

RR crossing dangerous?

Students-yes, officials -no



By **BARB BALDUS**
Argonaut Associate Editor

To get from campus to the Pullman highway, you have to cross two railroad tracks. If you're travelling east or south to Lewiston from the University, you'll have to cross from three to 10 there, too. Or if you're heading downtown, there are three tracks that you come to first. And if one of Moscow's six daily train is coming through, you might not make it to your destination.

Death and destruction resulted at the Sixth St. campus crossing only two months ago as Burlington Northern train on the end of its run collided with a car carrying four Moscow High School students. Chris Lynd and his three passengers were heading west towards the SUB late at night and didn't see any flashing warning lights. Their car was struck by a midnight train passing through. According to Moscow police, Lynd attempted to swerve but the car was smashed on the right rear side and totally destroyed. He and passengers Doug Marousek and Scott Hespelt didn't make it to their destination, they were taken to Gritman Hospital instead. Passenger Becky Sullivan was rushed to Spokane's Deaconess Hospital where she died five weeks later as a result of that Dec. 10 accident.

Students claim inefficiency

Many of Moscow's railroad crossings have only painted wooden warning signs, the accident sight on Sixth St. at least has two sets of signals; however, many University students claim these flashing lights just simply don't work every time.

Architecture major Mike Mundt recalls, "I was coming along there about 11:30 one night, driving along without paying any attention. There weren't any red flashing lights or bells or sirens so I rolled right on through the intersection. I got right across and looked up the track to see a huge freight train coming at me. That was once that I can put my finger on. Though I've made a mental note that the signal doesn't always come on in time. It's not bad in the daytime but it's at night when you can't hear because you've got the heater going and the radio..."

Moscow native David Gittins reports "Several times the signals have not been on but

I've heard a train blast right next to the road. It's happened to me and to a lot of people I know."

Harry Sawyer, a reporter for the Argonaut, describes, "Once when I was walking I had my foot halfway across the rail. The bloody signal came on and there wasn't a train in sight."

If students say the equipment is defective, were the signals working on the night of the fatal accident? There are conflicting reports of no warning lights, frosty windshields, and reckless driving. According to Police Chief Clark Hudson, there are different testimonies from every witness on the scene; it is controversial and though there were no criminal charges, there may still be a civil lawsuit.

Idaho students who must constantly cross the tracks which border two sides of campus are often highly critical of the trains. The railroad men are interested but protective.

Perfect working order

Talking about the fatal collision, Burlington-Northern Agent L. M. Condotta insists, "Our equipment was in perfect working order, we checked it out."

An inspector comes from Spokane every three weeks, explains Condotta, who adds, "There's no such thing as a false clear. The signals are powered by batteries with electricity used only to keep them charged up so even in a power failure, the signals would work."

Condotta and Union Pacific Agent Frank Schneider say that the signals are set to come on when trains cross a certain place in the track on their approach to a crossing.

In answer to criticism that warning lights are too late, the two agents insist that motorists who travel the city speed limits would have time to stop. They say that due to switching or stopping in the depot location, many trains are moving slowly near crossings but drivers panic at the sight of an engine and consider it a close call when they get away.

Expect a train on every track

The agents also cite situations in the three track area where a motorist will be watching one train while another one approaches on a nearer track. "When you see a train on one track," Condotta warns, "expect a train on every track."

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College of Engineering worried about future

By **DAVE WARNICK**
Argonaut Political Writer

Dean H. S. Smith of the College of Engineering is not worried now. But he is worried about the future.

The College of Engineering at the U of I was visited last year by the accreditation agency and given maximum accreditation. It will not have to be visited again until 1978. "That's the only reason there's no problem," the Dean said.

"We would be unable to show we have adequate computer access." Only 15 percent of the Engineering students are presently utilizing the computer, and the agency recommended during their visit last year that the college should have "hands on" computer capability, for "immediate feedback" instead of the present time-consuming procedure of walking between the Engineering Building and the Computer Center after punching cards.

Another suggestion made by the agency was for considerable addition of lab technicians. The college at this time, "is unable to follow that suggestion."

Other recommendations made by the agency included greatly expanded laboratory work in solid mechanics, thermo-dynamics, and fluid mechanics.

"We're not going to be able to show the agency that we have the equipment to back up our program. It's not either/or, it's both."

Financial situation not bright

The financial situation is also not bright for the college, especially in the funds for support. (These include expenses for capital outlay, travel and other expenses.)

In 1967-68, the college received \$112,345 in supporting funds, and in 1972-73 it only received \$79,439.

This is a drop in five years of 29.5 percent. During the same period inflation increased costs by 34 percent. The total college appropriations including salaries during this period only went up 17.2 percent (or about half of what inflation rose during the same period.)

Dean Smith sees no possibility of cut-backs in faculty, and therefore salaries.

"In order to carry out the degree program which we're committed to, we have to teach a very wide subject matter."

He pointed out that there was no way to cut the number of sections at a freshman level, as small groups have been proved to be far-and-away the best engineering teaching method. "In Engineering Science we've reduced a few sections, but that's as far as we can go."

Funding built up

"But," said Dean Smith, "we've built up outside funding two ways." The first is a development fund. "The development office and the Alumni office have done excellent work in this regard."

In 1972-73 the Development Fund provided \$8,000 for special projects, which could not be provided for by appropriations.

"The largest outside money is for research." In 1968, \$94,988 was provided for by outside sources for research, (not including funds for Agricultural Engineering Experiment Station funds). In 1969 the figure rose to \$123,000; in 1970, \$300,000. And during 1972 \$500,000 was provided by outside sources for research by the U of I College of Engineering.

Most of the increase between 1970 and 1972 came from out-of-state sources, especially federal and industrial agencies.

Research money for graduates

Much of this research money provides for the support of graduate students. In 1972 there were 10 budgeted positions for graduate students. This figure is being cut back this year to nine. Meanwhile research funding provides funds for 23 additional graduate assistants and teaching assistants.

But the funding circle is vicious. "The availability of equipment is indispensable to contemporary research programs," commented the board. So the college needs capital outlay funds to keep their equipment maintained.

"The University didn't have enough capital outlay so we could go out and get potentially available federal matching funds," as the Dean gave one example. The college then went and drummed up the necessary amount from private sources and was able to apply for the

matching funds.

Another factor Dean Smith finds disturbing is the drop in enrollment. But he finds encouragement in the number of degrees granted which has remained quite steady between 12-125 since 1960.

Two factors the Dean sees as contributing to the decline is the four-year program in engineering which has started at ISU. The Dean pointed out that "BSC keeps them (engineers) down there and does all the cheap work on them, then they send them up here for the specialty work, the expensive work."

Another factor he cited as "the national decline" in the number of engineering majors. One of the major reasons for the decline which he sees nationwide is "the alleged surplus of engineers. Our students have had no difficulty finding jobs, the average starting salary with a bachelor's degree has been between \$10,000-\$11,000 a year."

Dean Smith finds this prospect not quite so worrying.

Apartment living at its best

By **JOHN LUNDERS**
Argonaut Staff Writer

The first fraternal complex in the Northwest is nearing completion right here at Idaho.

The apartment style house and the central lodge will be completed in about two weeks, according to Clarence Stark, Sigma Chi house manager. "It's design is unique in that it enables the brothers to have the benefits of apartment living while the lodge maintains unity within the fraternity."

When construction is completed, the

structure will house 40 men. The complex includes 14 furnished apartments — six four-man and eight two-man with complete kitchen facilities in each unit.

The central courtyard behind the lodge will be used for recreational activities. "The original plans included a swimming pool in that area, but we didn't have the finances," said Stark. "We do hope to put a basketball court in there as soon as we can."

Utilization of space

Two-man apartments have a small kitchen adjoining the living room. A single bedroom and full bath is also included. Each apartment, as well as the

entire complex, is designed for the utilization of space.

The split-level four-man apartments feature a full living room and a dining room-kitchen combination. On the upper level are two bedrooms and a full bathroom.

Fraternal offices, women's bathroom, and storage areas are located within the centrally located lodge. Overlooking the meeting and entertainment area is a balcony.

On the ground floor is a laundry room, men's bathroom, multi-purpose room, an additional storage area, and a kitchen for catered meals.

Designed to last

According to Stark, the complex is designed to last. Walls have been reinforced every four or five feet with additional reinforcement around doors and windows. "Even our furnishing were purchased with the idea that they should last five or ten years," he said.

Each apartment is electrically heated and is ready for installation of phone and/or television if the men desire.

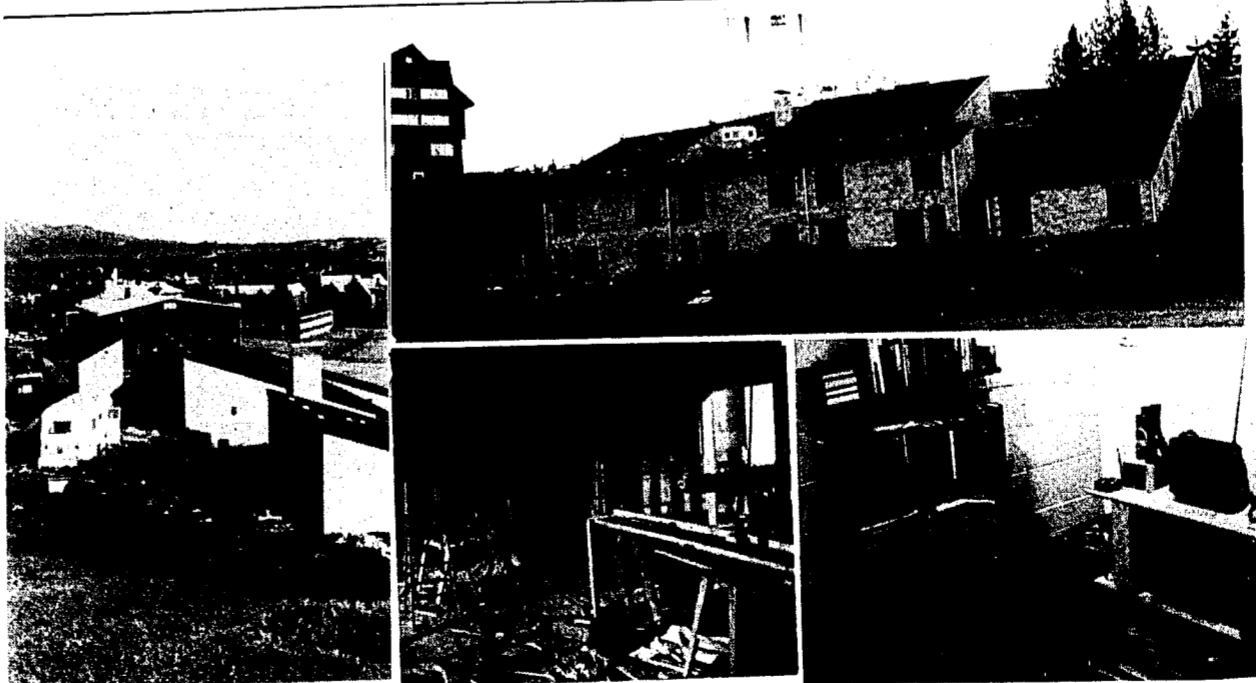
"We have a capacity limited to 40 men right now," stated Stark. "Any more than that and you really don't get to know members." When asked if the complex could be expanded, Stark said he really wasn't sure, but he thought it could.

There are sixteen men living in the apartments at the present and 10 more will move in as soon as carpenters finish this weekend. "We will be full by the first of the month," said Stark.

Good alumni support

The cost of the physical building was estimated at \$270,000. Furnishings boost that figure to about \$300,000. "We have damn good alumni support," he explained.

(continued on page 2)



Gay Lib

Argonaut writers interview a representative of the Gay Liberation organization at WSU on page 8.



BS&T in concert

For a critical review and an interesting story about the Blood, Sweat and Tears concert, turn to page 7, the Argonaut's Entertainment page.



HAPPY TGIF DAY. . .
IN TODAY'S ARG

Married Student at Idaho

Do married student couples really have a harder time making it through college than single students? Read Mary Sochinsky's article on page 2 to find out.



BS&T

The making of a concert

By KENTON BIRD
Argonaut Staff Writer

A "march on the Senate," an appropriation of over \$3,000 from the ASUI general reserve fund, a \$2.50 reduction in the price of student tickets made this week's Blood Sweat & Tears concert a lot more of a news event than anticipated.

The controversy surrounding the concert began Tuesday, when students found themselves barraged by posters, handbills, radio spots, and a sound car urging them to "See Blood, Sweat & Tears" for \$1.50 -- go to the Senate meeting tonight."

And go they did -- over 300 of them, causing the Senate to move its meeting from its regular headquarters in the Chief's Room to the SUB ballroom.

There they heard Ken Buxton, a sophomore from White Pines Hall and a member of the Big Name Entertainment committee, explain his plan for the ASUI to subsidize the concert.

Appropriations reduce costs.

Buxton's plan called for \$3,450 to be appropriated from the ASUI general reserve fund in order for student prices to the concert to be reduced from \$4 to \$1.50.

Anticipated expenses for the concert were \$10,000, Buxton said. His plan anticipated \$5,250 income from 3500 ASUI students at \$1.50 each, \$600 income from ticket sales at WSU and Lewis-Clark State College, and \$700 from the promoter to cover expenses for tickets and promotion.

This left a sum of \$3,450 needed from the ASUI reserve fund, he said. He added that the ASUI general reserve standing as of Feb. 2, 1973 was \$16,945.03, minus \$3,450 for the concert, which would leave \$13,495.03 in the reserve fund with four and a half months left to operate in the fiscal year.

this basis, "unless we get a new Senate and a \$15,000 budget for Big Name Entertainment."

Just before the final vote was taken, Buxton commented, "The future looks dim for Big Name Entertainment if we flunk on this one. It rests on the Senate and the students attending to show that campus people want entertainment."

"It might be really good if we started doing something for the students for a change. We're trying, we really are," he said as he sat down to loud applause from the audience.

The Senate voted 7-4 to appropriate the money.

The next day was the concert, and saw large numbers of students buy tickets at the \$1.50 price both in advance and at the door.

Mary Wikstrom, ASUI Programs Chairman, said yesterday that they had accounted for 2398 tickets for the concert. Of these, 152 were sold at WSU and eight at LSCS for a total of 160 tickets sold at the \$4 price at these places. This resulted in \$640 in income, \$40 over what was anticipated by Buxton.

This leaves 2238 tickets that were sold at the SUB information desk and at the door (including student tickets at \$1.50 and non-students at \$4.00 or \$4.50.) However, this total is still less than the 3500 students expected by Buxton.

Wikstrom declined to release any further breakdown on the ticket sales because the figures might be misleading because the refunds have not been calculated, she said. "We'll release a full financial statement on the concert when the refunds have been completed," she added.

(A \$2.50 refund will be made on tickets purchased by University students who originally paid \$4 for the ticket. Refunds will be made until closing time on Sat. Feb. 17.)

Big Name Entertainment committee chairman Steve Smith commented yesterday that it was a good concert, because "we saw the possibility for

student involvement in the ASUI." But Smith had earlier admitted that he had to "pull a lot of strings" to get the students organized to attend the Senate meeting.

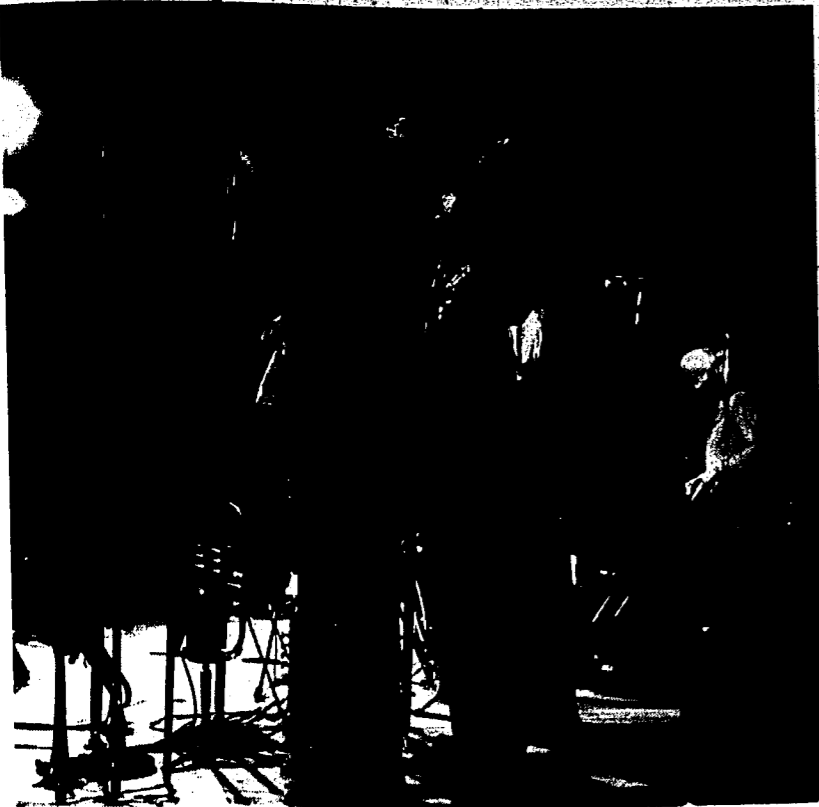
Ron Cuff, ASUI Senator from Delta Sigma Phi, has opposed Buxton's plan and voted against it Tuesday night.

"The U of I, in the past, has had trouble breaking even on concerts, and usually ends up in the hole," he said. "Steve

was "going to lose his ass," he tried to save himself by sending Buxton to the Senate and asking them to subsidize the concert, Cuff charged.

"He said he wouldn't bring any more groups into Idaho if the Senate failed to do this," Cuff said.

"The Senate paid, the producer won, and the students lost approximately \$3,000," he said.



Loren Horsell Rambling on Monkey wrenches in the machinery



concerts. As long as I have matriculated here in Moscow I have heard the same refrain that if we don't support concerts, Big Name Entertainment (now minus the Big Name appellation) would fold. It has yet to fold but they manage to return to the same refrain every year.

Pragmatism

This year the programs office managed to eliminate the risk by hooking up with Northwest Releasing on the 90-10 basis. And when a good concert (more or less) comes our way and tickets are \$4 nobody wants to pay for them.

It becomes apparent that what everyone wants is Three Dog Night for \$2 a ticket and no loss. Well, to fill you in on some pragmatism, TDN is asking and getting guarantees of \$25-30,000. With about 4,300 seats in the Gym and no alternative at the moment, you're talking about a few shillings to simply break even for the ASUI. In other words if you expect entertainment, my friends, you're going to have to pay for it. If not by ticket prices, by ASUI fees.

Whatever the future of Entertainment, 300-400 students at a senate meeting three weeks prior to an ASUI election is not exactly a stabilizing factor in the political scene.

Council Seat

A race that not too many people know about but undoubtedly should, is that for three Faculty Council seats. A week ago the Regents approved officially seating three undergraduates on Faculty Council.

One of those would be a two-year term, for which Sen. Mike D'Antonio has taken out a petition. ISL researcher Mick Meyer has taken out petitions for one of the two one-year spots and Clive Strong has expressed interest in the other.

I understand that the first hearing on a bill which would remove Idaho's constitutional status will be next Tuesday night at 8 p.m. The bill was introduced recently in Boise.

Presently Idaho, under its Board of Regents, which is also the Board of Education, "is not subject to supervision of any branch, board or department of the state government." The meaning of this lies in the fact that the legislature and administrative branch of the Idaho government is isolated from direct, capricious control of the university. This is why at the moment University of Idaho students cannot be charged in-state tuition.

The bill would change that status and put the University under direct control of the Legislature which would allow the tuition. This bill has received opposition from academic-student quarters and Idaho student government officials are urging support for its defeat.



Buxton argued, "we've passed the state at Idaho when we can any longer expect to break even on concerts."

A Service to the Students
"We should subsidize them -- it's a service to the students," he said.

He explained that the \$4 ticket price was set by Northwest Releasing, the promoter, because "it wasn't financially solid for them to have lower ticket prices."

"What we'll be doing is not paying Northwest Releasing, we're paying the students \$2.50 for every ticket," he said.

Buxton claimed that the subsidy was necessary to "keep Northwest Releasing on our side."

A 90/10 plan, he said, is a contract in which the promoter agrees to cover all expenses, so that there's no chance of the ASUI losing any money. After all expenses are covered, the profits are split up with 90 per cent going to the promoter and 10 per cent going to the sponsor (in this case, the ASUI).

Buxton said future big name entertainment will probably be set up on



Smith chose the 90/10 plan in an attempt to get as many groups as possible."

Cuff said that the producer of Blood, Sweat & Tears agreed to bring the group in not aware of the past financial record of the Idaho entertainment committee. When he came in and discovered that he

Cuff explained that he's not against producing entertainment, but he felt Tuesday's action was the wrong way to go about it.

"Mary Wikstrom is a pre-law student playing political games. She sent the students en masse to the Senate meeting and applied pressure tactics, forcing my spineless colleagues to give in," he said. "I get the impression Mary enjoys playing games."

The senator explained that he was talking to some of the other senators earlier in the meeting, and "they didn't like the proposal either. But then the same senators turned around and voted for it because they didn't have the guts to do what was right."

"They fell to the stupid, senseless pressure... All the kids could see was the \$2-\$3 in it for them," Cuff said.

Cuff said he felt the Senate could have produced the concert for \$4 a ticket, "which isn't an unreasonable price," and the Senate would have broken even, but the producer would have lost.

A musician's comment: BS&T reborn

Editor's note: Paul Speer, a sophomore music major at the University, is guitarist and lead singer for the "Paul Speer Band." Following is his analysis of Wednesday night's concert.

I knew when I walked into the gym it would be a good show. Having had experience with the type of sound system and lighting being used, it was obvious they were travelling first class. And knowing of the high standards Bobby Colomby has always kept in Blood, Sweat & Tears album production, I knew the concert would be outstanding.

And it was.
I discovered before the concert that the average music listener's most frequent criticism of the new band was the lead singer, Jerry Fisher. This fact made me come to the realization that most people compare the new Blood, Sweat & Tears with the old.

The old BS&T had entirely different concepts, arranging, and very important -- David Clayton-Thomas. I attribute this stigma to the slow audience response for more than half the concert.

Certainly there were a few flaws: too many extended solos, sub-standard sound mixing at times, not enough excitement generated on stage, and Steve Katz missing (I wish I knew why.) But the technical sophistication of an ensemble like this more than makes up for those factors.

A person must realize that this band is not the Blood, Sweat & Tears of "Spinning Wheel," "Lucretia MacEvil," etc. It is a new band with an old name and an old image that must be broken.

It took all of the first set and part of the second, but I believe they convinced those of us who attended that we were witnessing the birth of a new age in the life of Blood, Sweat & Tears. To them, three cheers and a pat on the back for a job well done.

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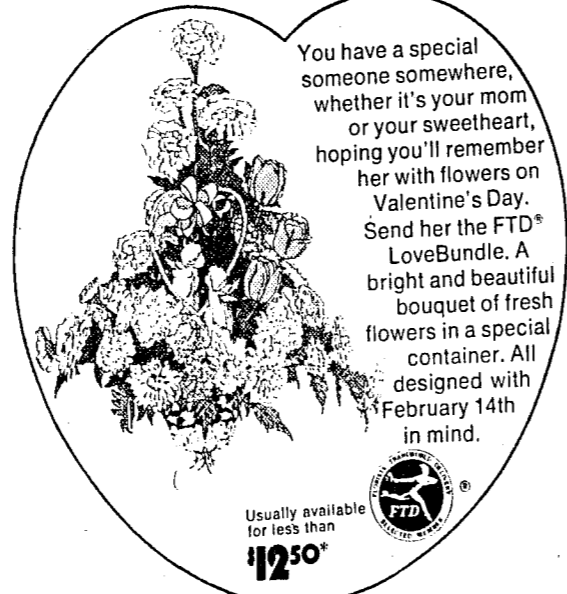
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Sports & Recreation

New stadium can't hide

What's one piece, gets laid and is removed mechanically? It's just one part of the "now you see it, now you don't," \$5.1 million riddle. Otherwise known as the portable football field in the new Idaho Stadium.

The portable tartan turf installation, at a cost of \$300,000 represents the first stage of a plan to make the new University of Idaho stadium one of the finest multi-purpose sports facilities known anywhere. When completed, the entire stadium, including the arched roof, will cost approximately \$5.1 million.

The 200-foot-by-370-foot unitized piece of tartan turf is rolled out on the field, and rolled up afterwards, on a 210-foot long core of 10 gauge steel that is eight feet in diameter. The turf and its core weigh about 225,000 pounds. A total of 3,400 feet of steel cable, attached in various configurations between two five horsepower winches and recessed tracks near each end of the core, roll and unroll the football field.

The entire cost of the stadium, will be absorbed by the student body of the U of I and what donations can be obtained. "Their have been no state funds involved in the construction of the stadium," said Ed Knecht, athletic director. Each member of the student body will pay an extra \$37.00 per semester or \$75 a year, for the next 30 years.

When the tartan turf is rolled up the stadium converts to a multi purpose facility. The permanent resilient surfacing underneath will include areas for basketball, tennis, badminton, and volleyball, plus a 300 yard six lane oval track,

pole vault, long jump, high jump, wrestling and boxing. "The understanding of course, is that it will be available for intramural as well as for intercollegiate use," said Knecht.

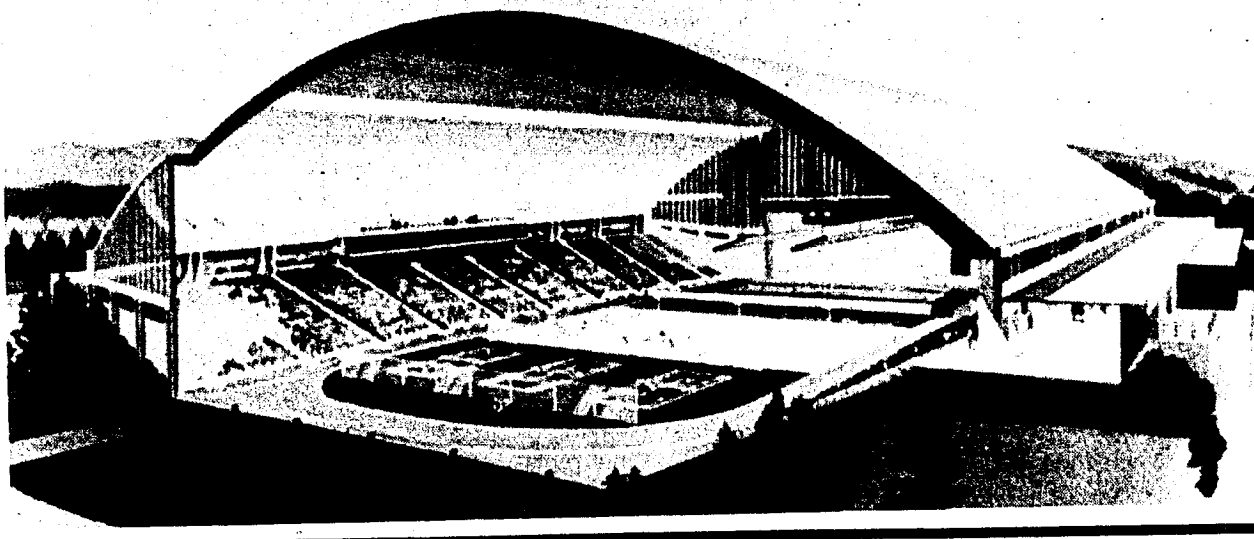
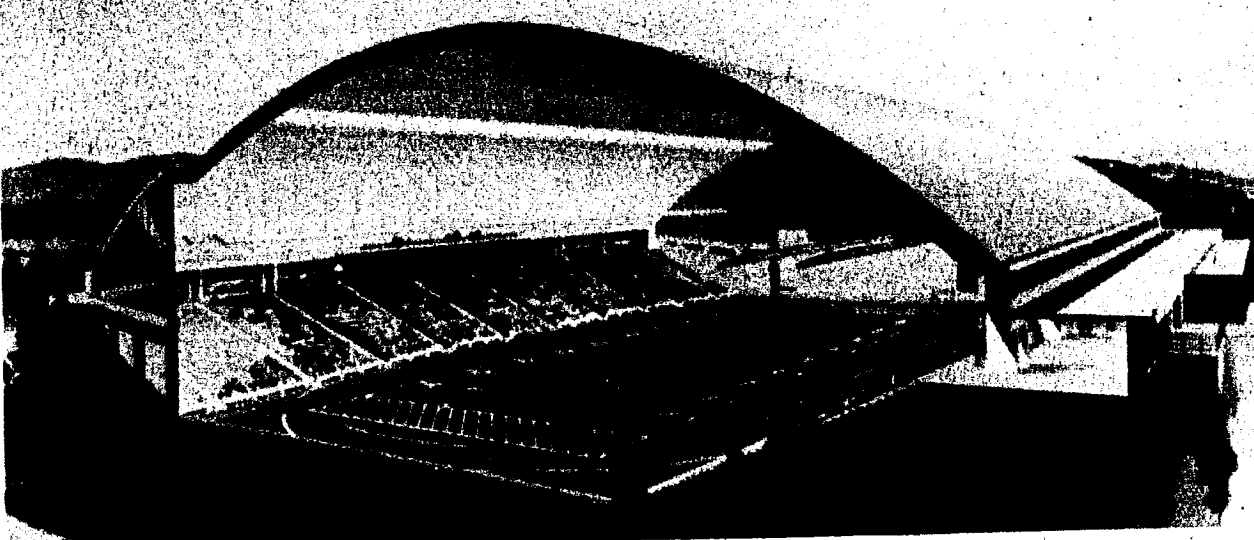
Students are involved in the New Idaho Stadium project, even to the extent of watching the costs, says Knecht. The 68 seat President's Box, for school administrators, VIP's and the like has fiberglass seats. "We thought about something a little nicer, but the students said no, because we're paying for it," stated Knecht.

Approval for the construction of the stadium came from the student government. "We don't have many people to draw from in our sparsely-populated part of the country, so we need student support for the intercollegiate sports program," said Knecht. "That we do have this support can be seen by the fact that Idaho, with a 7,200 enrollment, averaged more than 5,000 student admissions to each home game last fall," he said.

Other locations will also be using the multi-purpose feature in stadiums. The superdome in New Orleans, Louisiana, has plans for a more extensive multi-purpose stadium. Unlike the U of I's \$5.1 million expenditure, the Superdome will cost approximately \$125 million.

The completion date for the Idaho stadium is sometime in 1975. The installation of a 400 foot clear span roof is the main structure still needing to be completed.

It may not be such a riddle anymore, but how can you hide a \$5.1 million thing in Idaho?



Skydiving offers freefall delight

There are within any university system many organizations that appeal to a select few. One of these on campus seems to be the University of Idaho Skydiving Club. Although this club has been going for several years, few people even know that it exists, let alone avail themselves of its opportunities for excitement and enjoyment.

The feeling that one encounters floating free of all earthly attachments can only be described by someone who has experienced it. Many students have taken our training and begin to feel this excitement when they make a few static line jumps, but the real joy comes when you begin to freefall and start to experience the sense of accomplishment, that Johnathan Livingston Seagull felt as he perfected his flight to a point attained by very few of his fellow birds.

People who push themselves to higher and higher states of performance enjoy the individualized competition within this sport. This type of person practices to shave 1/10's of a second off his aerial maneuver time in an attempt to ever improve.

Those who like to combine skill with the handling of their parachute enjoy the accuracy portion of our sport. In this facet of the sport the jumper and canopy function as one, maneuvering with intricate calculation toward a 10 cm. disc on the ground. This is a contest of man and his canopy against the elements and the satisfaction of your first dead center hit is hard to express in words.

For the jumper who is not a loner and likes to function as a team, skydiving offers relative work. This is a type of

aerial maneuvering to form stars in the air. It can be practiced with any number of jumpers from two on up. Your body begins to tense as the jumpers line up in the door, you mentally review your exit order and go over all that you have to do. You worry that you will not make it in to the star or will go low and have to move away. As the stick tightens up and the exit point is approached you worry that you might blow the star by hitting it too hard and breaking the grips of the people already there. "Go" comes the command and you begin to run down the aisle — at the door there can be no hesitation — and once outside the plane you stiffen your body as if you were standing on your tip toes and drop your hands to your side.

You are not worried any more. All your attention is concentrated on the base forming far below you. As you approach you move your hands up and begin to transfer your vertical descent into lateral movement and then you slow your descent by spreading out and you settle into a slot between two other jumpers, get a good grip and then pull your hands apart. You are in and now all you have to worry about is flying the star until everyone else is in to or the jump is over.

There will be a meeting Feb. 14 at the SUB at 7 p.m. for all those interested. Films and a rap session will be presented.

If you are not interested in jumping then maybe you would like to try some scenic flights over the mountains of the area or try your hand at filming jumpers as they leave our airplane. If you have any other use for an airplane, contact Roger E. Swalley at 882-4005.

WRA news

Last week the women's extramural swim team took some individual victories in a tri-meet with the University of Washington, and Washington State University. The team picked up seven second place victories, one third place, two fourth and two fifths. The U of W was first with 131.5, followed by WSU with 68.5 and the U of I with 43.

A dual meet will take place with WSU. Tuesday Feb. 13, at 7 p.m. The regional swim meet is coming up Feb. 22-23 at Eugene, Oregon.

In extramural bowling, the U of I women's and men's teams will attend the Association of College Unions Regional Tournament at W.S.U., starting Thursday Feb. 8-10th. There are more than 28 men and women's teams entered in this tournament.

The men begin bowling Thursday at 7:00 a.m. The women's team begins at 12:30. Representing the U of I, women's team are: Vicky Carter, Lynn Larmar, Becky Moserole, Jill Enevold, Beth Ferlic, and Mary Ann Ellison.

Intramural basketball will be held for the women every Tuesday starting at 6:30 p.m., Wednesday at 4:30 p.m., and Thursday at 6:30 p.m. through February.

Table Tennis starts Feb. 26, sign up now for singles or doubles! It will be held through March 8. Speaking of table tennis, the United State Table Tennis Champion D. J. Lee will perform exhibitions at the CUB ballroom at 8:00 p.m. Friday Feb. 9, at W.S.U.

A reminder, the W.R.A. Recognition hour is this Sunday, Feb. 11.

Sports topics

By MARSHALL HALL
Argonaut Sports Editor

Too much emphasis is placed on winning and not losing in America today. What if the name of the game is to lose? This isn't an easy art to master, because one mistake can mean success.

As in winning, the attitude of the sub-standard athlete is important. To be a consistent loser requires intense concentration. Remember! Rome wasn't built in a day, so if you win one, chalk it up to a lack of inexperience. Above all you must think, live, taste and feel defeatist.

When in competition, a good loser will make an inept move at the right time. In other words, make the bad look good. If you feel yourself slipping call a time out. This accomplishes two things: 1. It gives your opponents a chance to rest and regroup, and 2. It gives you a chance to confuse your teammates and readjust your jockey strap.

If you ever start playing as a team, rather than as individuals, you're going to make mistakes. These mistakes can possibly slow your opponents attempt at a shut-out. Keep in mind that two heads are better than one, so go it alone. A team effort can be fatal to a perfect season.

Their will be times when you find yourself ahead of your opponents through an unfortunate effort on your part. The only remedy that I can suggest is to send in the best of your worst substitutes. I admit sending in a man with three missing limbs is somewhat obvious, but convince the opponent that he's an animal.

You should never find yourself in any titled competition, other than that of the losers bracket. There are two types of teams that usually occupy the losers bracket. The first is easy enough to deal with, because they're naturally rotten. The second type is a definite threat. They have made it to the bottom with the same idea as you, that of losing. If you're the true loser you think you are, outsmart the other team by forfeiting first.



A Basketball Standings

League 1	W-L
1. Phi Gamma Delta	5-0
2. Delta Tau Delta	5-0
3. Sigma Nu	4-1
League 2	W-L
1. Delta Chi	5-0
2. Alpha Tau Omega	4-1
3. Beta Theta Pi	4-1
League 3	W-L
1. Upham Hall 1	4-0
2. Town Mens Ass'n. 1	4-0
3. Lindley Hall 1	2-1
League 4	W-L
1. McConnell Hall 1	4-0
2. Snow Hall 1	2-1
3. Town Mens Ass'n. 3	2-1



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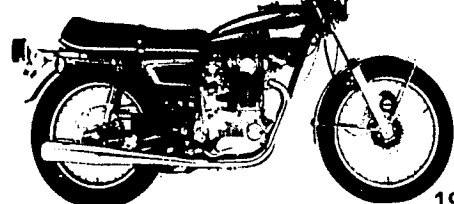
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Why?

Why?

Fleecy footprints cross the sky.
Gently flowing, tickling my feet, artery of life pulses by.
Warm, soft fingers caress me, pausing but seldom - gently.
Kisses embrace and smother, warming as she smiles through the void.
Lying there, melted and molded, her warmth engulfs me; and sinking, nothingness I enter.
AWARENESS!
Her smile remains, her kisses continue - YET do I not detect anger?
Or has with her passion she marked me?
For where her kisses and embrace have caressed, passion's own color I bear.
And tender to the touch, days will pass before her intimacies disappear.
WHY has she thus scarred me, after baring myself so completely to her embrace?

W-H-Y?

J. Raymond Monroe

What's Happening

By JIM STACK
Argonaut Entertainment Writer

Now that we're nearly in the middle of February with clear skies and still no sign of a harsh winter, people are sensing an early spring, although reliance on continued good weather is a bit premature. Nevertheless, the atmosphere seems to have borne increased activity around Moscow. This week looks much brighter than last for noteworthy entertainment, offering numerous options for intellectual advancement, emotional climax, cultural renaissance or just good clean fun. Good movies, dramatics and musical variety abound, so read on.

Those who attended the Blood, Sweat and Tears concert last night seemed to have given big name entertainment new hope. The band was reportedly pleased by the reception they received, and the programs people were encouraged by the apparent enthusiasm of the crowd.

I heard various comments on Wednesday night's concert which brought me to the conclusion that a sizeable percentage of the audience came to see BS&T expecting them to sing all their hit songs and perform exotic acts on stage. What they heard was a different type of group with more improvisations and a different style of performance, which left some of them slightly disappointed, although the band seemed well received by everyone.

Conceivably, a big-name band can be successful here if a sizeable portion of the students indicate that they want to hear that particular band. I'd encourage those who would like to see more concerts, to make suggestions to the programs office. Their ears are always open.

Folk fans will be pleased to hear that coffee house is with us once again. This Saturday night, Dave Getz a folksinger from Boise, will be the featured act. Acknowledging the talent surplus on campus, the ASUI programs office has benevolently offered to any prospective folkie for coffee house entertainment that meets with their approval. So grab your washboard jug and audition now.

Elsewhere, the U of I rodeo club will have a western dance tonight from 9 to 11 p.m. in the SUB Ballroom, with "John & Duane" providing the music, while Leroy Bauer will give a viola recital in the recital hall of the music building, Sunday at 4 p.m.

Deliverance is still playing at the Kenworthy, and if you haven't seen it yet, do! The sheer force of the story will pin you to your seat. Next door at the NuArt, George C. Scott and Richard Basehart star in "Rage" a story about nerve gas, the army, and mans revenge against the later. I've heard its a fair flick also. "The Audian in Pullman" will have "The Ruling Class", starring Peter O'Toole and Alec Guinness which will run through Saturday, while the Cordova will present "Easy Rider" with Peter Fonda and Dennis Hopper. If you saw "Easy Rider" a couple of years ago and thought it was good, see it now and note how disappointed you get.

Saturday afternoon at 2 p.m. the drama department will present "Androcles and the Lion" (remember Aesop's Fables?). And next Wednesday, Thursday and Friday nights at 7 p.m., The Talisman house will be re-showing "Reefer Madness", an official government film made back in the thirties depicting

marijuana in its infamous role as the demonic, mind-blower which transforms curious young people into raving lunatics. Quite comical and educational. After watching it, you can begin to understand why so many people used to stiffen at the mere mention of the word. Anyway, its free and no one should miss it.

Finally, if you are interested in yoga, some cat from India, the spelling of whose name transcends my typewriter keys, will unlock the secrets of the east and the broad dynamics of inner peace at the CUB listening lounge over at WSU, this Monday night at 8 p.m.



State is stage for faculty trio

Long ago, the Pied Piper enchanted the children of Hamelin with his flute. Last week, the University of Idaho Faculty Concert Trio held 4,000 Boise Valley school-children under their spell with three instruments, some of which the children probably had never heard before.

The members of the trio, W. Howard Jones, cellist; LeRoy Bauer, violinist; and Landon Bilyeu, pianist, toured the Boise Valley for five days. They visited 20 elementary schools and played 23 concerts.

Jones said that the purpose of the trip was two-fold. "We wanted to expose existing string players and adult audiences in the Boise Valley to a professional group of musicians," he said. "We were also there to assist the music educators with their string recruiting programs; to promote string instrument study in the public school music systems."

The trio members spend much of their time performing Title III concerts. The Title III program, funded by a federal grant, consists of 15-20 concerts a year performed for the grade school children in Idaho's ten northern counties. Most of these children have never had an opportunity to hear the trio instruments played. The trio performs together and then each member plays a solo so the

students can hear each instrument alone. Each instrument is described and the children can examine them.

The three faculty musicians began playing together two years ago. Jones gave the reason for their formation. "First of all, there is a large volume of good music written for the piano trio which is available for us to play. Also, since there are only three of us, it is easier for all of us to get away at once."

Jones, assistant professor of cello and other string instruments, has been at the University for four years. He toured professionally with Henry Mancini, Mentevani, and Glen Campbell and has also played with the Portland Symphony for nine seasons. In the trio, Jones plays a 252-year-old Guarnerius cello, valued at \$40,000.

Bauer received his bachelor's degree from the University of Wisconsin at

Milwaukee. During his years there he played with the Milwaukee Symphony. He studied and conducted under such conductors as Pierre Monteux, Eugene Ormandy and George Szell. Besides being a member of the Faculty Concert Trio, Bauer also plays regularly with the Spokane Symphony. He came to UI in 1956 and is a professor of violin.

Bilyeu began his study of the piano when he was 12 and came to the University of Idaho two years ago from Midwestern University, Wichita Falls, Texas, where he taught for seven years. For four years he played with the Midwestern Arts Trio, a faculty group from Midwestern. He recently completed a tour of the Southwest with his wife, who is a flutist.

Although the Concert Trio will not be performing on campus in the near future, they plan a concert later this spring.

Paul Butterfield finds better days

By Chris Vlachos

Paul Butterfield has come a long way since his early days in Chicago jamming at just about every smoke-filled blues bar the South Side had to offer. Here was Butterfield, young and white, learning his lessons not from his school teachers, but from Muddy Waters, Little Walter, Bobby Blue, Lightning Hopkins, and countless other outstanding bluesmen. A white man playing the blues? Hell, a white man playing blues back then was unheard of but now its not even questioned. Butterfield bridged that gap.

The memory of Butterfield's blues apprenticeship is still vivid: the Chicago night was cold and rainy, Butterfield walked through the tough black South Side around 35th St. clutching his harp in his pocket. He stepped into a bar, walking past the cold, puzzled stares of the blacks something to the black bluesmen between songs, pull out his harp, and start wailing along with the band, trading He'd do this every weekend, then every night until finally the blues fathers adopted "Butter" as their son - teaching him, helping him, encouraging him. It didn't take long for Butter to become an unparalleled bluesman, turning those cold and puzzled stares into smiles and handshakes.

Yet, it's been a long time since those Chicago nights. And now nearly a decade later Butterfield has released his ninth album, titled BETTER DAYS. There was a time when Butterfield's band all but lost the Chicago blues sound. From his fourth album on he reached out into soul, rock, jazz, and folk. Things got too complex so the band split up. Butterfield rested, and he returned with a newly formed group. Butterfield has now gone back to blues, perhaps now more than ever. Back to it's roots: non-electric. Part of his new album contains slide bottleneck, unamplified harp, and foot tapping which takes the place of drums.

Butterfield's Better Days band consists of Geoff Muldaur, formerly with Jim Kweskin's Jug Band; Amos Garrett of Ian and Sylvia's Great Speckled Bird; Ronnie Barron, formerly with Dr. John; Billy Rich from Taj Mahals band; and the young Christopher Parker. Together they form a tight group and everybody has a hell of a lot to offer.

New Walking Blues Side one opens with "New Walking Blues" (originally recorded on East West). At first I wasn't sure if I liked this as much as the original recording but as soon as Butterfield tears in on harp my doubts were gone. It's a damn good arrangement with the intensity growing as the song progresses. The outstanding feature in this cut is Butterfield's vocal - it's matured, strong, and Butter displays much more power throughout his vocal range.

The second cut "Please Send Me Someone to love" features Muldaur on a pretty interesting vocal. Horns are used

in this number giving it a touch of city as the guitar work brings in a country mood.

Band three also employs a powerful tight brass section with Garrett on vocal. It's apparent at this point that Butterfield intends to stand back and show off his group and their vocal capabilities. The interesting thing about this song is it's opening melody which just catches your ear when suddenly the brass sneaks up, knocks you over, and then slips into the initial beat. You'll probably find yourself stopping the record at this point and starting it over to hear this unique opening again.

Wrong Things The side concludes with Butterfield voicing on "Done A Lot Of Wrong Things". This is the mellowest cut on the album, where Butterfield throws in another surprise by working in a string accompaniment. Catch these lyrics: Butter seems to let loose a few personal ideas here.

"Baby Please Don't Go" opens up side two. This is the best arrangement of this song I've heard yet. The slide-guitar-harp interplay is exceptional and it's a good lead into the best cut on the album, Nick Gravenite's "Buried Alive In The Blues". Butterfield and Muldaur exchange the vocal with background vocals coming in on the chorus. Just when you think the song has reached its peak, Butter bursts in lifting it higher: that's what makes this cut: that's what makes this album.

The next two cuts are pretty much layed back and again the emphasis is on the vocals.

The album comes to a close with "Highway 28" penned by former Butterfield bassist Rod Hicks. This number at first seems to lead nowhere but its picked up with the instrumental solos, bringing it to a driving level, maintaining to the fade-out.

A lot of credit should go to the man who titled this album. The days are indeed better for Butterfield and his band is cooking like it never did before. Perhaps the best single compliment I can pay to Butterfield at this point is that he is no longer an adopted son - he is no longer an apprentice - he's Paul Butterfield, a father of the blues.

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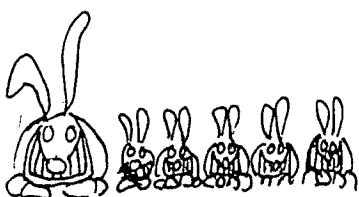


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