

Argonaut

December 11, 1981
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University of Idaho

Friday

Twas The Week Before Finals

Twas the week before finals
and all through the halls
not a student was stirring;
they were giving their all.

Papers were scattered
all over the rooms,
for studying students
sitting wrapped up in gloom.

With eyes slightly fuzzy they
hunched over their books.
The ones with loud stereos
all got nasty looks.

With my roomie in slippers
and my bod in P.J.'s, we
decided to get dressed
and head over to T.J.'s.

Then out on the street
there arose such a riot
I decided I better
yell at them "Be Quiet!"

Away to the window
I tiredly stumbled,
flipping open the curtain
and angrily mumbled.

The moon glinting off the
wet pavement below
made me say to myself
"God, I wish there was snow."

When what to my
oo-tired eyes was revealed
than a miniature sleigh
with six reindeer that reeled

and a tired old driver
with such red eyes and thin cheeks
I knew in an instant
he too, had finals next week.

Half dead and exhausted
his reindeer they staggered
and he called them by name
in a voice dry and ragged.

"Come on Dasher, on Dancer
get the lead out, please Vixon,
let's go Comet and Cupid,
I've work to do Blitzen."

"Without Prancer and Donder
I know that it's tough,
but they've a stats test on Monday
and that too, is rough."

Next thing I knew
came a ring at the door.
As I ran down to get it
bothered students swore.

Santa brushed past me,
...I guess it was him.
I wasn't quite sure,
since he looked pretty grim.

"Where's your chimney?"
the little man asked with a growl.
"This just isn't the way it's done,"
and he scowled.

"But it's weeks yet till Christmas,"
I said, "and I wonder,
if you might not just possibly
be making a blunder."

"You've got tests all next week
and how many are ready?
I knew you'd need help
so what I brought ain't no Teddy."

Then out of his pack
he pulled goodies galore
dictionaries, textbooks,
math tables and more.

Some fully charged calculators
slipped under the tree.
Then paper, pens, pencils
...supplies jubilee.

When Santas' bag was empty
he stood up and smiled.
"I hope this will help
He no longer seemed riled.

Then he was gone
that right jolly old elf.
And I found I felt better
in spite of myself.

I ran to the window
to watch him depart.
He waved, then he hollered,
"All you students, take heart."

One more thing did he say
as I went back to my nest,
"Merry Christmas to all,
and good luck on your tests."

*Christmas poem of former
fame was modified by Lori
"Shakespeare" White.
Artistics by Jason Weibe.*



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Bozman family says records wrong

by Deborah Kovach
of the Argonaut

Denouncing the Navy's charges of desertion, the family of Carl Scott Bozman declared Wednesday that it's time the public heard the "other side" of the story.

Bozman, 25, a graduate business student here, was arrested by Moscow police Nov. 18 on a charge of desertion from the Navy. He was then released after a hearing in U.S. District Court Nov. 23. He accompanied his parents to Boise following the hearing, and it was expected that he would contact the Naval Reserve Center there to resolve the matter.

But Bozman apparently disappeared, neither keeping his appointment with Navy authorities nor returning to the university.

"He's around," said Bozman's brother Mark, adding, "He's not going to come back to this town as long as there's a chance of him getting hauled off and stuck on a ship somewhere." Mark Bozman contacted the Argonaut Wednesday on his brother's behalf, claiming that only the Navy's side of the story has been told.

Naval authorities say Bozman ignored orders to report for duty aboard the USS England, but Bozman insisted at the hearing that he never received such orders.

Bozman's family contends he has no obligating contract with the Navy. They also say the Navy altered medical records that certify he is unqualified for duty in order to force him to report for active service.

"It's not quite that simple," Bozman's attorney, Mike Wetherell said yesterday. "It is a very complex piece of litigation that went on for nearly three years."

Bozman's mother, who asked that her name be withheld to protect his stepfather, said in a telephone interview that the family has exhausted available legal channels in their effort to get the Navy to correct Bozman's records and absolve him of any further duty obligation. After a series of physical examinations, Congressional inquiries and court injunctions against the Navy, family members are drained emotionally, physically and monetarily, she said.

"I don't know how a person who is not receiving money or hasn't been at a station for more than three years can be classified as a deserter," she said, adding that in his last conversation with Wetherell, Bozman declared he "wasn't ready to give up on his country," and that "some way, somehow, right would prevail."

Bozman was admitted for enlistment in 1974 despite a painful back injury incurred in high school sports, his mother said. She speculated that he may not have mentioned the injury during his enlistment physical. "He wanted to get in so badly he didn't say anything," she said.

Bozman was honorably discharged after three years and eight months of active service to enroll in the ROTC program here. The program's physical training aggravated Bozman's back problem, according to his brother Mark, and he dropped out of the program after one year.

continued on page 3

Axed Ag faculty not only faculty deserting

by Gwen Powell
of the Argonaut

Several positions in the University of Idaho's College of Agriculture were done away with last spring due to cutbacks but what isn't heard about is the number of staff members who have left on their own to enjoy the better benefits industry has to offer.

Dean of Agriculture Ray Miller says the employee drift has become a serious problem at the university this year. "Our salary problems are really beginning to hurt us," he admitted.

Miller said the problem is

ironic because people don't realize the consequences. He said there is a direct relationship between research at the universities and its application in industry.

"If we can't keep people here to do this kind of work (research) in the future, then the state's largest industry won't have the adaptability and flexibility it needs to meet problems and challenges unique to Idaho," he said.

Miller gave at least seven specific instances where university staff left the college to accept industrial positions in corporations and businesses that offered more attractive fringe

benefits and higher salaries.

An extension crop management specialist for industry for a salary increase of \$10,000 plus the use of the company car. A weed scientist left at the same time to work at Mobay Chemical Co. for a salary increase of \$9,600.

A specialist in integrated pest management left for a United States Department of Agriculture position with a salary increase of \$13,500. A specialist in the extension dairy services was content to accept a 45 percent salary increase for switching a job with a midwest dairy firm. He also was promised an improved benefit package over

what the university offers.

Miller said the loss of these people to industry will definitely have a negative effect on Idaho's major industry, agriculture.

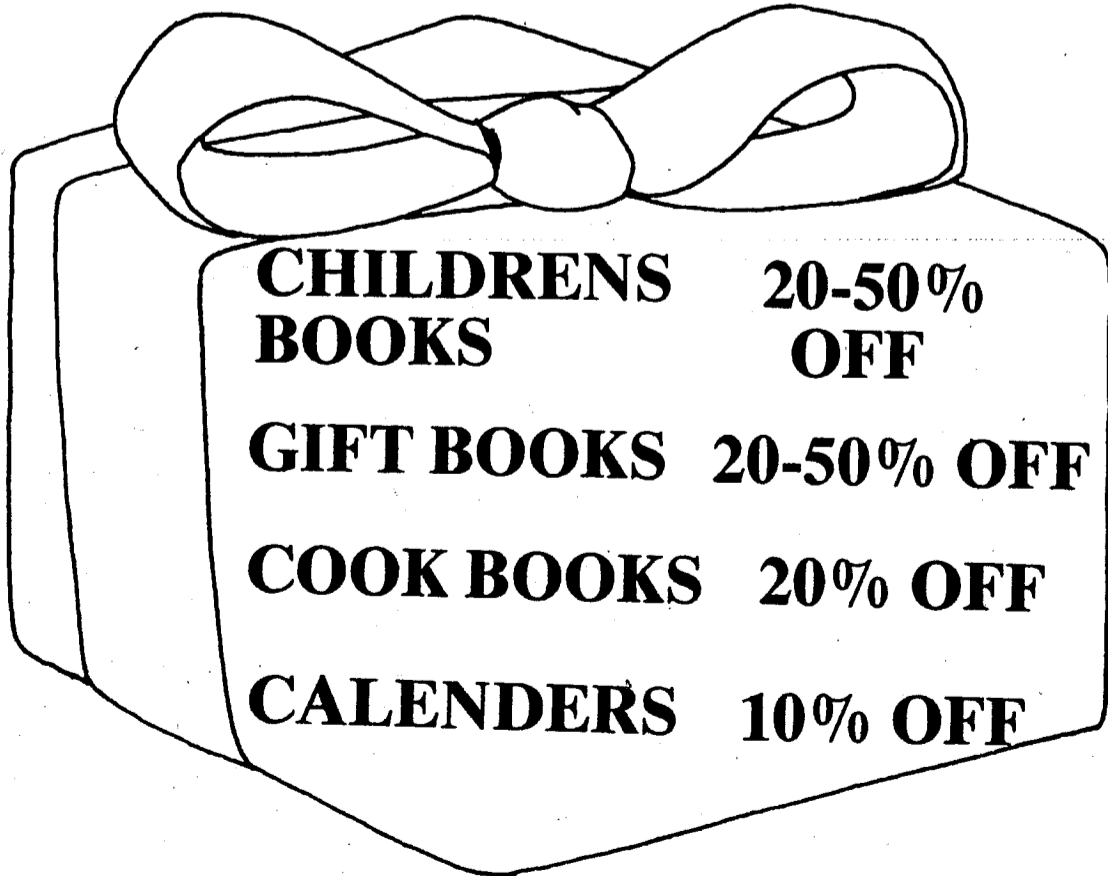
The university has developed several successful programs in the last few years that have greatly enhanced the agriculture industry, especially in Idaho, Miller said.

Miller gave as an example the college's research work for the USDA concerning varieties of ways to malt barley. Their extensive research make it possible for the construction of multi-million dollar malting plant near Pocatello.

A total of 13 people have left for higher salaries so far this year and Miller said at least eight people have declined job offers, here. Even high position offers here have been declined because of the low salaries, few benefits and strained conditions, he said.

Miller said this is representative of another problem with salaries. Idaho's agriculture program offers salaries substantially lower than the average salaries paid by other comparable land grant institutions in the same type of programs, and Idaho is dropping farther behind each year.

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156 Design & Creative Process (11:30 t th)
110 Sociology (no times as yet)
203 Botany (9:30 mwf)
11 Chem. (11:30 mwf)
113 Gen. Physics (no times as yet)

Bozman

continued from page 2

The Navy subsequently required Bozman to take two physical examinations pending reassignment to active duty. Bozman was under the impression he had no duty obligation, but submitted to the exams anyway, and failed both, Mark said.

The second examination was performed by a Dr. Gettles, then an orthopedist at the Naval hospital in Bremerton, Wash. Gettles gave Bozman the original evaluation report indicating that he was medically unqualified for duty, but several weeks later, according to Bozman's mother, the family was notified that the copy of the evaluation in his medical file was a "complete reversal" or alteration of the original.

Bozman then hired Wetherell, who obtained a deposition from Gettles stating that he had been ordered by superior officers to alter the report in Bozman's medical file, his mother said.

Bozman's mother said the search for Scott's records, physical exams to back up Gettles' findings and legal fees have been done at the family's expense, but the Navy refuses to cooperate.

The Red Cross was to represent Bozman's case at a hearing in Washington, D.C., but his mother said she was notified earlier this week that the Red Cross has elected not to pursue correction of her son's records.

She said to her knowledge Bozman was never offered a medical discharge, though he turned down a hardship discharge after his father died.

Over the past three years, former Sen. Frank Church, Sen. James McClure, Congressman Larry Craig and then-Congressman Steve Symms have placed official inquiries about Bozman's records, but have received "funny answers" about some documents missing from the records and documents added that shouldn't be there, Bozman's mother said. Wetherell added, "There were questions as to whether proper procedures were used by the Navy—legitimate questions."

As if his current dilemma wasn't enough, Bozman has lost a great deal of weight and has developed a problem with sporadic rectal bleeding, his mother said. She added that the problem hasn't been diagnosed, "but whatever it is, it's been aggravated by stress."

She said Bozman asked for a physical evaluation and treatment of this problem when he made the appointment with authorities at the Naval Reserve Center in Boise, but his lawyer was told no physician would be provided and that Bozman would be detained for duty. He hadn't planned on leaving, but did not stay to have medical tests performed by civilian doctors because he was afraid he might be arrested again, she said.

Bozman, following his father's footsteps, was a bright and eager enlistee at age 17, she said. He had an outstanding service record, including commendations for academic achievement and an opportunity to attend Annapolis, which he declined. He also tutored other students while he attended the Navy electronics school in Chicago, she said.

Ironically, the disagreement over Bozman's enlistment obligation is partially a result of his motivation and achievement. Commander Barbara Kelly of the NROTC unit on campus said yesterday that a copy of Bozman's original active duty enlistment contract has an attachment that indicates Bozman voluntarily extended his enlistment to six years. According to the document, Bozman accepted the two-year extension in return for accelerated advancement to grade E-4 and schooling in the advanced electronics program. The contract is dated Dec. 30, 1974, the date of his initial enlistment. Kelly said the document is a poor photocopy, adding that Bozman's signature is vague.

Wetherell continues to question the validity of the document, however, saying, "When it's layed out as simple one, two, three—it's not."

Both Mark and his mother said they feel Bozman is sincere in wanting to resolve the matter honorably, noting that he offered to serve the disputed obligation as a reservist, but the Navy refused. They also expressed the hope that somehow the "right person" would take notice and set the matter straight.

Acid and broken glass add up

UI vandalism problem still here

by Gwen Powell
of the Argonaut

Students concerned with the appropriation of student funds for upkeep of this university may be interested to know that thousands of dollars each year goes to repairing damage caused by vandalism.

Terry Armstrong, executive assistant to the president, said vandalism is a growing concern for the UI administration and the campus police.

Sgt. Dan Weaver, of the Campus Police Department, has been keeping close watch on the vandalism statistics and has been trying to pinpoint the most vulnerable areas.

Vandalism was also a big problem last year, especially in regards to vending machines and food service equipment owned by outside organizations.

This year, however, the vandalism seems to be focused more on the students and the university itself.

Armstrong gave as an example the recent uprooting of the newly-planted shrubs around the Sattelite SUB. Armstrong said he knew the renovation of that area had caused controversy, but he found it hard to believe that people would rip out the shrubs. "That really made it a waste," he said.

"It's disappointing to think adult individuals would do things like that, which is why I prefer to think it is the work of kids who have had a little too much to drink. People with all their faculties just don't do things like that," Armstrong said.

According to campus police reports, the number of incidents has declined a little compared to the number reported in September and October, but one must consider that December is not yet over and November was interrupted by Thanksgiving break.

Sgt. Weaver has condensed the vandalism to three major areas. The majority of the incidents occur around the Wallace Complex and Theophilus Tower parking lots. Several windows have been broken or shot at, cars have been frequently broken into and the entire area is usually littered with debris.

Armstrong said the university spends hundreds of dollars just picking up the garbage and policing that area.

The Tower/Complex area,

however, is not much worse than the Elm Street area near the SUB. Cars parked at the SUB or behind fraternities in that area have had windows broken, mirrors removed, paint jobs ruined and convertible tops stolen.

The area of Elm Street, commonly called Greek Row, most frequented by vandals is the stretch between the SUB and the Administration Building. Members of the Theta Chi, Delta Gamma, Alpha Tau Omega and Beta Theta Pi houses have reported damages to their houses or property.

The third area of concern to Weaver's department is the hill near President Gibb's house on Nez Perce Drive, which has had several cases of vandalism recently. Tau Kappa Epsilon fraternity alone has reported five acts of vandalism against

their house, four having to do with smashing or shooting windows.

Other hillside houses have reported broken windows and damaged vehicles. One fraternity reported that paint had been thrown at the back walls of their house.

The cost of damages has been most extensive to the students themselves—those having car windows smashed, property stolen, etc. One girl's car received nearly \$400 damage when an acid-like substance was poured on it, damaging the paint and structure.

"It's needless," Armstrong said. "It's only hurting the students themselves—even the damage to the university. We just recently had someone run their car over the lawn by the Life Science Building and those

continued on page 8

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commentary

Bye-bye folks

Swan song editorials are for summing up all an editor's conclusions from this semester and insights into the next.

Next semester's big headlines will reflect (or should reflect) the start of the fight against in-state tuition. This means students must gather in GREAT numbers, shout LOUDLY and march BOLDLY. Otherwise we'll lose.

Moving past opinion, I'd like to move on to praises and applauds for some of the most loyal and supportive staff and friends I've ever met.

Bobbi Humphries, managing editor, kept running track of senate antics. Dan Eakin, news editor, suffered his torture and more. Thanks to his wit, some of us can still laugh at ourselves and everybody else.

Janet Henderson, advertising manager, and Lisa Gingras, her assistant, managed their staff quite ably and put the *Arg* on sound financial footing. Donna Holt: I'll miss you and so will your dearly devoted readership. Here's to mutual quack quacks. Next in line are Tracy Vaughan of *Front Row Center* fame and Kevin Warnock of *Sidelines*. Tracy managed entertainment with border tape flair. Kevin tackled a whole new "ballgame" with an exacto knife and a smile. They should carry on next semester with an equal amount of giddyup. Brian Beesley, graphic artist, took the *Arg* into a whole new territory of expertise. Look for more Beez inspirations in further issues.

More of my goodbyes go to Carol Allen, the *Arg*'s diligent copy editor who plowed through mounds of white stuff. Then there were my new and not-so-new reporting crew and all-round journalists like Lewis Day and Alicia Gallagher. Look for Lewis in Donna's place next year. Will we hear about Lewis, Lewis, Lewis?

And last but not least, thanks go to the staff of the Phozone, John Pool's crew and Kathy McInturff, who defended the front desk.

Merry Christmas,
Mary Kirk



Quacking up and ducking out

Donna Holt

December at last. Finals are (for some of us) half over. And this is the end...the end of this semester's *Args*, and the end of my contributions to the paper. Mixed feelings come with that. It will be exceedingly pleasant not to be given credit for all the paper's ills (of course that's a phenomenon shared by all who staff newspapers; it's always their fault when there's something wrong). On the other hand, I have the awful feeling I'm going to miss like crazy having this commentary page for purposes of venting my spleen.

One way or another I've managed these last two semesters to cover a multitude of things in my ramblings. Watt and Symms and Ronnie promise to continue to make editorial writing a pleasure. Arming for war instead of making a concerted effort to assure peace will warrant a few words, I'm sure. Lewis Day will find plenty to talk about as my replacement.

As I browse through my file of things I've been meaning to write about (on the off chance there's nothing happening, an edit page editor tries to keep track of what might be of interest), I see there are a few items that've gone begging.

You do know, for instance, that when the weather-person says there's a sixty percent chance of rain she / he / it means that on sixty percent of the occasions when weather conditions have been similar it has rained. I have grown sick to death of folks casting aspersions on weather forecasters when they tell what the chances of rain are and it's pouring to beat the band. Now you'll know not to show your ignorance under such circumstances.

Furthermore, it's been troubling me that we badly abuse proverbs in our culture. Case in point is the old saw, "A watched pot never boils."

Hackneyed phrase users universally spout this one to indicate one shouldn't keep an eye on some simmering issue. Somehow this interpretation fails to meet even the basic requirements of good sense. Obviously the saying implies that one *should* watch the pot—so it doesn't boil over...which surely it will if it's ignored.

Among these pressing problems has been the awful paper deluge under which I've been suffering. I'm apparently on the mailing list for every bleeding heart, knee-jerk liberal moneyraiser in the country. At least three times a week my mailbox is graced by a plea for a contribution to save the seals, save the two-party system, ban handguns, or promote free speech. All of which I'm for but my pocket isn't deep enough. My only consolation is that the folks on the red-neck, ultraconservative side get even more obnoxious, guilt-producing wastebasket fodder. If there were only a United Way for interest-PACS the post office wouldn't be in the red.

Finally, as I just screamed at Heavy Kevvy Warnock, I'm excruciatingly intolerant of the now common parlance, "Most unique." Superlative superlatives make me tear my hair. I'll not bore you with what overuse of cliches (even my own) makes me do.

See, those were all topics upon which I'd considered doing columns. Obviously what needed to be said was said much more briefly than I'd thought possible. Which leaves a little space to clean up the other section in my "maybe" file. That part includes all the things those folks who meet me and say, "Oh, you're Donna Holt. I'm not sure whether I like you or not." Whether or not they like me, they still have clear ideas about how I should do my job, or at least some inspira-

tions about what I ought to cover in my writing. So what follows is for them.

It's a good thing the Administration Building parking lot is relatively small and virtually prohibits anybody who doesn't work there from stopping by. Otherwise the folks who have gripes with the administration would be coming in all day long just to complain. As it is, searching for a parking place defuses their anger at the University and replaces it with frustration at the parking authorities.

As for the Kibbie Dome fiasco, nobody has recognized what good it's been...at least for a group of construction workers, lawyers, and judges. All of them have the best job security in the world. They'll *always* have something to do as long as the damn thing stands.

That's probably enough to give you some ideas of what grist is available to this writer's mill. One thing's for sure, Columnist Red Smith was on the money when he said, "Writing a column is easy. You simply sit at a typewriter until little drops of blood appear on your forehead."

I've been trying to work that into a column for three months. I was afraid I'd have to send it to Bill Hall as a last resort; thank goodness I'm spared that...I've shared too many good ideas with him already.

The file is empty now. Some people thought it was empty long ago. That's okay. They won't have me to kick around anymore. You know how seriously you should take *those* words.

Have good finals, a quiet vacation, and peace, if you deserve it.

Donna Holt is a third year law student and the lame duck editorial page editor of the *Argonaut*.

letters

Busied out

Editor,
I think it is absolutely despicable that Bruce Pemberton (KUOI deejay "host" of the talk show *Conversations* engineered a show for what seems to be the sole purpose of making fun of Eric Matteson. Eric made several points with which Bruce disagreed, and instead of letting Eric finish what he had to say, Bruce cut off Eric's microphone. Bruce also made the comment that obviously no one supported Eric's views since no one was calling in questions or comments (on what is supposed to be a call-in talk show). After having attempted to call in several times (only to hear a busy signal on both lines), I did some investigating. It turns out that the phone lines had been deliberately blocked out so that no one could call in. Bruce claimed on the show that the phone lines were experiencing technical difficulty; however, the next D.J. assured me that such was not the case. I suggest, Bruce, that if you can't handle the show, you should give it to someone who will. You certainly don't deserve to "host" the show.
Svenn Whitwill

Yes there is!

Editor,
It is extremely unfortunate that a misconception takes many times more words to correct than it took to say.
In David Day's letter in the *Argonaut* Dec. 4, he stated that there is no constitutionally protected right to tuition-free college education for Idaho residents. He then went on to state that "there is a law granting the right of 'no resident tuition' but that can be changed by the Legislature." Statutes can be changed, he says, so there is no right.
First, read 33-3717. In bold face type it says: "Tuition at state colleges and universities not required—Exception." This section says who is exempted from the protection of "no in-state tuition." His statement and his citation do not match. That was his first error.
Day asserts "there is no constitutionally protected right to tuition-free college education for Idaho residents."
Again, there is a right stated in the Constitution, and Day is wrong.
Article IX, Section 10, Idaho Constitution, states: *All the rights, immunities...heretofore granted (the University of Idaho) by the territory of Idaho are hereby perpetuated unto the said university.*
What did the territory of Idaho grant?—The Charter of the University of Idaho. It clearly states (Sec. 12:) "No student who shall have been a resident of the Territory for one year...shall be

required to pay any fees for tuition in the University except in a professional department..."
There it is—there is more—Idaho courts and even the official "opinions" of the State Attorney General over the years have substantiated—there is a right.
Rights are in constitutions, not in legislative statutes, and Idaho is the only state in the Union with "no in-state tuition" protected by its Constitution.
We should be thankful.
Douglas S. Jones

Agitated

Editor,
One can sure agree with the new ASUI president in his *Argonaut* front page interview of Dec. 4.
Andy Artis said if all students really knew what was going on, they'd start to protest. He said student senators are supposed to represent living groups and they are not now doing that.
Delegates from LCSC, BSU, and UI met in Lewiston, Thursday, at a meeting of the so-called "Associated Students of Idaho (ASI)." Proposed and discussed was a "new definition" of tuition to advocate to the State Legislature in January. Fortunately, no quorum was present (ISU was not there) so their action is not yet OFFICIAL—it won't be until a special meeting during Christmas break.

This decision is a mistake. It could well cost each of us major money in increased fees in the fall.
Shouldn't the living groups have been informed of what Cook, Stoddard, Biggs, and Artis were doing? Why were they supporting it?
Why are we doing it? The Board of Education is NOT going to present a "new definition" to the legislature this January. The office in Boise verifies this.
The so-called "authority" for this action was a senate resolution of last April 8. A new group of people have been elected to the senate since then. Many of these campaigned against re-definition.
Further, that April 8 resolution says the ASUI will consider "defining tuition in order to avoid negative confrontational dealings in the future with the Board." The Board is not going to reintroduce last year's "redefinition" or any "new definition"—they were burned on it and lost the fight last year in the Legislature.
So there is NO "authority" for our delegates at the ASI meeting to support "redefinition." No negative confrontation exists because we fought the battle LAST YEAR and WON.
Why now this LOSER MENTALITY? Why throw away victory?
Yes, if students really knew that their

delegates were going to cost them money—they'd start to protest.
Yes, student representatives should CONTACT their living groups before the event and get feedback on anything this major. That includes the new president!
Humility is in order—a mistake should be admitted. The new president did not come in with a mandate to surrender. In fact, he got less votes than candidates losing for the senate this year. Tread softly, Artis, and listen to your own words.
Dan L. Connolly

Just as easy

Editor,
Recently the news of Jerry Davitch's firing became public information. I really think that Mr. Belknap and President Gibb are making a big mistake. Instead of firing the coaches, I think the team members ought to be fired. After all they are the ones who fail to make the passes or run the necessary yardage. And it is these mistakes which cause the win/loss record. Besides, the university has fired almost all the past coaches, why not try something new?
Oh, I see, certain Vandal Boosters wouldn't like it if the football team were disbanded. That's true, it would probably mean less financial support from these folks but then maybe what this university needs is less of their type of support and more support for academics. You know, it would be just as easy to rename the library...
Anita Cholewa

Get in touch

Editor,
Now that we have all returned to the hectic world of classes and preparations for finals, many of us have let rest the rigors, worries, and campaign hassles of another ASUI general election. For those who were successfully elected, a new challenge lies ahead. But for just a moment, I would like to pause to publicly thank just a few of the many strong supporters through whose dedicated efforts I was elected to the senate. My campaign manager—Mark Lorenz—was tireless, innovative, and handled a job big enough for several people. Tom Naccarato, Bill Will, Eric Phillips, and Sonja Wicker, were all an integral part of my campaign as members of my campaign committee. Several people wrote excellent letters of endorsement and I truly appreciate the efforts of Cindy Eisenhauer, Carla Friede, and Andrea Reimann for their time and support. Also, Dan Gunther and Lisa Bell were

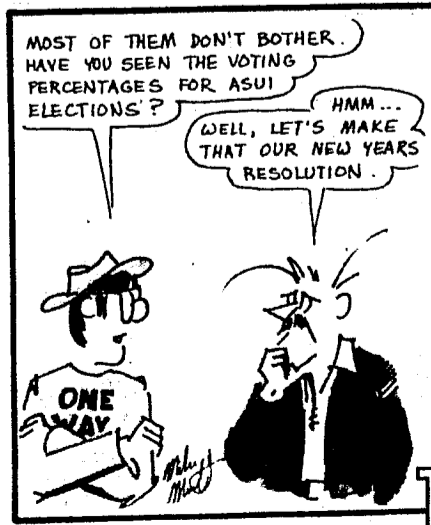
quite helpful in the design (drawn by Lyman "Sprite" Larson) and production of my campaign posters.
I also appreciate the assistance of the presidents of the various living groups which I addressed and the members of those living groups who took the time to listen. I could probably go on further and still not remember to thank everyone who helped me out; I apologize if there is anyone whom I may have overlooked and I am grateful for your support. Lastly, I wish to extend an invitation to anyone who wishes to speak about a problem, concern or just to discuss whatever, to get in touch with me at the ASUI-Senate office. Thank you especially to everyone who voted for me on election day.
Tim Malarchick

Sky high

Editor,
Not only did the Idaho Vandals win the "Battle of the Palouse" by 20 points, there is no question that Idaho also has the best cheerleaders and the best fans in the Palouse! While the Vandals took care of business on the court, the Idaho cheerleaders and fans completely outplayed Wazoo off the court—microphones included. Congratulations Vandal cheerleaders and fans! You really put it to the Cougars!
Vandal Basketball—Sky High!
John Danforth
UI Athletic Department

Smooth running

Editor,
As we near the end of another semester and we begin the holiday season, I would like to thank everyone for their cooperation and good behavior in a smooth running locker room this semester.
I would like to wish everyone a very safe and happy holiday season.
Oh yes, if anyone knows the whereabouts of a basketball marked MPE No. 1 or a volleyball marked MPE No. 1, please let me know. Or if anyone else's personal items followed you home by mistake, return them to me.
Pat Clark
Locker Room Attendant
Memorial Gym



By M. M. M. M. M.

letters

Nice lines

Editor,

We would like to take this opportunity to thank the Editor and staff of the *Argonaut*. Their unending care and support of Niteline this semester did not go unnoticed. Special thanks to Editor Mary Kirk for her untiring ear and to Dan Eakin and Chan Davis for their hard work and encouragement.

Also thanks to the many Resident Advisors and living group Presidents who so graciously invited us into their halls and houses to speak.

With the support of these people and our untiring volunteers, Niteline will continue to grow and be a service to our community.

Tori Byington
Mary Hess
Public Relations, Niteline

Who really won?

Editor,

Monday, Dec. 7, was the anniversary of the bombing of Pearl Harbor. Perhaps the Japanese did win the war after all. Devastated by the counter-attack on their country, the Japanese have struggled mightily to rebuild their country and their lives. Now, they wage another, more acceptable war, the technological war in the marketplace. And this war they seem to be doing quite well in.

But the Japanese may have won a far greater war, albeit at an enormous price. For after seeing their homeland devas-

tated and people dying horrible deaths, they foreswore to never let that happen again. So they don't play in the deadly arms 'game,' keeping only the merest token of a military force. Perhaps that has been their greatest victory. Can't we win that victory also, without the horribly expensive lesson that precedes it? Yes, perhaps the Japanese have really won, and we are the real victims of the arms 'game.'

Richard Keith

M.S. Fund

Editor,

The Laurie Rogers Multiple Sclerosis Fund has been established to aid in paying travel expenses to and from the medical treatment center at the end of December. Laurie is a 23 year old University of Idaho student whose parents are Barb and Norm Rogers of Moscow. An account has been opened at Idaho First National Bank. Donations by private individuals or business concerns may be made there to the Laurie Rogers M.S. Fund. A variety of activities for raising money will be held in the coming weeks. Please help us provide the opportunity for Laurie to have this treatment.

Raffle tickets for a garnet clock will be sold beginning Dec. 12, at the Palouse Empire Mall; the clock will be on display at the mall on Dec. 12, after that date, at 3-D Panhandle Gems.

There will also be a bake sale on Dec.

12, at the Moscow Mall. All money received will go to the M.S. Fund. Donations of baked goods and volunteers to man both the bake sale and raffle ticket booths are needed. If you wish to donate time to man booths, please contact us.

Aluminum cans will be collected at Safeway and the recycling center (Mitchell Distributing Co. Inc.). Persons wishing to donate for Laurie must specify that all money from their aluminum deposit go to the Laurie Rogers M.S. Fund.

Peggy Dorf
Garnet Smith

For Idahoans

Editor,

Finally somebody who really cares for the average Idahoan is running for congress. In working his way to congress, Larry La Rocco has demonstrated his concern for the working Idahoan. By experiencing what life is really like in Idaho, he can best represent her citizens in Washington, DC.

He believes Idaho should be represented for Idahoans, not for Virginians nor New Yorkers. Larry La Rocco deserves our support.

Michael Borden

Arg Letters:

That's all folks!

Tune in next semester

for more fun,

thrills and controversial opinion.

Letter writers,

take a break!

Lighting recommendations will be ready by February

The Lighting Concerns Committee will submit a report Feb. 15 designating poorly lit campus areas and proposing possible solutions, committee chairman Scott Green said.

Green said the report will be

reviewed by the Campus Planning Committee. Recommendations based on the report and additional information from the planning committee will be given to the university administration, said planning committee

chairman, Dwaine Marten.

Green said the lighting committee is busy gathering input from different groups and conducting a survey. He said about half the surveys have been returned and a number of priority

areas stand out.

Areas identified as poorly lit are:

—Administration Building lawn and the steps south of the building from Campus Drive leading to Nez Perce Drive

—UCC Building ramps and the steps behind the building near University Avenue

—Elm Street ("Greek Row")

—the court yard between the UCC and the library

—the sidewalk from the Library Building north to Sixth Street

—the field by the Physical Education Building near the arboretum

Green said this field has par-

ticularly been a problem area with incidents of battery and indecent exposure.

The lighting committee is comprised of students, ASUI Senators, university staff members and a representative from the police department.

The committee was formed by the ASUI Senate because of student concerns about poor campus lighting and safety, Green said.

Nels Reese, director of facility planning, said, "There appears to be a renewed interest in campus lighting," adding that, "some areas may have been ignored along the way."

"A perceived problem is there and we will meet with concerned people to assist them with any problems they may have," Reese added.

But said, because of money shortages and energy costs, there are limits on how much lighting can be added.

ENGINEERS

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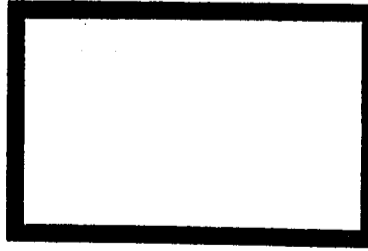
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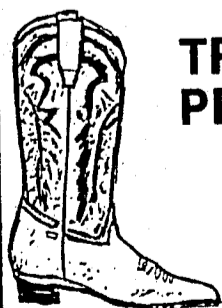
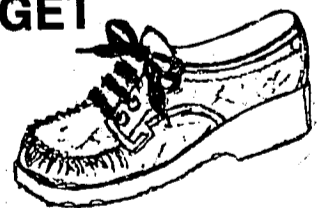
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Vandalism continued from page 3

ruts are there to stay. We can't shell out the money for graders and labor to fix them—not at this time of financial crises. The students are going to have to start living with the results of all this vandalizing.”

According to Weaver's reports, vandalism has been steadily increasing since 1979. It jumped nearly 25 percent last

year and is estimated to have increased at least another 15 percent this year.

Armstrong feels the consequences of vandalism should be stressed. “Maybe a little peer pressure will help. For example, if students want better lighting, they'd better keep each other from smashing the ones that are already there.”

'Abolition of tenure... would assault faculty'

by **Perrie McMillen**
of the Argonaut

An Idaho legislative committee has drafted a bill recommending the gradual abolition of tenure at institutions of higher education in Idaho.

The Advisory Commission on Higher Education will present the bill to the state legislature in January.

If the bill passes, a decline in the quality of education at this university will result, according to Richard Williams, dean of the College of Engineering.

Richard Heimsch, chairman of the Faculty Council, called the bill “disgusting”—“disastrous” was the word used by Alan Rose, assistant professor of foreign languages.

“This committee is supposed to advise the legislature on the conditions at the universities,” said Heimsch, “but this bill shows a level of ignorance that is inexcusable.”

Heimsch said the abolition of tenure would be a further assault on an already demoralized faculty. He also pointed out that the best people at the university are usually the first to leave.

“What kind of professors will we be able to attract if we don't offer tenure?” Rose said.

Williams agreed. “If we don't offer tenure and offer the lowest salaries in the nation, no one will stay,” he said.

Heimsch said if the abolition of tenure is passed, “the good people are going to have to get the hell out of Dodge.”

A lot of behind-the-scenes work is being done against the bill, Heimsch said.

Nick Gier, associate professor of philosophy, said the American Federation of Teachers (AFT) and the American Association of University Professors (AAUP) plan to send out flyers to warn the legislators that they plan to fight against the bill.

“The bill is going through the legislative council now,” Gier said. “If it is introduced at the legislature, we (The AFT and AAUP) are coming out with guns blazing.”

An AFT faculty newsletter said if the legislature passed the bill to abolish tenure, the AFT would “advertise nationally to warn prospective employees that a state which does not support basic academic principles is not the place for an academic career.”

The newsletter said Idaho schools would have a hard time surviving the effects of a national censure.

Senate: no tuition policy a 'blooper'

by **Bobbi Humphries**
of the Argonaut

The ASUI senate elected Tom Naccarato as senate pro tempore and Theresa Madison as Associated Students of Idaho delegate at Wednesday night's senate meeting. They also approved bills assigning senators to senate sub-committees, colleges and ASUI boards. In addition, a resolution on in-state tuition was sent to a special sub-committee for further study.

After out-going senators gave parting remarks to the senate, former President Eric Stoddard formally inaugurated president Andy Artis, who in turn inaugurated the six new senators.

The senate elected Naccarato to the pro tempore position which he has been holding since Kevin Grundy stepped up to the vice-president position.

Madison was elected ASI delegate after many close votes in which no majority had been determined.

“I will sincerely try to represent the views of the senate and the sub-committees,” Madison said.

A senate resolution drafted by Senator Jeff Kunz and former senator Mike Smith on in-state tuition was sent to a special sub-committee for further investigation, after extended discussion.

The resolution was the topic of a lengthy pre-session at which Idaho Senator Norma Dobler, D-Moscow, and Steve Scanlin, a UI law student, addressed the topic.

Dobler advised the senate not to initiate any definition of tuition on their own.

The resolution states, “the ASUI senate opposes any attempt to provide any definition of tuition for the state of Idaho.”

Many senators felt this clause meant that no further investigation of a definition would be supported by the senate, and they weren't ready to take this stance on the issue.

Senator Andrea Reimann moved to send the resolution to a special sub-committee, which will address the senate at its first meeting

of the semester Jan. 13, “so that the senate as a whole can agree upon it,” Reimann said.

“I question whether we've had enough time to think it over,” she said.

Senator Kunz said it is important that ASUI goes on record with a policy statement of some kind.

He reminded the senate that ASI will be meeting the week before school resumes here to discuss legislative strategy, and if ASUI doesn't have a stand on the issue, it might be too late to make a statement.

Kunz, as co-author of the bill, said an amendment could be made to allow further research on a definition.

Kunz also expressed concern that the Political Concerns Committee as well as students might not be adequately supplied with information to address legislators over Christmas break, before the legislative session begins.

“The biggest blooper is that we still have no policy statement,” Kunz said.

Vice-President Greg Cook seemed to sum up the comments of most senators by saying, “We must be cohesive as a group. I've seen divided senates before and it just doesn't work.”

In other business, Dan Junas, student representative of the University Curriculum Committee, told the senate the committee failed a proposal which recommended the elimination of all exemptions from physical education requirements.

Junas reminded the senate the UCC merely advises the Faculty Council on curriculum. They don't set policy, he said.

Stoddard presented an enlarged copy of a senate resolution, which was approved last week, to be framed and given to Ernest W. Hartung. The resolution states “the ASUI senate expresses warm appreciation to Ernie Hartung for 17 years of dedication toward furthering the academic, research and public service excellence at the University of Idaho.”

The resolution lists the accomplishments and positions held by Hartung over the past 17 years.

Hartung is to retire in 1982.

Committeemen talk tuition with high schoolers

University of Idaho Political Concerns Committee members will be speaking on in-state tuition to approximately 350 Idaho high school student leaders in Boise today.

Committee chairman Doug Jones and co-chairman Thomas DeClaire, Steve Overfelt and Val Peterson will discuss the tuition issue with delegates at the Idaho Associated Student Councils Convention.

Jones said their primary objective is to inform the high schoolers of the effect in-state tuition will have on them and how they can fight it.

Speaking more on the home front, Jones said university students could still pick up petitions against tuition to take home over vacation.

Jones said the PCC will be launching a “media blitz” over break.

“The fate of higher education is going before the Idaho legislature and it is up to the students to fight for it or watch it collapse,” he said.

Jones also said that the PCC has a new co-chairman, Casey Meredith, because Val Peterson is vacating his seat on the committee.

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Faculty Council split on members, collective bargaining

by Perrie McMillen
of the Argonaut

It's time for a change in the structure of the Faculty Council and the whole institutional system, says Nick Gier.

"The Faculty Council does not represent the general faculty on major issues", said Gier, UI associate professor of philosophy.

Gier, past president of the UI local of American Federation of Teachers, advocates an all-faculty Faculty Council and faculty involvement in collective bargaining.

The Faculty Council should not include administrators or students because their presence influences faculty decisions and inhibits faculty members from speaking, Gier said.

"Any faculty member afraid to speak up isn't worth a damn", says Richard Heimsch, chairman of the Faculty Council.

But "administrators are faculty, too", says the dean of the college of engineering, Richard Williams. He said he's heard none voice the opinion that deans should be off the Council.

Deans are not faculty members, they are representatives of the administration says Alan Rose, assistant professor of French and president of the AFT UI local.

Heimsch sees this as a definition problem. He feels the administrators are part of the faculty. "If they aren't, where do you draw the line between administration and faculty?" he asked.

Four students and two deans now sit on the Council with voting power. The deans are Williams and Floyd Frank of the college of

veterinary medicine. The academic vice president, Robert Ferguson, sits "with voice", but without vote.

"In a typical meeting the voice of the vice president is always heard, usually at some length", said Gier.

"Dr. Ferguson knows perfectly well his presence influences the council", says Rose, "that's why he's there."

Williams says Ferguson is there as a resource person. He knows what is happening at the Board of Regents and the state legislature. Williams feels the Council would be less effective without Ferguson's input.

"The academic vice-president makes many important decisions that affect my life", said Gier. To many faculty members it is intimidating to have administrators and the vice president at the faculty council meetings.

Williams said the attitude that the administration is out to get the faculty is wrong. "My job is spent fighting for resources for the faculty and the college", he said.

"We're all in this together", says Heimsch. He thinks the administrators provide a useful function in the faculty council by giving their point of view. Heimsch approves of having administrators and students on the council.

In a newsletter to the council, Gier cites six specific examples of times the Faculty Council has not represented the general faculty on an issue. For example, the fall semester 1980, the Faculty Council voted 9-11 against giving due process to non-tenured

continued on page 10

Equal rights, opportunities, need Affirmative Action

by Katie Rigby
for the Argonaut

Although the disturbances and protests of the '60s and '70s have passed, the effects are still with us. Demonstrators wanted equal rights, equal opportunities and equal pay. Affirmative Action was born.

Twenty years after the beginning of the equality movement, affirmative action lives on.

Carol Franklin, UI affirmative action officer, sees herself as a "monitor" of affirmative action policy. "My role is communicator, mediator and monitor," she said. She oversees the hiring and promotion processes at the university, making sure they don't discriminate against anyone.

She also reviews and compares statistical data concerning the work force that includes percentages of minorities employed.

If a dispute arises concerning an affirmative action practice of the university, she tries to help resolve it. However, if no resolution can be made, she acts as an intermediary between the

university and the agency investigating the complaint.

Franklin explained that the definition of affirmative action is two-fold. "First, we try to provide equal opportunity for all those concerned. Then we go a step further and recognize that equal opportunity has not always been practiced in the past. Affirmative action makes a special effort to compensate for the effects of past discrimination.

"We know more than 50 percent of the population is women. But if only 5 percent of the population of biochemists is women, we strive for 5 percent women in the biochemist workforce."

She said the figures she uses are estimates, compiled from a number of sources. She uses information like the number of college degrees awarded to compile the figures.

Other university employees and programs such as the Women's Center, the assistant director of athletics, and Student Advisory Services, help monitor affirmative action policy.

Each vice president is re-

sponsible for monitoring and controlling affirmative action activities within his area. All deans, directors, departmental executives and equivalent officers are also responsible within their areas of jurisdiction.

The university has an affirmative action committee which has responsibility for monitoring faculty and advancing the affirma-

tive action and equal opportunity programs at the university. The committee attempts to identify relevant rules and regulations pertaining to specific affirmative action and equal opportunity problems and reports periodically to the faculty council concerning its activities.

Franklin said the program has become very specialized but

she does provide help to people other than UI personnel with affirmative action questions. Often she directs them to other agencies which can help them.

If a student has a discrimination complaint, she can help. "Students need to understand that if they have a problem, they have someone they can take that problem to," she said.

Microwave sets teach

Next semester, anyone walking into the studios at the Jansen Engineering Building will be able to find University of Idaho students glued to the T.V. set.

Students from this university and Washington State University will be using newly installed video two-way microwave sets. The UI students will not be watching Bugs Bunny, Clint Eastwood, or Abbot and Costello—they will be communicating with students or faculty from WSU.

Students are not the only ones who will benefit from the machine. Faculty and staff of both institutions will be able to utilize it to hold seminars, con-

ferences, lectures and to teach classes as well as learn from them, explained Anthony Rigas, director of engineering outreach.

The cost of the microwave hookup came to approximately \$70,000, Rigas said. He said funding for the project came from a cooperative effort between this university and WSU. "Our share came from the Idaho Foundation," he said.

This sort of communication system has been experimented with at some other public schools, "but it is a new concept not widely used by many institutions of higher education, according to Rigas.

Recruitment coordinator named

A returned Peace Corps volunteer is the new recruitment coordinator at the Student Advisory Services.

David Petersen, an architec-

ture student was a volunteer in the Seychelles in the Indian Ocean before coming here. While in Seychelles, he was involved in harbor construction and other programs.

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Taste the High Country™

Downtown will have new Yule look

by Mary Lou McDougal
of the Argonaut

New Christmas decorations will give downtown Moscow a different look this holiday season, according to Carolyn Berg, coordinator of the Moscow Downtown Association.

The new light poles have no outlets, Berg said, making any electrical decorations impossible. This means the lighted wreaths with candles used in the past will be scrapped. "They were getting pretty old anyway," Berg said. "The outlets were left off the new poles because of the extra expense, and we figured with the increased regular lighting, electrical decorations wouldn't show up well."

The main fir tree in Friendship Square has been decorated, Berg said, and small white lights have been placed on the other trees in the square. Berg said plexiglass ornaments are being made for the small trees along the streets. "They'll show up well under the lights. They should be up within a week and will stay until New Years," she said. Berg added that individual store windows are emphasized this year and that many merchants have done a lot of decorating on their own.

In the past, the Chamber of Commerce has done the decorating, but the Moscow Downtown Association voluntarily took over this year, Berg said. "We're a struggling organization, and little by little we're purchasing a few more decorations," she said. The Moscow Downtown Association is funded by downtown merchants.

Faculty

continued from page 9

faculty. The general faculty met later and voted 99-51 in favor of the issue.

Gier holds it was the administration's support and discussion of the issue at the meeting that swayed the council.

The proposal was sent to the Regents but they vetoed it.

This is the reason Gier feels the UI faculty should become involved in collective bargaining.

Even an all-faculty council will not be effective if the president or the regents can veto any faculty decisions, Gier said. Only collective bargaining can give us the legal grounds to negotiate with the regents and correct the current imbalance of power, he said.

Heimsch disagrees saying that in a system of collective bargaining the university loses its' ability to recognize meritorious performance.

"A good university should be competitive on an intellectual plane", says Heimsch. "Collective bargaining would take that competitive pressure off."

A "step system" is developed under union contracts, said Williams, and there is no merit increase. "That means the good teachers and the bad teachers will all get the same raises. That's simply not fair," he said. "We may as well live in Russia," Williams added.

"Not True," say Gier and Rose.

Gier, who has studied collective bargaining for years, maintains these systems do provide merit raises, promotions and salary adjustments in accordance with academic tradition.

The difference is that the step system guarantees salary floors and builds a good framework for giving objective merit raises, Gier said. "In the past, raises have been influenced by politics, by favoritism and other subjective reasons. Gier called Heimsch's accusation "groundless."

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Good guys

by Deborah Kovach
of the Argonaut

Federal authorities criticized high loan default rates at several prominent universities this week, but student loan defaults at this university remain nearly 12 percent below the national average.

According to Court Northrop, student loan officer, the default rate here is currently about 4.7 percent, compared to 16-17 percent nationally. He said the figures are actually a couple of years old because the government is slow in compiling the statistics, but defaults on National Direct Student Loans from the University of Idaho have been fewer than the national average for a number of years.

The Department of Education has commended the university's low default rate in the last two years. One letter addressed to President Richard Gibb reads: "...the default rate for students in your institution is not only substantially less than the national average...but also falls below the 10 percent rate which the Office of Education has set as a target for all participating schools."

Northrop said this university also leads the other Idaho colleges and universities in collecting NDSL payments.

He attributes the low delinquency to the students' sense of responsibility. "The students here are honest," Northrop said. "There's a lot of loyalty to this place," he added, noting that appreciation of the univer-

sity also plays an important part.

Northrop sends students an annual statement each December. Last year, the statements included a letter from Gibb, commending each for helping to keep the default rate down. "We got a lot of positive response," Northrop said, adding that more payments than usual came with appreciative notes enclosed.

The 4.7 percent NDSL delinquency rate here represents \$393,000 in loans that are more than 120 days behind in payments. However, the actual amount of overdue payments is much lower, Northrop said. The default rate is calculated by dividing the value of the defaulted loans by the total dollar value of all loans that have matured since the university entered the program (loans on which at least one payment is due), he explained.

A loan isn't considered delinquent as long as the student makes at least some effort to pay back the loan and explains why he or she has difficulty making the payments, Northrop said. "We try to work with each person individually."

Loans made to students here total about \$1.2 million per year, he said. New loans consist of money received in payments on loans due and yearly additions from the federal government. Total payments from students were more than new money from the government this year, Northrop said, "so

UI students with loans
don't cop out as much as
other defaulters elsewhere

most of the money was recycled from old loans." He said defaulters hurt their fellow students because delinquent money is kept out of the recycling process.

According to recent national news coverage, medical graduates at prominent universities are abandoning student loan payments in favor of automobile loans and other personal loans worth tens of thousands of dollars. The highest default rate reported as a result of this phenomenon was Howard University's 67 percent. "It's kind of intriguing that medical students are doing that...cheating others," Northrop said.

Although larger universities may loan more money to more students than this university does, the increased numbers have nothing to do with the higher default rates, he said. "It has to do with the students themselves rather than the numbers of students."

Northrop said he hopes collections will increase by about \$50,000 in 1982, but admitted the default rate could actually rise as a result of current economic trends. "It can't drop forever," he said, adding that graduates are having a hard time finding jobs. "We have bottomed out...I won't be surprised if we have."

Foreign countries well represented

UI News Bureau

60 foreign countries—from Argentina to Zimbabwe—are represented in the student body at the University of Idaho, although foreign students make up less than 3 percent of the total enrollment.

Of 257 foreign students, 43 percent are seeking bachelor of science degrees and 44 percent hope to earn graduate degrees.

Engineering is the leading major with 30 percent, followed closely by Letters and Science which includes various fields. Agriculture, Art/Architecture and Forestry each enroll about 10 percent of the foreign students as majors.

Men outnumber women foreign students by over 4 to 1.

Of the 60 countries represented here, those with the most students are Venezuela,

Vietnam, Taiwan, Saudi Arabia, Nigeria, Malaysia, Libya, Kenya, Iran, India, Great Britain, Ecuador and Canada.

Of the 257 students, 63 percent are attending this university on their personal funds and 30 percent are attending on funds from their home governments. The rest are funded by a sponsoring agency, university funds or the U.S. government.

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Photos by Deborah Gilbertson



The Rocky Horror phenomena will take place again this weekend during the Micro's midnight movie. As shown by these pictures, the Rocky Horror Picture Show is not just a movie, it's an event. Turn to page 12 for more on this Transylvanian rock musical.

The Argonaut Art and Entertainment Section

Front Row Center

Rocky Horror is definitely not a typical monster movie

by A. Transylvanian

Are you a virgin? No, this is not an inquiry into your sexual activity, but rather a question commonly heard while waiting in line for the *Rocky Horror Picture Show*.

The line starts forming at 11 p.m. for the midnight showing and while some of the people are first-timers (virgins) others have seen the movie before—some as many as fifty times. What brings them back?

Look closely at those in line and you'll see some clutching squirt bottles, bags of rice, toast, decks of cards; some are even dressed as characters in the movie. *Rocky*, made in 1979, has achieved its popularity as a "cult" film in the past few years with the addition of audience participation, from throwing rice at the wedding scene to simulating an on-screen rainstorm and responding to the character's dialogue with bawdy comments. If you're looking for a quiet movie to sleep through, *Rocky* isn't the place to be. Getting rice in your hair—which is also a bit wet from the "rain"—may not sound like fun, but it is all part of the *Rocky* experience. Now,

what about the movie that inspires such madness...

Made as a parody of science fiction and horror movies, *Rocky* combines stereotypes from those film genres with a caricature of the morality (or lack thereof, depending who you ask) of the 70's in the person of Frank N. Furter.

(a planet in the galaxy of Transylvania), is probably the all-around favorite. Personally, this Transylvanian likes Janet (Weisssss) who was able to make the transition from All-American prude to All-American sleaze.

No matter who your favorite character is, however,

wrecking the evening for the rest of the audience.

According to Bob Suto, owner of the Micro, there have been problems each time they have brought *Rocky* to Moscow, ranging from destroyed seats in the theater to an incident last fall when someone was almost strangled by a fellow viewer.

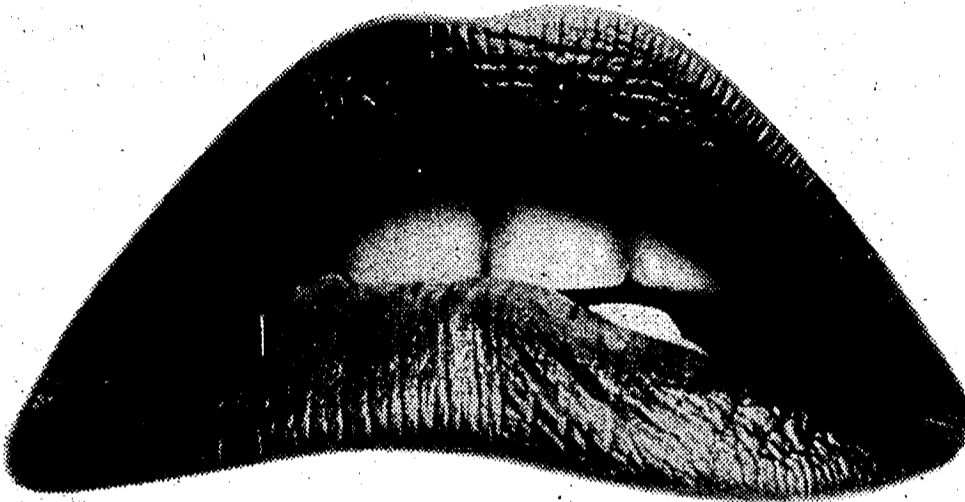
when a side window of the theater was kicked in by an angry customer who was turned away, and the movie screen was ruined due to the soaking it received during the "rainstorm". The Micro must now buy a new screen and Suto is "very reluctant" to bring the movie back.

"If we ever do, and I'm not sure we will, it won't be at our regular price. We can't afford it," Suto said. Ticket prices could be as much as \$5.

"We were big fans, too, but when its your place that's getting torn up... We've all enjoyed it, but we can only take so much," Suto said.

The movie is "conducive to being rowdy" and it can be a lot of fun, "but it's hard to let people go loose and then try to control them," Suto said.

Rocky is different things to different people—to Bob Suto it has become bad experiences and costly damages, and to the *Rocky* fans it is a chance to have fun and be rowdy. Rowdy is fine, rice and water are fine, too, but not on the screen. Destruction is not part of the *Rocky Horror* experience, at least, it shouldn't be.



Rocky is different things to different people, and each viewer identifies with their own favorite character. For some, it is the sadistic "helper" Riff Raff, with his Dairy Queen hairdo; for others it is Columbia, who'll tapdance her way into your heart and whose voice will pierce your eardrums for life.

Frank, that sexy, sweet transvestite from Transsexual

the movie itself is only half the experience of *Rocky*—a good audience makes the night. After seeing the movie several times, the only thing that keeps it "new" is the audience, and learning new lines in response to the on-screen dialogue.

Unfortunately, there sometimes seem to be a few people in the audience who get carried away and end up

After that incident, Suto was unsure if he wanted to bring viewer. After that incident, Suto was unsure if he wanted to bring *Rocky* back because "the hassles are so great." Last weekend was *Rocky*'s first showing at the Micro in 14 months. It was brought back due to the number of requests Suto received.

Last weekend seemed to be the "last straw" for Suto

by Lewis Day

God bless the Micro. Fresh on the heels of *Moscow Does Not Believe In Tears* they bring us *The Last Metro*, another excellent foreign film of 1981. Without this conscientiousness at the Micro the closest we'd get to a foreign movie would be *Star Wars*.

The Last Metro is only the latest in the recent trend of French historical / psychological studies, a

movement which has produced some tremendous flicks in the last ten or so years. Francois Truffaut has put together a package in this movie that explores the historical events in occupation Paris as well as the problems of love and pseudo-love, with carefully planned twists along the way for fun.

Catherine Deneuve stars as the wife of a Jewish theatre owner in Paris. Her husband underground (literally), Deneuve has to take

over the business of running the theatre, as well as dealing with the authorities. In this performance Deneuve shows the depth and breadth of her ability as a performer, with moments of affection and rare strength shining through.

Her costar is Gerard Depardieu, a relative unknown to American movie-goers. Depardieu is riveting as the theatre's lead actor, and there is a lingering suspicion of romance between him

and Deneuve. There is also a hint of his involvement in the resistance, and a lingering intimation of homosexuality. All these touches make Depardieu a real enigma.

The movie is pulled together by the masterful hand of director Truffaut, and the result is a taut drama of emotions and realities seen against the backdrop of the Second World War.

The Last Metro plays at the Micro December 13-16, at 7 and 9:30 p.m.

Last Metro— taut drama of emotions, reality

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Devo was a disappointment

by Sherl Gould



For an hour and a half they didn't utter one word to us. They sang and sweated and beat their instruments, but not even a, "Hey! It's great to be in Seattle! We love ya!" Devo played to 5000 people Nov. 28 at the Seattle Arena, and perhaps only because so many people consider them the ultimate of New Wave music could they get away with their silence.

There was even an opening act—of sorts. A 25-minute "home movie" of the boys from Ohio acting out their particular fantasies to their music. These must be very deep Freudian fantasies because they played these same songs again during their live set.

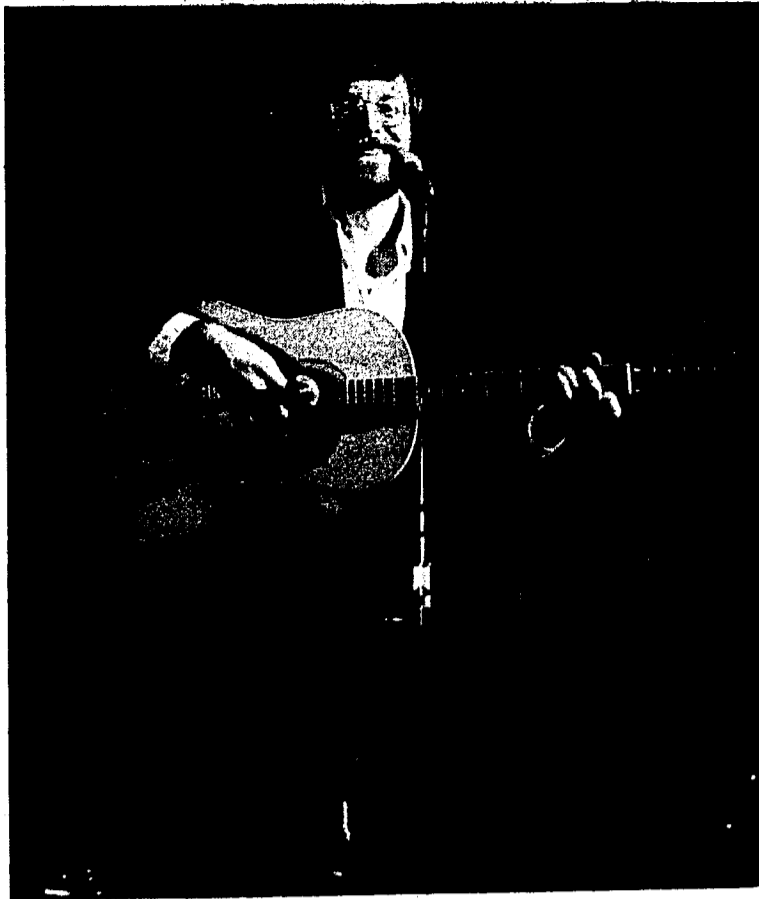
The crowd was well-behaved and mindfully polite. Applause was good for the older and newer relatively unknown material; much louder for the big hits. The playlist was divided roughly equal between old and new material; most of the new coming from their current album, "New Traditionalist." A handful of crazies gyrated at the back of the SRO floor, but for the most part the Arena lacked the energy level I anticipated...I mean, weren't these the great gods DEVO?

Perfectly synchronized to the music, the lights were probably the best part of the show—the only facet that seemed to have been really considered for our enjoyment. Like child actors in films, the lights practically stole the show. Well, the band's bermuda shorts outfits were somewhat nice too.

A fan behind me said he believed the whole thing was taped...hmm, Devo as air band. Yet another new trend?

Their two encores were well-planned: "Beautiful World" and "Working in a Coalmine". And then, one-and-a-half hours after beginning (including the 25-minute film, mind you!), Devo left the stage, ran the salute film to "Devo Corporate Anthem", and the lights flashed on. There was no opportunity to appear intellectual and dissect the show in its own atmosphere. Devo probably hadn't even made it backstage by the time the security men began shooing everyone out. It was 10 o'clock on a Saturday night in the big city.

I sensed a level of average enjoyment from the audience during the proceedings, but overall, I was disappointed. Their promoter told me earlier they were all feeling sick (yeah, right!); I guess they'll just have to hide behind that.



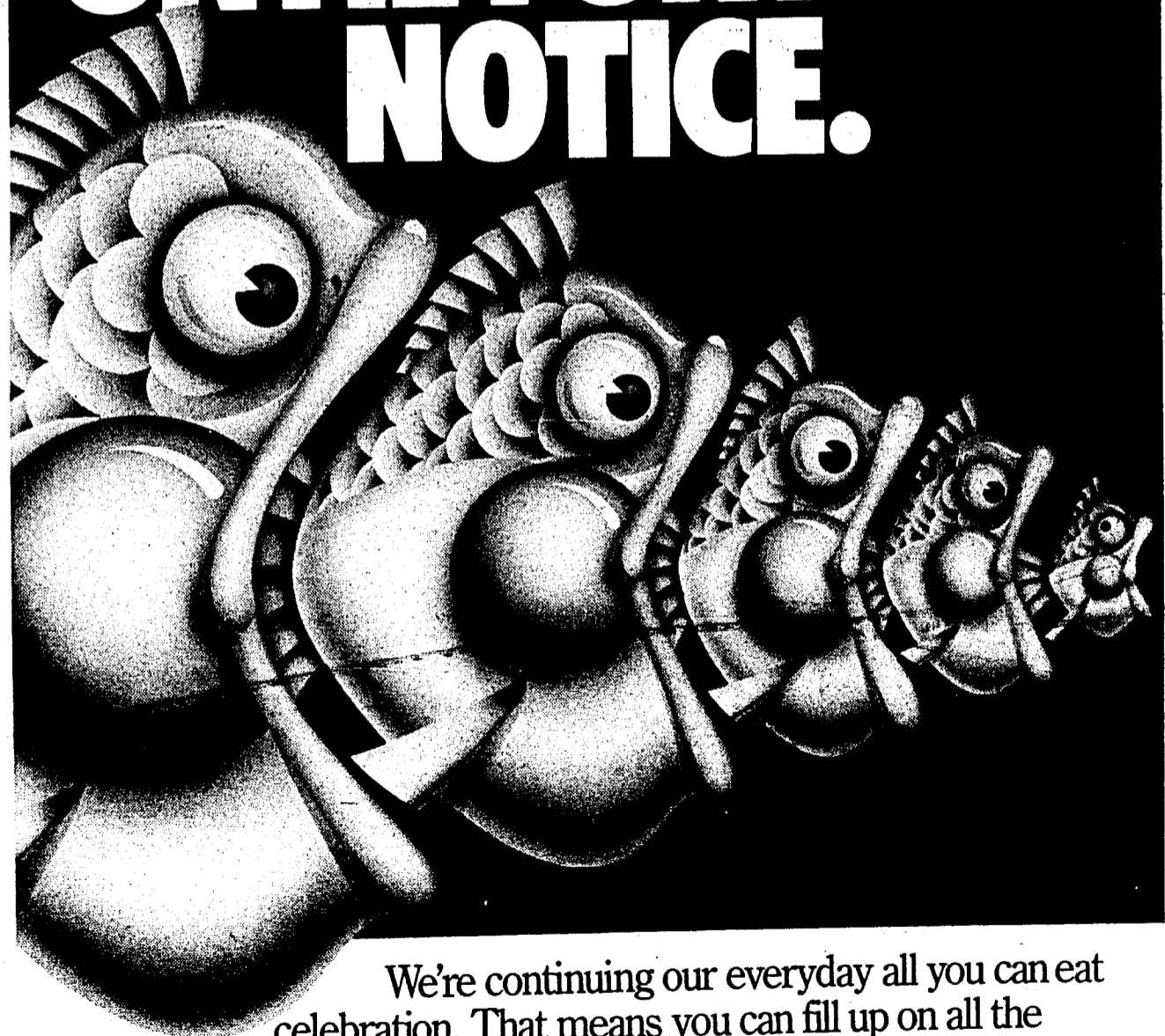
Comedian Mike Neun (left) and pianist Walt Wagner (below) received standing ovations during their Moscow debut at the University Inn Best Western Monday and Tuesday Nights. The concert was sponsored by ASUI Entertainment. ASUI Programs Board Manager Bill Spoljaric said, "The show was dynamite," but he was disappointed at the turnout. Only about 40 people on Monday and 75-80 people on Tuesday turned out for the show. Spoljaric said a possible explanation for this may have been bad timing, since the concert took place during "Dead Week".

Comedian, pianist and guitar player Scott Jones will return to the University of Idaho Jan. 22, as the next concert sponsored by ASUI Entertainment.



Argonaut photo/Rodney Waller

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A Christmas fantasy land

by Nancy Metcalf

Christmas tree lights and presents for children open the scene for *The Nutcracker*, the romantic Christmas ballet that has become a Yuletide tradition.

Immediately the viewer is drawn into the spirit of a Christmas party, a gala celebration for which all the preparations have been made. The tree is lit, the presents are wrapped and the champagne is poured as the hosts prepare for the guests.

With the arrival of parents and children, music fills the hall as friends greet each other. A late arrival appears at the door, the mysterious toymaker carrying a pack of toys.

After a presentation of gifts and two life-size dancing dolls, the toymaker draws forth his final surprise, a nutcracker, and the spell begins.

Thus began the first act of *The Nutcracker* ballet, a traditional Christmas presentation performed by the American Festival Ballet Company to a near-capacity crowd last Thursday. The enchantment of sugar plum fairies and dancing dolls was brought to the Performing Arts Coliseum in Pullman with all the grace and beauty a fantasy requires.

The small wooden nutcracker, Clara's love, became a handsome prince before the audiences' eyes. The Nutcracker, portrayed by Steven Wistrich, then proceeded to lead Clara through the delights of a fantasy world which only a magical nutcracker would have known.

Clara, the small girl with the big eyes and believing heart, was performed by Monica Lyons. Fritz, Clara's brother, was an imp at his holiday best with all the desires a sibling brother has. Chris Hughes played the mischievous brother who breaks Clara's toy, the Nutcracker.

The Snow Queen, Lisa Moon, led her troupe through a charming dance of grace. The scene ended with floating snow flakes, drifting among the dancers, completing the affect of a winter fantasy.

Children from the area danced in the performance, lending to it a child-like air, filled with wonder. The dotting lambs of the Sugar Plum Fairy captured the audience with their pert tails and beguiling antics.

Despite a cold stage which made dancing difficult and resulting in a leading performer's injury during rehearsal, the company danced well. Wistrich's execution was excellent, bringing the Nutcracker prince to life.

While the ballerinas perfected their grace, Fred Hansen perfected clumsiness for the role of the Toymaker, the cloaked master magician. Hansen tumbled on the ice outside the dancing hall, delighting the audience with his attempts to regain his footing.

The wonder of Christmas and the Nutcracker comes but once a year. The American Festival Ballet's ability to create a couple hours of Christmas magic is enjoyable to say the least.

Neil Young's *Reactor* is hot

by Brian Beesley

Folk-rock superstar Neil Young has a track record of being unpredictable in his music, from the early days of Buffalo Springfield, through the all-too-brief comet of Crosby, Stills, Nash and Young, to the present. He has reinforced that trait with albums in recent years that have explored new musical vistas.

Reactor, his latest LP, confirms both Young's unpredictability and his talent by serving up another capricious offering of Americana that will catch even the most devout listener off guard.

True to its title, *Reactor* is a hot one. So hot, in fact, it might melt the cartridge off your turntable. I definitely don't recommend it for your house plants.

If you've heard any of Young's hard-driving rock before, then you've got a pretty good idea of what's on this one; it's the first of 17 albums he's put out that doesn't have a ballad of some sort on it. In fact, you won't even hear an acoustic guitar on any of the tracks.

Most of the songs remind me of *Rust Never Sleeps*' second, heavier side, in both musical and lyrical content. On that album, Young praised the raw spirit of the new wave trend by fusing his solid nomenclature folk, with the angry sound of punk. As off-beat as it sounded, Young pulled it off, making an album of critical and commercial suc-

cess. lays down a hard and fast line about stagnancy in everyday life, but is content to explain if "you were born to rock, you'll never be an opera star."

He follows it up with another ambiguous cut called "Surfer Joe and Mo the Sleaze," that seems to echo the same feeling of contentment, whether it be as a beach bum or a gutter bum.

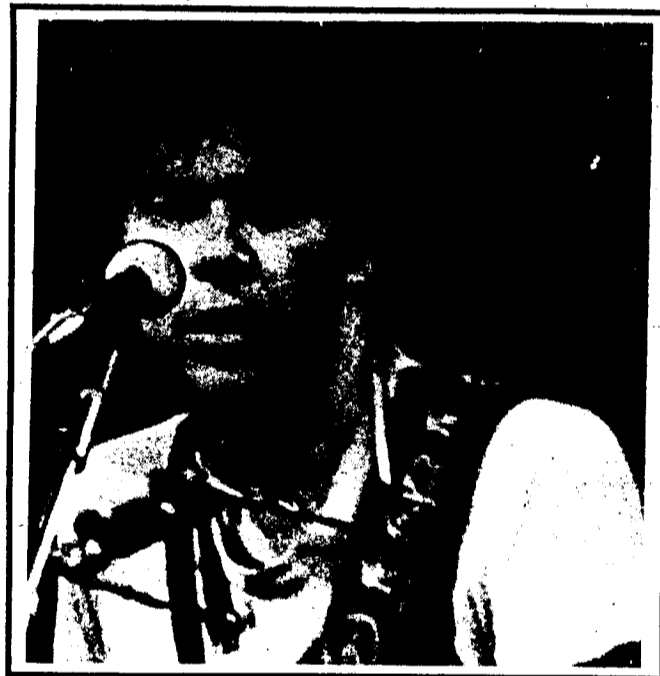
The third track may catch you off guard. "T-bone" is nine minutes of distorted guitar breaks built around two lines of lyrics. You have to wonder if the record isn't skipping when all you hear are the lines: "Got mashed potatoes, ain't got no T-bone." That's all. For nine and a half minutes.

It sounds to me like he's talking about an economic crisis cutting the meat out of everybody's diet, but, with Young, it could mean almost anything.

The rest of the tracks are solid, acid rockers that paint a somewhat grim picture of the future. Young may be trying to forewarn us of a future that isn't too far away.

"Southern Pacific" deals with growing old, and the sense of uselessness that America's elderly are oft-times faced with upon retirement.

"Motor City" is a paradoxical tune about Detroit car makers, foreign car makers, and the absurd tribulations of owning an automobile today.



cess.

While *Reactor* seems to wander a bit farther into the punk realm than *Rust*, it doesn't lose track of the things that Young is noted for, mainly candor, dry wit, and blunt simplicity.

Young has never been one to shy away from controversial subjects, and he tackles a gamut of them here. As with his last album, *Hawks and Doves*, he presents an overview of an America bent on self-destruction, but unlike *Hawk's* ignorant optimism, *Reactor* is a heavy-handed statement.

In "Opera Star," the opening cut, Young

"Rapid Transit" covers a lot of ground, from meltdowns to mass transportation; containment policies to Secret Service agents, and Young's slurring, stuttering vocals give the song a chilling uncertainty.

"Shots," the final cut, is a caustic, biting outburst of futility, complete with gun bursts and explosions in the background that build to a tumultuous climax which can't mean anything good.

With *Reactor*, Neil Young has established himself as a kinetic artist continually traversing new musical planes. May his Jeep never break down on Highway 61.

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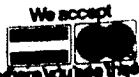
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Argonaut photo/P. Jerome

Doll show—from around the world, old and new

by Lori Ann White

It was a scene from a little girl's dream. Dolls, dolls everywhere; dolls in cradles, dolls in carriages, nurse dolls, oriental dolls, even some dolls gathered around a cozy fireplace having a nice tea party. But these dolls don't belong to children. Their home is the Latah County Historical Society, who will put them on display tomorrow from 1 p.m. to 4 p.m. at McConnell Mansion.

The show is free and contains dolls from "the 1870s to 1981," said Kit Freudenberg, director of the society and organizer of the show. The dolls, some of which come from area collectors, primarily have leather or stocking bodies and porcelain bisque china heads. There are also wooden dolls, paper dolls from the 1930s, modern plastic dolls, and, said Freudenberg, "We're going to show people how to make apple-head dolls."

The dolls have miniature accessories to examine as well. Some have an entire wardrobe, from Little Red Riding Hood suits to velvet dresses, all hand made. There are tiny tea services, wicker furniture on a miniature scale, and a doll house.

Dolls can be very complex, Freudenberg explained. In dress and accessories they mirror the time in which they were made. Then they are often passed along from generation to generation, providing a view of life in days gone by. "I have a doll that belonged to my great-aunt," added Freudenberg.

Dolls have been giving glimpses of the past for thousands of years. "They found dolls in tombs in ancient Egypt," said Nancy Hutton, an area doll maker who also teaches the craft. She will be at the exhibit to answer questions and also give a demonstration on doll making. "Some were made of precious metals and gems" and probably used for ceremonial purposes rather than toys, she explained.

Two favorite materials for the construction of dolls, until the 1860s were wood and wax said Hutton. "Then porcelain got a

foot hold in Europe."

Many doll factories opened, mainly in Europe, and of those, the majority were in Germany and France. Most of the dolls that will be on display are German made, said Hutton, since the United States traded primarily with Germany at the time.

As a result, French dolls are now fairly rare and bring higher prices in the burgeoning doll market. Rare dolls in good condition command prices in the thousands of dollars, according to Hutton. "The most expensive doll I've heard of recently was a French doll that sold for \$32,000."

Hutton said in the last 10 years, dolls have increased in popularity as a hobby—it is now third, behind stamps and coins—and increased popularity has brought about increased prices. A doll 50 years old or more will cost about 10 percent more this year than last year. "It's a pretty faddy thing," said Hutton. "I'm always amazed at how much people will spend."

Doll making hit its high point in Victorian England, Hutton said, with the Jumeau doll factory in France ("The Cadillac of the doll world,") turning out as many as 80,000 dolls a year, even though much of the work, such as casting the doll heads, cleaning them, and painting them, had to be done by hand.

However, synthetic materials and industrial advances all but obliterated the old doll making methods, and by the 1950s the only makers of porcelain dolls were craftsmen such as Hutton.

She became interested in doll making because "I've made cloth dolls since I was a little kid." She took to making dolls with porcelain and bisque heads because she likes them and can't afford to purchase them.

Many people buy dolls because of their monetary value, said Hutton, but that isn't her reason.

"I don't know what it is about bisque dolls. There's a charm in them that you don't find in other dolls."

Video games—expensive toys

by Frank Hill

"In the year 2003, the Omega System developed a method of training its warriors to protect their star colonies over the city of Komar,"—Omega Race.

Omega Race is not a Hollywood movie. Omega Race is a video game, and it's one of three new ones recently installed in the SUB gameroom.

Joining Omega Race are the video games Super Cobra and Defender. Each game cost between \$2,000 and \$3,000, according to Mark Franklin, SUB Underground employee. "The games were bought in Boise, and are probably the only new games we'll buy this year," he said.

The games were purchased with money from the Student Union fund and from revenue taken in from the other games in the SUB. According to Franklin, some games take in between \$50 and \$75 per day.

Omega Race and Super Cobra are presently in operation, but Defender is not working. A part was ordered and installed in Defender, but the game still is not working, said Franklin.

Omega Race is a game which lets a person destroy floating circles, triangles, diamonds and assorted space obstacles. It is played on a zero gravity field, and the player must maneuver his ships into position to shoot down the buoys before they kill him.

Super Cobra is a game for former Vietnam helicopter pilots. Flying a simulated helicopter, targets can be bombed.

Defender is not currently in operation because of mechanical trouble. When working, Defender is another spacerocket game in which mutants, pods and assorted space monsters must be destroyed. This game is unique, as the player can fly forward and reverse and blast anything on the screen with bombs.

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movies

Micro - Inside Moves (PG) ... 7 and 9:15 p.m., through Saturday. **The Rocky Horror Picture Show (R)** ... weekend midnight movie. **The Last Metro (R)** ... 7 and 9:30 p.m., Sunday through Wednesday. **Raggedy Man (PG)** ... 7 and 9:15 p.m., Thursday through Dec. 19. **Kenworthy - Raiders of the Lost Ark (PG)** ... 7 and 9 p.m., through Dec. 23. Starting Dec. 20, 7:30 p.m. show only. **Nuart - True Confessions (R)** ... 7 and 9 p.m., through Saturday. **Continental Divide (PG)** ... 7 and 9 p.m., Sunday through Dec. 19. **Old Post Office Theatre - Southern Comfort** ... 7 and 9 p.m. **Small Town Girls (X)** ... weekend midnight movie. **Cordova - Time Bandits (PG)** ... 7 and 9 p.m., through Dec. 23. Starting Dec. 20, 7:30 p.m. show only. **Audian - The French Lieutenant's Woman (R)** ... 7 and 9:10 p.m., through Saturday. **True Confessions (R)** ... 7 and 9 p.m., Sunday through Dec. 17.

music

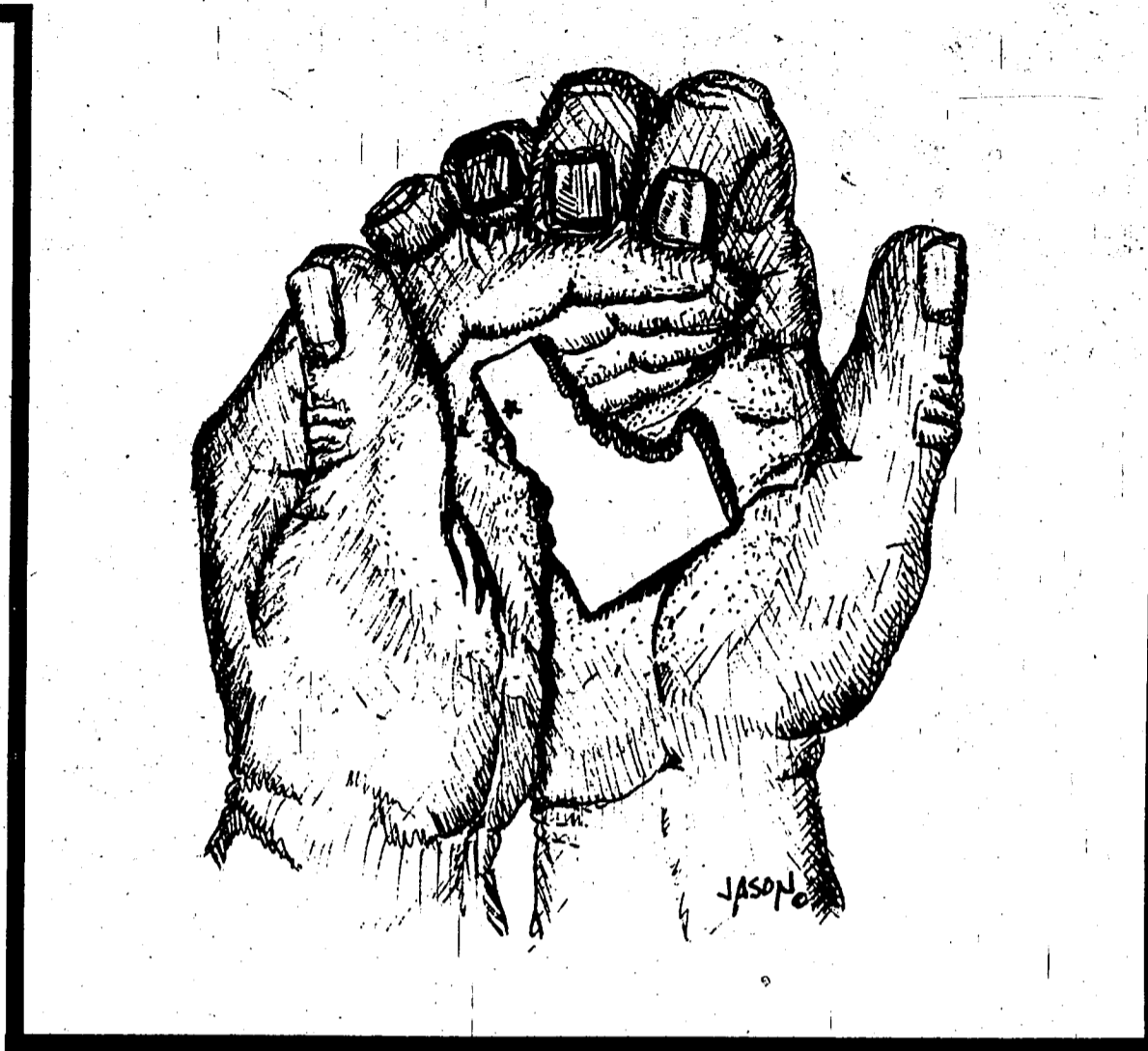
ASUI Coffeehouse - open mike ... 8-9 p.m.; The Bottom Dollar Boys ... bluegrass, 9-11 p.m. (Saturday). **Cafe Libre** - Looney Tunes ... folk (Friday). **Capricorn** - Corn Bred ... country-rock. **Cavanaugh's** - Gold Street ... top-40; rock. **Hotel Moscow** - Dozier-Shanklin Quartet ... jazz. **Moscow Mule** - Barry Hunn ... banjo. **Rathskellers** - The Machine ... rock 'n' roll. **Scoreboard** - Lady Magic ... top-40.

presentations

Kurosawa Martial Arts Film Festival will be shown in the WSU Compton Union Building Monday and Tuesday from 7-9 p.m. Admission is \$1.50.

concerts

Second Annual Messiah Sing-in Benefit will be presented Sunday at 4 p.m. at



the Lewis-Clark State College gymnasium in Lewiston. Four UI soloists, Allen Combs, Barbara Dreier, Dorothy Baker and Kathleen Strohecker will perform with members of the Washington Idaho Symphony and chorus. The audience is encouraged to bring music scores and sing along. Admission is \$3 and copies of the musical scores will be sold at the door for \$1. All proceeds will benefit the Washington Idaho Symphony.

theatre

Betrayal, a UI Theatre Arts production, will continue tonight through Sunday at 8 p.m. in the Hartung Theatre. Tickets are \$2 for students

and \$3.50 for non-students. **Moon Children auditions** will continue Saturday at 10 a.m. in the UI Collette Theatre. Graduate student Norman Scrivner will direct the play, which will be performed March 5-7. Fifteen characters are needed. **Stages**, the first Moscow High School Drama Department production of the year, will be performed Friday and Saturday at 7:30 p.m. in the high school auditorium. **Stages**, directed by Rita Hoffman, includes a mime show, a readers' theatre narration entitled *Passages*, musical selections, and two short plays, *An Overpraised Season*, and *Lady of Larkspur Lotion*. Each piece is a representation of a different stage in life, youth through old age. **Lion in Winter** will continue

at the WSU R.R. Jones Theatre Friday and Saturday at 7:30 p.m. **The Elves and the Shoemaker**, a WSU Children's Theatre production, will play Saturday at 11 a.m. and 1:30 p.m., and Sunday at 1:30 p.m. For tickets and more information, call the University Theatre Box Office, 335-7236. **Amahl and the Night Visitors** will be performed Sunday at 3 p.m. at WSU's Bryan Auditorium. Admission is free. **workshops** **Plant Protection Seminar**, to be held Jan. 4-8 in Boise, will discuss techniques and procedures for the control of plant pests. The seminar is sponsored by the UI College of Agriculture. For more information and registration, call 885-6486.

Tax Workshops, to help Idaho farm families and owners of small businesses take advantage of tax breaks, will be held in Moscow Dec. 18 at the SUB. The workshop is sponsored by the UI Cooperative Extension Service. Registration fee is \$35. Registration forms are available at county extension offices, and should be returned to the UI extension office. For more information, call the UI extension office.

Exhibits **Architectural Thesis** exhibition by 11 UI fifth-year architecture students will be on display at the University Gallery through Dec. 15. **The Just Folks Album** is the title of a photo exhibit by Steve Davis and Hugh Lentz on display in the Hartung Theatre through Dec. 13 during play performances.

Events

Friday, Dec. 11

...A wildlife lithograph sale sponsored by the UI Student Chapter of the Wildlife society, will continue today from 12-5 p.m. in the SUB lobby. ...Research development in oil shale processing will be the topic of a lecture by William Thomson, professor and chairman of WSU's Department of Chemical Engineering, at 1:30 p.m. in room 112 of the UCC.

Saturday, Dec. 12

...Raffle tickets for a burl and garnet clock are being sold, and a drawing will be held today at 10:30 a.m. at the Palouse Empire Mall. Proceeds will go to the Laurie Rogers MS Fund. A baked food sale will also take place at 10:30 a.m. at the Moscow Mall. Donations are needed and are being accepted at the Idaho First National Bank. For more information and for raffle tickets, call Peggy Dorf, 882-9412, or 885-6731.

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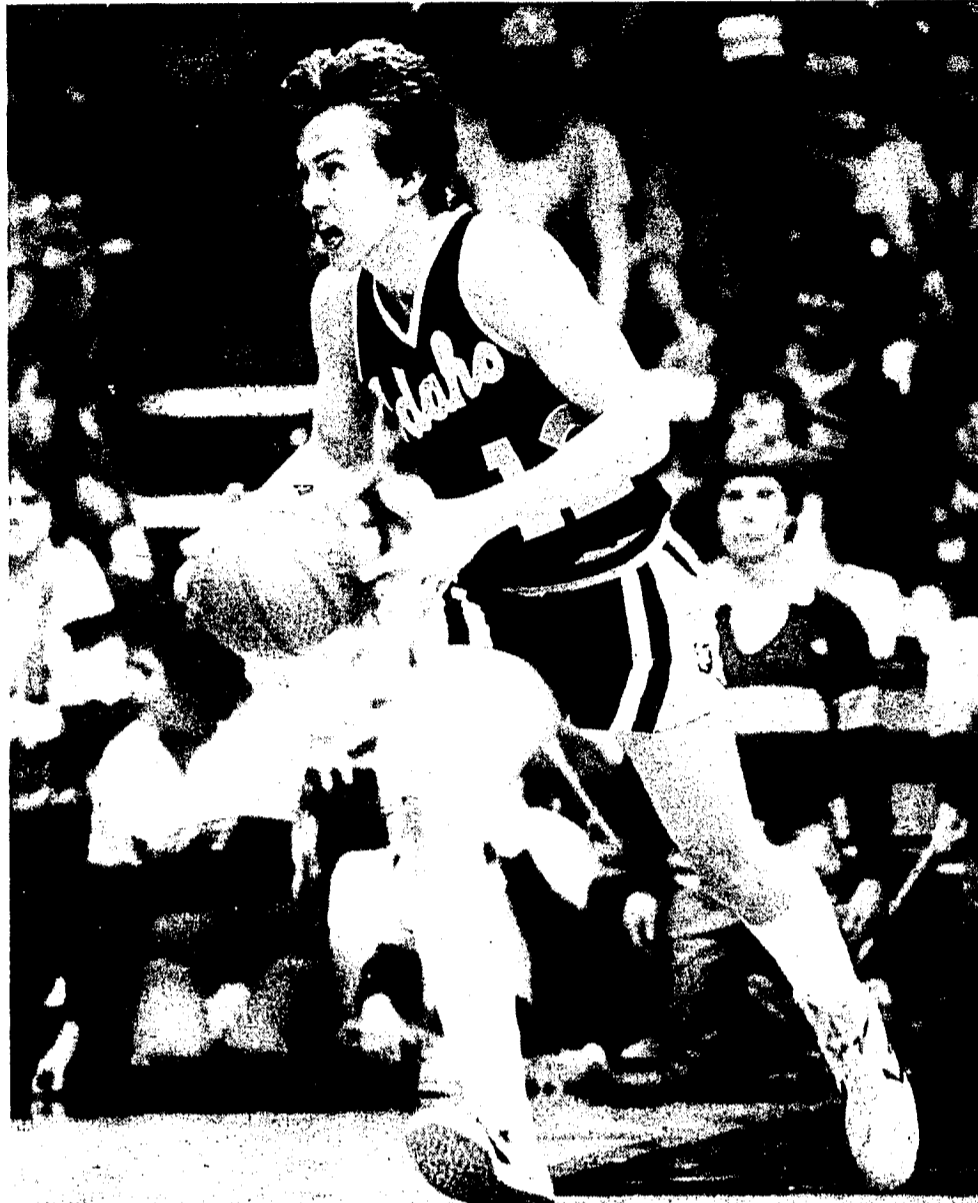
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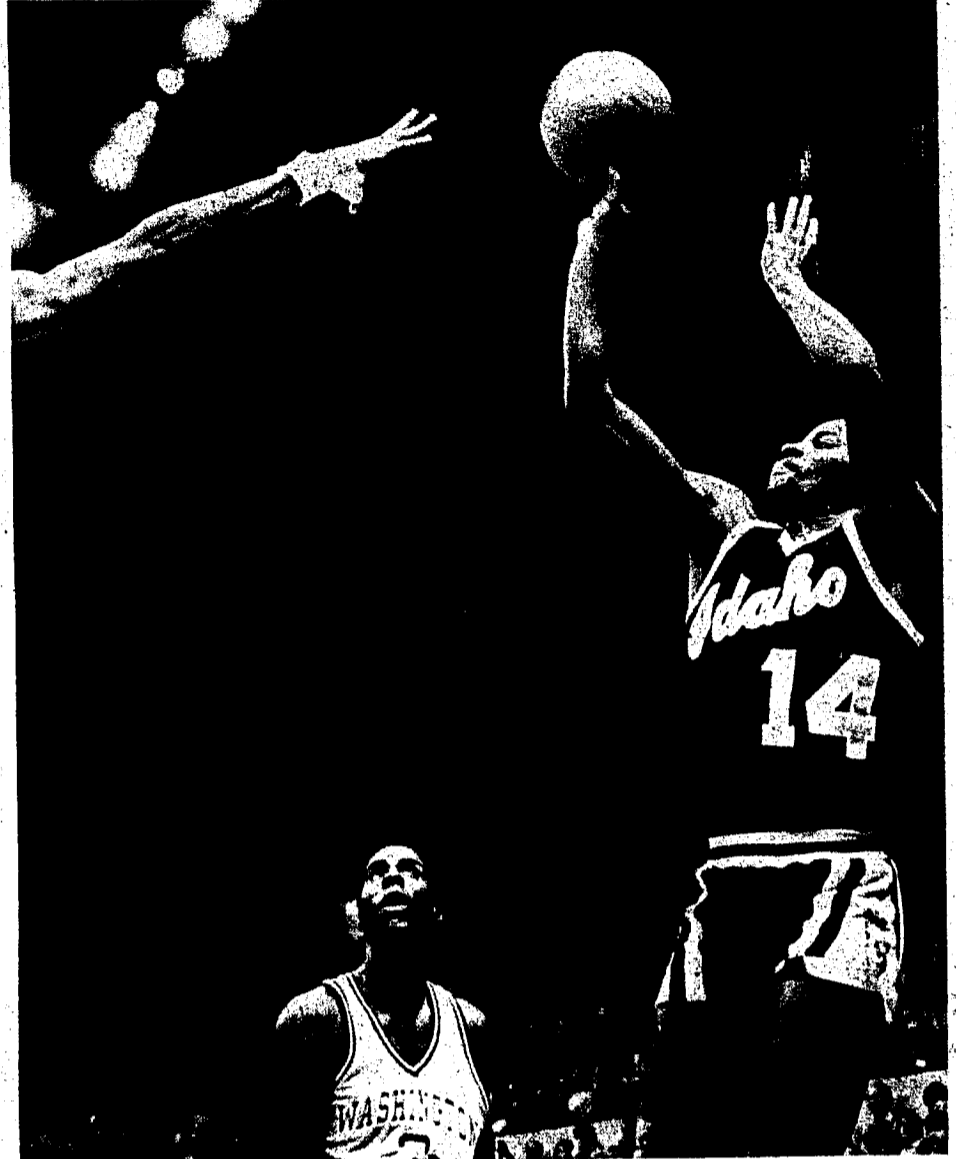
SPORTS FRIDAY

Two guards too many



Argonaut photo/Bob Bain

Brian Kellerman (12) kept the Cougars in check through the first half with a hot shooting hand. He hit five long range jumpers in a row before missing. When Kellerman wasn't scoring, WSU found no relief with Kenny Owens showing why he's Idaho's leading scorer. Owens' mid-range jumpers and driving ability accounted for a game-leading 17 points.



Argonaut photo/G.Q.

...for WSU to defense

Kellerman and Owens deal Cougars a cool hand

by Kevin Warnock
of the Argonaut

Does cheerleading win ball-games? Many times it does, but a large crowd of fans didn't help the Washington State Cougars Wednesday night when the Idaho Vandals demonstrated their skills on WSU's Friel Court.

Idaho, patient throughout the game, overcame a tough defensive effort on the part of the home team, and throttled the Cougars 68-48 for their second win this season over a Pacific 10 Conference opponent. The Vandals, now 4-0, play host to Western Montana on Saturday night at 8 p.m. in the ASU-Kibbie Dome.

Idaho took some time to fall into a comfortable groove, but when they found it in the second half, the boisterous Idaho following in the east end of the Performing Arts Coliseum exploded, while WSU students bowed their heads and filled the aisles.

The inspiring play was made at the 5:24 mark of the latter half by Vandal guard Kenny Owens who drove the middle on a fast break between two Cougar skyscrapers and cashed

in a bucket, drew a foul and converted the three point opportunity. Owens made five of six free throws on the evening, his only miss breaking a streak of 21 straight. The UI record, shared by Don Newman and Bill Bauscher, is 26 in a row.

"We felt confident we were going to win," Owens said afterward in the winners' dressing room. "We were patient on offense and didn't try to rush anything. We didn't want to play their game."

In the early going, both teams played cautious as Idaho adjusted to the confines (friendly or unfriendly depending upon how you look at it) of WSU's home court.

Cougar defense kept Idaho's play-making at bay in the first half somewhat, but the hot-shooting hand of Brian Kellerman quieted the George Raveling-roused Cougar audience on numerous occasions and kept the Vandals ahead or even with WSU throughout the first half.

Kellerman was 7 of 9 in the field goal department, five of them jumpers in the first half which finished with both clubs tied at 26.

For the junior from Richland,

Wash., the win over WSU had a little extra significance. "It took me back to high school, a little bit I guess. I was looking forward to playing over here," Kellerman said. "WSU is always a big game because it's so close. There's a big rivalry between the people, fans and teams."

Idaho coach Don Monson said the Vandals didn't play well in the first half, but the strategy employed was the correct approach.

"Inside, they were spreading everything out. They wanted us to come out so they could then get it inside to a forward and when we collapsed, kick it out to one of their shooting guards—either Brad Ness or Ken McFadden," Monson said. "When Brian (Kellerman) picked up his third foul, I didn't want to get too excited and do something we didn't want to do. Maybe some people were upset because we were tied at half-time, but we're more realistic than that. We were just trying to win a ballgame, by 20 or by two or three, we don't care. We were lucky in the first half."

The second half opened in what was to be typical fashion of action the rest of the game. With just 46 seconds elapsed,

Cougar coach Raveling picked up the first of two bench technicals when he argued in frustration about a blocking foul called on his guard Craig Ehlo.

Kellerman sank both shots as the Vandals finished making 14 of 17 from the line as a team.

The game continued in seesaw order with Owens striking from mid-range to pace Idaho in the opening portion of the second half. The Cougars continued to work the ball inside to their taller front line players and the score remained close.

Close, until Idaho took a six-point lead of 48-42—the largest difference of the night up to that point. Idaho's next bucket was Owens' key crowd-pleasing drive, and the Vandals were off.

"The main thing was the fast break. They set it up by holding the ball for two minutes," Idaho center Kelvin Smith said. "We had some problems rebounding in the first half but once we started, it wasn't much of a problem in the second half."

The battle for position inside was intense throughout the game, as the Cougar defense kept the ball away from Idaho's talented forward Phil Hopson. Hopson was limited to three rebounds and nine points, but got

his revenge, towards the close of the show with a pair of 'in your face' slam dunks.

Idaho's last two buckets were Hopson slammers, the second of which resulted in a technical foul called for grasping the rim.

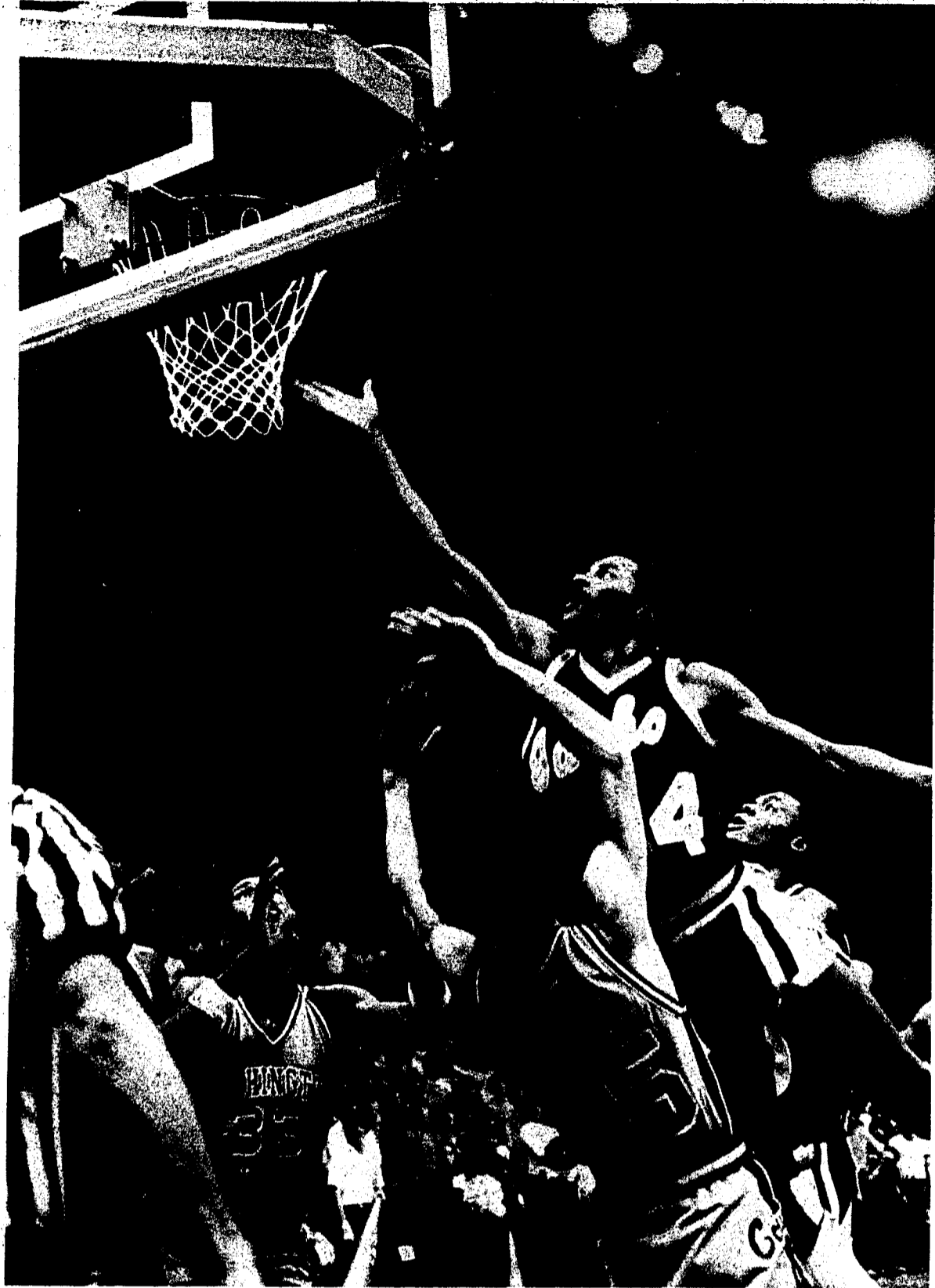
Hopson was just relieved to have won the game. "The rebounding wasn't that they were out-muscling us; maybe just position. The defense takes awhile, but it's coming along," he said.

Idaho was led in scoring by Owen's 17, followed by Kellerman with 16, Smith with 14, Gordie Herbert with 12 and Hopson with nine. Pete Prigge played three minutes in the game, but Idaho went with the starting five and a test of endurance for the game.

Idaho outrebounded the Cougars 29-17 and outshot them 64 percent of 32 percent.

Idaho's schedule over the holiday break includes the Far West Classic in Portland, Ore. Dec. 26-29, an away game at San Jose State Dec. 19, a home game with Gonzaga Jan. 2, and Big Sky opening action Jan. 7 and 9 at Nevada-Reno and Northern Arizona, respectively.

The Vandals will face St. Martin's Dec. 17 in the Dome.



Argonaut photo/G.Q.

He picked up a charging call on the play, but Kenny Owens' bucket counted and sparked Idaho to pull away from Washington State in last Wednesday's game in Pullman. The next trip down, Owens scored again, but this time, he drew the foul and converted the three-pointer. Idaho faces Western Montana Saturday night at 8 p.m. in the Dome.

Women Vandals face Wazzu and Eastern

A tough Eastern Washington team arrives in Moscow tonight as the Idaho women's basketball team hosts the Eagles at 7:30 p.m. in the Kibbie Dome.

Idaho sports a 3-1 record, not including last night's game against Washington State in Pullman.

The Eagles, currently 5-1, own wins over some tough teams, like Weber State 89-84, a team that beat Idaho last week. They are led by two freshmen, Lori Clarke, who is averaging 10.2 points per game, and Monica Van Riper, who scored 22 points in the Eagles' last win over U.S. International, along with Maria Loos, her leading scorer.

Idaho, with second-year coach Pat Dobratz at the helm, boasts four starters averaging double figures: Denise Brose, the leading scorer averaging 23 points per game, Karin Sobotta, Karen Omodt, and Dana Fish.

The other starter, Cathy Owen, is averaging 9.8 points per game.

"They (Eastern Washington) have done a real good job this year," said Dobratz. "They have a couple of good freshmen and it is going to take 40 minutes of good basketball for us to beat them."

Brose was selected Northwest Empire League player of the week for breaking a school record with 35 points against Montana State. She also broke her personal record with 17 field goals in the game.

Next week, Idaho plays host to Whitman College Dec. 18 at 7:30 in the Kibbie Dome. The Vandals travel to California during Christmas break to play Stanford, Cal-State Hayward and Santa Clara before opening league play against the University of Portland Dec. 5 in Portland.

INTRAMURAL CORNER

Congratulations—Sigma Alpha Epsilon won the Men's Swim Meet with a total of 277 team points. TMA60 won the 3-Man Basketball Tournament. TMA70, Singh / Pfeiffer won the Co-Rec Badminton Tournament.

IM Managers' Meeting—the date has been changed to Jan. 12th. This is the meeting for all teams to sign up for "A" Basketball, at 7 p.m. in room 400, Memorial Gym.

The Office of Intramurals and Campus Recreation would like to thank everyone who participated in our activities this semester. We hope to see you all again next semester. **GOOD LUCK ON YOUR FINALS AND HAVE A MERRY CHRISTMAS AND A HAPPY NEW YEAR!!!!**

Open Recreation during X-Mas Break - the hours for each building (Memorial Gym, PEB., and the Swim Center) are posted in each building.

Idaho faces double dose of UW

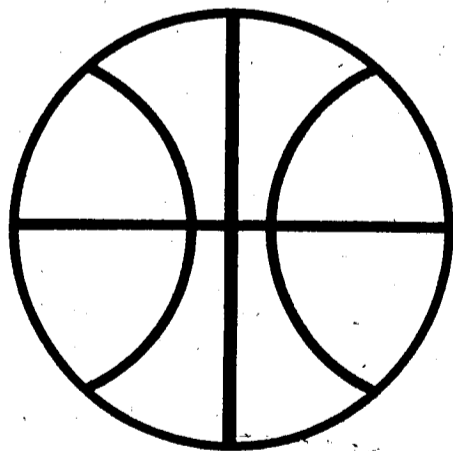
The Idaho men's and women's swimming teams, fresh off a fifth place finish in a 42-team field at the Husky Invitational, travel back to Seattle for a dual meet with the Univer-

sity of Washington today.

After the match with the Huskies, the Vandals don't appear in competition again until they host Puget Sound Jan. 9 at the Idaho swim center.

TONIGHT!

**Vandal
Women's
Basketball**



IDAHO VS

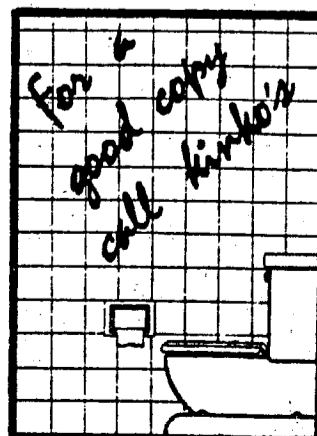
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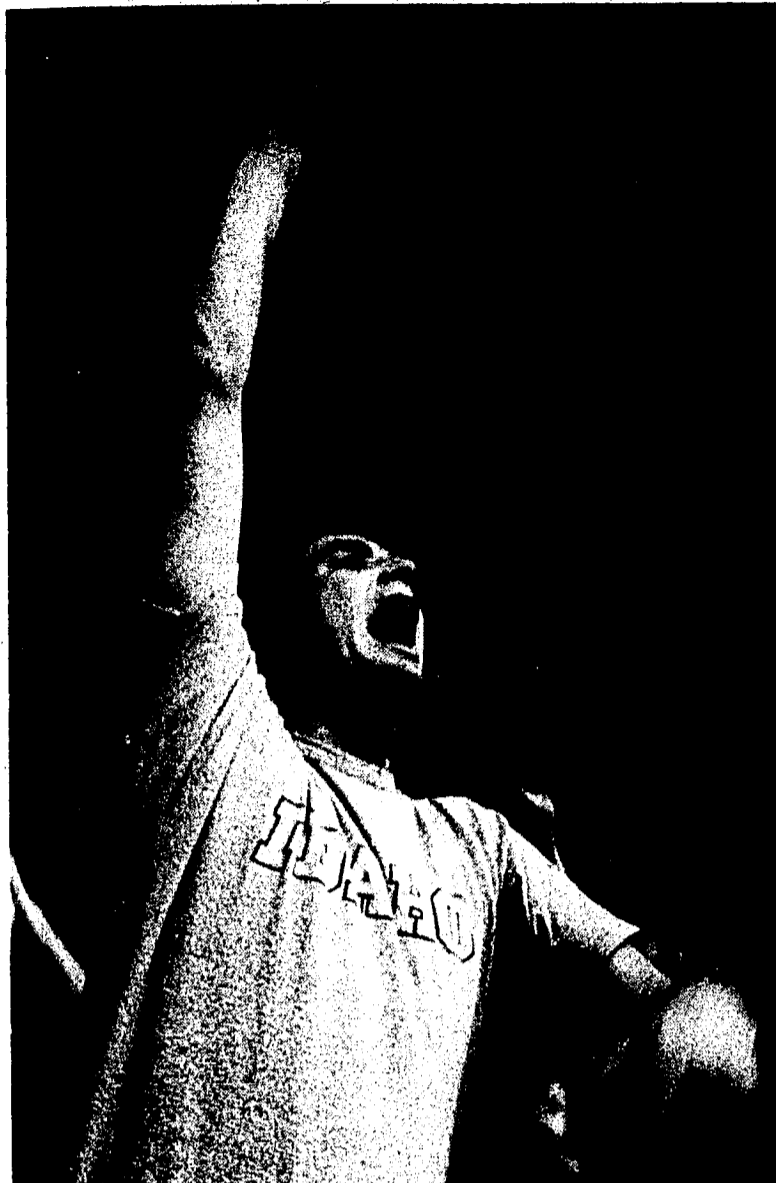
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Argonaut photo/Deb Gilbertson

Bowlers show improvement

The University of Idaho bowling team, young and inexperienced, competed in three tournaments this fall in preparation for next semester's tour.

Nov. 7-8, the team competed in the University of Puget

Sound Invitational at Tacoma, Wash., with the men placing a promising second.

The next weekend, Jeff Gilbertson rolled several 200-plus games to win the men's singles in the competitive Washington State Invitational. Gilbertson rolled a 731 series in the tournament to lead the men to a ninth place team finish.

In their latest competition, the Idaho club took 11th at a Boise State tournament. The team was paced by Gilbertson,

Rocky Heib and Mike Fischer who had five, five and four 200-plus games, respectively. Also, Albert Allen and Phil Guimond both hit the 200 mark, Allen twice.

In doubles action, Fischer and Gilbertson rolled a 206 average.

At the same tournament, the Idaho women took ninth, led by Rhonda Harris' 202 game. Marie Nelson, Dani Antell and Bobbi Humphries bowled games in the high 180s.

Gymnasts enter Eastern meet

The Idaho women's gymnastics team has folded up the mats until after Christmas break after tangling in a triangular meet Thursday night in Cheney, Wash. Teams entered were: Spokane Falls Community College, Idaho and host Eastern Washington. Results were unavailable by press time.

Coach Wanda Rasmussen seemed pleased with her team after Idaho opened the season with a 128.3-112.7 loss to Palouse rival Washington State.

Idaho's strongest showing was in the vault, with senior Jane Vogel, Scottsdale, Ariz., taking second place with a score of 2.6. She was named the gymnasts' athlete of the week for her performance.

Volleyballers set meeting

The organizational meeting of all women interested in participating in USVBA will be held January 14th at 4 p.m. in Room 201 of the PEB. All university and community females who wish to find out more about becoming part of the competitive volleyball club team, Moscow Mashers, are asked to attend. There is no age limit, everyone is welcome.

Argonaut:

...still kicking after 83-years of student affairs

letter

Editor,

On behalf of the basketball team and the coaching staff, I would like to thank everyone who participated in our win at WSU Wednesday night. The support was just super. It

was truly a team and university victory. Keep up the great work. We need each and everyone of you at all the games.

Don Monson
Coaches and team members

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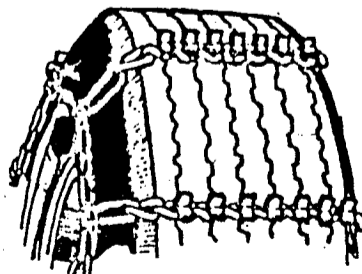
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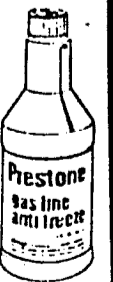


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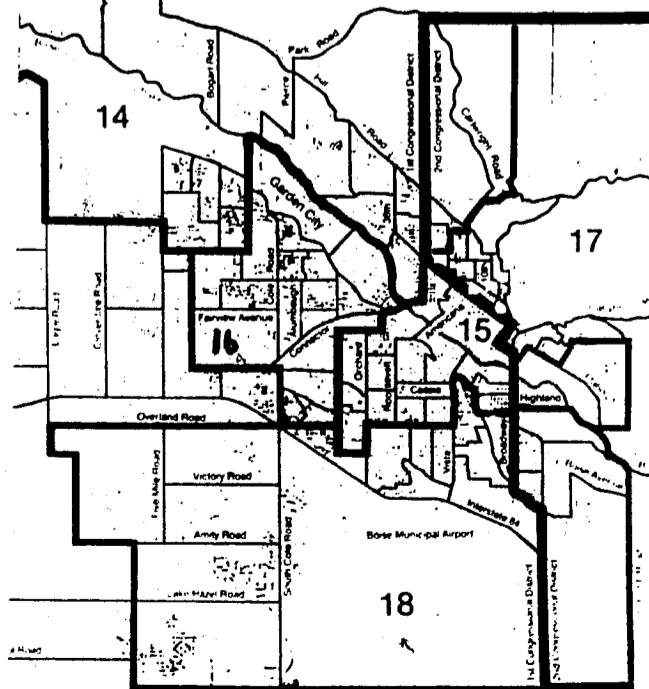
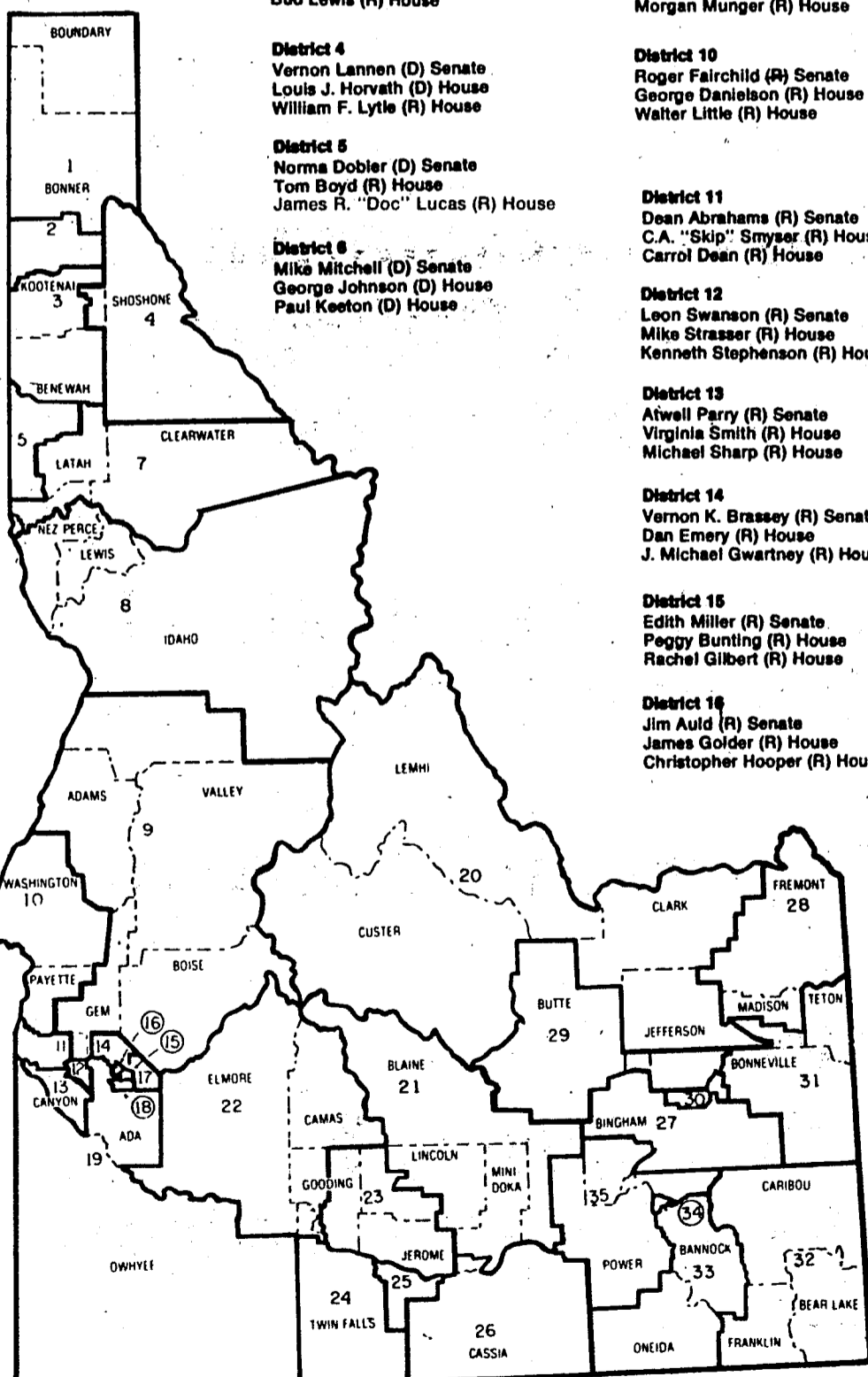
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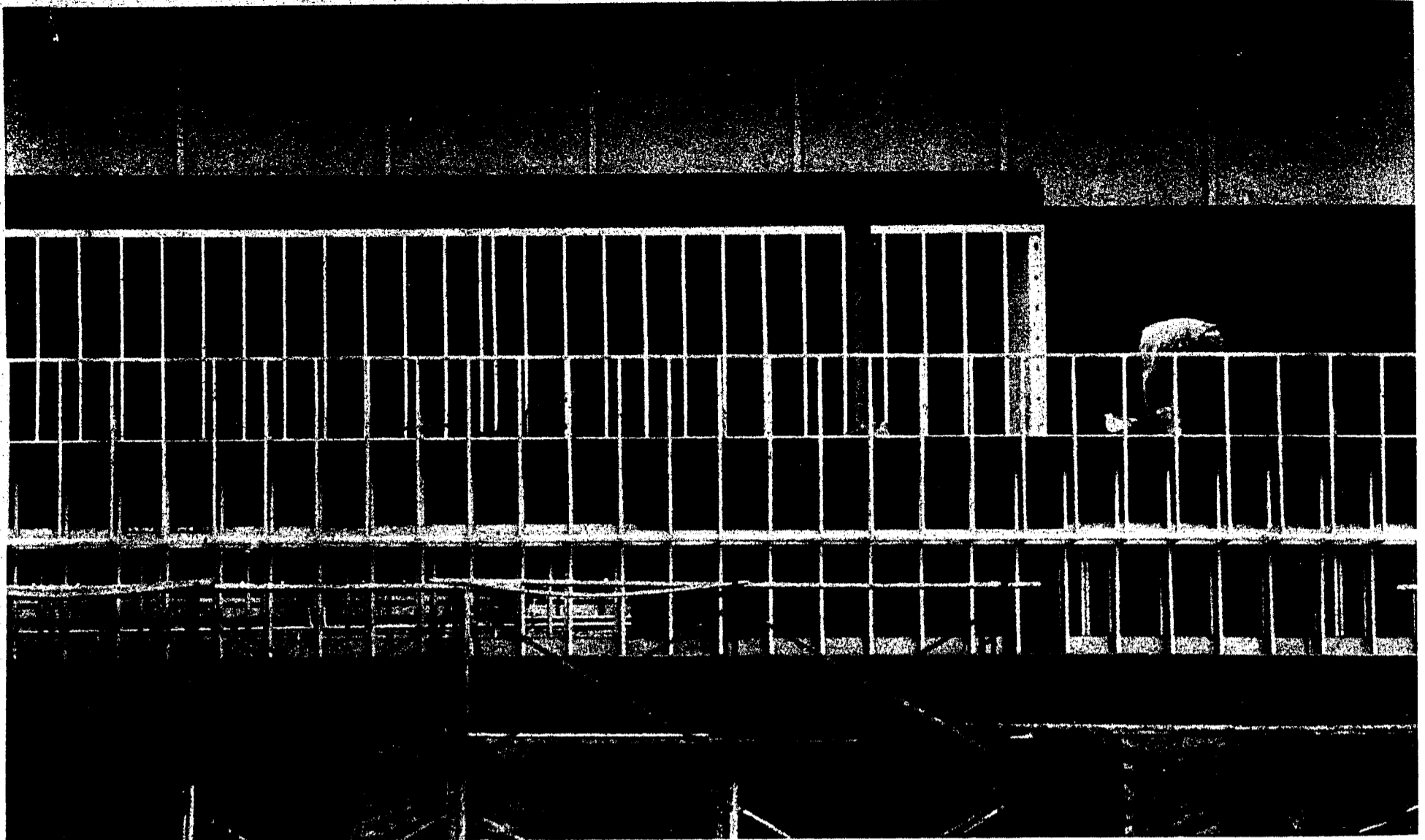
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By the ASUI Political Concerns Committee



Argonaut photo/Bob Bain

By yesterday afternoon, the East End Addition had reached a framework stage. Here a worker labors under grey skies.



*Merry
Christmas
from the
Arg*

MWAC to unify competition

by Beth Rasgorshek
for the Argonaut

The women's athletic department is looking favorably on a move to join a newly formed conference, according to Kathy Clark, head of womens athletics.

It is the Mountain West Athletic Conference.

"A conference structure would lend the visibility needed to continue the development of women's athletics," Clark said. She added that by having a conference, regional rivalries would be established and institutions of like size and resources would voluntarily be brought together.

The final decision to join the conference will come from President Richard Gibb after he hears a recommendation from the Athletic Study Committee. Clark said the recommendation should come within the next two weeks.

Other schools which have

expressed interest in joining are Boise State, Idaho State, Weber State, Montana State, University of Montana, Eastern Washington University and Portland State.

The new conference will be a mixture of Division I and Division II teams. Basketball will be competing under Division I status and more than likely will volleyball. The other teams, such as swimming and tennis, will be competing in Division II. Clark describes the combination of divisions as an "interesting mixture," but over time anticipates the conference to be just one division.

"Some of the coaches are entering into the conference with hesitation because they might not have the funds to give out as many scholarships as they are allowed in Division I," said Clark.

"It is going to be very difficult for us to compete because of the Division I schools," commented cross-country and track

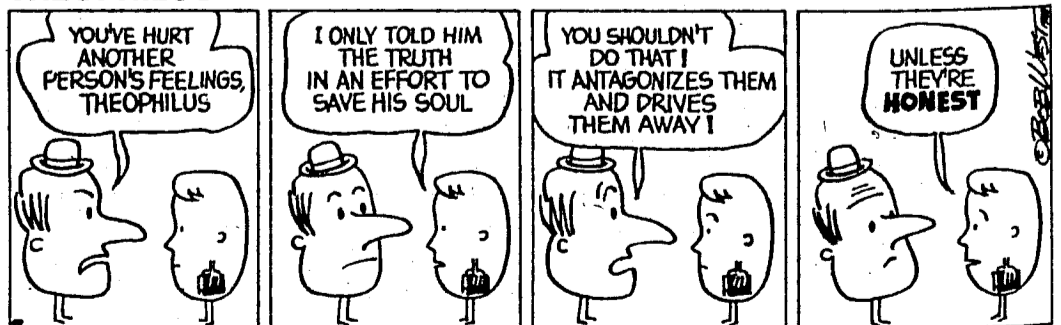
coach Roger Norris. Pat Dobratz, women's basketball coach, is looking forward to the upgrade in competition and the transition from Division II to Division I. Both coaches expressed concern about a possible shortage of funds they might need in order to compete with the Division I schools.

Dues for the conference will be approximately \$5,500 for the first year of competition. The first year's dues will be the most expensive, and dues will probably decrease in subsequent years. Presently UI teams pay a combined total of \$500 per year to compete in athletic events.

Although the final decision has not yet been made, Clark and several members of the Athletic Study Committee are optimistic about joining the conference. "President Gibb seemed receptive to the idea when we discussed it," said Clark.

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Arts Department at 885-6465 for more information.

CAREER PLACEMENT REGISTRY. Seniors don't let job opportunities pass you by. Have you registered with CPR? If not, call toll-free 1-800-368-3093 for full details and data entry form.

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New tow bar used only once. \$100. Wardrobe boxes used once, originally \$7.95, asking \$3.50/each. Call 885-6371, Kathy.
Panasonic portable AM/FM radio/cassette deck. Brand new \$175. 882-3694 after noon.
I'm graduating! Must sell apartment furniture. No reasonable offer refused. Call 882-3823 or see at 305 Lauder 601.
For Sale: "Scott-Superhots" medium shell-"A" upper \$45. "Trappeurs" Ladies size 8 \$25. 882-0709 before 9 a.m.
Going home for Christmas? Drive easier

with a cruise control. Regular \$99.95 now \$54.95. Installation \$15. Also AM-FM cassettes, speakers, boosters, all 30 percent off. 882-3443.
Apt.-size green hide-a-bed and floral daveno. Call weekends or after 5:30 week days 882-3701.
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885-6371. Ask for Bobbi.
9. AUTOS
Does your car or truck need repairs? See George's Auto Repair, 311 Veatch, Moscow, 882-0876.
A & K VOLKSWAGON REPAIR & PARTS. Most rebuilds, \$710. No shortcuts taken. Complete service & large stock of parts or bring your own parts. A & K "Large enough to serve you (with 4 stalls) small enough to know you." Hours: 8-8p.m. Monday-Friday, 1424 S. Main, 882-0486.
11. RIDES
Late final? I need a ride to Seattle Saturday, after finals, please call 882-8911. Will share expenses.
Need ride to S.F. Bay Area (Concord) leaving Dec. 20-21. Share usual. Call Alicia 882-0301.
13. PERSONALS
Happy Birthday, Marc Hinton! Have a great day, Love Funnyface.
14. ANNOUNCEMENTS
FANTASTIC SCHOLARSHIP opportunity available for high GPA Physics, Chem., Math & Eng. majors—paid grad level training & relocation, excellent pay & benefits. 1-800-562-9092 (USN).
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Someone to listen, someone to care. Nightline, 882-0320.
17. MISCELLANEOUS
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It's terrible to be lonely. Allow us to find the right person for you in your area or elsewhere. Religious, general, senior citizens classifications. Free info: Write Billene's, Dept. I-IA, Box 1110, Merlin, OR, 97532-1110.

Evaluations do have an effect

by Frank Hill
for the Argonaut

All semester, teachers evaluate students for preparedness, efficiency and overall competency—but for 20 short minutes at the end of the semester, the tables are turned and the student is given a chance to evaluate his teacher.

Most students welcome the evaluation procedure as a way of getting out of taking class notes for 20 minutes, but there is more to the forms than just a break in class routine.

According to Elaine Johnson, chairman of the evaluation process committee, the forms are "one of the things considered during a teacher's tenure review."

Arla Marousek, who is in charge of collecting and sorting the evaluation forms, said, "Student evaluations are taken into consideration when a teacher comes up for promotion. Bad marks on the sheet do have an effect."

One criticism of the present evaluation system is the amount of paper work involved. After the forms are returned to the Placement Center in the Faculty Office Complex, Marousek copies each individual form. The copies are sent to the dean of the teacher's college and then to the teacher's specific department, where the results are tabulated. The original evaluation forms are returned to the instructor after grades have been turned in, Marousek said.

One possibility for alleviating some of the paper work is to do the tabulations on the university computer. Johnson said some departments are currently using the computer to tabulate results, but this would be difficult on a large scale because teachers use individualized questions.

One teacher said the most enlightening information comes from the comments written at the bottom, which are not tabulated.

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Steve Martin: A Wild & Schizoid Guy



By [Faded Name]
[Faded text]
[Faded text]
[Faded text]
[Faded text]
[Faded text]

Holiday Movie Guide

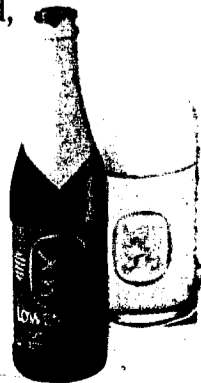
**You told her you have
your own place.
Now you have to tell your roommates.**



You've been trying to get to know her better since the beginning of the term. And when she mentioned how hard it is to study in the dorm, you said, "My place is nice and quiet. Come on over and study with me."

Your roommates weren't very happy about it. But after a little persuading they decided the double feature at the Bijou might be worth seeing.

They're pretty special friends. And they deserve a special "Thanks." So, tonight, let it be Löwenbräu.



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IN ONE EAR

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IN HERE

FEATURES	
Ampersand's Holiday Movie Guide	10
Lindy Buckingham <i>Big Bad Mama</i> solos	14
The Go-Go's <i>Clutch and good music from a new female group</i>	15
Steve Martin <i>His hilarious family</i>	16
DEPARTMENTS	
In One Ear Letter	4
On the Other News & Review	6
On the Wall <i>Cable Television and You</i>	8
On Screen <i>Johnny Be Good</i>	10
On TV <i>20th Anniversary Special</i>	13
On Tour <i>Pat Benatar</i>	13
On the Cover	
The Best of the Year	

Ampersand has been around for a while and is starting to look better and better. You guys are really raising the quality of your magazine and it's great! So why the trashy classifieds? I am referring to "Legal High!" Do you really want to mess up the page with this garbage? It looks terrible.

Carrie Schneider
Indiana University

I am 66 years old and so not your typical reader! However, *Ampersand* is a delightful insert in the OSU paper — for me, because it gives me an insight into current music, though I say ho-hum to it, but particularly because I enjoy Judith Sims' film reviews. She writes smoothly but succinctly, with sense and sensitivity.

Neal Smith
Columbus, Ohio

Oh yes, thanks for the feature you had on *Time Bandits* in your November '81 issue. My only objection was that you hardly had enough on darling *Michael Palin*.

PLEASE have more on Michael Palin of Monty Python. I just can't get enough of him!

A Monty Python & Michael Palin Fan
Lisa Acosta

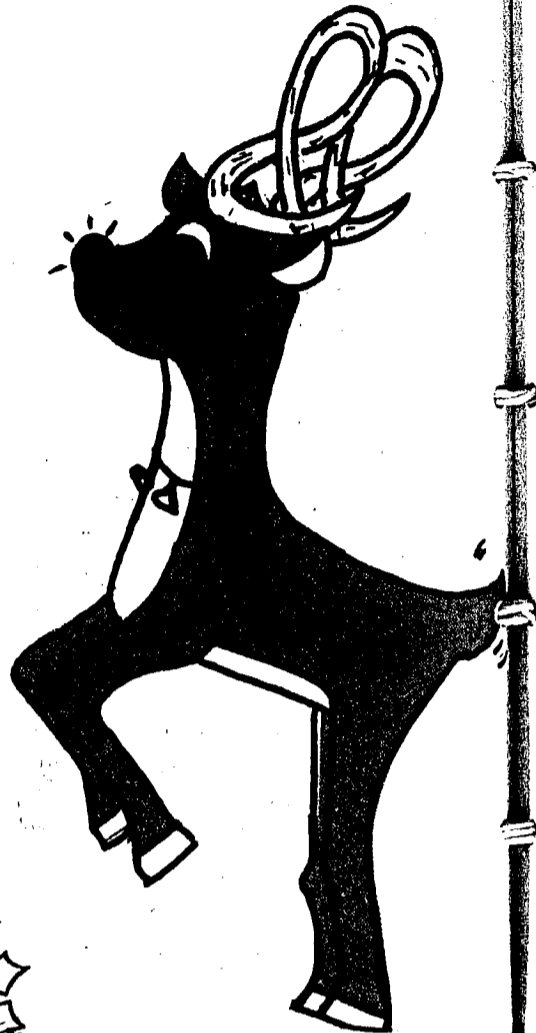
This is a long shot, but I'll ask anyway. When Eric Clapton formed Derek and the Dominos, did he originally intend to keep his identity secret (or why "Derek")? The reason this is more than just a trivia question: somebody doing vocals on a fairly obscure album called *Fire Below Deck* by a group called Rapids sounds incredibly

like Clapton, and the guitar work is definitely at his level. Any chance Eric is up to his old tricks?

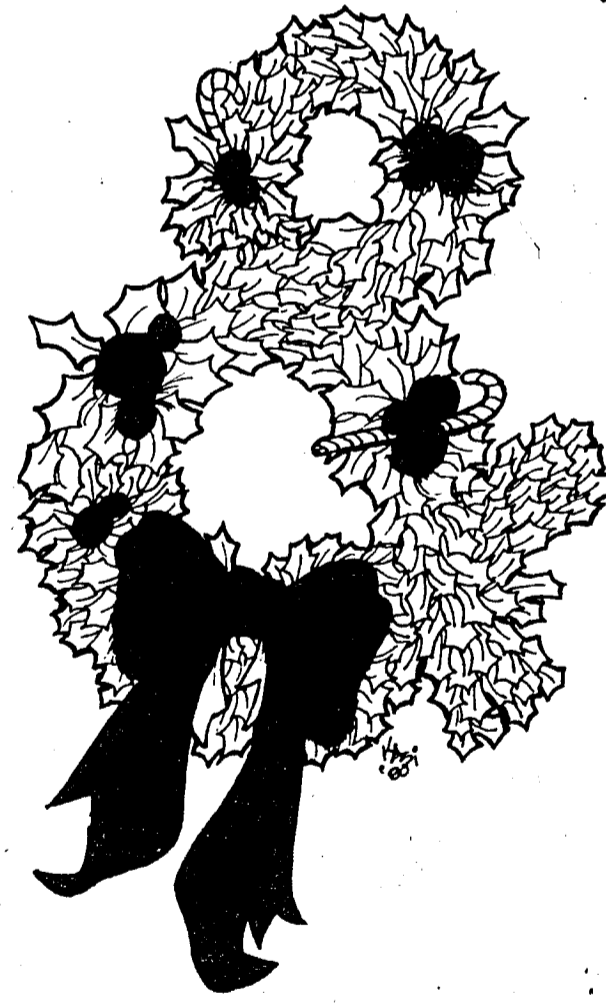
T.J.
University of Colorado—Boulder

No, Clapton was never playing possum; we always knew he was in there. He did like to stand back and be the sideman guitarist, out of the limelight, with friends Bonnie and Delaney — after Blind Faith, before his first solo album, which was then followed by *D* and the *D's* Layla. We are not familiar with Rapids or their album; we suspect someone is a good mimic. But who knows? Maybe you're on to something. What label? When recorded? Who else is on it? We'll be delighted to give you an erudite answer, once we know more.

Please direct your inquiries, complaints, praise, confusion and any other comments to *In One Ear*, 160 North Vine, Suite 900, Hollywood, CA 90028.



Ho Ho Ho! 'Tis the season to be jolly and feature two holiday Ampersands of the Month (tra la la la). The wreath is by Karen C. Cope-land of Hillsborough, N.C., while the Ampersand-antlered reindeer is by Rob Chmielewski of Dun-nellon, FL. Both will receive \$30 for their artistic labor. Other talented readers are encouraged to send us original Ampersands; please use black ink on heavy white paper and put name and address on the art work. Send the goods to Ampersand of the Month, 1680 North Vine, Suite 900, Hollywood, CA 90028.



NEW CONTRIBS

CASEY McCABE (On Tour) lives on the eastern side of Nebraska, but has traveled west as far as Hay Springs, Ainsworth, Chadron and Scott's Bluff.

PAUL ROSTA (On Tour) was turned on to Irish music by Jewish-Italian friends who grew up in Jamaica operating a Basque restaurant near the Swiss embassy. Descended from Corsican Pirates, Rosta travels infrequently.

RICHARD BLACKBURN (On Screen) is a screenwriter whose latest project, *Eating Raoul*, in collaboration with Paul (Death Race 2000) Bartel, checks out the light side of cannibalism, kinky swingers, grand theft auto, real estate and murder. Sort of an All-American flick.

BOID

I'VE SPENT TWELVE YEARS OF MY LIFE WATCHING YOU, TUBE.

WHAT DID IT GET ME? NUTHIN! YOU STOLE A PART OF MY LIFE, TUBE!

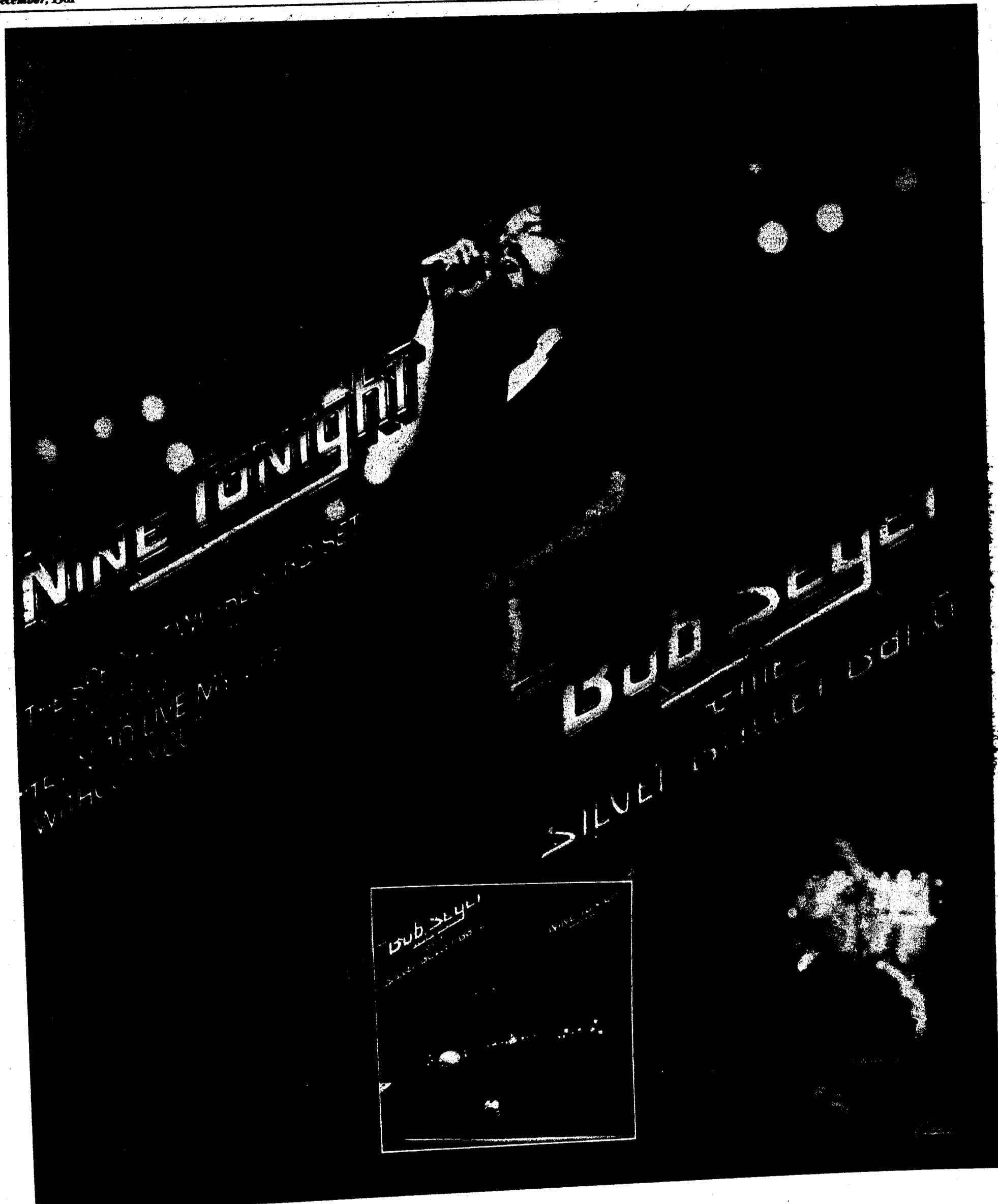
I COULDA DONE BIG THINGS. IN TWELVE YEARS ALEXANDER DA GREAT CONQUERED DA WORLD!

SO WHAT DO YOU WANT, PERSIA?

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December, 1981

1981



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& OUT THE OTHER

Spiking Spock

STAR TREK II is assembling its crew, amid chitterings and strife from Trekkies, many of whom are concerned with Spock's rumored demise in the film. Yes, 'tis speculated that the filmmakers will actually off the pointy-eared Vulcanite, perhaps because Nimoy doesn't want to do this the rest of his life. Paramount executives are stonewalling. A spokesperson there said "We don't even have a cast list at all." Whether they do or not, here is the cast so far announced in the trades: Leonard Nimoy, William Shatner, DeForest Kelly and ... Ricardo Montalban. Nice to know that Latins have a place in the future. And if you think we've given too much space to the mere speculation of Spock's split, know ye that the *Los Angeles Times* devoted nearly one entire (large) page to this very same subject, and a lengthy article also appeared in

the *Wall Street Journal*. (Latest news: Paramount sez Spock will live! Stop the presses!)

Greasing a Kangaroo

JOHAN TRAVOLTA AND OLIVIA NEWTON-JOHN will not appear in *Grease 2*; stars of that future flick are Adrian Zmed and Lorna Luft (sister to Liza Minelli). Didi Conn, who did appear in the original, will be back. Meanwhile, Olivia and John were reportedly going to star in a musical called *Stairway to Heaven*, but the deal keeps coming apart at the seams. Travolta will appear in a segment of *Simon & Simon*, new CBS series starring Jameson Parker and Gerald McRaney, titled "The Hottest Ticket in Town." Olivia will go home to Australia to film *Kangaroo*, in which she'll play a grownup housewife, married to Bryan Brown (of *Breaker Morant* and Masterpiece Theatre's *A Town Like Alice*). *Kangaroo* concerns a 1920s underground

movement in Australia, from the story by D.H. Lawrence.

More Moore

DUDLEY MOORE, who has managed to star in two hit films two years in a row (*10*, *Arthur*), is booked solid for the next two or three: first is *Six Weeks*, with Mary Tyler Moore, then *Valium, A Romantic Comedy* and finally *Unfaithfully Yours*, a remake of the Preston Sturges film starring Rex Harrison. New York columnist Liz Smith recently reported that Moore would star with Brooke Shields in a remake of the Gary Cooper-Audrey Hepburn classic, *Love in the Afternoon*. Is nothing sacred?

Does He

Give Finals During the Full Moon?

PROFESSOR HARRY A. SENN, Professor of French and Folklore at Pitzer Col-

lege in Claremont, near Los Angeles, is a werewolf/vampire aficionado. He's been to Romania three times and is about to return on a \$9000 Fullbright to study the hairy and batty legends up close and personal. He's not the only one so involved ... Prof. Leonard Wolf at San Francisco State teaches a course in vampires called "Terror and Literature," and Prof. Alvin Novick at Yale specializes in bats; or so we're told. And if you can't get to Pitzer to hear all about it, Senn has a book coming out in January called *Werewolf and Vampire in Romania*.

Weirdos, Read This

DR. DEMENTO (host of the nationally syndicated *Dr. Demento Radio Show*) and Songwriters Resources and Services of Los Angeles are sponsoring The Great Dr. Demento Novelty Song Contest. Entrants must submit "musical selections with lyrics that are humorous, bizarre, and/or topical," and the

Grand Prize Winner will receive real loot: a TASCAM Portastudio, JBL speakers and an all-expense-paid trip to L.A. The top 11 finalists will have their songs included on an album (which will, no surprise, receive heavy airplay on the Doctor's demented and syndicated radio show) and will also receive rubber chickens (!) autographed by Demento himself. Entries must be postmarked no later than January 31, 1982. For contest entry blank and complete information, send a self-addressed stamped envelope to The Great Dr. Demento Novelty Song Contest, Box 900, Hollywood, CA 90028. Good luck, and stay off the street.

Newsbits from Nashville

OH BOY RECORDS, which has been a figment of singer/songwriter John Prine's imagination for years now, has finally become real. In time for Christmas, pressed on Lipstick Red



EVERYTHING YOU'VE EVER WANTED IN A PORTABLE.

If you've always had a taste for a portable stereo with loads of stereo features, but were afraid of gaining weight, try something new.

Our new series of Slim-line Personal Stereos.

Available with home audio features like stereo AM/FM and cassette, Dolby* metal tape capabilities, a 6-band graphic equalizer, Music Search (forward and backward), auto replay and direct

vinyl, comes Prine's re-crooning of the 1951 Jimmy Boyd Yuletide smash, "I Saw Mommy Kissing Santa Claus." This may turn out to be as cunning as it is whimsical ... a holiday hit can mean an extended gravy train ride. Just ask the heirs of Bing "White Christmas" Crosby.

Meanwhile, Prine is also writing a play around some of the characters in his various songs. It should be ready by next summer. No word yet on whether it will feature that queen of teenage runaways, Barbara Lewis Hare Krishna Beauregard, the one who inspired the fatherly plaint, "If heartaches were commercials, we'd all be on TV."

Culture Gonna Blend on You

HISAO SHINAGAWA, former new wave club d.j., will soon release the world's first Japanese reggae single.

Barefoot Records is the label, "More Money, More War," is the historic tune. Fans of the L.A. scene should also seek *Hell Comes to Your House*, a compilation LP on Bemis Brain Records. Best L.A. disc news, however, is a repackaging by Rhino Records of all the hits and the obscure tracks by Richie Valens, easily the coolest Chicano for the entire period between Joaquin Murrieta and Fernando Valenzuela. Richie Valens rocked the late Fifties with "C'mon Let's Go," "La Bamba" and "Donna," then was killed in the same plane crash — February 3, 1959 — that also took Buddy Holly. Unfortunately, till now, his records have been nearly impossible to come by because they were made for an obscure label that folded several years ago.

Grave Errors Dept.

MOVIEGOERS AND BLUES FANS alike should remember Furry Lewis for his tours with Leon Russell and his



appearances in *W.W. and the Dixie Dancekings* with Burt Reynolds and in *This is Elvis*. The venerable Memphis singer also has a recently released

compilation on Fantasy Records entitled *Shake 'Em on Down*.

Recently, a three page letter from Senator Bob Packwood (Republican from the great state of Oregon), representing the Republican Presidential Task Force, arrived at Fantasy Records addressed to Mr. Lewis. It went like this:

"Dear Mr. Lewis: Forgive me for saying this but you're causing the President grave concern. Why hasn't President Reagan heard from you? Why haven't you joined him in the Republican Presidential Task Force? ...

"What shall I tell our President?" Packwood went on. "Because he's personally asked me to find out why you're holding back ... Shall I show him your contribution of \$120 for a full year's membership ... or shall I tell him you've said he must fight alone? ...

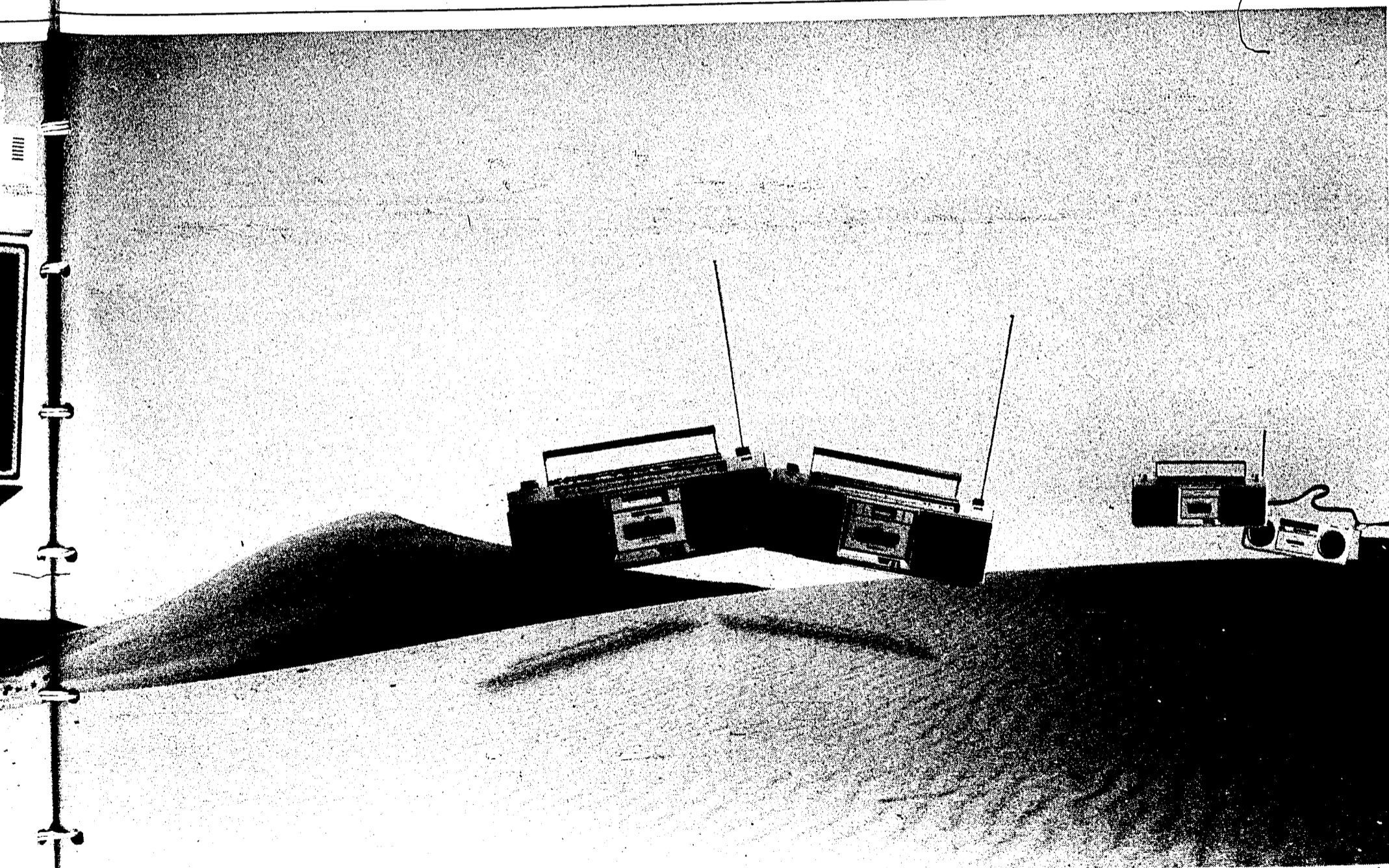
"If you've delayed for any reason, let me assure you there's no more time to

lose. Our adversaries are forging ahead even as you read this. Don't let this day end without action!"

The only flaw in Packwood's Presidential Pitch: Lewis, who lived in near poverty all his life, died a few weeks prior to the Republican call for help.

TV or NOT TV

WE FINALLY HAVE the complete cast lineup for *9 to 5* (you were holding your breath, weren't you?): Valerie Curtin, author and actress (she was Vera in *Alice Doesn't Live Here Anymore*, and she co-wrote, with Barry Levinson, ... *And Justice For All*, *Inside Moves* and *Best Friends*), will play the Jane Fonda role. Rita Moreno (Academy Award winner for *West Side Story*, actress and dancer) is the Lily Tomlin character, and Dolly Parton's shoes are filled by her sister, Rachel Parton Dennison. Fonda, by the way, claims she won't appear in the series
(Continued on page 18)



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E. AND LESS.

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OFF THE WALL

CABLE TELEVISION & YOU

BY RICHARD LEVINSON

This has been a watershed year for cable television. After floundering for eons in an ocean of government regulation, and bouncing down the rocky rapids of political favoritism, cable TV is now riding the rising tide of public acceptance. The question, of course, is this: What does the future hold? Will the next decade find cable television calmly sipping a gin and tonic by the Swimming Pool of Institutional Complacency, or will it be hurled from the Cliff of National Ennui to be smashed on the Rocks of Advancing Technology next to its earlier counterpart, Network Telegraph? Perhaps this article will throw some fresh water on the Fire of Uninformed Opinion, dry up the Reservoir of Doubt, and Wet the Whistle of Unwarranted Optimism.

What Is Cable Television?

Let me answer that question with a question: Who wants to know? Presumably, we all would like to be as well informed as possible on the issues of the day, but, amazingly, only 14% of the voting public will even open up a newspaper today. Of those who do, 67% will read only one section. Only 20% of those people will read the front page, and only 6% of those will read past the headlines. But of that 6%, an astounding 98% will, 3 days out of 5, accidentally dip the edge of their paper in their coffee cup.

Who wants to know? Less than one-quarter of 1%, that's who, at least

when they're not too busy ruining the day for everyone in the restaurant who has to watch them dip one of our most sacred institutions in a cup of coffee.

Where Did Cable Come From?

Cable, (an acronym for aCtual trAnsmiSSion BeLow ground level) was named for Edward Cable, who piloted the first experimental lighter-than-air cable flight, and who was unfortunately killed when the cable suddenly whiplashed and shot him 600 feet in the air. His final words were, "The vector's all wrong! The numbers are crazy! That's it! No wonder! It'll fly! I know it will! Just re flap the ... boooooomp" Ed was buried, and so was the cable. Now, of course, cable transmission is made over telephone wires. This causes occasional problems.

"Ahhh. Think I'll just curl up here with a bowl of popcorn and watch *The Sting* on the ol' HBO."

Click.

"Hello, Susan? This is Tad, the guy who sits behind you in Chemistry. I was wondering if you'd like to ... yeah, the guy with glasses, listen, I was wondering ..."

Click.

Rzzz Rzzz rzzzzz RzRz RzzzRzzzzz Brrrrrrringggggg.

"Hello, Sharon, this is Tad ..."

Public Access And You

First of all, let's define our terms.

DAN EICHOLTZ

"You" means "you," the reader. "Public access television" means "Public access television," i.e., the one or two channels on your cable selector box that always look terrible, cheap and kind of stupid. Since some of "you" look terrible and cheap and kind of stupid too, it is sometimes necessary to further differentiate. "Public access TV" is sent over a cable and appears on your TV set, which has a long black cord coming out of it which is

plugged into a wall to obtain electric power. If "you" are not plugged into a wall you are not "public access TV." If "you" are plugged into a wall, further delineation is called for. "Public access TV" survives because there are laws that don't permit it to die a natural death. If "you" survive because of laws making it impossible for "you" to die a natural death, "you" might be "public access television." The final test is easily applied through simple logic: if A=incurable disease, B="You," and C="Public Access Television," and we assume that A=B and B=C, then it becomes clear that if, and only if, "you" have an incurable disease, "you" are "public access television." If "you" don't, "you" are not.

What's So Great About Cable?

Remember the good old days, when gasoline was free and cigarettes didn't cause heart disease? When the whole family used to watch *Disney* to see how a pack of mongrel dogs could solve crimes that baffled Scotland Yard? When the choice on TV was limited to *Hogan's Heroes*, *Gilligan's Island*, *Twilight Zone*, and *Get Smart*? Well, those days are gone. Now, with your channel selector, you can get an almost limitless array of programming from all over the country. For example, here is a small part of what was available in L.A. last night:

- ③ NBC Mrs. Ed — Tragedy or Outrage? This docu-drama follows the life of a Hollywood wife, showing the problems of living in the shadow of a famous spouse.
- ④ Armenian Folk Dance Party
- ⑤ ABC Celebrity Execution — Jamie Farr and Richard Dawson are "on the block."
- ⑥ Twilight Zone
- ⑦ Hogan's Heroes
- ⑧ Chicago Superstation — *The Cubs' Year in Review*. Jack Brickhouse swallows a bottle

of Sterno and dives on the third rail.

- ⑨ Norwegian Folk Dance Party
- ⑩ MOVIE — (adult) *Choppers and Breasts*. A motorcycle gang comes to a small town with a big secret.
- ⑪ Korean Folk Dance Party
- ⑫ CBS — Special *Gotta Quarter?* A young boy goes to the city to find his Grandpa, who is a bum. Grandpa: Jamie Farr. Boy: Richard Dawson.
- ⑬ German Folk Dance Party
- ⑭ Get Smart
- ⑮ Hogan's Heroes

These days, there really is no excuse for ever leaving the house. And soon, we will all be able to push a button on our TV set, and a corned beef sandwich will automatically appear on our table, just like in *The Jetsons*. I, for one, can't wait.

Cable: The Future Challenge

Yes, cable television is with us, and more than ever, we are living in "a global village." Modern technology transmits images at a frightening clip, like some big electronic blabbermouth eager to fill up everybody's brain with half-truths and misinformation over the global back-yard fence (the Atlantic Ocean). In some respects, this bodes well for world stability. Take agriculture, for example. The old saw asks "How do you keep him down on the farm after he's seen Paris?" Well, with the aid of modern communications, he can see Paris any time he likes, and not have to leave the farm at all. And with the coming of advertising to cable TV, keeping him on the farm will be even easier. An ad agency could produce a "travel" commercial in which a voice asks, "How do you keep him on the farm after he's seen ... Teheran?" Or "Gary, Ind?" Or "The Sahara Desert?" You can bet he'll want to stay on the farm, thereby increasing food production and solving world hunger.

In Conclusion

Cable television is like a chocolate candy bar: if you don't eat it fast enough, and it's hot out, it will melt and make a mess. Let me explain that analogy. Cable television is here to be used (eaten), to its full potential (eaten fast enough). If it is not used to its full potential, and the political climate is unfavorable (it is hot out), cable television will become a tangled web of special interests fighting for a piece of the cable-waves (melt and make a mess).

It's really up to us. We can turn our TV sets "On" and stare blankly at whatever the Programmers decide to feed us, or we can turn our sets "off" and abdicate our responsibility as citizens. It's their way or not at all, and don't go looking for a third door to slink through.

The time has come to squarely face the situation and back down, or stand up and be discounted as demographically unimportant. An error. A fluke. That's the choice and the challenge. As I.F. Stone once said, "Owww. I caught my finger in the printing press. Damn." Our fingers are caught in a printing press of a different kind, and we can grin and bear it, or amputate quickly. Will we? History says we won't. I'm betting we will. But either way, win or lose, we'll watch the battle, in glorious color, on cable television.



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ON SCREEN

Ragtime

starring James Cagney, Brad Dourif, Mary Steenburgen; written by Michael Weller from the novel by E. L. Doctorow; directed by Milos Forman.

Ragtime is dizzy kitsch and lots of fun. It's also a colossal two-and-a-half-hour-long fake. Not even a construction crane could suspend the necessary disbelief. One well-intentioned miscalculation follows the next until there's so much wrong it's hard to keep it all straight.

How can we give ourselves over to a film whose sets and locations look like sets and locations, and whose costumes look like costumes? They have been carefully chosen, but like the rest of the film, with the exception of some performances, they exist only as concepts. In short, nothing looks lived in. Compare the Lower East Side sequence in *Ragtime* with a similar reconstruction in *Godfather II* and the difference becomes obvious. In the latter we are *there* and in the other, well, we're not.

E.L. Doctorow's novel was a masterfully satisfying entertainment. A handful of figures from the early years of the 20th century (some famous, some fictional) were made to represent certain political, social and aesthetic forces struggling to be born, e.g. black rights, women's lib and motion pictures. As the narrative hopscoched from character to character their paths (and concerns) constantly crisscrossed. The pacing was brisk, the prose style uncluttered. A leisurely epoch was limned in quick sketches. It was like watching some secretly shot movie of bygone lives — both public and private. Just enough descriptive detail was provided for us, the readers, to fill in the rest. This may be why the book is more immediate than the Milos Forman film. Not only has all the work been done for us up there on the screen — it also hasn't been done right. Not only production design, but script and direction are at fault.

Most importantly, the story is lopsided. The climax of aggrieved blacks occupying New York's J.P. Morgan Library is drawn out way too long (possibly to allow James Cagney as Police

Commissioner enough screen time to justify his star billing). The other characters are thus deprived of important scenes that would make many of the actions more comprehensible.

The acting is fine — Mary Steenburgen, Robert Joy, Brad Dourif, Mandy Patinkin and Cagney are great to watch. So is lovely Elizabeth McGovern. She's as natural here as she was in *Ordinary People*. It's a deft and charming performance, full of humor — the only problem is that it's in the wrong movie. It has as much to do with 1900 as Deborah Harry has to do with Scott Joplin. This contemporary viewpoint is built into the film and is its second most serious flaw. It comes out in dialogue, mannerisms and motivations (or lack of same). In 1900 blacks *may* have called each other "brother," young ladies *may* have been upfront about sex and money, middle-class white boys *may* have become disillusioned with their hypocritical dads and joined black terrorist groups. It's possible, but the burden is on *Ragtime* to make us believe it. It doesn't.

Ragtime should have been a TV

mini-series with all the much-needed explanations the movie lacks, or it should have been drastically rethought for the screen. It's a shame. The film is high-spirited and, for the first part, very enjoyable in spite of its errors. Yet after two hours there have been too many manipulations and it finally collapses under them.

Richard Blackburn

Whose Life Is It Anyway?

starring Richard Dreyfuss, John Cassavetes and Carol Lahti; written by Brian Clark & Reginald Rose; directed by John Badham.

The choice of Dreyfuss to star as a sculptor paralyzed by an auto accident is a mixed blessing — he is so vital, so irrepressibly alive, that he rivets our attention and squeezes every laugh and tear that can be squeezed. But this very energy almost (but just almost) negates the hopelessness of his condition; it is difficult to believe that someone so intelligent and perceptive would want to end his life

simply because he can't move his arms and legs.

And that is the story — he wants to die, but the doctor in charge (Cassavetes) refuses to accede to this wish, instead threatening to have Dreyfuss committed to a home where he'll be kept alive for years. Dreyfuss is not easily defeated, but the film is not simply their confrontation. It deals with Dreyfuss' effect on the lives of another doctor, Lahti, who is drawn to him emotionally; a reggae-fied orderly; and a pretty young nurse, among others.

On the surface, a film about a paralyzed man who wants to die is not exactly cheerful holiday fare. But it is a good movie, not an expensive one, not a garish one. Just good; it makes us think and feel, laugh and cry, and there's not much more we can ask, in this or any other season.

Judith Sims

Absence of Malice

starring Paul Newman and Sally Field; written by Kurt Luedtke; directed by Sydney Pollack.

We really didn't need this — a confusing, stupid movie about journalistic ethics, or lack thereof. Sally Field portrays a Miami reporter who prints a false story (leaked to her in a most questionable manner) claiming that businessman Newman is under investigation by a strike force in the disappearance of a local longshoremen's union leader. Newman is innocent, naturally, and proceeds to set the record straight. In the process he and Field have a few go-rounds, and almost everyone gets his or her comeuppance in the end. Well, fine — except that it's all framed in pretentious, preachy, muddled blather about "the public's right to know" and revealing or not revealing sources, and using the press to advance one's own ambitions, blah blah ... *Absence of Malice* manages to add fuel and a wet blanket to the flaming topic of journalistic ethics.

Parts of the film are just foolish: Newman, hurt, asks Field "Don't you know me yet?" Meaning how could she think him a hood when they've been going steady for two nights in a row. Much worse are the scenes at the newspaper, where Field has to be reminded by the paper's attorney to get a quote from Newman (when Newman doesn't answer his phone, she doesn't bother to call again. Give me a break). Field shows no qualms about printing stories based on the most tenuous — or off-the-record — sources, then turns around and prints the name and abortion date of a timid source who responds to the public shame with suicide.

But the Worst Line of the Year Award goes to writer Luedtke for the following exchange. Field, in reply to Newman's comment that she wears no wedding ring, therefore must be single: "You ever hear of liberation?" Newman: "Yeah, but they're all ugly."

Nothing rings true. This was obviously intended as a serious look at the sometimes shoddy practices reporters use to get their stories, but the intention dealt a mere glancing blow to the execution. Luedtke, according to the production notes, has been a journalist for more than twenty years, at the *Miami Herald* and the *Detroit Free Press*. There is very little evidence of that experience on the screen.

Judith Sims



Just a few more days full of dread exams and last-minute plans about *How to Get Home Cheaply* — and then, at last, the big winter relief of *The Holidays*. Thanksgiving turkey, pumpkin pie and cranberry sauce; Christmas turkey (maybe a ham), apple pie and presents; "Auld Lang Syne" and the Rose Bowl and potato chips and beer. Small wonder that the earth seems to move in early January; it's just our annual national post-holiday belch.

But enough of these culinary slaverings. We're here to write about movies and another distinctly American tradition: the sudden appearance of dozens of blockbuster films every December, at which time the film studios hope to change their year-end ink from red to black, and maybe influence an Oscar nomination or two.

Here, then, is a rundown of those movies that will light up screens across the country (release dates vary wildly from region to region) this holiday season. And don't forget: movie theaters are full of popcorn, cokes, Jujubes, Milk Duds ...

REDS stars Warren Beatty as American journalist John Reed, best known for his eyewitness assessment of the Russian Revolution in his 1919 book *Ten Days that Shook the World*; Diane Keaton plays the love interest, author Louise Fletcher; and Jack Nicholson is playwright Eugene O'Neill. The whole thing took five years and an estimated \$40 million to complete — more than the Russian Revolution itself.

RAGTIME, the long-delayed film version of E. L. Doctorow's bestseller, brings us that innovative mix of fictional and real characters, played by James Cagney, Mary Steenburgen, Brad Dourif, Norman Mailer (reportedly excellent), and Howard E. Rollins as Coalhouse Walker.

TAPS stars Timothy Hutton as an upright, do-right cadet at an eastern military academy; George C. Scott is the head man, and conflict abounds.

MODERN PROBLEMS. Chevy Chase without Goldie Hawn. Chase is an air traffic controller who develops telekinetic powers. But does he develop acting talent?

NEIGHBORS, banites John Belushi and Kathryn Walker against the New Couple — weird and wacky Dan Aykroyd and Cathy Moriarty (from *Raging Bull*).

WHOSE LIFE IS IT ANYWAY? was a successful Broadway play for the past few years. This version stars Richard Dreyfuss as a sculptor who loses the use of his arms and legs after an auto accident. His decision to end his life meets with strong resistance from doctor John Cassavetes, and with emotionally charged sympathy from doctor Carol Lahti. In spite of the grim subject, Dreyfuss is funny, engaging, and compelling (see review this issue).

PENNIES FROM HEAVEN. We've been waiting for this one for months, ever since MGM teased the press with clips and set visits back in the spring. Steve Martin departs from his jerky comedian persona and plays a 1930s

song salesman who dreams of living out the sweet songs he sells as an escape from his harsh Depression reality. Though married, he falls in love with hard-luck beauty Bernadette Peters. Christopher Walken (who won an Academy Award for his supporting role in *The Deer Hunter*) plays a dancing pimp who knows a good thing — Peters — when he sees her: The sets are fabulous: an old-fashioned bank turns into a Busby Berkeley dance scene; while Martin and Peters are watching the movie *Follow the Fleet*, they imagine themselves doing the same "Let's Face the Music and Dance" number — and sure enough, we see Steve and Bernadette in the same Astaire and Rogers costumes, on the same set, doing the same dance ...

BUDDY, BUDDY is the American remake of a fine French comedy (originally translated as *A Pain in the Ass*), with Jack Lemmon and Walter Matthau in place of Jacques Brel and Lino Ventura. It's about a hit man, Matthau, hired to assassinate a government witness, but he's constantly interrupted by the suicidal bozo in the next hotel room (Lemmon). It's directed by Billy Wilder, who's been away too long.

SHARKY'S MACHINE. Burt Reynolds is an Atlanta vice detective investigating a series of call girl murders. Model Rachel Ward, in her first screen role, is a call girl, and we're promised that *Sharky's Machine* wallows in every possible seedy element.

ROLLOVER gives us Jane Fonda as the chairman of the board of a large corporation, and Kris Kristofferson (wearing a suit, but not a beard) as the head of a failing New York bank. It's billed as a thriller/love story.

ON GOLDEN POND shows how three generations interact emotionally one summer, and it stars Henry Fonda and Katherine Hepburn as Jane Fonda's parents. It opens in two theaters in December, countrywide in late January.

GHOST STORY is an intricate thriller in which the ghost of a murdered woman returns to haunt (and wreak revenge upon) the four pillars of the community who did her in. Stars Fred Astaire, Patricia Neal, the late Melvyn Douglas, Craig Wasson (as Douglas' son), Douglas Fairbanks, Jr., and Alice Krige as a mysterious beauty.

HEARTBEEPS stars Andy Kaufman and Bernadette Peters as robots who yearn to be free. And so they wander off and have many adventures ...

FOUR FRIENDS is screenwriter Steve (*Breaking Away*, *Eyewitness*) Tesich's autobiographical look at four close friends, the Sixties and East Chicago, with Craig Wasson, Jodi Thelen, Jim Metzler, and Michael Huddleston.

Please remove bats, bow heads, and ponder this loss: there is no Clint Eastwood movie this holiday season. There has always been a holiday Eastwood. Is this the end of the world we've been bearing so much about lately?

Judith Sims

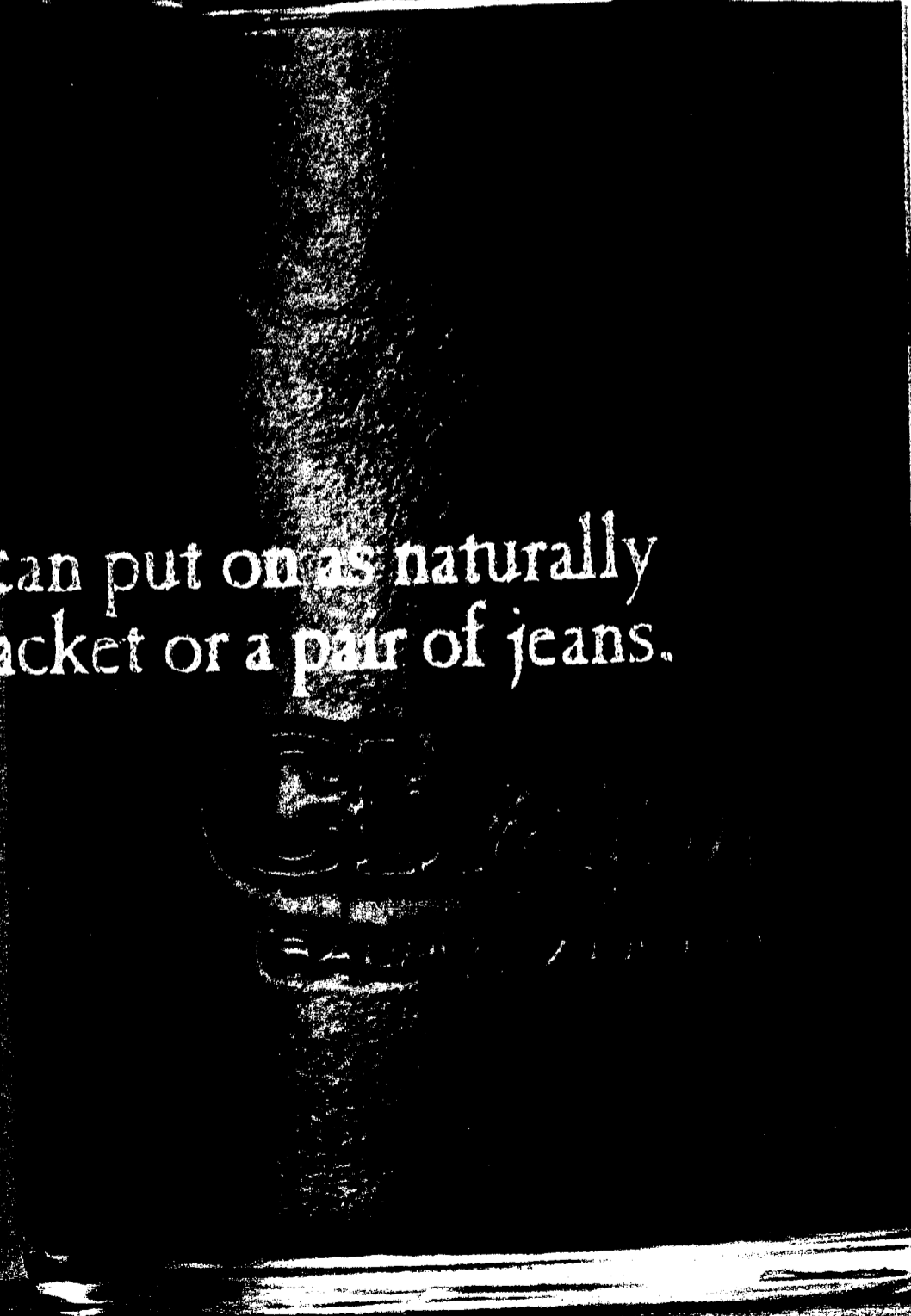
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December

ON TOUR

**Pat Benatar**

CIVIC AUDITORIUM, OMAHA, NB

The critical question that arises for rock performers who parade on stage in skin tight outfits: are they listening to my music or staring at my crotch?

The emphasis on this point tended to overshadow the fact that Benatar would be just as capable a rocker if she appeared in a gunny sack. But for the male concert goers who are usually resigned to scream for Ted Nugent's guitar pick, Pat's "pixie-with-a-switchblade" attractiveness is an added incentive to the bursts of mainstream rock. For female audiences subjected to rock's tendency toward male chauvinism, Benatar's combination of sensitivity and aggression is an irresistible role model.

Benatar's onstage presence has matured from mike-humping and gyrating to a more tasteful level of air-guitar choreography and overall showmanship. Her music also gives her three-octave voice a chance to coo as well as scream.

Curiously, Benatar's choice of encores was two cover tunes, the first being an excellent version of the old Paul Revere and the Raiders nugget "Just Like Me" and a grand finale of "Helter Skelter" dedicated on this night to John Lennon on his birthday. Done live as a wrap-up encore however, the song loses much of the necessary angst.

There were some other lapses of credibility, such as the irony of putting "Hit Me with Your Best Shot" back to back with "Hell Is for Children." But it is hard to doubt Benatar's performing sincerity. The crowd has dubbed her Queen of Rock and at this point it appears she has no intention of letting them down. Her penchant for tight-fitting jumpsuits is just one part of the bargain.

Casey McCabe

The Moody Blues

THE CHECKERDOME, ST. LOUIS

Like their contemporaries, the indestructible Rolling Stones, the Moody Blues in 1981 are still capable of topping the charts.

Stage right displayed a studio's worth of keyboard equipment to be employed to the fullest by the band's newest addition, Patrick Moraz, who filled in for original member Michael Pinder during 1978's tour in support of *Octave* after spending a couple of years as Rick Wakeman's replacement in Yes. When Pinder withdrew from making *Voyager*, rock's best keyboard understudy stepped permanently into the position.

Center stage, an impressive drum kit awaited Moodies co-founder Graeme Edge, whose flourish on the up-dated tempos would show him to be a much keener, more imaginative musician than recordings have indicated. Indeed, Edge's consistent strength and quietly-smiling detachment place his performance a notch above the others.

Stage left was reserved for stately, square-chinned Justin Hayward (of the perfect blond haircut) and punkier but nonetheless gracious John Lodge. Visually and artistically they made a handsome complement for their respective assets: a natural team whose success with their *Blue Jays* release during the Moodies' hiatus, from early 1974 to late 1977, seemed logical.

With the other remaining original member, flute-, harmonica-, tambourine-player and singer Ray Thomas in place between Moraz and Edge, they opened with their recent single "Gemini Dream," tight and smooth and, as would be the trend, probably more hard core than many of the older fans among the nearly 18,000 almost filling the arena might have expected.

But then the Moody Blues, as their name suggests, are rather unpredictable.

Thomas, the Ghost of Rock & Roll Past, soon grew glum watching the Hayward/Lodge alliance take the lead, and began to distract the audience with comments about their whistling disturbing his flute playing and aging-hippy remarks about the faster tempos. Yet Thomas managed to skillfully build his "Veteran Cosmic Rocker" into the evening's showpiece.

Patt Dewing

The Chieftains

SYMPHONY HALL, BOSTON, MASS.

The American folk music wave of the Fifties and Sixties has now subsided, but the Chieftains show that traditional music really knows no boundaries of time or place.

Respectable-looking as six Irish chums spending Saturday afternoon at the pub, the Chieftains rival almost any well-known popular act for musicianship and sheer excitement. The group has gone through many changes of personnel in the eighteen years since it was founded by the pint-sized piper Paddy Moloney, but the Chieftains still play traditional Irish music the way it's been played for a thousand years. They use such exotic instruments as the goatskin drum called the bodhran and the ancestor of the bagpipes called the uilleann pipes.

In the last performance of their fall American tour, the Chieftains played a perfectly paced and arranged tour of traditional and contemporary Irish jigs, reels, marches and ballads. One of the Chieftains' favorite devices is to combine several similar ballads or dance tunes, which gives them the feeling of an orchestral chamber piece. Their music is deceptively simple, but if we listen closely, their medley of songs from the Isle of Man is as rich and complex as a Mozart serenade. Remarkably, it turns out that only fiddler Sean Keane and harpist Derek Bell have had formal musical training.

The Chieftains convey the distinctive Irish humor of their music through their virtuoso playing alone; only a couple of songs are actually sung during the evening. The group's foot-tapping enthusiasm and whoops of pleasure spread to the audience, where more than one fan could be seen dancing in the aisle of Boston's staid Symphony Hall during such rollicking medlies as "The Gold Ring."

Even though the sound in Symphony Hall was sometimes out of whack, it was still easy to tell that these six individuals have become a seamless ensemble. Each musician also had the opportunity to demonstrate his ability as a soloist, and these spots were some of the best moments of the show. Fiddler Martin Fay made "Poor Old Man from the Hill" as stately as a romantic viola sonata, and piper Paddy Moloney's melancholy "Christmas Eve" sounded like someone calling across the moors. The Chieftains managed the more delicate tunes as easily as they romped through their reels.

As soon as they had concluded one of these solo spots, the individual Chieftains would regroup and change the pace again with another dance tune. In each half of the show, they saved the best for last, and wound up the evening with an astonishing rendition of the traditional Cajun tune "Cotton-Eyed Joe" — combined with snatches of an Irish reel, of course.

Paul Rosta

ON DISC

MARIANNE FAITHFULL*Dangerous Acquaintances*

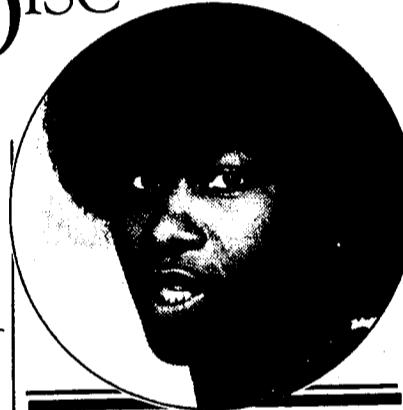
(Island) One of 1979's most pleasant musical surprises was the out-of-left-field comeback of Marianne Faithfull, previously known for "As Tears Go By" and a few other Sixties pop hits. "Tour de force" is not too strong a term to describe her album of two years ago, *Broken English*. Faithfull's cracked, croaking voice suited the brooding material of the LP perfectly, with crisp techno-rock arrangements adding a stylish finishing touch. A true follow-up album to this powerful work would be a tall order — so, this time, Faithfull has released a somewhat different collection of tracks. *Dangerous Acquaintances*, while not matching the impact of *Broken English*, succeeds well on its own lower-keyed terms.

This time, Faithfull co-wrote all but one of the songs on her album, in contrast to her last release. Apparently buoyed by the upturn in her career, she penned a batch of generally positive-minded tunes with her collaborators, short sketches of urban life and contemporary love. Faithfull's lyrical approach tends to veer towards the obscure side, though several diffuse narratives here ("So Sad," "Easy in the City") are effectively evocative. Fortunately, the vagueness of her words is compensated for by *Dangerous Acquaintances'* hook-laden melodies. "For Beauty's Sake" jumps to a reggae tune-line, while "Strange One" simmers with a bluesy feel. It should be remembered that Faithfull was a pop-oriented artist in the Sixties, and she remains one — her latest LP is quite accessible.

What isn't very "pop" about Faithfull these days is her husky-onto-hissing voice, an instrument of decidedly limited range but considerably expressive power.

Dangerous Acquaintances confirms that Faithfull, once consigned to the has-been heap, intends to remain on the scene for some time.

Barry Alfonso

**JOAN ARMATRADING***Walk Under Ladders*

(A&M) A marvelously expressive LP, glinting with delights both large and small, *Walk Under Ladders* might (at last) establish the identity vocalist/writer Joan Armatrading has for so long been lacking in this country. An established star in her native Britain, Armatrading has never quite penetrated the American pop consciousness. Her style at various times conjoins folk, R&B and reggae, with a kind of free floating mix-and-match that throws format-trained listeners well off their stride. *Walk Under Ladders* finds her in an unmistakably progressive mode and the results are well nigh brilliant. The teaming of producer Steve Lillywhite (U-2, Psychedelic Furs, Peter Gabriel), a full compliment of atonal, avant garde instrumentalists such as bassist Tony Levin, XTC guitarist Andy Partridge and keyboardist Nick Pytias, and Armatrading's own lilting, emotive vocals could have gone badly awry. Instead, the singer rises magnificently to the full-bodied and complex musical textures supporting some of the finest, funniest and most sublimely economical writing of her career. The sentiments expressed in tunes like the reggae cantered "When I Get It Right," "I Can't Lie to Myself," and "No Love," with its charming double negative "But if you've got no love to give/Baby don't give it here," are so direct, so unembellished, so emotionally resonant, they leave one with a sense of candor almost embarrassing. Armatrading's facility with words, her sure-footed melodic craft are the stars of *Walk Under Ladders*. The produc-

tion, performances and breathtakingly successful experimental leaps form a sparkling supporting cast.

Davin Seay

PENGUIN CAFE ORCHESTRA*Penguin Cafe Orchestra*

(Editions E.G.) Zealous Enophiles will recall the Penguin Cafe Orchestra's 1976 debut, *Music from the Penguin Cafe*, released on Brian Eno's short-lived Obscure Records custom label. The LP was an eccentric and airy collection of instrumental ditties that variably evoked French movie theme music, modern minimalist composers like Cage and Glass and, er, chamber pieces played by a buoyant, skilled ensemble of penguins.

Penguin Cafe Orchestra is, of course, the long awaited followup. From the spry, twangy notes of the album's opener, "Air a Danser," to the final delicate quiverings of "Steady State," this is one of those wonderful records that makes no sense at all, exuding wit and grace with a subtle, loony abandon.

The perpetrator of all this is an Englishman by the name of Simon Jeffes, who composed the music, produced it and played some 15 odd (sometimes very odd) instruments on the disc. There are other musicians too, most notably Gavin Wright, whose violin lends an austere, melancholy air to what might have otherwise been lightweight stuff. As it is, *Penguin Cafe Orchestra* is hardly lightweight — just lightheaded, likable and a little daft.

Steven X. Rea

KING CRIMSON*Discipline*

(Warner Bros.) *Discipline* is just that: focused, consistent, well-executed. It is both eminently listenable and challenging. The most convenient comparison to cite would be the Talking Heads' most recent albums, but that's only approximate.

(Continued on page 14)

ON DISC

(Continued from page 13)

Discipline is comfortably on its own, and can be approached by even staunch anti-punks without fear. Insufferably self-assured, obscure as a rock theorist and inconsistent as a record-maker, Robert Fripp nevertheless cannot be dismissed. After his brief-lived League of Gentleman outing earlier this year, Fripp has reinvented the band that won him fame in the first place — King Crimson, disbanded in the mid-Seventies after a trailblazing career among British progressive rock groups.

The album has an unashamedly intellectual tone. While such tracks as "Elephant Talk" and "Thela Hun Ginjeet" have peppy percussion lines, it's best to dance in your head to this LP. And there's much for both the mind and the senses to enjoy here: gently whining guitar murmurs, soothing touches of congas and marimbas, tasty jazz and even raga-like arrangements. When *Discipline's* mood threatens to stay serene, eruptions of drum-banging and clanging guitar riffs break the peace nicely. Below is the voice of the new King Crimson, and his humorous David Byrne-like yelp is right for the album's curious lyrics. Several tracks ("Indiscipline," "Thela Hun Ginjeet") are more narrated than sung, yet another unexpected touch in an album full of them.

Barry Alfonso

COUP DE GRACE

Mink DeVille

(Atlantic) Willy DeVille is an anomaly among the new breed of rockers. You probably know him via his menacing version of "Cadillac Walk" but his real forte and true love are the unabashedly romantic, uptown soul ballads that gave the likes of Ben E. King a string of hits in the very early Sixties. Willy's passion for the music extends to looking and acting the part, too — if *Saturday Night Fever* had been set in Spanish Harlem circa 1962, he would have been the ideal choice to play the lead role.

Coup De Grace, Mink DeVille's first LP for Atlantic (the very label that released most of those old r&b classics young Willy lost his heart to), unfortunately isn't the match-made-in-heaven it could have been. DeVille and co-producer Jack Nitzsche have saddled these tunes with monochromatic arrangements. The performances have nothing in the way of tension, dynamics or color and consequently fail to generate the sense of drama that is absolutely central to this music.

Predictably, DeVille shines brightest on the slower material — no one, but no one, among rock singers can tackle an old-fashioned soul ballad as convincingly as he does. "Help Me to Make It" and "You Better Move On" (both covers) and Willy's own "So in Love Are We" fare best here while "Love Me Like You Did Before" stands as one of his most successful forays into uptempo Stones swagger.

Coup De Grace is a proficient, workmanlike record but it's too flawed to break DeVille to a wider audience. If you're looking for an introduction, try to track down *Cabretta*, Mink DeVille's first Capitol album, which boasts his best batch of songs to date including an utterly magnificent gem of a soul ballad, "Mixed Up, Shook Up Girl."

Don Snowden

Lindsey Buckingham is talking about one of his heroes. It's a cautionary tale, with many unspoken implications, and the dashing singer/songwriter, guitarist and progressive wedge for Fleetwood Mac — the most hugely successful of all hugely successful mega-buck bands of the last decade — is making his parallels very obvious.

"Anyone who knows anything about the Beach Boys," he says, lounging in a windowless, frigidly air conditioned back room of his manager's Hollywood headquarters, "knows that Brian Wilson *was* the group."

It may seem a smidge odd that Buckingham, dressed down in ratty pin stripe pants, battered loafers and what looks like a khaki green surgical smock, should be ruminating on a man and a band whose best work was fifteen years ago. After all, *Law and Order*, the criminally handsome musician's first solo LP, has just hit the racks, while the album's debut single "Trouble" is currently making its bulleted way up the Top 40 charts. If nothing else, the boyish, curly-headed 32-year-old should be plugging the upcoming Fleetwood Mac effort, the band's studio follow-up to its ambitious, qualified failure *Tusk* (4 million double LP's sold as opposed to 16 million for 1977's legendary *Rumours*, still the best selling album in pop history). But no, he wants to talk about the quirky, solitary and monolithic genius of Brian Wilson, and for reasons that quickly become apparent.

"It just got to a point, I think with Brian that he became so detached from the group that it was impossible to make the music he heard in his head using the capacities of the band. If he'd made the choice to break away from his brothers, to not be responsible for them, he'd be much better off today. Even if he'd had to settle into his own fairly obscure niche, he wouldn't have had to compromise. It's sort of sad."

Between the lines, of course, the point is clear. Lindsey Buckingham has reached a strikingly similar crossroads in his own career. It's not that he compares his talents to those of that formidable mastermind of the California Sound. "I'll never even get close," he asserts in an obligatory disclaimer. It's just that as a member of a globally renowned quintet, with fistfuls of fame, fortune and epoch-making music, Buckingham suddenly finds himself in search of that mercurial grail, Artistic Fulfillment.

Born and raised in the South Bay area of San Francisco, Buckingham began playing guitar at age seven, taking his cue from his older brother's rock and roll singles, most notably Buddy Holly. In the late Sixties, he joined forces with Stephanie (later Stevie) Nicks in a group called Fritz. The band plied the Northern California club circuit before relocating in L.A. and cutting *Buckingham/Nicks* as a duo. The LP was a regional hit in, of all places, Birmingham, Alabama. The pair's producer, Keith Olsen, used the album to pitch his own production talents to Mick Fleetwood of the venerable British blues band, Fleetwood Mac. Fleetwood was duly impressed with both Olsen and the album. Stevie and Lindsey became Big Macs after Bob Welch left the group.

Buckingham's dynamic rise as a songwriter and guitarist is chronicled

on Fleetwood Mac's two mythic albums, *Fleetwood Mac* and *Rumours*. His contributions in those halcyon years included tunes like "Monday Morning," "Second Hand News," "Never Going Back Again," and the awesomely commercial "Go Your Own Way." But Buckingham was considerably more than a hit-making cog in the Mac machine. The full extent of his audacious experimental prowess became fully evident on 1979's *Tusk*, about as complete a creative departure as any group could make and still be considered the same entity.

"I'm still very proud of that album," insists Buckingham. "Before it was released, everyone was really excited about what we'd done, but

after it was apparent that it wasn't selling, opinions in the band changed. I got remarks like, 'you went too far this time Lindsey.' Fine. Having been made responsible for the album's failure only made me want to go further with the same ideas."

Going further in this case resulted in *Law and Order*, an LP that advances his singular musical philosophy along immensely satisfying lines. "I reject the idea that rock must be built around a bass and drums," he asserts and to prove the point he has crafted a buoyant, tuneful sound that depends as much on delicate harmonies, multi-layered guitars and intricately floated arrangements as any vintage Brian Wilson studio opus. "It's been compared to the Beach Boys," Buckingham beams, "John Lennon and Harry Nilsson. I'm flattered."

The most impressive aspect of *Law and Order*, aside from several melodies which catch and hold after a single listening, is the do-it-yourself spirit of the project. Every instrument (with the exception of the odd drum track), all vocal parts, arranging, engineering and much of the producing were handled by Buckingham himself. What could have ended up a sterile exercise in studio gimcrackery is instead a surprisingly spontaneous effort.

"I could have gotten a bunch of great studio musicians together," comments Buckingham, "but then it would have sounded like another one of those albums. I get enough of that with Fleetwood Mac. They're all great musicians. But all the music ends up being driven by bass and drums, with everything else out on the edge. I always felt there were too many people involved in the creative process in the band," he continues. "It made it very

difficult at times."

Buckingham's decidedly blasé attitude about the supergroup was reflected in his recent refusal to sign the renewal contract offered the band by Warner Bros. While insisting that "the policy right now" is for the group to stay together he admits, "I'm sure Fleetwood Mac will outlive its meaning sooner or later." In fact, Buckingham came to this interview from a recording session for the next Mac LP.

"*Law and Order* was a very intimate experience," Buckingham concludes. "The only way to maintain innocence that I know of is to choose things you care about and commit yourself to them. If I had to choose between commercial success and the kind of pleasure I got from doing this album, there'd be no contest."



HOWARD ROSENBERG

Lindsey Buckingham's Beach Boy Gambit:

BE TRUE TO YOUR MUSE

BY DAVIN SEAY

The Go-Go's Endless Summer Party

BY ERIC FLAUM

It's five o'clock on a bleak, rainy afternoon in New York City. By now, the five Go-Go's are all hungry, tired, and slightly delirious. Since early this morning, they have visited nearly every major radio station in town. As our conversation proceeds, the five band members all take turns at a phone interview going on in the next room. Their first album, *Beauty and the Beat* on I.R.S. Records, is headed for Top Twenty, and "Our Lips Are Sealed" has pushed its way into almost everyone's Top Forty singles list. They are being featured in every magazine possible, from the new-wave oriented *New York Rocker* and *Rolling Stone* to the shallow, trendy *People*.

Guitarist Jane Wiedlin is limping from a slowly healing broken foot, and lead singer Belinda Carlisle pumps down vitamins in hope of fighting off her cold. Belinda will stay at the hotel tonight, resting, while the rest of the band goes out on the town, anxious to see the Professionals, a new band that includes two former members of the infamous Sex Pistols. A European tour is just a few days off for the Go-Go's, and all of this is just killing time before they leave. Midway through the interview Belinda and drummer Gina Schock apologize for their behavior, as well as their answers, which are short and mechanical. The girls understand my predicament, and try to think of wonderful quotes that they know will pacify me, sending me on my way, and allowing them to leave for a long-awaited Japanese dinner.

Gina Schock had played the drums for nine years before joining the Go-Go's in June of 1979. She began her career in her home town of Baltimore, where one band she belonged to included singer-cum-actress Edie Massey, who went on to star in John Waters' cult-classic, *Pink Flamingos*. Disenchanted with the New York scene, Gina loaded up her father's pick-up and headed west.

At this time the Go-Go's were regulars on the Los Angeles bar circuit. They covered their faces with punk-fantasy make-up and lost themselves in the plethora of semi-skilled hard-rocking bands. Along came Ginger Canzoneri, a graphic artist with CBS, who brought a cleaner, fresher image to the group, and became their manager. They switched to a simpler appearance, avoiding the showy trappings that were so prevalent at the time. As Belinda put it, "We got tired of having our crazy colors rubbing off on our pillows."

Like all success stories, the Go-Go's had their lucky break, and it came in the form of the British ska band Madness. The two groups played together at the famous Whiskey a Go Go (No, that's not the source of their name. According to the story they told me, it was Jane who'd come up with the

name, preferring it to "The Misfits" since the Kinks had recently released a similarly titled album) and Madness went raving back to their label, Stiff Records. The Go-Go's were signed to a one-shot contract to record a single, and invited to join their benefactors on an English tour. But the Go-Go's were required to pay their own way, which necessitated selling almost everything they owned.

With original bassist Margot Olaverra, the Go-Go's were teamed with producer Paul Wexler to record "We Got the Beat" b/w "How Much More" (both of these songs would reappear on the band's I.R.S. album, in updated versions). The single was released within a week, in what Gina Schock describes as the "One thing that Stiff did that was great." The single sold moderately well in England, and as many as 50,000 import copies in the United States, but the tour itself wasn't an entire success. After a stint as opening act for Madness, the band played several dates on their own, and finished up their stay by playing with another reggae-influenced act, the Specials. The Go-Go's returned home, while "We Got the Beat" remained on *Billboard's* Top 100 Disco chart for nearly six months. Yet still they were relatively unknown in this country.

New Year's Eve, 1980, as the band hovered in a directionless limbo, Texan Kathy Valentine replaced Olaverra. Valentine had spent time with an obscure L.A. band, the Tones; she was originally a temporary replacement, but was eventually invited on as a permanent member. The quintet was set, and eventually signed up with I.R.S. records, a small independent label affiliated with A&M Records that would later release a live version of "We Got the Beat" on a two-record sampler title *Urgb!*, which also featured XTC and the Police, among others.

When it came time to record their first album, the band was paired up with producers Rob Freeman and Richard Gottehrer. As co-author of the Fifties classic "My Boyfriend's Back," and producer of Blondie's first two albums, Gottehrer brought needed experience to the Go-Go's music. However, even with Gottehrer, *Beauty and the Beat* is in no way an album by a "girl group," with males running the show. The Go-Go's insist that they never really thought of themselves as such a group, and simply played what "felt right." "It was just a natural progression for us," Gina tells me, which sets the other four members to agreeing simultaneously. "There's harmony singing and stuff like that," Belinda says, "but we're the ones who are playing all the instruments." She goes on to point out that *Beauty and the Beat* is the most successful album ever by

an all-female band. "The Supremes and all those other girl groups had men playing the music and writing their songs, but we write all our own stuff."

One listen to the Go-Go's first album and it's easy to understand how they've gotten this far. "Our Lips Are Sealed," the first hit from this album, is a wonderfully catchy look at the petty jealousies and far-fetched rumors concerning what Jane Wiedlin calls the "in crowd." Like the other band members, Jane still seems to be thrilled to be a member of this "in-crowd." We talk about the time the Go-Go's opened a show for the Rolling Stones, and all at once the room is filled with screams and giggles. Kathy tries to tell me about drinking with "Mick and Woody," while Charlotte and Gina are saying something about the pictures they'd taken with "those guys." I'm now in a room with five rock and roll fans, not fully aware of their own burgeoning status as stars in their own right.

Charlotte Caffey, the group's oldest member, who has been described as the band's "de facto den mother," had a hand in writing most of this album's
(Continued on page 18)



Charlotte Caffey



Kathy Valentine



Gina Schock



Jane Wiedlin



Belinda Carlisle

Steve Martin's Curvature of the Brain:

A RELAPSE

After serious bouts with self doubt last year, Martin is back with an unusual musical, a weirdly titled detective flick, a comedy/banjo record, and lots of TV...

BY STEVEN X. REA

Steve Martin sits benignly at a small, round table in a small, sunlit restaurant in West Hollywood. He's got a plate of scrambled eggs and salmon and garden snow peas in front of him. He's wearing a nubby, off-white custom tailored suit, a white shirt and a thin black tie. And he's being very serious: talking in quiet, intensely earnest tones about his first-ever dramatic role, in filmmaker Herbert Ross's \$20 million Depression-era musical, *Pennies from Heaven*.

Abruptly, Martin looks up, his slate blue eyes following a gray-haired man as he heads across the restaurant towards the men's room. "Look at that guy," Martin guffaws, "he's got his napkin tucked in his pants." And so he does: an otherwise distinguished looking professional type, in sharp Giorgio Armani garb, making for the john with a big white linen napkin flapping from his waist like a French maid's apron.

Steve Martin gets a big kick out of this. He smiles, mumbles quizzically and then gets back to the matter at hand. The matter at hand being himself — Steve Martin, standup comic, Steve Martin, serious actor, Steve Martin, celebrity, Steve Martin, banjo plucker — and the veritable swarm of films, TV shows, records and other junk (like a Christmas calendar) that the California-born-and-bred star has in the works. "Yes," he soliloquizes, "I've got a lot of oddball stuff coming out. I'll be curious to see how they go over."

Certainly the most oddball of Martin's current endeavors is *Pennies from Heaven*, a dark, grim picture set against the squalor, paranoia and despair of America in the Thirties. The gritty, real life narrative is intercut with elaborate musical production numbers wherein Martin tap dances, performs rope tricks and lip-syncs to the songs of Bing Crosby, Fred Astaire, Connie Boswell (yes, Martin as one of the Boswell Sisters) and other popular stars from the halcyon days of Busby Berkeley and Arthur Freed.

"The important thing for the audience to know about *Pennies from Heaven* is that it's not a comedy," Martin says. "It's probably the first dramatic musical film I've heard of. Musicals are generally lighthearted romps, and this is definitely not a lighthearted romp."

"I play a songsheet salesman. He's really a victim of circumstance and his life gets worse and worse through no fault of his own — though he's not the nicest guy in the world. But as his life gets more miserable, he takes more refuge in these songs. He has these momentary fantasies that he can sing and dance like the great recording artists of the time. And then when the number's over it's as though nothing had happened — he'll be back in the middle of a very dramatic, heavy scene. There's murder in this thing, there's sex, there's violence, there's injustice."

Martin stars in the film along with his longtime girlfriend Bernadette Peters (she plays a hooker), Academy Award-winner Christopher Walken (he plays her oily-haired pimp) and actress Jessica Harper (Martin's woebegone wife). *Pennies from Heaven* was shot by cinematographer Gordon Willis (*The Godfather*, *Arnie Hall*) and designed by Ken Adam (*Barry Lyndon*, *Sleuth*). Herbert Ross, whose previous credits include *Play It Again, Sam* and *The Turning Point*, calls his latest picture "the most adventurous thing I've done." Says Martin, modestly: "This is the big time."

For his part, Martin devoted himself to the project with relentless determination and diligence. He studied and rehearsed for four months, beginning in September 1980, and then continued to practice throughout the 22-week shooting schedule. "I learned to tap dance," reports Martin, deadpan. "It was great — especially when you're 35. It's like getting in the ring with Muhammad Ali."

"Tap is therapeutic in the sense of it being physical exercise. The rhythms get very complex, syncopated. It takes a lot of stamina. It's interesting to watch your body grow, your legs start to get muscular." Martin laughs: "Then it's fun to watch it all disappear when the movie's over. Your legs wither and you lose your stamina and you can't breathe anymore." Whether *Pennies from Heaven* will win

at the box office remains to be seen. Martin is the first to admit that fans looking for *The Jerk, Part II* are in for a big disappointment. And more serious, older filmgoers may be put off by the fact that the film *does* star Martin, whose penchant for Jerry Lewis-style slapstick and absurdist self-parody occasionally makes for some pretty sophomoric comedy. But while Martin is concerned about the film finding its audience, his involvement in the project has clearly been a liberating experience.

"It was great just to be a flunky for once, to be told what to do, where to stand. To not have all that responsibility. When we do our comedy film, I'm thinking of performance, I'm thinking maybe there's a better joke here, a better scene here. But this script was so sacred that we didn't change any dialogue and I could just concentrate on performing."

Indeed, the screenplay, by Englishman Dennis Potter (based on his original BBC teleplay), came along at just the right time. "Herbert Ross said that it was kismet," explains Martin. "He said that 'at some point in your life this script and you were destined to meet.'"

What *Pennies from Heaven* did was extricate Martin from a deep psychological funk. By 1980, the comedian had grown weary of his own standup shtick. He was tired of the fans mistaking his wild and crazy routines, chanting "Excuse me!" like it was some mesmeric, holy phrase ("I don't want to talk to those people," he says.) He may have been rich and famous, but Steve Martin was one unhappy guy.

"Last year, I said to myself, 'OK, I've done this, I've toured around, I've done my act and made a movie and blah blah blah. What am I going to do next?' That's when I was really feeling blue. I needed a change. I was going crazy. I'd do interviews and I got to the point where I just couldn't talk about myself anymore. I hated it. I found myself so dull that I just got depressed. I didn't know what to do. And then *Pennies from Heaven* came along and it was perfect. It's the perfect dramatic role for me because it has this quirky element in it."

Pennies from Heaven struck a creative wellspring for Martin. Since its completion he's been collaborating with fellow comic Martin Mull, developing a TV sitcom; he's the executive producer for *Twilight Theater*, a late night 90-minute show hosted by L.A. wacko Paul Reubens that goes on the air next month; and he went back to work with Carl Reiner, who directed him in *The Jerk*, co-writing a Forties-style detective sendup called *Dead Men Don't Wear Plaid*. The pair finished shooting the comedy in early October. It's in black and white and features Martin's hardboiled gumshoe character interacting with the likes of Humphrey Bogart, Ingrid Bergman, James Cagney and Alan Ladd via original Forties film clips.

Reiner, who first met Martin when he was a 21-year-old staff writer for *The Smothers Brothers Show* (where he worked with Reiner's son Rob), was struck by the change and growth in Martin's acting. "His development was quite marked," notes Reiner from his studio office in Culver City. "His experience with *Pennies from Heaven* has really heightened his talents. When we first started shooting, Steve was worried that he wouldn't be zany-funny the way he can be. Then very soon after we began, he became aware that the straighter he played it, the funnier he got."

Another undertaking that Steve Martin's keen to talk about is a new album, *The Steve Martin Brothers*, a one-side-comedy/one-side-banjo-music affair. It's a fitting statement about the schizophrenic world of Steve Martin: There's the oozy, Las Vegas standup man, as sincere as a used car salesman, doing his jerko impressions of a would-be hip Casanova ("Love God"), reciting his paean to American patriotism, "What I Believe" ("I believe that sex is one of the most beautiful, wholesome and natural things that money can buy") and generally acting vulgar and crass; and then there's Steve Martin in his hippie love beads and peace sign, eliciting a





Scenes from Pennies from Heaven: Steve Martin & Bernadette Peters play Fred Astaire and Ginger Rogers (below left); luscious Peters in a dream sequence (center); the two stars in love and in silhouette (above); and Martin himself, hair dark, in his first serious role (below).



pure, clean cascade of notes from his banjo on a deft selection of original and traditional bluegrass tunes, backed by the likes of fiddler Vassar Clements, guitarist/producer/manager Bill McEuen and flutist Brian Savage.

"A whole album of comedy is not what I'd get excited about," says the man whose three previous comedy albums have all gone gold or platinum (his second, *A Wild and Crazy Guy*, has sold some 2-1/2 million copies). "One side of comedy, that's enough. The thing about a comedy record, you play it a couple of times and that's it. Here, you get the music too, so you really get your money's worth. That's what I'm trying to do now is give people their money's worth—as opposed to last year," he chortles.

"Actually, this is an album full of disappointments, because the people who want the comedy have to listen to the banjo stuff and the people who want to hear the banjo music have to listen to a side of comedy. Then again," he muses, "it's not so weird. Just think if Earl Scruggs could do jokes. Wouldn't you like to buy an Earl Scruggs record with one side of comedy on it? I know I would."

Martin's fondness for the banjo goes back to his high school days in Orange County, and it's something that he's been able to incorporate into his act with great success. But what if he was handed down some divine ultimatum and had to make the decision to be either a banjo player or a comedian, just one or the other?

"Gosh, that's hard," he says, scratching his chin. "I think I'd rather be a comedian. Of course, if I took the banjo I'd have the luxury of touring small clubs for the rest of my life. Let's see, let me think about it: Right, I'd be in a camper, going around the country, working small clubs. If I stay a comedian I can live in Hollywood and make movies and tour all over the world and stay at the best hotels, let's see..."

Martin says that he doesn't have too many friends who are also comedians. He's pals with Carl Reiner, Martin Mull, with his manager Bill McEuen, his agent Marty Klein, and with some people in "the art world." He reckons that art is "my biggest outside interest. American paintings, especially." In fact, Martin has become something of a serious collector, though he doesn't like to discuss his acquisitions. "I feel like it's my private world," he says, turning quiet again. "Also, I realized that in the art world my opinion changes every day and there's no need for me to say something stupid right now that in six months I'll regret." But Martin admits that there's a sense of gratification that comes with being wealthy enough to patronize the arts. "Except that I feel like I'm just patronizing the dealers sometimes, that's the problem."

Steve Martin is capable of being radically, stupidly funny, as anyone who's seen him drive a sports car onto *The Tonight Show* set or host *Saturday Night Live* can attest. But he is not really a funny man. He can be doing some goofball gag about the Fart Zone on the other side of the ozone layer or making fun of some poor schlep in a restaurant, but there's a part of Martin's persona that's watching himself crack wise with a somber, steady eye. It's like there's a little Steve Martin inside Martin's head who's keeping a scorecard of Martin's jokes with the same deadly severity that George Steinbrenner keeps tabs on his Yankees. Says Carl Reiner: "Steve is very serious in terms of life. He's a very bright, serious man who happens to have a wonderful curvature of the brain. He's not a frivolous person at all."

Steve Martin knows he's serious. "But that doesn't mean I don't like to have a good time," he counters. He's explained it before, and the words peel off almost automatically: "I'm different than I am on stage. I couldn't be that way all the time—I wouldn't have any friends. It's funny on stage but if the guy was in your living room you'd throw him out. There's nothing more obnoxious than a guy who is on all the time."

And with that, Martin signals for the check. The man with the napkin in his pants has returned from the bathroom long ago, but without the napkin. Steve Martin gets a laugh out of that too.

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OUT THE OTHER

(Continued from page 7)

"unless it's a hit," and won't do any other acting for the next year. Instead she'll devote herself to getting her husband elected to the California assembly.

REMEMBER LAST MONTH when we said Allan Carr would join Tom Snyder's *Tomorrow Show*? Well, things happen fast around here; the *Tomorrow Show's* budget may be cut (the show may be cut), and Carr is jilted at the altar of video fame. Or not.

YET ANOTHER CHARLIE'S ANGEL will play a real life famous woman: Cheryl Ladd will star in a TV movie based on the life of Grace Kelly. Princess Grace objected to this and issued a communique in which she hoped "it will not come to pass." Ladd's production company, TAT Communications, issued its own statement: "The story of Grace Kelly is an American legend." Really? She married a fat prince, got fat herself, and has three spoiled brats. This is legend?

Lights, Camera, etc.

MEL BROOKS will next demolish Sherwood Forest when he films the classic *Robin Hood*. Marty Feldman and Spike Milligan will help skewer history again. So far Hood himself is not cast.

ALBERT BROOKS is working on his third film, untitled, about which he'll say little except that it's a "relationship comedy" and "not a remake." He's directing, starring and co-writing with Monica Johnson, as he did with his two previous films, *Real Life* and *Modern Romance*.

CHRYSALIS RECORDS is moving into the feature film business; their first project will be *Contagious*, a horror film to be shot on the Isle of Mull, Scotland; second project is a biopic of Joe Orton called *Prick Up Your Ears*.

PETER WEIR (director of *Gallipoli*) will next tackle *A Year of Dangerous Living*, based on the last year of President Sukarno's reign in Indonesia.

NASTASSIA KINSKI, who recently posed in *Vogue* magazine covered only with a boa constrictor, will reportedly star in a film with the serpentine Rudolf Nureyev, so far untitled, about a model and a terrorist group in New York. Nastassia has already completed work on *One from the Heart*, due in February, and *Cat People*, out in the spring.

Something Different

THIS HOLIDAY SEASON, celebrate with a new kind of Christmas carol: *Hanukkah Rock* by Gefilte Joe and the Fish from everpopular Rhino Records. Plus this great extra: the disc will be pressed in the shape of a Star of David! Besides the title tune, the EP features "Walk on the Kosher Side," "Matzoh Man," and "Napper's Delight."

Next: A Series Starring Mr. Whipple & His Charmin

THAT COCA COLA commercial with Mean Joe Greene and the kid has inspired a TV movie called *The Steeler and the Pittsburgh Kid*, to air on NBC right about now. The kid in the movie is not the same one in the commercial, since the original, Tommy Okon, is older and "wasn't the same cute kid." They hired Henry Thomas, who appeared in *Raggedy Man* and is the star of Spielberg's top secret *A Boy's Life*.

Gobos

(Continued from page 15)

songs. She has written about romances, past and present, as well as the previously mentioned "We Got the Beat." She is a cheery, occasionally flakey person, whose exuberance for music, and nearly everything else, comes through most clearly on the band's original single. Along with "How Much More," this first effort appears on the album, and both versions are greatly improved. With more experience under their belts, and an understanding production team, these songs are now sharper and livelier, heads and shoulders above the originals. On "We Got the Beat," Gina Schock's drumming is flawless. It breaks out of the lyrics with an infectious beat, whereas the Stiff single's mix is so muddled that much of Schock's power is lost.

Clearly, however, the band's greatest strength is Belinda Carlisle. Her vocals are strong, yet never strained, while her appearance is enough to hold anyone's attention. With her Fifties-like beauty mark (yes, it's real), Carlisle brings on memories of Brenda Lee. On "This Town" and "Lust to Love" Belinda's phrasing and inflections are wonderful, leading every song to an irresistible peak. At the age of 23 she is ready to take on all comers, and doesn't even consider the possibility of losing. Slowly she unfolds her goals, and from becoming a great rock and roll singer she works her way up to Queen of England. Carlisle seems convinced that nothing can stand in her way, and so far no one has proved her wrong.

"You know," I tell them, "I was told that the actor Timothy Hutton really likes your music." The room is once again filled with shouts of excitement. I feel like the only male at a pajama party. I pack up my tape deck and say goodbye. As I shut the door behind me the talking and giggling goes on, like an endless slumber party where the mother never comes downstairs to tell the girls to get some sleep.

Eric Flaum will graduate in May from SUNY Binghamton, marry in June and look for a job in July. Right now he churns out copy for Good Times, a Long Island entertainment magazine.



DAN EICHOLTZ

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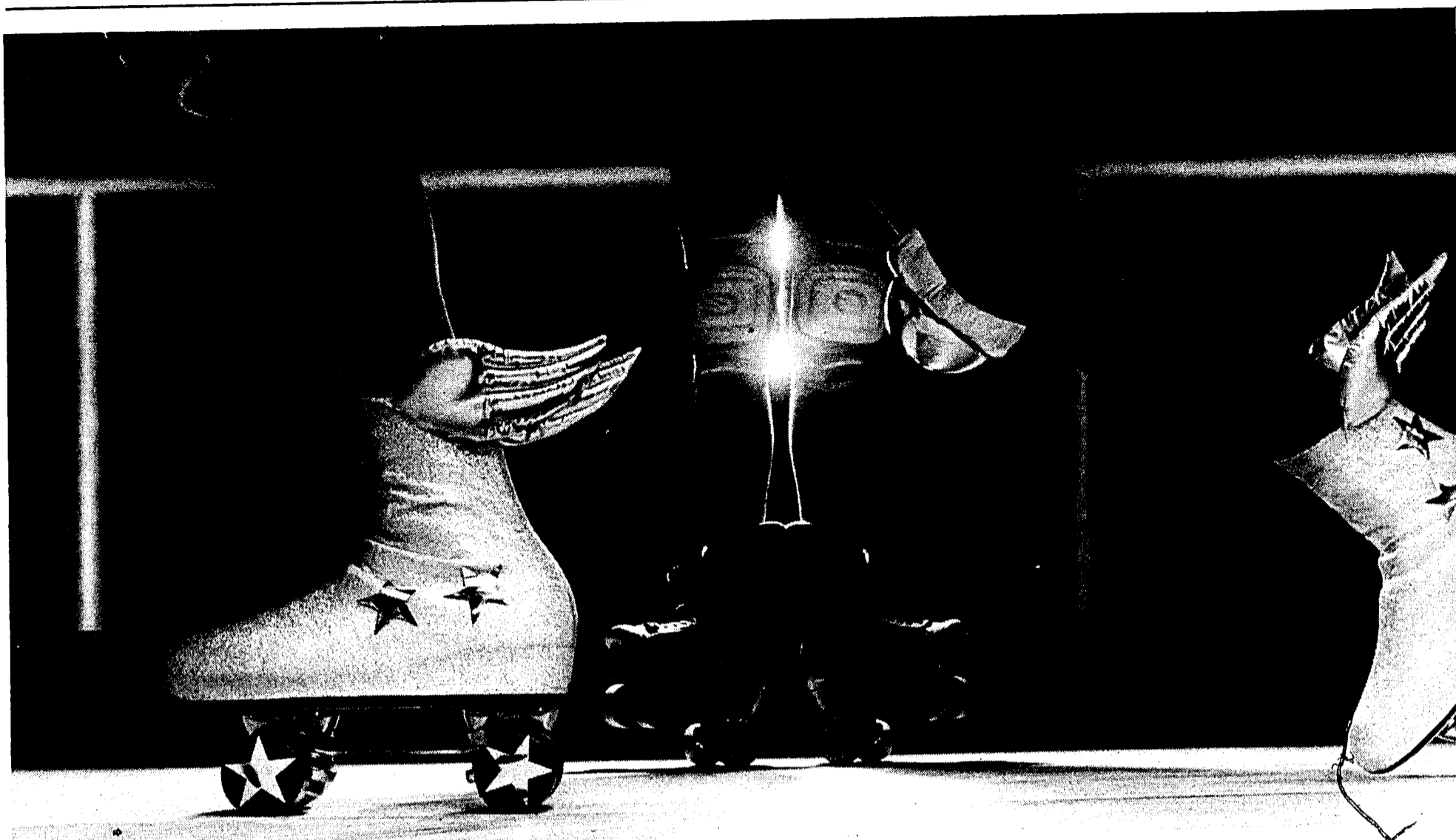
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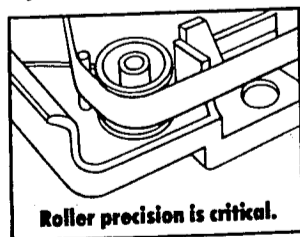


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