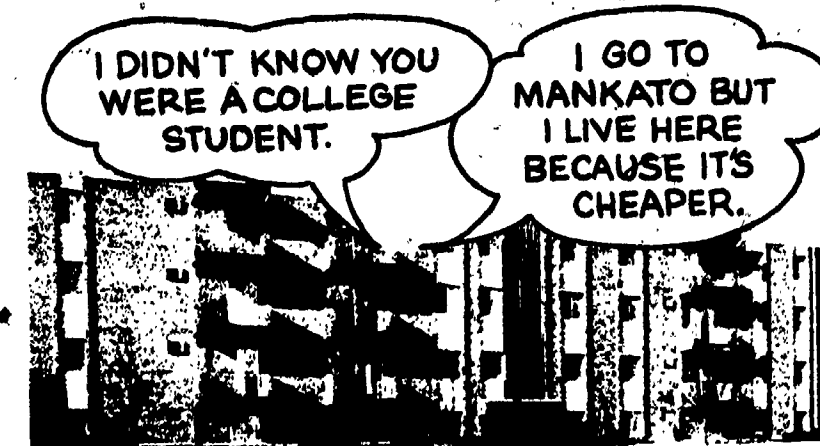
SUBLET 2 BR furn 1 blk from U, avail May 30, 331-5059. C15092

UPPER DPLX, 3 br, w util, nr hosp, \$185 mo. 721-2115, 331-4817. K15686

2BR, avail Jun 15, rt-sublt, SLP camp, 3044 Brewster, 644-8378 or 645-9078. C16119

FURNISHED DUPLEX with garage & basement, avail for summer, 331-9107 eve. S16727

806 13TH AVE SE, new AC, furn, 1 & 2 BR apta, \$178-6250, 3 mo. lease, avbl June 15, see apt 1, 331-5249-941-5286. H16745



NO GIMMICKS . . . just the most housing for the least money. And isn't that the most important thing? For information about units in 12 buildings on East and West banks with rent from \$120 to \$210 call: 338-8801. Equal Opportunity Housing. University Community Properties, Inc.

1 BR DWNSTAIRS DPLX, 601 Erie, \$175, gar, 333-5003 or 331-5099. B16867
MOD 2 br apt, AC, 3 blks to Dnkytn, cptsd, avail June 1, 331-2093. M16869
SUBLET BY J 15, 1 br, cptsd, AC, appliances, and parking, 414 7th Ave SE, 331-5786. H16886
612 78th SE, 2 bdrn, gar, sunpsh, lge yd, \$145 men or cpla, June 15, 331-7043. S4677
REDUCED RATE lge 2 bdr avail 6-15, pkg, balcony, cpt, AC, 1327 7th St SE, 378-1578. A4675
1ST & 13TH Sts, lge 2 br, nr Loring, Walker & Guthrie, easy access to U, lease \$130, 338-6907. G17247
2 GIRLS leaving town, desperate to sublet apt for sum or full yr, bgn July 1st, lge 2 br air cond, fully cptsd, nr U, 331-7489 after 3 pm. A17227
4 RM APT, stove & fridge incl, \$79.50 + util, deposit req, avail 6-1, inquire 2431 E Franklin, 339-8878. G17280
ST PAUL 614 1/2 Selby, neat eff, \$50-65, see caretaker 9 am-8 pm. T17275
F 3 RM cptsd, prvt bath, unf, \$85 or will furn, util pd, Jun 1, 729-6108, 739-0977. P17308
WE'RE GETTING MARRIED, want a neat apt, 2 br cptsd, pool, bus, 339-5034. D17281
320 SE ONTARIO, 2 br low dplx., \$180, call Al, 722-2162. T17177
2 BR APT, AC, balcony, avail June 15 walking dist to U, 378-1791. R17144
NEW APT TO RENT \$155 near U. AC, cpt, 414 7th Ave. SE. Call 331-3699, 378-0329. T17168
NICE CLEAN COZY 2 bdrn apt in older building 7 blks to U; \$165 1 mo. Available June 1, 331-8925. K17222
GIRL 21+ to shr 2 br dplx NE \$75 aft 5:30 avbl immed. 788-0626. B17218
LGE 2 BDR apt Wash & Oak, summer or perm, call 331-4957. B16906

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for appointment

Roommates Wanted

2 PEOPLE for 2 Bdrn upper duplex on East River Terrace, \$50-mo, 332-1632. C16787

NEAR U OF M HOSP, 1 M grad stud to shr 3 bdrn house with 2M, call Bob 331-7579 evngs or lv message. S16765

1-2 F, 21+ shr furn up dpx w 2, no lease, util pd, 12 Av - 7 St, \$48, 331-3572. - K15001

1 F TOSH LARGE 2 bdrn upper duplex with 2 F, own rm, 18th Av SE, \$85 mo. 378-1986. S16865

Roommates Wanted

2 PEOPLE for 2 Bdrn upper duplex on East River Terrace, \$50-mo, 332-1632. C16787

NEAR U OF M HOSP, 1 M grad stud to shr 3 bdrn house with

1 M to share top of lge duplex w 2 bdrms, 2 bdrms avail June 1, 720-8168. F10000
1 F TO SH 2 br duplex w 3, nr U Hosp. 331-1328. B10028
1 PERSON to shr mellow hse in S Mpls, 965 mo, furn, 377-2209 Pat or Steve, 2525 Colfax Ave S, Mpls. O10078
2 to shr w 5 huge 3 br hse 950 June 1 1010 23rd Ave SE 331-2476. L17021
F to sh AC apt. w 3. Pool, bus. June 12-Sept 14. B17007
1901 M'haha 336-7266. B17007
1 F shr dbr rm in hse w 6 F 2110 Como SE 331-6485. \$43.50 mo June 15. S17136
F roommate to sh 2 br apt w 3. \$51.25 & elec. Dnkytwn area call 378-0827. N17068
1 F to sh 4 br hse w 4 f 970 mo June 1 nr U hosp 331-6104 aft 5. G17064

1 F21+ to sh fine older 4-plex, in Prosp Pk. Have own rm, \$40 w util, immcd. 331-4308. E17071
1 F to sh w 2 own rm in lg furn apt 7 bks to U 21+ aft 5pm 331-5643. R17061
F to share 1/2 of 2 bedroom apt 2 blocks from West Bank 37.50 mo Mid June-mid Sept. phone 339-2866 aft 6 p.m. M17009
SHARE APT with 1, own bedroom, \$50, hear Cedar & Lake, large apt, 722-2531. R17251
F 21+ share 2 bdrms apt, own room, \$50 mo, Mary, 339-5659 or 331-9711. M17132
1 M 21+ to sh apt w 1, 3 bks to camps, \$60 mo, Avail Jn 15, no lease, 378-0586. S17118
1 M GRAD student to sh 2 br (trilevels) with 1, summer, nr U, 331-5337. J17287
F OR M, 4 br lwr dplx, Kenwood-Lake of Isles, June 15, 646-5370 after 5:30. C17142
M 21+ to sh lge 5 br hse w 4, between U & Midway, \$65, 644-2401. F17225
F to sh 2 br w 3, 4 bks to U, AC, \$57.50, call 331-4965. B17310
2 F TO SH home w 2 bachelors, 822-9636 aft 5. Randy or Dick. F17283
F 21+ to sh 1 br apt w 1, Clifton Ave, \$75, 332-5798 eve. M17304
1 MELLOW lady to sh furn 2 br apt w 3, 5 bks to U, \$65 all util incl, 331-3795. J17343
1 F to sh 1 br apt w same, \$75, exc loc, Stadium Village, 331-2298 keep calling. M17259
1 F, own lge sunny room in furn upper dplx, \$75, 331-6307 aft 6:15h AV SE. C17173
1 STRAIGHT MALE GRAD to shr lrg 3 br dplx with 1. Conv. location. 336-0139 aft 6. K17217
1 F 21+ to sh 2 br apt w 1. Nr U. \$55. Call aft 5:30. 729-5772. L17257
1 F TO SH 2 br apt with 3, \$55 mo, AC near U Hospital, 378-0044. R17043
F ROOMMATE, \$50 + util., nr. Mpls. Inst. of Arts, 336-6538. W17179
1 OR 2 TO SHARE furn., air-cond., 4 bdrms, duplex w 2 m, 824-7011. S17194
FRIENDLY HOME, 1 F 20+ Close to U Hosp, \$40 incl. util, 331-4123. S10030
2 F, \$38, 75 mo, sh, 2 bdrms, apt. 1.2, June 15 call 332-4752 West Bank. H17170
1 F TO SH 2 BR apt w 2, nr U & Riverside Park, 338-0033. S10759
COMO AVE SE F 21+, mature, Share 2 bedroom with 1, 331-3546. P1000
LIB F 21+ 2 sh w 2, Nr La Calhoun, June 1, own br, \$55 mo + util, 822-9629. C15749
1 F TO SH 3 br hse w 2, \$50, own room, 621 Ontario St SE, 378-1177 aft 5. J15066
NR ST PAUL campus, 1 br, \$132 mo, June 1, 645-1904. B15624
MALE ROOMMATE wanted to share 2 BR apt with three, Available end of Spring Qtr. or July 1st, 4 bks north of Dinkytown, \$50-mo. Call most any time, 331-1982. P1000

STUDENTS COOP 1721 Univ. Ave. SE, Room & board approx \$80 a month, 331-1078. S13105
1 F to shr 2 br furn apt w-3, avbl immcd, nr Dnkytwn, 331-4828. L13674
2 GIRLS for the summer, share 2 br AC apt w 2 F, 331-4232. P1000
2 LIBERAL F to shr lrg 3 br apt w 3, AC, cpd, 2 baths, plng, nr U Hosp, 331-6252. K15674
1 F 24+ to sh 3 br hse w 2, nr Como, bet campuses, \$87, 331-5284 aft 5. F15615

Rooms for Rent

1320 7th St SE GIRLS Summer rms avail, clean hse, club kit, laund. See Holly aft 4 or 331-2463. M15075
GIRLS DOUBLE rooms SS 1 & II, kitch priv 960-session, Sigma Delta Tau, 1121 Univ Ave SE, Call 331-5016, 331-7935. S16427
IN MED FRAT avail immcd, thru summer, 627 Ontario, 331-1744 aft or eve. A14762
SUMMER SESSION ALPHA PHI sorority house, nr U, pks, kit priv, \$15 per week, 331-3331. F14575
GIRLS-furn rooms avail now, privacy, no hassles, close to U, 331-9961. B14639
GIRLS-DBL ROOMS \$75 priv, \$45 shared, kitch, 2 baths, Indry, stor, See 331-0900. L17263
DBLES & SNGLS for girls, \$37-450, util pd, phone, Indry, 781-4663. F17266
COED SUMMER rms kitch, pks, TV, 3 bks to U, ATO, Frat, call 331-6520, 6530. G17076
1312 5TH ST., snl rooms for men, avbl June 1, 331-2174. C10636
F-SGL-6 bks to U, furn., shr 1 r, kit, bath, see 331-1936. Q17145
LARGE SINGLE RUMS for mature girls, 70-75, Nr University club kitchen, 378-0274. H17139
SUMMER RMS FOR GIRLS, St. Paul cmpe Lambda Delta Phi Sorority, 645-1828. F17104
AVAILABLE 1 May, 1 bdrn carpeted, park near Franklin, 338-5764 or 335-7507. K14400
SINGLE ROOM 1019 Univ Av SE, Handy! \$65-4 wks. M or F, stop or call 331-9758. H12233
NATURAL FOOD, quiet lge mansion, \$40, \$60, \$75, food inc, 338-3510 Larry. E11067
GIRLS 1312 7th St SE, clean hse, club kitch, laund, rec rm, plng, tele, Andrea, 331-3797. M10063
MEN SUMMER ROOMS 701 15th Ave SE, \$39-44, clean hse, club kit, tele, see Chuck aft 1 or call 331-3797, 331-9760. M10068
SUMMER ROOMS, club kitchen, linen, TV, 515 10th Ave SE, 331-5701, \$40 and up. T10061
SUMMER RMS, furn, club kit, lrg house, 618 5th St SE, 378-1289. B10004
MEN ONLY, walking dist to U, nr bus lines, avail June 1, aft 5 331-6796. M10054
FREE: RM FOR manager-caretaker for mens rooming house-must be responsible, 23+ and organized with a lot of free time this summer. Preferably student. Do not want someone working. 331-3797. M10062
2610 13th Av So, upper 2 br \$135 + util prpty imprvmt work avbl, 333-7007. L14656
2 GIRLS, lge furn dble, priv bath, kit, util pd, no hassles, avail June 15, 331-9851. B15591

M & F, pks, linen, kitch avail, 1/2 bks from army, \$10 wk, make reserv for summer now. 331-6266. P15677
SUMMER ROOMS at Kappe Sigma Frat, male and female rooms, 331-6191, 3782. K15689
SNGL GIRLS ROOM, lrg, furn, shr bath, refrig, phone, avbl June 11, 378-0887, B16748
BETTER QUALITY SGL, \$85-120, June 15, SE, LR-DR-K-Ldr, after 6, Murray 331-6962. M16719
MEN - SUMMER RMS, club kit, TV, ldr, rec rm, phone, pks, dbles & a/c, from \$30, 514 11th av se, Larry 331-5502, 331-3797. M16791
501 5TH ST SE, coed rms for summer, ldr, tel, rec rm, dbles \$30, singles \$54, Tom 378-0745, 331-3797. M16792
COED summer rms kitchen, pks, TV 3 bks to U ATO Frat, Call 331-6530, 6539. G16705
Summer rooms for men, Kitchen Pkg & Parties inc. Super close 378-1478. C10624
Summer rooms at Phi Chi Med Frat, linen, kitch avail, on campus, \$12 per wk 325 Harvard St, 331-1319. J17106
Quiet rooms w. kitch close to U Fine for grad edts. Steve 378-1886. C17039
Summer rooms \$10 per week kit, pks, U Delta Chi Frat call Rich 331-7916. D16761
Room w excellent meals. Avail June 16. Boys, 331-7454. F16067

For Rent

PARKING

15TH AV & UNIVERSITY ACROSS FROM FOLWELL HALL Rate: Hourly-Daily-Monthly 339-4636
2 BR HSE, newly remodeled, walking dist to U, June 15, 1522 Como SE, 335-2361. A10089
MUST SUBLEASE apt for summer beg June 1, 286-7013. B16676
FURN, 3 or 4 br hse, incl util, vicinity 31st & Como SE, 866-7215. C10685
3 BR HSE S Mpls, refrig, stove AC, completely remodeled \$800 + util, June 1, 824-8611 weekdays, 9-5. N10624
SUMMER RENTAL-1 bdrn dbr bungalow, W Riv Rd, nr Lake St Br, \$135-mo with furn, utila, Call 724-6773 even. U10015
1 BR HOUSE, 1st & 2nd summer season, furn, all util pd, cple, 722-7067. F10689
SUBLET PKNG space at Oak & University for summer, avbl June 15, 774-0063. F17269
SUBLET FOR SUMMER, exl, Franklin & 21st, cpl, AC, pool, avail 6-15, \$110, 335-3855. W17285
SUBLET FOR SUMMER 3 br apt \$110 month, 2536 Cedar, call 721-6861 10 pm-10 am. S17149
1-3 TO SH 3 br hse w 1, 3 bks to WB, \$37.50 mo. + util, 336-2080, Karl. K17240
GIRL TO SH HOUSE w 4, \$70, AR 5, 644-3528. K17238
PARKING SPACE BEHIND NEWMAN, June 10-Sept 30, \$31.25, 880-7135. F17138
MEDICAL SUITE Roseville Medical Dental Building, avail now, approx 1250 fr, 698-5639 agent. C10000

RENT TV-STEREO-REFRIGERATOR With option to buy COLOR TV & HI-FI 419 14th Ave. SE, 338-2777. C10206
NEWER 2 & 3 br townhouses, only 6 mi from U off 94. Heat & water paid. Only \$148 & \$168 & NO LEASE! Call 227-3000 or 222-7432 for more info. R12692
AVAIL NOW and June 1, 1 br & eff, furn \$125-165, unfurn \$115-150. Nr busline & downtown, pool. off 1st St, Chateau 74, 335-2797 or 335-3978, 1818 14th Ave So. C15362
TOWNHOUSE, 3 floors, 3 Br, cen, air cond., family neighborhood, near Van Cleve Park, 6 bks to U, Sublease June 1 for summer, 951 17th Ave. SE, no. 5, 378-0405. L17005
Must sublet 2 bedroom furn, duplex Pkts allowed Avail. June 15-Sept 15 \$130 mo. 2500 17th Ave So 722-7070. M17007
summer lease June 15, Lge fln hse, sundeck, 2 bks from dnkytwn, 331-8837. O16731
3 BR FURN HOUSE, close to U hosp, \$275 mo, 331-3344. T10004

Help Wanted

NEED SUMMER EMPLOYMENT

Do you need a flexible summer work schedule? Check with Yellow Cab. You will find what you want. Guys & gals 20+ w valid chauffeurs license, apply now at 127 1st Ave. N.E.

SOPHOMORES \$100 up a year, sell music, stereo, sports, etc equip at a large discount. For details & application write: T.W. Morgenthaler Box 6481, Stanford U, Palo Alto, Ca 94305 Give address as of June 1. Serious inquiries only from top salesmen please. M10046
WANTED: Friendly, ambitious, traveling salesman or woman w car, call for appt. Electric Fetus, 335-4500. F17263
CARETAKER CPLE for newer 1 & 2 br, nr U, 544-7030, 544-4024, 544-7050. L17261
LIQUOR CLERK, 10 time perm, 21+, even call 333-6379 10 am-4 pm, Mr Goldman. H17219
PHOTOGRAPHER WANTED, human photographer wanted for June 15 wedding reception, Gary 699-4311, 698-0673. P17273
SECRETARIAL JOBS on campus, part-time now & summer. Short-hand required. Also a temporary job with no short-hand. Student Employment Service, 30 Walling Hall. S17241
LIVE-IN CPLE FOR SUMMER. Hakeeping, baby-sitting, yard & repair work. Free living quarters + gd salary. 439-7716. S10634
STUDENT WANTED FOR NITE attendant in funeral home. Room plus salary, phone. 789-3536. H17143
CAMP-GROUP SUPERVISORS must have previous exp w adolescents & social work or psych orientation. New camping program. Camp Crescent, 373-2647. W17184
GIRL STDT. Required to live in as summer helper. Pleasant AC faculty home. References. 644-1638. M17178

WAITRESS, experienced, apply in person, Hill's Cafe, 110 S. 10th St. Ask for Jean. H10063

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ARBY'S ROAST BEEF Restaurant 1016 Washington Ave. SE C10009
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SUMMER EMPLOYMENT

\$1500 for 13 weeks, 721-6439. B15630
STUDENTS immed openings \$1500 for 13 wks. Call 226-1039. B15630
3 STUDENTS for lite housekeeping at General Hosp, hrs 6-11 M-F, starting salary \$2 hr, immediately, 988-8500. C10047
ST PAUL JEWISH COMMUNITY CENTER needs staff to work with group of special children, 1 full day & 2 half days per wk, exp required, 7 week program, June 19 - Aug 4, for info call 698-0751. J15726
SPORTING GOODS SALES full or part time, now & for the summer, no exp, easy to sell item, good deal, no ripoff, Randy 333-6575, 9-6. A15743
WAITRESS OVER 21, small apartment avail, evening work, 433-5589. V17000
STUDENTS PT TIME shift work, \$2 hr to start, see Mr. Bevard 2:30-4:00 pm, up stairs dinkytown, follow the signs. P16751
8 SHARP AGGRESSIVE STUDENTS for sales & sales mgmt work, full-time \$125-300 week if you qualify, see Mr. Peterson, 1306 37th Ave N Mpls. P16755
ATTENDANT FOR LAUNDROMAT, pt time, 5 days wk & every Sat, 1830 Como Ave SE. L16754
BABYSITTERS needed for occasional daytime sitting from now to June 16, in University Grove on Inner Campus bus, 645-5128. C16746
F ARTIST MODEL, MATURE, ADVENTURE SOME AND UNINHIBITED type to work with artist now & during summer. Interesting & exciting work, rustic out-of-door setting, not readily available by phone so contact G.W. PO Box H-24162 Edina 55424 for interview. W16758
CHILD CARE - summer months, 5 hours daily, live in or out, \$26-083 aft. 6. G10053
JANITOR WANTED, Call 5-4 starting pay \$2.00-hr. If had prior exp. negotiable. Refs. req, pt time. 336-6331. T10047
WORK FOR the Arcade part-time. Carry our sign board downtown. Stop in and talk to Len or call 333-5045. A17034
WSI, MUST be 21, North Side YMCA Manitow day camp. Summer salary, \$640. Call Ken Campbell at 339-9444. F10004
PUPPETS-CAN you make costumes, carve, act, write, pull strings? The Minikin Factory wants you. 341-2640. A10004

COOK Full time this summer. Call Miss Westerbur, 333-4251 ext 337 or apply at our shared personnel office at Deaconess Hospital, 2315 14th Ave. S. Kenny Institute An Equal Opportunity Employer S17066

Interfund Services, Inc., is now accepting applications for immediate positions on the Married Student Housing Program.

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3 INDIVIDUALS \$1000 + scholarship, 627-3891, Mr. Burns. C10003

-FISH GUIDE. Experience in trout stream fly fishing nec. Salary open.

-BARTENDER. Experience helpful but not nec. We will train the right person. This can be a year round position or summer only.

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TYPING in my home, 776-3785. W12099

TYPING, 615 Oak St, 331-3034. B12701

TYPING, GRAPHS & charts, exp & prompt. Pickup & delivery on campus, 332-0110. D11776

ACCURATE FAST typing, reas, 926-3508. S11849

This 'n That

LEARN MUSIC! Lessons in all styles, instruments, 1813 9th St So, 336-1991.

WEST BANK SCHOOL OF MUSIC

SMOCKS-HANDMADE-cool, comfortable, colorful & cheap. Call Sue, 378-0870. H10044

TENANTS-HASSLES with your landlord? Leaky roofs? Cockroaches? Mice? I write for the Minnesota Daily, and would like to hear from you. Jeff Holman, 373-5381. (Best between 7 & 10 p.m. Any time okay.) H17024

1000s OF PAPERBACKS & asst hard covers only \$99 per lb this week only, Minnesota Co-op Bookstore, 612 Washington Ave SE. M15885

JEWELRY, WEDDING RINGS, sculptured to your taste. Carl Lipkin, 341-3030. L10003

CONTEMPORARY WEDDING INVITATIONS, creative designs, choose from many styles & colors or create your own, \$35 first 100. Call Camelot 822-7621. S15109

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PERSONALIZED professional wedding photog as low as \$65, 338-2222, 546-0777. K15044

TOP QUALITY WEDDING Photography by Govednik \$60 & up, 789-1044, 378-6158. G12744

DRESSMAKING, alterations & formal. Experienced, reasonable, 335-6301. C12269

BICYCLE REPAIR, reasonable, 722-5636. H15904

PROFESSIONAL WEDDING PHOTOGRAPHY, reasonably priced, 331-6782. T12500

CREATIVE COLOR WEDDING PHOTOGRAPHY by Paulson. 822-0102. P12005

MEN-LONG hair is in - Have it shaped. We use & recommend RK PRODUCTS. HARVARD BARBERS, 604 Wash. SE, 331-3778. H11894

PERSONALLY STYLED rings & things of gold & silver. Priced for students. Neal Nye, 822-0130. N11896

GETTING BURNCHED by your barber? Get a "natural look" trim. International Barber Shop, 331-9630, 1323 SE 4th St. S12630

WEDDING BANDS-HANDMADE. We can work together on design. Jim Hunt, 824-2495. H12596

IF YOU NEED RISK INSURANCE, I can probably save you money. Call Mr. Brick at 454-8800 or 823-7582. B12723

ANTI-INFLATION PIANO TUNING, 335-0710. S11817

A HEAVY CUT IS A LIGHT TRIM AT STADIUM BARBER, 308 Oak across from the Campus Theater, 331-6579. S12008

FREE TAPEREORDER CLINIC

Tandberg Engineers will be at Sound of Music Dinkytown, to evaluate any make or model reel-to-reel tapedeck (AC operated), on 9 important checkpoints. The recorder must be less than 8 yrs. old. May 25 (12-9 pm) May 26 (12-6 pm)

404 14th Ave. SE Dinkytown 331-5252

For Sale

THE UNPAINTED PLACE 1601 HENNEPIN 336-5300 DESKS-CHESTS-BOOKCASES ROCKERS-CHAIRS, ETC

SCOTTIES FOR sale, 722-3840. B17094

TWO SINGLE beds with mattresses and springs. Both for \$22. 721-7884. K17188

SUNN SOLARIS amp. excel. cond., r.v., 12v. 3300 w. cover. Fender Jazzmaster quit. good cond. solid body. 2 pickups. 3300 w. case. Fuzz tone & wah-wah pedal \$22.00. 235-0187. C16888

DELUX PORTABLE Olympia typewriter \$294; used very little. 237-3334. P16770

DINING TABLE drop leaf & 6 chairs, 2 pc. br set oak, washing mach., mangle & misc. 646-3874. N16880

MICROSCOPE AM optical Microstar 10, binoc. vet med & med. 5 yrs. old. 632-7887. F16880

PIONEER 900 rec., 8250, Altec 677A spkrs. \$140 pair. AR 9:30 p.m., 234-8819. L16786

GOLFERS: 1980 golf balls for sale, good cond. Lots of 25 for \$4. 644-3764. L16888

USED BL & WHT part TVs gd cond. \$34.50 & up. Storoeland, 2335 Hennepin Ave. So. S16883

20 OPEN REEL stereo tapes, Beatles, all top groups, cheap! Lin 688-8791. S15212

HI-FI SYSTEM, Garrard 4-speed table, Scott stereo amp, FM tuner, realistic speakers. \$250. Call 925-2828 evens. L16126

GUITARS Any 12 string 336. Pawnbroker on WB, Gardner Loan Co. 1419 Wash Ave S. G16888

AMPEX TAPE DK AMP & dxt spkrs & tapes, \$400 new, \$220 or offer, John 331-5880. C14122

BSR 110 turntable, Pioneer SA500 amp and tuner, speakers, 373-6754 after 5. W16171

GIBSON ES 330 TD guitar w case \$380, exc cond. 646-3308 aft 6. L14786

PACKARD-BELL STEREO rec w spkrs & 8 track. 781-0712. M14768

WEDDING DRESS for sale. Ivory, sz 10-12. Call evens. 325-3532. L15386

PRO GOLF EQUIPMENT Reduced Price with U. of M. ID 777-2887. M12886

GOLF EQUIPMENT sold at a reduced price to students and staff. Call 488-9377 after 4 p.m. H11981

PORTABLE & floor model TVs \$25 to \$50 with warranty. 175 Arthur Ave SE across from Fwy 94, 338-3283. L12885

PAWNBROKER on WB has all kinds of guitars, musical inst., travel trunks, footlockers, cameras, etc. Gardner Loan Co. 1419 Washington Ave S (7 Corners). G12747

GARRARD SL72B changer kenwood KA2000 40 wt amp barron spkrs, Eric 331-7885. B16780

GIBSON GUITAR, 1969 ES335 w case, exc cond. \$225. 724-4532. B16786

SCUBA TANK regulation & wet suit, 941-1231. E16842

200 W RMS kustom top 6 input reverb, exc cond. \$200, call Rich 484-7119. P16829

COMPLETE WATER BED, frame, heater, like new, \$150, 438-3588, Victor. G16844

ENLARGER 6X10 VIEW CAMERA, 16mm sound proj argus C3, much more, Ken 823 Payne Ave St Paul, 771-1232. F16853

GOOD SPEAKERS ADC-18 12.12 in x 19 in woofer, alum cone tweeter, cheap. 331-1917. M16782

35 MM LENS, will bargain, call Jim 373-6616. Z16882

BLUE STAR KNEISSEL SKIS, 175cm poles, solomon binds, Nordica boots sz 6 1/2, cheap, 373 used 1 yr. 331-3029, Nancy. W16724

1888 CHICKERING piano, best offer, over \$150, call 333-4816. W16772

TWO TIRES 8.5-14, \$50 for both, ask for Paul, 373-3085 day, 926-1418 evens. M16768

COMPLETE KENT DRUM OUTFIT, \$110, 376-7887, Ken, Lv message. M16807

SCUBA GEAR full wet suit, & misc equip-also Ampex Series 2000 tape recorder, ext spkrs, tapes. 376-6198. R16744

TAPEDeck-NEVER used. AKAI GX220D, 529-7900. M17236

GE DISHWASHER, port. diagonal convert. 1 1/2 yr. old. 645-4008. M17207

BLACK KITTENS w blue eyes, Siamese mix. 833-7941. H17182

DAVENPORT, kit, set, br, dresser, desks, L.R. chairs & lamps. Sat. & Sun. 2008 Grand, No. 203. Or 690-4521. S17187

HANDMADE INCA dolls, statues, ponchos, tapestries. Winger washer. 335-1333. H17165

SCUBA recent H-static bare 72, 30. 72 w k-valve, \$50, \$145 dive watch, 885 or offer. Nights call 339-6493. B17169

SIAMESE KITTENS-bluepoint, 6 wks. old, \$10. Call 926-9270 after 5 p.m. T17045

MOVING SALE: 1702 Hague, St. P., nr Macalester. Thurs., 1-5, Fri. 10-5, Sat. 9-1. C17116

MOVING, 1 bed & liv. rm. furn. Exc. 72 Zenith stereo, 339-4739 anytime. K17190

WEDDING DRESS w chapel train. Sz 8-10, 331-1446. B16829

GIBSON GUITAR, ES330 TD w case. Also Ampex Amp. Both exc cond., \$250, 646-5306. L16883

RUANAS (PONCHOS) from Colombia, S. Amer. 633-9654. U17086

SELMER SIGNET Special clarinet: \$70. Buescher "400" tenor sax: \$220. Both in very good cond. Cases incl. Leave message for Mike at 341-3780. F17163

Homes for Sale 61 WESTWOOD MOBILE HOME 10 x 50, good cond. 789-3729. B16137

1960 CHAMPION Mobil home, 10' x 50' on lot 10 min. to U. 226-2380, 647-9178. O16899

FALCON HEIGHTS, split entry colonial, 4-5 BR, 3 baths, central AC, dble. att. gar., large lot, Roseville schools, nr. St. Paul campus. \$47,900. Attractive financing arrangements. 644-7228, 373-5552. H17074

4417 HARRIET AVE. S., 2 br, stucco, enclosed porch, d.r., frplc., garage, lrg fenced-in backyard, nr Lake Harriet, ideal for cplc. \$220,000. 824-7107. A16885

HSE & INCOME \$18,900. Live free by leaving roomers on 2nd fl. Prvt. access to 2nd fl. Nicely decorated & maintained. Bob Mecay, Twin Town Realty, 331-7394 or 920-6838.

3 BR, 2 BATH, attach. gar. & patio, frplc, cpd, w furn. eff. apt. St. Anthony Park. 644-4044. S16839

10 X 60 FLAIR mobile home, 3 br, lge wooded lot, next to Buck Hill, 435-6085. J17183

Autos for Sale 1986 PONTIAC SPORT COUPE V8, 3 speed, Hurst good tires, 331-3882. A16741

1967 FORD FAIRLANE XL, 2 dr ht, 4-speed, no rust, new paint, \$895, 788-7881, Jim. P16736

66 VW, gd cond, 2 m tires, radio, \$500, 794-5126 after 5. S16784

1986 TRIUMPH SPITFIRE MK II excel cond, runs good, 32,000 miles, 4 new tires, tr. on \$800 or make offer, days call 9 am-6 pm, Dick or Dawn 888-1145. J17388

67 BRITISH Land Rover 100, completely rebuilt, 2.4 liter eng, 2 btrs, exc. htr, elec. heated windshield, lockout hubs, exc. cond., 82700, 341-3751. AR 5 p.m. or aft. 377-1829. M17180

68 BARRACUDA 140, gold, fabb, \$1250. Exc. cond. Jack, 373-6788 or home. 331-0837. K16732

69 MORGAN PLUS 4, 4 passenger, flawless cond., best offer over \$3,000. Serious inquiries only, inspection by appt. 9-5 M-F, 341-3731. M17181

70 CAMARO 700, 23,000 mi., AM-FM stereo, Very clean. 789-5118. D17276

70 DATSUN 510, auto, air cond., rad., 4-dr sedan, ex. cond. Call Sun. or aft. 688-0572. L17271

61 VOLKS DUNE buggy, Grn metalflake, chrome rims, Gates tires. 536-5897. H17263

64 MG MIDGET, exc. cond. Best offer. 331-0432. B17266

66 RENAULT R-10, 4-spd, 35 mps, must sell, \$850. Stop by 1308 W. Franklin, bent. apt. and I'll show it to you. M17479

1969 RENAULT 10, Red 4-spd., Michelin tires. Great cond. \$1150. Harry. 688-7845. C17233

69 GAL 500, 2 dr, hd. tp., p.s., air, 360 auto trans., w/tilt. \$1300. 824-3481 or 823-7480. N17284

64 BUICK ps, pb, runs well, good cond, about \$300, 688-4621 evens. H15753

TRIUMPH SPITFIRE 1969, grn convrt, VSW, perfect, best offer, M. sell 430-1168. H12867

VW CAMPER 17,000 mi, exc cond, \$2,000, 373-5432 or 331-2273. L16070

68 GTO CONV, 30,500 mi, FS, PB, auto trans, new tires, \$1,400, 373-8707. R16141

68 FORD GALAXIE 500, perfect condition, low mileage, must sell: 378-0805. F16785

71 FIAT 850 Spider, best offer, call aft 4, 488-8144 or 645-3107. R16084

65 MUSTANG V8, radio, stick, another truly amazing auto. 378-0917. A17003

1964 CHEV., NAVY blue. Gd. cond., \$300. Art. 6, 925-3599. H16829

66 COMET 2-dr, auto, runs well. About \$350, 378-1183. S16882

1968 MUSTANG w fir shift, a.c., exc. cond. 827-3434. F16889

1968 MUSTANG 289, stereo & tapes, new tires, only 40,000 mi. 331-5887 or 331-0530. M16997

1968 AUSTIN HEALEY Sprite, excel. cond., extras, after 6 Brian, 484-5736. A16819

63 VW BUG, must sacrifice, New tires, clutch, shocks, brakes. Has radio and sun roof. \$225, 333-6822, Jeff. E16914

72 SAAB 95, station wagon, 17,000 mi., \$2800, 478-2781. F16925

68 VW CAMPER, exc. cond., radio & tape deck, 722-5511. L16860

64 CORVAIR, \$1000 or best off. 373-3156; aft. 5, 339-5931. T16811

65 BUICK SKYLARK, extra clean, 928 Univ. Ave. SE, 331-9792. F16802

69 OPEL WGN, 4-spd., runs great, economical, 544-3292. B16854

65 CHEV, IMPALA 2-door hard top, rebuilt 327 dual exhaust man, 3-spd. 2 chrome reverse mesh, perf. Body & interior good. 825-7781 aft. 5 p.m. H16855

65 VW BUS, new clutch, gen., rear shocks. \$850, 335-3564. K16899

1963 FORD GALAXIE good condition, V8, \$250, 331-4631 or 522-5446. A16739

67 MGB recond't eng, good condition, wire whls, rad tr, good price. 822-8001. F16718

QUALITY VW ENGINE rebuilding & repair. WORK GUARANTEED. Any Problems? Call Dave 8:30-9:30 pm 331-5537. S12886

69 VW BUG good 2nd car, reliable, \$995, 822-9623, good cond., 4 spd, radio. S13326

58 JAG XK 150, Ex cond, 339-0431. M14889

67 PLYMOUTH FURY III, convert., runs good. \$450. Call Ken, 332-1421, 784-4994. K15806

61 MG CONVERT., new top. Gd. runner. \$575, 645-9742. S15657

70 VW CAMPMOBILE, pop-up top. Many extras, very clean. \$3250, 645-9742. S15656

71 SUPER BEETLE VW, low mi., reas. 566-6176. N17084

64 VOLVO w 69 engine. Best around, \$600, Lew. 825-4391, 372-7905 days. F17063

67 RENAULT R-10, gd. cond., 825-7728 after 5. E17082

66 MGB, MICH X rads., runs well. Needs new top. Call 377-7238 evens. M17095

65 VW, BODY poor, good mech., sun roof, radio, \$250, 333-3955, call before 1. C17028

66 VW CONV., good cond., red, \$900 or best reas. offer. 331-6578. P17035

1966 BUICK SKYLARK 2 dr coupe, radio, p.s., ex. mech. cond., no rust, \$695, call 544-5888 aft. 5 p.m. K17014

65 VW, NEW brakes, 25,000 on rbt eng. Good cond., \$425 or best offer. 646-3882. G16875

1964 AUSTIN HEALEY Sprite, gd. cond., 646-5078 evens. S17080

66 CORVAIR for sale or trade for motor-cycle. \$230, 722-4412. Z17089

CHEVY II, 63 stk., good cond., tape player optional. \$350, 722-3756. S17002

67 TOYOTA 4-dr, automatic, runs well. Must sell. 333-5943. S17107

65 PLYMOUTH FURY III, very dependable. \$350, 699-2383. B17062

66 FORD CONVERT., p.s., V8, red & wht. Must sell. 333-6611, 645-3521. M16952

65 CHEV, IMP., in good shape, air cond., must sell. Leaving U.S. \$500. Call 331-6749 9-9 a.m. and 5-6 p.m. H17098

60 FALCON R-H 63 M, actual gd. cond. Minimal rust. 561-2834 aft. 6. N17214

66 OLDS, EX. cond., low mi. \$500, 338-3510. E17235

57 CADILLAC, Collector's item. Low mi., \$200, 338-3510. H17234

67 VW SGBK, fac. rebt. eng., 19000 mi. Gd cond., 331-5144. A17206

61 MERCEDES BENZ 220, 4-spd, 4 dr., good cond. 331-5144. M17200

66 CUTLASS supreme, factory A.C., all pwr. eq., low mi., exc. cond. 925-2546. G17182

62 FORD FAIRLANE, 2 doors, V-6, good cond., \$300, 646-3279. P17188

64 VALIANT \$125. 869-0003 S17189

66 T-BIRD, full power, air, immaculate, 37,000 mi. 331-7890. W17090

SAAB 90, 1970 4-spd, radio, back seat folds down. \$1685, 34,000 mi. 721-4775. S17195

67 MGB B.R.G., W.W., 3 tops, O.D., Abarth exhaust. Immac. 822-7825. A16832

67 MGN B.R.G., W.W., 3 tops, O.D., Abarth exhaust. Immac. 822-7825. A16832

65 TEMPEST 6-cyl, 4 door, ext. cond., no rust, radio, good tires. After 5, 888-0888. L17158

68 DESOTO Limo V8, tape, gd. cond., low mi., \$450, Call Dave. 333-2889. S17180

64 VW, SUN RP, gd. thrs, rebt. eng., gas htr., 3300, Ann. 373-4388, 678-3380. G16827

69 VW BUS, like new, reas., cpd., stereo & drapes. New rebt. eng. 377-3018. W17089

65 VW BUG, exc. cond., best offer. 339-6356 aft. 5. Y17186

Motorcycles for Sale

TWIN CITY HONDA "One of the Nation's Largest" Across from Wards - Midway 646-4001

1972 YAMAHA 250cc Enduro, less than 3 mos. old, exc. cond., must sell. \$725, 890-0004 aft. 7 p.m. W16886

71 TRIUMPH Bonneville w extras. 3,000 mi., make offer. 331-4383. L16884

66 BSA 650CC Hornet, must sell, call after 7:00pm, phone 338-4509. B16782

1969 BSA 441 Victor, call 331-8488 or see 1188 8th St SE Apt. 102. S16779

70 NORTON Rdstr, 5000 miles, ex. cond., 377-2477. P17000

71 HONDA 350 Scrambler, 4,000 mi., 9000, 647-0346. D17061

70 HONDA CL450, good condition 8,000 mi. Otto, 373-6403. B17117

69 SUZUKI 350, mint cond., 4500 mi. FAST! Best offer. 884-4485. D16823

650 TR BONNE, rebt. eng., custom paint. Some chrome. Best offer, Steve. 884-4485. D17135

71 KAWASAKI 350cc street scrambler. 920-9320. F17092

FOR SALE: 1970 Honda 450, high bars, extenders, TT pipes, vel. stacks, etc. Need money. Phone 723-0267. L17156

450 HONDA 1970, 2 helmets & WS. \$700 or best offer. 331-4458. H17216

67 YAMAHA 305 scram., runs good. \$350, 9,000 mi. 1363 E. Ivy, St. Paul, 776-5138. Y17172

1971 YAMAHA 350, ex. cond., extras. \$650, 331-8349, 484-5109. D17146

71 HODAKA 100-B, exc. cond., call after 5. Tom, 331-2323. H17075

70 BSA VICTOR 441, good condition, 9875, 824-2792. S17289

BRIDGESTONE 175, compl. rebt., over \$150 in new parts. Reas. 373-7002. L17307

69 BSA CHOPPER, ver nice, \$1200, 338-6207. K17268

Bicycles

3-5-10 SPD FAMOUS English Falcons. 531 tubing, campagnolo, Winemans, \$119.95 to \$450.00. Parts & repairs. Wkdays 11-9 p.m. Sat 5-9 p.m. Sun 12-4 p.m. PENN CYCLE 6824 Penn Ave So. 866-7540

GIRLS BIKE, 26" 1-spd. \$18, 331-7802. S17252

DUNEL 10-spd., 25 in., good cond., \$50, 333-0 & 373-4545. H17193

ADVENTUROUS PEOPLE for bike trip this summer, call 331-6485 or 376-7498. H16771

NEW MONDIA SPECIAL 10 spd, 24", best offer, 439-3368. G16849

NEW 10 SPD racing bikes, \$99, dbt butted frames, 373-7943, 378-0532. D13983

MENS 10-speed, \$140 or offer. Mint cond. Falcon new cost \$170. Gary, 884-4485. D17134

FLOYD LOCK & SAFE CO. We have hardened steel rubber coated bike chains & super locks. Great prices, too. 9024 Hennepin, 827-3508.

THE BIKE SHOP 3-5-10 spd. new & some used bikes. Repairs, 215 Oak St SE, across from the football stadium. 331-3442.

Lost and Found

LOST: 1 pr. brn rim glasses in blk. case, WB area Friday, 776-1624. W16894

LOST: DURING May 13 march, bl. bk bag containing glasses, camera, jacket & stuff. Contact Ted Palmer, 644-5274. P17008

LOST: BLACK & white puppy, 4 mos. old, in vic. of 33rd & Columbus S. REWARD. K16972

FOUND: ONE PAIR black-rimmed glasses on the mall in front of Vincent after "Mail Massacre" Wednesday. Please call 376-7605 after 4:00. P16900

LOST: FILM negatives in 8 negative envelopes. May 18 on campus. 331-8584. R17018

LOST: MAN'S wristwatch. Lost nr U. REWARD. Please call Paul, 336-7314. K17258

LOST: ORANGE wallet containing I.D. cards. REWARD. Please call 331-5337. J17286

LOST: FRI. M Siamese cat, red collar, vic. 7th & Univ. "Oisris." 331-9253 evens. W17232

LOST: MAN'S watch nr U. Call Paul, 336-7314. K17078

LOST: PAIR OF gold wire rim glasses in a black cloth case. Two weeks ago on the Mall. REWARD, 776-9179. Y17153

Rides Wanted

TO NY, MAY 24-26, share drv. & exp. 331-9324 or 646-4491 after 5:00 p.m. L16873

TO MONTREAL, May 15-26. Share drv. and exp. Call Louise, 624-5050. C14859

TO CHICAGO for 2 May 24-26, can drive & pay, call 331-6832. M16788

2ND RIDE to NYC, lv on June 11, will share driving & \$, call 822-4983 aft. 6. B16702

COUPLE TO BOSTON, will share drive & exp. June 19-22, call 894-1037. T16774

TO CHICAGO OR U of Ill, May 17-30. Sh expenses. Call Beth, 822-2828 evens. J16958

4 TO TEXAS or Mexico. Will share drv. & exp. Call 341-2227 after 9. B17019

RIDE FOR 2, Washington or Phil., lv June 6-8, sh drv & exp. 722-2133. F17111

I want to go to Boston soon after June 10, 647-0820. P16000

Passengers Wanted

DENVER-IA, lv June 5, Write Sam Podany, Friendship, Wis. 53634. P16845

F RIDER wanted to L.A. area. \$5 expenses. Leaving around 6-18. 447-4427 aft. 6 p.m. S17282

Wanted

WANTED: 1 person to share lge house + 1. Own rm., fireplace, near U. No restrictions. \$80 mo., 538-8947. W16889

DESPERATE: 9"U" women softball players to challenge "shakopee 9", please call Steve at 644-8014. N16134

FELLOW BIKER for trip west after June 12, must have good cycle and be over 21, call Jim 788-7881. P16737

ROLLING STONE tickets. Name price. 333-8432, 481-3588, Debbie. R17176

STONES TICKETS: Will pay outrageous sum. Chuck, 373-3158, 331-4974. W17187

CAPABLE housekeeper wishes steady part time work. 331-7484. G16831

WANTED-TWO tickets to Rolling Stones concert. Desperate. June 18, 377-4043. G17087

2 STONES tickets, will pay extra. 835-9538. W17188

I NEED TICKETS FOR STONES CONCERT. Call 378-1733 TO MAKE EQUITABLE DEAL. B17186

RESP. COUPLE seeks 1 bdrm apt., walk, dist. U, off pks. pref. up to \$125, Util. incl. Start Sept. 378-1048. M16886

WE BUY your records & tapes. Top \$ paid. YOUR STORE 805 4th St SE, 331-3235. Y16880

WANTED: LONEL TRAINS Private Party 545-1343. L12743

STONES TICKETS! WILL PAY \$8, 824-2888. A17250

STONES TICKETS: A shower of gold for good seats. DESPERATE. 338-1982. R17228

WILL PAY extravagant amount for 1-2 Rolling Stones tickets. Call 484-6187 and name your price. Y17175

LEAD VOCALIST needed for 3-pc. rock band. M or F. Prof. w instrum. ability. Call Duncan, 784-4614. P17314

ROCK BAND needs jobs. Call Rick at 788-2068. H17305

BABYSITTER for 1 & 3 yr old, 2-3 times weekly. 10 a.m.-1 p.m. Pros. Pk. 339-4474. F16878

ND. RIDE TO NY aft. 6-2. Call 338-5547 evens. S17036

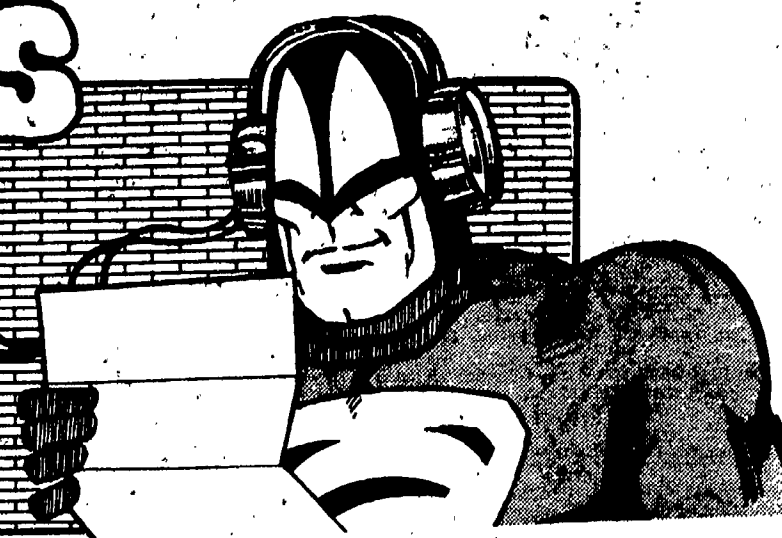
Miscellaneous

REDUCE POLLUTION, for sale & info on Amway Homecare Products, 786-1333. D16805

RCA 21" COLOR TV Walnut wood, gd cond, \$125, 922-7475. R16801

MUSIC

SOUNDMAN'S MAILBAG



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JUST A LINE OR TWO TO TELL YOU HOW MUCH WE ENJOY YOUR HEROIC
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stereo tuner—with the digital
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stereo tuner with walnut
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stereo tuner with walnut
case—demo.
(901 store only)
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DYNACO FM-5 (Kits) FM
stereo tuner—comparable to
tuners selling for over
\$400.00.
Reg. \$149.95 **NOW \$125**

RECEIVERS

MIDLAND model 19-542 AM-
FM stereo receiver with
speakers—walnut finish.
Reg. \$99.95 **NOW \$55**

DYNACO PAT-4 pre-amp
(kits).
Reg. \$89.95 **NOW \$75**

DYNACO STEREO 80 power
amps—factory assembled,
factory warranty.
Reg. \$159.95 **NOW \$115**

DYNACO SCA-80 stereo am-
plifier with 40 watts rms per
channel, factory assembled,
factory warranty.
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per channel.
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PIONEER SX-1500 TD AM FM
stereo receiver, only one left
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BSR (JULIETTE) automatic
record changer with base,
dust cover & cartridge.
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AR manual turntable with
base, dust cover & Shure
M91E cartridge.
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PE MODEL 2035 automatic
record changer with base
and Stanton 500E cartridge
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DUAL 1214 automatic record
changer with base, dust
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MODEL 450-4 with base, dust
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Reg. \$179.95 **NOW \$95**

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changer with base (power
shut off), dust cover and
Shure cartridge.
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PE MODEL 2045 automatic
record changer with base,
dust cover and Shure M91E
cartridge.
Reg. \$222.95 **NOW \$155**

THORENS TD-150 MK II
manual turntable with base
and Shure M91E cartridge.
Reg. \$199.95 **NOW \$145**

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MADALLION MODEL 45-486
car stereo cassette player.
Reg. \$79.95 **NOW \$45**

TANDBERG 3000X stereo tape
deck—factory demo with full
1 year factory warranty.
Reg. \$349.50 **NOW \$275**

TANDBERG 4000X stereo tape
deck—factory demo with full
1 year factory warranty.
Reg. \$499.50 **NOW \$375**

PANASONIC RS-275U stereo
cassette deck.
Reg. \$279.95 **NOW \$245**

AKAI GX-3650 auto-reverse
tape deck.
(1501 store only)
Reg. \$549.95 **NOW \$425**

AKAI X-330 auto-reverse tape
deck with 10 1/2 inch reel
capacity.
(1501 store only)
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tape recorder with built-in
speakers for monitoring.
Professional British deck.
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(1501 store only)
Reg. \$79.95 **NOW \$35**

AMPEX ACP-8 stereo 8 track
car deck.
(1501 store only)
Reg. \$59.95 **NOW \$35**

RECORDERS

KLH MODEL 32 (factory
demos) 2-way speaker
system—full 5 year factory
warranty.
Reg. \$99.95 **NOW \$75**

KLH MODEL SIX (factory
demos) 2-way acoustic
suspension system—full 5
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KLH MODEL 5 (factory
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speaker systems ever made.
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TANDBERG SERIES 11
small book shelf speaker
system, rosewood finish.
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JBL 77 2-way speaker system
with 2 1/2 inch tweeter and 10
inch passive radiator and 10"
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Reg. \$399.95 **NOW \$295** Pair

RECTILINEAR III floor
standing speaker with a 12
inch woofer, 5 inch
midrange, 2 1/2 inch high
range drivers and 2 1/2 inch
super-high range drivers
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Reg. \$559.50 **NOW \$485** Pair

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speaker system with a 10
inch woofer, 5 inch midrange
and 2 1/2 inch tweeter
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Reg. \$399.90 **NOW \$285** Pair

THE "SMALLER ADVENT"
2-way speaker system
supposedly one of the better
speakers (demo).
(901 store only)
Reg. \$140.00 **NOW \$115** Pair

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omni-directional speaker
system.
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UTAH MK-14 2-way speaker
system—walnut finish.
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electrostatic speaker
system.
Reg. \$359.90 **NOW \$255** Pair

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directional speaker system
(used).
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AMPLIFIERS

HARMAN-KARDON FEST-
IVAL 135 complete with AM-
FM stereo receiver,
automatic record changer
and speakers. Full 2 year
parts and labor warranty.
Reg. \$349.95 **NOW \$245**

KLH MODEL 20 FM stereo
receiver with Garrard
automatic record changer,
Pickering cartridge and
KLH 20 speakers.
Reg. \$399.95 **NOW \$285**

JULIETTE AM-FM stereo
receiver with 8-track player,
automatic record changer
and speakers.
Reg. \$229.95 **NOW \$125**

FISHER MODEL 30 AM-FM
stereo receiver with
automatic record changer
and Fisher model 44
speakers.
(1501 store only)
Reg. \$299.95 **NOW \$225**

HEADPHONES

MAXIMUS HP-1 stereo head
phones.
Reg. \$9.95 **NOW \$4**

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weight stereo head phones.
Reg. \$36.95 **NOW \$25**

SUPEREX headphones.
All stock **25% OFF**

ALSO SAVE 20 percent or
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(Case of 10)
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