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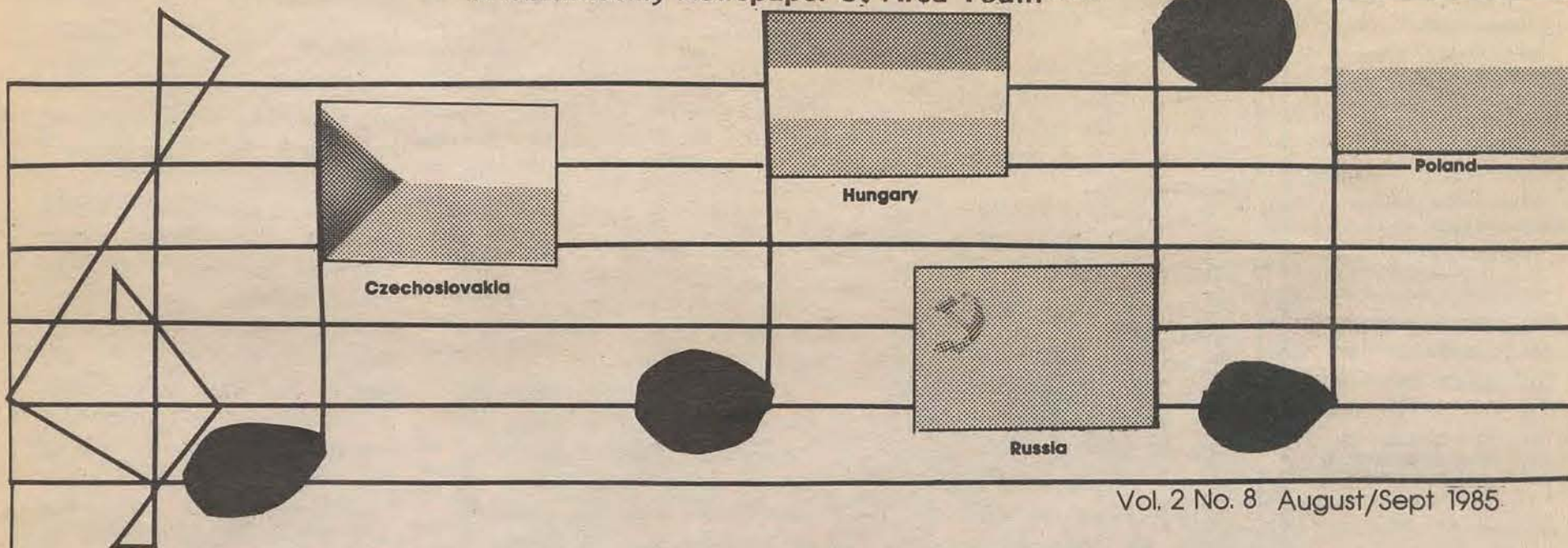
14-Year-Old Tells
Peace Walkers
How It Should Be pg. 2

Youth Explode in
Downtown Arts
Festival Center
Spread

The Queen City

SPECIAL

•••• A Community Newspaper by Area Youth ••••



Vol. 2 No. 8 August/Sept 1985

Pop Behind the Iron Curtain

By Tom Cleary

If there is anything useful in defining a culture, it is music. The powers of music in culture are staggering, from the Nazi Party anthem that united people into one of the most amazing and terrible forces of our time to the power of Indian music in reflecting the philosophy of a people.

I visited four European communist countries this summer: Czechoslovakia, Hungary, Russia and Poland. In preparing for the trip I tried to think of some unique and revealing angle by which I could experience the culture. I quickly realized listening to the music would not only provide a way to help understand the culture, but would be a basis by which I could compare other countries to my own.

Music, I thought, is one of the ways freedom can be defined in this country. The angry, sharp-edged protests of punk and the open-ended innovation of contemporary music only begin to define one's right to express oneself in America. Popular music, on the other hand, can often say a lot about the focus and nature of a people. What would it say (or not say) in a Communist State? I'm not sure I found answers to all these questions,

but I certainly think I learned something about each country that I could have discovered no other way.

Czechoslovakia was the first country I visited. Like many Americans, I only knew it was hard to spell and pronounce. So, as I stepped off the plane, I felt a little like Dorothy walking out of her transplanted Kansas home into the Land of Oz.

My education in Czechoslovakian popular music began with the small radio in my hotel room. It had a tuning knob assignable to one of four bands, each designated with a letter. After some fiddling, I located a station playing a bouncy little sugary pop tune. I was, needless to say, a little disappointed. I was ready to be shocked by an onslaught of ridiculously bizarre music sung rather darkly in some foreign tongue. But there was no such luck. Instead, I heard a Czech Madonna apply her scantily-clothed voice to the sounds of a breathy background vocal (that sounded like Bernadette Peters on helium) and a percolating rhythm section. So much for first impressions.

Apparently Michael Jackson didn't need a counterpart in Czechoslovakia — he was already there. The morning

after my arrival I woke up early and went to have a look at the shops before they opened. And lo and behold, in the first record store I found, there, among the recordings of strange pop stars I had never heard, lay a not-so-shiny copy of the Jackson's *Victory* album. This, as everyone knows, is the record where Mick Jagger lends his lips to one of Michael's cuts, "State of Shock."

A couple of days later when a native sauerkraut-and-dumpings dinner had sidelined me and I was languishing about the hotel room trying not to think of the fatal meal (for when I did, up came the memories), my father came in and showed me a cassette he had bought of some Czech popular music. I had seen the name of the band before — a rather Blondie-like outfit by the generic name of the 'OK Band.'

The music proved to be fairly straightforward electronic pop, that was, by American standards, rather sparsely produced. The album made, well, interesting use of sound effects, especially in the chorus of the first song, where the vocal duties were taken over by a dog. That's right, a dog. No,

I'm not kidding.

The album reminded me of pop in America about four years ago but also of contemporary electro-pop-Eurythmics, New Order, this sort of thing. Title of the album? *Disco!*

Trying to describe "music" in the U.S.S.R. is about as easy as, or even harder than, describing "music" in the U.S. Both countries are a "melting pot." America is a country of immigrants and the U.S.S.R. occupies an area containing

continued on p. 8

Help the Food Shelf: Hear a Song About the Band...

By Julie Pope
Hey! Do you want to have mucho fun and contribute to a worthy cause (at the same time)? Go to Burlington's Memorial Auditorium on Monday, August 26th at 8 p.m. and hear 7 Seconds' supreme rendition of the pop hit "99 Red Balloons."

This all-ages show is to benefit the Chittenden Emergency Food Shelf and is presented by Positive Force Vermont. So bring some good nutritious food and \$2.50 to the door.

7 Seconds' songs and music... continued on p. 9

About the Food Shelf...

By Sue Fritz and Julie Pope
The Chittenden Emergency Food Shelf fills a critical void and is a successful attempt to eliminate "poverty in the midst of plenty." Formed in 1964 under the Economic Opportunity Act, it is basically a non-profit organization that has been made possible through the generosity and help of various local organizations and kind individuals.

The Emergency Food Shelf and Soup Kitchen, located at... SER 1985-3

The Queen City Special

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Cover graphic by Ian Hamby

The Queen City Special is a community newspaper designed, organized and written by Burlington area young people and published by the Mayor's Youth Office.

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Mayor's Youth Office
City Hall, Burlington
Tel: 658-9300, ext. 110

Editorial

Peace Means Taking Risks

By Thomas Cleary

Thomas Cleary, 14, of Shelburne was asked to speak at the beginning of the Vermont Walk for Peace and Justice. On the day of the speech he was asked to speak for 'about a minute' and so he had to make some changes in his speech. This is what he had originally planned to say.

When I was in Russia this past month, my family and I visited a Methodist Church in a republic called Estonia, along with an American group of 30 people. While I was there I met a boy about my age named Ivan. We both watched as all the adults from the U.S. and from Estonia conversed madly and embraced warmly. Being the same age, I think we both felt a little awkward about doing this.

At first I had a thought typical of my age: We already knew that we all loved each other and that all of us wanted peace, so why all the 'mushy stuff'? With this thought in mind, I decided not to go over to him. But later I went and shook his hand and gave him a stick of gum; we even got our

picture taken together.

In thinking back on that I realize how vitally important that gesture was. Because if we had each clung to our respective corner, only exchanging awkward glances when our eyes met, that would not have been peace! Peace, I learned, meant me risking embarrassment to go over to him, shake his hand, give him some gum and maybe even hug him. I learned for the first time that it is not good enough for one to simply tolerate non-war: one must create peace.

One of the most important parts of this to me is risking embarrassment. Political moves today are calculated so there is the least chance of making a mistake or 'looking bad.' A Representative of the U.S. Embassy in Moscow, when asked a question about U.S. use of first strike nuclear weapons, responded by explaining the tremendous advantage the Soviets had on land, and concluded by saying something which amounted to, 'And of course, you can't trust the Russians.' There may be

numerous reasons behind this remark, but it seems to me, judging from the majority of statements about the Soviet Union by the President and other officials, that by now, someone is almost risking their political career to say something uncritical about the Soviets. This is a situation I find troubling.

I think we can all learn a lesson about this from Saturday Night Live's Ed Grimley, a trifling but useful example. The Grimley character is famous for stumbling about in his waist high pants and flannel shirt when he's nervous or embarrassed and practically foaming at the mouth: 'GOD I'm going to go mental. What am I going to DO this is really the most embarrassing moment in my entire life...'

Someday, if the President of the United States appeared on television for a statement to the nation, he might begin like this: 'America, I feel stupid. This is the most embarrassing moment in my life.'

And I would feel very encouraged about the state of the world.

Shadowed Reality

On August 6, 1945, the Airplane Enola Gay and its crew dropped the deadliest weapon ever known to man - the atomic bomb. The target city, Hiroshima, Japan, was instantly annihilated into rubble under an ominous mushroom cloud. Those people fortunate enough to be killed instantly, while others lingered dying with severe burns and radiation sickness, left only their images in white ash shadows. Ground zero was covered with figures of people running away or covering their eyes. Even shadows of animals remained.

On August 6, 1985 people all over the world participated in The International Shadow Project. They painted shadow images of people on the ground in a silent and thought-provoking observance of the disastrous event 40 years earlier. The shadows were

painted with whitewash, which was washed away by the first few rainfalls, just as the ash shadows really were.

Here in Burlington approximately 15 shadows grimly adorned the streets. Next to them were posters explaining the Shadow Project and other posters proclaiming 'Hiroshima 1945, Burlington NEVER!'

Due to the illegality of the act under vandalism statutes, the groups making this political/artistic statement cannot be identified. Hopefully someday such mentally disturbing subjects as the dropping of the two atomic bombs over Japan will be openly and solemnly contemplated instead of being shrouded in apathy and unwillingness to realize grim truths.

We have something meaningful to do with our lives. Do you?

The Queen City Special has space for youth writers, artists, layout workers, and editors. Writing experience, layout skills and the ability to get things in on

time - all can come from the Queen City Special. Get a lifestyle! Join the QCS team.

Call Joanne or Chris at the Mayor's Youth Office: 658-9300, ext. 110.

Has Live Aid Made a Difference?

By Melissa Nash

Tell me now, with so many projects like Live Aid, People for Africa, and PUSH Expo, which has been going on for decades, we still have the same problems as we did in 1960: world hunger and a tremendous lack of world peace. This confuses me.

All right, so Live Aid put on an awesome concert. The singers were great, but I think we all got too carried away with things that were truly irrelevant to the whole point: like whether or not Sting sang the right words or why Madonna dressed the way she did.

The reason there *was* such a concert with so many music greats was for the sole purpose of raising the western world's consciousness about the issues facing the starving third world countries. The whole point was to break down our indifference and create a new outlook: one of in-

terest in something besides ourselves. Granted, Live Aid is raising a lot of money and could raise a lot more, but what has happened to us? Has Live Aid or any other demonstration changed us in some way? Or are we still sitting back and hoping "something will get done about the mess our world's in?"

We can't keep thinking someone else will do it. Too many people have the kind of attitude that says "oh well — I care, but I couldn't possibly make a difference." Just think where any of the third world countries would be if everyone said, "it's not enough to make a difference," or where *our* country would be without protesters.

So often we lose sight of the suffering and unrest in the world. We get so caught up in our own secure environments we forget others aren't so lucky. Whenever we are hungry, we walk to the

fridge and get out an apple. If our family is fighting, we turn up the stereo. We never even think of what it would be like to be unable to shut out the hurt. Yet so many people are in that unthinkable situation every day of their lives.

How much does it take to donate a few dollars to some fund or to demonstrate for an ideal. All the hoping and lamenting will never do a thing. Action will. A few dollars could feed a starving child. This may mean sacrificing the Border next Tuesday, but your suffering through a night of TV at home couldn't be half as bad as years of starvation for a young child.

If you have no money to give, or are great with the written or spoken word, then think about taking an interest in world affairs. This should be a given to us, but needless to say, it isn't.

Any action you take, no matter how small, affects someone. It will touch at least one person and make him or her think. Recently a project called the International Shadow Project commemorated the dropping of the bombs on Hiroshima and Nagasaki. Unfortunately, many of the silhouettes were destroyed and rain quickly washed away their "shadows," but those that saw the project were impressed and many undoubtedly stopped to think. People have got to take action towards world peace and ending world hunger. If we all did something, we would have the ability to make this world a better place for all of us to live in. As a wise man once said, "As we are, so is the world."

School: Like It or Not

By Leann VanDerHeyden

It seems like no sooner does summer begin than another school year rolls around. It's almost fall and with fall comes everyone's favorite day of the year, the infamous "First Day of School (FDOS)."

Like everything else, it has its advantages, and, of course, its disadvantages. To some it means the beginning of a new perspective on things, like meeting new people, consuming new knowledge, making a fresh start. To others, it means the end of another summer, the endless grind of homework and recitation to come.

If the "FDOS" is not something you're going to look forward to, change that. Try to think of how fun it will be seeing all the people you missed while away on vacation. Remember the times during the summer when

you were so incredibly bored, you couldn't wait for school. Realize you are (some of you) now a grade higher than last year. No more problems with how to spend your evenings; homework clears that up. Think about the new school clothes your parents bribe you with to go to school. And if all else fails, realize it's inevitable. You have to learn to like it.

And for those of you who do like it, well that can be cured too. Think about the end of a summer and how waking up at 6:00 a.m. is now going to be enforced. Think about the wonderful, "What I Did for Summer Vacation — Written in Iambic Pentameter" you'll have to write for your English teacher which will be due the same day as your Western Civilization term paper (don't forget to footnote!). Think about waiting for half an hour in

the blizzarding snow only to find that school has been cancelled. Think of the colleges getting out two months before you. And if all else fails, you too can realize it's inevitable.

This bit of information should prove to be a helpful guide for those of you who aren't sure whether you like school or not. School should be a learning experience. Whether you learn to like it or learn to hate it, at least you're learning something.

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What Lurks in the Minds of Off-Duty Photographers?

By David Hilberg

Having visited a show of photographs taken by off-duty photographers, I can now answer the nagging question of one little girl I know: "Yes, Virginia, commercial photographers *do* take pictures other than for passports and posters and advertisements."

"Stress the word 'commercial,'" reads the news release. "One and all, they are guilty of selling their creative talent for base coinage, as often as possible, in the support of self and family, for the greater good of commerce and industry, to the doubtful benefit of society, under the scrutiny of clients."

"Nevertheless," it continues, "on view for the entire month are glimpses in code of what pitiful fragments of soul they believe naively to remain unsoiled by considerations of mere monetary gain: their personae ("real"? selves). Their finer art. The photographs they make when not being watched."

Chazz Sutphen, who first proposed the exhibition, chose "Relationships" as his theme. True, a couple of his works would be best suited for Hallmark cards, but one at least I found thought-provoking. It is a shot of a man sandwiched between scraggly shrubbery and big-city buildings.

Martin Feldman explored the character of birch trees, and also included a sharp shot

of a dead tree, backlit by the sun, and its shadow.

George Robinson contributed picturesque Vermont scenes, including a dirt road in the misty morning sun surrounded by a canopy of fall foliage. The only thing missing was a horse and carriage.

Charles Trottier captured the feeling of conquest, photographing a gloved hand — black against the sky — gripping an ice chunk over a lake filled with larger ice chunks. The shot of what appears to be a boiled egg flying over a field of wildflowers was less effective, however; I would not have known the "egg" is really a balloon, had I not been told.

In making portraits of people, Michael Aleshire encourages their dogs to enter the photo to draw out the owners' personalities. "It's not stilted at all," he says of the person/dog portrait situation. "People have to be themselves."

Joan Knight took photos of people being themselves: walking, running, dancing, and yawning, her subjects are genuine.

Fred Hill took a more cosmic point of view, including a poem called "The Big Bang" with his collection of mostly-unidentifiable photographs. One photo, so fuzzy I could almost feel it, I had dismissed as "blah" until I became intrigued by what I was looking at. The blurring is so refined,



Photo by Charles Trottier on exhibit at the Fletcher Free Library.

Photo by David Hilberg

so gradual, I couldn't even figure out the subject from across the room. What a masterpiece of fuzz!

Sandy Milens had another kind of masterpiece. I call it that because it is the best photo of a bathroom sink I have ever seen, or expect to see. Diagonal shadows cross a bathroom scene that is black and white, save for a red and a blue toothbrush. This is my favorite of the show.

Gary Clayton-Hall chose the best variety of subjects, including a telephone booth, parking garage, backyard, and stairway of a cliff. His technique is such that he can make a Volkswagen dealership's showcase appear beautiful. In "Rock and Route 2," he has made harmonious the relationship between nature's rock and man's highway passing by it.

The photos of Didier Delmas explore the geometry of French train stations. His nudes I like especially, as they are in the bathroom where they belong, not on some studio set.

Barbara Leslie departed from

the usual, taking black and white pictures of people on the Donahue show and jazzing them up by hand-coloring

them. These images formed "I C U C." Her only other work in the show is a photograph of

a beach scene juxtaposed with its reflection to create a symmetric view of people's

anatomy. The idea, she said, is that beach bums are all alike, just reflections of each other. The title, "All Legs..." implies "No Brains."

This wild and wonderful exhibit will be displayed in the Fletcher Room (above the children's section) of the Fletcher Free Library through August 31.

FASHIONS

By Christiann Gibeau

Magrams and Seventeen Magazine sponsored a fashion show at the Radisson Hotel Friday, August 9th.

The evening was filled with music by the Boyz, and with 20 models (including Miss Teen U.S.A., Wanda Menard) dancing up and down the stage wearing the latest fashions. There were large colorful sweaters, jeans of many patterns and colors, fur coats,

fancy evening wear, and much more.

The models involved in the show were local students from Colchester, Burlington High School, South Burlington High School, UVM and others.

The models and their audience had a great time and felt more like they were at a party. Most everyone left with a smile on their face and a skip in their step.



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The Vulgar and the Sublime

By Selene Colburn
and David Hilberg

"This object represents in-destructibility in the face of inevitable destruction. Besides, it doesn't breathe." What is it? A polyester suit jacket described as vulgar by Richard Does.

This and other man-made objects are on display through September 7 at the Fletcher Free Library as part of Elaine Segal's exhibit, *The Vulgar and the Sublime*. Segal, organizer of the Lawn Art Exhibit at the Fleming Museum and producer of *The Real Surreal Film Festival*, asked 30 people to each contribute two items, one vulgar and one sublime.

As defined by the dictionary, *vulgar* can mean anything from common and ordinary to crude and offensive; *sublime* denotes that which is exalted and of a high intellectual, moral or spiritual level. Contributors to the show — including a waitress, lawyer, psychologist, various children, and the president of a well-known ice cream company — took advantage of this range of definitions, often discarding the aesthetic con-

siderations of beauty and ugliness in favor of emotional or philosophical grounds.

Often chosen as vulgar were those objects that tried to imitate things they were not. Real estate developer Rick Davis disliked a mug carved into a grimacing aborigine's face for representing "a false attempt at ethnographic material." Lisa Ades, a college student, picked as vulgar a jewelry box. "This object tries to look like an antique, but it's not," she writes. "I dislike artificiality and its colors." Ben Cohen of Ben and Jerry's Ice Cream found a humbug of his own in a modern green vase decorated to look antique. "This object tries to be something it's not" was his comment. By contrast, the scoomobile made by partner Jerry (which consists of four wheels attached to an ice cream scoop) "proudly proclaims what it is."

People had all kinds of reasons for liking the objects they described sublime. Musician Ilona Glosser said of her contribution, items she had made herself, "This is not something you can buy in a

store. It is a result of a stretching mind, a fantasy." John Gittelsohn, a *Burlington Free Press* reporter, liked his dictionary for its "precision, conciseness, and truth," citing a well-known poem about truth and beauty. Emily Porteus, a child, said of her green dress, "It has lace and ribbons and it's soft and my grandma made it."

Elaine Segal herself said of the many different contributions, "It's a real mystery that people have different tastes." She described her interest in the contrast between ugly and beautiful items as originating from the many garage sales she has attended. After a while, instead of looking for bargains, she began to buy things that were "amazingly weird and ugly," and started to unite them.

It is an interesting exercise to look at the objects in the display cases and try to guess which have been designated "vulgar" and which "sublime." Having messed up several times proved just how different are the distinctions people make between what is

beautiful and what is ugly, in all the senses of the words.



Photo by David Hilberg

Lawyer Richard Blum's contribution to *The Vulgar and the Sublime* art show at the Fletcher Free Library.

"This object (splitting wedge) demands veneration: feel the radiance of its ancient utility; absorb the education of its resolve and its acceptance of hard use; appreciate the original integrity of line and heft..."

Said Blum of the duck: "Inane, without the grace of utility, patently without art or style, it appears deliberately to avoid reality and spirit."

Youth Volunteers Needed

The Pedestrian Safety Council of the City of Burlington is sponsoring a Pedestrian Awareness Week, which started on Friday, August 9th. The focus of the week's activities is to call attention to the dangerous conditions that exist for pedestrians in Burlington as well as the responsibilities of pedestrians and motor vehicle operators.

The Council is in need of student volunteers to serve as official "watchers" at key intersections, observing traffic and reporting violations to the Police Department. All volunteers will receive a short training session from the Burlington Police Department.

Those interested are urged to call Kathy at the Mayor's Youth Office.

Deeper Into the Center of the Center

By Ian Hamby

A second Teen Center conference was held last month to exchange ideas between involved youth and the center's architects. Ages ranged from seven to "too old to admit it." The architects are now trying to incorporate an extremely wide range of ideas and will soon release a tentative plan for the Teen Center.

The main focus of the design is versatility, which will be accomplished primarily through lighting. The walls will also serve as a bare canvas for people to be creative on. Other

design features like swing-out furniture underneath the stage enhance the center's versatility.

Definite design features include the stage, which will be 18-20 feet wide with a depth of about 10 feet. The wall behind the stage will be painted either midnight blue or black. The entry to the center will be gradual, so that a person can not see the entire interior upon

entry. Discoveries will be made as you voyage deeper into the center of the center.

Other definite features include the use of pipes in the decor, as well as a gallery area where people may read and play games. Two booths have been divided, one a cave and one a car. Other proposed ideas include a circular counter and an art consignment service for young artists.

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By The You-Know-Who's

When you are a very young redhead (one or two years young), you don't really notice the significance of your hair color. Your parents, on the other hand, are constantly worrying that it will lose its beautiful tones. While walking down the street, some people (usually dotting grandmothers) stop you and your parents and demand, "Where did you get that wonderful red hair!?" or "Is it REAL?"

Being a redhead has its advantages and disadvantages. For instance, the teasing starts during nursery school and kindergarten: your contemporaries taunt you with loathsome labels such as "carrot top" and "red." Mother tells you that they're just jealous, but you think something else. If your mother also has red hair, she's easier to find in the store when you're lost.

It's the color that your hairdresser adores and would kill for. Once in a salon, a blonde stylist was bobbing my hair and she saved a long lock (for a dread lock maybe?). How strange. Everyone actually has some tint of red in their hair, except bottle blondes.

Za comments on the aesthetic points of existing as a redhead in a world of mouse-colored heads: "You don't have to achieve the perfect tan — we have an excuse to be white." Kerr, a yellow fan, said she doesn't like the freckled aspect of being a redhead.

Za ruffles tail feathers when she says, "It's about as unique as you can get! I love it — we get stared at and noticed more than anyone else. It's even better when you can get a group of us together. (There are) NO CONS. (But) it's really just another visual twist."

Summer Festival of Youth in Art Taps Young Talent

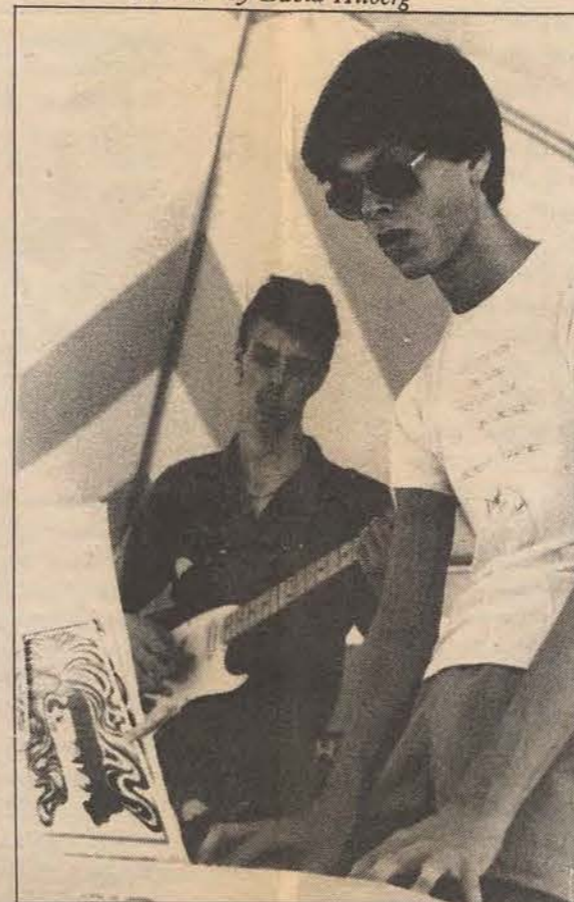
By Tom Cleary

August 9th and 10th marked the debut of the Summer Festival of Youth in Art. The festival carried on the Mayor's Youth Office's tradition for providing teenagers with a creative outlet.

Festival Director Chris Reid said that the festival sought to provide a "showcase for youth talent." The festival included art shows, music in City Hall Park and various other performers on Church Street and elsewhere. Reid said he conceived of the festival early this summer.

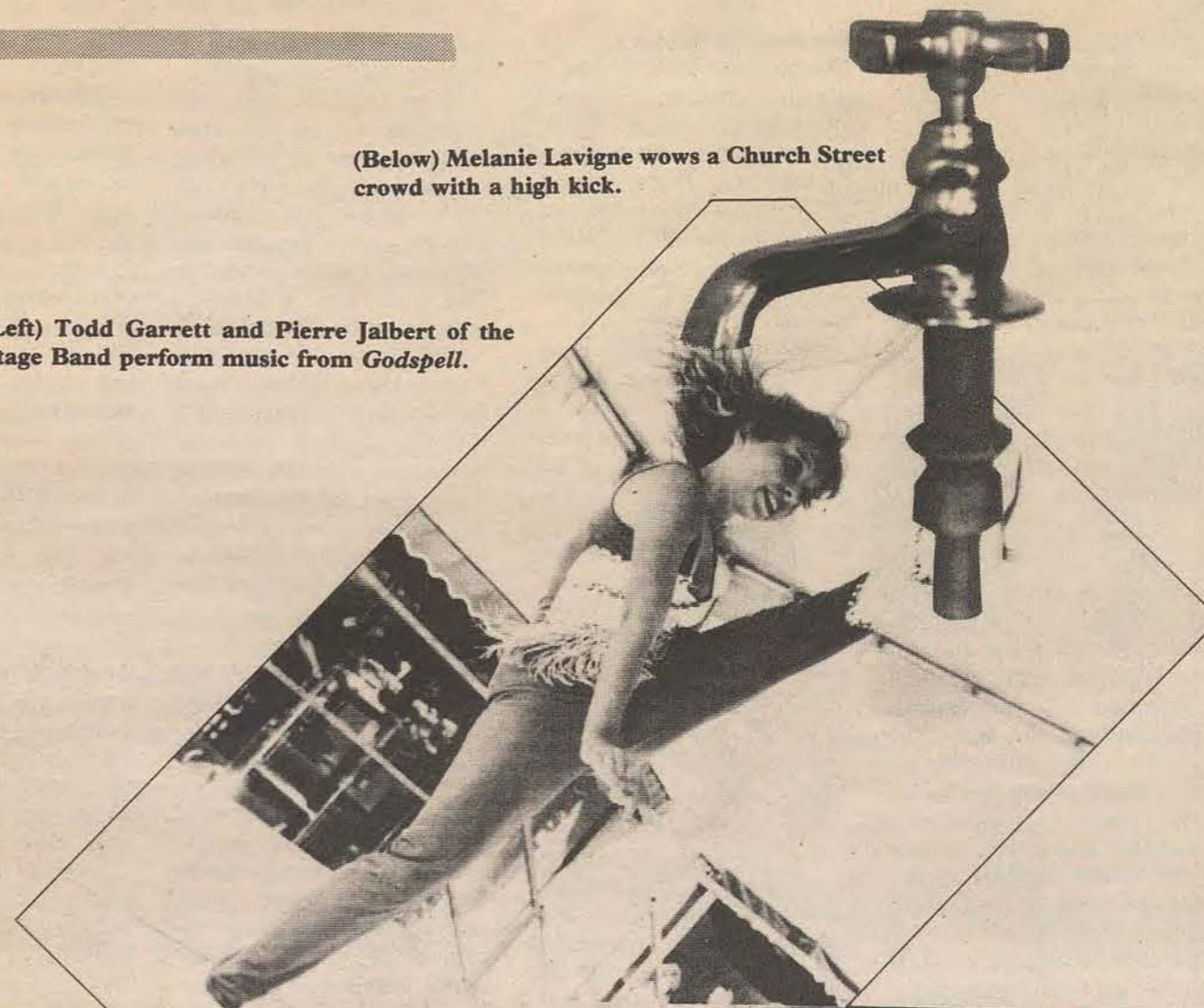
Does Chris have any plans to continue the festival? "Though it's not definite, next year I'm hoping to have the festival in Boston," he claimed modestly. As for plans for Burlington, "Next year it may be a two-week affair," with one week devoted to rehearsal and one to performance, and perhaps a street festival similar to this year's.

Photos by David Hilberg



(Left) Todd Garrett and Pierre Jalbert of the Stage Band perform music from *Godspell*.

(Below) Melanie Lavigne wows a Church Street crowd with a high kick.



(Above) Jessica Bernstein, Selene Colburn, and Shawn Thayer of the Burlington youth dance group Contrast perform on Church Street.

(Below) Chris Egan of *The Trees* concentrates on providing the beat.



(Left) Art by Jake Huffman.

(Right) Trinka Poppe, Ingrid Sirgo, Chris Reid, Marcia Cade, and Allison Coyne (with French horn) demonstrate their instruments.



"Bizarre" Roving Reporter

By Selene Colburn, Phi-Phi and Adriane

This issue we decided to renew the Roving Reporter feature. Our question was this, "Would you consider it a compliment to be called bizarre?" Our answers were, as usual, quite varied.

—"Bizarre means way out, doesn't it?"

—"No, I just wouldn't wanna be called bizarre."

—"Yes, to be different."

—"Maybe I would want to know why."

—"I wouldn't care."

—"Of course. Yes I would. I mean, I just called myself bizarre a little while ago."

Our only non-human interviewee simply responded by panting, barking and perhaps indicating yes with a slight nod of the head.

—"Yes, because it reminds me of tacky Hawaiian things."

—"No."

—"Yes because when people say something like you're an [unpleasant person] it's an insult, so if someone tells you you're bizarre at least they're not calling you an [unpleasant person]."

—"Sure, everybody would because you'd be different."

—"No, people would think I'm crazy or something."

—"Yes, I just like being called bizarre. It's something I've been called before."

—"No."

—"I kind of think of looney tunes as bizarre."

Another person responded, "No" and when asked "Why not?" replied "Well... yes."

—"No, the definition of bizarre is usually strange or odd."

—"Under certain circumstances, yes."

—"Yes, because I don't like to be a run of the mill person."

—"Yes, it's boring to be normal."

—"No, the definition or perception I have of bizarre is a little out of the ordinary."

—"No, I don't think it's nice."

—"Absolutely, because it's different and bizarre is kind of off the wall and that's good."

Holy Goosegrease Batman — A Polish Woodstock

continued from cover

over 150 ethnic groups. So, the music in the Soviet Union is obviously varied.

I visited three cities in the Western part of the Soviet Union — Moscow, Leningrad, and Tallinn — and listening to popular music in that part of the country was very interesting indeed. It is obvious that at least the composers have had some access to British and/or American rock; but it seems this access has been limited. The distinctly Russian quality in the music certainly added to it and is essential if Russian popular music is to have its own identity; but in adding Russianisms to their pop music, they might be making up for music they haven't heard.

One tune I listened to on a K-Tel type collection of popular music from '82 to '83 is an example of this. The song, called "Three Wells" begins with only the sound of the wind and things rattling in the breeze. Then a bassline begins

under the pastiche of sound. This is soon joined by an acoustic guitar and voice playing a plaintive melody in a minor key that reminds one of Yes' and King Crimson's softer moments. Then, as the verse section reaches its climax, the drum part begins and a catchy little chorus kicks in, and suddenly the band is doing Russian folk music with a country and western rhythm section! This makes for very listenable music which sounds familiar and quite original at the same time.

When we arrived in Hungary, we took a drive through Budapest where I saw a sign heralding a recent Depeche Mode concert, and realized Hungary was bound to be another story. "Hungarian Bandstand" might sound a little funny, but there was American music there to support a small offshoot of the popular American music show *American Bandstand*. There's got to be a Hungarian Dick Clark out there somewhere... maybe when you retire, Dick?

While we were in Poland we went to a town called Sopot which seemed to be the Malibu of Poland. It had beaches, fast food places, tourist shops, and, because of the largely Catholic

population, a Roman Catholic Church smack in the middle of it. Right around the corner from this church was a nightclub with a neon sign that read, "Funky Soul Disco Music." This, like other things, reminded one of the effort made to Americanize popular music to make it more authentic.

The effort to merge trend and tradition was also seen: In another place we visited in Poland, a medieval castle of the Tunic knights, part of the castle had been transformed into a restaurant. As we were eating there, we looked behind us and there, against the medieval brickwork and wood floors, stood a Disk Jockey stand complete with turntables and other electronic madness, a bunch of colored lights for dancing, and even a screen for showing films — maybe even videos.

But hold on, Woodstock veterans and armchair hippies, there's something for you among all this commercial refuse. On my second night in Gdansk, Poland, our tour guide announced with her normal unnerving cheerfulness that there was to be a nice little jazz/blues concert not too far away from where we were staying. So all of us who were interested shelled out 500 Polish Zpotys for admission (our guide had reserved seats). How nice, I thought, we'll probably

get to see the Polish Louis Armstrong (Armstrongski?).

As we drove up a long road to the "opera," as they called the place, I got the idea more and more that this was an outdoor theatre. Oh well, I thought, maybe Armstrongski won't wear a red striped jacket. The trees began to encroach more on our taxi, and remembering a street band I had seen that day with a bass player who had a three-stringed bass, I thought, Oh well, maybe he won't have a bass player. The taxi stopped and we got out. I looked at what was in front of me and thought: Well, it's going to be interesting from here on in. Because Louis Armstrongski is not here.

What I was looking at was the most authentic reproduction of the Woodstock festival I had ever seen. For those of you who have heard of the Woodstock festival I don't have to explain. There were people standing up, sitting down, hunched over, just *people* everywhere. And there was hair, smoke, blue jeans, blue-tinted sunglasses and *more*

hair. Holy goosegrease, batman, we've gone back 15 years.

Well, the music itself turned out to be B.B. King/Big Joe Burrell type blues, except it was sung by white folks. One rather fat guitarist, for example, had a voice that sounded like Mick Jagger and would squat on the downbeat whenever he took a solo (don't ask me why, I just witnessed it), and another band could have passed for Duran Duran without much trouble, save for the fact that they had a female lead sister and they played sort of wishy-washy blues rock.

I think in observing how American popular music has fared in other countries one can see how it becomes even more commercial than in the U.S. I think it would be equally if not more useful to examine the indigenous music of each country. This is because in America, pop has severely repressed other kinds of music on the commercial market, but in the countries I visited, pop has arisen as just another facet of the amazing musical variety found in Eastern Europe.

Pale Rider — Pale Entertainment

By Jessica Bernstein

Pale Rider is Clint Eastwood's latest attempt at a one-man-force-of-good-against-evil type of movie. The result is a picture that can only be described as mediocre.

The plot is mundane and predictable: a small gold-mining settlement is being harassed by a big-time tycoon. Just as the townspeople are on the verge of giving up, in rides a silent, mysterious stranger who just happens to pass through on his way across the country to revenge some secret vendetta. Of course, the nameless man beats up the tycoon's men and brings hope and faith to the settlers. But then the tycoon calls in a "sheriff" and his six hired guns who just happen

to be the men the stranger is looking for. Naturally, the stranger kills the tycoon, his men, the sheriff, and the six "deputies." Revenge is had, everybody's happy and safe, and the stranger rides off into the sunset. (Ho-hum, yawn.)

The script is unexciting and uninteresting and the acting is average. This is not the sort of movie you love or hate; this is the sort of movie you find difficult to stay awake through.

The only redeeming aspect of this movie is the scenery. The story takes place in the Sierra Nevada mountains, and some of the shots are gorgeous. But if you really want to look at mountains, you'd be better off going out and buying a picture book than seeing this movie.

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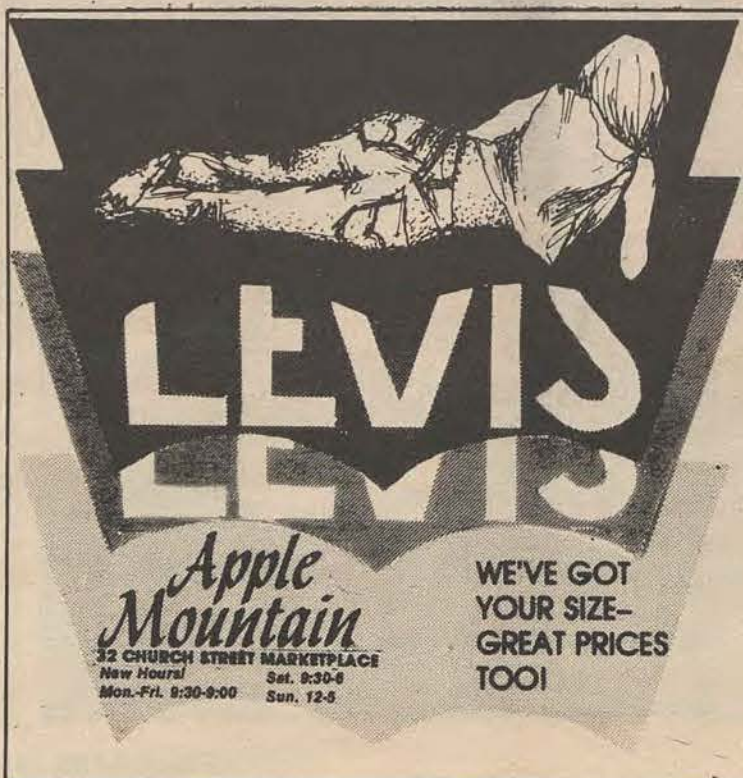
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Food Shelf

continued from cover

North Winooski Avenue, are a last resort for those in need. Eligible families are those whose incomes are 125 percent or less of the Federal poverty level, and have already gone through welfare, food stamps, and other vital assistance programs. Only when these standards are met will food be given out.

The Emergency Food Shelf and Soup Kitchen are clean, well-organized and handicapped-accessible.

In order to avoid having to resort to programs such as this, says the director, a young person should, "Stay in school and prepare yourself for a good life by getting a good education."

Here's a list of foods that the Emergency Food Shelf can use:

canned fruits and vegetables, canned meats and fish, tuna, etc., canned and instant soups, tomato sauces, apple sauce, boxed macaroni and cheese, crackers, pork and beans, peanut butter, canned spaghetti, and powdered milk.

7 Seconds

continued from cover

feature well-paced melodies and sing-along harmonies and are totally infectious. The lyrics incite emotional reactions from psyched audiences. Even in California, kids come out of the woodwork for good clean fun at a 7 Seconds show.

The fun-loving foursome have rocked together since 1980 and has put out five records. They also appear on at least four anthologies, all on independent labels.

7 Seconds hails from the land



From 7 Seconds' album: Walk Together Rock Together.

7 Seconds band members (left to right): Dan Pozniak — guitar; Kevin Seconds — vocals; Steve Youth — bass and Troy Mowat — drums.

of quicky divorces, Reno, Nevada. Reno is surprisingly similar in size to Burlington. Skeeno (as Reno is sometimes called) is like so many other

scenes — it fluctuates. But there is usually a consistent undercurrent of positive activity, coming from area bands, Kevin Seconds and Reno

Positive Force.

So take advantage of the fine opportunity for fun and go see 7 Seconds on Monday, August 26th.

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THE QUEEN CITY SPECIAL/AUGUST/SEPTEMBER 1985-9

Writing Comics Isn't That Glamorous

Comic book readers are often so enthralled with their hobby — collecting — that they decide they'd like to try their own hand at it. Most times not much happens, since drawing or writing an entire book is no easy task.

At Vermont's Johnson State College, Steve Bissette, now of Wilmington, Vermont, wrote his own underground comic-book (*Abyss*). He printed over 200 copies with money borrowed from a friend. This was his first step towards his current fame with *Saga of Swamp Thing*, previously an apparent folly and now one of the hottest comics on the market.

Steve Perry of Putney, Vermont, has been writing "forever," he says that he wrote two novels in the sixth grade. He got into Marvel Comics through Denny O'Neil, a man who is perhaps one of the more receptive channeling agents of new talent. Now, Perry's comic, *Time Spirits*, has hit the stands, and has sold roughly 60,000 copies.

Phenomenal success? Perhaps, at least for the comic industry. But neither Bissette nor Perry is rich, or even comparatively famous, except in the comic industry itself. When all things are considered, then, it is extremely noticeable that the comic book industry is more of a stepping-stone than an end unto itself.

Bissette is leaving *Swamp Thing* at issue number 50, and Perry is moving rapidly into writing television cartoon scripts such as the cartoon *Thundercats*, which will premiere in the fall. Another show, along similar lines, premieres in 1986, and a third may appear as well, although nothing has been finalized as of yet. But Perry does not plan even to stay with these; his aspiration is to eventually break into feature films.

"Why not have comic artists and writers working in comics just to make comics?" one might ask. The answer is that comic book art is, according to Bissette, regarded as the gutter of popular culture, just as Perry contends that television animation is regarded as the gutter of moving media. Although comic books are found at times to sell over 30,000 copies, Perry estimates that there are only 30 or 40 thousand readers, some of whom buy multiple copies.

After a while too, the comic book begins to feel confining. "You just get tired of doing the same thing," says Perry. He has said that his first advice to aspiring comic book creators is "don't do it," but added, "If

they're going to do it, nothing's going to stop them."

Certainly comics are not an easy trade. "It's not a bed of roses," remarks Perry. But, for people still interested in making comic books their place in life, how should they go about

Perry's. "If you'd like to... do any kind of comics," he says, "I'd recommend it."

Perry's avenue to the comic world was more rocky, and he stresses the need for contacts. He says that there is a certain level of competency one needs

to reach, "but beyond that, it's who you know." Luck seems to play a large part. Bissette got his first job with Marvel by being around with a good deal of talent when one of the regulars couldn't make a deadline. He was asked if he could do it in two and a half weeks. He couldn't, but he said he could and got the job. He did finish it in time.

Beyond contacts, one must be able to do the work creatively and well, and must know what one is selling. "That's basically the business I'm in," said Perry, "selling ideas." Comic companies and television companies may have money and people, but "they don't have that initial idea..."

And you have to write for an audience: a very specific one. The editor will be making the decision, and, said Perry, "People don't realize that... you're not writing for anyone else."

It's a long shot, but if one is there with the right work or ability in the right place at the right time, it may come together. Says Perry, "Things happen like that."



Hot stuff!

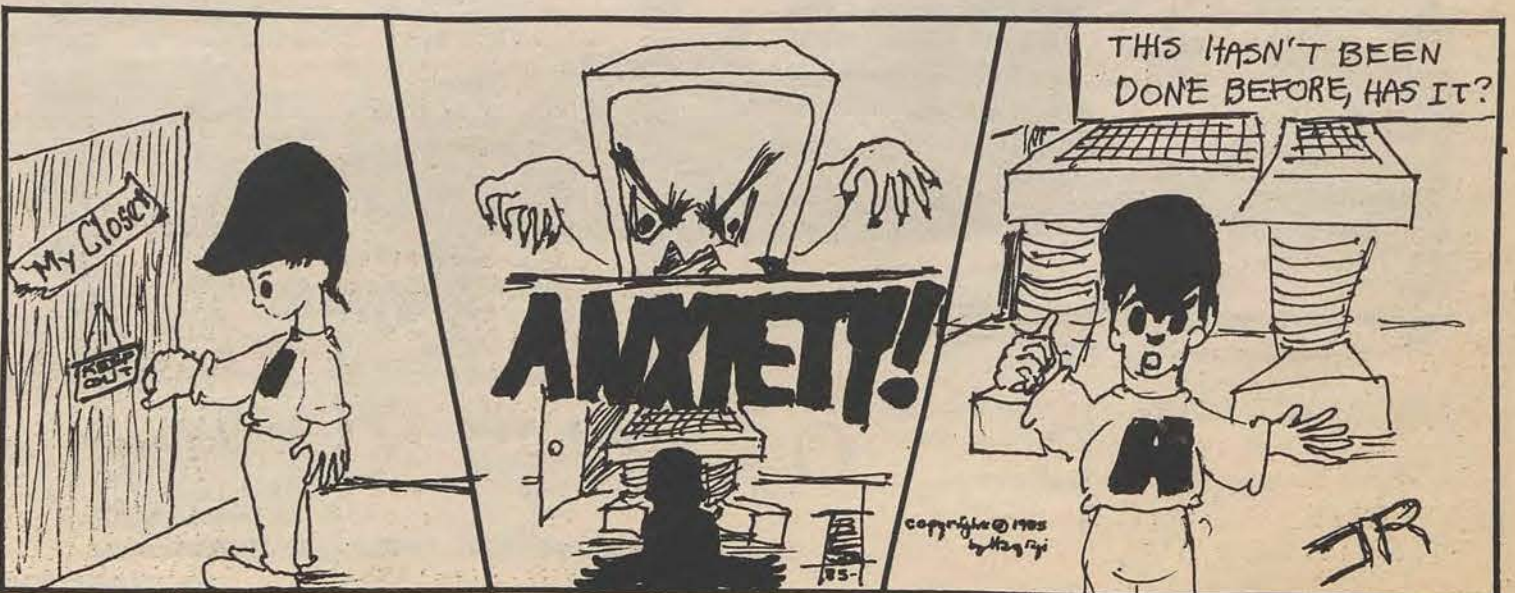
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Hacker By Chris J.B.I. Reid



Animation Workshop

The Shelburne Museum will challenge children between the ages of eight and 12 to translate quilt patterns to animated scenes during the week of August 19 to 23. They will learn the animation techniques of paper cut-outs, plasticine and/or drawing.

The workshop will be led by Melissa Lovell, who studied

animation in Yugoslavia with Edo Lukman. There will be a choice of either the morning session, 9:00 a.m. to 12:00 p.m., or the afternoon session, 1:30 to 4:30 p.m. The cost of the workshop is \$20.

To register, call the School Services Department at the Shelburne Museum, 985-3346.

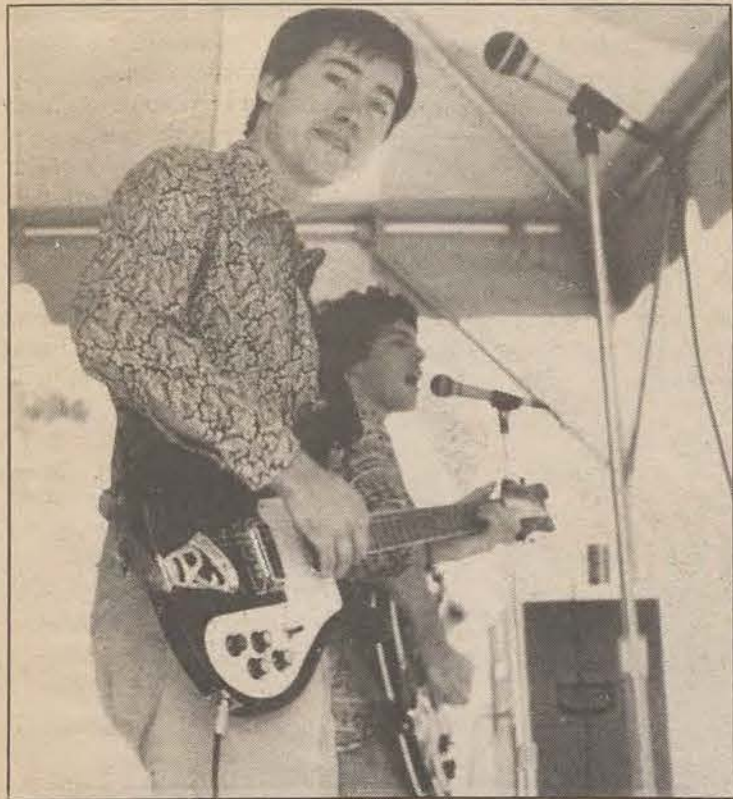
60's Music Revived by The Trees

By Chris Reid

As a reviewer, I am at a loss. I have no terms to apply, no classifications to employ, no comparisons to make. When The Trees played for Campus

at Noon and I attended, I was completely unaware that there

used to be groups like them all over the place, though many were not as good as The Trees.



The Trees playing at the Summer Festival of Youth in Art.

I'm not even positive of the correct identification for The Trees' music. Labels or no, The Trees were a truly enjoyable band.

For fans of hard core or apple core or nasal bassoon concertos, the music is not as appealing, since it is so much of its own genre. No cheap gimmicks here, but rather an indication of the growing nostalgia for the 1960s — a social conscience. I'm not talking about "Do They Know It's Christmas" or "We Are the World," but rather about a true expression of feelings

about the basic problems in this society. And these expressions are not obvious, gimmicky things, but rather incidental displays of political awareness.

To the music: The Trees have an enjoyable mellow quality, which one really likes when one likes it at all. All four musicians are strong performers, and none of the 70s egomania hits The Trees, for they work together admirably, never warring musically. Their music is simple and straightforward, with no complex note spinnings or experimental har-

monies. This fact is a plus, indeed, for the band is not aiming for that sort of effect. Harmony is easy on the ears and pleasing. Lyrics are short, direct and repeated often. Personally, this turns me off, but then again brevity has its place.

Marking the first roll of a soon-to-crest wave of 25 years ago, The Trees have found their way back to the roots of that culture, and dug up some bright objects on the way.

The Trees may be getting together with other similar bands this fall for a concert in City Hall Park.

"Kids on the Block"

The "Kids on the Block" will be visiting the Discovery Museum this month and Museum visitors who come to visit with them will bring home an unusual gift. The "Kids" are puppets, part of a national educational program designed to teach children to relate to people with a variety of handicapping conditions. According to Burlington coordinator Jody Crosby, "Children go away more sensitive to

the needs and feelings of others."

The workshop will be held Saturday, August 17, at 11 a.m. It will consist of skits and question and answer sessions with the life-size puppets, Ellen Jane, who has Downs Syndrome, Renaldo Rodriguez, who is visually impaired, Mark Riley, with Cerebral Palsy, and Jennifer Howser, who has learning disabilities, along with their friend Mandy

Puccini.

Due to limited space, pre-registration is required. The workshop fee will be \$2 per person, or \$1 to Museum members. Call 878-8687 to register or to obtain information.

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Political Fairy Tale

By Chris Reid

Once upon a time, in a land much closer than we would have liked it to be, there was a game called Scitilop, which could be used with any number of players on a black-and-white board. The object of the game was first to turn one's playing piece the color of the space one was on, and then, depending on the darkness of the grey the piece was, it would have to knock over all those pieces higher than it in color. The game took an impossibly long time, and was never finished.

The two ends of the board were the most interesting and also the most criticized parts of the board. On the left side was Tsinummoc, on the right, Tsicaf. Whenever addressing players of a color lighter than one, one used the term "Tsinummoc," and whenever addressing players darker, it was "Tsicaf." Players of the same color always had to play together, even if they had started out as radically different colors.

The rules of the game (for movement) are simple. To move one space, one simply had to roll eight consecutive threes on a six-sided die, stand on one's head, sell 12 rusty Toyotas, and get permission from all the other major players.

Because of the grey shades of the board, one naturally cannot play the game unless one is totally colorless, and thus the playing pieces are almost always flat when they are played, and prisms when they're not.

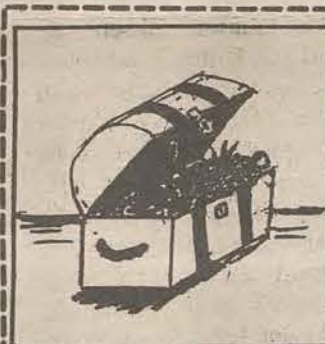
There is no "object of the game" because of course it never gets finished.

The game is easy to lose, but next to impossible to get out of. To lose, one must simply lay open the records of one's taxes to the general public.

It was said that ancient royalty played Scitilop rather often, but their addiction wasn't half so extreme as that of modern Snaicitilop (the word used for Scitilop players).

Who is winning?

Photo by David Hiberg



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CALENDAR

WED 8/14

Morris Dancers (old Eng. ritual dancers), Winooski Falls Park, 6:45 pm.

Photo Exhibit, Fletcher Library, thru 8/31.

Performances in the Park: Mary Beth Hayes and Steve Myott, mime, puppetry and little theatre, City Hall Park, noon.

Bread and Puppet Masks, Discovery Museum, thru August.

"Confessions of a Non-Smoking Vegetarian Feminist," Phyllis Sawyer, experimental performance/poetry/satire, Maverick Media, 8 pm, \$3.

"Baby," the musical, St. Michael's College, thru 8/17.

THURS 8/15

The Boyz, B.K. Clarks, Stowe, thru 8/17.

FRI 8/16

"Love Happy," last Marx Brothers film with Marilyn Monroe, Maverick Media, 7 & 9:30 p.m., \$2.25.

Fall Fashion Show, University Mall, 7 pm, also 8/17: 12 to 3 pm.

SAT 8/17

"Love Happy," (see above), 2 & 7 pm.

Shelburne Craft Fair, 10 am - 5 pm, also 8/18.

Lamb's Bread, China Lite.

SUN 8/18

Live Folk Music, Champlain Mill Common, 12:30 & 2:30 pm.

Burlington Concert Band, Battery Park, 7:30 pm, free, every Sunday.

MON 8/19

Women's Health Center Film Presentation, Maverick Media, 7 pm.

Children's film animation workshop, Shelburne Museum, thru 8/23, \$20. Call 985-3346, ext. 396.

Lamb's Bread, Border Club, under 18 only, \$3.

About... Animals, Maverick Media, 8 pm, \$3.



TUES 8/20

"The Odessa File," Maverick Media, 7 & 9:30 pm, \$2.25.

WED 8/21

Peter Burns: Stories

THURS 8/22

Peter, Paul & Mary, Memorial Auditorium, 8 pm.

FRI 8/23

Battery Park Concert, with Blessings in Disguise, The Fix and Game, 6-9:30 pm.

SAT 8/24

Kilimanjaro, Greenstreets.

SUN 8/25

Live Folk Music, Champlain Mill common, 12:30 & 2:30 pm.

MON 8/26

7 Seconds and Joined at the Head, concert, Food Shelf benefit, Memorial Aud. \$3 + food donation. Champlain Valley Fair.

TUES 8/27

"Autobiography of Miss Jane Pittman," Maverick Media, 7 & 9:30 pm, \$2.25.

WED 8/28

Peter Burns: The Story So Far, Maverick Media, 8 pm, \$3.

SAT 8/31

All Fall Down, Hunt's, 9:30 pm.

SUN 9/1

Live Folk Music, Champlain Mill Common, 12:30 & 2:30 pm. Labor Day!

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inside

Viva Radio!	pg. 4
Getting to Know 7 Seconds	pg. 8,9
Lab Rats	pg. 10

Vol. 2 No. 9 September 1985

The Queen City

SPECIAL

.....A Community Newspaper by Area Youth.....



Dropping Acid

By Ian Hamby

On one fine foreboding day in July approximately 200 people ascended Camel's Hump with Vermont Senator Patrick Leahy. Acid rain damage in Vermont forests was the cause for this outing.

Acid rain has become one of the world's greatest environmental problems. It poses a threat to our forests and lakes as well as to its creators, *people*, their dwellings and the paint on their cars.

The environmental destruction caused by acid rain is disgusting. Nationwide 38-81 percent of the streams and lakes are in danger of being, or already have been, acidized.

The pH level of a healthy lake should be slightly alkaline at about 8. As acid rain brings the pH down (0 is most acidic, 7 is neutral, and 14 is most basic) the acidity begins to take its toll. The smaller organisms in the lake (fin-
continued on p. 6

Great Smoky Mountains Reveal 'Another World'

By Mike Acciavatti

While traveling through a rock-laden path you stumble on a fallen branch, and before you appears a segmented creature with many legs. You have seen them before, but never so large. Further down the trail you come upon many more of these segmented objects, scurrying along. You pass the most humongous trees you've ever seen while ascending, with leaves as long as your forearm, dripping with moisture as if this place were a jungle — "another world."

Welcome to the Great Smoky Mountains.

If you were a part of the Student Conservation Association group that worked for park service in Tennessee this summer, then you would have had a chance to see the "reality" of the Great Smoky Mountains. Not the tourist traps most people are exposed to when they travel around to towns within the park.

As a SCA member (the Student Conservation Association is a non-profit organization sponsored by the U.S. Department of the Interior) I got to see the thick, backwoods of the Southern Appalachians. I had the privilege of spending the entire month of August living in a wooded wilderness inhabited by 1,300 species of plants (some exotics) and animal life more common to the northeast. These horse trails and old logging roads leave hikers astounded and awestruck.

Through my volunteer work with the SCA, I had but little time to explore the area called Gregory Bald, in which I was camped.

"The grassy area that composes the bald was thought to be formed by the Cherokee Indians some hundreds of years ago, when it was designated as a place of worship. In
continued on p. 6

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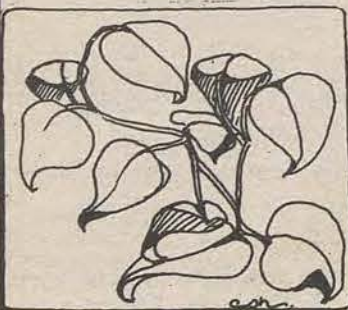
Contributors: Ian Hamby,

Julie Pope, Christiann Gibeau, Jessica Bernstein, Tom Cleary, Leeann VanderHeyden, Melissa Nash, Jeff Lamoureux, Kurt Eckert, Todd Garrett

The *Queen City Special* is a community newspaper designed, organized and written by Burlington area young people and published by the Mayor's Youth Office. The staff presently consists of students from Burlington, Champlain Valley Union, Colchester, and Essex high schools, and St. Joseph's School. The youth staff is assisted by professionals but all articles are written by young people unless otherwise designated.

The *Special* is printed by B.D. in Georgia, and is distributed primarily in Burlington as well as other locations throughout Chittenden County.

Cover design and photos
by Ian Hamby



Mayor's Youth Office
City Hall, Burlington
Tel: 658-9300, ext. 110

Commentary

Plastics: Groupies and Trendies

By Chris Daignault

The leading branch of the Crogonian Socialist Republics, the Ulterior High Command, has disassembled causing the system to cease. In its place, a mere presence of the virtues, morals, ideas and opinions of CROGonianism was left. The beliefs of the Republics have been labeled as CROGonianism.

CROGonianism is simply a feeling of personal preference, beliefs, actions, and opinions being placed first and foremost. Libertarianism is a main theme in CROGonianism. A touch of reality is combined as well. Many CROGonians believe in Marxism and share the peaceful thought of international sharing and freedom. Everyone, theoretically, would be equal.

Plastic people are those generic humans who act on "impulse" from their social clubs. Their

social regulations dictate how they look, act, and feel. Thinking is a group game, not that of the individual.

Groupies live for the social mob. Thriving on mindless conversation, meaningless winks and smiles, and the scent of cheap cologne and perfume, these people wander up and down the same street or hang out at the same corner at night.

"Don't you think Tom is cute!" Hysteria breaks out, even the males present suddenly think that Tom is cute! The gossip bubbles around for a few hours, then they break up: ten pairs of white pants walking in different directions.

Trendies go with the national flow. They turn on 95 Triple X and listen to "Pop Life" and "St. Elmo's Fire" alternate repetitively for two hours. They go out and watch and wait for that new

fad to surface, only to be gobbled up by 2/3 of the American population.

The ultimate high for trendies is to sit in their bedrooms with a repeating chorus on the radio, wearing solid neon, parachute pants, chewing fluorescent gum, combing their hair and talking to a friend on the phone (who's doing the same things), while solving the Rubik's cube. Maybe a game of checkers later, eh?

CROGonians are liberated, free-thinking, independent people. Believe what you want to, like what you want to; if you HONESTLY appreciate "Prince," fine. At least it is what you like, not social trend.

Go with it. Be what you want, and think what you want. It's your life. Don't give in to fascist dictations. Look the plastics in the eyes, and tell them to melt!

Name the New Teen Center

Sometime this month, construction will begin on something that, until now, has only been a dream for many people, the Burlington teen center. If all goes according to schedule, the dream will finally become a reality with the grand opening in late November.

The object of the teen center is not to give teens a place to hang out, according to Jane Driscoll, director of the Mayor's Youth Office, and of the teen center project. The point is to provide a fun place for anyone, of any age, to socialize, play games, sit and

read, do homework, or do just about anything they want to. This is not to say there are no rules; there are: no smoking, drinking, drugs or fighting, and no disturbing other people. Breaking these rules could mean a suspended or revoked membership. The center will also be a place where young artists and craftsmen can display their work and, if they want, sell things on consignment.

During the evenings and when the center isn't being used, the space can be rented out to people to hold meetings or rehearsals.

If you are interested in working at the center, or would like to be on the film and video, menu, art and design, entertainment, fund-raising or Sunday brunch committee, call the Mayor's Youth Office at 658-9300, ext. 110.

Letter to the Editor:

Dear *Queen City Special* Staff:

Okay, I'll admit it. I'm insanely jealous of QCS! You've hit the perfect balance of current events, local- and global-interest subjects, and youth-in-arts articles which are precisely targeted to the attitudes and interests of Burlington-area youth. I like the format of your publication and very much enjoyed the "personality" that shone through your pages.

My name is Sarah Barnett. I'm 15 years old and a junior at North Country Union High School; I attended the 1984 Governors' Institute on the Arts as a writing major. Lately I've been involved in writing with the school newspaper, the *Talon*, as well as proofreading

the yearbook, the *Falcon*, as copy editor. However, in spite of all my attempts to rally the troops and publish something magnificent, I've been a little disappointed with the results. It's good to see that there is hope for student writers and artists of all genres. Now, if I could get your kind of motivation.

I'd enjoy hearing from any and all of your writers; something tells me there are quite a few kindred spirits here. Best of luck for many more successful editors of the *Queen City Special* to come!

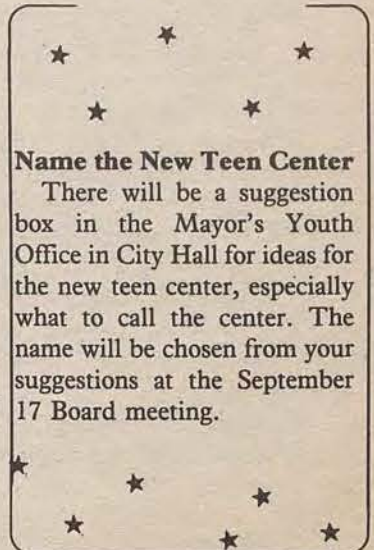
Sarah Barnett
RFD 2 Box 466
Newport, VT 05855

Every day soups, sandwiches, hot dogs, hamburgers, and other snacks will be available at reasonable prices. On Friday and Saturday nights, during concerts and performances, dinner will be available. On Sundays, the center will be an all-day coffee house, with brunch available in the late morning.

During the school year, the center will be open Monday (2-9 p.m.), Tuesday and Thursday (2-5:30 p.m.), Wednesday (2-9 p.m. with films and videos at night), Friday and Saturday (2-12 a.m. with bands and plays at night), and Sunday (11-6 p.m.).

Name the New Teen Center

There will be a suggestion box in the Mayor's Youth Office in City Hall for ideas for the new teen center, especially what to call the center. The name will be chosen from your suggestions at the September 17 Board meeting.



Jealousee and Jealouser

By Leann VanDerHeyden

With so many articles being written on political features, happening events, and important people, it's about time something was written about one of the strongest, most influential things in the world, emotions. Emotions not handled correctly can be the downfall of many friendships and relationships.

One of the worst emotions is jealousy. It's harder to control this one than any other. With anger and hate, time can calm them down. But jealousy just eats away continually and it's senseless to let it.

Once you accept the fact that

whatever you're jealous about can't be changed, jealousy isn't as strong any longer. It's the bringing of yourself to accept it that's hard, but it must be done.

When people are jealous of others (Jealousees) they tend to act on impulse, do things they may later regret, and be very one-sided about the whole matter, whether they have a right to or not. There is no need to lose a friend over something that can't be changed.

If you're (Jealouser) on the receiving end of a jealousy, you have to remember that even though the Jealousee may be mad

and say and/or do terrible things, it doesn't mean that person is no longer your friend. You don't have to be angry with them. It's hard not to be, but you have to be the calm party of a situation like this.

If you're the Jealousee, you have to understand the other person's reasons for whatever it is they did. You also have to understand the circumstances in which the event causing the problem occurred. Be very careful of what you say, you may later regret it and who knows if the other person will ever want to be your friend again.

No matter if you are Jealousee or Jealouser, a bit of advice both people need is this:

Don't try to get mutual friends to take sides, or any friends for that matter. It's good to be able to talk to someone, but using a one-sided, biased story to explain something is unnecessary. The people involved directly should be the only ones involved. It's not too fair to ask friends to side with one friend against another.

If people took a while to think about things before they act, a lot of grief would be avoided. Don't misjudge a friend, give them a chance first.

Church Street Ctr. Offers Series on American Intelligence

A series of five discussions, "American intelligence and U.S. foreign policy," led by experienced present and former officials will be offered by the Church Street Center, part of the University of Vermont Continuing Education Division, starting Wednesday, September 26, and running through Wednesday, October 24. All presentations will be held in 104 George D. Aiken Center, on the UVM campus.

This Special Activities program will provide an open forum on the role of American intelligence in preventing ter-

rorist actions aimed at Americans and on present trends and policies. All presentations begin Wednesdays at 7:30 p.m. and last until 9:30 p.m. There is a \$10 fee for the series and pre-registration is required.

The presentations/discussions are as follows:

September 26: "Collaboration: In Whose Interest?" is a seminar on the issues surrounding the recruitment of foreign agents by the United States intelligence community presented by Dr. Winn Taplin. After he received his Ph.D. from the

University of Michigan, Taplin worked with U.S. Central Intelligence in Eastern Europe and the Soviet Union for 26 years. Now retired from the foreign service, he is teaching the course "The Role of Intelligence and U.S. Foreign Policy" at UVM.

October 3: "Stars and Stripes vs. Hammer and Sickle: Dealing with the Russians" explores Russian history, culture, politics, and character as it relates to U.S. response to foreign relations. Speaker Col. Robert Evans received master's degrees from Columbia University and the U.S. Army's Advanced Institute for Russian Studies in Ober Ammergau, West Germany. He also is a graduate of the Pentagon's Foreign Area Specialist Training program. Evans served as U.S. military commander of the liaison mission to Soviet military forces in East Berlin.

October 10: "Counter-Insurgency: Alternative to Diplomacy and War?" considers alternatives to insurgency other than economic/diplomatic efforts and all-out war. An advisor in Viet Nam recognized for exemplary service, speaker Bruce Lawlor currently practices law in Springfield, Vermont. Lawlor has been elected twice to the Vermont House of Representatives.

October 17: "The Politics

of Foreign Aid in Africa" looks at the issues surrounding U.S. foreign aid policy to Third World countries in Africa, including the political realities of famine in Communist Ethiopia. Currently an advisor to the State Department, speaker Michael Speers has devoted 21 years in 37 Third World countries as a foreign service officer with A.I.D. (Agency for International Development), designing and managing foreign aid

projects.

October 24: "The Puzzle Palace: Issues of NSA Eavesdropping" is a seminar on the issues surrounding the U.S. National Security Agency's world-wide eavesdropping capability. The NSA is the single largest intelligence organization of the U.S. government. Speaker General Edmund Thompson is a retired deputy director of the defense intelligence agency.

Register for Battle of the Bands

The Mayor's Youth Office will be accepting entries for the 1985 Battle of the Bands the week of September 15-21. Because of the overwhelming number of entries last year, the Youth Office has been forced to establish guidelines for entry into this year's Battle and is only accepting entries from Vermont-based bands, any style of music, 2/3 of band members being 19 years of age or under. First place winners of previous Battles will not qualify.

Entry forms should be picked up at the Youth Office in

Burlington City Hall, filled out and returned with tape no later than September 21. Bands who choose not to submit an audio or video tape must fill in an application and call before the 21st for an audition. Eight bands will be chosen to compete this year. The Battle of the Bands is tentatively scheduled for October 23rd at Memorial Auditorium, Burlington.

Anyone interested in working on the stage crew or house crew for the Battle of the Bands can call Kathy at the Youth Office at 658-9300, ext. 110.



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Radio Silence: Not in Burlington

By Julie Pope

Boy, do you need a change! It's the jillionth time today that you've heard Prince squeal "Raspberry Parfait" and Miss Boytoy hiss "Get into the Groove." You need a cure. But wait, don't turn off your radio receiver. Lucky you, you can adjust your radio dial to the left and right. It's easy and rewarding.

Communication through music sparks positive benefits through an intelligent and informative medium. Together, college and national public radio provide that essential noise. They offer a wide variety of music unlike the many commercial radio stations that constantly churn out "corporate rock." *Alternative Radio* supplies stimulating, mood-improving and fun commercial-free musical programming.

Whether you, the progressive listener, are a hard-core devotee of classical music, reggae, blues, folk, electronic cold-wave, jazz, modern dance music, eclectic underground, or hard-core/punk rock, you will hear it on your commercial-free alternative radio stations. It's a listening experience that you won't regret.

Here's a handy guide to Burlington-area alternative radio stations and a basic description of their formats:

WRUV-FM, 90.1 — The radio voice of the University of Vermont.

As "The Better Alternative," WRUV prides itself in providing the Burlington community with diversity in programming. There are often interviews with different luminaries, local and imported. It's the only area radio station that plays reggae. 'Matter of fact, it's the home of the longest running reggae program in the United States, "Trenchtown Rock."

WRUV operates at least 18-20 hours a day, 365 days a year, 24 hour days are not unusual. Program guides are distributed each semester in the Burlington area.

WVPR-FM, 107.9 — Member-supported public radio.

With a tightly-structured format, listeners can count on hearing the amiable Robert J. hosting "Morning Pro-Musica" every day of the week from 7 a.m. until 12 noon. If you're in the mood to hear some soothing Scarlatti, Brahms, Beethoven or Strauss, you can hear it on Morning Pro-Musica. WVPR has more than great classical music.

If you have a monthly program guide (available to contributing, subscribing members), you can even plan ahead!

Fans of eclecticism who appreciate constant changes in music can hear The Glass Bead Game on Saturday nights. All Things Considered, a syndicated National Public Radio program, is highly informative, award-winning and is aired every weekday from 5 to 6 p.m.

Then there's Sepia Panorama, a program of classic jazz and swingin' stuff. Live from the Met can be heard on Sunday afternoons. During the school year, St. Michael's

Scholars Bowl is broadcast live from the Herrouet Theatre on Sundays at 4:30 p.m. VPR ends its broadcasting day at midnight.

WWPV-FM, 88.7 — of St. Michael's College.

Although it is known more for its chiefly rock and roll format, which precariously verges on the edge of AOR, it does host quite a few alternative radio shows. Various types of jazz can be heard weekdays from 6 to 8 p.m. The "Alter-

native" slot is from 2-5 p.m. weekdays. There are some really fine jazz, folk, new wave and punk rock radio shows aired at different times during the week.

WWPV starts its broadcasting day at 11 a.m. and goes off the air at 2 a.m., at least in the summer. During the last month, WWPV has not been heard, but rumor has it that is just a temporary thing.

Responses to this article are very welcome. Write today!

Dance Schedule Exciting

By Selene Colburn

The upcoming dance season holds many pleasant surprises in Vermont. In addition to this, Montreal is holding an exciting dance festival this month.

In Montreal, many well-known Canadian companies will be performing, as well as companies from many European countries and America.

A Japanese dance company will be performing their country's exciting new Buto dance technique on the 20th and 21st. Germany's Tanztheater Wuppertal will be performing on the 21st, 22nd and 23rd.

From the United States, both the Trisha Brown Co. (known for their avant garde performances) and the Merce Cunningham Co. will appear on the 24th and 25th and the 25th and 26th respectively.

Merce Cunningham, one of the forerunners of modern dance and most renowned choreographers in the world, will also appear in Lyndonville, Vermont on the 28th.

Canada's Royal Winnipeg Ballet will appear at the Flynn Theatre on October 25th, presenting both classical and

modern ballet. This performance is the first in the Lane Series' exciting line-up of dance performances for their upcoming season.

Also featured on November 17 will be Italy's most famous modern ballet company — Aterballetto. "Sure to be this season's Bejart event," claims the Lane Series.

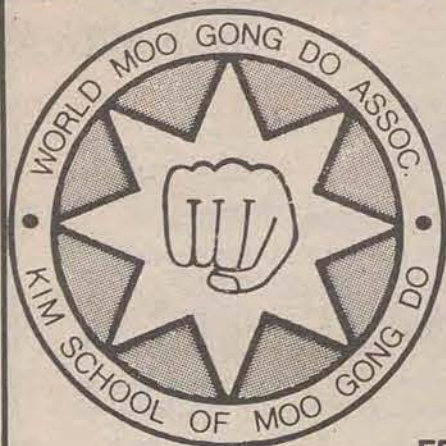
America's Paul Taylor Dance Company will perform their renowned intricate modern dance on the 29th and 30th of January.

The Berlin Ballet will present *The Blue Angel*, a piece based on Cabaret and an old 1930s film. This will surely be a unique performance. The Berlin Ballet is scheduled to perform on March 20th.

The most exciting performance being presented by the Lane Series this season is their last — the Sankai Juku dancers of Japan will perform on April 23rd. Sankai Juku performed at the 1984 Los Angeles Olympics where they were seen hanging from huge buildings covered with a striking white powder. They were also featured on *Alive from Off Center* dancing in a London train center.

Sankai Juku will be performing on Church Street the day before their performance. If you go to any one of these performances Sankai Juku is the one to see. Definitely a performance not to be missed!

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By Selene Colburn

Walking into Max Schumann's gallery is an experience that shouldn't be missed. After hearing about the gallery — the focus of which is cheap art — one becomes very interested. Acrylic paintings on cardboard that sell for between 25¢ and \$10? Is this not "cultural" deviance?

The idealistic purpose of cheap art is to undermine the system in the art world that makes art in galleries so outrageously expensive. "Jackson Pollock... isn't worth \$50,000," says Schumann. "Nothing is worth \$50,000." It is assumed that people will eventually buy cheap accessible art and stop buying the overpriced gallery art.

In reference to the whole idea of cheap art (a concept developed by Schumann's father about three years ago) he admits, "It's kind of silly, but it's fun."

When a lot of his work has been sold Max has to work very hard to turn out replacement paintings. This is a

challenge he enjoys. He paints at night, turning out what he estimates as 6-60 finished products at once. In the future he hopes to "build up stockpiles" so he can sell cheap art in large bins.

The most memorable thing about Schumann's gallery is not the price tags on his works but the paintings themselves. This makes his point all the more effective. "Art is a lot of things but when it suddenly becomes a commodity it loses some of its value," he says.

Walking through the door of 163 Pine Street makes one feel as if he or she has suddenly undergone a very pleasant transformation. The unusual and vibrant colors in Schumann's paintings which line the opening hallway and living room excite, relax and interest the viewer.

Most of Schumann's work appears in a series which plays on one image or theme, such as "Christ and TV's" explained Schumann while gesturing at a series entitled *Religion*

overhead. Other series include *Mini-Pseudo-Neo-Cubist-Painting*, *TV Commercial*, *Movie Mystery*, *Mini-Pseudo-Neo-Minimalist-Painting Postcards of Hills* and *Decadent Couples*.

While Max's gallery opened only three or four weeks ago, he has been selling cheap art for two or three years. He has also received money for doing commissions and illustrations in the past, along with "a few big paintings."

Schumann has been painting for quite a while — at age seven or eight he was selling oil paintings he had done for \$1.00, 75¢ or a similarly low figure. (This is not considered cheap art — \$1 is a lot for a seven year old.) His knowledge of painting is for the most part self-learned. When he was younger he read art magazines and art history books "like it was a religion."

Max Schumann says of his artwork, "It's legitimate — good has nothing to do with it," and "you can never stop learning."



Photo by Meghan O'Rourke

It is everywhere.

For anyone vaguely, intensely or moderately interested, Max Schumann's art is sold from 163 Pine Street (where he lives) and his phone number is 864-0259.



Photo by Meghan O'Rourke

Max Schumann in his cheap art gallery... oh so intense.

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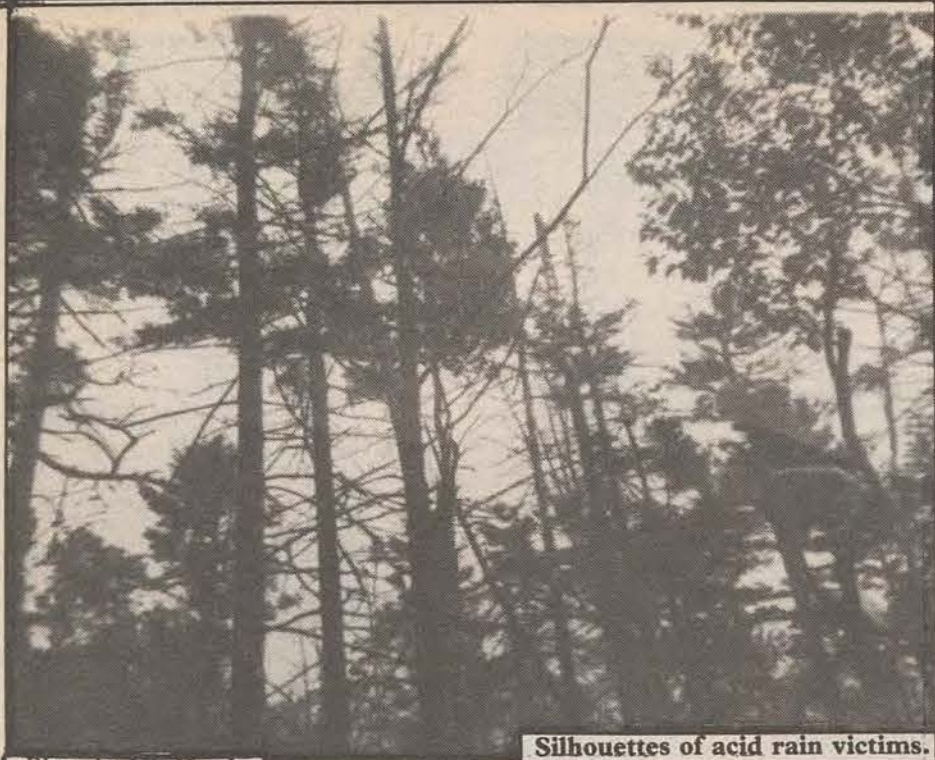


Photo by Ian Hamby

Silhouettes of acid rain victims.



Photo by Ian Hamby

Acid rain hikers on Camel's Hump.

Acid Rain

cont from cover shrimp, snails, tadpoles) begin to die at about pH level 6. They are followed by trout and bass. After the bass and trout, perch, pike, suckers, and all fish eggs die at about 4.5 pH. The acid rain finally leaves a beautiful blue clear dead lake.

The situation for our forests and woodlands is no less grim. The acid rain not only poisons the trees, but damages their leaves, having adverse effects on the plants' transpiration (breathing), photosynthesis, and seed germination. Die-back occurs first with defoliation and finally, with the death of the tree. Sadly, it is difficult

to prove these deaths are caused by acid rain, because the forest is not a controlled laboratory. Industrialists then merely shrug off the obvious conclusion as being unproven.

Sulfur dioxide (SO₂) and nitrogen oxide (NO₂) are the most common acid rain-causing pollutants. SO₂ and NO₂ are spewed high into the atmosphere by giant smokestacks and the smaller exhaust pipes in cars and trucks. They then travel in air masses, often for thousands of miles and are mixed with moisture to form acid. The acid is then washed from the air by some form of precipitation.

The burning of fossil fuels causes acid rain. Large scale polluters in the acid rain drama are oil burning power stations

in the Ohio River Valley and the Great Lakes region. (Acid rain is not, however, an exclusively east coast problem. "High sensitivity" areas exist across the country.)

The best solution to the acid rain problem is to control the pollutants at their source. "A statement has been endorsed by over 100 scientists active in acid rain research. The statement calls for "immediate legislative steps to begin abating emissions of human generated acid rain precursors."

Acid rain must be stopped. The knowledgeable destruction of the world we share with billions of innocent creatures is unjust (immoral?). Get in tune with environmental groups and in touch with your congress-

man to help put a stop to acid rain. An old saying goes, "He who lives by the sword dies by the sword." If you don't get acid rain, it might get you someday.

school work group accepted their positions quite well, I thought.

"I've never experienced this type of labor before. I like it. All the log throwing keeps my muscles in tone. Plus this place is just so gorgeous. I don't want to go home," Mary Hesselton, one of my colleagues told me one day.

Through the stay our group of 10 high school students became a part of this very delicate balance of nature, between the elements, the plants and the animals. The Smokies were very precious to us, just as they are to others who enjoy the mist and constant tranquility which may only be interrupted by a white-throated sparrow on a high oak branch.

"When we did have a chance to study and observe the trees and abundant animal life, we did," said Tom Kilion, a fellow student and F.F.A. (Future Forester of America) member. "Everything's so much different where I live. There is a dampness here I've never come in contact with. And trees from the northeast that grew in my back yard in Jersey. I belong in the woods and I love it here." He was intent on becoming a park ranger.

Each night, four of us would walk up to the bald from our campsite "to witness the array of stars... to become closer to nature lying in the tall oat grass... closer to the heavens. Well, maybe the Cherokee brought us there to experience what they did. To worship the elements of nature, in our hearts and in our minds," said one student.

Old Smoky

continued from cover other words the Cherokee removed trees by hatcheting them down and burning the brush around the trees. The trees quickly grew back after the Cherokee were forced off their land, and in some 50 years forests were sawed down by farmers to graze their goats, sheep and whatnot.

"When the park service bought the land in the 20s the view on top of Gregory Bald was fantastic. You could see for miles across almost the entire mountain range. Today we're aiming to preserve the beauty of Gregory Bald, not just for the benefit of the hiker, but also to preserve the foliage and fauna," said park ranger Don Simone, during our stay on the bald.

Our group was responsible for clearing an acre of the bald that had grown over since the 20s. The people in our high

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SWEET DREAMS

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*A little confection
is good for the soul.*

Year of the Dragon Realistic

By Christiann Gibeau

What is happening in Chinatown? Suddenly there is death and violence between the Chinese aristocracy and the punks. But are the punks fighting for control or are they being paid for the job?

Stanley White (Mickey Rourke), a cop reassigned to Chinatown, wants to find out what's happening. His first day on the job, he tells the aristocracy and his supervisors exactly what he wants and that he's going to get it.

He begins to cause a little chaos of his own by giving out information to a newscaster about the aristocracy, busting into their gambling rooms, and tapping their phones.

Besides the intensity of the story, there was a strange feel-

ing from all the characters that kept me interested in the film. For example, Stanley White was a great cop trying to make good in Chinatown. But he was also arrogant, cold, rude, and obnoxious. I found myself liking and disliking him at the same time. This was a constant problem that his wife also had, so she left him.

It seemed that the film was supposed to follow a certain story line, which was changed before the film was released. The break in story is obvious in the following three scenes. The first scene revealed who the bad guy was and that he gave two punks working for him a distinctive pack of cigarettes. The second scene shows the two boys dead and Stanley finding the same pack on them. The audience then begins to think that the cigarette pack is going to be used as a clue for Stanley to

find the bad guys. But the third scene has a meeting between Stanley and the bad guy, who offers Stanley a cigarette, revealing the pack. But Stanley doesn't even look at it, yet he figures out that this is the man who is causing the chaos in Chinatown.

The film, even with its little quirks, seemed very realistic and was very moving. If you're in the mood for an intense film of machine-gunning, chaos and violence, along with some normal human problems, this is a good film to see.

Flynn Sponsors Drama Workshops

The Flynn Theater is sponsoring two children's drama workshops from October 1 through November 19. The workshops for children in grades 3-5 will run from 3:00 to 4:15 p.m. and children in grades 6-8 will be in class from 4:30 to 6:00 p.m.

These young people's drama workshops will be dedicated to nurturing creativity and encouraging self-expression through drama and the related arts. The students will explore their own ideas through crea-

tive drama, theatre games, pantomime, radio theatre, characterization and playmaking. As the students' comfort with the art form grows, the emphasis will turn to a merging of creative ideas and technical skills. The workshops will be process-oriented and will not work toward developing productions.

Instructor Joan Robinson is new to Burlington this summer, and served as Education Director of Creative Theatre Unlimited in Princeton, New

Jersey for nine years. She led drama workshops in New Jersey and held many artist-in-residencies in schools sponsored by the New Jersey State Council on the Arts. Ms. Robinson was also a member of a professional troupe, helping write and direct plays for children and performing throughout the state. She holds a Master of Arts degree in Creative Arts Education from Rutgers University.

For information or registration, call the Flynn Theater at 863-8778.

Discovery Museum Starts Regular Schedule

Beginning on Sunday, September 1, the Discovery Museum in Essex Junction, ended its summer hours and returned to its regular schedule of operation. The hands-on museum, designed for children of all ages, is now open from 1 to 4:30 p.m., Tuesday through Friday. Weekend hours are 10 a.m. to 4:30 p.m. on Saturday

and 1 to 4:30 p.m. on Sunday. Except for specially scheduled workshops or events, the museum is closed on Monday.

The Animal Keep, a special summer feature of the museum, will remain open throughout September this year. Live animals in the Keep include a red fox, an opossum,

a skunk, and several raccoons, all found injured or orphaned and restored to health, but unable to be released to survive on their own in the wild. The Discovery Museum holds a special permit to house certain

wild animals for purposes of educating children about Vermont's native wildlife.

For more information about exhibits or special programs, call the Discovery Museum at 878-8687.



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Call CCTA's 24 hr. information service for routes, schedules, and discount fares, 864-0211.

7 Seconds: Supreme

By Jessica Bernstein

On Monday, August 26th, the biggest name hard core band ever to hit Burlington played in Memorial Auditorium. 7 Seconds, from Reno, Nevada, gave the most fantastic show Burlington has ever seen. The music was great, and the band members (especially Kevin Seconds) were incredibly nice. The crowd got really involved, screaming the lyrics when Kevin would shove the microphone down into the thrashing audience.

One of the highlights of the evening came during one of 7 Seconds' better known songs: a cover of "99 Red Balloons." When the long-awaited song was played the band was showered by a hidden sheet full of red balloons.

Everybody seemed to have a wonderful time. Here's what some of the audience had to say:

"I thought *Joined at the Head* (one of the local bands who opened) was god, and the red balloons

were really funky. Besides all that, 7 Seconds was a most enjoyable experience."

"Ummmmm... *that's* entertainment."

"I consider myself to be one of the lucky ones. It was well worth the effort. It was so fun, but so loud. I loved every minute of it!"

"I think 7 Seconds is the ruling band of the century. They put on a dynamic show of music, positiveness, and raw, throbbing energy. They friggin' shred."

"The show was good. *Joined at the Head* ripped, 7 Seconds was very good, they were all way cool."

"Kevin Seconds is an inspiration to us all. Everyone in the world should get a chance to meet him, or someone like him."

"7 Seconds was great, they got everyone involved. *Joined at the Head* wasn't bad either. Their drummer is better than Belvie."

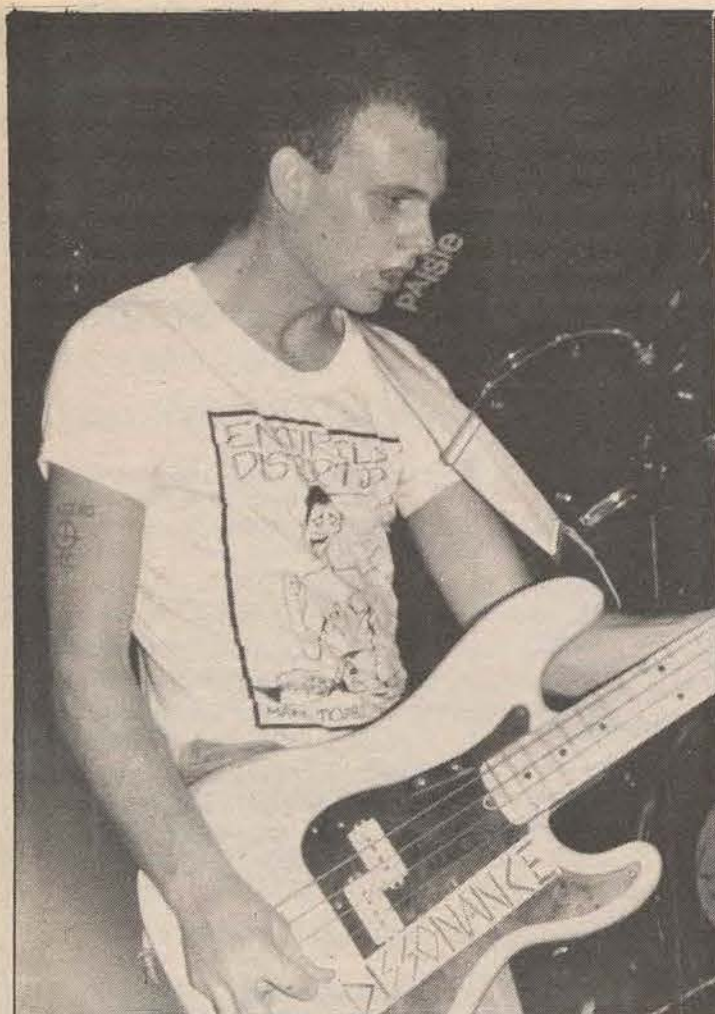
"Positivity and 99 Red Balloons, what a combination!"

"Not just *Boy's Fun* — a ripping tune!"



A sing-along with Kevin Seconds.

Photo by Jeff Lamoureux



Steve Youth, bassist of 7 Seconds.

Photo by Jeff Lamoureux

Dissonance — not at all!

An Interview with the Band...

By Julie Pope

Here's the informal interview of the month with 7 Seconds I'm sure you have all been anxiously awaiting. Of course, many of the questions are slightly off center, as that was the intention.

7 Seconds is a Reno, Nevada-based hardcore band who played a benefit for the Chittenden Emergency Food Shelf on August 26. The six-year-old band, which has released five records, is comprised of Kevin Seconds (vocals), and brother Steve Youth (bass), Belvy (drums) and Ron (guitar).

jfp: What did you listen to (music-wise) as children?

Ron: Exodus, everything just about, rap, funk, metal, hardcore. Everything. I'm 16, still a child.

jfp: How on earth did you get the name 7 Seconds?

Kevin: It wasn't on earth. I was dreaming and I must have written it down in my sleep. I woke up and looked at a piece of paper on my nightstand.

Belvy: Same thing happened with Catatronics.

jfp: Have you toured Europe?

Someone: No. Going in the spring.

jfp: What are your favorite colors?

Kevin: A mixture of black and red.

Steve: Red.

jfp: How many negative people does it take to ruin a scene?

Kevin: (in jest) 74 point-one. It depends on how bad they are.

jfp: How can "positive folks" stamp them out and send the "downers" scampering away or get them to help out?

Kevin: (laughter) Ignoring them doesn't work. Show 'em that you oppose any troubles that might start. They either stay away or go somewhere else.

jfp: What are your favorite animals?

Belvy: Lions and tigers and bears.

Kevin: Kibbles and bits

Ron: I like small animals: rodents and cats.

jfp: Do you all dream about a happy world? And playing hardcore at the same time?

Kevin: (It can be) plugged together, so it's a hard-core happy world. I think it would be nice to get along.

jfp: If the world was completely at peace and there weren't any evils, would there still be a need for hardcore and punk and all?

Kevin: There's also happy hardcore. It's the music that you hear first, really.

jfp: Have you had any close calls with Selective Service? What would you do if you were drafted?

Belvy: Plead homosexuality.

Kevin: He does that all the time. I'd look for the first out. Conscientious objection maybe.

jfp: Will any of you ever think of going into politics (as Jello Biafra did in 1980)?

continued on pg. 9

REM: Fables of the Reconstruction

By Tom Cleary

A lot of groups today aggressively try to get your attention. Some, like the Jackson Five, will grab for your nearest vein and pump in adrenaline til you're aerobicizing right along with them; others, like REO Speedwagon, will drive their poor overestimated tenor until he's fairly screaming in your face, and others like Black Flag, will make short work of spitting on you.

R.E.M. is one group that doesn't try to get your attention at all. I didn't realize this when I was listening to it for the first time. I put it on and then started reading something, and when it was over my general feeling was "run that by me again." I checked the

list of songs and could only remember one or two. I tried listening to it again while reading and the same thing happened. When I found out I was going to have to review this thing, I searched out the barest room in my house and sat down and listened to it. Hey, I said, this is a good record.

While other groups work to get the fattest drum sound or the most obnoxious lead singer, R.E.M. just lays back, has a good time and if you don't want to listen, hey, man that's your problem. Part of the reason for this is that each band member is an independent thinker not particularly interested in following each other (although they do) but quite interested in what they as

individuals are playing. When this band kicks in, you can hear everyone being creative.

Change "independent" to "private" for vocalist Micheal Stipe. After listening to him awhile it becomes evident that he doesn't have an annoying tendency to sing softly but a talent for mystery. His melodies move in and out of the music, only occasionally giving us abstract little phrases like "...ye wanna be a clown in a marching band" and "it's a man ray kind of sky." This adds up to a songwriting style that leaves you humming the refrain and wondering about the verse.

"Can't Get There from Here" and "Maps and Legends" are easily the two

most hummable tunes on the album. Their driving rhythm combined with folksy sensibility make them palatable for even trendy triple-x-o-phytes. For the more adventurous, songs like "Green Grow the

Rushes" and "Feeling Gravity's Pull" offer a more speculative and introspective atmosphere. If R.E.M. wants your attention, they don't show it. But if you give it to them, you are well rewarded.



By Jessica Bernstein

Another summer has come and gone, and with it the Young and Restless Dance Party every Monday and Tuesday night at the Border. Looking back, it's been a great summer, and the Dance Party has been fun. Top Burlington bands have played at the Border: The Boyz, The Lawyers, The Cuts, The Imaginets, Miss Bliss, The Switch, Lambs Bread and All Fall Down. Although towards the end the crowds thinned out

some, all the bands were still great and those who came really had a good time.

On Tuesdays, the recorded music really brought in the big crowds. Just about every night the club was jammed.

Although fall is here, and everybody is back in school, the Dance Party isn't over, just changed a bit. Every Saturday from 6:00 to 9:00 p.m. there will be recorded music and hopefully when summer comes again, so will the live bands.

A Hot Day for Aggression

By Jeff Lamoureux

Positive Force has done it again. They brought another great nationally known hardcore band to Burlington and used them as the framework to build up a rocking show on Saturday, September 7 at the German Club.

The show I'm referring to included Balcony of Ignorance, from Plattsburgh, New York, Burlington's own Hollywood Indians, and coming all the way from Los Angeles, California, Aggression.

Balcony of Ignorance got things started with a set of music that included such crowd favorites as "Louie, Louie," "Wild Thing," and certainly not least a Balcony of

Ignorance original dubbed "New Coke Sucks." ("Bill Cosby, you lied to us!")

Following Balcony of Ignorance, the Hollywood Indians took control of the show. All I can really say about these guys is they were great. They played all the now becoming familiar songs, including "I Like to Ride my Bike" and "In Love with Yourself." If you have never seen the Hollywood Indians, you really should make an effort to do so, because their original sound is pleasing to almost all, and you'll have to respect them for being the good musicians they are.

After the Hollywood Indians got the crowd really pumped

up, Aggression took the "stage." Playing their fast and furious rock-n-roll they had the crowd in a frenzy. Aggression mixed their set up with new songs that are coming out on their new album, including the title cut "Salty Leather." They also played almost every cut off their old record. Chorus sing alongs were abundant on songs like "Locals Only," "Money Machine," and the skaters in the crowd fought madly for the mike during the skate song, "Intense Energy."

All in all, the show went well. It's shows like this that are putting Burlington on the map among hardcore fans. If you missed this show, don't worry, there is more to come.

struggle, and at times it's jaded. As for Positive Force, we got tired of putting on shows alone, so we got together. The best shows are put on by Positive Force. We also get involved with the community quite a bit. We're going to open a record shop too. I also asked them to make up a question. Kevin and Belvy wrote a question about Nick Rhodes of Duran Duran, an apple, Ron's socks, and Kenny Rogers blasting on the stereo. "UUMMGH!"

jfp: Any last words or comments?

Kevin: I think that last question was enough.

jfp: I think so too.

continued from pg. 8

Belvy: Actually, when I was little I wanted to be a lawyer.

Kevin: Never. I'm just too flaky. When I was little, I saw Willie Wonka (and his chocolate factory), and that's what I wanted to do.

jfp: Last time, we didn't have a very good selection of candidates, only two. What is to be done?

Kevin: (How about) Pee Wee Herman.

jfp: Hey Kevin, why do you put black stuff under your eyes?

Kevin: It comes out of my face — it appears. I've done it for many, many moons. It's kind of a tradition for me.

jfp: What's the strangest thing (or person) that you've ever seen?

Kevin: Some guy in Montreal last night.

jfp: Do the trees change color where you live (Reno)?

Ron: Yes.

jfp: Do you live far enough away from the nuclear test site?

Kevin: You can never be far enough away from a nuclear test site.

jfp: Now this is a real treat to have such a supreme team in Burlington. What (scene-wise) kind of a future do you think we have?

Kevin: Keep at it and don't let any jerks put you down. We did our own thing. It's still a

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Out of the Garrett

By Todd Garrett

Hello and welcome to the dusty little attic where nothing goes in, and very little comes out. This issue's column, the first in a series, will explore the life-long dilemma of finding a good garage sale.

Finding the right garage sale for you might prove to be a fairly hard task. There are a lot of factors involved which people rarely stop to think about, such as: what kind of trash am I looking for? How will I be able to tell if the trash is good trash or bad trash? And most importantly, where do I go to acquire my trash? We will start with the most important matter first, that is, the actual finding of the garage sale.

Your best bet in finding a good garage sale is to look in the paper and go to the most recently advertised sales, so as to get there before someone else buys up your prospective trash. If the person can afford to advertise the sale, then that is an indication that they have several items of fairly high

value (at least higher than the cost of the ad).

The next in line are the friendly neighborhood garage sales. The general method is to check out the ones advertised with store-bought signs rather than with homemade signs. This has been debated with me by a number of people on the basis that home-made signs are more sincere, but don't you fall for it. This is just another way for the capitalist to gyp the public by wimping out on a cheap 29¢ sign!

The worst type of garage sale to get sucked into is the "salesman-elite" garage sale, where the person tries to sell you a piece of garbage by convincing you that it's priceless. To help you detect this type of garage sale I will give you an example of how a conversation might go:

"...And over here we have a magnificent specimen of American Indian weaving art. Rumors have circulated through the Western world that it at one time belonged to

Geronimo, and in fact is the rug upon which his mother gave birth to him..."

Generally, from the looks of the rug, and the size of the moth-eaten holes, you could guess that the rug is probably circa 1974 and not worth a dime.

But even worse than these salesman sales are the DOH or "Dregs of Humanity" sales where everything sold will almost immediately depreciate in value up to 500 percent. Fortunately, these sales are easily detected by their trademark: the misspelled word. Whenever you come across a sign where the "Y" on YARD SALE is backwards, or if the word is marred in any other way, shape or form, then you have come across a DOH sale (not a pretty sight folks), and you are *obligated* to do your duty as a garage sale entrepreneur. What is the duty you might ask? Well, your duty is to go to the garbage sale, get out of your vehicle, walk up to the person responsible, and just say, "Give it up!"



Photo by Mary Gallagher

Kurt Eckert, jamming for Joined at the Head, prior to 7 Seconds' August 26 benefit concert in Burlington. You'll see a lot more of Joined at the Head in the Queen City Special's October issue, so keep an eye out for it. The photo feature will be the first in a regular series of spotlights on hot, young local bands.

Burlington: Keeping Our Customers Satisfied

By Jessica Bernstein

"...And now, once again we take you to our man-on-the-street, with this week's question: How would you like to see Burlington change?"

"Thanks, Dan. This week, I asked about two dozen people what they would like to see dif-

ferent about Burlington. Their answers were very surprising. A little more than a dozen people said they would not like to see Burlington change at all. They like it just the way it is.

The majority of other people said they didn't want to see any

radical changes and would just let the city keep developing and growing the way it has been.

Finally, a few people suggested some changes like developing the waterfront, patching the streets, getting the home-

less off the streets, and "getting rid of those enormous ugly black bush planters on Church St. that look like huge cannonballs."

From my results, I would say that we've got a pretty satisfied population out there, some-

thing a lot of cities can't claim. Keep up the good work, Burlington! Back to you, Dan..."

LAB RATS

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Bob, this job is the pits.

I know, Chuck. I don't care what the pay is. I'm not gonna let them spray hair spray in my eyes anymore.

Yeah, I think I'm getting a rash from being submerged in perfume every 10 minutes!

What do you say you and I quit and find a new job.

Fine with me where do we get a new job at though.

Well, I hear McRonald's is hiring.

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What's It Gonna Be this Year? What's It Gonna Be this Year?

By Melissa Nash

"Ohmygosh! You look great!"
"I haven't seen you all summer!"

"Who does he like?"

"Did you dye your hair or did it just bleach out this summer?"

Sound familiar? It should if you just got back to school. The first days of school are always the best. I mean, the worst for the school part, but the best for seeing all your friends from last year and especially for seeing what's new in trends. Whether you follow fads or march to your own beat, it's still neat to see how much things have changed since June.

Fashion is always top on the list of most people's first impressions of school friends. The first thing you'll notice is no more neon. To some that is a real bummer ("It was always so bright and cheery!" a bubbly freshman giggled), but to most it brings a sigh of relief. ("It hurt my eyes," a jean-clad school boy claimed).

Now, plaids and paisleys have taken the place of day-glo. ("The plaids are bright and the paisleys are pretty. Wait a sec, are paisleys those teardrop things?") Everywhere you look, there's another pair of textured and painted jeans. They have flowers, paisleys, swirls of colors or plaids. Everything, as far as clothes go, is "far-out."

Another thing I noticed right off is the prevalence of "punks" in the schools. It seems the same people who



were arguing about how "the punks are all pretty disgusting 'cuz they dress so dirty" are now parading around in ripped up designer jeans, their father's shirts and a bleached blonde short haircut.

The boys who once put down the kids who dressed differently are now showing off pierced left ears. (Of course the left one, "cuz the right one means you're gay and a fag, ya know," retorts a smooth vandalized jacket "punker.") And

everyone seems to be wearing these rubber bracelets that "look like a part to a car or something."

Of course, music tastes have changed as drastically as the Top 40 charts have. Many kids are still strict followers of groups such as the Talking Heads, the Stones, U2 ("U2 lives, man!") or Bowie ("Oh my god, I just love Bowie."). Of Top 40, the same singers are still raking in the fans: Madonna ("of course"), Bruce Springsteen ("Yeah, he'll live forever."), and Corey Hart. Then new groups like Dead or Alive and Tears for Fears are attracting more attention. And of course we can't forget the Dead, The Who and Pink Floyd ("Oh yeah! Always, man!").

The beginning of all ages events by the Border began a new trend with places like Minerva's and the Quarry Hill Club. The Monday night bands at the Border, although the turnout wasn't great, really had people talking at school. The Lawyers, The Boyz, and All Fall Down were the center of conversations.

For those who were open to new music, the Cuts had a group of followers at every school singing their songs. This makes one wonder whether area bands might start attracting more attention from

the teen crowd. It's quite possible as the trend has already started. "Are you going to that all-ages thing on Friday?" is not an uncommon thing to hear in the halls at school. All ages events have really taken hold.

And of course we can't forget some of the new slang of the school year:

"Peck around a little." (Get something to eat.)

"Radical!"

"'Til next year!"



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Back To School?

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CALENDAR

WED 9/11

Burl. Farmers Market,
10-2 pm, also 9/14 & 25.

THURS 9/12

"Drug Therapy and the
Elderly Patient," 8:15 am -
4:30 pm, UVM.

"Pauline at the Beach,"
film, UVM, 7 & 9:30 pm.

FRI 9/13

"Amadeus," film, UVM, 7
& 9:30 pm.

N.E. Shrine Association
Convention and Field
Days, Burl. thru 9/15.

SAT 9/14

Shelburne Museum Sym-
posium, \$65/\$50-mem-
bers.

SUN 9/15

Country Peddlers Show,
Essex Fairgrounds.

Kinvara - Burl. City Hall
Auditorium, 7 pm.

"The Gauntlet," film,
UVM, 7 & 9:30 pm.

Traditional and modern
Japanese art forms,
Shelburne Museum, 11-4
pm.

Mardi Gras/Bluegrass
Band, Champlain Mill,
1:30-3:30 pm.

Woods Tea Co., Folk
Band, Champlain Mill, 6-8
pm.

MON 9/16

Kilimanjaro, jazz band,
Champlain Mill, 6-8 pm.

Meeting for new Q.C.S.
staff. Please come! 4:30
pm.

THURS 9/19

"Black Orpheus," film,
UVM, 7 & 9:30 pm.

FRI 9/20

Concert at the

Warehouse. Big Transition
and other local bands.

Student discussion
w/South American refu-
gees, 1-2 pm, Williston Cen-
tral School.

SAT 9/21

Japanese Calligraphy
Workshop, Fletcher Free
Library, 2-4 pm.

Dinner Dance Cruise,
Spirit of Ethan Allen, 6:30,
\$16.95.

SUN 9/22

Craft Festival, University
Mall.

Dionne Warwick, Flynn
Theatre, 7 & 9:30 pm.

"Marathon Man," film,
UVM, 7 & 9:30 pm.

MON 9/23

Registration for
Pedestrian Awareness
Week. Call the Youth
Office, 658-9300, ext. 110,
thru 9/28.

THURS 9/26

"Entre Nous," film, UVM, 7
& 9:30 pm.

FRI 9/27

"Song Remains the
Same," film, UVM, 7 & 9:30
pm.

SAT 9/28

Bicycle Rodeo, to pre-
vent bike theft, Memorial
Aud., 1-4 pm. Call Parks &
Recreation Dept., 862-
8869.

SUN 9/29

"Little Big Man," film,
UVM, 7 & 9:30 pm.

TUES 10/1

Drama workshops begin
at the Flynn, grades 3-8.
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SPECIAL

Vol. 2 No. 10

A Community Newspaper by Area Youth

October 1985

How It Feels To Be 'JOINED AT THE HEAD'

By Leann Van DerHeyden

This is the first article of a long-running series of interviews with local bands, and what better way to start than with one of the Burlington area's most promising bands, *Joined at the Head*.

The band consists of Brian "Sketch" Perkins (age 20), lead vocals, Kurt Eckert (22), guitar, Eric Satre, guitar, Dave Lamoureux (24), bass, and Jeff Lamoureux (19), drums.

Joined at the Head is especially popular with local youth. They only play All Ages shows, have positive lyrics in their songs, play good music and are basically nice guys.

So now, let's get on with the interview.

LV: Why did you pick *Joined at the Head* as a name for your band?

Dave: Good question. I've been wondering about that. Norm Rouleau, our ex-singer, picked it.

LV: Why did he pick it?

Dave: I don't know, he just picked it. It was the classic thing, we needed a name.

LV: Who were the original members?

Jeff: Kurt, Dave and I, along with Norm Rouleau, followed by Norm Lavigne, who was replaced by Sketch Master. We also got another guitar, Eric Johan Satre (much laughter, right, Sketch?).

LV: How did you get into doing what you do? How long have you been doing it?

Dave: I've been taking lessons since I was in fourth grade and I've been playing for 12 years.

Jeff: Eric and I have been playing since the same time

in...

Erik: The good old days.

Jeff: We started in the summer before our junior year in high school.

Sketch: I started playing trumpet a long time ago and I got tired of people putting microphones in my face and having nothing to say so I started singing. Then I started a band in Connecticut, the heavy hardcore state, which has a lot of shows. I started a band called Tone Deaf and we promptly broke up. Then I came up here because I heard of this really cool band called *Joined at the Head*. I figured if I skated with them enough, I'd get in the band.

Kurt: I started playing guitar about five years ago. I had no musical training...

Jeff: We know!

Kurt: What else do you want to know??! I mean, how we got together as a band?

LV: Yes.

Kurt: Well, I wanted to start a band so I talked to Dave...

Dave: NO WAY!!! I talked to you!

MASS CONFUSION

Kurt: Dave and I wanted to start a band so we got together and started practicing. We played together for about a month and wrote some songs and then Jeff started playing with us because we couldn't find anyone else. It's the truth.

Jeff: It is. Dave didn't want me to be in the band.

Dave: You didn't want to be in the band!

Jeff: At that time, I was still in Public Disturbance.

LV: What are future plans for *Joined at the Head*?

Dave: Practice.

Kurt: We're going to do enough shows to come up with

continued on pg. 6

Hanging out with the band.
Top, Kurt Eckert. Center,
Dave Lamoureux Left, Sketch
and right, Jeff Lamoureux.



photo by Sue Fritz

The Queen City Special

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Mayor's Youth Office
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Editorial Senatorial Spouses Scream: Silence

By Selene Colburn

The proposal of rating and subsequently censoring music (as suggested by *The Washington Wives*) is one that not only directly violates the first amendment of the constitution, which guarantees freedom of speech but is a concept which when enforced could cut off a lot of possibilities for expressing positive, challenging and unusual concepts.

While it is true that much music today contains lyrics which are threatening and nihilistic, it is also true that being exposed to this violence makes one



Gordon Gano of *The Violent Femmes*

realize how frightening and horrible violence is. We are living in a world in which people thrive on violence, so maybe being exposed to it on a small, harmless level is valid in that it will make us think about similar situations in the world and how we can change them. Therefore, even music that has negative implications can be used positively.

Many groups create negative images in their lyrics for precisely this purpose. There are bands like the Violent Femmes, whose album *Hallowed Ground* would suggest ignorance and destruction, sporting songs about prejudice, a nuclear aftermath and murder. After a closer listening, one realizes that the Femmes are not necessarily presenting their

own viewpoints, but are expressing viewpoints that exist and should be examined.

Other artists have lyrics which are undeniably positive. Talking Heads tell us:

"Well we know where we're goin'/ But we don't know where we've been/ And we know what we're knowin'/ But we can't say what we've seen/ And we're not little children/ And we know what we want/ And the future is certain/ Give us time to work it out."

Many artists are making statements about nuclear war, such as Sting who proclaims:

"There's no such thing as a winnable war/ It's a lie we don't believe anymore./ Mr. Reagan says we will protect you./ I don't subscribe to this point of view./ Believe me when I say to you/ I hope the Russians love their children too."

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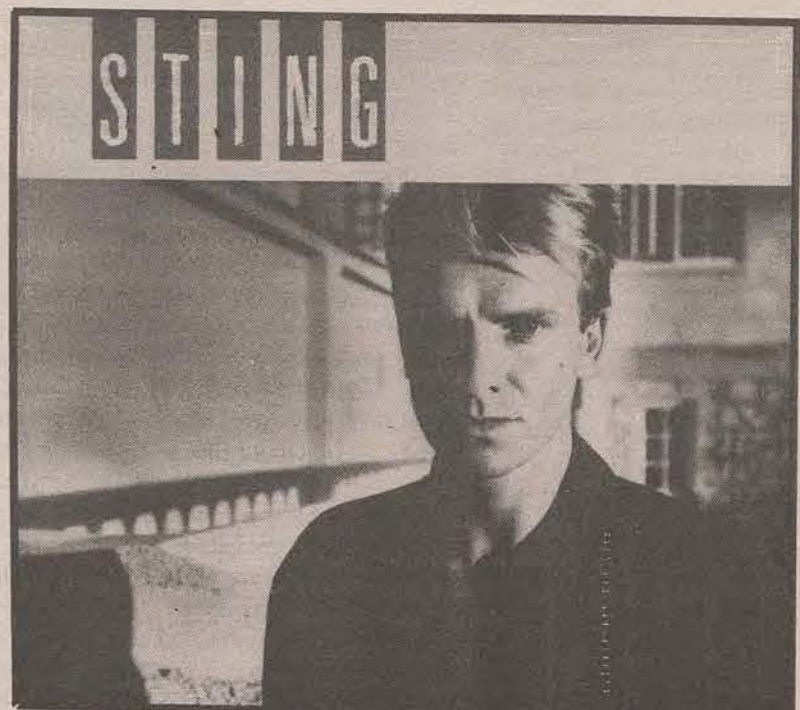
"Sometimes I get down/ but it's not you that gets me down./ It's just that sense of the impossible/ which you insist we've handed down.../ Wipe your eyes on the lies/ and let them shine their blue/ on every whisper that welcomes/ the inconceivable and the birth of truth."

These are hardly lyrics of corrupt or unconcerned individuals. If we give people the right to censor music, we are giving them not only the right to censor

music with violent implications, but to censor music like this. Perhaps a song on a very positive album contains a word some adults consider unsuitable for certain children. Under proposed rating or censorship laws, those children would no longer be allowed to be exposed to some of the important issues raised by the musician.

Music is a wonderful reflection of our times — artistically, politically and socially. And it can make a difference. Music in the 1960s affected many of the movements which pushed for positive change. And today many musicians are using their skills to aid others, as does 7 Seconds, a band who recently played in Burlington. Admission to 7 Seconds' concert was \$2.50 and a can of food which was donated to Burlington's Emergency Food Shelf. This donation was requested by the band, whose members are part of an organization called Positive Force.

On a large scale, productions involving many performers have raised money for the famine situation in Africa, including the songs "We Are the World," "Do They Know It's Christmas?" and the Live Aid concert. Censoring and rating music would do much to destroy the positive attitude it often assumes.



Out of the Garrett

By Todd Garrett

Twenty-one seems to be the magic number among lawmakers as far as the drinking age is concerned (unless of course you are 18 by the time the law goes into effect whereupon it is assumed that since you have already been given the right to drink, it would be out of the question for you to stop... for some reason). At any rate, this decision has caused

quite a ruckus among would-be guzzlers 17 and younger, who see the decision as an infringement of their rights, namely the right to get smashed legally.

Everyone knows how easy it is for minors to get alcohol already, and raising the age to 21 will not affect this enough to even speak of. Moreover, everyone knows that not one person between the ages of infancy and 21 drinks for

any other purpose than to get smashed.

Therefore, since raising the drinking age to 21 is proven to cut down considerably on alcohol-related automobile fatalities between the ages of 18 and 21, the drinking age should be raised to 21.

And finally, for those who are morally disturbed by the incongruity of the drinking and

drafting ages, why not fight to raise the draft (if it is ever reinstated) to 21? I have a feeling the reason this argument of raising the draft to 21 doesn't come up very often is because the people who oppose the new drinking age law aren't nearly as concerned about raising the draft age as they are about lowering the drinking age (for reasons much too obvious).

Student Council: A Political Popularity Contest

By Kendra Pratt

It seems that running for student office is a lot more complicated these days. Instead of relying solely on the student body's better electoral judgment, propaganda from position-thirsty candidates rambles about the school. Underneath all of the posters and slogans, the real role of student government is hopelessly lost.

Most of the propaganda is fairly harmless. Slogans focus on assurances of experience, leadership, and ability. However, some campaigners went a bit beyond the norm to pull in votes. Many posters evolved from the usual name and office of candidates to vows of good citizenship with mini resumes. Instead of many separate people running for different positions, some organized into a straight ballot so students would elect a micro-political party into office. For instance, a senior class party decided to fashion themselves in the Yiddish phallic tradition known as the "Shmuk" party. Each separate ballot has its own slogan also — most are simply the invariable "Trust us."

To some campaigners, trust-ing was not the major issue. One female student decided to display her involvement with the rest of the class by pasting on to her posters candid pictures of staggering students from her summer party. A

modest presidential candidate stated he was fit for the job with "16 years of experience." The rest of us mortals simply passed through childhood and infancy without any political motive. A list of credentials for another campaigner included involvement with the New Mexico Boy Scouts, silent pictures in the 1920s, and the undying support of artist Andy Warhol. One party handed out pamphlets promising a 1986 Porsche for every supporter if elected.

Many volatile issues have been meshed into this scene. The senior class must take a political stand through the people who are elected. One party on the Drinking Age swears on their honor that "A Vote for Us is a Vote vs. Kunin." They circulated petitions against raising the drinking age which will be sent to Governor Kunin. Although many of the candidates are advocating student power, the underlying issue which rules over anything else is who's going to have the wildest senior party.

The personal motives of the candidates vary from noble to selfish. Some would like to be more involved in school matters since they feel that they have much to contribute. In the two final years of high school, the candidates feel the responsibility of proms and graduation. A student who had been president of her class last year explained that being in a

school office would put her in a position with the administration to vocalize the likes and dislikes of her class. A few more candid souls admitted that they were running for office for their college record. Propaganda is a vital part of campaigning from their point of view because it shows interest and displays to the rest of the student body their variety of choices. Most thought that they could not be elected without competing through propaganda and a very minute minority decided that friends were only voting for friends so it wasn't worth the effort.

The general population of the school was indifferent to the student council and their propaganda. The term used most often was "a bullshit beauty contest." One senior emphatically stated, "I have never heard of student council accomplishing anything [worthwhile] for anyone at any time. There's no power." Complaints against candidates concerned the fact that it was impossible for anyone to have enough experience to do anything important. The issues being raised are incidental to the apathetic voting majority. An angry sophomore points out that "This is a vent for legal vandalism. These people just like to see their names on the wall." Others worried that the election was a communist rebellion in disguise, and about the effects of politics on such a

young and impressionable age group.

Most students could find at least one candidate to support. A main objection throughout the school was the election of a clique which would form an elite aristocracy. Most students agreed that a diverse ballot is the best way to represent everyone. A candidate can find solid support if he/she shows a definite trait of action. The others were just running "so that they would have something to look back on when they are old."

The true power of student council is hard to define through all of the myths and fantasies. Candidates proclaiming student rights are sadly mistaken. A school administrator more than happily pointed out that student council relates only to social events. Any change in school policy

must be brought before the school board. Some students think that student council is just a front for a totalitarian, oppressive administration. A realistic candidate for senior class president alluded that the power of student council in administrative areas was equivalent to the governmental power in Poland. Some changes suggested by students are a disciplinary court run by students to instate a "trial by peers," and a valid smoking lounge, of course.

The true task of student council is to raise funds and organize dances. There has never been any drastic change in policy brought about by it. To qualify for student office basically requires a cute smile, a versatile wardrobe, non-clammy hands, delusions about experience and power, and creative crayon skills.

Recall on Safety Seats

Health Commissioner Roberta R. Coffin, M.D., announced that there has been a recall of over 8000 child car safety seats manufactured by the Collier Keyworth Company in Gardner, Massachusetts. The recall involves the SAFE & SOUND II, and the ROUND TRIPPER models. The company reported that the heart buckles on the seats which secure the three-point harness and partial shield may fail in a crash.

Defective buckles are found on car seats manufactured Dec. 28, 1984 through April 3, 1985, and have a single prong buckle tongue. Anyone who suspects that they have one of these seats can call the Child Passenger Safety Program at the Vermont Department of Health at 863-7330 (1-800-642-3233 toll-free) for additional information, or contact the Collier Keyworth Company directly at (617) 632-0120.

Power to the People

By Selene Colburn

The Situation In South Africa

South Africa's present government, apartheid, is a system of segregation and white supremacy. The black majority is denied many of the rights given to the white minority and is forced to live in separate townships, attend separate schools, etc. Recently, protest against apartheid in South Africa has risen to a greater and more violent level. As a result of this, many countries have begun to place pressure on South Africa's President Botha, and have withdrawn their companies from the country, hoping to use economic power to sway the government's policies.

What Is the U.S. Doing?

It seems that the U.S. is doing very little. President Reagan has advised Botha to make changes in the government and encourages engagement only with companies in South Africa which employ the Sullivan Principles, which allegedly guarantee black and white equality on the job. Most anti-apartheid fighters in South Africa feel that the United States is not doing enough to combat apartheid, as do many American citizens.

There have been several demonstrations at American colleges demanding divestment (that the colleges sell all stock in companies that operate in South Africa). Recently the UVM Board of Trustees voted against total divestment.

The argument against divestment says that it is too risky and that it will accomplish little. It is also true that as a result of divestment many blacks in South Africa will lose their jobs.

On the other hand, one can argue for divestment by pointing out that many blacks have already lost their jobs in the fight for freedom, that money divested from South Africa can be profitably reinvested in other companies, and that divestment as a means of economic pressure will work.

Another Option in Pressing For Change

Rather than completely abandoning a relationship with South Africa, the United States could openly support the ANC (African

can National Congress) and other groups in South Africa dedicated to fighting apartheid. We could do this by meeting with leaders of these organizations, supporting them financially and helping them to pressure Botha into releasing Nelson Mandela, who has been imprisoned for over 20 years. Mandela, who was president of the ANC prior to his imprisonment, is believed by many to be the leader who could unite the people of South Africa



Marxism Faces the Religious Whip

By Chris Daignault

"The people who believed in Marxism-Leninism were Bolsheviks... In 1912, these Bolsheviks seized control of Russia. They were the seeds for today's Communist Party."

In her essay, "Marxist Theory: Straight Up with a

Twist of Lenin," Diane Sullivan states what Karl Marx believed and what V. I. Lenin used as a base. I must, however, strongly stress the difference between the two. Soviet communism is truly a twisted image of the peaceful reality.

Is communism really evil? Many Christians believe so. In the Union of Soviet Socialist Republics, and in their many satellite countries, yes, communism is bad. But Marxism according to Karl Marx and Friedrich Engels is certainly not. The Soviet Union holds a

large working class and a very small group of administrators who rule and corrupt the system. These people express their greed and Fascist tendencies. Human greed causes the society to fail.

Why do religious leaders and groups condemn communism? If God were to choose an

economic preference, what would it be? Would God choose a system based on the individual and on the cravings of one person? Or would God pick a system that enables the advancement and equal growth of a community? Would God share and give, or take and... break?



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Pew: A Church? Or a Skunk?

By Chris Daignault

Traditions are often hard to break or reform, but sometimes it is necessary. Religious ones especially are very difficult to update. The faithful crave for the "old ways," even though they may not hold firm today.

Using Christianity as a model, I believe that God is neither male nor female. In this regard, God should not be referred to as He or Him. I propose: Jesus, Christ, Providence, or simply God.

When Christianity origi-

nated, men presided over women. Men ran the governments and wrote the laws. In the home, the male was always the authority. As a result, God was assumed to be a male.

Although it has been preached by the Catholic Church that men were created in the image of God, we must remind ourselves that Christ did not need a certain reproductive organ to produce the human race. Why, then, is God considered a male?

Sexism is still quite apparent in our society. Religious groups try to dictate what we will believe. Religious sexism is no joke. Let us not sit back and watch it. We must demand action now. Stop it.

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Azarian Art at the Planet

"Straight Forward Spontaneous Compositions," an art show by Ethan Azarian, guitarist and vocalist for the Hollywood Indians, will open at the Daily Planet on October 2 at 8 p.m. The show will be exhibited through the end of the month. Azarian works with oil and canvas, painting abstract, surreal works that focus on the play of colors. Ethan calls his work "mentally stimulating." Instead of definite symbols, he creates paintings which mean something personal for the viewers. Although he has sold his art before, the showing is more for the viewing than for the selling.



photo by Jeff Lamoureux

After having wrapped the gift, I hit the books with Nova-40s clamped to my cranium. I opened the SAT vocabulary builder, second in an educational series. With no prestidigitation, I wandered through the newsprintish pages, glancing at example sentences given for each entry. "The decision the jury has arrived at is a travesty of justice. The tumbrels became the vehicles which transported the condemned from the prisons to the guillotine. He found the loanshark's demands unconscionable and impossible to meet. "Hmm... So he made up his mind. In order to avoid the heat of the pesky loanshark,



THE QUESTION



Harold Q. knew that he had to make a big move. Start a new life in Toledo. Harold's move must intertwine carefully in this psychedelic jigsaw. He buzzed a few of his old-time buddies, but they weren't home. Wondering why, he stayed low. No false moves, or the marks will come up and the tropical heat will move in.

Shaking in his slippers, Q. opened a bottle of tonic water and mixed it with orange juice. A small dog whined on the fire escape. The drink vanished, splattering amongst the crystals of glass. Q. thought he heard footsteps creaking. "Can they read my mind? Oh no, if they can, I haven't a chance." More footsteps raced up the

stairs. Q. stepped towards the shackled apartment door, trembling with fear. Five faint voices in a very foreign language echoed in the winding corridors of the prefabricated complex. "Oh I won't worry," Q. assured himself... "This is all just a figment of my unimaginative mind. It can't be real." But his central

nervous system and involuntary subconsciousness told him otherwise. Sweating red, Q. hobbled to his bed and the four-footed silent friend followed. Collapsing on the bed, Q. knocked over a picture of his twin brother on a night stand.

"Oh no... what if Eugene is mistaken for me! I shouldn't go to Toledo, I should go to Pittsburgh." Q. loved his brother dearly, although they wearily fought whenever Eugene said the word "vehicle." The gang would destroy Eugene's life as well as Harold's, unless... "I am doomed," he thought. Melodrama filled Q.'s moonface as his cartoon eyes shut.

Local Skate Band Worships Madonna

continued from cover

enough money to record followed by, hopefully, an album.

Erik: Oh,ooooo ah, woooo!

Sketch: We want to build up a reputation around New England and have people come to see us as Joined at the Head rather than just being the warm-up show.

LV: How would you classify your music?

Erik: Inner City Surf Music.

LV: Who writes most of your songs?

Dave: It's a group effort.

Jeff: Yea definitely.

Sketch: Dave writes a lot though. A lot of the music.

LV: What's your favorite topic to write about?

Sketch: We don't have one.

Kurt: Madonna is one of our favorite goddesses. She wrote a letter to me saying, "Please be my fan," so I said O.K.

Sketch: Going back to that question on lyrics, I think it's really important that people read our lyrics, rather than just listen to us, because a lot of the time they're really hard to hear. We've got lyric sheets that we give out at our gigs so get a hold of them and check them out because that's one of the most important things about the band — what we're trying to say.

LV: What's your favorite line from any song?

Sketch: "The change begins with you!"

"You know you're gonna have a bad day,/ Don't let them get you down,/ The bad times, they come and go/ But the world keeps spinning 'round/ You're just gonna fade away/ If you're always living with a frown."

LV: Why?

Sketch: Because people say that we can't go on trying to improve the world. Over there you've got a situation far, far worse. If you try to improve things, you know. Nothing will

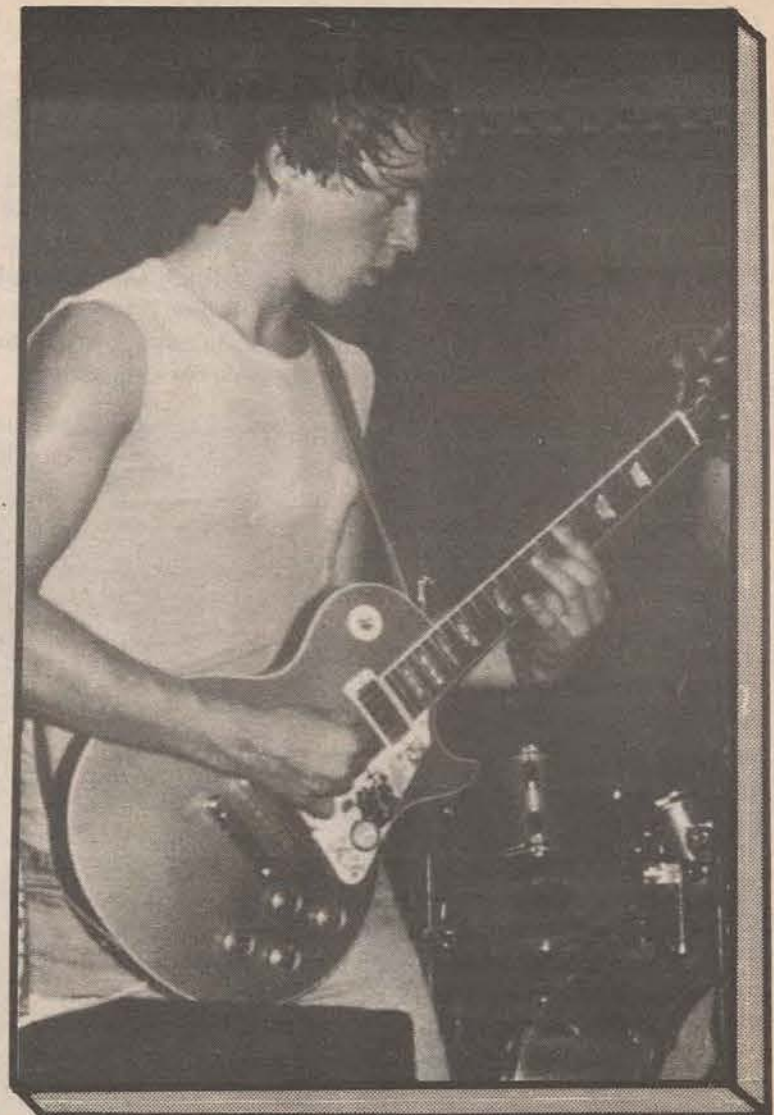


photo by Mary Gallagher

Erik Johan Satre, one of the newest members to become Joined at the Head.

Land ho, Kurt! You should have seen the one that got away!



photo by Sue Fritz

continued from pg. 6

improve because everything stays the same. Unless it starts with one person making an effort, nothing is ever gonna happen.

Dave: Little droplets make a river.

Jeff: Oooh, wise man say.

Dave: It's true.

LV: Who are your influences?

Kurt: Madonna, definitely — one of our major influences. People think I'm joking. I really like Madonna.

LV: If you had one thing you could change, what would it be?

Sketch: One thing is to abolish capitalism, because I see that as the root of most of the problems we have in the world today.

LV: What did you want to be or do when you were little kids?

Erik: I'll have to think about this.

Jeff: When Erik was little, he wanted to get a drum and a knife so he could cut the drum open and see what made it work.

Erik: That is true.

Dave: I don't know, I guess I wanted to be a baseball player.

Kurt: I wanted to be a conductor. They know all about the instruments and how to play them.

Erik: I've always wanted to be a penguin.

Dave: It might sound weird to some but I wanted to be black. I heard about sex changes and I thought maybe they could do race changes. I always thought being black was neat.

"The change begins with you."

LV: What people have helped the band?

Jeff: Kathy Lawrence has helped a lot.

Sketch: The Lamoureux' parents definitely. They've put up with a lot.

Jeff: A lot of bands have helped us.

Dave: Like PaniXquad, the Caste, the Wards, and Hollywood Indians. All the bands like that around have helped us.

LV: You all skate. How did you get into it?

Jeff: Dave and I saw some kid with a board a long time ago and we thought it was neat so we went and got boards.

Sketch: My dad had an old board about 15 years ago and I got into it then.

Erik: I was walking and I saw this old, crusty, skate magazine in the gutter.

Jeff: What were you doing in the gutter?

Erik: I don't know. Looking for penguins. But I found this magazine and it looked pretty cool so I sent away for one.

LV: What are your favorite things to do?

"I've seen this thing called Unity, / people bound together but they're still free, / working for the common good / change the world thru brotherhood."

Erik: Neck language "a frickin spon' chup'cha..." I like to play guitar a lot. I like to do everything. I'm really getting into fencing right now.

Kurt: Playing guitar.

Erik: Looking for penguins.

Jeff: Skating obviously.

Sketch: I'm kinda involved with a lot of the political groups around the UVM campus, and also I'm really into music. Not just hardcore, a lot of different types of music.

Dave: My favorite thing is eating.

Jeff: I program computers. I'm really into computers.

LV: Are there any other comments?

Unknown voice — sound effects.

Jeff: lmurrgljurhfvwklerrllisbdnncgdk!!! Let's see you try to spell that.

Sketch: Ploik! Ploik!

Kurt: Ree Ree Ree

Erik: If there are any penguins in the area, contact me at Christie Hall 108.

Erik: Why didn't Kurt enter the Madonna look-alike contest?

Kurt: I had to work.

Well, there you have it. That about wraps up this interview. If you get a chance to see Joined at the Head play, take it. Joined at the Head would like to extend an open challenge to any bands on anything, i.e., a challenge for Hollywood Indians in a game of basketball on Saturday, October 5th.

Canadian Troupe Comes to the Flynn

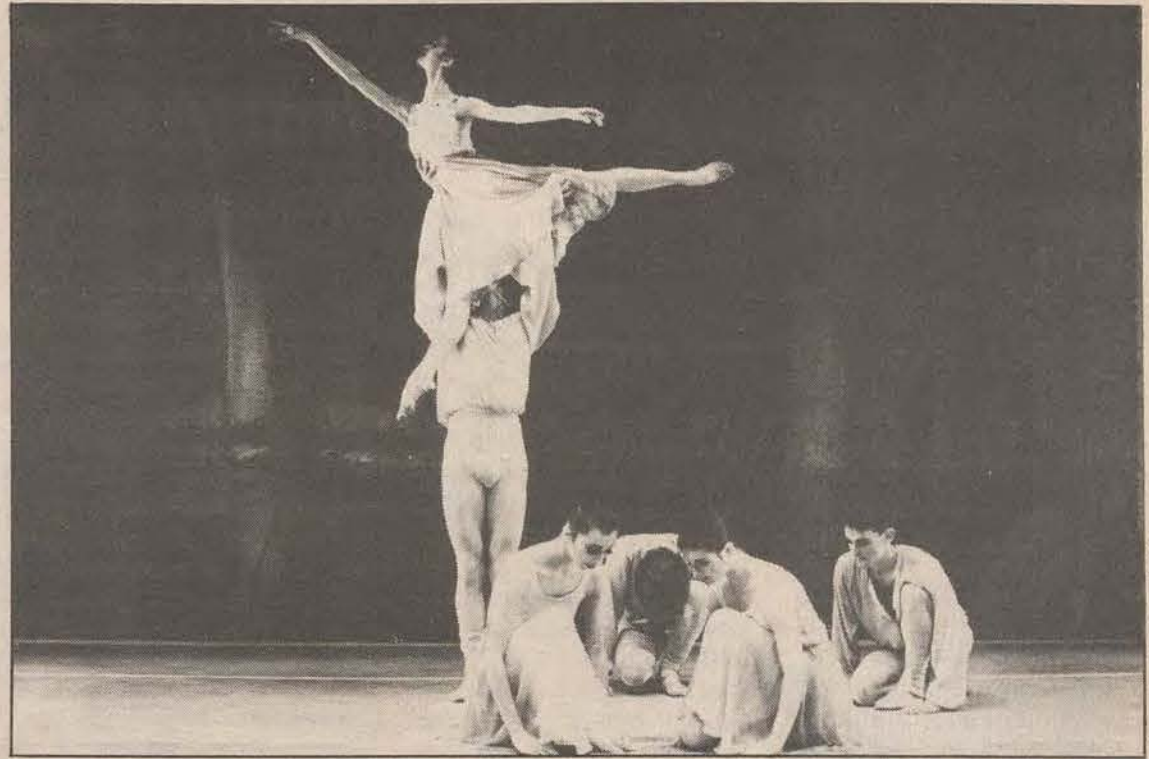


photo by K. G. Stills

An international series of dance presented by the Flynn Theater in cooperation with the George Bishop Lane Series opens October 25 with Canada's Royal Winnipeg Ballet. Accompanied by live orchestra, the Ballet will offer a repertory program that includes George Balanchine's *Allegro Brillante*.

The company was founded in 1939, and in 1953 it received its Royal Charter, the first granted under the reign of Queen Elizabeth II.

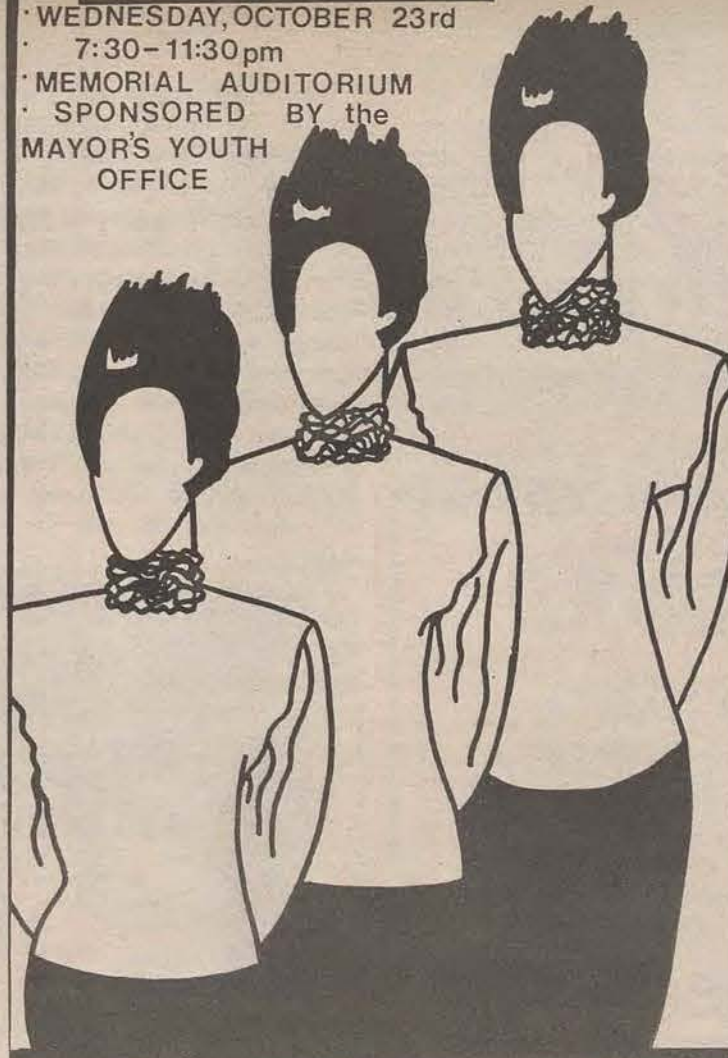
The present artistic director, Arnold Spohr, was appointed in 1958 and under his direction, the company has grown and developed to achieve inter-

national status.

The company shows its versatility in its dance doing dances ranging from "Songs without Words" with music by Mendelssohn to "Five Tangos" to "The Hands" with music by people like the Beatles, Eric Clapton and Paul Scofield.

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Suburban Demented Genius Meets the Blues

By Tom Cleary

BEWARE, YE BLOW-DRIED CALIFORNIANS! Forth come I, the swarthy record reviewer, to throw out such epicurians as Madonna and Duran Duran like dried mud and unabashedly proclaim the truly good and beautiful! Onward, faithful listeners, armed with your turntables, tape decks, or whatever, toward the new and spacious world of True Sound. **Unknown Blues Band**

This month I have searched out two recordings that would do well gracing any explorative record collection. First of all, I had a listen to "Live at Hunt's," the debut recording by Burlington's ever popular Unknown Blues Band, fronted by the charismatic Big Joe Burrell. This, predictably, is a Blues record. Like Punk or Reggae, Blues has a distinctive style which is recognizable in any Blues tune. So, while a lot of the songs are musically simi-

lar, the lead vocal or instrument is given a large realm of expression. Burrell uses this realm quite well, dipping in and out of the structure with his heartfelt gravelly voice and tasteful saxophone solos. He even goes so far as to give a short sermon on one of the tunes, explaining his views on the Arms Race and other matters.

The album contains several instrumentals, such as their fresh arrangements of Marvin Gaye's "I Heard It Through the Grapevine" and Joe Zawinul's "Mercy, Mercy, Mercy." Burrell's vocals range from tender on the original "Sweet Odelia" to tearjerking on such standards as "Woke Up this Morning" and "Everyday I have the Blues."

In hearing the word "blues," I often imagine a sparse acoustic arrangement, but in this case I was only imagining. Kilimanjaro's Chuck Eller and Paul Asbell contribute commendable performances, adding a life and vitality not often heard in straight blues. Maybe this isn't getting across to you. Put it this way: Asbell is a demure Van Halen, minus the distortion and the halloween costume.

The tape, recorded live at Hunt's, sounds surprisingly good considering it was produced out of keyboardist Chuck Eller's living room. (The liner notes say his real

name is Piano Whitey. Sound cute? The rhythm section are dubbed the "Iceman" [drums] and the "Meatman" (bass). They have a cartoon show coming out next month.)

The live production and the depth of the music make this a good album for the interested listener and a fine album for the hard-core blues fan.

Was

Some of the lyrics on *Born to Laugh at Tornadoes* by Was (Not "was") sound like prose that might be invented by a couple of teenagers who get bored while studying in the school library. Take, for instance, one of their exquisite dance tracks, "Shake your Head." Over a bunch of synthesizers and a clanking rhythm, guest vocalist Ozzy Osbourne explains, "You can

stare into the sun/ You can pretend to have fun/ You can't read a robot's mind/ Can't expect vultures to be kind..." What kind of a course were these guys studying for, anyway?

The Was brothers are only two guys, one a producer, and one a lyricist and occasional vocalist. Therefore, a lot of familiar faces turn up crooning the Was brothers deadpan creations: Mel Torme, for instance, turns in a fabulously Moody rendition of the ballad "Zaz Turned Blue" (don't worry, Zaz is a person).

Some of the tracks are obvious bows toward early Motown music: try comparing the chorus of "Knocked Down, Made Small" to that of "Stop in the Name of Love." And despite their occasionally wacky messages, tracks like

"Out Come the Freaks" and "Professor Night" are musically legitimate Pop tunes. The Was brothers have their

strange side, however. Take the hypnotic rhythm of "Man vs. the Empire Brain Building" and its out-of-tune chorus chanting "Pontiac, Pontiac, Drive your Car Across the Sky." Or David Was' lead vocal on "The Party Broke Up," relating ultraweird hap-

penings at a small get-together and then passing them off in an uninterested drawl, "Needless to say, the party broke up." This is the stuff of suburban demented genius, folks.

This concludes our emergency evacuation drill. Next week, tune in for the latest in improvised panic.

Sculpting Young Minds

Young artists will have an unusual opportunity to work with sculptor Kate Pond this October in the Saturday Sculpture Series being sponsored by the Discovery Museum in Essex Junction, Vermont. Using galvanized steel, plastic tubing, and fabric, children aged seven through 12 will be encouraged to use their imaginations to create individual and group sculpture on the Museum grounds. All materials used will be safe for children.

The series begins Saturday, October 5, from 9-12, in working with metal. The second metal-working class will be Oc-

tober 12, from 9-12. Fabric will be the raw material for banners and "fabric weaving" on Saturday, October 19th, from 9 am - 1 pm. Children may sign up for the entire series or for individual classes, but space is limited, so pre-registration is required. With

partial funding by a grant from the Vermont Council on the Arts, the series fees will be \$12 for Museum members and \$15 for non-members. For individual class fees, further information, and pre-registration, call the Discovery Museum at 878-8687.

Meeting of the Minds

The University of Vermont will sponsor a graduate school fair on Monday, October 14, from 10 am to 1 pm in the UVM Patrick Gymnasium.

The fair is open to the public.

About 50 representatives of graduate schools will be on the campus to answer questions about their institutions. Such diverse schools as Columbia University Teachers' College, the Monterey Institute of International Studies, and Rochester Institute of Technology will be represented, and will have catalogues and admissions materials available.

For further information, call UVM's Center for Career Development, 656-3450.



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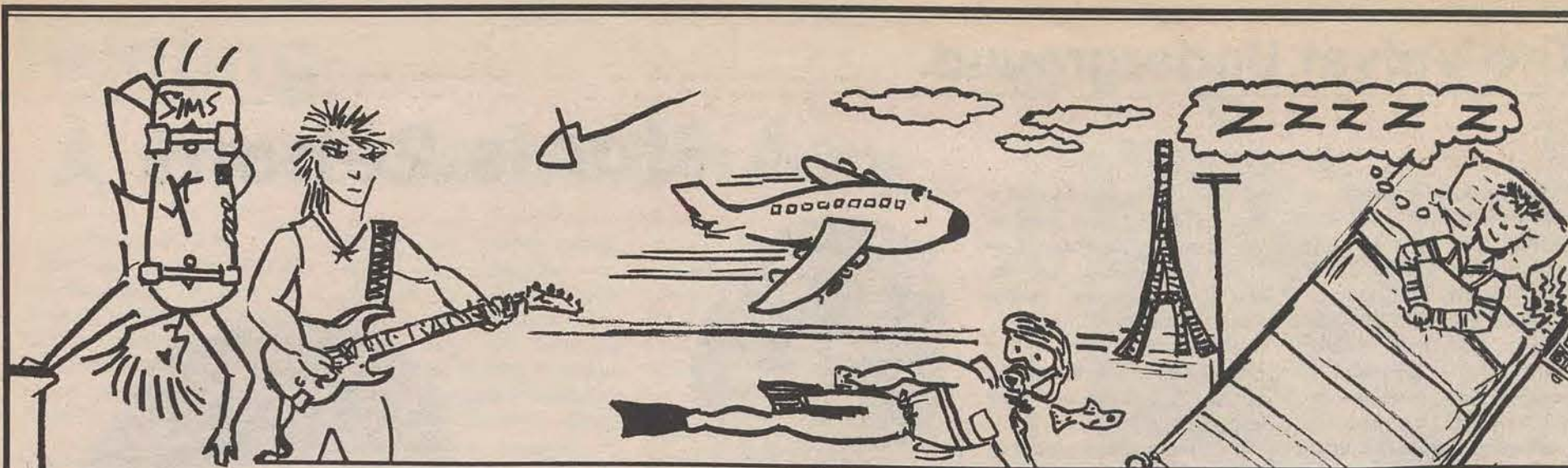
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Educational Responses

By Selene Colburn

"What would you be doing if you weren't in school?" we asked ten Burlington area students between the ages of 13 and 19. Their responses demonstrated insight, thoughtfulness and concern. Many answered that they would travel to other countries, proving that young people are perhaps aware of the need for understanding between peoples of different nationalities.

"I'd be working at some huge restaurant making money to go to Australia for a year (1990-1991)."

"I would be working at a

marine biology station in Providence, R.I. because that is what I've always wanted to do, and what I want to do for a living (be a marine biologist)."

"I would be traveling through Europe because I love to live and learn."

"I would be traveling because I think it is interesting to learn about other cultures and people."

"I would be going back to Thailand and getting a job, maybe teaching some English, learning the language, farming, helping the people, and having a wonderful time."

"I would go to Europe and

travel the countryside, learning different cultures, and languages, especially Italian — with no geometry!"

"I would be in Russia learning about not only the government, but the people too, seeing hopefully that they as people think about the same things we do."

"I would spend more time thinking about the past and the present and how they relate to each other. I'd take more time to learn about myself, through things I really love to do and things I've never done before. I'd pay more attention to relationships with other people.

Basically, I'd still choose education, but my methods for achieving it would be quite different."

"I would try to become really good in a sport, travel a lot, maybe live somewhere in a jungle or on a tropical island. I would also take pictures for magazine articles, books, etc."

"If I was not in school I'd probably be learning anyway, like getting more education in scuba so I could support myself and have fun at the same time."

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BHS Students Commended

Burlington High School has been notified by the National Merit Scholarship Corporation (NMSC) that Adam Ciongoli, Christopher Dowhan, Carla Duarte, Daniel Kaufman, Kristina Lesem, Sutherland Miller, Bruce Parsons, and Kristin Rosner have been designated Commended Students in the 1986 Merit Program. They will receive a Letter of Commendation in honor of the outstanding academic promise, demonstrated by placing in the top five percent of over one million participants in the 31st annual National Merit Scholarship Program.

An officer of NMSC, which administers the program, stated that, "Being named a Commended Student in the extremely competitive Merit Program is a credit to these young men and women and to their schools, which play an important role in the development of academically talented youth. The high test performance of

Commended Students is indicative of the exceptional scholastic ability, which is essential in a nation that prides itself on cultivating individual excellence. We hope the honor these students have earned will provide motivation for them to use their talents to the fullest and also will serve as an example for other aspiring young citizens."

Participants entered the current Merit Program by taking

the PSAT/NMSQT in October 1984, when most of them were juniors. Although their qualifying test scores are very high, the 35,000 Commended Students nationwide scored slightly below the level required for Semifinalist standing. Only the 15,000 Semifinalists, whose names were announced on September 11, will continue in the competition for some 5,800 Merit Scholarships to be awarded in 1986.

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The Velvet Underground

By Jessica Bernstein

In the winter of 1984, four albums by a relatively unknown late 60s band, the Velvet Underground, were re-released. The first of these records, *The Velvet Underground and Nico* (produced by Andy Warhol), is a musical experience not to be missed.

Before hearing the record, I had never even heard of the Velvet Underground, and had no idea what to expect. But with the first xylophone (!) notes of the sweet lullaby-like "Sunday Morning," I got the feeling that this band was something special. As the record progressed, I found myself singing along and thinking, "Hey, this is good stuff! I like this!"

One of the most striking things about the Velvet Underground is their incredible versatility; this one record goes from rock n' roll ("I'm Waiting for the Man") to the psychedelic, almost far-east sounding "Venus in Furs" to gothic folk rock ("All Tomorrow's Parties"), to almost everything imaginable. Another element that con-

tributes to their varied sound is unusual singing. For most of the songs, songwriter Lou Reed does vocals, but for several, Scandinavian model/singer Nico sings, her husky heavily-accented voice adding richness and depth that might not be there with any other singer.

This record was not done in high-fidelity, so occasionally one of the instruments overpowers another, or the singer; strangely enough, this is *not* annoying but instead it is pleasing to hear a band that isn't polished and perfect, but human.

One more pleasing and unique note about the band is that the drummer, Maureen Tucker, is a woman; something very rare when this record was made, and even now.

I truly enjoy this record, and can listen to it over and over again, and still feel like it is the first time I've ever heard it. I highly recommend it to any true, open-minded music lover who is looking for "something new;" this record is pure music pleasure.

A Star is Reborn



Give Me That So, So ...

By Christiann Gibeau

Local papers that students frequently read generally feature popular groups that have come to Burlington or local groups which are becoming popular. But what about other groups which are not

very popular?

Last Thursday evening, I was at Forest Hills in Winooski to listen to an a cappella group called the Spin Outs. A cappella is singing without accompaniment. There is only the help of a pitch pipe and the

snapping of fingers.

The Spin Outs are one of the liveliest groups I have seen and heard in a long time. They have so much energy that when you are clapping or just listening, you feel like a part of them, almost wanting to get on stage and sing with them.

The fun part about their performance is that since they don't have any instruments they can move all over the stage. Some even come into the

audience and sing to individuals.

The Spin Outs are so friendly, relaxed and exciting that while they are performing the audience's attention is quickly grabbed and only given back at the end of the performance.

This was about the fourth time I saw the Spin Outs perform. I first heard them when they played at the Nickelodeon Theatre during the Jazz Festival. Since then I've heard them

at Forest Hills, Greenstreets, Church Street Marketplace, and in Battery Park.

The group has been around for two and a half years, but I did not hear of them before this year. Is this another one of those groups that is overlooked by the media — for whatever reason?

If you are interested in hearing them, keep checking the Entertainment Guide for dates. You may have to wait a while because one of the members is leaving, but they'll be back. As the Spin Outs sing:

*Give me that so, so
Brother, sister,
A cappella
Sounds good to me.*

The Nylons, a 'rockapella' group, is coming to St. Johnsbury on November 2, 1985. For more information call the Lane Series at 656-3085.

Have you ever been in an automobile accident and escaped death or serious injury because you were wearing your safety belt? We'd like to hear your story... and so would the rest of Chittenden County. VT SEAT and local radio stations will produce and air public service announcements with YOU telling your story. Contact Jane Driscoll (Mayor's Youth Office) at 658-9300 for more information.

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Hunting

A Paradox of Cruelty

By Ian Hamby

Since man has existed he has consumed meat. His early carnivorous tendencies were satisfied by questionable means, but eventually the predatory nature of man became clear. Since his meager beginnings as a hunter man has decided to dominate the world with his upright posture, superior mind, and opposed thumb (the new easy life he brought himself suppressed the need to hunt for his survival).

However, in his blind rush for the domination of nature, man has dangerously upset its balance. Victims of man's greed and paranoia are the Dodo bird, which fell victim to "hunters" and was entirely exterminated. Many other species are facing premature extinction due to human abuse. Victims of this abuse include many predators who acted as population controls for non-aggressive animals like deer.

As man expanded into the land and drove off or killed the predators, he also drove other game animal populations into

smaller and smaller areas where they multiplied unchecked by their natural enemies. The ensuing population explosion then finds too small a food supply. The deer (or whatever animal) begin to weaken and starve to death. (The atrocious situations in Ethiopia and other African countries are fine examples of this type of population control.)

To man, hunting seems like a poor choice of game management. Others oppose it on purely moral grounds. Nonetheless, it is a positive step taken by an otherwise environmentally destructive force — man.

At virtually the last possible moment man steps into the scene with game management and controlled predation by human beings to check game populations.

Many people who oppose hunting have problems with visions of "rednecks" loading up their pick-ups with beer, guns and ammo; loading their guns, getting loaded and shooting

deer — possibly other hunters — and then flaunting a bloody carcass on the back of their truck. While this is a realistic description, it is far from the norm.

Hunting, if the end is successful, involves the killing of another animal. This aspect of hunting is objectionable especially when the aforementioned "rednecks" make a manhood ceremony out of it. However, the method of killing is relatively humane when compared to the way predators used to kill their prey, and compared to the way men slaughter domestic animals for meat.

When it comes to environmental measures to preserve animals, more still needs to be done however. For many species, too little came too late.

Our November issue will spotlight Screaming Broccoli in the second part of our continuing series on hot new local bands. photo by Jeff Lamoureux



Basement Placement Contest

Due to the large number of bands who brought in entry forms for this year's Battle of the Bands and the difficulty the committee had choosing eight top bands for the battle, the Youth Office is establishing "the Basement Placement Contest." It will be held this year on October 14 in the basement of Memorial Auditorium at 7:00 and promises to be as exciting as the battle itself.

Tickets to the event are \$1.00 at the door and hold on to your ticket! One half entitles

you to a discount for the Battle of the Bands. The other half of the ticket is your ballot. Cast your vote at the end of the evening. Your favorite band may be the Basement Placement Mystery contestant at the 1985 Battle of the Bands.

The bands participating in this year's Basement Placement Contest are Open Cluster, Illusion, The Zones, Escape, Big Transitions, Bohemian Blue and Ken Clark and the Ravens.

Be there early to support your local band!

By Mike Acciavatti

In its 75th year as an environmental conservation group the Green Mountain Club (GMC) is emphasizing the education of hikers on the rules and regulations of hiking in our Green Mountains.

Ben Davis, a chief and active member for GMC, told me, "We want hikers to become more aware of the specialized, unique environment in the Green Mountains. We don't ask much from the backcountry laws we provide hikers with. We just expect hikers to follow the regulations so that they may become more responsible backpackers, as well as individuals who are more respectful of the environment the Green Mountains have to offer."

Some rules are:

—Hikers must have the permission of property owners to hike trails on private land.

—There should be no fires or camping on privately owned lands. There are many shelters, lean-tos and campsites within

the state park itself! Those who wish to pitch a tent in thick backcountry with little access to civilization must attain a backcountry permit in order to do so.

—Hikers are told to stay on all marked trails and to avoid grassy vegetated areas.

—Since there are no fires permitted in the Green Mountains, a gas stove is recommended. It is much safer and protects the environment from a forest fire.

—For the sake of the unique woods and environment and to help the people who maintain

these trails, "clean up your mess."

—Respect individual plant species and do not pick or cut them. Many are rare and exotic plants, particular to their respective environments.

—No vehicles with motors are allowed on certain trails.

—No firearms are allowed in the park.

Good hiking to you all. Be responsible citizens.

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CALENDAR

THURS 10/3

Ethan Azarian, art show opening, Daily Planet, all month.

The New England Bach Festival w/ soprano Aileen Auger, live at studios of VT ETV, Lane Series, 7:30 pm, \$12.

Divas, film, B106 Angell, UVM, 7 & 9:30 pm.

SAT 10/5

Relativity, Celtic music, City Hall Aud., 8 pm.

Percussion Recital, Tom Toner & Friends, UVM Music Bldg., 8 pm.

Murder by Death, 235 Marsh Life Science, UVM, 7 & 9 pm.

Square & Contra Dance, Heineburg Club, call 863-6686.

Eat! Eat! Eat! Festival of Jewish art, film and food, 10:30 am to 1 pm, Fleming Mus.

VT Youth Orchestra, Flynn Thtr., 3 pm.

Potholes & Watersheds, lecture on Lake Champ., Fletch. Free Lib., 4 pm.

Scholars Bowl, Hanover vs. Brattleboro, Herrouet Thtr., 4:30 pm.

MON 10/7

Afrikaner Experience, film, Science 107, St. Michael's, 7 pm.

WED 10/9

Workers Pride Week Begins, reception at Municipal Art Gallery, 5 pm; speakers/disc., 7pm &

Modern Times & Pullman Strike films, City Hall Aud., 8 pm.

Trumpet Recital, Dave Brubakee, UVM Music Bldg., 8 pm.

THURS 10/10

Burlington Steel Town Thtr., San Francisco Mime Troupe, Memorial Aud., 8 pm.

Passion, VT Rep. Thtr., Ft. Ethan Allen, 8 pm, thru Sun.

Counter-Insurgency: Alternative to Diplomacy & War?, lecture, Bruce Lawlor, 104 Aiken, UVM, 7:30 pm.

College Fair, Ross Sports Ctr., St. Michael's, all day.

SUN 10/13

The Grand Tour, UVM Baroque Ensemble, recital hall, 3 pm.

Life is Not a Country Song, orig. plays by David Schern, City Hall Aud., \$4, also Mon.

Scholars Bowl, Concord vs. Middlebury, Herrouet Thtr., 4:30 pm.

MON 10/14

Slave of Love, Russian film, 235 Marsh Life Sci., UVM, 7 & 9:30 pm.

WED 10/16

New Music Night, The Lawyers & The Switch, Hunt's, 9:30 pm, \$2.

THURS 10/17

George Winston, Windham Hill pianist, Flynn Thtr., also Fri.

Mayor Bernard Sanders speaks on Nicaragua, St. Michael's.

Passion, VT Rep. Thtr., Ft. Ethan Allen, 8 pm., thru Sun.

The Politics of Foreign Aid in Africa, lecture, Michael Speers, 104 Aiken, UVM, 7:30 pm.

SAT 10/26

Craft Show, Essex Jct., Educ. Ctr., thru Sun.

Wild Canada, film by John Wilson, BHS, 8 pm.

Scottish Rites Harvest Ball, Ted Herbert Orchestra, Memorial Aud., 8 pm.

Night of the Living Dead, 235 Marsh Life Scr., UVM, 7 & 9 pm.

FRI 10/18

Common Ground Symposium on Ecology Culture & Imagination, City Hall Aud., thru Sun., call 658-6121.

The Lawyers, China Lite, 9 pm., also Sat.

Basement Placement Contest, Memorial Aud., 8 pm.

SAT 10/19

The Ring of Fettucine, Children's Opera by the

Baroque Opera, BHS, 4 pm, also Sun.

VT Symphony Orchestra, Flynn Thtr., 8 pm.

The Deerhunter, 235 Marsh Life Sci., UVM, 7 & 9 pm.

Mozart Requiem by Bread & Puppet Thtr., Montpelier City Hall, 8 pm.

SUN 10/20

Randy Newman & Richard Thompson, Flynn Thtr., 7 pm.

The Battlefield Band, Celtic music, City Hall Aud., 7 pm.

Crop Walk for World Hunger, Ross Sports Ctr., St. Michael's, 1:30 pm.

Scholars Bowl, Lamoille Union vs. People's Academy of Morrisville, Herrouet Thtr., 4:30 pm.

TUES 10/22

Red Cross Blood Drawing, Ross Sports Ctr., St. Michael's, 11 am - 5 pm.

WED 10/23

4th Annual Battle of the Bands, Memorial Aud., 7:30 pm, \$3.

THURS 10/24

The Current Crisis of Apartheid, lecture, S. African Wilmot James, McCarthy Arts Ctr., St. Michael's, 7:30 pm.

FRI 10/25

Back to Basics, Using Community Media to Teach & Persuade, Conf. by Chit. Comm. TV, thru Sat., call 862-0550.

Royal Winnipeg Ballet, Flynn Thtr., 8 pm.

SUN 10/27

Scholars Bowl, Woodstock Union vs. Rice Memorial, Herrouet Thtr., 4:30 pm.

TUES 10/29

William Burke, Burl. Police Chief on Criminal Justice System, St. Michael's Alliot Hall, 10 am - 2 pm.

WED 10/30

Itzhak Perlman, violin, Memorial Aud., 8 pm.

Valerie Minor, fiction reading, Bergeron Ed. Ctr., St. Michael's, 8 pm.

PMS, Premenstrual Syndrome, Burgess Bldg., MCHV, 7 pm.

Reading Aloud, Motivating Children to Read, lecture, Jim Trelease, So. Burl. Lib., 7:30 pm.

Tim Jennings tells Halloween stories, Champ. Mill, 6 & 7:30 pm.

THURS 10/31

Halloween Party, toddlers - 8th grade, Memorial Aud.

Watch for the Save Your Ugly Face Contest in late October!

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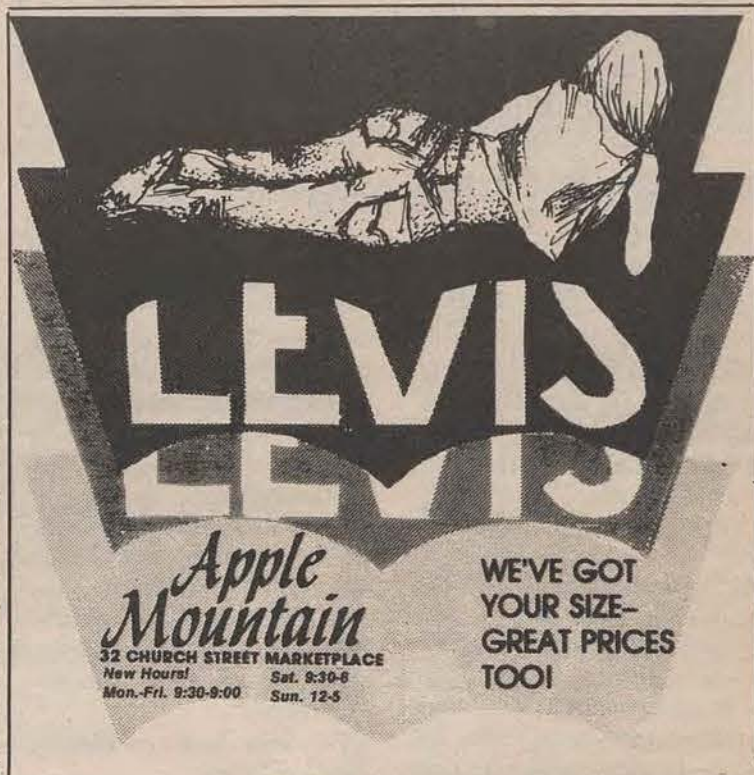
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Humane Society pg. 4
 Screaming Broccoli pg. 11
 The FBI Files pg. 14

SPECIAL

Vol. 2 No. 11 November 1985 — A Community Newspaper by Area Youth

Controversy Rocks Battle of the Bands

By Jessica Bernstein

At 8:00 p.m. on Wednesday, October 23rd, Memorial Auditorium was packed; the various members of nine

an acoustic guitar, bass and drums, they were upbeat and very together. Their originals were especially good.

Next was the most unusual

started hopping. One of the best things about this band was that they had the courage to play the kind of music that they knew virtually no teenager listens to (jazz fusion).

Sweet Revenge, one of the favorites of the crowd, worked the Auditorium to a feverish pitch with some good old rock n' roll. People were getting excited, and the judges were getting worried. How, if the next five bands were as good as the first four, would they ever be able to choose a winner?

The next band was the evening's long-awaited mystery contestant: the winner of the Basement Placement Contest. Because of the incredible number of bands entering the Battle, the Mayor's Youth Office decided that the eight best bands would play in the Battle; the other eight would compete in the Basement Placement contest, the winner of that going on to the Battle. The winner was chosen by secret audience ballot, and nobody but the band knew who it was until Big Transitions

stepped on stage. After starting off with a surf song, they launched into their specialty: hardcore. For 20 minutes the Battle burned into a hardcore

cellent form. The Imaginets are quickly gaining recognition in Burlington as one of the best youth bands around, and have had several gigs



Siddhartha, runners-up, walk away with victory.

local bands, 18 judges, two M.C.'s, dozens of anxious parents, and 1,200 other friends, relations, and schoolmates of band members waited excitedly for the Third Annual Mayor's Youth Office-sponsored Battle of the Bands to begin.

The first band, Bohemian Blue, got the crowd rocking. Consisting of an electric and

and visually exciting band of the evening, Siddhartha. Under the direction of a wildly leaping Tom Cleary, the totally instrumental band did such tricks as switching instruments (congo drums, drums, sax, bass, and two keyboards) in the middle of songs. They played several originals and a King Crimson tune as the crowd really

photograph by Pat Wright

photograph by Jeff Lamoureux



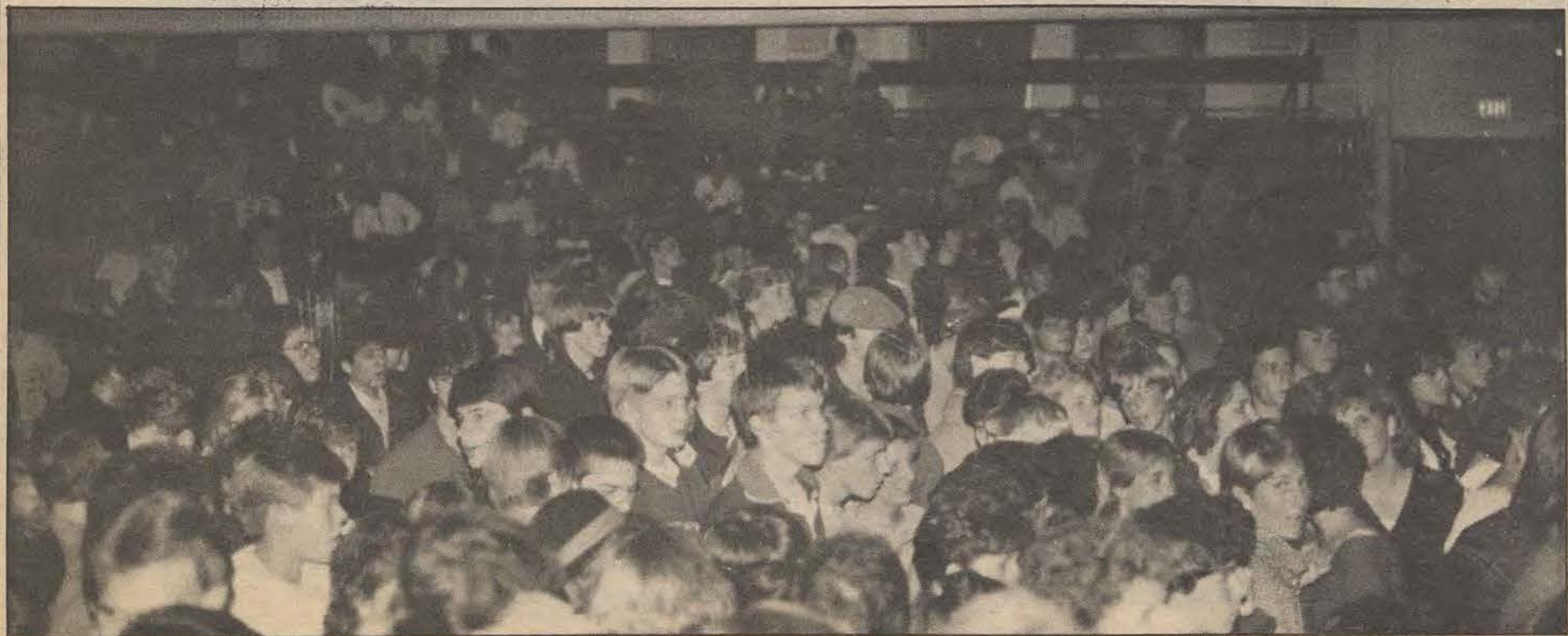
Winners of the Battle, The Trees, forfeit prize.

show, complete with slamming, stage dives and a sticker toss. There were those in the audience, however, who were not so fond of the music, and loudly voiced their disapproval.

Another of the crowd's favorites played next. The Imaginets, who many people have said should have won last year's Battle, were in ex-

with large crowds attending. A relatively unknown band in Burlington, Green Tuxedo, appeared next to wow the audience with some good rock 'n roll and the crowd certainly responded. It took about five minutes after the band had finished playing for the screaming to stop.

continued on pg. 6



photography by Meghan O'Rourke

The Queen City Special

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The *Queen City Special* is a community newspaper designed, organized and written by Burlington area young people and published by the Mayor's Youth Office. The staff presently consists of students from Burlington, Champlain Valley Union, Colchester, and Essex high schools, and St. Joseph's School. The youth staff is assisted by professionals but all articles are written by young people unless otherwise designated.

The *Special* is printed by B.D. in Georgia, and is distributed primarily in Burlington as well as other locations throughout Chittenden County.

Mayor's Youth Office
City Hall, Burlington
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Rock n' Religious Rights

By Kendra Pratt

Is the U.S. becoming a Christian theocracy? With all of the press hysteria concerning "devil worship" in rock music, the Washington Wives denounce allusions to the occult along with obscenities and violent actions in rock lyrics. Such shunning of the occult as a negative influence on today's youth not only denies religious freedom to artists, but also implies the refusal to accept religious concepts which are not understood. Any censorship of occult is caused by fear and ignorance and invades the personal right of other Americans to practice the religion of their choice.

First of all, the occult and Satanism are completely separate in ideology, practice, and motive. The Anglo-Saxon term occultism is derived from the Latin verb (occultere, occultum) which is translated as "to cover or hide." In studying the occult as a science, art, or religion, knowledge about oneself and others, and cosmic law can be discovered. However this knowledge is used, either positively or negatively, depends on the practitioner's own choice. The Funk and Wagnall's dictionary defines occultism as "the theory and/or practice of the mystic arts involving magic, divination, astrology, alchemy, or the like." Admittedly, the things learned from the occult oppose the Christian idea of "leaving it to God."

The occult has existed in every civilized culture as a way of prophecizing the will of their gods. The ancient circles of practitioners, like the Druids, are found in Egyptian, Roman and even Catholic, culture today. Perhaps because the occult is so mysterious it is so misunderstood. Regardless, the occult has not been invented by rock musicians to undermine society.

Neither has Satanism, nor the opposition to Christian hierarchy, suddenly surfaced to defile nubile, young minds. Satanism was originated by angry people to counteroppose the growing power of organized churches. This cult is purely negative since the entire doctrine was based on bitterness and hatred caused by oppression. While Christians focus on love and respect for others, Satanists believe in the strength of the individual. Funk and Wagnall's defines Satanism as "a cult addicted to profane mockeries of the holy rites of Christian worship." It seems extremely paradoxical and even dangerous that the Washington Wives are attempting to oppress a religious group founded to oppose oppression. Ironically, the supposedly more lax society of today is much stricter religiously.

The trend toward Puritanism in America is frightening. The early colonists banished members of their society who dared to disagree with the

ruling clergy. The hysteria of these people climaxed during the Salem witch trials. Our country's Christian following completely dominates other beliefs and the government. Even if Satanism is a negative force, is it too brash to suggest that these deviant musicians have the same right to perform as Christian musicians? Everyone should have the freedom to believe in anything that they choose, but to shun and censor different beliefs is unacceptable.

With their husbands in such high political positions, the Washington Wives should at least be knowledgeable about the freedom of religion given in the Bill of Rights. The beautiful part of this country is the ability to choose political, theological, and invidual ideologies.

This society is too readily eager to denounce as subversive what is not understood. The Washington Wives should be careful in their terminology when opposing other religious beliefs. The occult is merely a source of knowledge which should not be labeled as evil. Ignorance seems much more negative. The dwindling rights of the American people must be protected or the strength of each citizen as a person will be destroyed. The only true evil is oppression in its purest form—censorship.

Letters to the Editor

Dear QCS staff,

I am a teenager but I am not the the type of teen who writes for your paper. I am a good God-fearing teen, not a shameless punk like so many of your writers are.

I wish to express my sorrow for the poor lost souls who wrote the blasphemous heretical trash which appeared in your October issue. The young writer, Chris Daignault, obviously was not brought up in a positive Christian environment. This is not his fault and God shall not punish him (but his parents will fail on the day of judgment). However, this is a sorry sign of our amoral times. Such tings as women's liberation, drugs and devil worship music contribute to the maladjusted socialization of the current teen generation. Tomorrow's leaders will be spiritually barren unless such commie trash is banned. Being a patriotic AMERICAN I can not stand by and let the subjects of God be led astray by by such evil forces.

I, for one, believe that God,

guns and guts made America great. I wish to help leaders like Ronald Reagan, Jerry Falwell and Sylvester Stallone return our country to what it used to be: a bastion of freedom, a light serving as a beacon to the oppressed souls of the world which will lead them away from the tyranny of godless communism. I am willing to donate my time to help the lost sheep of God see the light and be reborn Christians. It's not to late to redeem our society before the eyes of God. To do this the woman must go back to birthing babies and taking care of the man of the family who must again take his place as the bread winner.

If we fail in our task we will surely perish at the hands of an angry God who has given up on his chosen people—his Christian subjects. I am angry, and I don't know what to do with my anger. But I beseech thee, SEE THE LIGHT BEFORE IT IS TOO LATE!

With the love of God,
David Moralsayer

Crossroads



By Tom Cleary

The wind blows over a motley assortment of shacks dumped around an 8 foot marble monolith. A Druid-like figure emerges, bent double, from one of the shacks and pulls his coat tighter around him. He hurries under a sign that reads, "Winnie Mandela." No, this is not the butt end of a double feature at the Nickelodeon. It's not even an Eagle Scout project. It's Crossroads, a village set up by UVM students that is meant to resemble the living situation for many blacks in South Africa. Crossroads is meant to serve as a place to keep alive the issue of divestment of UVM assets from South African companies, and of apartheid in general. Crossroads—an eyesore with a purpose.

Recreational Pharmaceuticals

By Deitrich Oppenheimer
A.S.W.

Nepenthe. The perfect drug. The word first appeared in Homer's *Odyssey*, and it has hardly changed in meaning since then. The only difference now is that we do not know what it is. Homer did, in his mind.

In the recent banning of MDMA, Ecstasy (XTC), I find a society closing the door on yet another dream. I know they had their reasons, but I don't know what they were; neither do most other people. You can say all you want about the evils of drugs, but that has no bearing here. What matters here is that our country is unwilling to accept drugs in any instance other than for physical medicine remedies. We categorically deny the benefits of drugs in psychology, a subject that is so fiercely guarded. Not directly, but indirectly by red tape surrounding the drugs themselves, and it is scarcely touched upon, and the people that have dared have been so marked that they pose as more of a deterrent than the Drug Enforcement Agency.

Timothy Leary never did much to dispel the bias of

Peer Hotline

By Stefanie Swanson

Have you heard about the peer hotline? If you need someone your own age to talk to, for any reason at all, from problems at home to problems at school, just call. The number is 862-6736. There is always someone there on Fridays and Saturdays from 6 to 10 p.m. The hotline also makes referrals to organizations like Planned Parenthood, Social and Rehabilitation Services (SRS) and Spectrum. If you'd like to learn more or become involved in the hotline program, call and ask for more information.

anyone's judgement, he was only a rallying point for both sides of the argument. Others have had more problems than he did, such as the L.A. biochemist who was shot to death, after he stripped and climbed a pole. This behavior was a result of his experiment with PHP, closely related to the infamous PCP.

By now, it has become so difficult to do research, and even more difficult to get any results accepted by the scientific, governmental, or even popular communities that it is no longer feasible.

The media is not innocent. The entirety of Hip-hop culture is dedicated to abolishing drug abuse. Among other things, our first lady gets her jollies telling about first graders getting pressured to take drugs by their peers, and where does this lead? To television, where else? And where does

television lead? Into the easily impressionable minds of our mostly conservative children. Hence, we are breeding another generation of indiscriminate anti-drug leaders, parents, teachers, what have you. And what of the scientists and judges? How can they be unbiased in their research, or pass fair sentence on someone on trial for a drug related crime.

I am not saying that all people are thinking the wrong way about drugs, or anything else. I'm not even saying that anyone is thinking the wrong way, I just hope to God (strange comment for an atheist) that everyone is thinking, for themselves.



CHS on Stage

Colchester High School will be staging Noel Coward's comedy *Blithe Spirit* at 8 p.m. from November 21 through 23 at the Colchester High School Auditorium.

Blithe Spirit is Colchester's first production of the season.

Cast members are: John Hall, junior; Laura Bergstein, senior; Mike Zadrósný, senior; Julie Kipp, senior; Arianna Knapp, senior; Anne Tracey, senior; and Kim Reid, freshman. The director is Mr. John Coons.



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Commentary

Dr. or Lawyer, Pick a Straw

By Chris Daignault

Oh my God
It's senior year
All you think about
Is your career!
It's a life sentence
Life sentence ...

—Dead Kennedys

Senior year in high school is a time of frustrations, applications, recommendations and payed-off teachers! Students hurry to invent activities and clubs that will look good on applications. Sweaty interviewees sit in front of the skeptical eyes of admissions officers: the "judge" listens to the student's murmurs as the "life sentence" is decided. A predestined, specialized, focused career line follows.

I fail to see the pleasure in mapping out one's entire life. I do not believe that college is the correct route to take for everyone. Employment is not my major goal in life. Learning, and attempting to understand how and why things are happening in this world is.

Spending thousands of dollars on an education, and expecting it all back ten times over, is a worn-out American dream. Is being materially wealthy really that critical? The last thing that this country needs is for its students to drop their brains, dive into the pool of corrupt, ignorant, capitalist dogs, and be scarred by the claws of the global corporations they feed. College is for the mind, not the wallet.



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Humane Society Serves Multiple Purposes

By Ian Hamby

The Humane Society of Greater Burlington is an organization of individuals which provides a wide range of animal related services to our community. The Humane Society is more than just an animal shelter. It is an educational resource, an adoption service, and a source of protection against cruelty towards animals. A trip to the humane society is a moving, learning experience which all should undergo.

The Humane Society was started to provide protection for stray cats and dogs, and unwanted puppies and kittens. As the area grew, the number of stray animals swelled, the result being the Humane Society closing its doors to strays. The problem of strays is serious— "Every stray that gets picked up costs the city," says Humane Society director Sheila Herberg. Municipalities are forced to hire control officers to curb the problems of free roaming animals. According to Herberg, animal control officers would not be necessary if people were with their dogs outside.

Nowadays, the Humane Society shelter accomodates only unwanted pets, and serves

as a temporary home for the animals (dogs and cats primarily) until they are placed in suitable loving homes. The dogs and cats were abandoned primarily by people who did not know what they were committing themselves to. Many times dogs are brought in because the owners found the



animal had behavior problems. This is usually not the animal's fault, for if the owner had taken the time to learn about his or her chosen breed he or she probably would have made a more appropriate choice. Many \$400 plus dogs are brought to the shelter by disappointed owners. "Each dog has its own disposition, and there are too few breeders who are willing to educate their customers about the dogs." Rough-

ly one third of the animals placed in homes are purebred. Another problem is owners who buy their dogs and then "...get greedy and want to breed them and find that at three months they're being eaten out of house and home. People don't realize what it takes to sell these puppies."

Examples of dogs who turn out to be too much for their people are the current "fad breeds" such as Doberman Pinchers, Rottweillers and Akita's. They are all big energetic dogs, and all turning up at shelters across the country.

As an educational resource, the Humane Society is diverse. They offer group tours and school visits as well as free advice on animal related problems. *The Right Dog For You* by D.F. Tortora, Ph.D. is a book used to help people choose the dog that's right for them. Herberg commented on a couple who bought a dog that was not suited to them,

photo by Ian Hamby



Humane Society director Sheila Herberg with "Bill"

"They might never own another dog because of that one dog." The Humane Society hopes to avert such disasters through owner education. Dog obedience classes can also be arranged through the humane society. On choosing dogs Herberg adds that "...dogs are bred for things, and you can't gauge its intelligence by training the dog for the wrong thing." Dogs should be purchased with a knowledge of their learning potential in hand. Free literature is also readily

available on important subjects such as spaying and neutering.

Other programs include a lost and found list, and a neuter and spay subsidy fund. One special program is the "pet therapy program." This program involves travelling to nursing homes and the like with Mr. Bill the "resident quack" (Mr. Bill is a duck who has been at the shelter for about four years), and other puppies and

continued on pg. 14

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Booze Smuggling: 1920s Style

By Julie Pope

Eleanor Ott, of the Vermont Folklife Center, animated a slice of Lake Champlain history from the not-too-distant past in an October 9 lecture and group discussion at the Fletcher Free Library called "Booze Smuggling Across the Border."

Eleanor spoke mainly of Vermont's two prominent Robin Hood figures, Conrad and Pete, who profited from the sale of illicit spirits during the 13 years of the Prohibition from 1920 to 1933. The Prohibition Amendment to the Constitution made it illegal to consume any alcoholic beverages, much less to actually manufacture or sell such evil intoxicants.

The effects of the ban were mixed, to say the least. People rebelled as they didn't like being told what they could or could

not do. After all, this is America, the land of freedom. However, the Temperance Union, composed of up-right citizen-types with starched collars, just had to have their way, and passed judgment on those whose opinions differed. In the eyes of Temperance Union members, smugglers were cold-hearted criminals.

Yet, most people sympathized with the smugglers, according to Eleanor, and the law was very lenient. The cost to the Federal Government was astronomical: prohibition enforcement was economically unfeasible.

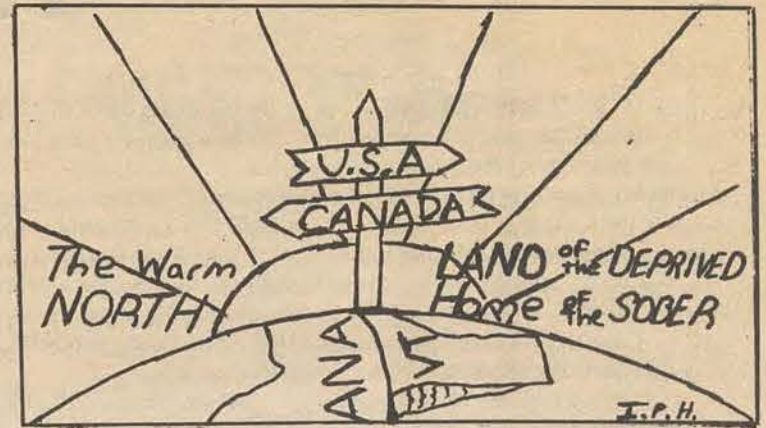
Drunk driving reached a pinnacle, even though there were only a few automobiles roaming the Vermont countryside. Driving across the border for a liquor run was just the thing to do. Perhaps an added attraction was the fact

that there were very few customs agents—a 1 to 1,000 ratio.

Convoys of Cadillacs, Model-T's and Belgian workhorses engaged in outlandish cops and robbers shenanigans, pitting happy-go-lucky smugglers against Dudley Do-Rights and the elements.

Eleanor basked in her wealth of knowledge on the subject of booze smuggling. Central to the theme were the history makers: Conrad the king and non-drinker Pete reigned supreme in their hey-day as true friends of the people. They hung out in the shadows of nineteenth century barns counting the fruits of their many pay-offs.

Lake Champlain was the site of many a sad story. Eleanor related a tale of a Model T that was crossing an icy lake, and sank when it came across



a soft spot. Row, motor and ice boats brought aquam vitam to the welcome paws of many of Pete's and Conrad's clients, often racing to escape an uncertain fate.

When the talk moved to a group discussion and sharing session, many tales were told. The audience shared stories of a UVM fraternity house's bar, bottles of illicit elixir stashed

above hotel toilet water tanks (smugglers hid their commodities everywhere), and even the origin of the name smugglers.

Indeed, even considering all the hilarious escapades, the "lanterns," and the fond memories of a more exciting past, it is tragic that the smuggling had to happen. "Remember the time ... it is gone, but not forgotten."

SAT's, PSAT's and Achievement Tests:

Introduction to the SAT Book

By Christopher Campbell

Many students make the taking of Scholastic Aptitude and Achievement tests into an ordeal, but it needn't be so. There is, however, a great deal of confusion regarding these tests.

All of these tests are for students planning a post-secondary (high school) education. The first test that most students take is the PSAT (Preliminary Scholastic Aptitude Test). It is a scaled-down version of the SAT (Scholastic Aptitude Test). Its sections are scored on a scale of 20 to 80, compared to an SAT scale of 200 to 800. It has a verbal and a math section, each of which is 50 minutes long. Like the SAT and all but one Achievement Test, it is completely multiple choice.

It is typically taken by jun-

iors at their own high school in October. It is seen mainly as practice for later tests of this type, but scholarships are offered by the National Merit Scholarship Program based on PSAT scores. For this reason, some students take the PSATs early, as sophomores, to practice. PSAT registration takes place at your high school guidance department.

The SAT is usually taken in the junior spring or the senior fall. The SAT is used by college admissions officers (in addition to your high school record) and is seen as a national standard free from local variations in grading methods.

The test itself is similar to the PSAT, but contains 2 math and 2 verbal sections, and a Test of Standard Written English. There is also a sec-

tion of equating questions, which doesn't contribute to one's score. Registering for and taking the SAT, however, are different than registering for and taking the PSAT. There are only 3 Burlington area test sites: Burlington High School, Rice High School and the Essex Junction Education Center. You can pick up registration forms at your guidance department.

While the SAT tests general knowledge, many different Achievement Tests measure knowledge in specific areas. Different colleges require different Achievement Tests, so it is best to check with the colleges you plan to apply to. Registration is identical to that of the SAT, as are the test sites and dates (although not all Achievement Tests are given

at the same time).

The test fees are \$5 for the PSAT, \$11.50 for the SAT and \$18.50 for up to 3 Achievement Tests taken on the same test date.

One thing that many students wonder is how much they should prepare for these tests. Your regular classes are the best preparation, along with a familiarity with the types of questions on the test. The best

Test is right after completing a course in the area in which you are taking the test. Courses designed specifically to prepare students for these tests have shown varying rates of success.

This article has only some of the information you need. Your guidance department has several booklets that contain everything else you need to know about taking the PSAT, SAT or Achievement Tests.

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The Ethan Show

By Selene Colburn

Ethan Azarian proclaims of his paintings which were displayed last month at the Daily Planet:

"These paintings are straightforward spontaneous compositions

You don't have to have great intellect to appreciate them

They're not meant to attack you or make you feel

Timid

Perhaps I shouldn't flatter myself

The collection was completed over the span of one year

Some paintings took 3 to 4 weeks others half an hour to Complete

Being untrained and unschooled in the art world

Painting for me is simply mentally stimulating

There's no underlying symbolism or urgent message to be had from

Them

You could say they were reflections of my subconscious mind

Blah! Blah! Blah!"

At first glance, Ethan's paint-

ings don't seem complex. He creates fairly "normal" images and is straightforward in his approach. Yet, one's reaction to his artwork separates it from that which is simplistic in nature.

Having viewed Ethan's artwork on at least three separate occasions, my response has been drastically different each time. Originally, at the opening of the show, amidst the sparkling of wine glasses and incessant chatter by candlelight, Ethan's paintings seemed to take on a mystical aura.

Things seemed of the utmost importance. Just where were those winding roads and rivers leading to? The most deceptively simple objects raised the most unusual questions. Deer, trees (a recurring theme), boats and fish raised eyebrows.

Later, on what I recall as an extremely bad day, color came across as the dominant factor.

Azarian's earthy browns, oranges and greens (colors which tend to make me uncomfortable) seemed to reflect my mood and almost heighten it.

With yet another pilgrim-

continued from cover

The Vestiges, another unknown, came on next. Their reggae-ish version of the Beatles "And I Love Her" was a real crowd-pleaser, as was their cover of "Guns of Brixton" by the Clash. This rather mellow band stood out in people's memories as being one of the many bands that evening who were daring enough to play something different than the conventional top-40 type of music that so many people listen to today.

The second to last band, The Trees, have been called a 60s revival band. The Trees have developed two ways to make people remember them; the first, of course, is to play very good, very professional sounding music. The second is to wear the most outrageous colors, patterns, and styles ever to assault the human eye.

Spontaneous Generation was the last band to play. Their hard, fast rock was well played and some of the audience really seemed to enjoy it.

After about a 20 minute break, MC's Nato and Matt

age to the Planet, I noticed interesting use of texture in the paintings. Sometimes a soft cloudy surface had been created. Other times paint was layered, giving the work an unusual thickness or depth.

Ethan's paintings were so varied, I can't exactly say that I liked them or didn't like them. I merely reacted to them and these reactions were, to me, a unique reflection of the paintings themselves.

McCarthy came back onstage to announce the winner. The crowd grew silent. "...And the winner of the 1985 Battle of the Bands is... The Trees!" Right after the announcement, a rumor sprung up that the Trees were over the age limits. The Youth Office looked into this matter, and found out that the Trees did not know of the rule that 2/3 of the band had to be 19 or under. Indeed, the Trees were too old, and so

the title of winner of the Battle of the Bands goes to Siddharta Members of Siddharta are: Tom Cleary, Paul Hanson, Jason Moneta, Zack Morris, David Hull, and Dave Fischell. For winning they get a photo shoot with Mary Gallagher and eight hours free recording time, but most importantly, they get recognition as being the best youth band in the area in 1985.

Steeltown Reflects Industrial Decline

By Heather Driscoll

In honor of Worker's Pride Week the Mayor's Council on the Arts brought the San Francisco Mime Troupe to Burlington for a performance of *Steeltown*.

Steeltown is a satirical play about industrial decline. The first act is set in the present and shows the character, Joe Magarack, whose name is taken from a legendary steelworker who worked from the 40's until the late 70's and lost his job even though he had worked there for years and done everything to bring productivity up. The company shuts down the mill. By the end of the second act, Joe's wife leaves him because of his over-dedication to the mill and he seems to be left with little if anything in his life.

The second act is set during World War II and Joe's wife to be, Annabelle, is working as a steelworker. When the war ends, the company attempts to fire her and other women, blacks and hispanics to provide jobs for the men coming home from war. The union immediately decides to protest. A line from one of their many



songs, "I'm going to stand by the union, because the union will stand by me," explains how the workers who had worked many 12 hour days must have felt about this injustice.

The 18 member troupe seems not to be restricting itself to happy endings as many performance groups seem to be doing lately. The troupe was formed in 1959 and didn't start mixing words with mime until almost a decade ago. Their work makes a strong political statement that these performers carry off expertly.

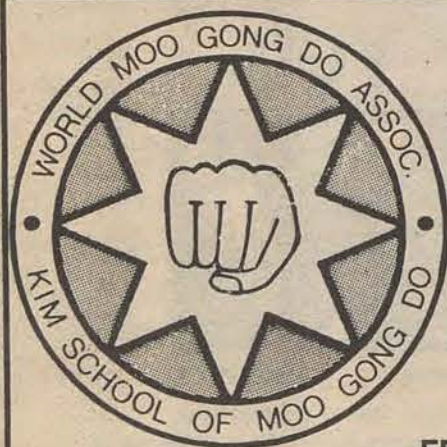
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Siddhartha Wins Recording Time

By Jonah Lawrence

After wowing the judges of the 1985 Battle of the Bands and winning second place with their smooth jazz fusion, Siddhartha was later named the official winner when the Trees forfeited first place (see cover article). Members of the band are: David Fishell, congas and percussion; Jason Moneta, drums; Tom Cleary, keyboards; Zack Morris, saxophone; and Dave Hull, bass guitar. In an exclusive interview after they were informed of their win, Siddhartha had this to say:

Jonah: Jazz fusion is not a form of music that teen bands usually play. How did you meet each other and discover you all had similar interests?

Tom: In the summer of '83, I went to the Governor's Institute on Art for two weeks. I majored in music. Paul, Zack and I did an assignment together and later we got together just to jam. We played a talent show.

Then my brother began to play drums for us. This group sent a tape to the Youth Office to get into the Battle of the Bands. After this we changed the whole line-up of the band. Jason came in on drums. He got Dave to play congas. Paul met Dave Hull at school. We played together for the first time at the Battle.

Jonah: How did you get into jazz fusion?

Tom: The only person interested in jazz before we started the group was Zack. The other members were into normal teen age things—Rock.

Jason: Hardcore.

Tom: We call our sound jazz fusion but we really don't know too much about jazz.

Jonah: Who writes most of your originals?

Tom: Paul Hanson and I have written all of our originals. Paul writes on the keyboard or the guitar, and I write on the drums or piano.

Jonah: When you write, do you write a part for everyone

in the group or do you play your part and let the song evolve?

Tom: I usually have a part thought out for every instrument except Zack who usually plays what he wants to.

Jonah: How do you think you will use your prize (one day of recording time at White Crow Audio)?

Tom: We really like to record. We like to fool around with tape and effects. When we talk on the phone the conversation usually centers on technical stuff. So most of us should have more fun in the studio than we do playing live ... Hopefully we'll record all original material.

Jonah: Do any of you play other instruments?

Dave F: Lead triangle.

Jason: I play the keyboards, bass, and Jaw Harp.

Tom: Bass drums.

Jonah: Are you interested in performing live?

Tom: As far as playing live, we're inexperienced. Most of the bands at the Battle have played out live more than this. **Dave:** We haven't done a lot of live playing but would like to.

Jonah: Jazz groups traditionally change members often. Do you think your band will stay together as it is now?

Tom: I see most of the group playing together but as far as a bass player we're undecided. Dave said he would play the Battle. Most of us met each other no more than three weeks ago.

Jonah: What are some of your goals?

Tom: I would like to change my name to Horn Blower and be employed in a small peanut butter factory in dark Peru. **Dave F:** I think I'll go through

a Sumo wrestling period before I become a scientist specializing in grass reproduction.

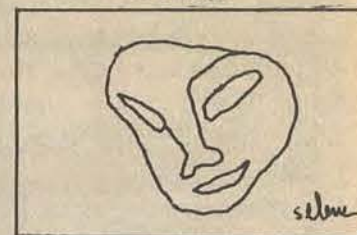
Jason: I'll either become a downtown Redneck and ride the buses all day or revise the Satanist Bible ...

Tom: ... even though he is now a practicing Christian.

Jason: As a band, we hope to have fun and play music we like and prevent it from being

Jonah: Have you ever seen M.A.S.K.?

Tom, Dave, Jason: No. Uhh... the end.



Siddhartha in action.



boring.

Jonah: Who are some of your idols?

Jason: Dave Lamoureux.

Tom: Ed Grimley.

Jonah: What bands have influenced you?

Tom: I like the Talking Heads, Kilimanjaro and Brian Eno.

Jason: Hardcore, Black Flag...

Tom: Dave Hull likes hardcore, too.

Dave F: Hardcore.

Tom: Zack likes Chick Corea and Paul likes Jean Michael Jarre.

Jonah: Not that that relates to music in any way but what cartoons do you watch?

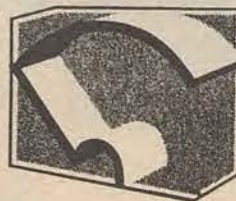
Jason: G.I. Joe and Voltron. **Tom:** The Muppet Babies.



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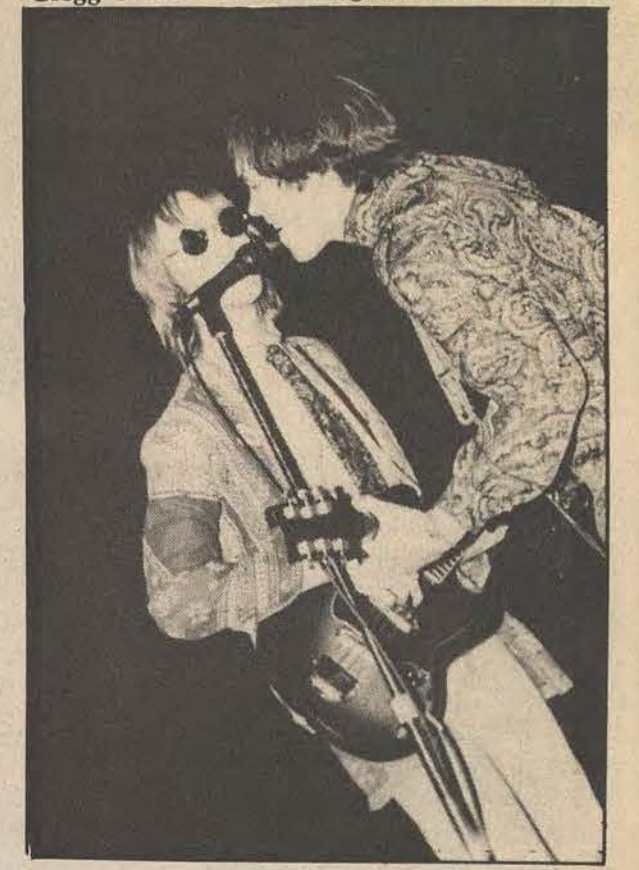


Vocalist Sean Thayer shares the song with Adam Ciongoli

This year's winners Siddhartha, top to bottom: Paul Hansen, Dave Fischell, Jason Moneta. Missing from photo: David Hull, Zack Morris



Frontmen for Bohemian Blue Stuart Brown and Jeff Daniels



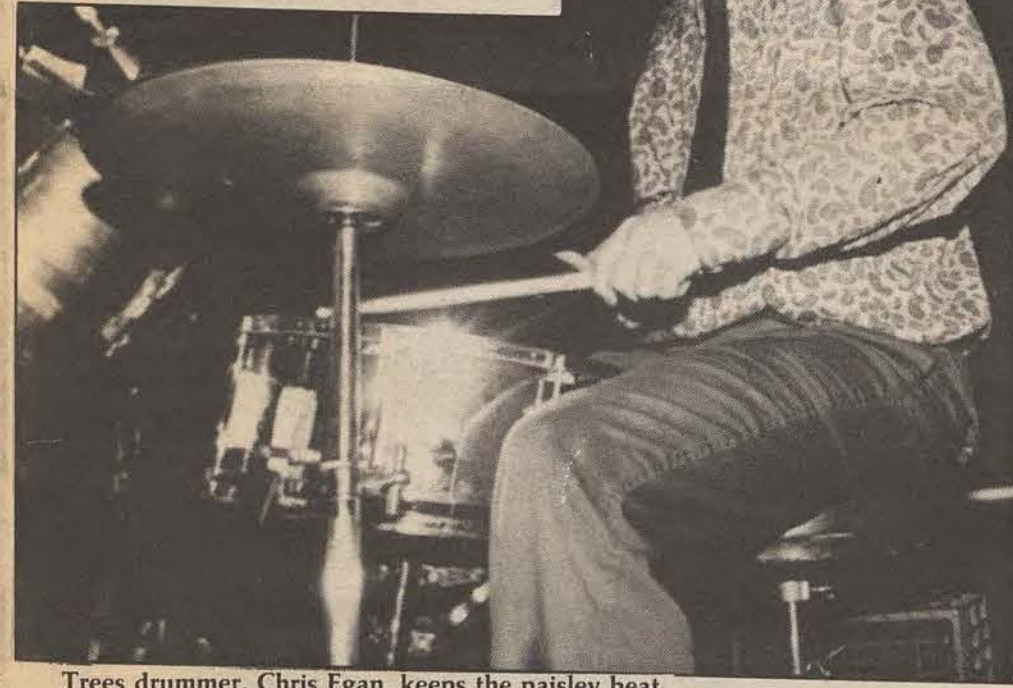
Jeff Wick, guitarist for The Imaginites, "Try Again Next Year"



Mark Mueller, guitarist for Force of Habit



Seth Miller, lead singer and keyboardist for the Vestiges



Trees drummer, Chris Egan, keeps the paisley beat



Ken Clark and the Ravens at the Basement Placement Competition



Photo by Meghan O'Rourke and Jeff Lamoureux

The Trees: Living for What They Love

By Leann Vanderheyden

The 60's style band, the Trees, was voted the winner of the 1985 Battle of the Bands, but later forfeited to the second place jazz fusion band, Siddhartha (see cover article).

The members of the band are Sean Hutton, 21, on 12 string guitar and vocals; Chris Egan, 19, on drums; Bill Rogers, 21, on guitar and vocals; and Greg October, 18, on bass and vocals.



LV: What is the philosophy of the Trees?

Sean: We're a positive band. We play uplifting music. We're concerned with music that makes people feel good. We don't go for the direct approach with our lyrics. We use different messages like "live life to the fullest" and "to make the world a better place."

LV: How would you describe your sound?

Bill: Electric folk rock.

Sean: Upbeat but motivative, tasteful without being slick. It's a sound that comes from the heart.

Chris: We use Richenbachers for a jangly sound.

LV: Who or what have been your influences?

Sean: Some consider us to be a sixties revival band. We have been influenced by sixties bands, but we're not really a revival band. It's just how we sound.

LV: What emphasis do you put on your types of equipment?

Bill: We use just the basics in equipment.

Chris: We go for the simple sound.

Sean: We concentrate on vocals alot more.

LV: When is your next performance?

Chris: Hunt's on the 20th. That's a Wednesday.

Bill: We'll be playing with Screaming Broccoli.

LV: Why did you pick The Trees as a name?

Sean: It's a feeling. Like our songs. They're not really analytical and neither is the name. It's something to think about.

Bill: It's light. Easy to think about.

LV: Well, how do you feel towards the other local bands?

Chris: The Battle of the Bands gave us a chance to really hear some of the other bands. Bohemian Blue was good. They had a good sound. And we have heard the Switch. We like them.

Bill: We like Miss Bliss.

Chris: We also like Screaming Broccoli.

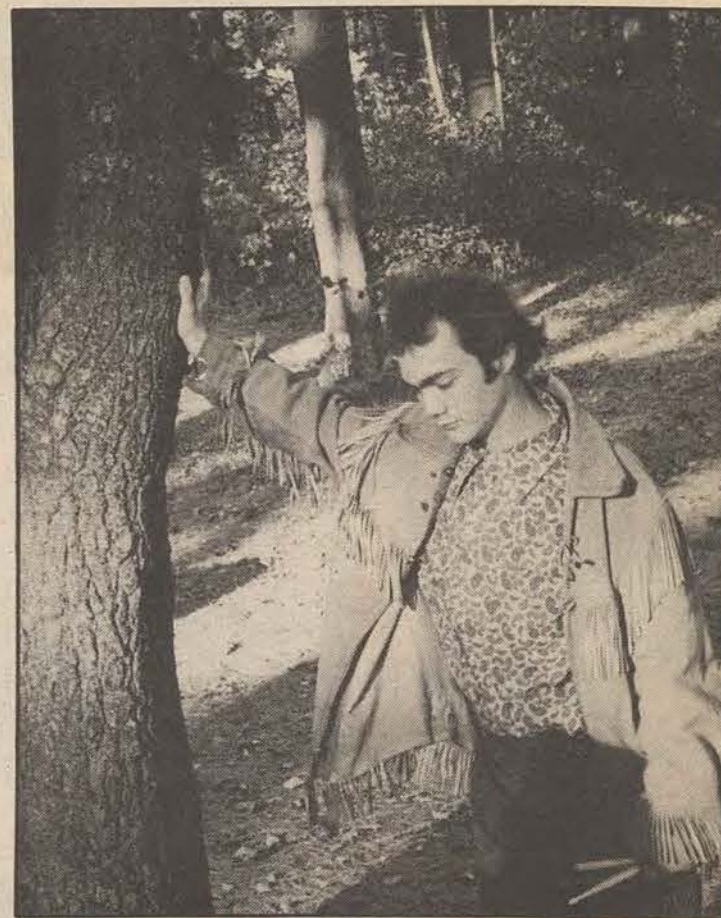


photo by Jeff Lamoureux

LV: What are some of your favorite things to do?

Chris: I'm into the outdoors. I like hiking. I originally came from Connecticut but I like Vermont so much I'm staying.

Gregg: I sit around, write songs, and sleep alot.

Bill: I work, hang around with my girlfriend and cat, and write songs.

Sean: I love playing music. I like listening to the Birds. We play Country sometimes for fun. Sometimes we play hardcore and Hall and Oats. Definitely just for fun.

LV: Do you have any other comments?

Sean: The deal with the Battle of the Bands is no biggy. We enjoyed playing. Our main concern is playing music. We love what we're doing.

Interruption by Tom Cleary of Siddhartha: I'd just like to say that Siddhartha likes the Trees alot.

Writer's Comments:

I would like to extend my apologies to the Trees for the mix-up and controversy, and wish them the best of luck in the future. I would also like to say that all the bands that competed in the Battle of the Bands were very good, and it's a

shame that only one band could win. Congratulations Siddhartha.



Sean Hutton — Positive Force behind the Trees

Live for What you Love
— The Trees

They Tell you it's right when it is wrong

They're gonna make you say you belong

Make you a slave

Make you a bore

Tell me just who are you living for

Cause you've got to

Live for what you love

Hold to your heart

And rise above

You are too special to be sold

Don't let them make your heart run cold



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BROC ROCK

By Shaggy

Screaming Broccoli isn't the name of the latest bad horror film. It is actually a musical trio made up of Steve Flemer (23) on bass, Joe Paul Slaby (20) on drums and Kirk Flanagan (19) on guitar. They all also contribute lead and background vocals.

Their style is "fun-loving" rock-n-roll that frequently has a hard edge to it. Screaming Broccoli's sound is so original it goes beyond classification.

This band is obviously out to have fun, and it is reflected in their exciting shows and this interview. So read on.

Jeff: Now tell me about this name of yours.

Steve: Steve?!
(Laughter)

Steve: We got the name from the Screaming Broccoli movement which takes vegetarianism one step further in the sense that plants scream too. And...

Kirk: Plants have feelings!

Steve: And can only consume anything that never lived in the first place.

In unison: Salt vitamins and synthesized polypeptides.

Jeff: Is that what you guys eat?

J: No.

K: That's all we eat!

Steve: We're actually moral hypocrites.

K: We enjoy hamburgers and good steaks.

J: and broccoli...

S: We're basically a fun band.

K: A fun loving band.

S: Yuck, yuck it up.

Jeff: What would you describe your music as?

J: Broc-Rock.

S: Weaner Rock.

K: Broc-n-Roll.

J: It's our own kind of music.

S: We don't take it that seriously.

K: Basically it's the kind of music you get when you

have a bass, guitar, and drums...

J: With us playing them.

K: It's not hardcore and it's not softcore; it's not disco and it's not country.

J: It's kinda Punk Hippie music.

S: Yeah.

K: It's kinda Broc-N-Roll.

Jeff: If you could have one other person in your band, anybody at all, who would you have?

S: Don't answer this too fast.

(Long Pause)

S: Anybody in the world?

Jeff: Yup!

J: It should be someone famous.

K: Johann Sebastian Bach.

J: J.S. Bach could write some killer tunes.

S: Bach shreds!

K: Then we would be Screaming Bach-oli.

J: His tunes would be longer so we would have longer sets.

S: His tunes — not his pieces. (Laughs)

Jeff: So anyhow what are your songs about?

K: A lot of our songs are just fun songs.

S: I think we've kind of burned out on meaning. We're into lyrics that are positive and can mean something but let's not make it so we don't have fun in the first place.

J: Yeah exactly, I would say the biggest thing in general about our songs is that they are written about something we have experienced in life.

S: We're not out to preach. We basically just giving our view of it and you can take it either way.

Jeff: How about all ages shows?

J: We love to play them.

K: We don't have a policy about them.

J: We could all relate to them before we could all go to bars. We'd like more opportunity to play them.



Shoulders forward and tensed — Head back at a 45° angle —

Open your mouth abso lutely as wide as your jaw will go — The sound of a Broccoli scream is akin to a subway screeching to a halt.

Jeff: How do you like the crowds and how do they react to you?

S: I think they are a lot better (at all ages shows).

S: Those are homegrown broccoli jokes.

J: Most of our jokes come from our childhood, like I can remember back to the



From left, Steve Flemer, Joe Slaby, and Kirk Flanagan as they belt out another one.

J: I think younger people have less constraints on what they think is cool and what is not cool. For instance I think you get a lot more people dancing and a lot more people participating.

S: (Younger) people don't feel they have to look fashionable or bored to fit in.

J: Hey Steve, what were you eating under there?

S: Under WHERE?

J: Oh I see.

Jeff: What's your favorite band joke?

(Weaners laughing).

S: That's what we base our jams on — bad jokes.

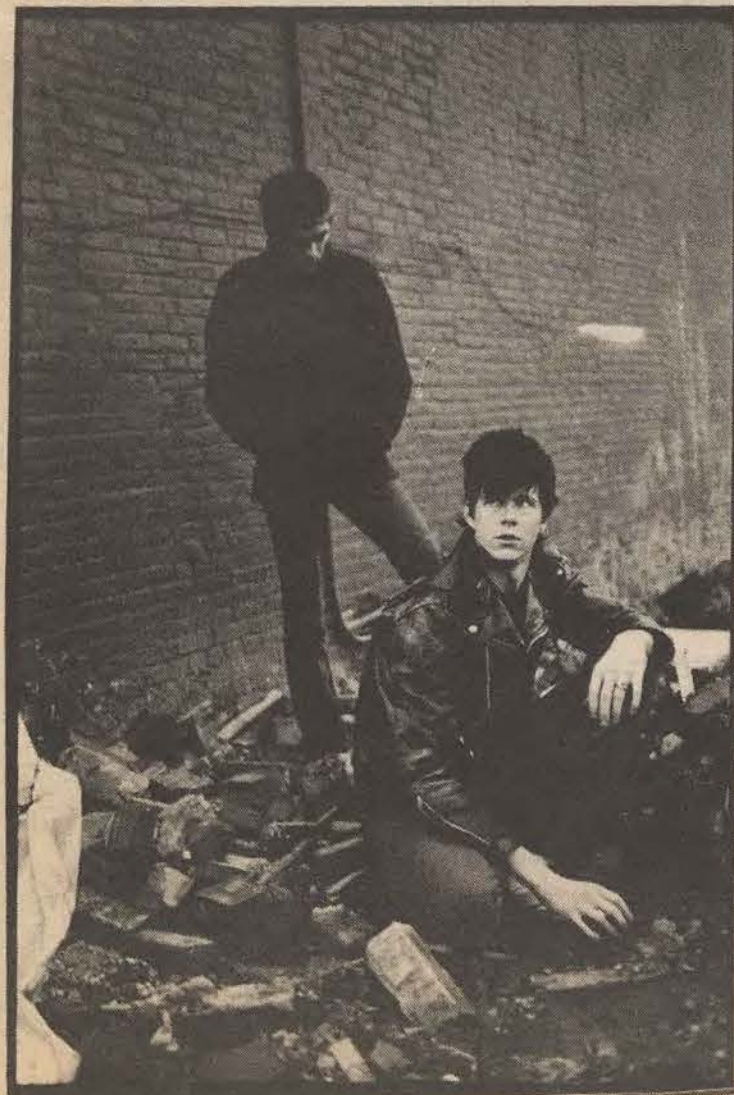
K: I kinda like the tap on the shoulder, that's a pretty sloppy one!

J: Tapping someone on the opposite shoulder then walking away.

Jeff: Can you give me an example of your homegrown dumb jokes?

S: Oh things like, why are vacuum cleaners bad? 'Cause they suck!

J: Why are knives so boring? Because they are dull!



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Quadraphenia

By Tom Cleary
'Afternoon, tube freaks, and welcome to the Uncle Stud show. Today we examine the secret sex life of the Brazilian fly, how those little twisties you find on breadbags are made, and how to understand your fortune using a five-pound bag of kitty litter and a xerox machine. But now, this...

Welcome to Quadraphenia. This week I discovered a batch of music that ought to suit your fancy whether you look like a mohawk or a mophead. First of all comes the new album from Al DiMeola, former guitarist with Chick Corea and lately the frontman of the "Al DiMeola Project", as the backup group on this album are called. Entitled "Soaring through a dream", the album mixes breezy latin rhythm with stunning jazz and comes out with a sound that very well could be heard at the hippest yuppie bar and yet is hard not to play air guitar to.

DiMeola is clearly not one for bang-em-up Fusion jam sessions; in fact, the tunes on this album could be put into

two categories: "Cool" and "Accelerated Cool". And when Al DiMeola gets accelerated, watch out. No, he is not a Spanish Bruce Springsteen, although one might conclude that from the misleading cover which pictures Al bandana-clad and shirtless. But he is one fine guitarist.

All of the pieces on the album are DiMeola's original compositions. "Traces (of a tear)" begins with Airto Moreira's misty samba rhythm and Chip Jackson's fluid bass. Keysman Phil Markowitz' crystal tinklings come through, and then, armed with a mind-blowing Synclavier guitar sound, Al quietly steps forward and lets it rip. One becomes used to this kind of thing on other tunes such as "July" (the one piece that comes close to Jazz-Rock) but DiMeola's talents are no less amazing. You still have to reach for the air guitar.

Drummer Airto Moreira contributes vocals as misty as his drums on four tunes; despite the fact that they are buried in the mix and you can only

guess at what he is saying (the Michael Stipe of Jazz?) the melody still comes through. Altogether a fine pick for the contemporary Jazz fan.

Okay, okay. I'm finished being esoteric.

Next an album that may very well win the Quadraphenia award for record of the year... or month, or, eek, or... you get the point. Anyway, it's called "A Walk Across the Rooftops," and it's by a Scottish group by the name of the Blue Nile. Listen and you will believe. This album is beautiful.

Start with the title tune. It's the first on the album. Take the tone arm, set it down on the vinyl. First, listen to the subliminal synthesizer that precedes the tune. Or don't listen to it. Wait till the drums kick in. There's a little bit of piano too, and some more synthesizer. No bass part. But it sounds fine. A thoroughly enticing yet thoroughly humble vocal begins, sung by fellow who sounds like he certainly has the feeling but doesn't really want to sing the song. Then, all of a sudden, a beau-

tifully grimy bass part kicks in (finally), a whole violin section starts sawing pointalistically... ad the fellow starts singing, "I am in love/I am in love with you..." and for the first time in god knows how long, it sounds sincere.

Now don't get me wrong. Play me any pop tune written in the last ten years that contains the words "I love you" and I will tell you it is incurably soupy. But listen to Paul Moore of The Blue Nile sing "I love you" and you hardly even notice. Suddenly it sounds like a real feeling.

The rest of the album consists of similarly irresistible songs that have too much... well, too much *thought* in them to be called "pop". At worst, this music could be called blasé musing on rainy days. At best, simple, heartfelt, creative tunes, but you will eventually like it for both reasons. Buy this record.

That about wraps up this riot training session. Until next week, keep honking at saffron seals inching across the highway.

Glimmer and Granola George Winston in Vermont:

By Tom Cleary

The Flynn Theater does quite well as a big showplace: high ceiling, decorative walls, all

signs of wear: a little scraped paint here and there, and fading paint on the few surfaces left untouched by the Flynn's

views heading toward the huge proscenium. Of course, in every historic building, there are the recent exquisite restoration process. Oh, well. C'est la vie.

But wait. There is profit in this antiquity. For when the Flynn is used for one of those concerts where all the 'granola people' congregate, everything works. In the dim light you can see the paint on the backs of the chairs tastefully scraped in a couple places, the finishes on some of the walls artfully faded—and the whole 19th

century revival bit goes beautifully with all the light-blue and maroon horn-rimmed glasses (the kind yuppies wear).

So when the lights go down and the performer walks onstage in jeans and a flannel shirt, it is quite fitting. Especially fitting for a demure midwestern fellow who has the corner on the new age/transcendental (commonly known as 'feel-goodie') music market. A fellow by the name of George Winston.

As he shuffled on stage beaming at the applauding audience with a typical 'aw-shucks' smile, it was hard to keep from imagining he had been pushed onstage by some unseen boisterous mother. After the audience had quieted down, he explained that the first piece he was going to play was called *Colors*, and that he had added "a relatively new ending to it...it's about the leaves falling off the trees and growing little legs and running off with the rabbits." Period.

Winston is, to say the least, a visual musician. At various other parts in the show we were asked to imagine "being out with the stars" and in one piece, *Cat and Mouse*, that "the right hand is the mouse and the left hand is the cat." And to say the least, it worked. Winston kept a jammed theater of listeners mesmerized through nearly two and a half hours of dreamy pieces from his popular Windham Hill albums interspersed with playful homages to his favorite musicians, all of whom were listed, along with recommended records, in the program.

Somehow it is never boring to listen to George Winston. Given a simple description of his music, one might expect he would have you zonked within twelve minutes, or that you would start doing something else and forget about the music totally.

But one soon discovers that this is the best part. The music is less an emotional soliloquy and more a framework for ideas, and often encourages you to do something else (interplanetary travel, etc.).

I had hoped to interview him at length after the show, but I soon discovered that George Winston is too much of a real person for anything that flashy. He did, however, sign my notebook, and walked around beaming, shaking the hands of other groupies who waited at the stage door.

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Propaganda The Joy of Angst

By Léone

The fairly unknown German band Propaganda has released a new album called *A Secret Wish*. This nine-track record features synthesizers with a bit of horns, piano, and other instruments.

The group, which consists of Michael Mertens, Suzanne Freytag, Claudia Brücken, and Ralf Dorper, blends synthe-

sized music with wonderfully poetic (but relatively few) lyrics. The "Propaganda sound" is quite original and the closest comparison would be to Frankie Goes To Hollywood. This is probably due to Trevor Horn's mixing.

The first song on side one (Within) is *Dream Within A Dream* and it's not the typical vibrant first song of an album.

In fact, it's a poetry reading of Edgar Allan Poe set to mellow, almost jazz-like music.

From there, a hypnotic beat fades in for *The Murder of Love*. This song combines a great rhythm with beautifully sung vocals by Suzanne Freytag who sings the deadly words with sweetness:

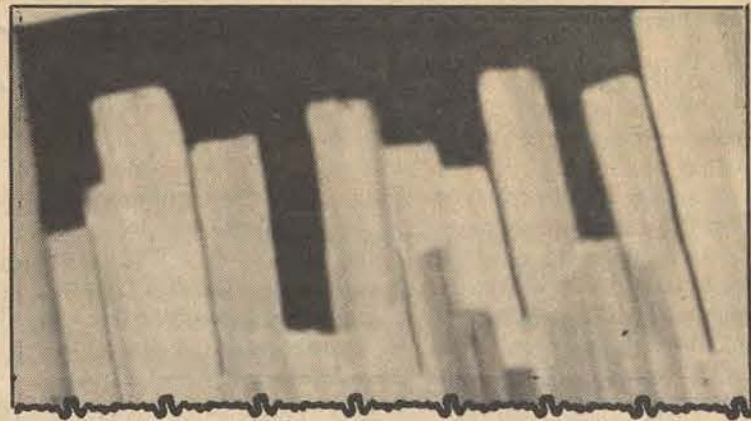
I'm charging you with murder/the fire of love's dying down...

Jewel, an instrumental, provides a fast, driving beat. It's good to dance to because of its simplicity.

The last track on "Within" is *Duel*. *Duel* is one of the best recordings on the album. It is moody but that fact really helps the song.

The first cut won't hurt at all/the second only makes you wonder/the third will have you on your knees/you start bleeding, I start screaming...

On side two (Without), *P-Machinery* starts out with



computer noises and then settles into a fairly relaxed rhythm. It continues with a fantastic piano solo and horns in the background.

Next is another great track—*Sorry For Laughing*. What makes this song so special is its pounding pulse, perfectly accented vocals, and the death-like, minor notes on keyboards.

Dr. Mabuse asks:

Why does it hurt when my heart misses the beat?

The music in this song is a bit more involved than in the other songs. It mixes a mystical chant:

Sell him your soul/never look back!

with a musical fury.

A perfect example of some of the poetic lyrics are found in *The Chase*.

Hunting for a bygone picture/Chasing after passing visions...

The music for this is one simple melody with really good synthesizers and it makes the song work well.

The last song on "Without" is a continuation of *Dream Within A Dream* called *The Last Word/The Strength To Dream*. It has violins in the beginning (sans the beat), a storm in the middle, and ends with:

Is all that we see or seem but a dream within a dream?

Out of the Garrett

By Todd Garrett

Hello, and welcome to the dusty little attic where nothing comes in and very little comes out. First, I would like to apologize for last issue's column appearing in the commentary section. I realized that the two should have remained separate, but not wishing to be a pawn of society I challenged the dictative norm. I promise you I am not a facist and this will never happen again. So, in light of this outrageous act (and to alleviate its revolutionary impact on society), I would like to quote for you the three most outrageous events of the past year (or so).

One would firstly have to start off with Reagan's colon cancer. We can become aware of, and indeed learn of colon cancer without having to see full scale models and illustrations of the human rectal system on nationwide T.V. I also fail to see the purpose of telling the entire nation of Reagan's bloody stools. Frankly, folks, this borders on the gross. For a while, the broadcasting networks were considering using a closed caption for people who wished to view the rectal charts and models during these news reports. However, it was discovered that 97.4% of the hearing impaired viewers who use these glasses didn't wish to see the diagrams and models either, so the idea was scrapped.

The most outrageous publication came in the spring of 1985 by an ex-priest named Charles McDean. It was entitled *101 Things To Do With A Dead Nun*. Although the book only remained in print for three months before it was finally banned from publication, it had surprisingly managed to outsell the Bible, and had been fully translated into 23 different languages for publication overseas. The book has been attacked by countless religious groups as being "sacrilegious," and "morally degrading." Even Jerry Falwell was quoted to have called the book "inaccurate." Mr. McDean, while not apologizing for the book itself, however, did say that he "did not condone the various illustrations," and believes the illustrations are ultimately what caused it to outsell the Bible. He commented further that, "There has never been a Bible published which has contained good illustrations, so it really wasn't fair to market my book against the Bible. I do believe, however, that even without the illustrations I still would have given the Bible a run for its money. I really wish it had been a 'words only' book."

Finally, the most outrageous public rip-off of the year came just a few days ago from the candy industry. Yes folks, once again the American public has fallen victim to the Mars Bars® "Halloween rip-off campaign." We're all familiar with the microscopic halloween candy bars—the ones with "FUN SIZE!" written in the wrapper. It should say "JOKE SIZE!" The candy industry claims that, "By reducing the size of our product, we make it impossible for people to hide razor blades and straight pins in them. We sincerely want to protect the lives of these innocent children. The billions of dollars we save is just a beneficial and coincidental side effect that really had no influence on our decision of 'safety-awareness' at all." After hearing this quote from a group of reporters, a spokesman from the food and drug administration apparently fell into a fit of convulsive laughter and died of a heart attack. His last words were, "You people actually believe that! Ha, ha, ha, ha,....."

Definite Death in L.A.

By Christiann Gibeau

An equivalent to *Miami Vice* has just hit the movie screen. Ah! But this time they're Special Agents.

Like most cop films (or television shows) there is always one case and people to lock up. The man in this case is Rick Masters, an artist who makes counterfeit money and sells it to his "friends," but if you double-cross him or mess up your job to distribute the "cash" then there's some blood to be spilled, literally. The film has no qualm in showing bullet holes formed in the human body. The special effects were great. Personally, I had to cover my eyes just to keep from leaving the theater.

The shootings were the most tense scenes for me, but it doesn't stop there. The movie starts out semi-intense, but once the agents begin to plot to nab Masters the increased intensity is almost endless. For instance, there's an extensive car chase, which seems to last for 20 minutes. The camera flips from looking at the street while the car in front zooms in and out of vehicles in front

of it, then it focuses on the drivers bouncing up and down as the car hits pot holes, back to the road then focuses intensely on the driver and his passenger: back and forth, back and forth. Parts of the film don't have any dialogue, just music with a view of Wang Chung, or the scenery of

L.A. (a sunset or the lit-up city). This is yet another similarity with *Miami Vice*.

The main characters are not at all like Tubbs and Crockett. Sure they rough up the bad guys, but with a little more violence and feeling.

If you're up for this kind of stuff by all means... but don't expect any comic relief.

The Question Continues:

"Falling Beyond Depths of Obscurity"

By jfp

The Wolf Pack wandered, applying nonsense in every case. Their daffy goals shattered in the Sabo Atrium. Parcels from the upsmon, racking adhesive of Tenafly, skipping around the mulberry bush so early in the evening. Fragments of a future, 70 percent all-star college prepsters dabbling in pop culture. On bended knee, creepy moon-shaped eyes peered over the rotting iron fire escape, unable to elude these copper jitters.

What is bizarre? Just what is bizarre? Is it some kind of elusive fruit? Complacency numbs just as effectively as a three-week long journey into a cold, dank headstorm. Brash cobblestoned grey streets trod by orange-juice drinking youngsters, followed by Q's favorite loan-shark with a wilted bouquet in hand. Harold Q. sneezed and awoke while all of the above happened in his neighborhood down below.

Until next time...

continued from pg. 4

kittens. The pet therapy seems to work. Some of the people visited would not let go of their visiting pets.

Adopting a cat or dog is not as simple as walking in, laying your money down, and walking out with a new pet. An individual must fill out an application before placement of an animal can be granted. The application for a cat is shorter in length than for a dog, as cats require less constant attention than most dogs. Says Sheila Herberg, "Cats are so easy they train their owners... they don't need to be walked and they exercise themselves by jumping from chair to curtain."

Both questionnaires investigate the basic homelife of the applicant. "How long have you lived at your present address... and how often have you moved in the last ten years?" are two of the questions. Others investigate children and other pets. The question that makes the big difference on the dog questionnaire is, "How do you plan to exercise the animal?" The breed the applicant chooses must "be in conjunction with the amount of time you will have to exercise him." A dog needs companionship and the prospective owner should realize that. Another important question asks if you are willing to spay or neuter the new pet. After the application as been looked over and approved by one of the employees, the applicant signs some forms, pays the required fee and leaves with a new companion.

The Humane Society urges people not to give actual animals as pets but to give a card entitling the bearer to a pet of his or her choosing. Sheila Herberg asks, "Can you choose a companion for someone else?" Incidentally, if you or someone you know wants a kitten you should act now because cats are smart enough not to give birth in the winter, and it could be your last chance until springtime.

The Humane Society is a business that wants to go out of business, but basic ignorance often perpetuates it. The cost and responsibility of keeping a pet are great, but so are the rewards. The Humane Society needs support from members and volunteers to keep it going strong. The Humane Society receives no help from any government and needs the help of people who share similar concerns. Don't be anti-social with this society.

By Selene Colburn

According to Burlington FBI agent, Mr. Distasio, the purpose of the FBI (Federal Bureau of Investigation) is to "collect evidence and to investigate violations of federal law." According to information assimilated by Burlington resident and lawyer Roz Payne, the FBI did *much* more than that in the 1960s and early 70s under the direction of J. Edgar Hoover.

At a reading held last month at the Church Street Center, Roz Payne and associate Joy Hopkins read 30 out of the 300,000 files that had been kept by the FBI on black civil rights and nationalist groups which were active in the 60s and 70s.

These files were released under the "Freedom of Information Act," which states that all unclassified FBI material had to be released for use by non-FBI members. This act was passed during the Fred Hampton murder trial. Fred Hampton was a member of the Black Panthers who was murdered by the FBI. His family won a 2.5 million dollar law suit against the Chicago police, state police and the FBI.

The readings began with a letter from the desk of J. Edgar Hoover, which had been issued to all FBI agents. It warned of the corrupt morals of American blacks, stating, "Sex and money are foremost in the mind of every American negro."

Hoover implied that "in unity there is strength" and that the banding together of blacks had to be averted. He advised FBI agents to take precautions to prevent black leaders from coming to power and to prevent young blacks from organizing.

One FBI agent responded to this by suggesting using trick photography employing right wing opposition and forging letters.

His suggestion seems to have gone over well. In any case forged letters became quite popular with the FBI. The majority of the readings that followed dealt with letters written to the Black Panthers and similar groups from parties invented by the

Exposing the FBI



photography by Meghan O'Rourke

Law Clerk Roz Payne and Associate Joy Hopkins

FBI.

Letters were sent to Jewish financial supporters of the Black Panthers, allegedly from the Jewish Defense League, which labeled the Panthers subversive. Similar letters were forged to prevent the association of black businesses with the Black Panthers.

Letters were forged which were supposedly from blacks criticizing actions of black organizations as well as denouncing the association of the Black Panthers with gay rights groups as "unmanly" and "unrevolutionary." It was advised that typing and spelling errors be observed in these letters to achieve a

sense of realism. Apparently, the false content of such letters was not an issue for the FBI. "Disruption can be achieved without facts," stated J. Edgar Hoover.

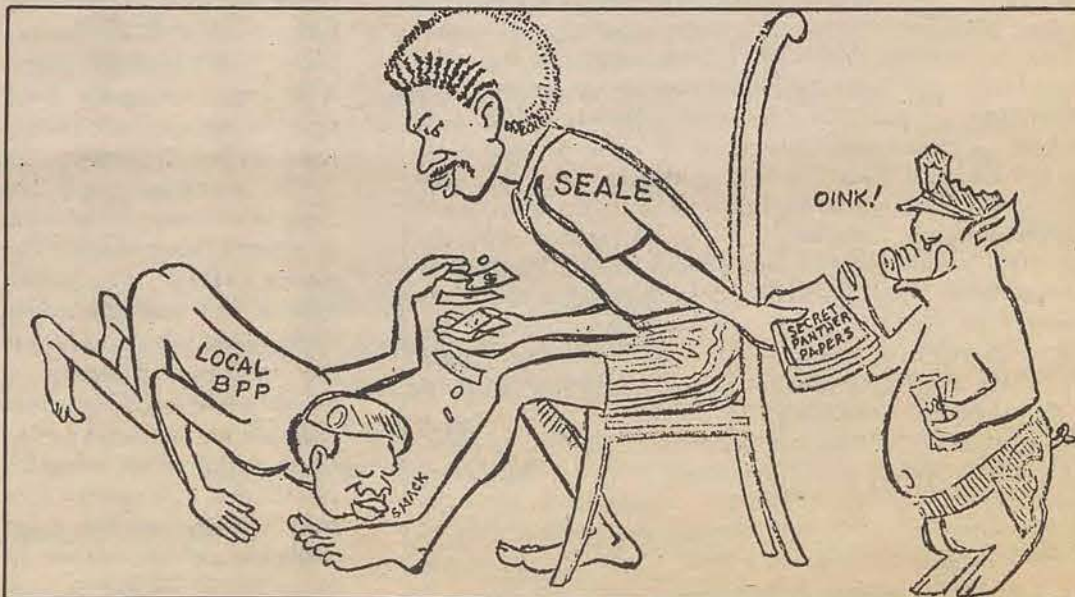
The FBI also attempted to stir opposition amongst black nationalist groups. Several cartoons were delivered to U.S. — a nationalist group headed by Ron Karanga — which were very uncomplimentary. It was suggested that the Black Panthers were behind them. Similarly, cartoons allegedly from U.S. were sent to the Black Panthers. This created conflicts between the two groups which eventually resulted in the murder of two

Black Panthers at UCLA by U.S. members.

Following the reading, a question and answer period was held in which parallels were drawn between actions taken by the FBI against black organizations and actions taken against communists, socialists, unions, the American Indian movement and possibly present anti-apartheid groups.

Roz Payne affirmed that she believes the FBI was very successful in breaking down power held by the Black Panthers and similar groups. The fact that they are much less active today was in effect attributed to actions taken by the FBI.

FBI political cartoon



Lacrosse Catches on in Vermont

By Sean Scanlon

Once called "a noisy game and one of much excitement" by the *New York Times*, lacrosse has grown into an extremely popular sport in the United States and abroad. Spectators flock in the thousands to watch such powerhouses as Johns Hopkins, Syracuse, Maryland, and others duel it out. However, only recently has lacrosse become known and appreciated by Vermonters. Here's a look at the history of lacrosse, the game itself, and its progress in Vermont.

When French traders and explorers first came to what is today Canada in the early 1600s, they found the Indians playing a game called baggataway. The French became interested in the game and named it lacrosse because the stick the Indians used resembled a bishop's crozier. What was to later evolve into the modern game of lacrosse was quite different then. Lacrosse in its early years can only be described as very dangerous. Teams started out with over 100 players on each team. When play began, players from each team would reduce the size of the opposing team by crippling their

opponents with their sticks. It should be noted that the Indians did not wear any kind of protective equipment when playing. The distance between goals ranged from a half mile to three miles. Games could last up to three days.

In 1834 a group of men from Montreal played against the Indians for the first of many times in an organized lacrosse game, with the Indians usually winning.

The first white lacrosse organization, the Montreal Lacrosse League was formed in 1856. The club devised and used the basic model of today's lacrosse stick. In 1867, George Beers adopted the first set of written rules for lacrosse. Some of the modifications in the rules included the improvement of the stick, the changing of the lacrosse ball to hard rubber from deerskin, and the number of players for each team on the field was reduced to 12. Soon Canadian teams were touring England and France, introducing the sport there.

Lacrosse jumped over to America during the late 1800s with clubs forming in

New York and Pennsylvania. As in Canada, lacrosse caught on fast in America. The first tournament for the clubs occurred in 1877 at the Gilmores Gardens in New York. In 1882, the Intercollegiate Lacrosse Association (ILA) was formed. The universities included were Princeton, Columbia, Yale, Harvard, and New York. The game during this period changed still more. Goals with nets were devised and the offensive player's stick was made shorter.

In 1922, the practice of picking an All-American team was instituted. During the 1920s a number of universities adopted lacrosse as a varsity sport and sought acceptance into the Intercollegiate Association. However, the ILA folded in 1926, the United States Intercollegiate Lacrosse League was formed to meet the needs of increased membership. The league consisted of many universities with the strong teams such as Johns Hopkins, Army, and Navy usually grabbing the top honors.

Johns Hopkins, in particular, took the first Olympic Gold Medal in lacrosse for the United States in 1932.

The last major change in lacrosse was made in 1933 when it was decided to reduce the number of players on the field for each team to 10.

During the 40s, 50s, and 60s, lacrosse flourished with the best collegiate team statistically, winning the Wingate Trophy. Since 1971, the winner of this trophy has been decided by the NCAA Lacrosse Championship Tournament.

Getting more local though, lacrosse's roots don't run that deep in Vermont. Only in 1978 did the University of Vermont adopt lacrosse as a varsity sport. Other colleges with lacrosse as a varsity sport are Lyndon State, Middlebury, Norwich, Castleton, and St. Michaels. Five Vermont high schools showcase varsity lacrosse teams: Middlebury, Spaulding, Vermont Academy, Woodstock, and Hartford. In most other states, however, lacrosse is played in a majority of the high schools and even on the grade school level. Consequently, UVM men's lacrosse coach Mike O'Neill does the majority of his recruiting outside Vermont. O'Neill says, "Lacrosse is just in its

infancy [in Vermont] — it's getting its foothold. It is perfect for Vermont because of the weather. In March and April it's hard to play baseball, but no matter what the weather is like you can always play lacrosse."

When commenting about the popularity of lacrosse, O'Neill said, "It's a great spectator sport," and that UVM fans enjoy seeing a lot of goals scored. A fine example of the prolific scoring in lacrosse was displayed last year by the UVM team when they beat Norwich, 32 to 6.

Essex Junction High School lacrosse club coach Dave Armstrong says he sees more high schools in Vermont adopting lacrosse as a sport in the near future. Armstrong also said that one of the reasons that lacrosse has grown so popular in the high schools is that it is a fairly easy game to pick up.

No one can be exact in their prediction of what course lacrosse will take in Vermont. But judging by its success in other areas, it shouldn't be too long before it catches on here.

Bowhunting Is Unique and Demanding

By Thomas Lowe

Bowhunting can be qualified as being one of the most challenging of sports. Even though technology has been able to put a person on the moon, man still hunts with one of the oldest weapons on earth—the bow and arrow.

There are two things about bowhunting that a beginner should know. The person should be skilled in shooting a bow and should have good knowledge about hunting. Acquiring hunting knowledge takes a lot of time studying your game's behavior or learning by trial and error in the field. The beginner should research and find the bow that fits perfectly to his or own style of shooting and physical dimensions. A sporting goods store or an experienced bowhunter can help you find the right bow. The first bow you own is usually an experimen-

tal bow to get accustomed to how a bow shoots and to experiment with different arrows and draw weights. Then you may decide to move on to another bow that will fit newer needs.

As far as practice, the bowhunter should be able to hit a pie plate at about 20 to 30 yards. The most you should shoot a day is about ten shots, more than that will tire you and will lead to bad habits.

One way to sharpen your skills of shooting could be hunting small game such as woodchucks, rabbits or ground squirrels. This also increases your hunting ability. A bowhunter's maximum range is 40 yards from his target, which means he or she can shoot from 10 to 40 yards.

Hunting with a bow compared to hunting with a gun is very different in many ways. Depending upon the person's

hunting ability, a gunhunter may have more chance to score than a bowhunter. The ranges a gunhunter has, compared to a bowhunter, are incredibly different. As I said earlier, a bowhunter's shooting range goes from 10 to 40 yards at the most, whereas a gunhunter's range can go as far as two to three hundred yards. Gunhunting doesn't require as much practice as bowhunting. The gunhunter, when practic-

ing has to adjust his sights which are solidly set on the gun to whatever ranges are needed. In contrast, the bowhunter must know how to hold the bow, where to place the string when it is drawn and how to release the string, which is very important for a good shot. Although a gunhunter must know how to hold the gun and how to squeeze the trigger correctly, the bowhunters requirements for a

good shot are more critical.

The equipment is very important to have, but the bowhunter himself is the most important piece of equipment.

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THURS 11/7
 Oliver! Flynn Thtr., 8 pm, thru 11/12.
 Casablanca, film, Angell Hall, UVM, 7 & 9:30 pm, \$2.
 FRI 11/8
 Mozart Festival with Menaheim Pressler, First Cong. Church, 8 pm.
 Boys in Company C, film, Angell Hall, UVM, 8, 9:30 & 12 pm.
 SAT 11/9
 A Victorian Evening, benefit for the new Amer. Gallery of 19th Cent. Art, Fleming Museum, call 656-2090.
 SUN 11/10
 In-Laws, film, Angell Hall, UVM, 8, 9:30 & 12 pm.
 MON 11/11
 Burlington Sister City Benefit, Hunt's, 8 pm, \$3.
 WED 11/13
 Indiana Jones and the Temple of Doom, film, Herrouet Thtr., 7 & 9:30 pm, \$2.
 The Good Earth, film, Fletcher Lib., 6:15 pm.
 THURS 11/14
 Oliver! Flynn Thtr, 8 pm, thru 11/16.
 Philadelphia Story, film, Angell Hall, UVM, 7 & 9:30 pm, \$2 & \$2.50.
 FRI 11/15
 Cochran Ski Club Sale, Christ the King School, 5-9 pm, thru Sun.

continued from pg. 11

third grade telling some of them. Everybody always remembers them and thinks at first, "That's so childish!" and don't want to laugh at them. So many people are like that. "Oh that's sooo dumb!"

S: And they just shake their heads at us.

K: And they're like "Cut it out you guys, come on."

J: You guys are so weird. I tell ya oh I'm very mature because I only laugh at adult humor.

S: What is adult humor? They all bore us!

Jeff: Who are the most famous people you know?

J: Well Jeff we happen to be very good friends with the members of Joined at the Head. Also of course we open for Hollywood Indians all the time. We also are really friendly with the Switch and Miss Bliss.

K: Tom Petty and the Heartbreakers...

J: Of course my brother is the drummer for the Cars.

S: And Kirk does a little session with Rik Ocasek. (What)

Jeff: If you could ask yourself anything, if you really wanted someone to pry something out of you, what would it be.

J: We just want people to ask us to play gigs and just to play. Good gigs are hard to come by in Burlington because there is not really a good place for new bands to play. There is not really a nice place right in downtown Burlington where bands who aren't already established can get a gig. It's a catch 22, if you don't have experience they won't take you, but then you can't get the gigs to get experience.

JP: (With a far away look in his eyes) Maybe someday... People will pay money to see us!

All in unison: Nah!

Jeff: Do you think a band can play too much locally?

J: The idea when you play that you play in front of people who have never heard you. You can't keep playing for your friends forever. As long as you write new material, and keep people interested in what you're doing...

(Conversation deteriorates)

J: Hey Jeff, you! (Much laughter)

J: So much of our stuff is visual; people won't get it.

S: I know, I know, they'll read it: "Hey Jeff, you!"

(More laughs.)

Jeff: Closing comments... Closing comments!

J: We would like to thank the people who came out to see us in the past. We need their support. And we want you — the reader — to come see us.

K: We hope we have brought a little joy and understanding into the lives of everyone we've played for.

All in unison: Nah!

Crowsfeet Dance Collective, City Hall Aud., 8 pm.

Apocalypse Now, film, Angell Hall, UVM, 8, 9:30 & 12 pm.

SAT 11/16

Community Family Day, international celebration of arts, crafts, and foods, Fleming Museum, 10-5 pm.

You're a Good Man Charlie Brown, musical, St. Michael's, McCarthy Arts Center, 8 pm, also Sun.

SUN 11/17

Chinatown, film, Angell Hall, UVM, 8, 9:30 & 12 pm.

TUES 11/19

A Chorus Line, musical, Flynn Thtr., 8 pm, also Wed.

WED 11/20

Mikado, musical satire by Gilbert & Sullivan, Royal Tyle Thtr., 8 pm, \$7, thru Sat.

Excalibur, film, Herrouet Thtr., 7 & 9 pm, \$2.

Rashoman, film, Fletcher Lib., 6:45 pm.

THURS 11/21

Steep & Deep, Warren Miller ski film, Flynn Thtr., 8 pm.

Some Like it Hot, film, Angell Hall, UVM, 7 & 9:30 pm.

FRI 11/22

2001, film, Angell Hall, UVM, 8, 9:30 & 12 pm.

FRI 11/29

Nutcracker Suite, Berkshire Ballet, Flynn Thtr., 3 pm, thru 12/1.

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inside

Think About War
 Toys pg. 4

An Interview with
 Meg Werner of
 the Vermont Reds pg. 9

The Queen City

SPECIAL

Vol. 2 No. 12 — A Community Newspaper by Area Youth — December 1985

A Look at an Alternative Church

This article is the first in a series which will explore "alternative" places of worship in the greater Burlington area.

By Selene Colburn

Burlington's First Unitarian Church reflects the social and religious diversity that is present in the Unitarian faith. There are a relatively small number of Unitarians — 160,000 — in the U.S. and Canada. The First Unitarian Church located at the head of Church Street has been very active politically and religiously in Vermont.

Burlington's First Unitarian Church has been a part of Burlington's history since 1810 when the Protestant Church operating in Burlington at the time split into two groups — The First Congregational Church of Winooski and the First Congregational Society Church, which came to be referred to as the Unitarian Church a few years later.

The church has a long history of social and political activity as related to me by

current Minister Robert Senghas. Before the civil war broke out, many Vermont Unitarians, including Minister Joshua Brown, were active abolitionists and participated in the Underground Railroad. Although some members of the congregation opposed these actions, they were the beginning of what would become a tradition of social consciousness and activity.

Vermont's first Planned Parenthood meeting was held at the Unitarian Church. A member of the congregation is now in Nicaragua. Many Unitarians are active in the Burlington Peace Movement, as is Gene Bergman, who heads the Church's Social Responsibility Committee. The Unitarian Church also helped to establish a refugee family in Vermont three years ago and recently held a candlelight vigil in hopes of peaceful negotiations in Geneva.

However, Unitarians are not in any way bound to take specific political stands nor

are they required to accept a certain religious standard.

Robert Senghas describes the First Unitarian Church as "non-credal" with a congregation of "conservatives, liberals, Republicans, Democrats, G.E. people, IBM people, University people, Christians, non-Christians."

The Unitarian Church is recommended by Senghas as an option for people who have been "turned off from traditional religion because of theology or vocabulary."

Unitarianism encourages a variety of religious beliefs to be held by its members. Senghas says, "It's a concept in which people can develop ethical beliefs for themselves." Unitarians decide whether to believe in Christ, god, a creation force and/or reincarnation individually.

The Church encourages free choice in matters of contraception and abortion and condemns sexism. Hymns are degenderized and women are members of the clergy, act on the Board of Trustees,

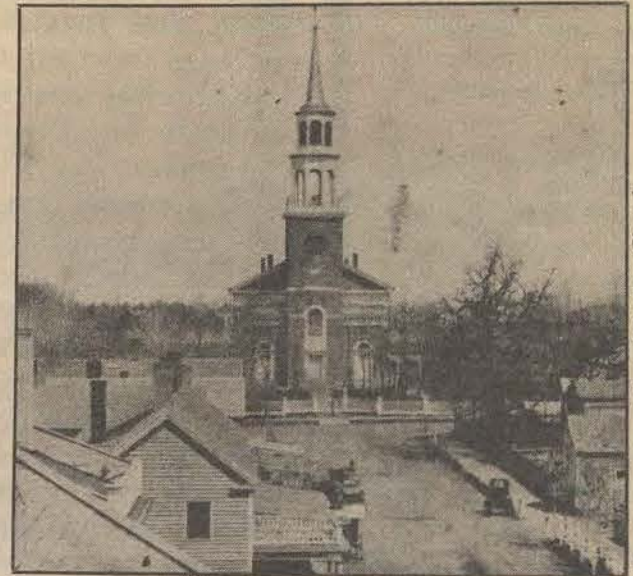


Photo courtesy of First Unitarian Church

The First Unitarian Church in 1860.

etc. (Early women's liberation leader Susan B. Anthony was a Unitarian.)

In his article "Our Beliefs," appearing in *The Unitarian Universalist Pocket Guide*, David Rankin states, "What is the peculiar genius of the Unitarian Universalist faith? It lies, I think, in the recognition that religion is not an isolated segment of our ex-

perience, but our whole being relating to the whole world in the search for meaning — in the joy of discovery.

Religion is singing, dancing, praying; Religion is reason, emotion, longing; Religion is dreaming, playing, creating; Religion is biology, morality, politics.

continued on page 9

Kwanzaa Educates About Prejudice

By Cathy Bortz

The word Kwanzaa means "to begin." The Kwanzaa organization is a collective of working class Black/Third World, White, and Jewish residents of Vermont, dedicated to multicultural education. Kwanzaa's target is the racism deeply rooted in our history.

Kwanzaa attempts to raise social and political consciousness and ease the tensions of racism, sexism, prejudice, classism, homophobia, and ethnocentrism. By including an admiration and respect for the arts, crafts, music and her/history of other people and cultures, Kwanzaa's goal is to become

a visible resource for people of color, women, homosexuals, working class/poor people, and other oppressed groups in the New England area.

Wednesday evening, December 4th, I went to Burlington College to satisfy my curiosity about Kwanzaa. The evening started off with Gwen Shervington, Nari Penson, and Tia Cross reading to about 30 people in a circle. One of the stories was about a black person telling a white person how to be their friend. There were very amusing do's and don't's. "Every time I go to your house, please don't play

Aretha Franklin." The story ended by, "If you really want to be my friend, don't make a labor of it, I'm lazy to!"

After the reading, we went around the room and introduced ourselves and our ethnic origin. One reply was, "I'm a United Statien!" We were all encouraged to learn our ethnic background and learn more about who we are.

To break the tension and get people talking, some questions were asked that we had to discuss, such as "What is Racism to you? What is the meaning of freedom? What does it mean

continued on page 10

I Am Only One Person

said 1 word.
 The word was 'No!'

I am only 1 person.
 What can 1 person do?

It was a Thursday
 when she said
 that 1 word

Rosa Parks
 was just 1 person.
 She said 1 word.
 She said it on Dec. 1, 1955.

On Mon morning
 the buses ran.
 The Negroes walked.
 Each white man had 1 seats.
 Empty seats,
 symbols of a people,
 moved 2 walk,
 moved two march,
 moved two act
 by the sound of
 1 woman's
 1 word
 'No!'

One person
 said
 1 word.
 She said it on a bus.
 She said it to the bus driver
 on the Cleveland Street bus
 on Montgomery.

The bus driver said
 'Stand up Nigger Woman,
 and give your seat to that
 White man!'

Rosa Parks
 1 person

1 woman
 said 1 word
 & 17,000 people
 walked.

Author Unknown

The Queen City Special

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The Queen City Special is a community newspaper designed, organized and written by Burlington area young people and published by the Mayor's Youth Office. The staff presently consists of students from Burlington, Champlain Valley Union, Colchester, and Essex high schools.



The Special is printed by B.D. in Georgia, and is distributed primarily in Burlington as well as other locations throughout Chittenden County.

Mayor's Youth Office
City Hall, Burlington
Tel: 658-9300, ext. 110

Peace Up in Smoke

By Tonya West

The Thursday before every Thanksgiving is dedicated to giving those people who smoke an excuse to stop. Apart from any other day, this day tends to instill a little guilt in a smoker every time he/she decides to light up.

Have you ever observed a smoker on this National Awareness Day? First, they look around, making sure there isn't anyone who will object. Maybe they'll just sit there waiting for someone else to light up! At any rate, smokers debate having a cigarette more than they usually do.

Maybe I should carry a smokeless ashtray and just bag exhaling for the day, they say

to themselves. Who cares if I turn blue in the face and become over-ridden with carbon monoxide? At least I won't be disturbing anyone. They tend to make excuses for their smoking throughout the day. Well, why should I avoid smoking? Smokers have rights, too!

After becoming immersed in their excuses, they forget to realize that the national smoke-out was also set aside for non-smokers, allowing them to have rights. Since there cannot be an area set aside for non-smokers in every aspect of a person's daily life, it is important to respect these people's rights to have a more peaceful

environment for as little as 24 hours out of a whole year.

Perhaps this thought rubbed off on a few smokers during the 1985 National Smoke-out. I congratulate those who have continued not smoking since November 21. However, I especially have pride in those who have never started. For those who continue to participate in this habit, you must realize the importance of maintaining peace with yourself and others.

If the National Smoke-out didn't make you think twice about lighting up, the peace that was intended to be maintained goes up in smoke, like the smoke of the cigarette you're having right now!

Wanted: Guitars and Related Paraphernalia

By Kendra Pratt

A drive has been initiated for the Chittenden County Correctional Center to provide the residents and the parolees with musical instruments. Any type of new or used guitars, picks, straps, chord books, or any music magazines would be greatly

appreciated. Hunt's, All Points Booking and the Vanguard Press are all sponsoring this project and collecting the needed donations.

Donations can be brought to the Vanguard's Christmas Party featuring Duke Robillard and the Pleasure Kings on Friday, December 20th, at

9:30 p.m. at Hunt's and free admission will be given for each donation. Duke Robillard will present these donations at the Correctional Center in person on Saturday, December 21st.

Formerly of Roomful of Blues, Duke Robillard is an

accomplished guitarist in many different styles of rhythm and blues. With the Pleasure Kings, he has an album out under their own title.

Imagine having a good time for a great cause! For more information, call All Points Booking at 863-8444.

Seat Belts Save Lives

By Cathy Bortz

On September 15, 1979, my grandparents were on vacation. They were on their way to an afternoon expedition, getting dropped off by a taxi. Riding down the road they were rear-ended by a huge truck. My grandfather was thrown out of the car and hit his head on roadside rocks. He died instantly.

That is just an example of how a seat belt would have saved him. According to the

High Users Federation 30 lives would be saved, 900 injuries would be prevented, and over \$14,000 would be saved annually in Vermont if people wore their seatbelts.

Nearly half of all people killed in crashes are under 25 years of age. One of the main reasons for that is peer pressure. "Wearing a seatbelt is uncool," most teens think. As one high school junior put it, "I was lucky when I had my seatbelt on during my accident. Since then I've learned they are safe and peer pressure doesn't bother me." Hopefully, though, it

won't take an accident to convince you.

Out of curiosity I talked to a rescue worker and asked a few questions. She explained, "I have never pulled a dead person out of a seatbelt, nor have I seen a situation where the person would have been better off without it." I then asked if she had seen a difference in the injury with a seatbelt or without one. She said, "Yes, definitely. The extent of the injury was far worse without one, and with a seatbelt there were only a few minor cuts

and bruises, if even that."

Public hearings on a bill to make seatbelts mandatory will be presented in January 1986. Representative Peter Allendorf (D-Underhill) is the sponsor. This bill would require all occupants of motor vehicles manufactured with seatbelts to wear belts, to wear them in front and back seats. If caught without them, the fine is \$24. If you have any questions, comments or support to give please contact Vermont Seat at 1690 Williston Road, South Burlington, VT 05401. (802) 862-3494.

Religious Dictatorship vs. a Free America

By Chris Daignault

America is a place of diversity. People act, look, and think as they please. Many citizens of the United States agree with President Reagan's foreign policies, and many do not. Some Americans will pay money to see a boxer destroy Vietnam and defeat a Soviet army, and some certainly will not. There are many different religious beliefs too, ranging from Catholicism to Buddhism to Atheism. Here, we are allowed to make our own decisions and to have our own opinions; this is the essence of American Freedom.

Religious dictators want to take away that freedom. By promising enlightenment, or by

threatening your damnation by God, they attempt to dominate your life, and steal your money under the pretext of religious duty. "You must *pay* to belong to our club, God wants you to."

*"They all claim that they have the truth
That'll set you free
Just give 'em all your money
and they'll set you free
Free for a fee..."*

—The Dead Kennedys
"Religious Vomit"

In the U.S. the president is elected pretty much by the people, unlike many South American countries where a communist nominee would be conveniently killed, before or after

the election. When an elected official tries to pressure us into conforming to their ideals — such as prayer in schools — we must put them in their place by reminding them that this is unconstitutional. An agreement must be made: we'll let them take our money if they promise not to try to govern the country; they seem to have agreed.

"Style itself is an intuition through which one accepts or discards what the outside world has to offer... The image then begins to radiate at which point others want to copy that which is the very essence of individuality."

—Joan Juliet Book
"Vogue" magazine

Time and time again a remark is said to me, "why do you dress like that?... I don't like the way you look." Well, I don't care what you like. People who decide and preach what is appropriate for one to wear, say, do, or think are fascists, ignorants and red-necks.

A Free America has no dress codes, no mind boundaries, no speech blockades, and no religious dictatorships. Religion is based on one's faith. If a person does not accept the same theory as you — can you judge them to be wrong? I know of no human who can tell me of the one correct religious belief, and prove it.

Holiday Party Promotes Peace

A Christmas Holiday Party in celebration of World Peace will be held December 21 at the Radisson Hotel from 1 to 3 p.m.

Contrast, a youth dance troupe, will kick off the party, to be followed by a staging of *The Heart of the Mountain*, a grassroots children's musical about children's fears and hopes living under the nuclear shadow. Most of the musical's songs are written

by Vermont artists such as Jon Gailmor, Coco Kallas, Alice Kinsey and Andy Christianson.

Caroling and distribution of gifts will take place, and food and refreshments will be provided. Bring food or present donations for the needy as admission. The event is sponsored by the Mayor's Youth Office. For more information, call the Youth Office at 658-9300, ext. 110.

Hail Shantytown

The *Queen City Special* congratulates all those involved with Crossroads and other efforts to bring about the long-awaited divestment of the University of Vermont. Evidently the shantytown Crossroads made a significant difference. Hopefully the situation in South Africa will reach a new plateau and the atrocities will end. All concerned humanities will continue to fight against apartheid. Racism must be stopped.

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War Toys? Think Twice

By Selene Colburn

The following statement appeared twice in the *Burlington Free Press* over the Thanksgiving holiday season (a prime holiday shopping period):

"While we recognize the validity of fantasy play and superheroes in the lives of children as they learn about power, control, and authority, we find the high tech type around the design, manufacture, and marketing of toys which teach that war

and killing are acceptable methods of resolving human conflict to be unconceivable.

"During this season, when people of many religious persuasions are celebrating peace and love for one another, we urge all adults to remember that children learn how to become women and men by rehearsing the examples we set for them.

"Do we really want our children to practice being human with toys that kill?"

Roughly 1,050 names were

signed to the statement. The response received by Dee Dee Jameson who engineered the petition/statement was overwhelming. Many people called her asking "Why didn't I know about this?" and several individuals requested the right to republish the statement.

Jameson believes this is only a start, however. Next year she hopes that groups such as the Burlington Peace Coalition will plan action on the war toys issue earlier and

she mentioned the possibility of holding a demonstration at the Burlington Square Mall. Currently copies of the *Free Press* statement are being sent to companies which manufacture war toys.

When asked about the impact of war-based movies such as *Rambo*, *Invasion USA* and *Commando* on sales of war toys, Jameson said she believes that the promotion of both war toys and movies such as these is "a careful plan on the part of a

military society to get people thinking of war." This stems from the fact that much of our economy relies on the military.

War toys, believes Jameson, are "deeper than just kids' toys. They sell war by making it look glamorous."

According to an article run in the Burlington Peace Coalition's newsletter, war toys do more than just "promote war:"

"War Toys Are Sexist — War toys are marketed as 'boys' toys,' strongly reinforcing sexual stereotyping and the sort of male-bonding required by the military mentality..."

"War Toys Are Racist — The G.I. Joe series of war toys is perhaps the most blatant. It makes it clear who the enemy is: it's jungle-dwelling guerillas dedicated to totalitarian world takeover." Many war toys are realistic replicas of weapons being used today against the people of the Third World. These toys glamorize war and thoroughly trivialize the real suffering it brings.

"War Toys Are Classic. Many war toys are mass-produced and mass-marketed (some backed-up by TV shows). They are widely and cheaply available, which means that poor people can afford them easier than they can higher quality non-military types of toys. This is convenient (for the military) since the poor provide most of the world's cannon-fodder. War toys help them get used to this idea while they're still young."

If nothing else, the issue of war toys has made some parents think twice about the connotations of war toys and buying them for their children. And individuals have realized the relationship between actual war and our young children's exposure to it.

Petitions against war toys will be presented to the International Toy Convention in New York City this February. Petitions are available at the Peace and Justice Center. For more information contact: War Toys Campaign, Box 1093, Norwich, CT 06360.

Model U.N. Educates Participants

By Jessica Bernstein

For 200 high school students, the weekend of November 15-17 was one of happiness and frustration, of laughter and of warning. That Friday, Saturday and Sunday was the sixth annual Warren R. Austin Model United Nations. It took place on the UVM campus and students from Vermont, New Hampshire, and Canada participated.

The weekend consisted almost totally of meetings of six of the major committees that make up the United Nations: First Committee on Disarmament, Economic and Social Council, Social Humanitarian and Cultural Committee, Security Council and Legal Committee. The committees were made up of about 40 delegates, one representing each country in the U.N. Each country had five delegates; one delegate for each committee. These committees met Friday afternoon and evening and all day Saturday with the object of getting resolutions (proposals for the U.N. to carry out) that were written by delegates passed. Those resolutions that were passed in the individual committee meetings went on to be debated and voted on in the General Assembly (G.A.) meeting on Sunday.

The committee meetings were fun, frustrating, and required an incredible amount of thinking and hard work. Each delegate, having researched his or her country and its stand on current events, wrote up a resolution

that he/she felt reflected his or her country's attitude and that the General Assembly would agree on. Writing the resolutions and voting were the hardest part; it was so difficult not to let our personal biases get in the way of how our countries should have reacted. More than once I was torn between what I felt was right and how I knew my country (Argentina) would vote.

The most frustrating thing was the lack of trust between nations. We all knew that we all wanted the same things: peace, disarmament, but no one was willing to take the first step. This happened in the committee meetings and the G.A. meeting, and consequently, a lot of potentially effective resolutions were not passed.

Another frustration was the fact that a resolution needed 2/3 majority to pass. Dozens of resolutions failed by only one or two votes. In one case, a resolution was about to be voted on, there had just been a caucus after the debate, and the resolution had majority. Just before the vote, an annual happening occurred; the Muslim countries went out to pray. The sponsor tried to stall the vote until they came back, but it was to no avail. A vote was taken and the resolution failed by one vote. Not all resolutions failed, however. Some excellent proposals passed both the committees and the G.A., getting a lot accomplished.

A great attempt was made to keep an air of realism. All

delegates had to abide by rules of parliamentary procedure at all times. Those who learned procedure quickly had a great advantage: by using parliamentary procedure correctly, a delegate can allow only his allies to speak and not letting adversaries get a word in edgewise. Because an overwhelming desire on the part of the students to be fair, however, this didn't happen often. Another realistic occurrence took place in the middle of the first night: Nicaragua invaded Costa Rica, setting off a spark that almost caused World War III (although it was mentioned more than once that Nicaragua's being responsible for an invasion was questionable). But because of hard work, quick thinking, and an all-encompassing hope for peace, the security council saved the world.

It was not all hard work all of the time, however. As the hours and days wore on, and the debates seemed to go on forever, the tendency for the committees and then the entire General Assembly to fall into hysterics became greater and greater. There were many times when meetings would disintegrate into huge fits of screaming laughter that would not die down for a long time. Even these jokes, however, went by the book. When funny resolutions (like the one suggesting that Model U.N. staff members sell contraceptives in the halls of the Econo Lodge), where we all stayed, were submitted, everyone treated

it as a real resolution, when they weren't falling out of their chairs laughing, that is.

The only drawback of the entire weekend was the immaturity and stupidity of a few (very few) of the delegates. There were delegates who would send threatening notes to other delegates for opposing their resolutions, and those who just tried to cause trouble for everybody. But their negativeness was greatly outweighed by the overwhelming sense of friendship, goodwill, and humanitarianism that existed everywhere. At one point during the General Assembly, Cuba asked if there could be a moment of silence for the Colombian volcano victims. One delegate stood up and said that this was irrelevant and that the G.A. should return to proper Parliamentary Procedure. "20,000 deaths are *not* irrelevant!!!" exploded one of the delegates from Cuba. The entire room burst into cheers of support; the vote for a moment of silence was unanimous.

Overall, the weekend was the most worthwhile experience I've had in a long, long time. I left with a sense of accomplishment, an incredible amount of knowledge about the world and the United Nations, and most of all, a feeling of hope, knowing the world *can* work together and that someday we may get this whole mess straightened out.

Contrast Dances into the Future

By Leone

The new dance troupe called "Contrast" will be performing at the Peace on Earth Holiday Party at the Radisson Hotel and at the First Night Celebration in Memorial Auditorium.

Contrast made its debut at Summer City Campus five months ago and since then the group has grown to approximately 13 dancers. Contrast has also expanded their forms of dance to include modern, improvisation, modern jazz, and dance theatre.

Contrast, though started by Selene Colburn of Burlington High School and Meghan O'Rourke of Essex High, is fairly "democratic" in that all of the dancers have equal say about the group. Dance training varies from person to person; there are people with years of dance experience and people with no dance experience at all. However, Selene Colburn feels that "Everybody's equal

even though some people haven't danced before... we really come together as a group."

At First Night Contrast, whose members range in age from 12 to 24, will perform Julie Pope's "Dance of Death" — celebrating the death of the old year and the birth of the new year. Improvisational pieces set to poetry and electric harp music will give way to dancers stretching, reaching, jumping, ducking, making contact and breaking away. More upbeat jazz-modern dances are set to versatile artists like the Cuts and Talking Heads. Also presented will be "A Better World" (performed to an obscure Depeche Mode Song) which plays upon the idea of different groups serving as backdrops for one another. "Up," performed to Eartha Kitt's "Where Is My Man," will feature four dancers.

Contrast's philosophy, says Selene Colburn, is "to



Photo by Meghan O'Rourke

be different, experimental, fun, and to make people think," all at the same time;

and also show that "dance is for everyone."

What are their goals for

the future? To keep performing, to be more solid, and to experiment, says Selene.

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| 124 Birth Control—How Well Does It Work? | 324 The Importance of Sex Education |
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Broadacres Dance Club

By Leone

There'll be no more roller skating at Broadacres. Instead, Broadacres will feature dancing and live bands for all ages.

There will also be changes in Broadacres appearance. Instead of the rink, there will be tables and chairs separating the dance floor along with new lights including strobe lights.

The "clientele" of Broadacres were the ones who decided, in two polls, how the changes were to be made. They decided not only the appearance of the rink, but what bands would play

and even what cover charges would be.

On Friday nights from 7 to 11 p.m., there will be dancing with music provided by WXXX DJ Peter Allen. On Saturday nights (7 to 11 p.m. also) Broadacres will have live bands. The upcoming bands will be:

Dec. 14 — The Imaginets

Dec. 21 — Little Wing

Dec. 28 — Shack City

Jan. 4 — TBA

The cover charge on Fridays is \$3.25 and on most Saturdays is \$5.00. Broadacres is located on Lakeshore Drive in Malletts Bay. For more information call 863-1163.

Happy Hardcore Holidays

By Julie Pope

Two Boston-area hardcore bands, Psycho and Cancerous Growth, along with Fit for Abuse from Albany, will perform on Saturday, December 21st in Burlington's Memorial Auditorium. Psycho and Cancer-

ous Growth remained dedicated to punk through all the trials and tribulations of the scene's history. So ready yourselves for a power-packed, fun-filled, energetic show featuring some prime punk music from Boston. See you there!

Quadrophenia

By Tom Cleary

Good morning comrades far and wide. As you know, by this time the mother should have vacated the house, leaving the husband in his suspended cage. I hope you haven't forgotten to feed him. Oh, and straightjackets are now available in light pastels and warm earth tones for the kids. These new designs guarantee that your kids will never get out of style. It's 3:37 a.m. Now the news...

Welcome once again to Quadrophenia: the column that helps you perpetuate the disease. First of all comes a compilation of singles from the British new (no-?Non-?) wave band Cabaret Voltaire. The cover gives you the idea that they're very clever, which they are. The title of their record is *Drinking Gasoline* and it has a lot of movie stills on the front of weird things: policemen, stairwells, screaming people... So it's avant garde. And the first few moments of the record exemplify this. Upon first listen, the first few moments become more first moments until it's the end of the record and all you've heard are the first few moments... over and over again.

Now, this isn't all bad. With perseverance and a strong penchant for weird music, one can sift through this half hour of grumbled vocals (which suggest that the title of the record is also the method they use to achieve their truly bizarre vocals), drum machine, sparse, monotonous synthesizer, and weird noises (of which there are not enough) and distill a sharp, dry-throated confession that will "make you quiver," as the Cabs say on one of their cuts, "Ghostalk."

The next new-waver up for grabs is — surprise! — Pete Townshend, a heavily-weathered former rock star, who is at least *trying* very hard to look new wave on the cover of his new album *White City*. It's not very hard to judge from the cover of the record (subtitled "a novel") that ol' Pete has cooked up another of his famous "concepts." A concept so large, in fact, that the album is actually a soundtrack for a Townshend movie of the same name (available on video).

The record has a definite "sound" all the way through: a big sound. A bigness relative to old Glenn Miller albums but a funkiness relative to Sting's new album or a lot of modern fusion records. And Townshend's voice sounds different. Clearer and more controlled.

On tunes such as the radio favorite "Face the Face," Townshend's band has a lot of punch. "Face" begins with big rockabilly drums while the band plays an instrumental introduction. Then suddenly, a bit of noise compression is taken off of the drum tracks and it sounds as if the drum set had gotten wider by magic. This wide drum sound continues throughout the album and is especially effective on tunes like "Secondhand Love," which is a sort of blues tune. And once again on this tune, Townshend's voice is surprisingly clear. On the second side Pete gets a little more psychological with his current pet subject: the life of individuals as part of a big city. "I Am Secure" tries to illustrate this as a kind of acoustic guitar ballad, but falls a bit short of the intimacy of other Townshend masterpieces such as "Behind Blue Eyes."

Taken altogether *White City* is a fine Townshend effort: not really a pop masterpiece but just fine for us Pete-ophiles.

Be sure to join Contrast, The Lawyers, The Switch, The Cuts & The Boyz at Teen New Year's Eve at Memorial Auditorium!



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Glassified Music — Watch Out Burt Bacharach

By Tom Cleary
Philip Glass/Memorial
Auditorium/November 27th

There are things you see at a Philip Glass concert that you are liable to find no place else.

Go Ahead, read the article in the *Free Press*. "Philip Glass, composer." Orchestral works. Operas. Picture of a guy with a pencil in one hand. Oh — yeah. He's one of those "contemporary" composers, like, uh, Stravinsky.

Now, go to the concert. Big speaker columns on either side of the proscenium. Lots of synthesizers on-stage, some on risers. Okay, it's a rock concert.

But look, there's no drum set; and the audience is nicely dressed and they look like, well, yuppies. All right, we're back to contemporary. Wait.

In the words of today's violently noncommittal youth, forget it, dude.

Because the concert is neither. While Philip Glass is now firmly established as a contemporary concert composer in the New York City scene, his name has also begun to enter the vocabularies of such new wave luminaries as David Byrne: and suddenly someone whose music has been performed at the Metropolitan Opera in New York is being considered as an influence on popular music. It's as if Shoenberg had had a profound effect on Elvis Presley ("Hound Dog? Cudden' a wrote it widdout Shoeie.") Weird.

And Weird it was. As Glass and his Ensemble walked briskly onstage and proceeded to fill Memorial Auditorium with giddy montages of spiraling quarter notes, with thunderous entrances and endings abrupt enough to cause aural whiplash, one was increasingly compelled to label it "new and strange" and file it away with the "Weird Music." But subtle changes within the

machinery of each Glass work and recurring harmonic simplicity suggested that at the pit of these compositions were clear, sometimes blatant and usually weird feelings being expressed.

Although it seems more fitting to describe the music as a whole, there were some striking examples of this expression later on in the show; particularly the "Working Music" from Glass' opera "Einstein on the Beach." A wild sax solo lifted straight out of the jazz tradition paired with Glass' usual pulsating rhythms gave one a taste of how Duke Ellington might sound if Devo were in his band.

The instrumentation of the "Philip Glass Ensemble" was both visually appealing and innovative, involving four synthesizer players (one doubling on wordless vocals) and three reed players, and was almost more appealing to the popularized ear than Glass' usual orchestral sound. The addition of a live

on-stage soundman (sitting, strangely enough, where a conductor would in an orchestra) was a key part of the performance.

So how to deal with all of this? Well, as we sat there with our much practiced "critic" look, tongue placed contemplatively in cheek and hand gripped firmly in cheek, we noticed the woman in the row ahead *grooving* to the music; as if it were the Doobie Brothers. A friend of mine also reported his view was partially blocked by a couple who carried on amorous exchanges throughout the evening.

Mr. Glass emerged tired but smiling not ten minutes after his performance, announcing his future plans to "retire, right after this concert." And he might as well have been a rock star, too, because some of his groupies were overly predictable ("let me shake your hand i am in awe i have all your albums may i have an auto-

graph..."). After benevolently calming the schizophrenic well-wishers, he flabbergasted us by a knowledgeable answer to our first burning question: what did he think of punk rock?

"Well, do you mean punk rock ten years ago, or the stuff that's happening now, like The Smiths..." Well, er, no, Mr. Glass. Hardcore stuff, like uh... Dead Kennedys. "Yeah, I actually like some of it depending on who it is," he replied. And, well, how could he describe his music? "Oh, it's concert music," he said. "I just tell people it's loud and it's fast." And what's next in his famed CBS Masterworks recording series? Another Opera? Hardly. An album called *Songs from Liquid Skies* containing collaborations with Suzanne Vega, David Byrne, Laurie Anderson, and — get this — Paul Simon. Oh, and the Roches, a popular female group who even gigged in Burlington, are singing backup.

Watch out, Burt Bacharach.



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The Boyz and The Lawyers Release Records

The Boyz

By Leann VanderHeyden

What a way to end a year and bring in a new one. With a new album coming out and a Record Release Party at the Flynn on December 13, The Boyz, a prominent local band, must be very proud of what they've accomplished.

Who would have anticipated way back in 1983 when they won the Battle of the Bands that they would make it this far. It's a step in the right direction.

When asked about future plans, Mark Bowie and Paul LaChappell stated that they aren't definite because Tim Capron, the other member, is at Dartmouth right now and that's important to him.

In an article in *Lookout* magazine, Mark was asked what type of music the Boyz played. He replied kiddingly, "It's kind of a rock opera." How Mark actually meant to describe their music was, "It's whatever type you want it to be, and if it makes you smile, then we've accomplished something."

The album, called *No*

Photos by Barbara Leslie



Maturity has settled into the faces and sounds of the "new" Boyz. Experience them live at the Flynn on Friday, December 13. Or pick up a copy of their new LP "No Trace" at a record store near you. Buy one to give to your friend or grandmother for Christmas.

Trace, is very much The Boyz sound. Not as much the old Boyz as the new Boyz. "People still think we're the same old Boyz and we're not," said Mark. They're making a different start.

All the songs, with the exception of "You Know It's You," were written by Mark Bowie. "When I write a song, I hear how I want it in my mind, but it doesn't come out exactly like that. Sometimes it's better, sometimes it's worse."

Although the basic sound is somewhat like the Beatles, it's also very much its own sound. It's hard to classify this album as any one type of music. I'd say it's a mixture

of a little Top 40, some progressive rock, and whatever else your imagination wants it to be.

Although the Boyz haven't been seen much lately, they haven't grown stagnant. "We're still going," says Mark. They will be performing on First Night at the Teen Event in Memorial Auditorium. Keep an eye out for their album. It's sure to go somewhere and so are they.

On The Lawyers The Pros...

By Selene Colburn
Meghan O'Rourke

The Lawyers' album *13 Reasons* is exactly that — 13 reasons to buy this album!



#1 — Each of the 13 songs on this album, highlighted by David Blair's eloquent vocals and well-written lyrics, blend together to create a distinctively creative pop-sound.

"His house is white-out and it's no mistake he keeps it noisy so he stays awake. They like to visit, they like to visit, they like his china, his taste is exquisite."

#2 — The album is really easy to listen to with its plain beat and similar sound all the way through. There's no need to keep your ears "glued" to the stereo, minds

Rock at the Flynn

The Flynn Theatre, in association with 95 Triple X radio, presents *Rock at the Flynn!* with *The Boyz* and *The Lawyers*, on Friday, December 13 at 7:30 p.m. in a duo album release celebration concert.

The concert will be hosted by Triple X DJ Rob Poulin with a ticket drawing for album giveaways. This is an all ages affair and no alcohol will be served. All seats are reserved at \$4.95. Tickets are available at the Flynn Box Office and UVM Campus Ticket Store. Call 86-FLYNN (863-5966) for information and credit card purchase.

can enjoy the music without clinging to it.

#3 — This album offers a completely different side of the Lawyers. In live performances the Lawyers are very fast-high energy. *13 Reasons'* smooth, mellow sound contrasts well with this.

#4 — When listening to this album and reading the lyrics, one notices that the writing seems to be taken from real life. The feelings *continued on next page*

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Margaret Werner: Behind Vermont Reds

By Kendra Pratt

This is the first interview of a series concerning prominent Burlington area women in supposedly male oriented fields of work.

The newest addition to Vermont sports is, of course, the Vermont Reds: the Eastern Double A Champions of professional baseball. The woman behind the scenes is Margaret Werner, General Manager. This interview focuses around her play at the Vermont Reds' Church Street office and her feminine but highly effective role in the world of baseball.

What does the position of General Manager involve?

A lot of different things depending on what time of year. Since we're in the off-season right now, at this time of year I'm doing the groundwork for the promotions

we'll be having next year at the ball park... meeting with different businesses to get some feeling of what type of involvement they would like with the Reds in the coming year. Also, I'm finishing up the renewal of the billboard sales (we have 44 billboards to sell) and I've just sent out letters to the season ticket holders and then I start reselling the yearbook ads. So, a large part of my job this time of year is sales.

This is also the time of year that I do public speaking. The Reds are very community-minded and I particularly am. I like to go out and do things like that if my time allows. So that's why I try to get people to use me during the off-season and then let me be during the season.

In early December I'll be attending the Winter Meeting and besides inside are a great set of lyrics.

#9 — "It will add bulk to your collection," says Johanna Lawrence.

#10 — Considering the fact that most albums are round (and so is this one), it could make a good frisbee, but no! no! no! don't throw it unless it will land in the hands of a person with a competent stereo. Someone who can enjoy the polished, personal, good feeling vocals and the fact that this is the smoothest cut album felt by many in a long time.

#11 — Wow, this album is starting to sound better and better by the minute, isn't it? This could be a reason in itself... but wait. Yet another reason to buy this album exists — The Lawyers are a colorful part of Burlington's local music scene. Supporting them and other Burlington based bands is important to keep our music scene swinging on the upward cycle it's been following.

#12 — And lovers of photography might wish for more pictures of our visually interesting Burlington boys. Nato, David, Sean and Matt are regarded as l'objects d'art to some, so let's see some more! However, seeing the rather colorfully good lyrics is enough of an art form to overwhelm the soul.

#13 — Let's face it — the Lawyers are nice guys.

ings of Professional Baseball in San Diego — a big event for the baseball world. For somebody such as myself, you go and pick up a lot of promotional ideas and see the latest products and talk to the manufacturers themselves. Basically all of the front office staff of the minor and major leagues of baseball come there to swap ideas. It's what you make of it. After New Year's, we start gearing down for the season already.

When does the season start?

We'll be opening in mid-April. Before this, you put all of the pieces together of the yearbook and schedules and getting the ball park ready. From there everything falls into a routine. We have 70 home games in 140 days, so for the next four to five months, all I do is baseball. During the season, I'm in the office here in the day and I spend most of the other time overseeing the operations. In the season, we average between 30 and 40 part-time employees and now I have one full time employee and some salespeople working for me. It's very seasonal and in a lot of ways that helps me because it's in the off months that I can recuperate and re-

juvenate and get ready to go back out and push. There's something about baseball that gets into your blood and I just love it. Before I got into this, I was not a baseball fanatic but I'm much, much more in tune with it now.

How did you become part of the baseball scene?

I happened to be in the right place at the right time. Meaning that the team was just in the process of coming into Burlington and I was looking for a position in the promotional field.

Are you involved with any progressive women's organizations?

The Burlington Professional Women's Organization of Chittenden County has invited me to a couple of meetings. But really at this time, I am not.

Do you see presently such involvement as a priority?

No, not at this time. I guess I view myself as a person doing my job as best I can. From the beginning, all I've asked is that other people accept me as a person working hard and hopefully producing some good results.

Are you respected as equally as men in your view?

I haven't had any trouble



Photo by Meghan O'Rourke

with it. Baseball is definitely a man's world and it doesn't seem like it's going to be changing in the near future where women will be allowed in more and more. When all is said and done there are some aspects which will always be in the men's world. I'm not a radical feminist. As long as what I'm doing seems to bring in good results and people accept me, and I feel good about myself and my work then for now I am content. People don't seem to segregate me because of it. They see that I get out there and work as hard as any guy.

So I am in a very unique situation. I'm sure that there are many situations that women are in that organizations such as those are helpful to.

...and the Cons

By Jessica Bernstein

I don't know about the general public, but I personally was quite disappointed with the new Lawyers album.

The Lawyers are very talented, creative musicians, but what they have produced here is rather run-of-the-mill. The record is well made and the songs are good, but it's nothing extraordinary. Here and there are snatches of Lawyers creativity and originality ("Girls for Reagan," "The Matrix," "Out of Time," "Nutrition

Information," and the title song "13 Reasons") but the rest of the album is rather bland.

The best part of the record is the lyrics. The words are original, insightful, and witty. The music is well-played, but rather redundant and not very creative. If most of the lyrics were re-set to other tunes, the album would be much better.

I wish I could say more in favor of this record, as I love the Lawyers and thoroughly enjoy them every time I see them play, but this record just has not captured the excitement and the energy of the Lawyers. All the songs sound too much alike, and

seem to blend into each other; there is very little sense of the variety and versatility that the Lawyers show when they play live.

If you are a Lawyers fan, I would not advise buying this record; you'll only be disappointed. If you've never heard the Lawyers, you might want to pick up this record if you get around to it; you'll get an idea of Lawyers' lyrics anyway, and there are a few songs worthy of being called Lawyers originals that will give you an inkling of what the Lawyers are like.

Overall, the new Lawyers album was not worth the anticipation that preceded it.

continued from cover

A sample service consists of a choir which sings twice a month, with an occasional instrumental or vocal soloist. Once a month, the Service is conducted by the Worship Committee. Members of the congregation speak as do

visiting speakers — In November a Zen-Buddhist priest attended a service.

Regularly the service revolves primarily around the sermon which may be about a social or religious issue. Readings are taken not

only from the ever-popular Bible, but also from other religious texts and from poetry or prose that deal with appropriate religious or ethical issues. As Senghas explains, "There is something of value in most religious traditions."

Former UVM Basketball Star.....

By Sean Scanlon

Mike Evelt, age 26, will return to Rice High School, where he played his high school basketball, to coach the boys' varsity basketball team. Evelt was named this summer to replace Bob Boyd. Evelt is a native of Vermont and had a brilliant college career at the University of Vermont. His assistant coach will be Mike Pearo. I had a chance to talk to Mike Evelt before the season began.

Sean: First of all, let's take a look at your coaching position here at Rice High School. Rice has had a tremendous amount of success the past couple of years with their boys varsity basketball program. How much pressure is there on you coming into this new coaching position?

Mike: I don't feel any pressure whatsoever even though from an outsider looking in it would seem like there would be a lot of pressure because Rice did win the state championship last year. This year we have three returning players from last year's team. There will be 10 new faces on the varsity team. It's a rebuilding year in that sense. We're going to be young and inexperienced. We can only go up from there.

Sean: You are a former

student and basketball star at Rice. How does it feel to come back here and coach?

Mike: It's a nice situation. The surroundings are familiar and there is an awful lot of tradition. It's a nice feeling to come back to your own school to coach.

Sean: Do you have any especially fond memories of playing here?

Mike: Being as it is that you're from Essex and I'm from Rice, we had a game here at Rice against Essex Jct. High School. I think it was the highest scoring game in the history of Vermont high school basketball. The final score was 100 to 98, and we lost.

Sean: How much coaching experience have you had in the past?

Mike: I guess you could go as far back as my college days. I was a coach for the Burlington International Games for about three years. When I played overseas in South America, I was a player and coach for two years. I also coached at UVM for a year. This is my first year on the high school level.

Sean: While playing at UVM, you had two different coaches, Peter Salzberg and Bill Whitmore. How hard is it for a basketball team and its members to adjust to a new coach?

Mike: That's a good ques-

tion... I found it a very difficult transition because I played three years for Peter Salzberg and only one for Bill Whitmore. I was used to the way Peter used me as a player. I'm sure it's a difficult transition for these youngsters here at Rice because for some of these seniors who are on this team, I'll be their third coach. Hopefully, we can come to an understanding rather shortly as far as my expectations for them.

Sean: John Carey, a senior on the varsity team, is considered by many people to be the best high school basketball player in the state. How would you assess his talents?

Mike: John's an extremely good player. He is probably one of the best pure shooting guards that Vermont has seen since another former Rice player, Keith Cieplicki. He's adjusting to my coaching style. As I stated earlier, the offense that we're putting in is going to be geared to all five players on the court. This system will help out John tremendously because people won't be able to concentrate on him as they have in the past. We will be able to spread the wealth a little more and I think that will make John a better player for college.

Sean: Do you think the players on the team look up to you more because you did enjoy some success on the collegiate level?

Mike: (Laugh)... That's a good question. I think that they respect the fact that I have played college basketball and that I did achieve some success on the college level... I guess you could say yes.

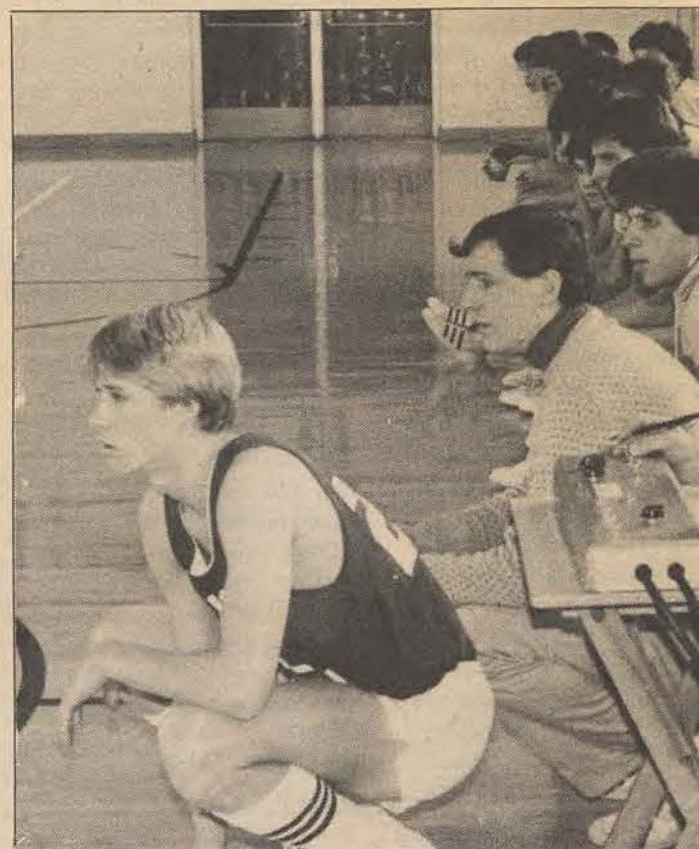


Photo by Sean Scanlon

Mike Evelt (second from left) gets ready to send a player into the scrimmage against Beekmantown, New York.

Sean: What do you think about the academic standards for athletes here at Rice?

Mike: From what I understand, the academic policy here is that next fall the athlete will have to pass five subjects and maintain a 70 average. I think it should be in that perspective: academics first and athletics second.

Sean: Let's take a look at your basketball career as a player. You played on the UVM squad from 1978 to 1982. You are the all time high individual scorer there and you also played on UVM's last winning season in 1980-81. How do you feel about the time you spent there?

Mike: I had a good four years there. I really enjoyed it. I was fortunate in that I had the opportunity to play in my own backyard so to speak. I played on UVM's last winning team, as you just mentioned, and that year was probably my fondest year in college basketball. We had a team that consisted of 12 players who were not great by any stretch of the imagination. We were a close-knit group and we

worked hard together and played well together. It was amazing the success that we accomplished that year. We were projected as being one of the last second or third teams in our league, and we ended up third behind Northeastern and Boston University. We also had a chance to go to the NCAA Tournament, but we lost in overtime to Northeastern down at their place. So I would have to say my junior year was my best.

Sean: That year (1980-81) you were named Honorable Mention All-American. How did you feel when you first found out?

Mike: I remember opening up the paper and just happening to glance down through the names of some of the players that I had played against that year, and I came across my own name. It was quite an honor.

Sean: You competed against some tough opponents during your career at UVM. Does one game stick out as the most memorable?

Mike: One of the best teams we ever played against was the Duke (North Carolina) team which consisted of

continued on next page

KWANZAA

continued from cover

to be anti-racist and are you afraid of it? and What would you say to someone who knows that racism is a problem but they don't know what to do about it? We sat down and talked a little bit about prejudice. Everyone is prejudiced because they "pre-judge" people. It took a minute for that to sink in and for me to realize that I am prejudiced. We then went on to racism:

Prejudice & Power = Racism

Many of us think of racism as only being used against ethnic groups such as Blacks

and Jews. But this is not true. There are other forms of racism. How about the terms faggot, lesie, punk and yuppie? Believe it or not, when using those terms you are prejudiced and discriminating against others.

Finishing up the night was a song called "Breathe" by Sweet Honey on the Rock. I was very impressed with Kwanzaa and fascinated with all the new information I learned. I highly recommend you take the opportunity to get involved. You can write to: P.O. Box 583, Burlington, VT. 05402.

SWEET DREAMS
Burlington
Square

*A little confection
is good for the soul.*

Comes Home to Rice

continued from page 10

Mike Gminski, now with the New Jersey Nets of the NBA, Gene Banks, Bob Bender, Vinnie Taylor and a few other good players. We held our own for about the first 30 minutes. The last ten minutes of the game, their overall strength and dominance wore us down. We ended losing by 16 to 18 points.

Sean: Who were some of the schools that tried to recruit you?

Mike: It was funny... I wasn't really highly sought after until the New England Prep School Tournament. In the championship game, I had 28 points and shot 11-11 from the line and also had a good game off the boards. We won the game by one point, and from that time on, a lot of schools came flocking in. Holy Cross, Boston University, Northeastern, Maine, St. Michael's College, and UVM all talked to me. UVM came in late and they really didn't want me there. Peter Salzberg felt that I couldn't play and that I wasn't strong enough physically.

Sean: How hard was it for you to go from winning teams like Rice and Worcester Academy to UVM, where in your first season you were 8 and 18?

Mike: The first year was extremely difficult. I just was not used to losing and didn't like it. I was ready to leave school. I wanted to play for a winner, but I was talked into staying. My sophomore year we improved a little, and my junior year we had a 16 and 12 record. My senior year, however, we had a terrible season.

Sean: Thinking about the physical level of college basketball, how did you react to all the banging that goes on your freshman year?

Mike: To give you an idea of how big I was my freshman year, I was about 6-6 and weighed about 165 pounds soaking wet. I was going against guys who were three inches taller than me and 40 pounds heavier so it took its toll on me physically. My whole body was

black and blue by the end of the season.

Sean: After your time at UVM, you spent some time playing basketball in Uruguay. How different is the style of basketball down there?

Mike: They play international rules there and the referee isn't as involved in the games as they are here in the states. They let an awful lot of banging go on underneath in the game and very few fouls are called. It took a

little time to get used to. But once you are, it's a brand of basketball that's fun to play.

Sean: Does the Burlington community support the local colleges?

Mike: There hasn't been a great deal of community support for UVM. A reason for that is people like to follow a winner and UVM has been down with St. Michael's the past few years. However, I do think that St. Michael's is rebounding back. You'll see

once a winner is produced that they will get the community support they deserve.

Sean: While at UVM did you feel that you received more support than the rest of the UVM players because you were a local here?

Mike: When I was a freshman, quite a few of the "local yokels" as they say, came out just to see Mike Evelt and if he could play on the division one level. There were a lot of question marks as far as that

was concerned. I was grateful for the fans who came out to see me play. It was a nice feeling to look up in the crowd and see your next door neighbor or some of your friends that you went to high school with.

Sean: Did that add more pressure on you during the first year?

Mike: Not really... I had a lot more pride there as far as performing well in front of the home town people.

Sports Calendar

Compiled by Sean Scanlon

DECEMBER 12

Men's College Basketball — New Hampshire at St. Michael's

DECEMBER 13

Girl's Basketball — So. Burlington at Essex.

CVU at Rice

Middlebury at Winooski

Boys Basketball — BFA Tourney

Winooski at Lake Region

DECEMBER 14

Ice Hockey — Rice at So. Burlington

Colchester at Essex

Winooski and U-32 (at Essex)

Wrestling — St. Johnsbury Tournament

College Men's Basketball — Niagara at Vermont

DECEMBER 17

Girl's Basketball — CVU at So. Burlington

Rice at Spaulding

BFA at Essex

Winooski at Mount Abrahams

Boy's Basketball — So. Burlington at CVU

DECEMBER 18

Ice Hockey — Essex at Spaulding

Colchester at So. Burlington

CVU at Rice

Winooski at Middlebury

DECEMBER 19

Boys Basketball — Winooski at Vergennes

Milton at So. Burlington

CVU at Rice

Spaulding at Essex

Men's College Basketball — St. Michael's at Harvard

DECEMBER 20

Girl's Basketball — So. Burlington at Rice

Ice Hockey — Missisquoi Valley Christmas Tournament

DECEMBER 21

Boy's Basketball — BFA at Rice

Essex at St. Johnsbury

So. Burlington at Rutland

Cross Country Skiing — Colchester Invitational

Ice Hockey — Winooski and Lyndon (at Essex)

Alpine Skiing — Middlebury Invitational

Girl's Basketball — Essex at Montpelier

DECEMBER 22

Men's College Basketball — Utica at Vermont

Boy's Basketball — Essex at Middlebury

Girl's Basketball — Rice at Burlington

Spaulding at Essex

DECEMBER 26

Girl's Basketball — Essex Holiday Invitational

Ice Hockey — Colchester Tourney

DECEMBER 27

Boy's Basketball — Winooski at Rice

Essex at Colchester

Wrestling — Middlebury Invitational

DECEMBER 28

Ice Hockey — Winooski at Montpelier

College Hockey — Russian Team at Vermont

Boy's Basketball — Colchester at Essex

Girl's Basketball — Winooski at Spaulding

Cross Country Skiing — South Burlington Invitational

DECEMBER 30

Girl's Basketball — South Burlington at Rice

Winooski at Colchester

Boy's Basketball — Burlington at Essex

Rice at Spaulding

BFA at South Burlington

Winooski at Harwood

Ice Hockey — South Burlington at Milton

DECEMBER 31

Girl's Basketball — BFA at Essex

College Men's Basketball — Canisius at Vermont

Cross Country Skiing — Stowe Invitational

JANUARY 2

Boy's Basketball — Spaulding at South Burlington

Winooski at Fairfax

Girl's Basketball — Essex at Rice

Ice Hockey — Burlington at South Burlington

JANUARY 3

College Men's Hockey — Dartmouth at Vermont

Boy's Basketball — Rice at Burlington

Girl's Basketball — Colchester at Rice

JANUARY 4

College Men's Hockey — Harvard at Vermont

Ice Hockey — CVU at Essex

Colchester at Rice

Girls Gymnastics — Lamoille at Essex

JANUARY 6

Boys Basketball — Burlington at So. Burlington

Rice at Essex

Missisquoi at Winooski

WED 12/11

Some Like It Hot, film and disc, Fletcher Free Lib., 6:30 pm.

Eye of the Child, exhibition, Fleming Museum, through 1/6.

Herbert Wheaton Congdon, photographs & writings, Fleming Museum, through 12/15.

17th Cent. Dutch & Flemish Collections, Fleming Museum, through 12/31.

The Original Vermonters, exhibition, Fleming Museum, through 12/31.

Vermont Seasons: Wall Hangings, The Gallery, UVM, through 12/17.

Anne A. N. Bemis watercolor portraits, Church St. Ctr., through 1/3.

Stairways and Balustrades: Architectural Photographs of 19th Cent. Vermont Houses, Fleming Museum, through 12/15.

Such an Awakening, Indian Sculpture, Fleming Museum, through Jan.

THURS 12/12

BHS Christmas Concert. Good, Vt. Rep. Theatre, Herrouet Theatre, 8 pm, through 12/15.

FRI 12/13

Peter Allen, WXXX DJ, Broadacres, 7-11 pm.

The Boyz and the Lawyers, record release celebration, the Flynn Theatre, 7:30 pm, \$4.95 reserved.

Paul Lojeski, music & comedy, Burl. City Hall Aud., 8 pm, also 12/14.

Compiled by Leone

Calendar

SAT 12/14

UVM Choir, Jelly Mill Common, 12-4 pm.

The Spirit of Christmas, Vt. Symphony Orchestra, Flynn Theatre, 2 & 7:30 pm.

The Imaginates, Broadacres, 7-11 pm, \$5.

SUN 12/15

Victorian Christmas Party, Burl. City Hall Auditorium, 2 pm.

David Mosher, singer & guitarist, Jelly Mill Common, 12-4 pm.

Rice Christmas Concert.

WED 12/18

Orpheus, film and disc., Fletcher Free Lib., 7 pm.

FRI 12/20

Duke Robillard & the Pleasure Kings, guitar collection for the Chittenden Correction Center, Hunt's, 9:30 pm, \$3, also 12/21.

SAT 12/21

First day of winter! Peace on Earth Children's Holiday Party with Contrast and Heart of the Mountain, Radisson Hotel, 1-3 pm.

Little Wing, Broadacres, 7-11 pm.

Cancerous Growth and Psycho, sponsored by Positive Force, Memorial Auditorium, 8 pm.

MON 12/23

Young and Restless Christmas Party, under 19, Border.

WED 12/25

Christmas Day!

FRI 12/27

Peter Allen, WXXX DJ, Broadacres Recreation, 7-11 pm.

SAT 12/28

Shack City, Broadacres, 7-11 pm, \$5.

The Boyz, Hunt's.

SUN 12/29

The Boyz, Hunt's.

TUES 12/31

First Night, The Boyz, The Switch, The Cuts, Lambs Bread, Contrast, and much, much more. If you buy your button at the Youth Office, \$1 will go towards equipment for the new Teen Center.

First Night Youth Events at Memorial Auditorium, 2 pm: Contrast; 3 pm: The Lawyers; 4 pm: The Switch; 6 pm: Contrast; 7:30 pm: The Boyz; 10 pm: The Cuts.

First Night Children's Events at Burlington Children's Space, Memorial Auditorium, 4 and 6 pm, movies.

Fireworks, 12 am.

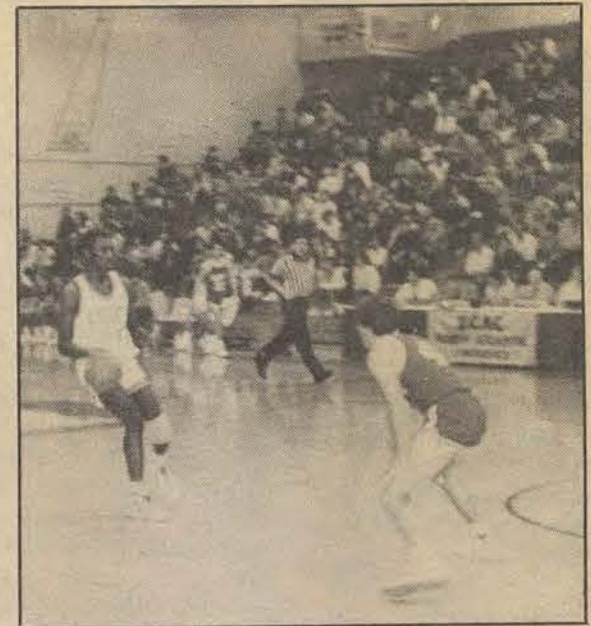
FRI 1/3

Peter Allen, WXXX DJ, Broadacres Recreation, 7-11 pm.

SAT 1/4

The Lawyers, Broadacres Recreation, 7-11 pm.

Sports Highlights



UVM guard Howard Hudson brings the ball up against RPI at Patrick Gymnasium on November 23. UVM won 79-50.



The Essex Junction High School hockey team during a pre-season practice.

Photos by Sean Scanlon

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WE'VE GOT YOUR SIZE-GREAT PRICES TOO!

School Tax Increase	pg. 2
The Drinking Age	pg. 3
The Vestiges	pg. 6

SPECIAL

Vol. 2 No. 14 A Community Newspaper by Area Youth February 1986

The Return of a Legend

By Jessica Bernstein

Every once in a great while a performer will come along who can overcome the "generation gap," whose music appeals to the good in all people, young and old alike; Pete Seeger is such a performer. His concert on January 31 in Memorial Auditorium was, as are all his concerts, a meeting of the generations, and a joy for all involved.

The performance was a collection of wonderful memories and new ideas; there were the old classics like "Gwantawamera," "Where Have All the Flowers Gone?" and "If I Had a Hammer," and new songs from a political songbook that Seeger and some others are putting out. He told the childhood bedtime story-songs, "Abiyoyo," and "The Bullfrog Jumped from Bank to Bank," and taught some

new songs, with the help of his new toy, a computer L.E.D. screen, and his grandson who operated it.

The most touching moment of the evening was when Seeger and his 13-year-old grandson stood on stage together and sang a lovely Nicaraguan Christmas carol; not only was it a pleasure to the ear to hear an old familiar voice and a young bright one blending beautifully together, it captured the essence of Seeger himself: he appeals to the child in all of us.

There is something about the way he sings and talks that brings out the good in all of us, and makes people want to learn and act to save the world. A single word from him can make the audience sing and participate, or empty their pockets and give to the needy.

"An Evening with Pete

Seeger" was a political as well as a cultural event (which is not surprisingly as most of his concerts are); it was a benefit for the Puerto-Cabezas-Burlington Sister City Program, and the Burlington Progressive Coalition.

During the second half of the show, Seeger announced that although the Sister City program was sending much-needed supplies to Puerto Cabezas, there were still things lacking; specifically a \$1500 tube for an x-ray machine. The buckets were passed around and by the end of the evening \$1700 had been collected.

When the too-short evening was over, the audience's shouted requests had been played, one inevitable "Good Night Irene" had been sung, and the lights came up; looking around, all one could see

continued on pg. 12

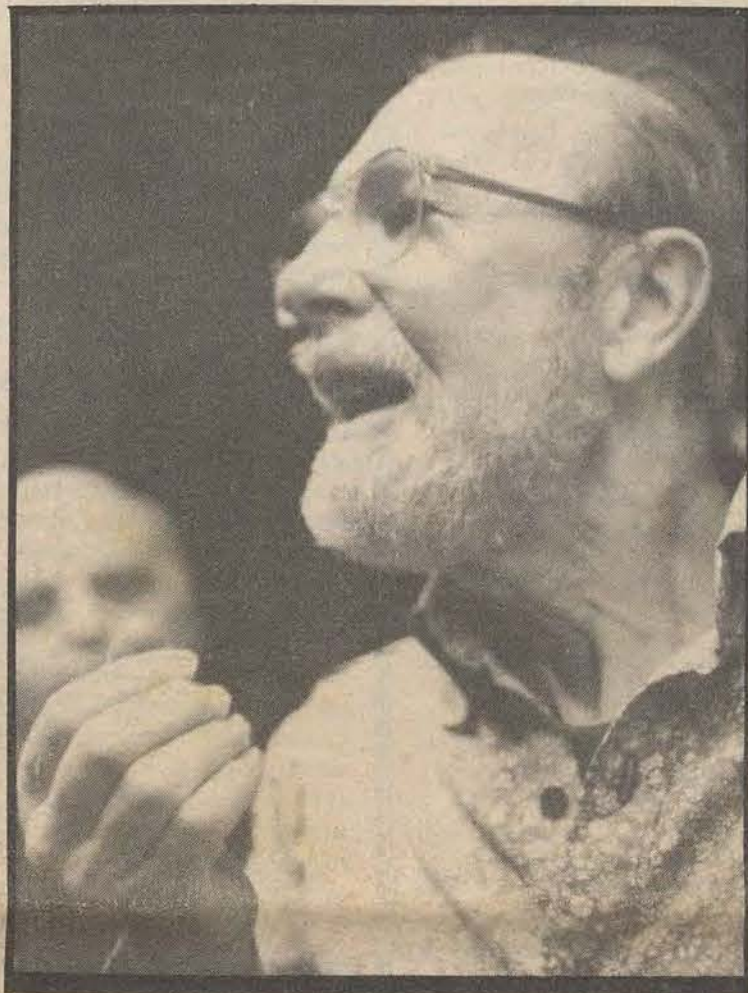


Photo by Meghan O'Rourke

By Joe Paul Slaby

One of Burlington's newest, most original musical groups is The Switch. Their sound is upbeat and danceable, their look is sharp and stylish.

Drawing influences from the Mods, this power trio is composed of Joe Cannizzaro, 20, on bass and lead vocals, Ted Looby, 19, on guitar, and John Cannizzaro, 21, on drums.

QCS: How long has each of you been playing your instruments?

Joe: I've been playing bass nine or ten years.

John: Since sixth grade...

Ted: ...Same here, nine years.

QCS: How long have you been playing together as a band?

Joe: Over a year.

Ted: We started in the summer of '84.

QCS: Where'd you get the name "The Switch?"

Joe: It was a number of things. We were into the different clothes, and that was a 'switch.' And then we used to screw up people's songs by switching them around. You know, play the middle part first.

QCS: What are your musical influences?

John: The Police are a big influence.

Ted: The Jam, of course, as everyone always says.

QCS: Are you often compared to the Jam?

John: Yeah, too much.

Ted: It's more or less because of the way we dress, and not because of our music. People don't all realize that the Mod thing is more than just the Jam.

QCS: Do you think how you dress is important?

Joe: We're just into the (Mod) style of clothes. Ever since we first saw the early Who.



From left to right: Ted Looby, John Cannizzaro and Joe Cannizzaro.

John: We're not extreme Mods or anything, it just adds a little when you are conscious of how you appear.

QCS: How would you describe your music?

John: Extreme surrealism. (laughter)

Joe: Sounds wet...

Ted: ...'n' wooly!

Joe: (seriously) Upbeat.

John: Different.

Ted: Socially conscious.

QCS: Give me an example of some of your lyrics which you consider socially conscious.

Joe: The song "Quest-ce que vous avait fait?" is probably the best example.

QCS: What does the title mean?

Joe: It means "What have

you done?"

Ted: It's kind of a working class song.

John: Man's plight.

Joe: The government wants to do so much for you, but what have they done?

People work hard every day just to make ends meet and get the clothes torn from their back and floors out from their feet. People live dangerously just to stay alive and put up with your rules and regulations to survive.

Joe: We're not trying to preach, that's just what we write about.

John: We're not going to write, "Girl meets boy, girl kisses boy..."

Joe: That's one reason we don't do covers, because of the corny sounding lyrics like that.

QCS: Do you play all original music?

Joe, Ted, John: Yeah.

Joe: We rarely stick in a cover, just for fun.

cont. on pg. 7

The Queen City Special

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The *Queen City Special* is a community newspaper designed, organized and written by Burlington area young people and published by the Mayor's Youth Office. The staff presently consists of students from Burlington, Champlain Valley Union, Colchester, and Essex high schools, and St. Joseph's School. The youth staff is assisted by professionals but all articles are written by young people unless otherwise designated.

The *Special* is printed by B.D. in Georgia, and is distributed primarily in Burlington as well as other locations throughout Chittenden County.

Mayor's Youth Office
City Hall, Burlington
Tel: 658-9300, ext. 110

The Great School Swindle

By Cathy Bortz

Across Vermont communities are having problems funding education. The Hinesburg problem led to a teacher's strike and severely divided the town. Could this become of the Burlington school system?

This year the Burlington School District will be asking for a 1.6 million dollar tax increase to fund education, the largest suggested increase in Burlington's history.

In late January the city held a special meeting to discuss funding of education. Mayor Bernard Sanders started the discussion, stating, "Burlington schools need revenue," emphasizing that "there is nothing more important than the education of our kids."

One major question asked is, "How are we going to raise money to fund the schools?" The School Board unanimously supports the tax increase and all of the aldermen who spoke also supported it. However, several people did express concern that property tax-

payers have no more money to give. Sanders, while endorsing tax increases, pointed out that due to state-mandated reappraisal, there was a property tax shift from industrial and commercial to residential taxpayers of \$2 million. Because of that some residents saw their taxes double.

Sanders suggested alternative sources of funding, which became the focus of discussion at the meeting. He said, "It is absolutely imperative that we get (the school) the sum of money they have ascertained they need."

Burlington sends \$6

Town	P/Pul. Allotment	Ave. Daily Attendance	Actual St. Aid
Burlington	100	3,944	394,465
Bennington	1,168	2,683	3,132,847
Rutland	738	2,575	1,901,733
Colchester	599	2,575	1,901,733
Colchester	599	2,286	1,369,732
S. Burlington	100	2,008	200,850
Brattleboro	896	1,963	1,759,990
Springfield	431	1,895	816,973
Essex Town	825	1,815	1,498,032
Milton	1,034	1,702	1,761,038
Barre Town	1,180	1552	1,832,833

million to the state and gets \$400 thousand back. Governor M. Kunin has proposed an increase of \$11 million using the same formula, which will cost Burlington \$900 thousand. In return Burlington receives no money back. Through this formula, Burlington gets \$100 per pupil for education.

The following chart shows the state aid in the 10 largest towns.

This chart does not imply that it is "not fair" that the other schools get higher aid but it's to show how important it is for Burlington to get more money so that students can get a better education.

Senator Phil Hoff called this a "highly inequitable formula. I am adamantly opposed to increasing State Aid to Education (S.A.E.) under this present... insane formula, but a growing number of people are willing to revise it." Representative Helen Riehle who sits on the House Appropriations Committee met with Governor Kunin and made it very clear that they were not interested in

supporting the \$11 million increase, "without changing the formula — even if there is a little sweetener." Senator Dennis Delaney added, "The legislature is just there for three or four months and we

deal with many issues." He said what might happen this year would be more of a "band-aid approach" while the more far-reaching solutions would elude them this year.

Mayor Bernard Sanders and the Board of Aldermen are also exploring other alternative sources of revenue for the Burlington School System. These include tax classification (taxing industrial and commercial property at 130% of their real value while taxing residential at 100%), and real estate speculation tax (tax on developers who buy and sell rental property for quick profit).

The main topic in the media has been, education and money. The *Queen City Special* will be focusing on quality of education in the future.

Dear QCS:

During my study hall I read with objectivity and enjoyment the *Special*. Unfortunately I read an extremely biased and unobjective article on those creatures which are called by two staff writers, "trendies."

My father works for IBM. I hang out with people who would be called "trendies," and I may be called one too, except I don't own anything paisley. Is it a crime to wear it anyway? I listen to WIZN, CHOM and 92FM. Some of my friends listen to 95XXX among others.

One of my best friends wears paisley and has a bobbed haircut, yet her favorite music is by the Rolling Stones, Eric Clapton, and old Springsteen among other rock classics. She does not gossip, hang out at the "UMall" nor whisper about "gorgeous babes." I really resent the extremely close-minded attitude about the way people dress. By the way, none of my friends talk

about "punkers" negatively. If the subject comes up, all of my friends agree that if that's what people want to do, fine. Who are we to judge others on their attitude or their style of dress? Perhaps Leone and Christine, the two staff writers, should try taking an open-minded approach towards people rather than in an immature, prejudiced way.

Thank you for your time.
Wendy Hoffman

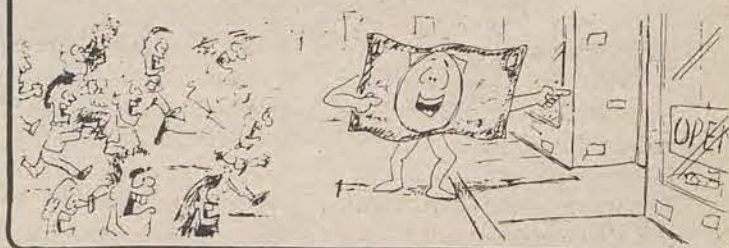
P.S. My curfew is midnight and I'm always on time because I respect the love, not to mention the material things my parents have given me. I do not agree with them on political views, but I still love and respect them (like my "trendy" friends do).

Editor's note: Indeed, all labeling of people is not to be tolerated. From distorted images comes sexism, racism, ethnocentrism and other odious 'isms, all sprouted from ignorance and lack of communication.

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The 21 Year Old Drinking Age: A Reality

By Kendra Pratt

After weeks of delay concerning finalization, the Vermont Senate legalized the 21 year old drinking age by a count of 16 to 14. Passage of the bill in the House of Representatives is expected as well; for throughout the last four years of debate, the House has supported Gov. Kunin's proposal with little opposition. Many last minute reversals and changes in the Senate frustrated the state executive administration. However, the final compromise of the drinking age bill had to please many of Vermont's citizens with different ideologies and interests.

For example, Sen. Kermit Smith, Essex/New Orleans, reversed his position, concerned with youth travelling to Canada to purchase alcohol instead. Such intense lobbying on both sides caused these upheavals. The Federal government, however, stands firm in its promise to decrease the highway funds by five percent of any state whose drinking age is not 21 by October 1, 1986. Furthermore, if the complete raise is not enacted by the same date in 1987, another five percent will be cut off for that particular state.

Vermont legislators, to console the Vermont Majority, an organization of small restaurants and bars, have added a grandfather clause to their bill, allowing anyone who is 18 before the cutoff date of June 30 to continue drinking. Regardless of this action, Vermont will continue to lose highway money until those people protected by the grandfather clause reach the age of 21.

Vermont Majority asked for the grandfather clause or at least for the Vermont Legislature to set a date at the Federal Deadline of October 1, instead of July 1st. Restaurants and bars claim that they need the added time to help prepare for the ex-

treme drop of their on-premise alcohol consumption. A reported \$8,000,000 to \$10,000,000 is invested in these businesses which could face either financial setbacks or bankruptcy because the 18-21 year old age bracket comprises most of their drinking customers.

The supporters of the raising proposal agree with the Federal government in that a uniform 21-year-old drinking age will decrease the statistics of D.W.I. for minors and young adults between 18 and 21. According to the *Governor's Safety Program: Fatal Collision and Traffic Deaths*, the statistics of these incidents are as follows: "Drivers in the 20-24 years of age bracket were the age group most likely to be involved in a fatal collision." This age group is 23 percent of all people involved in fatal automobile accidents and are 11.38 percent of all licensed drivers. The second highest number of drivers involved in fatal accidents were from 16 through 19 years old, comprising 16.5 percent of the accidents and 6.5 percent of all licensed drivers. People opposed to the bill feel that the 16-19 year olds were being punished for the D.W.I. incidents that occur in the 20-24 age bracket.

The University of Vermont Student Association has organized on campus to collect evidence and gain support against the raise in the drinking age. A major complaint against the State government is that the age bracket (18-21) affected by the raise of the legal drinking age is being discriminated against, along with minors, since they have little representation in governmental matters.

They called upon an Ohio political science professor named Jack P. DeSario to explain that a higher drinking age would not resolve the drunk driving crisis on Wednesday, Jan. 22 at a press conference. He explained, "Drunken driving

showed that the majority of people out of all fatal car accidents are under 30 years of age. However, the age bracket with the highest liquor related fatalities are again the 21-25 year olds.

People who support the bill are concerned with alcohol consumption at the high school levels and believe that if the drinking age was 21 then the access to liquor would be much more difficult to obtain for minors.

The present laws which punish minors with alcohol or adults supplying alcoholic beverages to minors are considered too lax to really discourage this sort of deviance. The fine for buying alcohol for a minor was increased to \$300.00 from the previous \$50.00; however, legislators believe that most judges rarely fine the maximum amount. In the fiscal year of 1984, out of 199 cases of minors caught with alcohol only 5 cases had any following action.

more people will be forced to drink in their cars or in unsupervised areas. Purchasing alcohol in the Quebec province is a concern for both. Legislators for the bill have suggested having meetings with the Quebec parliament to have their drinking age raised to 21 as well.

From February to April in 1985, the House General and Military Affairs Committee and the Senate General Affairs Committee questioned their role in deciding what the drinking age should be. They know that they should protect the general public from the menace of drunken drivers, but they were concerned constitutionally of denying anyone deemed an adult citizen of one legal right, thus creating a league of second class citizenry. All aspects of the effects of a 21 year old drinking age were examined such as if culinary students under the age of 21 would be able to sample wine and cook with sherry. Also, legislators discussed the dilemma of 18-21 year olds already working in bars and restaurants and the effects of the higher drinking age and unemployment. An estimated 2200 jobs will be lost on account of this change.

For young people curious of their position amongst all of the former political compromises and debates, the drinking age has been verified in the Senate, the only legislative branch that delayed this bill previously. The Vermont State drinking age will, through a grandfather clause, become 21 in three years with the deadline for 18 year olds being July 1, 1986. The house is predicted to support the bill as vehemently as they have in the last few years of conflict. The catalyst for this action was both numerous incidents of alcohol related accidents among young people and the fact that the Federal government will reduce the highway fund if the Vermont Drinking Age is not 21 by October 1, 1986, a loss of \$8,000,000.



In March, 1984, students from various high schools testified before the House General and Military Committee to show their concern for drunken driving among their peers; however, they did not feel that "prohibition" was the answer. By law, all Vermont public schools must have some type of alcohol awareness program yearly. Students seem to feel that education about drinking and driving would be much more effective. Peer groups such as S.A.D.D. and "Contract for Life" campaigns have brought down the statistics of fatal car accidents and drunk driving in the high school age bracket.

Another concern which the supporters of the drinking age raise vocalized is cross-border drinking. Vermont villages and towns on the borders of New York and New Hampshire are afraid that if the drinking ages in the surrounding states were the Federal minimum of 21 and Vermont remains at 18, then they themselves would be threatened by young people crossing the border to drink and then driving back under the influence. The real problem in this situation appears to be that Vermont storeowners are not carding for a legal Vermont photo I.D. in all instances. Opponents have similar fears. They believe that if the drinking age goes up then

King: A Celebration

A Day of Peace and Justice

By Selene Colburn

Martin Luther King Day has been made a federal holiday thanks to the efforts of performer Stevie Wonder and other individuals who pushed so hard to achieve the recognition of this day as a holiday. Many feel that this holiday not only commends King's actions, but personifies ideals of peace and justice.

King, a strong advocate of civil disobedience and non-violence, represents a time when people cared about the world they lived in. They utilized what King referred to as "the right to protest for rights."

Now almost 20 years after Martin Luther King's tragic death, several individuals believe that the kind of social awareness observed in his lifetime is now sorely lacking.

This point was brought up again and again the Sunday before Martin Luther King

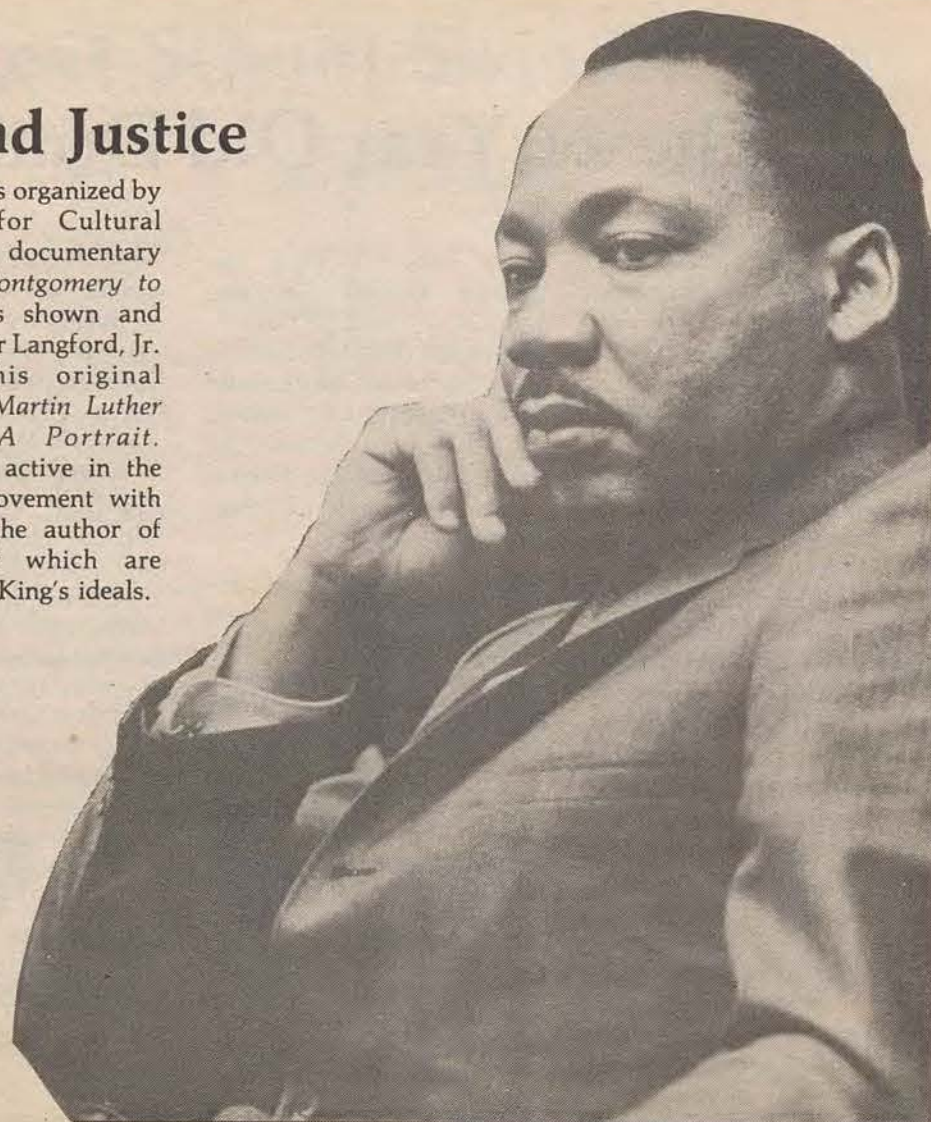
Day at an event the City of Burlington sponsored and presented to celebrate King's "life and works." Mayor Bernard Sanders remembered Martin Luther King's efforts to start a movement which would work against poverty; and his strong advocacy of peace. Now, according to Sanders, we as a nation are spending hundreds of millions of dollars on "defense" while children all over the world are starving.

Playwright Nancy Gibson, who travelled from Ohio to participate in the celebration, performed three monologues from her soon to be presented play which attempts to capture the spirit of the 1960s. "Everyone's always talking about the '60s," she proclaimed. "But I'm tired of hearing about the '60s." Her character expressed a pressing need to observe changes now rather than hear about movements of the past.

One of the event's three panelists Nari Penson pointed out how careless it is that the State of Vermont and the City of Burlington cannot find the resources to celebrate Martin Luther King Day, a day for peace and justice. "I'm told we can't afford it," she stated. "...I ask you, how can we not afford it?"

The University of Vermont also celebrated King's birth-

day with events organized by the Center for Cultural Pluralism. A documentary film, *From Montgomery to Memphis*, was shown and the Rev. Arthur Langford, Jr. performed his original presentation, *Martin Luther King, Jr.: A Portrait*. Langford was active in the civil rights movement with King and is the author of several plays which are reminiscent of King's ideals.



Out of the Garrett

By Todd Garrett

Hello and welcome to the dusty little attic where nothing comes in and slightly less goes out. Let me introduce you to our first "rejection" issue. What is a rejection issue, you ask? (Yes, you do ask!) A rejection issue is one where all of your editors have quit and left you floundering aimlessly, without direction, without a life, etc. When I first started writing for the *Special*, Kirk Glaser and Joanne McMullen were our faithful editors. Then, just as things were going good, Kirk *quit* (some silly excuse — I think he went to Berkeley to do graduate work). Just as we were recovering and getting back under way, Joanne *quit* too! I don't really know *who* the editors were when the *Special* started, or even *how* many there were. All I know

is that *THEY ALL QUIT!* Do we all smell? Do we promote bacterial growth? Are we all worthless, heathen, pagan scum? How long do they think we can take this kind of rejection before our minds just snap, and we find ourselves wondering what it's all about and if it's all worth it. It's as if they're *trying* to get us to end it all. That's it, isn't it! You planned all this, didn't you Glaser! You never liked our articles — you said they were all stupid. "Why not write about something intelligent?" you said. "Why not write something worthwhile?" you said. That's why you didn't contact me when you returned for layout last issue, isn't it. You didn't return from California out of the kindness of your heart. No, you returned to see just how much mental damage you

had wrecked. It didn't work, did it Glaser? You didn't think I'd catch on, did you. Well, let me tell you something Glaser! I'm gonna murder you with stupidity. How's *this* for off the wall — two columns on how the fibrous material sticks to the end of a Q-tip. Then how about a three-part series on the philosophical implications of the white film left on the tongue after drinking milk. Or how about a centerfold on the new mathematical equation reflecting the sub-ratio of religious human sacrifices in the year 1979, to the birth rate of New Guinea's Walla bear. And for the crushing blow Glaser, I'll finish you off with a special report entitled, "Arizona lumberjacks find petrified "hard" to cut." You'll rue the day you ever tried to mess with me, Glaser!





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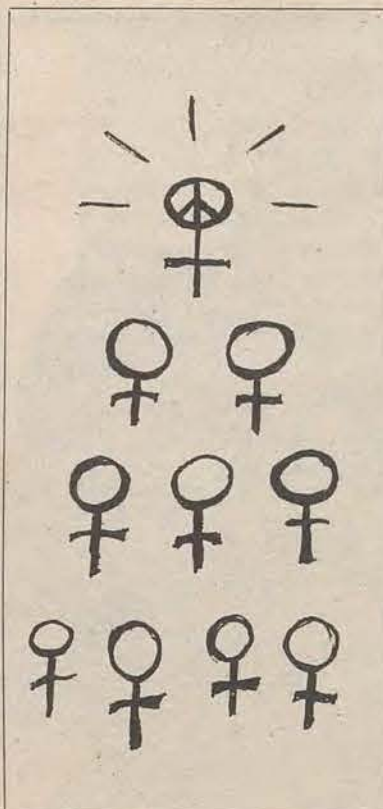
Burlington's Women Helping Battered Women serves multiple purposes. The organization counsels and offers services for women who have been violently and often sexually abused by husbands and spouses. In addition to this, Women Helping Battered Women tries to educate the community about the abuses of women and to present the message that, as Crisis Intervention Coordinator Sara Elinoff says, "It's not okay to batter women."

The organization has existed since 1974 when a group of concerned women established a hotline for women who were being physically abused. Since then, Women Helping Battered Women has expanded to in-

clude more programs and a shelter, the location of which is a secret. While previously battered women and their children found refuge in a "Safe Home" network, they are now able to achieve safety at this shelter.

In the last three years Women Helping Battered Women has come into contact with 1200 victims of physical and sexual abuse. Still, they believe that only a small number of battered women actually contact police or organizations such as their own. Sara Elinoff sees one of Women Helping Battered Women's goals as reaching more people; encouraging more women who have been battered to report their abuses and seek help.

The organization relies heavily on the help of



volunteers, without whom the organization would cease to exist. Limited funding means that the organization simply cannot exist with a completely paid staff. Women Helping Battered Women receives no financial aid from the federal government. Yet, the hotline is open each day of the year, 24 hours a day.

In addition to the services of the hotline and the shelter, Women Helping Battered Women offers support groups and counseling for the children of abused women whose exposure to domestic violence can be extremely psychologically harmful. Another service is the Advocacy branch of the organization which offers legal assistance and counseling and assistance as well as

helping to meet financial needs.

Women Helping Battered Women also tries to educate the community through school presentations and radio and television advertisements. Attempts are also made to educate agencies which may be dealing with battered women. For example, the Domestic Violence Task Force was formed about a year ago, specifically for the purpose of educating the police department about how to better deal with encounters with women complaining of abuse.

To contact the Women Helping Battered Women Hotline call 658-1996. To volunteer or learn more information about the organization, call 658-3131.

Steve Reich: The Desert Music

By Tom Cleary

Steve Reich is standing in the lower lobby of the Flynn Theatre, his right hand wrapped around a plastic cup filled with celebratory liquid. All around him artists converse in little clusters, and now after a few brief introductions, Steve Reich is, if you will excuse the pun, deserted. So help me, the guy looked lonely. Even after his name has been on the Flynn Theatre marquee for a couple of weeks. You just can't win in this town.

I explained to him how a fairly obvious punk who had accompanied me to the show had been enthralled by Reich's *The Desert Music*. "Good," he said. "We're interested in punk." Reich is a middle-aged man, who, despite his cordiality, has a face as aloof and spacey as his music. Although visibly tired, he responds graciously to my questions on the performance.

Reich and his travelling group of New York musicians performed *The Desert Music*, his latest work (with words by William Carlos Williams) at the Flynn Theatre January 15, along with two other pieces. It was

a unique evening; it had the atmosphere of an art conference and the climate of a rock concert. And rightly so: *The Desert Music* is a work packed with energy. Originally scored for 89 musicians, it was scaled down to 40 for the tour — still quite a squeeze on the Flynn stage. The five continuous movements rolled along slowly but surely, like the soundtrack for an epic Roadrunner and Coyote film. Reich gleaned the piece's text from his favorite Williams' poetry, piecing lines together where he thought they fit best. Each showed his amazing ability to stretch one or two sentences over eight or nine movements, repeating whole phrases and even words for long periods of time. The verbage was immensely practical; at the beginning of the first movement the first line the chorus sings is "begin, my friend," over and over above a massive orchestral swell. In the middle where the need to resolve the harmony is greatest, the chorus takes the word "difficulties" and spreads it out in enormous poly-rhythms, reducing the individual syllables to mere percussion.

Reich did not participate in the performance, but as all of his fans know, Reich would not be happy to sit backstage for the whole concert, and indeed he did appear at the start of the concert to help perform "Drumming," a piece that involves only eight small tuned drums and is an exhaustive exploration of their possibilities.

The other piece performed was "Eight Lines," a colorful work for chamber orchestra that jumped and titillated with harmonic intricacies, more reminiscent of his earlier work than anything else played at the concert.

As we finished our short conversation, Steve Reich stuck out his hand and shook mine, a rare formality for creative ascetics. What a nice guy.



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The Vestiges

By Jessica Bernstein

Since the 1985 Battle of the Bands in October, talented young bands have been popping up all over. One such band is the Vestiges, a group of five high school students with a unique, polished sound.

The Vestiges first got together about two years ago, with no particular purpose other than to "just play music." After about a year of minor member shifting, the group began to play seriously, and very well at that. The band (consisting of Geoff Bernstein (16) on drums; Billy Greene (17) on keyboard and backup vocals; Tris Hill (17) on bass; Sutherland Miller (17) on keyboard, lead vocals and various percussion instruments, and Dylan Nolfi (17) on lead guitar) has a diverse repertoire, creative lyrics, and a smooth sound, and is bound to be going places.

★★★★

J: First, the inevitable question: why "The Vestiges?" (The Random House Dictionary defines a vestige as "a mark, brace, or visible evidence of something that is no longer present or in existence.")

Suth: It's a concept...

J: But seriously.

Billy: It reflects a feeling of social displacement.

Dylan: It replaced Phred 2000.

J: How would you describe your music?

Dylan: Well, normally we wouldn't.

J: But if you did...

All: It's very diverse; we do rock, reggae, a little blues, progressive rock, and a lot of originals.

J: Tell me about your originals.

All: Right now we have ten that are playable, with two under way. They're sort of hard to describe: they're a compilation of the bands we've been influenced by and our own ideas. We concentrate on musical content, not just "being catchy."

J: Who has influenced you the most?

Random voices: Translator, The Psychedelic Furs, The Police, The Smiths,



The Vestiges, from left to right: Geoff Bernstein, Dylan Nolfi, Suth Miller, Tris Hill and Billy Greene.

Talking Heads, The Who, U-2, The Kinks, B-52's, The Velvet Underground, Credence Clearwater Revival, Jimmy Cliff, and Machiavelli.

J: Who writes your originals?

Dylan: Suth writes our lyrics.

Suth: Dylan writes the basic tunes, then we all sort of make it up from there.

J: What are your lyrics like?

Suth: It's not just the average "I'm in Love" crap. There's more to life than sex and drinking beer. Some songs are commentaries on life; others are just poems set to music.

Billy: Our songs are realistic; they deal with everyday life.

J: Some examples?

Billy: Well, there's "Shades of Gray," which is about accepting reality, and the complexities of life.

Suth: Then there's "My World," which is about Brooklyn. "Only Now" is about growing old; "Middle America" is about materialism.

Billy: "Modern Mind" is about progress, the state of the earth and the state of our environment.

J: And what about covers? What ones do you do?

All: We do our own versions of songs by many of the groups we already mentioned, as well as The Clash, The Doors, The Beatles, Devo, and Black Slate. We also do a great version of the Batman theme.

J: Okay, now a couple of stupid little technical questions: How long have you been playing your instruments?

Geoff: About three years.

Suth: Five years.

Tris: Three or four years.

Billy: All my life, but only three years seriously.

Dylan: Four years, but never seriously.

J: How often do you rehearse?

All: Once a week; we try for more, but Billy lives in Putney and Tris lives in Charlotte, so getting together can be a little hard to organize.

J: What was your most recent show?

All: We played a post-holiday concert with the Imaginets in Memorial Auditorium.

J: Back to serious questions: In what direction do you want to head from here?

Dylan: North.

Suth: Underground.

J: Let's try that again. What future goals do you have?

An unidentified voice from under the pool table: To become the best ambient rap band in the area.

J: Really.

All: We want to play a lot of all-ages shows. We really enjoy playing to an audience that really gets into the music and dances. Most all-ages crowds are more eager to participate. Specifically, we'd like to play at Border; we want to do shows for people who like the out-of-the-ordinary. We're also in the process of trying to organize playing on WRUV's "Exposure," and we are seriously considering putting out an album.

The unidentified voice again: We're not going to have t-shirts, but we're considering either armbands or underwear.

J: Any other comments you'd like to make? Some advice for bands that are just starting out?

Miscellaneous voices:

—We really enjoy being different and doing what we enjoy doing. New bands should strive to break barriers and play whatever they want, not what the public expects to hear.

—There should be more females in the local music scene!

—Anyone who would like to hear us or get more information should contact Dylan Norfi at 67 Peru Street, Burlington, 658-4857.

J: One final comment, anyone?

Everyone: Metronomes don't correct for other people's mistakes!

J: Oh.

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The Switch

QCS: Who does the writing?

Ted: Joe writes most of the songs.

John: Ted has a few compositions, a couple were written by Ted and Joe together.

QCS: How do you feel about being an all-original band in Burlington?

John: It's hard. There are not many places to play. A lot of people aren't willing to give you a chance because they don't know what you're like. Which, I suppose, is understandable to some extent.

Ted: They don't want to go out and take a chance.

QCS: I'm sure that's an obstacle an original band has to face.

John: Now, there are so many bands and so few places. Everyone's trying to get that one night at a club.

QCS: If you could envision something better for Burlington, what would you dream up?

Ted: More people with open minds. A lot of people may dress radically, but their minds are just as closed as anyone else.

QCS: Do you have any goals? Is there anything you'd like to accomplish as musicians?

Joe: As a band? Success of some sort.

John: I wanna be rich. I don't wanna work in a ditch.

Joe: It's not so much to be rich but...

John: ...to be able to play for people who want to hear you.

Ted: To do what you want and not compromise.

John: Right, and not sell out. A lot of it's just to have fun. We like playing. It'd be cool if we could do that and...

QCS: And make money?

John: Well, yeah.

Joe: Although the two don't always mix.

QCS: I wonder if all the readers realize there's a lot of work involved. It's not all fun and games, and not much money.

Ted: Yeah, really.

John: No money at all!

Joe: Actually, I was going to ask if we could borrow

some. (laughter)

QCS: What do you do outside the band?

John: Outside the band, we're all students.

QCS: How do you manage to be full time students and have a working band?

John: To practice constantly and still look so wonderful? And cook three meals a day?

Ted: John, you're soaking in Palmolive right now. (laughter)

QCS: No seriously, how do you manage?

John: We basically get bad grades! (more laughter)

Joe: We don't manage.

Ted: We just walk around with knapsacks on our backs.

QCS: Does a band like this require a lot of rehearsal time?

Joe: More than we can give it...

John: ...Right now, with Joe at Johnson (State College). He's got to get back every weekend for rehearsals.

QCS: Sounds hectic. Aside from playing live, have you ever thought about recording in a studio?

Joe: Capital Records has been pretty interested in us. (laughter)

Ted: They came to see us at a gig.

Joe: The guy said something like, "Don't call us, we'll call you."

John: I heard that's good. (laughter)

Joe: (seriously) We'd like to do a demo tape sometime this winter.

John: The Cuts have volunteered to help us. They have been a real big help to us.

Ted: They've done sound for us a lot, free.

John: And they've let us play with them.

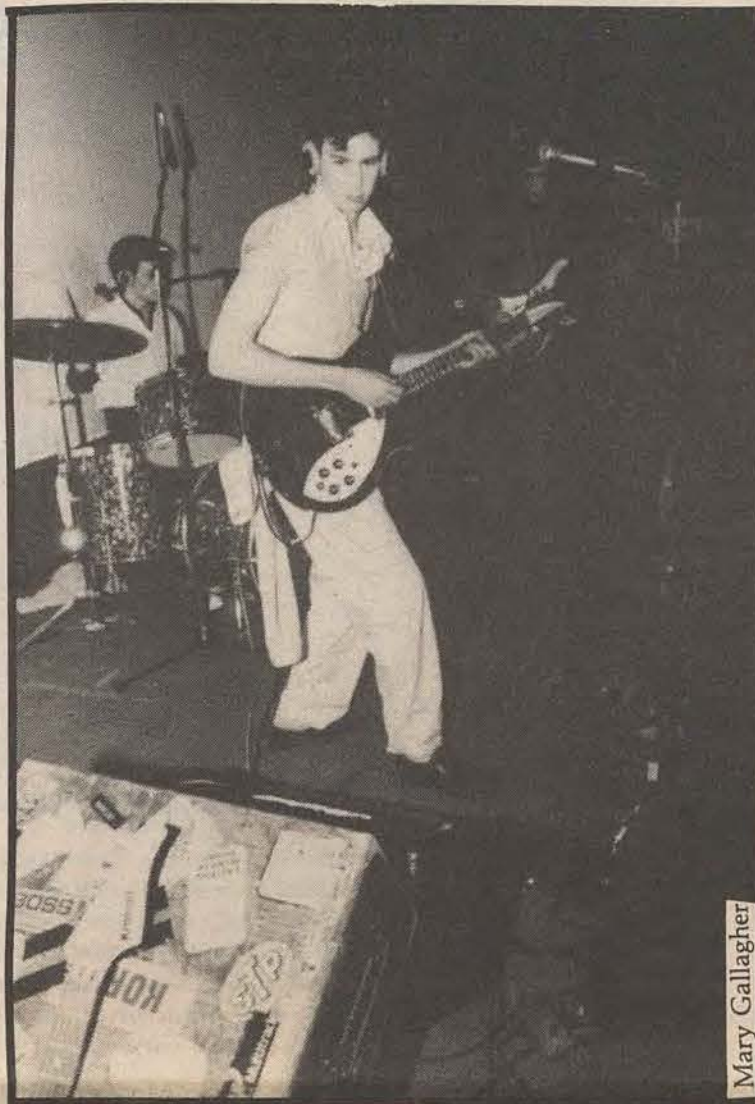
QCS: Do you think that might be because not long ago, they were in your shoes?

Ted: Yeah.

Joe: I think it is.

John: They struggled for a long time, and now they're up there.

QCS: I feel the Cuts show hope for original music, because they've established themselves here without



Mary Gallagher

compromising what they play.

John: It takes time.

QCS: What do you like about the Cuts?

John: I like Eric's haircut. (laughter) They've got great stage presence.

Joe: I like the fact that they're really into the artistic aspect.

John: It's part of their image. They're image conscious, like we are. And they're all great musicians.

QCS: Do you think about your musicianship? Do you spend a lot of time practicing on your own?

Ted: Yeah, quite a bit.

Joe: I practice at least two hours a day.

John: Ted plays constant-

ly. I play whenever I can.

Joe: I'm a music major.

QCS: What are your interests outside the band?

Ted: We make movies.

John: We're Cheapo Films,

Inc. Ever heard of us?

Joe: "Godzilla Meets Benji" — you've seen it? We did it.

John: Then we did "Camping Etiquette."

Ted: It's a documentary on camping. It won a Grammy.

John: It's a classic.

Ted: We did some non-smoking commercials for TV too. And we got paid.

Joe: More than we do for making music!

John: We did the commercials with video.

QCS: You mentioned earlier that you were conscious of your visual image. How do you feel about making a music video of the band?

John: We like that aspect. It would be interesting to make a live video. Instead of just a demo tape, we'd have a video tape.

QCS: Any closing comments?

Joe: (cowboy style) I just wanna say, "I wanna thank these boys."

John: We'd like to thank all the people and the bands that have helped us out.

Joe: I wanna say on behalf of me and the rest of the boys...

Joe, Ted, John: I hope we pass the audition.

The Switch will be performing at Guitar Wars II at Hunt's on February 13.

It Can't Happen to Me?

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Joined at the Head

Essex Hockey: Best of Both Worlds

By Sean Scanlon

A jarring check and the puck squirted loose into the Essex zone. Winger Mickey Leblanc quickly spotted the puck and gathered it in with his stick. Then, faster than you could blink an eye, Leblanc had accelerated to full speed and was streaking across center ice. Inside the Burlington blueline, Leblanc let loose a blazing slapshot which beat BHS goalie Dave Reposo to his right side. As the crowd roared, the PA announcer read something that is heard quite often at the Essex Jct. Skating Facility, "Essex goal- short-handed scored by Mickey Leblanc at 5:56 of the first period." That goal made the score in favor of Essex, 2-1. However, Essex would bury Burlington in the next two periods to come and would win by an outcome of 9-3. That win coming on the 25th of January has left no doubts in the minds of VT high school hockey fans who the best team in the state is right now: it's Essex. The Hornet hockey team sits alone at the top of the division one standings with a 13-1 record (the only loss coming to a team in New York). After defeating Burlington, the defending state champs, Essex hasn't looked any better.

The old adage of Muhammad Ali that says, "Float like a butterfly and sting like a bee," is a perfect description of the Essex team. With forwards like Mickey Leblanc and Chuck Wiegand, the offense is run like a finely tuned machine. Leblanc and Wiegand are very fluid on the ice and both possess tremendous shooting skills. Both work together with each other and execute with so much precision that they are even a danger on the ice when Essex is a man down. Leblanc, as of last Saturday, has compiled 33 points in division one play while Wiegand is right behind him with 32 points. A quality of the two that have gone unnoticed is that they are versatile. It is not uncommon to see Leblanc or Wiegand killing off power plays because they are so quick and handle the puck with ease. Both are



not timid also to jam along the boards for loose pucks.

While Leblanc and Wiegand have been making most of the headlines, some of the key players on the team haven't attracted that much attention; namely the defense. One of the reasons that Essex is doing so well is that they are extremely physical on the ice. The work ethic for the defense is a simple one: aggressiveness. no offensive forward is left un-

molested in the Essex zone from their speedy and bulky defensemen. Tri-captain Andy Almeida leads which has left its mark literally on its opponents. Essex sports some intimidating defensemen like Aaron Roberts and Mike Reidy who are both on the ice at the same time. Almeida, Roberts, and Reidy have a certain knack for clearing smaller opponents from out in front of the net. While

Essex does receive a considerable amount of penalties, coach Bill O'Neil's team is so proficient at killing penalties that it really doesn't matter.

The goaltending duties are mostly shared between Brian Boyton and Brian Palmer. Boyton, however, has been spectacular in his last few games for Essex. In the 9-3 win over Burlington, Boyton stopped numerous break-aways in a sparkling perfor-

mance. He possesses quick reflexes and is superb in using his arm blocker and stick.

Overall it looks like the Essex hockey team is destined to end up at Gutterson Field House at the end of the season. With a mixture of quick and heady skaters and a defense that has its opponents looking over their shoulder, Essex certainly has the talent to make it there.



Youth Office Provides Most Convincing Services

By Jessica Bernstein

With the upcoming town elections in March, many offices and positions will be under close scrutiny. The Mayor's Youth Office is one of these. Being so closely tied with the Youth Office, we at the Queen City Special decided that the public should realize all the worthwhile and necessary tasks that the Youth Office has accomplished.

The Q.C.S. of course, is one of the major accomplishments of the Youth Office. The Special is not only an opportunity for Burlington area teens to voice their opinions, but also to learn about running a newspaper. We'll have all the details about the Special in our next second anniversary issue.

The Performing Arts Program. This program offers young artists the chance to display their ability, be it writing, drawing, painting,

singing, dancing, or playing an instrument, for all to see. This not only is good for the artist, it is also art for the public to enjoy. Some of the achievements of the Performing Arts Program are: the Teenage Band concerts in Battery Park, the famous annual Battle of the Bands, the First Night Teen Event, dance troops such as the Breakers and Contrast, and the very successful Summer Festival of Youth in Art.

The Youth Office has also sponsored or co-sponsored almost every single all-ages show in Burlington since its establishment in 1981.

The Burlington Children's Space is a child care center in the downtown area. It is a day care center for young children; approximately half of the families served by the center are of low to moderate income. The center also offers infant and part-time care

and has many special needs and protective service children.

The Youth Office also sponsored several Valentine's Day parties in the Riverside, Northgate, and Franklin Square projects, a December Holiday party (in which over 400 children and their families participated) and a Halloween Party in Memorial Auditorium (over 800 children and their families attended).

The Teen Center, to open sometime this month, will be a socializing center where good, inexpensive food and non-alcoholic beverages will be sold, an employment training opportunity, an events and recreation center, a referral and counseling center and will offer educational programs.

The Youth Office does not serve only youth, it also has programs for the elderly such

as Operation Showshovel, which recruits volunteers to shovel the sidewalks and driveways of elderly and handicapped residents of Burlington. Burlington DIALOGue matches volunteers with senior citizens to provide daily telephone contact; this has twice served as an emergency service with the volunteer contacting local authorities.

The Youth Office has worked with the Department of Probation and Parole to set up Diversion Programs, which place juvenile offenders in community and service work.

Last summer the Youth Office sponsored the third International Peace Workcamp, in which volunteers from many other nations came to Burlington to provide community services (such as rehabilitation of the Riverside housing project

and working on the Chittenden Community Action Food Shelf) and through cooperation work for international peace and understanding.

Summer City Campus was a two-week seminar for teenagers which offered courses in journalism, photography, video, dance, poetry, performance art, and other art forms. This not only was a valuable and fun learning experience, it also gave participants a chance to display their newly-learned skills.

Through programs like these, the Youth Office has provided valuable community services and has brought the Burlington area closer together. The Mayor's Youth Office is an invaluable and necessary part of our City's government and we should all do whatever we can to insure its survival.

Commentary

By Julie Pope

A certain program element's name is "The Surveillance, Acquisition, Tracking and Kill Assessment." Hmm. I wonder about such program elements. Personally, I would not like to have a job whose elements make me wonder in this way.

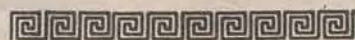
In this ambitious, dress-for-success-bound, Corporate America, the heavy emphasis placed on the correct career choice manifests itself now more than ever. And so the question of "what to do with all of your tomorrows" swims around the anxious minds of many young people today. Parental, peer, and commercial/media pressures combine to confuse dilemma-boggled youngsters, filling their crowded heads with questionable alternatives and "obvious" career choices. In an effort to provide direction for those who wonder "just what exactly is in store for us in the future?" a few, somewhat painless questions

should be asked of yourselves, concerning career choices. Besides the ever-popular-nowadays question of salary satisfaction, delve into questions of moral values and interest. While in pursuit of the career in question, perhaps ask yourself:

In what ways am I contributing to world peace? Will it build character? (is it physically and mentally painful?) What social and cultural benefits will be reaped? Will I die young if I pursue such a vocation? And the big one: Will it give me moral satisfaction? (read as: do I want to contribute to the Nuclear Arms Race, directly or indirectly? Either way, everyone's caught in the line of fire, permanently). Would you acquiesce? Would you willingly disobey and ignore the Ten Commandments? And after prying into one's mind's murkiest depths, one can be a part-time existentialist and take a long look into the spherical glass, asking, "Is it part of my fate?"

and "What is the true destiny?"

Or if you happen to fancy yourself as an apathetic moron who just wants to live the good life today and to hell with all of the tomorrows, and the world that (your) children will inherit: Well, go ahead — make triple number of dollars a year engineering for the eve of destruction — 'go ahead, make my day.' Funny though that you even bothered to read this article, if you're so set in your nihilistic ways.



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THE FLYING KARAMAZOV BROTHERS

Friday, February 14 Flynn Theatre 8 PM

FLYNN Tickets available at the Flynn Theatre Box Office and UVM Campus Ticket Store. Call 86-FLYNN (863-5966) for information, reservations, and credit card purchase.

Made possible with the generous support of the Vermont National Bank.

THE QUESTION

by jfp

I want to talk but the words aren't there. Neither is the moxie. Sneezing seems to be the only escape from the drunken giraffes and armed cockroaches. Harold Q. perpetuated the struggle with his never-ending spiel on the problems of noncommittal livestock gathering tremor tablets on Portugese hillsides. Landscape gardeners of Fairfield County, Connecticut wintered in the South, leaving the Country Club maintenance men to plow the driveways of the Club members residing nearby. Three girls cross-country ski on the Club's golf course. The Duluth girl fell in a reed patch and feared death prematurely. She luckily grabbed the hand of the youngest and declared, "You saved my life." Happily the trio wandered to see the Sound, which ebbed within eyesight of the whitened course. Ah, memories. They hold such security for the confused, because they are slices of reality in the past tense. Wagging feet annoy pessimistic wordy types in non-descript institutions decorated with fluoride-filled hijinx. Overdone-writers cramp, incapsulated by frustration and some minor difficulties. And still, the words don't line up as anxious spectators and participants do for a standing-room-only performance. The radio man failed to disclaim his opinions and he played "Twisted" by Psychic TV instead. All the happening baby cats and chiquitas will take the midnight train up to annoy the Residents in the riverside city. An East-End Socialist singer visited the snowy places last year. "Avoid success. Never take risks, and wear warm socks," said Harold Q. as he let himself into an isolation tank, fumbling with the inner lock. "Ah this is just what I need. I will fall into a deep, involuntary sleep. I will monitor my dreams on a red graph, and when a rooster crows, I will awaken.

Hoorah! I'll be an entirely new person!" Q smiled as he dived into the dark tank.

Continuity? Where and when can we find it in this fast-paced cyclon of a life? The only modern films that incorporate near-absolute continuity just may be vivisectional documentaries on drug-crazed wildebeasts and certain family home movies, but even then, the lines are drawn with 'practicality' in mind.

"Let go of me, let go I say!" Q. shouted at a vacuum-like spot of pressure applied to his bony shoulders. Q thought to himself, "Now what could this be at my back, knocking me?" A voice entered his ear. Q. was not alone in the locked tank. The voice mumbled, "How, how, So you think you're safe from Neptune, do you? Q just you want and see. I know where you are A. You're in trouble."

from front page

was happiness. The people leaving had smiles on their faces and some even had tears in their eyes; so strong were the emotions and memories the evening stirred up. Seeger's "Get Up and Go" may have "got up and went" like he sang in the beginning of the concert, but his ability to move the people certainly hasn't!

Until Feb. 21st
{ Everyone's
welcome to
taste Burlington
Deep Freeze,
a collaborative
exhibit of 4
cheap artists'
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@ 864-0259. }

The ship is under attack. The crew is knocked all around. After several hits, the captain decides that they'd better abandon ship.

From the library Community Room, the Video Safari Team beams down to the surface of the planet below (the Moltex building). One by one they step on a white mat and disappear. Reappearing at the terrifying Moltex planet, they clump together in fear, quaking under the towering metal silos, famed in legend (as second officer Chris points out).

Circling around the silos, one member of the group, Eli, discovers an interesting object — a Fish of Pain medallion. All guess as to what it might mean. They decide that they should search the place for more signs of life.

In a particularly shadowy place, the captain, who is leading the whole crew (which forms a tight and fearful wedge), suddenly makes a fearful cry. The rest do likewise. The captain explains it was just indigestion.

Along one wall of the factory the group finds strange markings, including a Fish of Pain. Second officer Chris explains that the markings read "One May Find the Great Fish Where Fish Are Found." The crew takes this to mean the nearby lake.

At the lake they find strange structures and more Fish of Pain markings. Two irrational members of the crew start arguing about how this Fish of Pain must be responsible for all of their problems. They get so mad that they start hitting the water with sticks and yelling for the Fish of Pain to rear its slimy stinking head so they can get some justice. The whole crew becomes infected by this desire and starts yelling at the lake. Finally, a very tranquil person wearing a long cape appears, then, with a staff in hand, walks very slowly up to them as they fall into stunned silence. This person explains to them how the Fish of Pain is really a good thing and that it attacked their ship because it thought they were going to do harm to them. They also explain how this is an ancient and generally good thing. They then apologize for any inconvenience and return the crew, one by one, to their ship.

On board the ship, all have learned their lesson. The ship is again fully operational. Film ends with Eli holding up the Fish of Pain medallion. A close-up of that is the last image of the film.



Cathy Boadway and Aaron Brownley jam savage at the Big Stupid show on Friday Jan. 31st.

Photo by Pat Wright

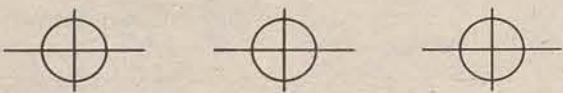
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(tickets available at Pure Pop)

Sunday March 2
8-12 pm
no alcohol — \$2.00
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ticket from **Bambaataa**



Monday, March 3
8-12 pm
no alcohol — \$2.00



Dead
Milkman



April 1

Calendar

Compiled by Kendra Pratt

THURS 2/6

Judevine, Vt. Rep. Theatre.

FRI 2/7

Goat Island, play by Ugo Betti, Burl. City Hall.

"The Man Who Knew Too Much," film, UVM Angell Hall. Call 656-2060.

Poetry Reading by Andrea Luna, Winooski Library, 3 pm.

Poetry Presentation, Church St. Center, 8 pm.

Art Exhibit Opening, Winooski Dental Health Center, Champlain Mill, 4th floor, patient lounge.

SAT 2/8

Judevine, Vt. Rep. Theatre.

Goat Island, City Hall.

SUN 2/9

"Booms and Busts: An Historian's Perspective," by Marshall True, Fletcher Free Library, 4 pm.

"Railroad Days," Art Exhibit Opening, Fletcher Free Library.

TUES 2/11

"A Call for Peace: The Military Budget and You," film about fate of the Earth Conference, Church St. Center, 12:15-12:45 pm.

WED 2/12

"Terms of Endearment," film, Herrouet Theatre, 7 & 9 pm, \$2.

Book Discussion Group, "The Color Purple," Winooski Library, 7 pm.

THURS 2/13

"Guitar Wars II," Hunt's, \$4.

Leonard Thompson, lectures of S. African History, McCarthy Arts Center, 7:30 pm.

MON 2/10

"Image of the Future," sci/fi reading discussion group, S. Burl. Library, Pre-registration Library.

WED 2/5

"Rambo," Herrouet Theatre, 7 & 9 pm, \$2.

FRI 2/14

Valentine's Day.

The Flying Karamazov, Flynn Theatre, 8 pm.

Independent Film Festival, Fleming Museum, 7:30 pm, \$2.

Open Poetry Reading, Church St. Center, 8 pm.

TUES 2/18

"The New Underground," film, Church St. Center, 12:15-12:45 pm.

A Retrospective in Poetry, by Christine Hemenway, St. Paul's Cathedral, noon.

WED 2/19

The Robber Bridegroom, Royall Tyler Theatre, 8 pm, call 656-2094 for info.

"Flamingo Kid," movie, Herrouet Theatre, 7 & 9 pm, \$2.

THURS 2/20

The Robber Bridegroom, Royall Tyler Theatre, 8 pm.

"Harold and Maude," film, UVM Angell Hall, call 656-2094 for info.

FRI 2/21

Mayor's Arts Council's Poetry Weekend, Memorial Auditorium, 7:30 pm

The Robber Bridegroom, Royall Tyler Theatre, 8 pm.

Goodnight Ladies, Winooski Community High School, 7 pm.

SUN 2/23

"Telemania," UVM Baroque Ensemble, UVM Recital Hall, 3 pm.

"Annie Hall," film, UVM Angell Hall, 656-2060 for times.

MON 2/24

As full of a moon as can be expected.

TUES 2/25

"If You Love this Planet," recorded lecture of Dr. Helen Caldicott, Church St. Center, 12:15-12:45 pm.

THURS 2/27

Independent Film Festival, Fleming Museum, 7:30 pm, \$2.

"Diner," film, UVM Angell Hall, call 656-2060.

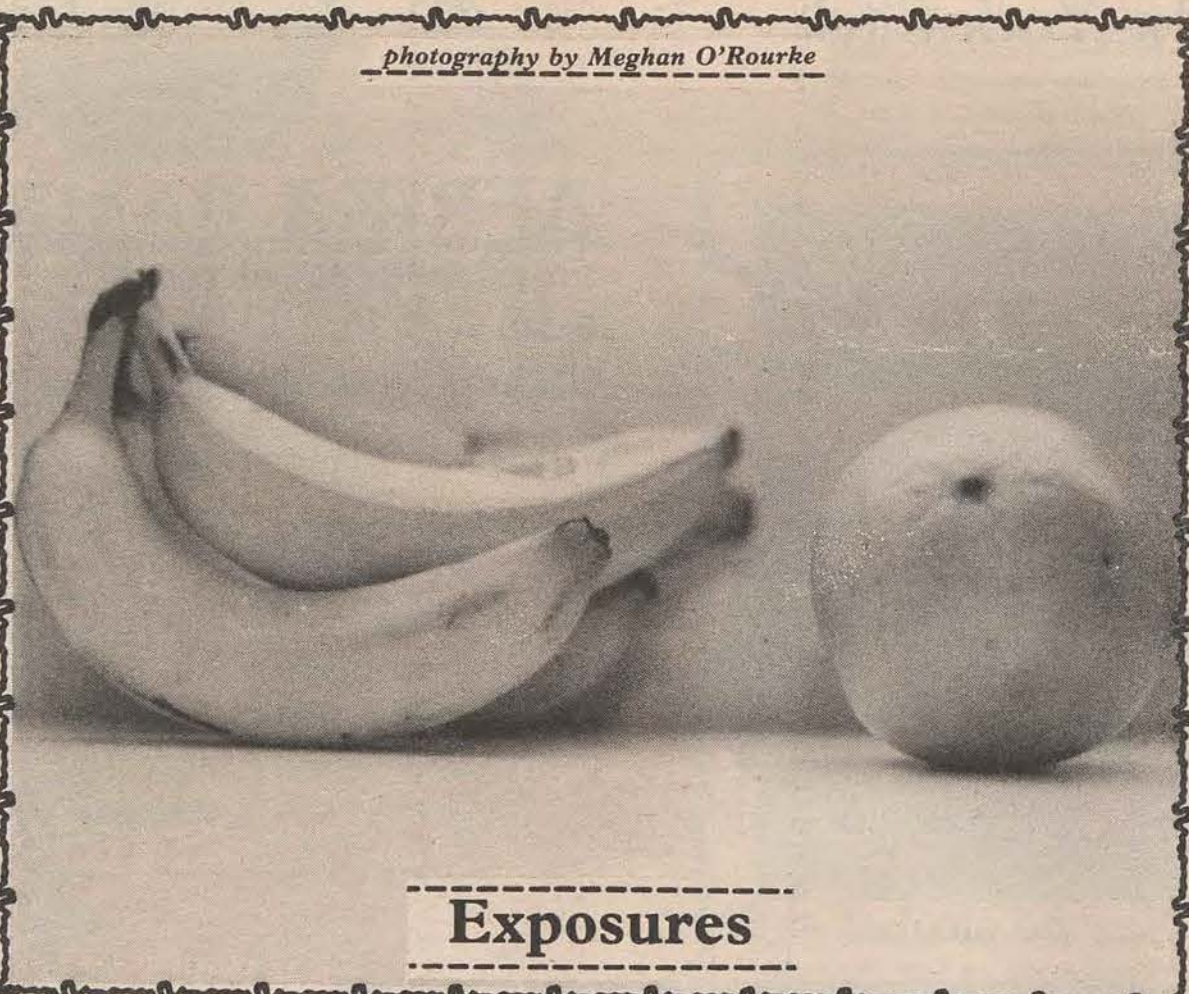
FRI 2/28

Judy Collins, Lane Series, Memorial Auditorium, 8 pm.

"Body Double," film, UVM Angell Hall, call 656-2060

"When the Poet is the Reader," workshop, Church St. Center, 8 pm.

photography by Meghan O'Rourke



Exposures