

international

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Bill Ines/INTERNATIONAL

Rain, rain go away, Taj Mahal wants to play

Taj Mahal wore a straw hat to keep the sun from his face but if the recent Big Orange Festival concert at Tamiami had lasted another minute it would have become a rain shield. Just as Taj finished jamming with the James Cotton Band the first raindrops of a day that promised rain fell...in a downpour. After the FIU Jazz Ensemble opened the concert March 7 on the baseball field Cotton and his five-piece band played. Taj Mahal did his gig and then invited the Cotton group back. The concert, sponsored in part by the SGA and PACE (Performing Arts for Community and Education), was the kickoff for International Week, FIU's biggest celebration of the year.

New SGA president

Espinosa promises to fight money problems

By KIMBERLY MILLER
Staff Writer

Combating the current budget problems and the "alienation" of the Bay Vista Campus are the main concerns of Jorge Espinosa, FIU's new student government president.

"Student government is suffering a substantial loss in fees," said Espinosa. "We have no back-up funds available, yet clubs expect the same amount of funding from us. This translates into closer scrutiny by the SGA when we allocate the money."

Currently, SGA has a budget of approximately \$1.2 million in Activity and Service (A&S) fees. The A&S fee, included in tuition, is \$4.04 for each semester credit. The A&S fee was not raised when tuition was increased this spring.

Espinosa said the cutbacks SGA faces will have to be passed on to the organizations it helps fund.

But Espinosa does not want the funding difficulties to discourage new organizations from trying to establish themselves on campus.

"I am encouraged by such organizations as PIRG [Public Interest Research Group] trying to place itself on campus," he said. "I'm not saying I necessarily agree with everything they stand for, but they are making an effort to win the approval of the student body. I would support any organization that made that kind of effort." Espinosa added that the organizations that prove to be working for the students will get funding.

A campus radio station is another goal of the new president but he feels the idea is "not feasible" until dormitories are built. Espinosa feels the current SGA can "prepare the way" for the endeavor.

Even with all the budget problems, Espinosa promises to bridge the gap between the Bay Vista

and Tamiami Campuses.

"We expect to hold our student government meetings up at the north campus periodically so students as well as representatives will feel closer to the organization," Espinosa said.

A new cabinet position is also in the works for Bay Vista. Espinosa is currently working on establishing a cabinet position that would act as an executive aid to meet the problems and needs of the north campus. Espinosa said the officer would be stationed at the north campus and would serve as a communicator to the SGA and the students.

BVC has been ignored in the past, he said, but now "Bay Vista has an open door here."

Espinosa thinks good things will happen at FIU while he's in office, but said, "I'm going to have to make a lot of enemies in the process of doing what's right."

President Wolfe gets on the stick

(Tap, tap, tap.) Introducing FIU President Gregory Wolfe. Wolfe (holding the wand) was guest conductor for the FIU Wind Ensemble concert March 7. Usually associate professor Yoshihiro Obata conducts the ensemble, but everybody thought it a grand idea to have Wolfe do it, this being International Week.



Bill Ines/INTERNATIONAL

Youth fair will bring more traffic to Tamiami

By CAROLE AMANN
Contributor

The Dade County Youth Fair will open its 32nd annual celebration at Tamiami Park March 18. Adjacent to the south side of FIU's Tamiami Campus, the fair is expected to attract 800,000 visitors and potential parking problems for FIU before it ends April 4.

In past years, the fair was held during FIU's quarter break. But this year, because of the switch to the semester system, the fair will be held while classes are in session.

Traffic flow in and around campus is expected to be heavy during fair time, so special provisions are being made.

During the fair all entrances to the Tamiami Campus will be open until 2 p.m., Monday through Friday.

After 2 p.m. Monday through Thursday, only the SW Eighth Street and the 112th Avenue entrances will be open for FIU traffic.

FIU parking lots will be open for fair parking during weekends beginning at 2 p.m. Fridays. All exits from the campus will remain open, although University officials recommend avoiding the 107th Avenue exit because heavy traffic is expected there.

To further minimize traffic problems, all students, faculty and staff are being mailed brochures containing a parking map, a free gate pass to the fair and a temporary FIU parking decal for car windshields. The stickers will enable FIU public safety officers, who will be directing traffic during peak fair hours, to distinguish the campus community from fairgoers.

Most brochures were already mailed. Students can pick one up through the Student Government Association. Service club members will station tables at the UH building and hand out brochures, said Ron Arrowsmith, vice president of administrative affairs.

University officials also recommend that on-campus organization meetings be postponed during fair time.

The fair's run was extended this year from 11 days to 18 days, adding a third weekend. During its 1981 run, the youth fair drew 625,000 people.

Some highlights of this year's fair will be the Royal Lipizzan Stallions, the FSU Flying High Circus, 35,000 student exhibits, displays ranging from fine art to chickens and cows, the Statler Brothers, the Nashville Brass and the Orange Blossom Special.



Toot, toot

There's always lots of tooting whenever Billy Ross is around. Ross is the front man for the five-piece Ross/Levine band, which played at Tamiami March 4. Ross tooted on an assortment of horns, this one being a clarinet (we think).

Mark Lonqvist/INTERNATIONAL

FIU plans 'phone-a-thon' to recruit freshmen for fall

By KEVIN YELVINGTON
Staff Writer

To assure FIU's skimming the "cream of the freshman crop," as one administrator put it, there will be a "recruitment phone-a-thon" to make personal contact with prospective students.

The four-hour phone-a-thon is set for March 23. Faculty, staff and administrators from both campuses will call high-school students who have applied for admission to FIU for the fall 1982 term.

"We hope to impress them with the personal touch, the fact that someone is taking the time to call," said Caryl Myers, coordinator of lower division. "Calling is much better than a form letter."

Freshmen vying for admission are facing rigorous standards. They must score at least 1,000 on the Scholastic Aptitude Test (SAT) or 23 on the American College Test (ACT) and have at least a 3.0 grade point average in high school. There is a 20 percent exception

rate, said Myers, where other things are considered. Importance on the applicant's autobiographical essay and personal interview are stressed, and each "case" is presented to an admissions committee.

FIU has received more than 700 freshman applications so far this year, compared to 756 applications for fall 1981. Two hundred have been accepted for the upcoming fall term, compared to 247 accepted last year. Of those 247, 197 were actually admitted and enrolled.

"Our goal is to admit 500 to Tamiami and 200 to Bay Vista," said Bill Brinkley, director of admissions. "As we build a strong reputation for this class it will attract more and more quality students to FIU."

Freshmen who are admitted will take placement tests this spring. Math and English tests are required, and there is an optional language test. Orientation is set for July 22, 23 for Tamiami Campus and July 29, 30 for Bay Vista.

Macho speak

Many seminars this shift, and one's a mini-seminar. At noon today in OE 148 the Alumni Association's luncheon seminar tackles the subject "Florida's Rose in International Trade." We bet that's Miami and we bet those aren't roses in those lumpy bales. But Miami has nice banks, too. Gables businessman John Macho will speak.

All mixed up

Do you have multicultural psychological problems? We do. We don't know what multicultural psychological is. So we could enlighten ourselves by attending the colloquium that begins with a speak March 11 at 6 p.m. in PC 521.

Cam you help?

Can't tell a flywheel from a heart attack, huh? No problem. A group of panelists (panelists *always* come in groups) will talk about "Auto Repair and Consumer Rights" March 16 at 7:30

p.m. in room 194 of the Academic Building at Bay Vista. The admission is \$5, \$2 for students.

Dressed with skill

Designs by FIU students will be featured at a fashion show March 14 at 8 p.m. in AT 100. Fashions from local clothiers will also be modeled in the show titled "Illustrated Visions Spring/Summer '82." There will be a \$2 donation. No plaid pants permitted.

Judged and hung

The juried exhibition of student art begins in the Visual Arts Gallery March 12. Works by FIU students will be displayed and juried until April 1.

Talk on wood

Wood. Think about it. That's long enough. To find out more than that about wood, attend the March 17 American Society of Civil Engineers club's 2½-hour seminar in UH 140 at 6:30 p.m. The free speak will feature three wood specialists, a question-and-answer session and technical literature.

Fade away and radiate

Those folk over at the Conchshell Alliance are protesting nuclear everything March 14 at 7:30 p.m. at the Wesley Foundation at the University of Miami. The topic will be "nuclear murder" and they also say that anyone who has ever worked in a nuclear power plant will die some day.

Master speak

Here boy...come on...that's a good boy...boy...sit boy...stop growli... And so down from above comes the "Voice of the Master," calling out for you to attend this spiritual presentation by ECKANKAR March 16 at 7:30 p.m. in UH 315. For more information call 245-8914 or 447-9173.

Picture this

Photography expert John Szarkowski will freespeak in AT 100 March 17 at 8 p.m. He is director of the department of photography at the New York City Museum of Modern Art.

— GREG BAKER

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Column

Crime gnaws at a society ready to fight

By BRIAN RICK
Contributor

Recently one of my closest friends cashed his paycheck and treated himself to a meal at an Italian restaurant in North Miami Beach. He made the unfortunate mistake of going to the men's room, where he was robbed of about \$200.

The robber put a pistol to my friend's temple and forced him to lay face down on the bathroom floor, then ordered him not to move for 20 minutes.

"You come out and you'll get it!" the gunman threatened. My friend, of course, complied and the robber left. Though quite shaken, my friend managed to maintain his calm. He related the story to me that night.

I once had the misfortune of going to the 163rd St. shopping center the day before Christmas. I came out to my car, only to find my battery stolen. My only consolation came when I heard that 10 batteries a week were being stolen at the shopping center.

I'm definitely no novice at being a victim. At 14, I was mugged while jogging around an obstacle course. Everybody I know has been a victim at some time or another.

The truth is that the American people today are being constantly bombarded by crime. We see it flashed on the television screen and plastered across every newspaper. People are reduced to statistics, which is reminiscent of the body count during the Vietnam war.

Crime takes on many of the qualities of war. People roll into emergency rooms, much like casualties on a battlefield. Citizens become like soldiers, arming themselves and behaving on the streets like inhabitants of a war zone.

The effect of all crime is almost as bad as the cause. People not only are becoming prisoners in their own home, but they avoid whole sections of the city. There is a sense of urgency and frustration for a judicial system that simply does not work. As a result of the system's failure to function, people know they must find the means to protect themselves. The existing institution cannot be relied upon.

It has become a familiar sight to see canisters of mace dangling from people's belts. I even noticed a child carrying it at a movie theater last weekend. Just about everyone I'm even remotely acquainted with has some lethal weapon in his car and/or home. I once had a friend who carried a loaded .357 magnum on his car seat.

The fact is that people are justifiably paranoid. Check under any front seat in practically anyone's car and you're bound to find a crowbar, wrench, knife, machete or baseball bat. Try having car trouble on a cold, rainy night and see how long it takes to persuade somebody to let you use his phone. It took me 20 minutes and the guy made sure to send his wife and kids into another room. I was more frightened than him, for I knew if I made one wrong move, he'd run for a gun.

If one thinks about it, no place is really safe. The home used to offer sanctuary, but just look how often that place has been violated.

Thus a virtual army of victims is being created. An army of ravaged multitudes who will have no sympathy for the criminal. An army that will turn its head when whatever savior does whatever it takes to eliminate crime.

Desperate men seek desperate answers and that is the most horrifying effect of all. Criminals, perhaps, number less than a million. They are like rodents, gnawing at the paw of a sleeping wolf. Wolves, however, wake up. Then they eat.

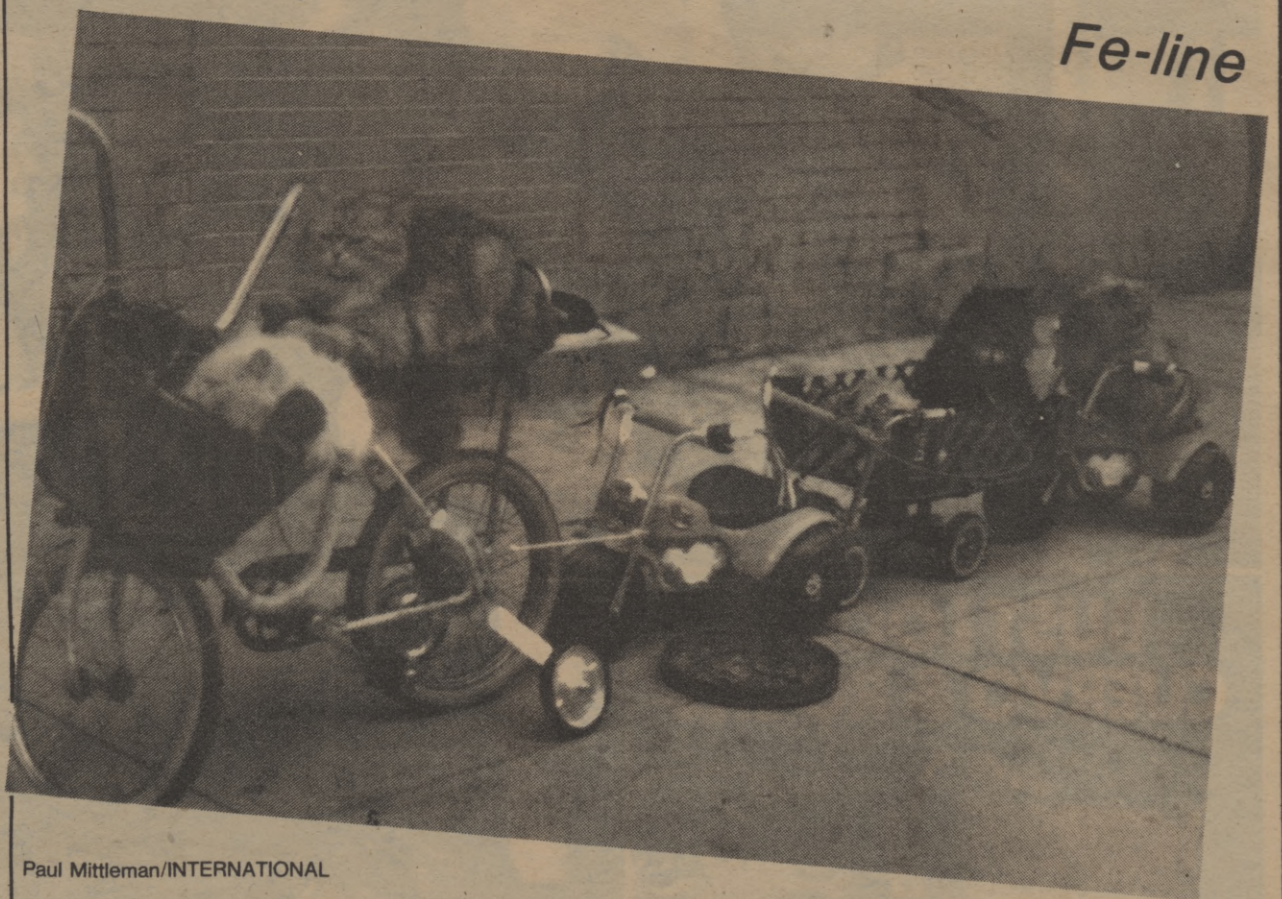
Exposures

A dog's world



Jennifer Guy/INTERNATIONAL

Fe-line



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Letters to the editor are encouraged.

Column

Does limited transcripts equal withholding records?

By STEPHANIE BAKER-THOMAS
Contributor

I was finally broke. The application fees to the 10 graduate schools in clinical psychology, the cost of the GRE examinations, each had taken their toll.

I laboriously filled out the 10 transcript-request forms for two official copies to be sent to each school. That was the last step in a long chain of prerequisites for graduate school — I had convinced three professors to write letters of recommendation for me, signed on for the grueling GRE, gotten good grades for four years. I handed the transcript-request forms to the clerk at FIU with relief.

"I'm sorry," she said. "You can only have 10 transcripts a semester."

"I'm only applying to 10 schools," I said, still smiling.

"You have asked for two copies to each school," she said archly. "You can only have 10 copies, and you've asked for 20."

"Let me speak with your supervisor," I said. Reality came filtering through. I told myself this was some kind of mistake. I was wrong.

"I'm sorry, that's the rule," said the supervisor flatly.

"Look, each school requires two official transcripts," I told her. "It's not just a frivolous excess of mine." Rules

are rules, I was told. I tried to get a grip on myself and remain articulate.

"What you're telling me," I said slowly, "is that I can only apply to five graduate schools." She glared at me. "If 10 transcripts is the limit, I will be happy to pay for the extra 10 copies."

She refused.

I tried to be reasonable. I explained that the acceptance rate for clinical psychology programs was less than one percent, much more stringent than medical-school admissions. I told her that ten schools was simply insurance that I'd get into at least one. She was unmoved. Logic failed me, so I did my best psychology-student-goes-berserk tan-

trum. It worked. The registrar was consulted.

Special dispensation was granted by the registrar for my 20 transcripts. At a nickle a copy, the cost to FIU was probably a whopping \$1. Spent with emotion, I was so grateful to the registrar that I could have kissed his ring. I stumbled out to my car and drove home.

Then I got angry. The injustice of the whole situation began to sink in as I explained what had happened to my husband.

The school that is run with *my* tax dollars was denying me access to my records. Not only that, they wouldn't even permit me to purchase the extra copies I needed.

My husband was furious and wrote a letter to the vice president of academic affairs, Steve Altman. After a month it became apparent that he would not answer our letter. We called Harry Antrim, associate vice president of academic affairs, who said he'd never heard of that rule. He said he'd check into it and call right back. He never called.

Finally we called Murray Dubbin, prominent local lawyer and a member of the Board of Regents of the State University System. He gave us a glimmer of hope.

"Write me a letter," he said, "We'll take care of this." Meanwhile, I called Vice President Altman. He was understanding and kind, the first person to acknowledge that I had a legitimate complaint after a full month. I explained to him that schools require two transcripts. I told him about the dearth of openings in graduate programs in psychology.

Altman told me the rule was made to protect the school from "some students" who had abused their transcript privileges by requesting hundreds of copies at a time.

I countered that it was typically inefficient of a beauracacy to institute a rule to deal with the exception — the abusers — rather than the majority of ordinary students trying to get into graduate school.

He told me he'd take care of "my problem." This struck me as an empty victory. Any other student who is wrongly (dare I say, *illegally?*) denied access to their transcripts would have to endure the same officious rigamarole.

Regent Dubbin wrote me a polite, brief letter to tell me he had inquired into my situation and been assured that it had been taken care of. My already depleted bank account bore the strain of calling each of the schools to which I'd applied to make certain they had received transcripts. Nearly five weeks after my initial request, some schools, including neighboring University of Miami, had not yet received my FIU transcripts.

Now I ask you, dear readers, what can a poor student do? Ordinarily I am not moved to become an advocate for lost causes, but this experience has left me enraged. I have no recourse. I could write letters to state senators. I have no funds to hire an attorney for a class action suit or test case.

And you know what? FIU knows that too. So they will continue to smugly deny students full access to their records.

To students about to apply to graduate schools, I salute you. I hope you're not applying to more than five. My advice is to bypass the articulate and reasonable approaches at the registrar's office. They won't do any good. The only way you'll get what is legally yours is to make a scene. I hope your nerves are up to it.

Mine are shot.

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Two actors sit down for dinner and engage in lively conversation. From the talk, director Louis Malle draws his excellent new film 'My Dinner With Andre'

Malle's new film eloquent conversation

By RIKKI LEMUR
Staff Writer

Louis Malle's newest film, *My Dinner With Andre*, is a voyeuristic feast of conversation. The film, starring Andre Gregory and Wallace Shawn, is a two-hour dinner conversation between these two men, who have not been in close contact for a few years.

This somewhat experimental genre, in which intellectual and philosophical activity replaces physical action, was explored extensively by French director Eric Rohmer (*My Night at Maude's*, *Claire's Knee*) in the '60s and '70s.

The seemingly improvisational film conversation has interesting origins. The script was developed by the careful transcription of swatches of dialogue — dialogue taken from tapes of several months' worth of actual conversation between two actors. In reality these two men are friends. They each participate in *My Dinner With Andre* by basically playing themselves.

The dialogue of the dinner conversation is framed by an internal monologue by Wallace Shawn. This framing technique serves to emotionally distance the viewer from the body of the film, allowing for a more reasoned analysis of the content. In literature the frame technique dates back to Macrobius, 400 A.D.

Wallace's internal monologue allows for viewer identification with this contemporary Mephistopheles. During the most personal portions of his monologue, the tracking camera closes in tightly for a close-up shot of Wallace's face. Though his face reveals little animation, even the most minute gestures are magnified by the camera's intimate distance. Here minimal facial gestures carry tremendous importance, much in the manner of Charlie Chaplin.

The visuals are also framed in a similar fashion. The film opens with a low angle shot of a garbage-laden New York City street. As Wallace strolls along, he trepidatiously anticipates the possibilities of his pending dinner engagement.

After the two men are seated in the restaurant, a blinking waiter serves them their meal. The subtly comic waiter often interjects the heavily philosophical conversation with comic relief, needed by audience and actors alike.

The dinner conversation runs a gamut of topics. Cordialities exchanged, Andre begins to speak of his recent exploratory experiences both metaphysical and involving actual travel.

Andre expresses his desire to return to a more primitive human wholeness. This sentiment, while not unique, is expressed with such *Volkish* fervor that it lends a provocative yet frightening edge to much of his musings.

Wallace provides a down-to-earth foil to balance Andre's soaring notions. He spends most of the film nodding and adding relatively innocuous comments in response to Andre's talk, but he is finally moved to deliver a rather impassioned statement of his materialistic position.

The conversation draws to a close as expressions are finished and the check is paid by Andre. The two depart and again the camera focuses on Wallace. He "treats" himself to a cab ride home, during which he reveals, again through internal monologue, that he is now hyper-observant of his surrounding.

My Dinner With Andre provides a unique opportunity to eavesdrop on a lively discussion. The film seems to provoke a rather diverse range of reactions. Perhaps your theater neighbors will be as inspired as mine, who responded to the metaphysics by not only questioning the nature of existence, but asking mid-film, "Hey, isn't a quail some kind of squirrel?"



Magic Dick

A beginner and a long-time fan revel in J. Geils

By GREG BAKER
Managing Editor

Starting point: Tamiami Campus. A J. Geils Band fan for a decade and a J. Geils Band fan since the backstage passes were confirmed are set to blast northerly until they run into *The World's Greatest Party Band's* concert/party at the West Palm Beach Auditorium. The odometer reads 38022.

First stopping point: Less than a mile from campus, pizza with extra sauce, cold Bud. Another cold Bud.

On the road again: Graham Parker and the Rumour are squeezing sparks out of the cassette player as the turnpike winds head-on into nothing but black clouds occasionally illuminated by heat lightning. No traffic.

Second stopping point: The West Palm Beach Auditorium is a fine concert venue. As U2, an excellent British four-piece, concludes a 40-minute set the two fearless J. Geils fans are given a threeway runaround until the fan for a decade grabs a legal pad from a nice-as-hell guy who keeps saying: "Don't worry, I'll remember you. I'll remember who you are...you don't need passes." Then he gives them somebody else's passes. Fair enough.

Third stopping point: No, with backstage passes and your name on a typed list, you don't have to wait in line. But to get a soda or another cold beer (no Bud?) everybody has to wait in line and everyone does. Except Groupie No. 1: She's being carried out over the shoulder of a cop.

The stopping points stop now. Before the curtain is halfway up Magic Dick is sliding across stage, blasting his harmonica and waiting as the rest of the J. Geils Band bursts into the spotlight.

Magic Dick is a hairy, bespectacled virtuoso whose stage presence is almost obscene sometimes, entertaining at all times. Backstage he is the most subdued of the five members who make it to the party. Though outgoing and personable, he seems to be the one member of J. Geils you might trust with your car, though not your girlfriend.

Heartstopping point: Lead singer Peter Wolf tears into a cover of "In the

It was a Magic show and Dick stole it

By TODD ANTHONY
Staff Writer

True, Peter Wolf is one of the most frenetically idiosyncratic singers and performers in rock and roll today.

True, Danny Klein on bass, J. Geils on guitar, and Stephen Bladd on drums propel one of the tightest rhythm sections in the business.

True, the opening act, U2, had primed the capacity audience at the West Palm Beach Auditorium with a blistering set of their own.

But the real story of the J. Geils Band concert March 4 may well have been a shaggy-haired, bearded fellow in black leather pants and powder-blue jacket who goes by the name of Magic Dick.

Magic Dick can make a harmonica wail like nobody else in rock. The Big Bad Wolf may have pranced and preened and danced and screamed his way into the hearts of all the teenage girls at stagefront, but it was Magic Dick who huffed and puffed and blew the house down.

The magic man took it from his knees on several of the band's better songs, and his manic, tumultuous rendition of "Whammer-Jammer" was one of the most inspired performances on a wind instrument since Joshua at the Battle of Jericho.

The band performed nearly all of their better tunes from the past ("First I Look at the Purse," "Come Back," "Love Stinks," "Must Have Got Lost," etc.) and interspersed them nicely with cuts from their latest and hottest-selling album, *Freeze-Frame*.

While it did seem to take a while for the Geils boys to get going, by mid-set they had kicked it into high gear, and the audience had strapped itself in for the ride. Wolf prowled the stage like...well, like a wolf, tossing in a patented machine-gun jive rap here, a frog leap there, even spewing out a bizarre interpretation of the story of Adam and Eve to introduce "Must Have Got Lost."

Wolf is the quintessential front man, a gangly dynamo dressed like a seventeenth century court jester (with shades) who knows how to work an au-

dience with the best of them. Irrepressible, occasionally awkward, and always fun to watch, Wolf is the flesh-and-blood embodiment of the J. Geils Band's state of mind.

The band's strongest suit (with the possible exception of Magic Dick's virtuoso harmonica) has always been their onstage exuberance, the contagious zeal for rock and roll redemption that takes hold of an audience and shakes it into a frenzy.

Whether that zeal expresses itself in the form of Wolf pirouetting and pole-vaulting with his microphone stand, or Danny Klein emerging in a flaming red-and-black tux (with tails) that would be the envy of any fashion-conscious pimp, or J. Geils himself stepping into the spotlight and jamming away at a guitar solo, it is undeniable. And while some of the live renditions aren't quite as polished or as letter-perfect as their studio counterparts, the spirit of the songs is always there.

As much as anything, that spirit, that contagious zeal for hard-driving, house-rocking party music, is what the J. Geils Band is all about.



Peter Wolf stalks his audience, dangling his gangly frame over the edge of the stage during J. Geils concerts

Nighttime" highlighted by the band's precise timing on apparently spontaneous movements. Groupie No. 2 climbs on the edge of the red and white stage but is removed without too much trouble.

The auditorium blacks out and Wolf screams at the people who have brought camera flashes. "Are you ready? On three..." and Wolf is howling (yes, howling, damn it), flying into the air, and beginning the title cut from the band's most successful and recent album *Freeze-Frame*. The lightbulbs sparkle in the audience like the heat lightning in the clouds.

Wolf is outrageous (or, as the press

calls him, irrepressible) enough...catching mementos tossed at him by members of the audience, changing hats, continually running and dancing in his zebra-striped shoes. Then there's bass man Danny Klein.

While everybody else in West Palm is melting (even at two in the morning, when all this was over, it was still 79 degrees) this Klein guy is dressed in a too-full bright red tuxedo. The coattails almost drag the ground, his instrument simply a stem with amp pickups and a small black rectangle. It sounds like thunder rumbling across a desert.

The rumble...wait. Wolf goes backstage behind a speaker to a table with a red light, puts something in his

face, wipes his nose on a towel and swigs on what is probably club soda. Even at the post-party party this is the band's favorite refreshment. (Yes, they had cold Bud at the post-party party.) The rumble...Wolf scrambles away from Groupies No. 3 through 11. At least a dozen people who are not now nor will ever be rock musicians run onstage during the two-hour jam. Wolf doesn't seem to mind, standing up close, ignoring the big guy in the suit who grabs these fools and tosses them into some kind of pit or something so they can be fed to the band later.

Backstage, after an encore that shook the building, Wolf is drained. He

doesn't want to talk and he poses for photos reluctantly, smiling at the big, pink, torso-shaped cake and nodding poker-faced at Groupies No. 47-68.

Out there in front of several thousand screaming record buyers the J. Geils Band is like a group of psychotic gorillas restrained only by the requirement that they play their instruments. Backstage they are a dazed bunch of bluesmen that have made it mega.

The J. Geils Band fan for a decade is satisfied and the J. Geils Band fan since the passes were given is ready for the next chance to see this World's Greatest Party Band. The odometer reads 38193.

Bass art exhibit brings another woman to front

By RIKKI LEMUR
Staff Writer

It has been a decade since art historian Linda Nochlin asked, "Why have there been no great women artists?" in her provocative essay. The excellent Miriam Schapiro retrospective at the FIU Visual Arts Gallery and the equally important Charmion Von Weigand exhibition at the Bass Museum prove that progress has been made.

Museum recognition and gallery representation is usually due to the dedication and diligent efforts of a few (FIU's gallery director Dahlia Morgan is a prime example). A recent *ARTnews* survey shows that most women artists agree that women's lot in the art world has been improved.

Art critic, collagist and painter Charmion Von Weigand began painting seriously in the mid-'20s while undergoing psychoanalysis. However, it was not until the '40s when she met Piet Mondrian that her artistic career began to attain a significant level of maturity and accomplishment.

In the early '30s, Von Weigand worked as a foreign news correspondent in Moscow. During the three years she lived in Moscow she had an interest in painting landscapes. She was impressed by the works of van Gogh and Derain, which were regularly exhibited in Russian galleries.

Upon returning to the United States, Von Weigand married novelist Joseph Freedman. She regularly contributed art criticism to *The Masses*, a leftist journal co-founded by Freedman. Though Von Weigand often sought the advice and criticism of Joseph Stella and Jules Pascin, her painting continued to focus on landscape themes throughout the '30s.

Interestingly, however, Joseph Stella's *Rosenkavalier* (1913), which utilizes vivid primary colors, is almost a precursor to the neo-plastic palette that would be introduced to Von Weigand in the '40s by her mentor Piet Mondrian. She met Mondrian while on a journalistic assignment. A friendship developed and Mondrian asked her to translate and edit his written works.

Mondrian's position as member of the European *de Stijl* group insured him a prominent niche in the New York City art world. Of his circle of American abstract artists, which included Bolotowsky, Glarner, Pereira, Holtzman, and Diller (as well as Von Weigand), only Holtzman and Diller became active in neo-plastic before Mondrian's death in 1944.

Von Weigand became familiar with Mondrian's theory of "Dynamic Equilibrium." Unlike Blotowsky, she had an in-depth understanding of Mondrian's evolutionary optical principles.

Mondrian died before he was able to complete his *Victory Boogie Woogie* series. His dramatic reintroduction of neutral grey, which he daringly intermingled with the primaries, made this series especially noteworthy. Von Weigand documented this work while it was in progress in a sketch of her own. *Sketch of Victory Boogie Woogie* (1942) is currently on exhibition at the Bass Museum, along with many other examples of Von Weigand collage, oil-on-canvas, and gouache-on-board works.

Von Weigand's two *City Lights*, one an oil on canvas, the other gouache on board, contain symbolic language and intellectual content — qualities which many of her gouaches possess.

The rectangular forms and primary colors of *The Ka Door* and *Study For Chinese Horoscope* illustrate the fierce intensity of Mondrian-influenced pure abstraction. Von Weigand is of the American purist school in which vivid color and geometric form create a validity unto themselves.

Von Weigand's more recent compositions reflect a considerable understanding of Eastern philosophy and religion. The symmetrical *The Shrine of Mirror-like Wisdom*, which employs tantric principles, and *Offering to the Adi-Buddha Amoghasiddha* reflect her affinity for Tibetan art. The precise Taoist circle of Yin Yang With 8 Triangles brings to mind this statement by Von Weigand: "The birth of abstract art represented a basic shift from a sensorial culture to a new ideational one.... Thus Western art was brought close to the metaphysical speculations of Oriental thought: Vedantism, Buddhism, Taoism, and Confucianism."

This show represents a rare chance to survey the life work of an important yet relatively unheralded American artist. The show runs through March 28 at the Bass Museum on Miami Beach.

Applications are required by many new apartment complexes

The following questions and answers were compiled by FIU's Off-Campus Housing and Consumer Services office.

Q. I attempted to rent an apartment and the landlord asked me to fill out an application. Is this usual?

A. Yes, most apartment complexes require an application form to be filed. Be sure to complete the application form and leave no blank spaces. Tenants are chosen on the basis of credit history, income and references.

Q. But I'm a student and have no credit history.

A. If you have had limited employment and/or credit history, have a relative or friend who has established credit cosign

the application and lease.

Q. What about the application fee? Is it refundable?

A. Before you pay the application fee, ask under what conditions your fee will be returned. If possible, secure this in writing.

Here are some questions potential tenants should ask landlords:

- How long must I wait before you tell me if my application has been accepted?
- What happens to the application fee if you can't provide me with the corner apartment overlooking the lake?
- If my application is accepted but I no longer want or need the apartment, will the application fee be refunded?
- If my application is not accepted, will my fee be refunded? If so, when?

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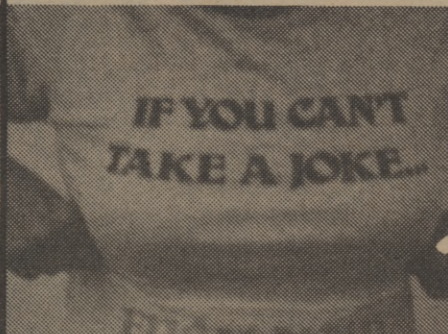
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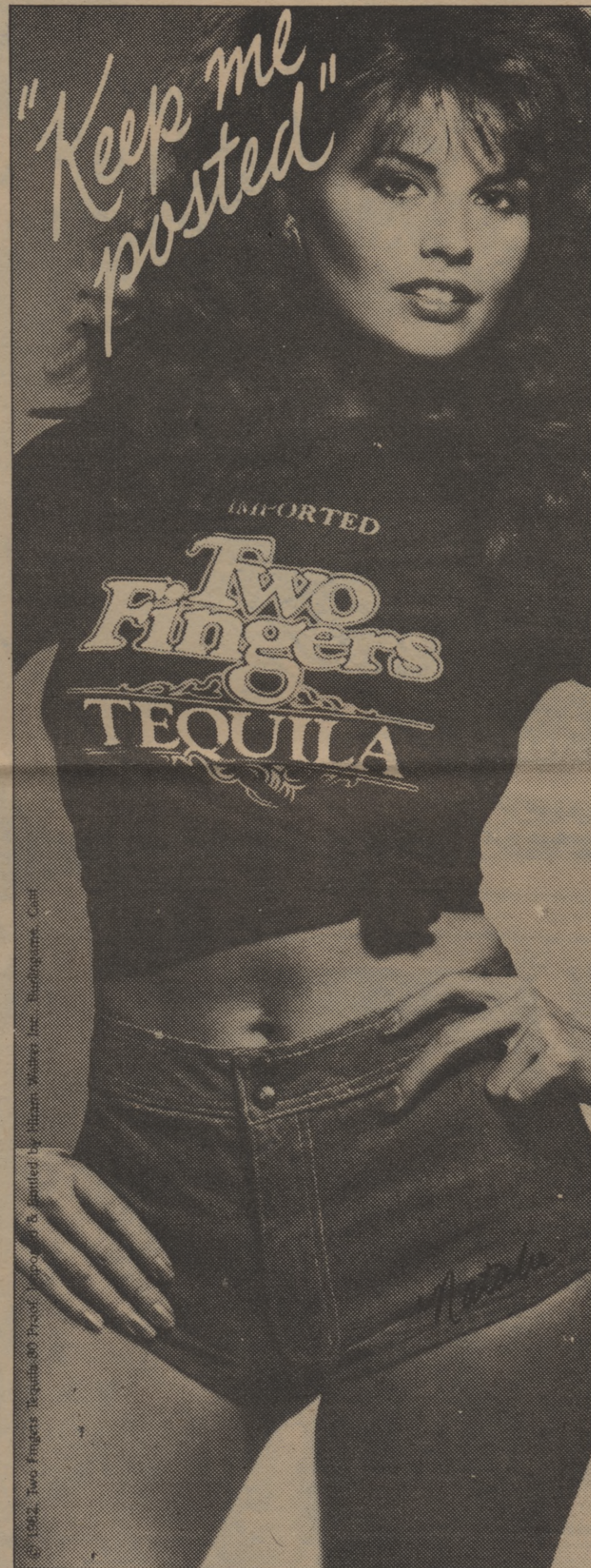


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Women's team wins state title in basketball

This is All-American candidate Karen Turnquest, a forward whose scoring average is over 23 points a game. She is one of the reasons Coach Cindy Russo has been able to turn the women's basketball program around: last year the team was 7-13. Last week the team won the state championship in a tournament in Daytona Beach. Before the game Russo predicted her team could "win the whole thing." All three tourney games were won by huge margins. The women's team plays Friday at 2 p.m. at the University of Central Florida.



Track and field teams moved up from clubs to Division I

By MARCIA CUMMINGS
Staff Writer

The FIU Athletic Department has upgraded the men's and women's track and field team from club sports to the intercollegiate level, according to Athletic Director Nancy Olson.

This change of status in the program brings the FIU athletic program within one sport of qualifying for Division I.

The next question is when.

"Of course we are seriously considering a move to Division I," Olson said. "The addition of a seventh intercollegiate sport brings us one step closer, but we don't have the scholarship money right now to qualify. We're ready, but is the University ready?"

"Basketball remains the priority for the athletic budget," she added. "The track and field team will have to operate mainly on their own fundraising abilities and any money left in the cross country budget."

To that end cross country coach Jose Rodriguez, who will now head the track and field team, has already put together the Valentine's Sweet Heart run which was last month in order to raise money to develop the track and field team.

"Right now we have enough funds from the cross country budget to sponsor the team through several competitions," says Rodriguez.

The coach already is working on a couple of ideas that could financially benefit the program. One possibility is a revival of the Pan American relays, which were discontinued during the 1950s.

Wednesday, he made a presentation to the Pan American Olympic Committee and hopes to receive approval for the international track meet, which would be hosted by FIU in cooperation with the City of Miami, Metro Parks and Recreation Department and the Dade Sports Authority.

Already he has the encouragement of Dr. Chuck Pezolt, the assistant director for Dade Parks and Recreation, who would like to see track and field sports in Tropical Park.

Like the cross country team, the track and field team will train and run FIU sponsored meets at Tropical.

At the moment, the track and field roster is composed mainly of cross country athletes but Rodriguez is expecting to gain more participants now that the official decision has been made to make track and field an intercollegiate sport.

Ideally track and field includes a wide variety of specific events including the 10,000 meter, relays, sprints, shotput, discus and hurdles but Rodriguez says he will tailor the specific events the team trains for according to the requirements of the individual meets and the individual athletes.

"Every meet may offer different events," says Rodriguez. "Some events will be dictated by the athlete's special abilities. If someone is particularly suited for the steeplechase, we will train him for the steeplechase. If someone is not light enough to make a runner, that athlete can train for shotput or discus."

In spite of the fact that the team is still understaffed at the moment, Rodriguez has scheduled seven meets between now and the first of May including the Florida A&M Relays at Tallahassee on March 13 and the Florida Athletic Congress University Championships at Tallahassee, April 29-30.

Rodriguez is encouraging all FIU students who are interested in running track and field to get in touch with him.

"We're not looking for ex-state champions," says Rodriguez. "And we don't care if a person is in or out of shape or if they have experience in a particular event. We'll take care of that when they get here."

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Men's tennis team serves up wins, high rankings

By MARCIA CUMMINGS
Staff Writer

So far, the FIU men's tennis team is having an excellent year. Almost halfway through their season, the Sunblazers are 8-2 overall, which includes three wins over Division I schools University of South Florida, Rice and St. Joseph's. Their only losses have been close ones to Florida State, 3-6, and Jacksonville, 4-5, both strong Division I tennis programs.

"Those matches included three three-set matches that could have gone either way," said Coach Gary Montour, the moving force behind the team for the past three years.

When Montour took over the squad in 1979, the team had dropped to a tie for sixteenth place in the NCAA Division II National Championships. The new coach wanted to move the team up, and set his goal for making the top 10 within three years. The Sunblazers' progress has been steady since. In 1980, the men tied for eighth and, in 1981, finished sixth. After the championships, Montour said, "We have an excellent chance of moving up in '82."

Evidently the Intercollegiate Tennis Coaches Association agrees with him. In the pre-season Division II rankings, the ITCA placed FIU fourth behind Southern Illinois, Rollins and Hampton Institute, the leaders in the '81 nationals.

Although the team overall this season looks good,

and it is exciting to see FIU win over strong Division I teams, Montour is not overly concerned with the season's win-loss record since the final rankings depend entirely on the order of finish in the play-offs. In 1981, the Sunblazers were 8-9 going into the nationals.

The statistics may be proof that Montour knows how to play the game. Because of the importance of the championship play-offs, he arranges for this time to play some of the toughest competition he can schedule. The 1982 season includes 10 Division I programs in a 21-match schedule and only seven Division II schools including Southern Illinois and Rollins.

In addition to whetting the competitive edge of the team, Montour's thorny strategy gives his individual players a chance at defeating some of the ranked Division I and II players.

Ken Flack of SIU is ranked No. 1 in the ITCA pre-season poll. In fact, SIU players hold down the top three spots in the list and Rollins' Craig Perry is fourth.

Fifth-ranked Ricky Davidson of FIU was foiled by Flack in the quarterfinals of the 1981 play-offs, which was the key reason for FIU's sixth place finish.

FIU will have a chance to even the score when the two teams meet in May, but this time Flack will probably be playing newcomer Renald Etienne. The results will be interesting.

Etienne won the 1981 National Junior College Championship title while attending Miami-Dade New World Center. In fact, the two are former as well as

current teammates and played a mean set of doubles that carried them to the quarterfinals of the national's doubles competition in 1980.

Etienne is now playing the No. 1 spot for FIU and doing very well there.

Both Etienne and Davidson are Montour recruits and a sample of the type of tennis player he likes — quick, powerful and hard working. Undoubtedly, he would like to see them both ranked in the ITCA polls. After this season's results, Etienne is sure to be there.

But Montour thinks that the Junior College champ also belongs in the Division I rankings and is waiting to see what happens when the rank makers get a look at him.

"I don't think that there's any question that Renald belongs in the Division I rankings," said Montour. "But in order to get there he will have to play currently ranked people and there are no tournaments or matches that allow him to play the top 20."

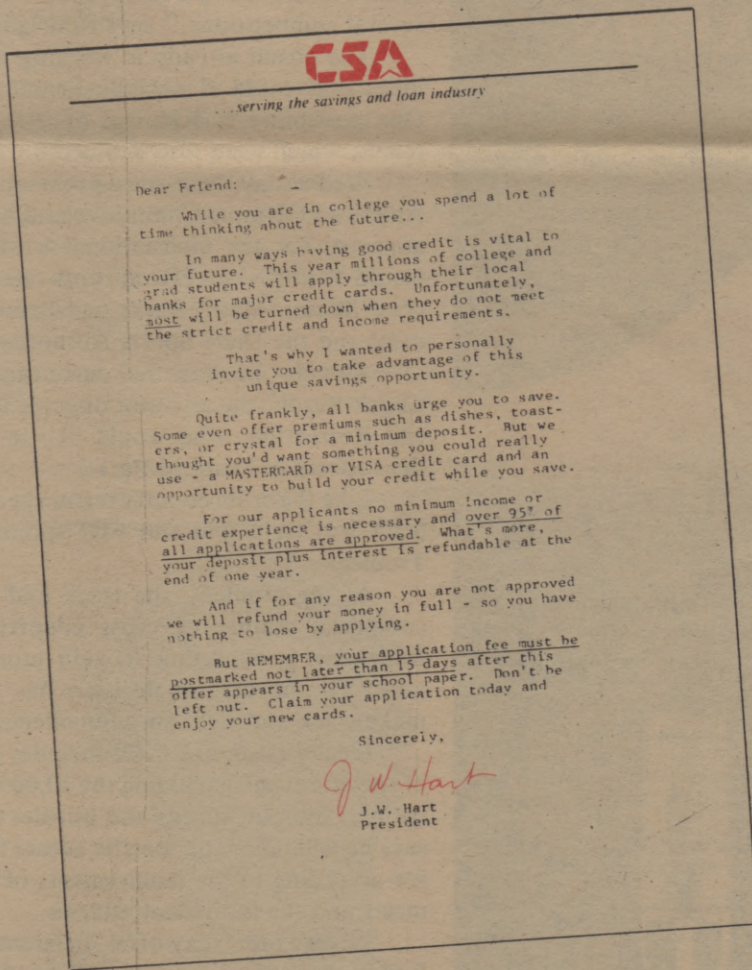
An ideal match would be with Christo Steyn, the University of Miami's No. 1 player who was ranked 17 in the pre-season list. But FIU and UM are not on each other's schedule for the first time in nine years and Montour doesn't know why.

"UM's coach said that I approached him too late to get scheduled," said Montour. "But it's never been a problem before."

Auburn, SIU, Alabama and Rollins are among the last five matches the Sunblazers meet before the Division II play-offs. The matches will be worth watching not only to gauge the team's chances for a top spot, but also to see if Etienne gets his foot in the door.

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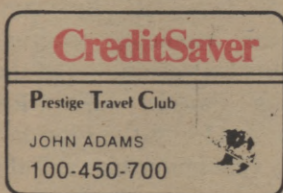
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