

AAUP report lashes out at the university

by Mike Stewart
Staff writer

The University of Idaho is in danger of being censured by the American Association of University Professors (AAUP) if its preliminary report remains basically unchanged after a period of comment and correction that will last until Oct. 11.

The confidential report is the result of an independent investigation conducted by two investigators from the AAUP. Last spring, Arval A. Morris, a University of Washington law professor, and Thomas D. Morris, a Portland State University history professor, came to this university to inquire into allegations that there had not been a financial exigency regarding higher education in the state of Idaho in the spring of 1981. As a result of that declaration of financial exigency by the State Board of Education, 24 faculty members in the College of Agriculture, 11 of which were tenured, were laid off.

UI President Richard Gibb said he hadn't studied the complete report yet, but he had read the conclusions that were reached by the investigating team. Gibb responded angrily, "It's full of inaccuracies. It is, to be charitable, absurd." He added, "It's totally unfair, a very unprofessional report."

Gibb took particular exception to

the sections of the report that referred to the Idaho Legislature, the board, and the conclusions reached concerning the dismissal of Lois Pace, former Professor of Home Economics at the university.

He questioned how the investigative team could reach the conclusions they did without talking with the legislature or board. He also took issue with the report's conclusions that said the laid off faculty members had no proper opportunity for appealing the termination of their positions.

Gibb added that he felt the national office of the AAUP had the university condemned before they even started their investigation.

The confidential report was received by key people on the UI campus involved in the issue last week, and the *Argonaut* was able to gain access to a copy of it.

If the report is accepted by the AAUP governing body and stands as it is now, without any major revisions, the AAUP will decide whether to censure the university at its annual delegates meeting in June 1983.

If the university is censured, according to Thomas Morris, it could be placed on a list of universities which appears in the AAUP publication, *Academe*. Morris defined censure as "a statement that actions were taken that violated the Basic Statement of

Principles," which is a set of basic guidelines the AAUP operates on in behalf of its member professors.

The principles are recognized by about 100 educational organizations and groups nationwide, and set forth the fundamental tenets of academic freedom and tenure, said Jonathan Knight, associate secretary of the AAUP.

The report castigates the actions of the legislature, the board, and the UI administration, and concludes that:

— "The Legislature of the State of Idaho, acting in early 1981, at a time of anticipated financial crisis, underfunded the University of Idaho not because of a bona fide financial exigency but in order to induce the State Board of Education to declare a financial exigency and thus provide the University of Idaho administration with the discretionary authority to terminate faculty positions without the ordinary constraints imposed by the principles of academic freedom and tenure.

— "The State Board's criteria for declaring a state of financial exigency and the implementing procedures for terminating faculty appointments are fundamentally incompatible with the 1940 Statement of Principles on Academic Freedom and Tenure and the procedural standards set forth in the Association's Recommended

Regulations on Academic Freedom and Tenure.

— "The administration of the University of Idaho acted on grounds of financial exigency to terminate faculty appointments in the College of Agriculture's agricultural research and cooperative extension programs in the absence of a bona fide financial exigency, as defined in the 1940 Statement of Principles and the Recommended Institutional Regulations; that required the termination of faculty appointments for its alleviation. When a financial surplus subsequently emerged, the administration declined to rescind its action despite the fact that a financial exigency by any definition no longer existed.

— "The criteria employed by the University of Idaho's College of Agriculture administration in unilaterally identifying faculty members for termination of their appointments were based on judgments of relative merit. The administration's actions in these cases were tantamount to dismissal for cause, without affordance of the safeguards of academic due process that the 1940 Statement of Principles requires. The affected faculty members were selected by the administration

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University of Idaho

Friday

Complaints spur action on handicapped concerns

by Andy Taylor
Staff writer

Apparently, the handicapped access issue is not over. The University of Idaho was again threatened, this time with a lawsuit, on Sept. 10 because of its inadequate facilities for disabled students.

Lauri Rogers, a junior in therapeutic recreation who is afflicted with multiple sclerosis (MS) and must travel in a wheelchair or electric cart, said she was totally frustrated with the UI's inadequate facilities in the buildings for disabled students and the administration's attitude towards the students themselves.

"I went into the president's office and told Terry Armstrong that if I have to have another surgery done on my bladder (caused directly by inadequate facilities) I was going to sue the school, and I definitely would," Rogers said. "I told him if things aren't done I was going to raise hell.

"There are a lot of things the administration promised to get done during the summer — such as the sidewalk between the education building and the P.E. buildings, accessibility to the administration annex, and the accessibility to the restrooms in the education building — that simply weren't done," Rogers said.

She said she came back to the university expecting to have access to the restroom in the education building. Rogers said she had to have surgery done on her bladder twice last year because the restrooms in the education building are inaccessible to disabled students. She is susceptible to severe bladder infections when she isn't able to use a restroom every two to four hours, and is often in the building for six hours at a time.

The last time she had surgery she was in the hospital for two weeks and was forced to quit school.

Rogers said that until she started yelling, the UI didn't push to get improvements started, and she added that her handicapped friends on campus have applauded her efforts.

Since Rogers made her complaints, the university has put in ramps along the route she travels between the education building and the University Classroom Center, some telephone booths on campus have been lowered so disabled students can use them, and work has begun on the women's restroom on the third floor of the education building to make it accessible to disabled students.

According to Terry Armstrong, the executive assistant to the president, the

See Complaints pg 16



Photo by P. Jerome

A crowd of over 300 turned out yesterday to listen to the band *Dark Star* and eat ice cream during the first Homecoming Campus Bash.

The last day to remove grades of "incomplete" is Wed., Oct. 6.

More cuts coming but UI action uncertain

The university should start looking now at ways to handle future cuts because more cuts may come in mid-January after the start of the second semester, said Robert Furgason, academic vice president, at Tuesday's Faculty Council meeting.

"Time really puts us in a bind because we won't know exactly how much will have to be cut until mid-January," Furgason told the council. If cuts then have to be made, there may have to be a reshuffling of faculty and staff, and some students may

have to reschedule classes as a result.

Furgason talked with the Budget Liaison Committee and the deans to get some maneuvering room for the present time. "Even though it seems like that is essentially playing into the hands of those who could give a damn about whether or not we have any money, we really don't have a choice," Furgason said. "It's easier to plan a change if it's before the fiscal year because you can reformat things.

"There are certain things we're going to have to do, whether we like it or not. We're going to essentially have to really clamp down on filling in vacant positions; for those secretarial positions that resign, I don't like to say no, but if you think about the magnitude of the problem, if we were to have to come up with, say a 5 percent decrease in the budget, that's \$1.4 million. We're really going to have to essentially hold vacant

positions unless there's a very good reason."

Furgason said there was really nothing anyone, the state or the university, could do about it. "All we can say is 'Damn!'".

Furgason continued, "Another thing we will not do at this particular point is commit the \$225,000 worth of capital outlay that would normally go for equipment and major needs of the university.

"Another one is, we'll try and put a hold on any plant projects that are going on — campus lighting is a good one, but I think we're already committed to that one so we'll probably let her go," he said.

After Furgason's "grim" forecast, approval was requested for a new regulation to be added to the University of Idaho catalog that would require candidates for undergraduate degrees at the Idaho Falls Center for Higher Education to complete a

minimum of 32 of the last 64 credits in UI courses other than those offered by Correspondence Study. It passed unanimously with no discussion.

Changes in general academic regulations concerning last chance to drop classes were postponed until a representative from the University Curriculum Committee could be present to better explain the proposal, which is planned for the next meeting.

Another proposed change in general academic regulations was also postponed until the next meeting. That proposal dealt with students receiving a D or F in a course, limiting the times they should be able to repeat the course to one time. It was pointed out that this would prevent a student from taking an advanced course, if they fail the prerequisite twice. The council decided to wait and have the point clarified by a committee

representative. It was suggested, since both of these proposals originated in the College of Engineering, that the council look into possibilities of making these regulation changes applicable only to students in the College of Engineering.

Workshops to beat probation

"Beat Academic Probation" workshops are designed to help students take notes, prepare for tests, and improve reading and writing skills, according to Judy Wallins of Student Advisory Services.

Workshop groups will meet four times over a period of two weeks in UCC 233. Dates and times of the workshops are:

Oct. 5, 7, 12 and 14, 2 - 3:30 p.m.

Oct. 26, 28, Nov. 2 and 4, 8 - 9:30 a.m.

Nov. 8, 10, 15 and 17, 3 - 4:30 p.m.

Group enrollment will be limited to 15 students, and those interested should sign up at Student Advisory Services, located in UCC 241, between 8 a.m. and 5 p.m. weekdays. The last day to register for a workshop is the Friday before it begins.

Student Advisory Services also offers other programs, such as those to help with managing time, selecting career goals, and reducing school anxiety. These are offered on a demand basis, and interested students should contact the SAS office.

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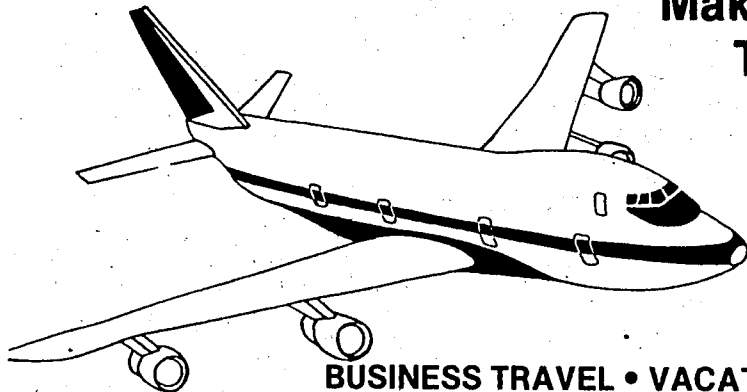
Gerard Quinn

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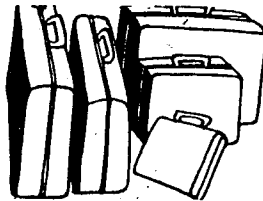
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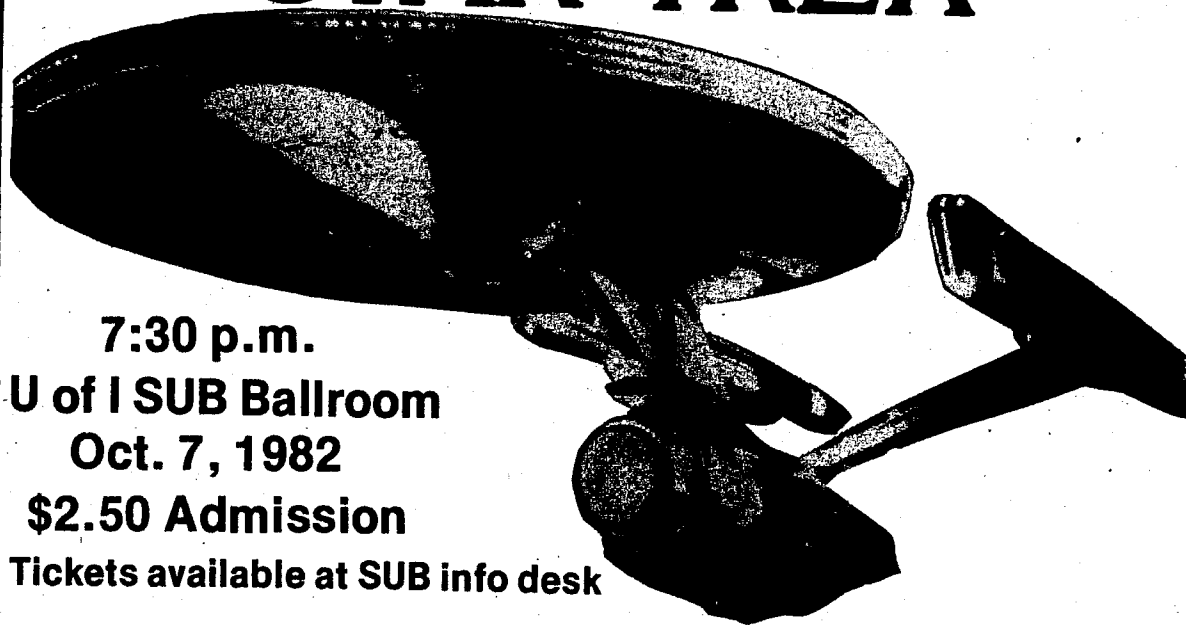
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New shop takes over SUB space

The new Karmelkorn Shoppe in the SUB has done a good business in its first few weeks, according to Janet Hall, co-owner of that shop and its parent in the Palouse Empire Mall. The shop in the SUB is located in the space formerly occupied by the Country Store, and is the first private business to lease the space.

The Country Store looked like it was doing a booming business, but most of the activity was just cashing checks for students, according to Dean Vettrus, SUB manager. The store sold candy, T-shirts and magazines but was not a profitable operation, Vettrus said.

The lack of profit led to considering what else the space could be used for. Vettrus said no bids were solicited for the space but he had heard that Carl and Janet Hall, owners of the Karmelkorn Shop and Carl's Cafe, were looking for a location for an outlet Karmelkorn Shop. Vettrus contacted the Halls about the space in the SUB.

Vettrus described the new outlet as specialized, saying it was only suitable for

certain kinds of items like candy, pop and popcorn.

The Halls have leased the space for one year, for \$2,000 or 5 percent of gross sales, whichever is greater. The arrangement was approved by the State Board of Education at its September meeting.

The terms of the lease limit the shop's sales to soft drinks and various kinds of popcorn and candy. In addition to regular popcorn and caramel corn, the shop offers such special flavors as sour cream and onion popcorn.

Carl Hall said the shop wouldn't carry ice cream, as his shop in the mall does, in order to avoid competition with the SUB Food Service. While the SUB serves the Pepsi line of soft drinks, the Karmelkorn Shoppe will serve Coke, Tab and 7-UP. A clause in the lease prohibits charging less than the SUB does for soft drinks.

The new shop will not have all the facilities that the mall shop has, but the plain popcorn will be popped at the new shop. Hall said there would be a grand opening at the SUB shop in a few weeks.

Senate session

Photo bureau gets more money

The ASUI Senate was on its best behavior under the glare of television lights Wednesday night, passing a bill and confirming various appointments.

Business included a bill passed by a senate rebudget of the Photography Bureau. This bill provides the bureau money for an extra position, said Senator Scott Green, author of the bill.

"We are providing this position for the Photography Bureau because of the loss of work study jobs and budget cuts. This department was really hit hard," said Green, who is also chairman of the senate finance committee.

In other finance committee business, Green reported there was a mistake in the accounting records. He said the ASUI balance recorded with the Budgeting Office had \$7,000 in the budget that had been counted twice. The senate had not been aware of the mistake, which made their account overfunded.

"We are okay money-wise, though," said Green. "We can still finance everything we need to."

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President pro-tem Tim Malarchick announced there will be an off-campus seminar on October 12. He urged all off-campus students to attend.

Senator David Borrer reported the proceedings of the Idaho Association of Commerce and Industry task force meeting he and ASUI President Andy Artis attended last week. The task force was created to do a comprehensive study of post-secondary schools, Borrer said.

The senate confirmed 13 appointments during the meeting.

Frank Childs was appointed the Parents' Weekend Chairman, Elizabeth Erdman

was appointed to the Graduate Council Committee, and Ben Rey and Margaret Lawless to the Judicial Council.

Other appointments ratified by the senate included Anita Franklin as the Lecture Notes Administrator and Andrea Riemann as the Issues and Forums Chairman. Also appointed was Thomas Crossan as ASUI Financial Manager.

Two ASUI boards received appointments also. On the ASUI Issues and Forums committee are Dean Oberst Kim Higgins and Toni Goodson. The ASUI Communication Board received three of its six board members, Janice Leavitt, Rick Felix and Tammy Blinn.

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Beware assassins on campus lurking with rubber-tip guns

by Jennifer Kroos
Staff Writer

A figure crouched in the shadows of the hall, his finger on the trigger of his gun, ready to shoot at anything that moves. Another person hovered in the doorway, willing to shoot first and ask questions later. Still others barricaded themselves behind locked doors, afraid to come out in the open.

A tense situation? Yes. Dangerous? No. The gunmen were members of Upham and Carter halls and the weapons were rubber suction-tipped dart guns, the only weapons allowed in the Assassin Game played by 40 men and five women last Wednesday and Thursday.

The Assassin Game, which started in the East, involves a hitman assigned to kill or "hit" a "victim," while being pursued by another "assassin," who is also licensed to kill if he finds out his pursuer's identity. Drew Dunn, a junior member of Upham, played the game at Boise State University and decided to get it started here at Idaho. He described it as a "big circle that closes down" until one survivor is left.

Dunn, who played the game with about 150 people at BSU, said it went

surprisingly fast, with only four survivors left after the first day. They called a temporary truce and met in the hall lounge for a final shoot-out. Ed Hendrickson, another member of Upham, was awarded the "Bazooka Dart" as final survivor.

Dunn did not participate in the game, or arbitrate any arguments, but he did decide the rules. The most important thing to remember, he said, was that only two people whom an assassin could shoot were his victims and the assassin after him. The assassins were not allowed to make hits during classes or work, and the rubber darts were allowed to strike any part of the body, but at least one witness was required to verify a hit.

There were a few problems with the game. Some victims refused to die after being shot, and Nightwatch was called in once when the game became too rowdy. Aside from these few setbacks, however, the game was a success.

Chris Scoles, a member of Upham, said the game is "fun to play, normal tensions disappeared, and no one gets upset." Next, Upham plans on challenging another hall to relieve tensions after the next round of tests.

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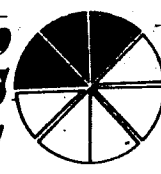
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Opinion

Catch something

Financial crises of past years have dampened many spirits. Living in a state suffering from financial straits and attending a university which is, because of those straits, operating below the status quo, Idahoans and University of Idaho students have had little to celebrate lately.

Nevertheless, it's Homecoming Weekend.

Alumni and students involved in Homecoming activities can count on the usual events: there is the game itself, the parade, the dance, and many other events. Some things never change.

Homecoming is an opportunity to shelve dismal bodings and forebodings, and to enjoy a side of the University of Idaho that isn't affected by the economic plight.

Homecoming traditions have been with the university since its beginning — far longer than any worries about exorbitant student fees, program cutbacks, and other financial nightmares which now assail the university.

Homecoming Weekend provides a chance to enjoy those aspects of the university which have survived the test of years. It's a chance to reminisce about good times experienced at the university; it's a time to get together with fellow UI alumni of all ages.

The Campus Bash planned for this weekend is a new event on the Homecoming Weekend program. If it's a success, we hope it will be here in the years to come. The ASUI has made possible a get-together in the tradition of small-town U.S.A. 4th of July picnics.

Catch the spirit of Homecoming and the tradition of the university at the Campus Bash, or at the Bonfire, or at the Homecoming game itself. But catch it. Revel in Homecoming, in the UI tradition, and in the community of people that is the students, faculty and staff, and the alumni.

Get caught up in the spirit and forget about the crippling costs of higher education, forget about program and position cutbacks, and forget the general economic malaise enervating the university. Forget about all that — at least until Monday morning.

Happy Homecoming...

Val Pishl

Letters policy

The Argonaut will accept letters to the editor until noon on the day after publication. Letters should be typed, double-spaced, on one side of the paper. The author's name and address should be included. Letters should be addressed to the Editor, Argonaut, University of Idaho, Moscow, Idaho 83842. The editor reserves the right to abridge or delete any letter.

Senior Campout

Tom von Alten

A poorly publicized event took place this week, of interest primarily to the business and engineering majors who took part. The first great hurdle of the job seeking process faced us all: signing up for job interviews at the Placement Center. No mean test, this! Successful candidates were expected to give up at least half of one night's sleep.

I was aware of the general operating procedure, if not the finer points, when I arrived at the Faculty Office Complex at 10 p.m. Monday night. A congenial little group had already gathered, much to the bewilderment of students leaving the library or evening classes. There were coolers with suds and backpacks and bedrolls and lawnchairs — all the ingredients for a jolly outing.

Foolishly, I had planned on just staking out a grassy patch and sleeping till four, then shuffling inside to count down the hours to dawn. I should have planned on a good poker game instead. It seemed no one else had the remotest plans for closing their eyes and risking the loss of a precious place in line.

For those who stuck it out, stayed up till three and stepped around the poor sap at the door who couldn't wake up, to crowd into the FOC lobby, there were perhaps some moments for reflection about what was going on. The difficulties in earning a degree began to fade as new and unknown trials presented themselves.

Maybe it is a calculated taste of the "real world" we college students make occasional reference to. Success is a function of arbitrary measures and tests bear no relation to the stakes. I, of course, could not say what the real world is like.

The Placement Center's policy is "first come first served," which might also be stated as "last come not served." The fifty or so latecomers (who arrived closer to six than to four) were given no cookie for their efforts — "come back tomorrow morning" — and be a bit more quick about it! We wonder when the line will form in October. Will dinnertime be early enough?

There are some underlying problems here. A lot of people want jobs and there don't seem to be enough to satisfy them. Indeed, our government tells us that one out of every 10 of us want to work but cannot. The Placement Center is providing a needed

service for students and we thank them for that. Perhaps I should not complain, but I'm going to.

A cover sheet on the interview schedule has, for some months now, carefully explained the drill (if not mentioning the best hour to arrive) and the philosophy behind it. Once the lucky registrant has (oops, not lucky — this is a test of individual initiative) received his or her number and returned at the appointed hour, s/he is not limited to the number of interviews s/he can sign up for. ("An arbitrary limit seems unfair. Individuals should be allowed to maximize their opportunities.") Apparently maximization of opportunity does not apply to those without the initiative to spend the night at the FOC.

I think that I can speak for at least a hundred people when I say that the current procedure needs some modification. The demand on the system has increased dramatically in the past year.

Following a premise of "equal treatment" may avoid discrimination, but it does not ensure a reasonable or optimum solution. For my part, I have three suggestions to make. I encourage the staff of the Placement Center and students to come up with others.

First, if demand exceeds capacity, it is reasonable to limit the initial signup to those graduating at the end of the current semester. Most employers interviewing in the spring are not interested in next fall's graduates and the current system puts fall grads at a disadvantage.

Second, if demand exceeds capacity, it seems quite fair to impose an arbitrary limit on the number of interviews per person, at least for the first few days of signup. Such a limit would encourage more maturity in selection as well as provide opportunities for more people, rather than more opportunities for some people.

Finally, if more than 200 people show up the first day, give them signup numbers for the next day instead of telling them to come back and wait in line again the next morning. The person whose dignity you respect today will respect you tomorrow.

Sure it was a barrel of fun, but even a good joke gets old.

Tom von Alten is a graduating student in engineering, looking for a job.

Everyday tragedies

Lewis Day

The rhetoric on the Beirut massacre is still flowing fast and free. Anyone who can pick up a pen has commented on that tragic event, and yet much of what we've heard is nothing new. Our conscious has been numbed by the successive acts of insanity which have plagued the Middle East for, in the short memory of most of the world, the past 40 years. The Middle East has been a world flashpoint for better than 2,000 years.

What happened in Beirut a few weeks ago has not really affected the perceptions people hold about Israel, the Palestinians or any of the participants in that unholy conflict. President Reagan had already embarked on his plan — with Defense Secretary Weinberger — to move the U.S. away from our traditional identification with Israel, Arafat was already a hero at the UN and the myopic world press had tried and convicted Israel for its supposed aggression.

It is clear the Israeli army and the government of Prime Minister Begin must bear responsibility for the killings in Beirut, but to equate even the reactionary Begin with Hitler is sheer demagoguery and shows a willful and calculated distortion of the facts.

Begin made the mistake of getting mired in a hopeless situation in the Lebanese capital, but are his motivations all that difficult to understand? Suppose for a minute the Canadians had troops strung along our common border. Now suppose these Canadians had been making hit and run attacks across the border, with small farms in Michigan, Ohio and New York serving as targets. All this is hypothetical, because the United States in its imperial might would never allow Canada to place us in a position such as the one Israel has been placed in by the Arab states and a vicious world. So, while Begin should have known what would happen, the blame for *this* holocaust must be shared by a wider range of defendants.

The attacks on Israel were bound to bring about an Israel with an insecure people and a leadership which is pugnacious and recalcitrant. Begin and his Likud coalition is the result of living in an externally imposed siege state. The Arab nations surrounding the State of Israel must bear ultimate responsibility for the calcification of Israel's stance. If they had made any effort to make a peace with Israel, if they had been willing to

deal with the Labor governments of Meir and Rabin, if the egos throughout the region had been willing to sit down and talk about the common problems they all share we wouldn't be faced with situations such as the mass murder in the Beirut camps.

With wonderful hindsight we can solve the problems of the world, but it's the here and now we must deal with, not a pie in the sky future. The conflict in the region must be resolved, not because of network news speculation about superpower entanglements, but because of the smaller everyday tragedies. The lasting effect this ceaseless warfare has on the survivors is more permanent than the deaths which are quickly forgotten by a callous and indifferent world. After the bombs have fallen and the American and European reporters have taken their rhetoric to other war zones, the people of West BEIRUT, East Jerusalem and Haifa must continue to live with each other and on the land.

Lewis Day is a UI student, majoring in history.

Letters

A police state?

Editor,

Personally, I'm rather surprised at the lack of student response to the Moscow Police raid on Chrisman Hall. It's not the question of drug use I'm concerned about, but of our freedom from this kind of invasion of privacy. I never realized that the police were allowed to randomly select peoples' residences for inspection — I thought that the whole purpose of search warrants is to ensure that police have some cause for suspicion before searching a person or his home (or doesn't the law recognize students as legal citizens?) Now, if the police had had reason to suspect each student whose room was searched, that's okay, but in this case it appears that they just decided the odds were they would find something, and knew that they could get away with it.

This kind of police tactic makes me wonder which Moscow it is that I'm living in. I'm a firm supporter of the American system of government, and it saddens me to see these abuses of our basic American rights. It saddens me even more to see it happen unopposed. Are the American people going to just sit back and watch like so many sheep while our great country turns into a police state? One of the best things about this country is our right to speak up and make sure that our system serves us, it's citizens, and we must make use of this right while we still can.

If any one else has any feeling on this subject, don't be intimidated, let your views be known. Complaining to our friends won't do any good, you've got to speak out publicly. I'd like to know whether or not I'm being too idealistic with my faith in our Constitution.

Stuart Tolman

Shut up & keep quiet

Editor,

Check out last Tuesday's edition of the *Argonaut*: "Norma Loreto Pizarro, 19, Moscow, was arrested, cited and released for jaywalking across 6th St. late Friday night."

Pretty interesting. Too bad that while my friend Norma was being arrested for jaywalking, various drug deals were in process, the roads were plagued with drunken drivers, somewhere a woman was in danger of being raped, seven freshmen were trying to sneak into the Nobby, and someone half-flattened my car tires.

No wonder. It took six patrolmen to cite Norma: the two undercover agents that made the initial arrest, two extra patrolmen in case of trouble, and, of course, the third patrol car that paced up and down the road in case she tried to make a run for it.

Just how many policemen do we have in Moscow, anyway? Will one of the officers fix my tires? Is jaywalking really that important of a crime? I

don't believe so. At least six officers worth of importance can be tagged to it.

Is my tax money being used to arrest jaywalkers? And what about the harassment that Norma received from the officers who instructed her to "Shut up and keep quiet," when she tried to protest? Just how effective is the police system in Moscow? I'll let you decide.

Karen Kirkendoll

Idaho for Idahonians

Editor,

It's refreshing to know that Idaho is represented in Washington by a man whose very livelihood depends upon the stability of Idaho's economy. Larry Craig was born and raised in Idaho, graduated from Idaho schools, and retains an active interest in the family ranch.

One of Idaho's strengths is her representation in both Boise and Washington by men who, for the most part, are farmers, ranchers, and small businessmen. Larry Craig is a rancher who became involved in politics out of a sense of duty.

Larry Craig is not, like his young challenger, a politician trying to stay employed. The young aspirant to Idaho's 1st District seat in Washington spent last year trying to learn what Idaho is all about, by working up and down the district at odd jobs. Apparently his California heritage and his duties answering the phone for Frank Church did not prepare him well enough. But after a few months of odd jobs, he is ready to represent you. How? When asked in a Boise news conference what he intended to do working on a farm in Kuna, he responded with a simple "Whatever a farmer does in the third week of October." Let's let Idaho be represented by an Idahonian. Let's keep Larry Craig in Office.

Kurt Meppen

No snaking or shaking

Editor,

I am appalled at the "What Was That?" letter in the Sept. 28 *Argonaut*. Our marching band and flag corps practice daily for the games; at least we know they are supporting our team and school!

The next thing I would like to point out is the fact that they are not there to simply "shake it" as some other organizations do, they are out there to show our school's pride and colors. It may look easy to twirl rifles and spin flags but I highly doubt that it is; especially when they have to do it in the rain (i.e., the WSU game)!

As to the fact that they were "snaking about in a random movement": that is simply not so. If everyone stood still out there on the field it would be very boring. After all, they caught Ms. Driesbach's attention didn't they?

I have but two more things to say.

First, what could possibly give anyone the idea they would want to spell out a Greek letter?! And secondly, if there are so many people (such as Ms. Driesbach) who feel they could do it better, why don't we see them out on the field at halftime?

Sharon Sprague

A non-marching band member

P.S. I don't know where Ms. Driesbach learned to count, but there were four "white crayolas", not six!

Sing along

To the students,

I would like to commend the behavior which you exhibited last Saturday night at the beginning of the game. It thrilled me to hear the way you took over so well when the speakers went out during the National Anthem. The way you came right in showed me that some of you were already singing along and most of you were paying attention. I really appreciate the respect you give me when I sing and the respect you give our nation by being attentive and singing along.

Brent Carlson

Big goose egg

Editor,

In last Friday's *Argonaut*, Richard Thomas criticized Congressional candidate Larry LaRocco as being a "young liberal." This is certainly misrepresentative of LaRocco in light of his stances on many issues. But then again, compared with his opponent Larry Craig, I think *any* moderate would be considered liberal only because Craig is so ultra-conservative. Consider the following facts, which are based entirely on Representative Craig's votes in Congress: --According to the *National Journal*, and authoritative Washington publication, Craig has the 3rd most conservative voting record of the 435 members of Congress. --Craig had over a 90 percent rating by the John Birch Society as supporting issues relevant to that group. --On education issues, *both* the National Education Association and the American Federation of Teacher have given Craig a perfect rating — absolutely "0".

I repeat the question I've asked myself so many times — just who is Larry Craig "working" for in Congress?

Greg Cook

Shoddy sophistry

Editor,

Mike Borden's article promoting Democrat Betsy Thomas for District 5 Representative was mostly a transparent piece of shoddy sophistry.

Stripped of its window dressing, Thomas' position is to extract more tax money from Idaho's businesses and

citizens. This will cause businesses to raise prices and therefore decrease the disposable income of everyone, except of course the tax collector. Thomas, ever the advocate, also wants more money from the public utilities. Where does she think they will get it — from the Tooth Fairy or the Easter Bunny?

More likely (since the Easter Bunny and others have recently filed for bankruptcy) this "revenue generation," as Thomas so coyly refers to tax increases, will also be extracted from Idaho taxpayers and consumers. Considering that most students receive some financial assistance from these same taxpayers and consumers (in the form of cash from mom and dad) what this becomes is the "you can pay me now or you can pay me later" game. The dishonesty comes in, however, by trying to make it look otherwise.

In fairness, however, I must say that Andy Taylor's hyping of the Republican incumbent, Doc Lucas, is equally devoid of a principled approach to the reality of a cash shortage. Lucas also considers himself a supporter of higher education. This is hardly a surprising position to take around here. But in actuality, his approach differs from Thomas' more in style than substance.

A more honest approach might be: Costs are increasing, therefore the university needs more money. If you are attending the university you will have to pay more or accept a reduction in services. This approach, however, will be taken by a Demopublican candidate the week after Yasir Arafat is invited to a Bar Mitzvah.

Bill Malan

A proven commodity

Editor,

If you'd rather be paying tuition in addition to student fees, don't continue reading this letter. The tuition bills before the Legislature this past session were seemed to be automatic, but thanks to the leader of the in-state tuition fight, these bills were soundly defeated.

Moscow's own Representative Doc Lucas led the charge in unwanted tuition, thus saving University of Idaho students hundreds of dollars. Representative Lucas has made a solid commitment to education and research. In the future, he plans equally vigorous activity on behalf of the students and the university. Lucas will be uncompromising in the search for added money for education.

It was with Lucas' help that KUID-FMTV is still broadcasting its own programs today, through increasing funding from the Legislature.

Lucas is a proven commodity. Continue to support your own education and return Representative Doc Lucas to the House of Representatives!

Brooklin J. Gore



Homecoming activities

The 1982 Homecoming Week activities continue tonight and this weekend with the Class of '57 reunion, the parade, open houses across campus and the Vandal football game against Weber State.

Friday, Oct. 1:

- The Alumni Lounge in the Alumni Center will hold an open house all day.
- Class of '57 Reunion registration sign-in between 1 and 4:30 p.m. in the SUB lobby and at 5:30 p.m. the reunion dinner will be served in the University Inn-Best Western.
- Athletes of the 1950s Reunion will meet at the University Inn-Best Western at 5:30 p.m. for dinner.
- At 6:30 p.m. the Parents' Association will hold a dinner in the Kibbie-ASUI Dome East End Addition. Later that evening the Borah Theatre in the SUB will present "North Dallas Forty" at 7 and 9:30 p.m.
- The LDS Student Association is sponsoring a dance in the SUB ballroom commencing at 8 p.m.

Saturday, Oct. 2:

- A "Chuckwagon" breakfast will be served at the Moscow Hotel from 7:30-9:30 a.m.

--From 8 a.m. to noon the College of Forestry will run an open house.

--Main Street Moscow will be the site of the homecoming parade at 9 a.m.

--The Campus Christian Center, at 822 Elm St., will hold an open house from 10 a.m. to 1 p.m.

--From 10 a.m. to 1 p.m. Art and Architecture will show student exhibits and hold an open house.

--The College of Mines will be open and hold some demonstrations from 10 a.m. to midnight.

--At 11 a.m. the Boyd and Grace Martin Institute will be open for visitors.

--Everyone is welcome for a pre-game rally at the University Inn-Best Western at 11:30 a.m. Following the rally the football game between Idaho and Weber State will begin at 1:30 p.m. in the Kibbie Dome.

--After the game the College of Law and Campus Living Groups will hold open houses.

--The Moscow Elks will be the site of the homecoming dance at 8:30 p.m.

SUB to get improvements

Two violations of the Life Safety Code in the SUB will soon be rectified with installation of emergency lighting and panic hardware on all major doors, according to Arnie Broberg, UI safety officer. The problem came to Broberg's attention last year after "a concerned student filed a complaint."

Bids for the emergency lighting have returned and Associated Electric of Lewiston is the successful bidder. Total cost for purchase and installation is approximately \$14,000, said Dean Vettrus, SUB general manager.

Broberg said the SUB was inspected last year by Bob Hoop, state safety inspector, and was "written up for violating the Life Safety Code." Inspections are based upon safety codes adopted by

the state of Idaho, and is enforced by the state Department of Labor.

The codes state that certain minimum safety conditions must be maintained in public buildings. Broberg said, "If you are an employee, you must have a safe place to work."

The Life Safety Code states that educational buildings and places of assembly must maintain conditions that will prevent panic in emergency conditions. "We want to make the means of egress obvious to people and unobstructed," said Broberg. In some emergency situations lighting is needed to ensure a safe way out of a building.

Panic hardware on the doors is needed to ensure an unobstructed way out and Broberg said, "You cannot have doors that can lock people in the building."

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AAUP from pg 1

with no consideration of academic tenure. No specific reasons were given and none are available for the administration's decision on individual cases.

— "The faculty members notified of termination of their appointments were denied opportunity for an appropriate hearing and other procedural protections called for in the Association's Recommended Institutional Regulations.

— "The University of Idaho administration acted reprehensibly in providing the released faculty members only a little more than one month of notice and in holding to that position even after it was determined that funds that could ameliorate it were available.

— "In the case of Professor Lois W. Pace, the University of Idaho administration terminated her appointment as a tenured member of the faculty while engaging new faculty members and retaining essentially all of the functions of the program in which she had participated. The administration, without satisfactory explanation, denied Professor Pace the opportunity, after her position was terminated, to relocate in a suitable alternate position.

The report cites a comment made by State Senator Dean Van Engelen, R-Burley, before the Joint Finance and Appropriations Committee. The comment was made after then-State Board President Cheryl Hymas had just addressed the committee requesting an increased education

budget for Fiscal Year 1983.

The report quotes Van Engelen as follows: "For some years a number of us in the legislature, contrary to what you say, have been very interested in education. We feel and sense that we need a direction toward quality education and not just dumping money. For some years we've asked the Board to kind of move in this direction and we have always gotten the answer, 'Well the statutes (tenure?) prohibit it.' They prohibit us from doing the things that need to be done to get quality education in the state of Idaho. So last year, as an overt action of this Committee and this legislature, we threw you into a state of financial exigency to override those statutes (tenure?), to get some quality in the state of Idaho in Higher Education, post secondary. I think it, uh, you cut I know a little in Coop Extension; you cut a little in Ag Research. And other from that, I have failed to see any substantive action that the State Board of Education has taken in the direction of Higher Education. All I have heard from the State Board is basically criticism of the legislature because they didn't give you enough money to go on with business as usual. Can you think of one thing the State Board has done in the last year, as far as cutting programs, consolidating programs, trying to get a little more bang for your buck — any single thing that the State Board has done to try to bring quality to Higher Education in the State of Idaho?"

The report says the "statement by Van Engelen stands as testimony that financial exigency was not bona fide." The report also points out that the statement was unchallenged by any member of the Joint Finance and Appropriations Committee.

The report explains how the definition of financial exigency was changed by the board. Prior to that change, the AAUP's 1940 Statement of Principles stated that termination on financial exigency grounds be "demonstrably bona fide."

The AAUP Statement defined financial exigency as "imminent crisis which threatens the survival of the institutions as a whole and which cannot be alleviated by less drastic means."

That definition was changed in early 1981 by the board from the AAUP definition to read: "a demonstrably bona fide, imminent financial crisis which threatens the viability of an agency, institution, office or department as a whole, or one of its programs or other distinct units, and which cannot be alleviated by less drastic means than a reduction in the employment force. Financial exigency shall exist only upon a board declaration."

The AAUP preliminary report states that financial exigency as redefined by the State Board of Education, "reflects the fact that a funding level below that needed to maintain current programs, services and personnel will be considered a 'state of financial

exigency."

Members of the State Board of Education that were contacted for comment said they had not seen any copy of the preliminary report. However, the cover-sheet of the 47-page document stated that it had been sent "to the chief officers of the administration, and to other parties concerned in the report."

Thomas Morris, of the investigating team, said the report is thoroughly confidential and that he is under an AAUP injunction not to comment on the content of the report.

Pace also refused comment on the preliminary report, saying she would honor AAUP's request for confidentiality. Pace has a lawsuit pending against UI President Richard Gibb; Raymond Miller, Dean of the College of Agriculture; and the members of the State Board of Education.

Knight said, "the report has been approved for publication by the association's Committee 'A' on Academic Freedom and Tenure." However, he stressed the preliminary nature of the report. He said it is subject to revisions and corrections of facts and the final recommendation of the investigating team as to whether the University of Idaho will be placed on the list of censured schools will not be made until after publication.

"Censure is not automatic," said Knight.

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UI graduate crusades in the Middle East

The Crusades ended 600 years ago, but not for one University of Idaho alumnus in the Middle East.

Philip Habib, President Reagan's Middle East envoy who negotiated the Palestine Liberation Organization's withdraw from Beirut, has matched his determination against incomparable foes: Mideast tension and his own health. Habib had suffered two heart attacks and undergone multiple bypass surgery when he accepted President Reagan's call from retirement 16 months ago.

Reagan showed praise for his peacekeeper by presenting Habib with the Medal of Freedom, the nation's highest civilian award. The medal is presented by a president for exceptional contributions to national interests and world peace.

Habib graduated from Idaho in 1942 with a BS in

forestry, earned a doctorate at the University of California and was awarded an honorary degree in law from this university in 1974.



He was born in Brooklyn, N.Y., in a predominantly Lebanese and Syrian section. However, his upbringing in poverty didn't deter him from his goal of attending a "good forestry school," which

turned out to be at the University of Idaho.

Some of his classmates remember Habib as a brilliant student who spent a majority of his time working to support himself. Habib lived in the old Idaho Club, a cooperative dormitory situated in an area named "Poverty Flat," and also helped finance his way through college by playing poker.

Vern Ravenscroft, ('43 BS-Forestry), and Roger Guernsey, ('47 BS-Forestry) recall Habib as "never having to study," and dealing a "tight deck" of cards.

"He held his cards close to his chest and could bluff his way through almost anything," said Ravenscroft in an *Idaho Statesman* article. Ravenscroft met Habib in registration line in the fall of 1937.

"I think he was just about like most of the rest of us in the Idaho Club — he didn't have any money," said Guernsey. "We couldn't have gone to school any other way."

After graduating and then serving in World War II, Habib began his diplomatic career by joining the Foreign Service, the U.S. diplomatic service operating overseas. Habib earned the reputation of having an exhaustable patience in such diplomatic hotspots as Trinidad, South Korea and Vietnam, and was an influential figure in the Vietnam Peace talks and the




Camp David summit. His diplomacy could be described as a combination of determination and low-key

style, without glamour or egotism to spoil delicate negotiations.

The Middle East has tested Habib's patience, if not threatened his life. While working and residing in war-torn Lebanon his limousine came close to rocket fire. He spent last summer trying to bring peace to his ancestral homeland while it was being destroyed by outside outside forces.

Upon Habib's return to the states, Charles Percy, chairman of the Senate Foreign Relations Committee, promptly nominated him for the Nobel Peace Prize for his work on the tenuous peace breakthrough in Lebanon.

"Seldom in the annals of history has one man demonstrated as much ingenuity, persistence and perseverance in resolving an intractable, international problem as Ambassador Habib," said Percy in an Associated Press article.



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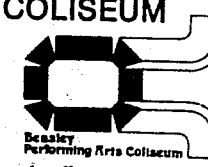


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Roddenberry visits UI for Star Trek week

Gene Roddenberry, creator and producer of the original *Star Trek* television series and Paramount's *Star Trek* movies will appear in the SUB Ballroom on Thursday, Oct. 7 at 8 p.m.

In creating *Star Trek*, Roddenberry launched a phenomenon without equal in show business. Beginning in 1966, *Star Trek* ran for three seasons on NBC. After that, the show went into worldwide release in forty-seven other countries and into syndication in more than 160 markets throughout the United States to more outstanding rating. As the *Star Trek* legend grew, its following expanded into the millions; it included physicists, aerospace engineers, housewives, children, teachers — and its loyal band of "trekkies." It spawned hundreds of fan clubs and *Star*



Trek conventions attracted tens of thousands of fans.

Roddenberry is appearing at the University of Idaho as a part of "Star Trek Week". His presentation will be

followed on Friday by the showing of *Star Trek — the Motion Picture* and on Saturday by *Star Trek II — Wrath of Khan*, in the Borah Theatre at the SUB.

Roddenberry, in addition to producing the films and sharing writing credits for the screen plays and original stories, has led a life as exciting as almost any high adventure fiction.

Reaching outside television, *Star Trek* won science fiction's coveted Hugo Award, and became the only series ever to have an episode preserved in the Smithsonian Institution in Washington, D.C. In addition, the original U.S.S. Enterprise from the series, inspired the naming of NASA's space shuttle, and today *Star Trek's* original eleven-foot starship model is on display in the Smithsonian.

Roddenberry has served as a member of the Writer's Guild Executive Council and a governor of the Television Academy of Arts and Sciences. He belongs to the

Explorers Club of New York City, the American Civil Liberties Union and, in 1973, received an honorary Doctorate in Humane Letters from Emerson College in Boston.

Since the start of the *Star Trek* phenomenon, he has been in steady demand as a lecturer, speaking of "The World of *Star Trek*" to audiences of 10,000 and more at a time in major arenas around the country, in such cities as Cleveland, Atlanta, Denver and in Nashville at the Grand Old Opry. He also addressed the 14th annual Space Congress at Cape Kennedy.

Tickets for Roddenberry are \$2.50 each and are available at the SUB Information Desk. The lecture is presented by ASUI Programs.

The Argonaut Art and Entertainment Section

Front Row Center

Formula works in *Gentleman*

by Lewis Day
Entertainment editor

Formula movies work. Perhaps that goes without saying, but then I was never the one for obvious statements. *An Officer and a Gentleman* falls squarely into the ready-to-order category. It is assuredly a comfortable film.

This recipe for success frees filmmakers who otherwise might worry about the need for creativity. The scenario, at least as it works for *An Officer and a Gentleman*, involves that most tried and true of concepts, "boy meets girl."

This recipe for success frees filmmakers who otherwise might worry about the need for creativity. The scenario, at least as it works for *An Officer and a Gentleman*, involves that most tried and true of concepts, "boy meets girl."

After the initial contact any number of things may happen, depending on the particular variation. Invariably, one of the lovers is the strong one. Full of independence and guts, this protagonist stays aloof from the plebian pleasures of love. He, for usually it is he, acts as though caring and affection were two things most remote from his mind. And he is always able to do this with his partner remaining absolutely clueless.

That is a key feature of the formula, the unknowing and unsuspecting lover who is

See *Officer* page 13

Wordless trio speaks of disaster

by Lewis Day
Entertainment editor

The right words, spoken at the right time can often have an impact far beyond their original intention. Two years ago Dr. Helen Caldicott, president of Physicians for Social Responsibility, spoke on the dangers of nuclear proliferation and the arms race. That speech in Seattle touched a nerve in Victoria Millard.

"If we have the brilliance to destroy ourselves, then we have the brilliance to survive. For me, it's a commitment to continue evolution, to continue God's creation. We are the curators of life on Earth." Hearing Caldicott's remarks caused Millard, a member of the Offshoot Mime Company, to think about her stance on the nuclear issue. She decided it was time to take a stand, time to counter the feelings of powerlessness she had felt up to this time.

As it happened, Millard's partners in Offshoot Mime



The Offshoot Mime Company will present *Four Minutes To Midnight*, Oct. 16, at the Campus Christian Center

were at the same lecture. Donna Kost-Grant and Ariel were moved in much the same way. With Millard they were determined to address the topic in their art form.

The result was *Four Minutes to Midnight*, a presentation styled as "a tragicomic mime about the life and death choices we face in the nuclear age." The title is taken from the *Bulletin of Atomic Scientist's Atomic Clock*, an indicator of how close

humankind is to nuclear devastation. The recent climate of mistrust between the US and the Soviet Union has caused the hands on the clock to move from seven to four minutes 'til midnight, hence the title.

The presentation focuses on their belief in a choice which people must make between life and death. The mimes hope to show the destructive direction in which humanity is headed and to contrast that with an awakened realization of the

things which are meaningful and which we care about enough to save.

Their performances, with the goal for "each individual to assume personal responsibility for the future," have been praised. Caldicott, the woman who started it all, said, "This play done in mime is the most powerful exposition of nuclear war that I have ever seen...I, and a friend of mine, another physician, staggered out and were deeply affected for the rest of the day."

With the debate over the arms race heating up, one might think *Four Minutes to Midnight* outlines a course of action for the audience. It doesn't. As the interpretations of the performance differ from person to person, so do the responses. The women believe the presentation will cause people to think about the question, ponder the options for action (and inaction) and decide on a personal response. That is their hope.

New experiences a part of 'Con'

by Julie Reagan
Contributing writer

Last weekend I left behind the chaotic world of classes, textbooks and homework to enter the fascinating world of the Con. MosCon IV. As avid fans know, this is the one time every year that they come together to celebrate their interest in science fiction and fantasy. Above all, meeting new people and making new friends is the object of this gathering.

See *MosCon*, page 13

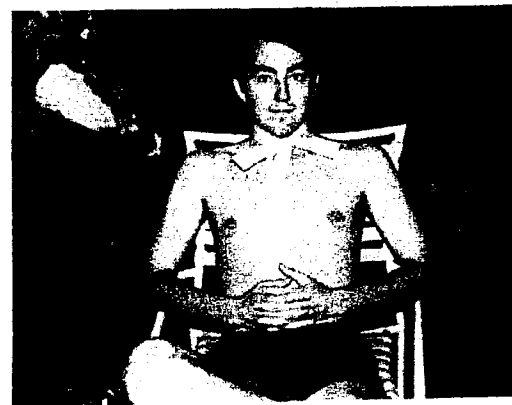


Photo by D. Fredericks

reel news

STAR WARS

CUB Auditorium (Pullman), 7 & 9:30 p.m., thru 10/2.

Luke, R-2, Han and all the other delightful folk team up to fight the (hiss!) Empire.

POLTERGEIST

Micro Cinema (Moscow), PG, 7 & 9:30 p.m., starts 10/3.

Things that go bump in the night may be nothing to worry about...then again...

ANNIE

Audian Theater (Pullman), PG, Mon.-Thur. 7:30 p.m.; Fri.-Sun. 7:30 & 9:30 p.m., starts 10/3.

Carol Burnett is smashing in the ever-popular story of the little orphan girl.

THE BEST LITTLE WHOREHOUSE IN TEXAS

Cordova Theater (Pullman), Mon.-Thur. 7:30 p.m.; Fri.-Sun. 7:30 & 9:30 p.m., starts 10/3.

Dolly get it all together in this rollicking musical about a bawdyhouse in the Lone Star State.

MISSING

YMCA movie at Todd Hall Auditorium (Pullman), 6:30 & 9 p.m., Sunday only.

Costa-Directorial genius Gavras has fashioned a chilling look at what happens to people who get involved in revolutions not of their own making.

THE MATESE FALCON and THE TREASURE OF THE SIERRA MADRE

Theater SUB/Borah 7 & 9 p.m., Sunday only.

Bogart and all his pals are back in these two action-packed adventures.

TRON

Audian Theater (Pullman), PG, 7:30 & 9:30 p.m., thru 10/2.

Jeff Bridges gets a surprise and up-close look at the inner workings of a giant computer. The animation and effects are dazzling.

NIGHT SHIFT

Cordova Theater (Pullman), R, 7:30 & 9:30 p.m., thru 10/2.

Henry Winkler has never seen the movie so lively.

Midnight Movies

Private

on stage

THE FANTASTICKS

This upbeat musical continues at Spokane Civic Theatre, with performances scheduled through Oct. 16. Ticket and curtain time information may be obtained by calling (509) 325-2507. Reviewed in this issue.

THE ELEPHANT MAN

The tragic story of John Merrick opens next Friday, Oct. 8, in the Hartung Theatre. Season tickets are on sale for an extended period—through Oct. 17. For ticket information contact the Theatre Arts Department, or call 885-6465.

THE GARAGE SALE

The first full-length play by playwright-in-residence Bryan Patrick Harnetiaux, *The Garage Sale* will be staged in the Studio Theatre of the Spokane Civic Theatre through Oct. 23, with performances on Fridays and Saturdays.

et cetera

CHINESE MAGIC

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ASUI COFFEEHOUSE

Oct. 2. Open mike (8-9 p.m.) is followed by the music of Lisa Lombardi (9-10 p.m.) and Geidy Campbell (10-11 p.m.). The coffeehouse is free and open to the public. Free tea and coffee will be served.

RICHARD HAHN and JAMES REID

Oct. 14. This faculty recital, featuring flutist Hahn and Reid on the guitar will be in the Music Building's Recital Hall at 8 p.m.

THE SPOKANE SYMPHONY ORCHESTRA

Oct. 21. Alan Bodman, violin soloist, will be the featured artist in this concert, the second in the *Coliseum Proscenium Series*, in Pullman's Beasley Performing Arts Coliseum. Conductor Donald Thulean will lead the orchestra in selections from *Verdi's Rigoletto* and *Mozart's Don Giovanni*.

music

POPSHOEDOWN

The Washington-Idaho Symphony opens another season tomorrow evening with their "Pops Hoedown." The orchestra will be guest-conducted by Carmen Dragon. The audience is asked to wear western apparel and to be ready to tap their feet to such favorites as "Turkey in the Straw" and "Oklahoma." The performance will be in the auditorium of the Compton Union Building (CUB) on the campus of Washington State University at 8 p.m.



The *Elephant Man*, directed by Roy Fluhrer, opens in the Hartung Theatre, Oct. 8.



10/2.
Henry Winkler has never seen
the movie, so lively.

in person

THE MANHATTAN

THE TRANSFER

Oct. 2. Beasley Performing Arts Coliseum, Pullman.

JUDY COLLINS

Oct. 8. Spokane Opera House, Spokane.

THE WHO and THE CLASH

Oct. 20. The Kingdome, Seattle.

PAT METHENY GROUP

Oct. 21. Memorial Gymnasium, Moscow.

MARTY ROBBINS

Oct. 22. Spokane Opera House, Spokane.

DAN FOGLEBERG

Oct. 23. Beasley Performing Arts Coliseum, Pullman.

BOB HOPE

Oct. 30. Beasley Performing Arts Coliseum, Pullman.

GORDON LIGHTFOOT

Nov. 19. Beasley Performing Arts Coliseum, Pullman.



The Manhattan Transfer will appear in concert Oct. 2 in Pullman.

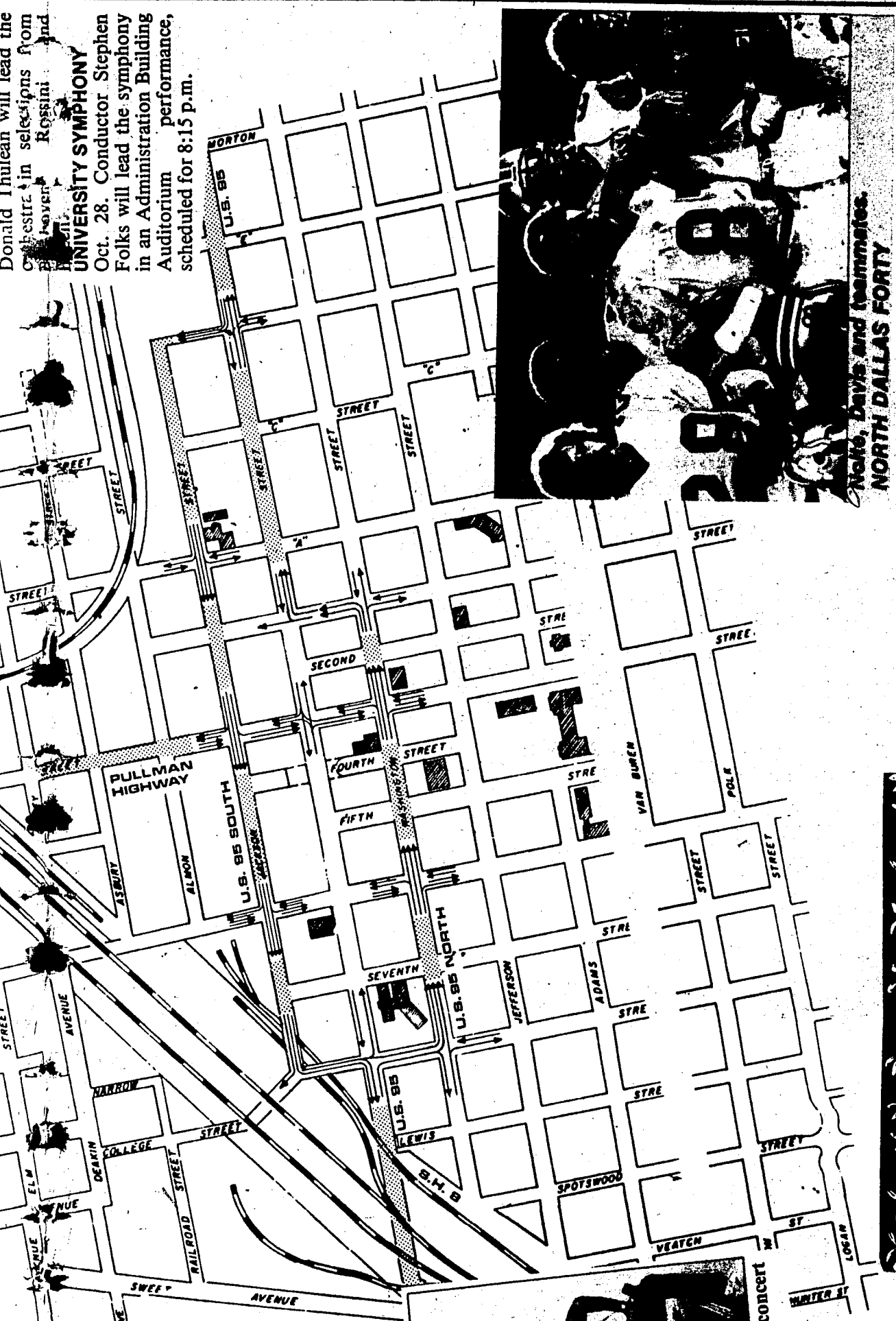
Donald Inuican will lead the orchestra in selections from Beethoven, Rossini and Liszt.

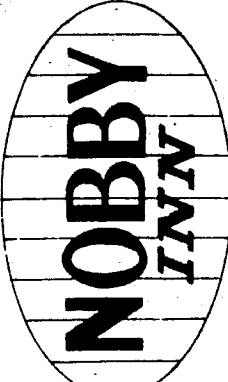
UNIVERSITY SYMPHONY

Oct. 28. Conductor Stephen Folks will lead the symphony in an Administration Building Auditorium performance, scheduled for 8:15 p.m.



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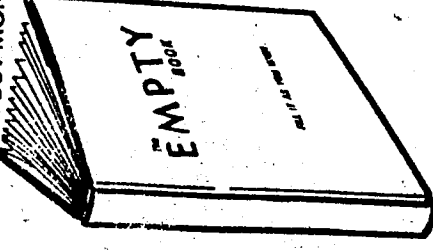
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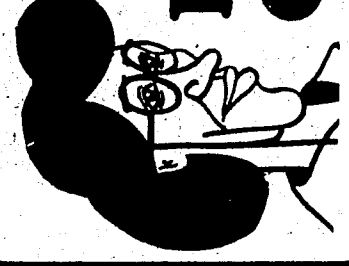
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Banner season begins with musical

by Lewis Day
Entertainment editor

They're calling it their banner year. The people at Spokane Civic Theatre think this will be a special year. To convey this feeling, the theatre boasts an impressive sounding

Theatre

season, one which includes *A Streetcar Named Desire* and *Fiddler on the Roof*. To start that season, the off-Broadway hit *The Fantasticks* was chosen.

Undoubtedly there were many reasons for this choice: *The Fantasticks* has a small cast, enjoyable music and a universal theme. That theme, "boy meets girl," coupled with talented casts is what has made the play a favorite for almost 20 years.

If other productions of *The Fantasticks* match the one at Civic it's easy to understand why. The performance by Civic's company matched the play itself for excitement and spontaneity. Despite some glitches, the production was



David Allan Sharp and Shawna Marie Reitan

even, with cast enthusiasm catching on with the capacity crowd at the playhouse on Spokane's north side.

The stage is subdued. All that we see is a platform, banner and large chest. Then, in a hushed, dark house a lone spotlight beams down on the trunk. A head pops up, a mute. She is the facilitator. With no spoken lines, Debbie Grover spends the balance of the performance directing traffic in the follies and foibles of a night at the theatre.

Enthusiasm was the key element in the production. From David Allan Sharp's soulful rendition of "Try to Remember" through the dizzying "Round and Round" the company had a contagious air of ebullience. Sharp's singing, while starting off a little on the shy side, was lusty and full throughout the performance. His singing and acting fit his character, El Gallo/the Narrator, a bandit and rogue. He did everything but leer at the audience.

The centerpieces of *The Fantasticks*, the boy and girl, were played by Brian Danzig and Shawna Marie Reitan. Reitan has a fine singing voice, if a bit overpowering at times.

She is also a capable actress, and brought a healthy dose of youthful frivolity to Luisa, a character given to frivolity. Her lover Matt, played by Danzig, doesn't fare so well. At times it seemed as though Danzig was distracted by the very act of being onstage. His features went wooden at the most inopportune moments, and his singing tended to overshadow all the other performers. The times he was in character Danzig was the perfect mate for Luisa. Pity we couldn't have seen more of it.

As in every lovers' story, this one had belligerent fathers. The two dads set up a wall to keep their kids apart, only we know they really wanted the young 'uns to fall in love. At times we wonder if the fathers aren't totally mad as they dance and ape their way through "Never Say No" and "It Depends on What You Pay." The two old hoots are played with a heavy, burlesque style by Robert P. Kingsley and Robert E. Farley. Kingsley happens to be a deputy prosecutor for Spokane County, and one can't help but wonder if his acting abilities help his conviction rate. At any rate these two are priceless

together; I would love to see them in a production of *The Sunshine Boys*.

At times Kingsley and Farley had a run for their money in the slapstick department. Scenes with Henry, the Actor (Fred Carrillo) and his sidekick, Mortimer (Alan Spaulding) as they wreak havoc in cahoots with El Gallo take on the flavor of "the lunatics have taken over the assylum." They lead Matt and Luisa down the primrose path of unreasonable expectations, at once bringing sorrow and uproarious insanity to the stage. But what

See *Play*, page 13

Events

FRIDAY, OCT. 1.

...The Burning Stake Coffee House at the Campus Christian Center will feature, in tonight's program, *Peace or Pieces: a Program on Peace*. Dr. Boyd Martin will speak on the proposed UI Peace Academy, and music and Mark Twain's *War Prayer* will be featured. The coffee house opens at 7:30 p.m., and is free.

SATURDAY, OCT. 2.

...The Dusty Lentils Women's rugby club match against the Seattle Seabyrds is today at Noon on Wicks Field.

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GRAPHICS BY SHARON STIMPSON

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Play from page 12

would a "boy meets girl" story be without a happy ending? Tom Jones' play gives us just that, but not without a dash of that wisdom inherent in the living of life.

Music, comedy, sobriety: all come together in this production of *The Fantasticks*. The hilarity and insanity of the production make an evening at Spokane Civic Theatre a time not easily forgotten. A small dose of morals is lumped with a large dollop of good times makes *The Fantasticks* a time of good, old-fashioned fun.

MosCon from page 9

Photo by D. Fredericks

The first programs of the annual confab included art shows, panels and movies. When I arrived at the convention site, Cavanaugh's Motor Inn, Friday afternoon, things were in full swing. Fortunately, I arrived just in time for the first big event of MosCon IV, the formal "White Tie and Towel" jacuzzi party. This being my first visit to a MosCon, or any other con

for that matter, I was nervous and a bit apprehensive to venture into the steamy domain.

I introduced myself and was greeted warmly with a hug by those standing around me, none of whom I had ever met before. After the initial shock, I relaxed, began to talk with people and gradually these strangers became my friends. Young and old alike were there discussing this or that book, relaxing in the jacuzzi while strains of rock music filtered in. Just before the party started there had been a massage workshop. This explains why a guy I didn't know offered to give me a backrub. Without hesitating, I turned and he began massaging my tired muscles. When he was done, it was my turn to try my hands at this fine art of friendship.

Later in the evening I found myself deep in conversation with Prince Zuri, a sleek young unicorn, whom I had fallen in love with. And it was perfectly natural! At some time toward dawn I wandered home to the harsh reality of my bedroom.

The next two days at MosCon brought only more of the exciting atmosphere and activities. Discussion panels on costumes and ESP were but two of the many exciting events. An autograph session with Marion Zimmer Bradley, the talented author of the *Darkover* series. There were also *Elfquest* slideshows, science fiction movies, art shows and, as always, the various salespeople offering T-shirts, prints, art work and a multitude of other science fiction accessories.

The highlight of the convention was the masquerade dance Saturday night, a hodgepodge of science fiction and fantasy characters dancing to the beat of their favorite music. The dance, like the entire weekend was a great success. For many, including Jennifer Rathbun, "It was a healthy experience."

Thus was my experience with MosCon. It was my first, but for science fiction and fantasy fans MosCon is eagerly awaited event each year.

Officer from page 9

destined, within the next 90 minutes, to have his heart shredded like so much cole slaw. But this is a necessity. We have to keep a firm perspective on who's in control, who is destined to be brutalized.

Happily, *An Officer and a Gentleman* does not let us down. Indeed, Richard Gere does his utmost to live up to that callous bastard stereotype. As assiduously as Gere strives to be the perfect louse, Debra Winger (late of *Urban Cowboy*) equally projects the image of victim-in-waiting. She does so with complete equanimity, waiting calmly for Gere to batter her emotions with the meat axe of his priggish insecurity.

However, all is not lost on these practitioners of the

Marquis de Sade's noble art. As foolishly as they tumble into the trap the formula makers have laid, Gere and Winger must get in line behind their co-stars. Their mirror images in this film carry situational inanity to new heights...um, depths. The man is a lost soul, doing nothing (including act) well. The woman is, as secondary females in these epics nearly always are, a cross between Lucretia Borgia and Mother Theresa. Talk about split personalities!

Formula movies work, though. They succeed because audiences want to know what's going on, want to have a sense of control. *An Officer and a Gentleman* fulfills that task admirably. And if that's what an audience goes to the

movies for, can the filmmaker be faulted for delivering?

Of course not. And for all the predictability, all the cruelty, all the inanity, *An Officer and a Gentleman* delivers that gut level satisfaction its public demands. There's a correlation waiting to be drawn with alcohol; many of the attributes are unpleasant, yet people continue to consume it. Movies built from recipe cards are successful as long as they follow the directions. The makers of *An Officer and a Gentleman* positively wrote the *cookbook*. And we eagerly await the culinary masterpiece. Leaving the theater one hums the music, thinks warm thoughts and generally feels sated. Why then, *oh why* do I feel guilty?

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Crenshaw

Music has raw energy

by Brian Beasley
Copy editor

We all have the tendency to compare anything new with what has gone before it, especially with music. Every new act that comes out these days, it seems, has to go under the microscope as the "new" Dylan, the "new" Beatles, or whoever. In some cases this may be putting unachievable expectations on those new acts, but it's one of the ways they get recognition in the first place.

All unfair comparisons aside, Marshall Crenshaw could be the Buddy Holly of the 1980s.

That's not to say he should be expected to revolutionize the music industry the way Holly did in the late 1950s. Crenshaw, with his debut album *Marshall Crenshaw*, has simply reacquainted the pop music scene with a musical style rich in the flavor of rhythm and blues.

OK, I have to admit out front that I have this thing for *be-bop*. It may be juvenile,

unintellectual and just plain simple-minded slobber, but I have an infantile affinity for it I can only explain thus (Freud would have a field day with this):

Being born in 1960 made it impossible to discover Holly until roughly 15 years after his death. Perhaps while carrying me in her womb, my mother occasionally bopped to Holly, thus giving me a penchant for R'B. But whatever the reason, whenever I hear it I get this urge to shake, rattle and roll all over the place.

Buddy Holly was a master of R & B, be-bop, rock'n'roll, or whatever you care to call it, and his mastery influenced the record industry for years after his death. But, as of late, it seems to have been forgotten, or at least smothered, by the music industry. Crenshaw — but notably few others — hasn't, coming up with an album so chock-full of infectious, knee-knocking rock and roll that you could almost call it a tribute to Holly.

Make no mistake: this is

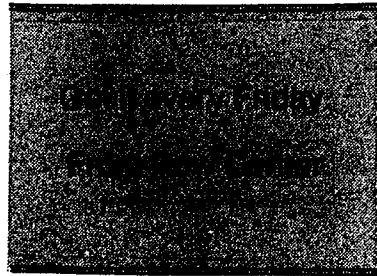
music spewing excess energy, the kind Holly introduced to a generation of beat-crazy adolescents a quarter century ago. Crenshaw has just brought it up to date, slipping it right into the current pop mainstream, while at the same time keeping what made it so great, speckling it with all the ingredients that gave rock and roll a rough, primitive quality: simple but catchy electric guitar hooks built around the steady, driving beat of a bass guitar and drums.

You've probably heard the single from the album, "Someday, Someway", an infectious song that will get the hips of adolescents of all ages gyrating. Crenshaw sings innocuous lyrics with a voice that, while not having the annoying yet friendly nasal twang that Holly's did, is still as inviting.

This is great stuff to listen to when you want to gear down. You don't have to give a lot of thought to Crenshaw's lyrics; they're only important to the music, which is the main course on this plate. His subjects aren't deep ("Girls..."), they aren't novel ("The Usual Thing"), and they show a naive levity ("She Can't Dance"), but they're fun and they do their job.

To paraphrase Gary Busey in *The Buddy Holly Story*: "The kid just wants to have a good time."

Isn't that what it's all about, anyway?



Circus opens series

With traditions going back two millenia, the musicians, acrobats and dancers of the Chinese Magic Circus of Taiwan have a rich heritage from which to draw. The circus, which comes to the Beasley Performing Arts Coliseum next week, utilizes that heritage to put together a show said to be "incredible, breathtaking, stunning."

A two-hour show, the circus' appearance promises far out acrobatics, exotic dancing as well as finely-tuned demonstrations of the traditional martial arts. Comedy and precision balancing acts are also a part of the troupe's unique brand of family entertainment.

This is the first appearance in the *Coliseum Proscenium Series*, a program of five entertainment specials as a season. Among the other events in this collection are concerts by the Spokane Symphony Orchestra and Carlos Montoya, a performance of *The Comedy of Errors* by the Oregon Shakespeare Festival and Opera A La Carte's performance of *H.M.S. Pinafore*.



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Sports Friday

Vandals to square off against Weber State

by Bruce Smith
Staff Writer

When Idaho Athletic Director Bill Belknap scheduled Idaho to play Weber State in their 1982 Homecoming game a few years ago, he probably chose the Wildcats because they were floundering and Belknap thought that the Vandals wouldn't have such a tough time turning Homecoming into a victory.

But Weber State did something Belknap might not have counted on. They improved.

Idaho has improved, too, and now the two teams square off in the annual Homecoming game at 1:30 p.m. Saturday in the Kibbie Dome. The game is the Big Sky Conference opener for both teams and the only afternoon battle the Vandals will have this year at home.

Weber State improved after Mike Price took over the coaching chores in 1981. Price installed a new offense that helped the Wildcats to a 7-4 record, their first winning season in 10 years.

But what makes this game so interesting is that both Erickson and Price graduated together from Everett, Wa. High School and were good friends, although they did not

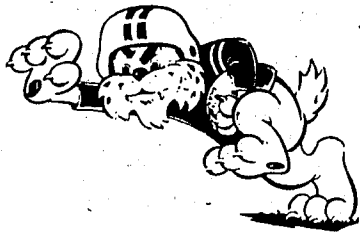
graduate the same year, Price being a year older. Later, when Erickson was an assistant coach at San Jose State, Price came by to visit. And it wasn't just a social visit, either.

"Their offense is almost identical to ours," said Erickson. "When Mike was named the head coach at Weber, he came to San Jose State to visit us and put our offense in at Weber."

So footballs should be flying as both teams use the Jack Elway-style of football; Elway, head coach at San Jose State, is innovator of a passing-oriented offense that is catching on across the country. Both teams depend a lot on their quarterbacks' performance, and in this game, how they play will be especially important.

"This game, in my opinion, is the most important game we'll play all year," said Erickson. "It's the start of league play and Weber State was very competitive in the league last year. In order for us to reach our goal of winning the championship, we must win this game. To win the Big Sky, we have to win Saturday, that's the key."

Idaho fans will remember



It's Gold Day

Oct. 2 has been designated "Gold Day" and fans attending the 1:30 p.m. Homecoming clash between the Vandals and Weber State are asked to wear gold-colored clothing.

last season's embarrassing 42-21 defeat by the Wildcats in Ogden, Utah. That win helped Weber even the series with the Vandals at 8-8-1. The last time the Wildcats won in Moscow was by a lopsided score of 51-6 in 1978.

But the Wildcats are having a bit of trouble this year. Weber State enters the game with a 1-2 record after opening the season with a tough 27-24 win over Eastern Washington. Then they dropped two consecutive games to Utah State, 31-10, and Fresno State 25-9.

Weber State is mainly a

passing team and Wildcat quarterback Tim Bernal has completed 60 of 129 passes for 625 yards and three touchdowns. But Bernal has also thrown seven interceptions.

Since Weber State's rushing game is virtually non-existent, averaging only 75 yards per game, Bernal has to count on his running backs to catch the ball. That is why Dennis Rogan is leading the Wildcats with 16 receptions for 136 yards. Tight end Pete Beattie ranks second with 12 catches for 161 yards and running back Kelvin Matthews has pulled down nine passes for 29 yards.

Idaho, meanwhile, has supposedly found both the secret to its offense and its defense. The Vandals ran their record to 2-1 by punishing Portland State last week 56-0 and surprising Pacific 36-17 the week before. Idaho's only loss in the young season has been to Palouse rival Washington State, 34-14, in Spokane.

Idaho quarterback Ken Hobart has helped the Vandals reach no. 8 in total offense in Division I-AA with an average of 393.7 yards per game. That

is split into 128.3 yards rushing and 265.3 yards passing, where Idaho is again ranked eighth nationally.

The "Kamiah Kid" has completed 46 of 91 attempts for a total of 707 yards. He has eight touchdowns and no interceptions; Hobart has now thrown 141 passes without an interception, which would be an NCAA record except that it is spread over two seasons. This year, Hobart has thrown 91 passes without an interception, leaving him with only 43 more to break the record of 134 held by former Portland State quarterback Neil Lomax.

Hobart's favorite receivers are evenly spread. Wide receivers Vic Wallace and Ron Whittenburg each have nine receptions to lead the team. Wallace has totaled 200 yards with his catches and Whittenburg has piled up 139. Both have scored two touchdowns. Close behind are running backs Wally Jones and Kerry Hickey with eight receptions, while Curtis Johnson and tight end Kurt Vestman each have seven.

Hickey is Idaho's leading rusher so far with 109 yards on 26 carries.

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Argonaut

Football

Forecast

Games of Oct. 2	Don Rondeau	Bruce Smith	Kevin Warnock	Richard Gibb
Boise State at Northern Arizona	BSU 28-21	BSU 27-14	BSU 28-14	BSU 28-14
Idaho State at Montana State	MSU 24-21	ISU 23-17	ISU 28-27	ISU 10-7
Montana at Nevada-Reno	UNR 24-17	UNR 21-17	UNR 31-10	UNR 21-14
Washington State at Tennessee	Tenn 31-24	Tenn 30-17	Tenn 35-20	Tenn 20-7
Western Illinois at Northern Iowa	N Iowa 18-14	W Ill 27-17	W Ill 28-21	N Iowa 21-14
San Diego State at Washington	UW 35-14	UW 26-14	UW 42-14	UW 35-7
Oregon at USC	USC 38-7	USC 35-7	USC 35-7	USC 28-7
UCLA at Colorado	UCLA 24-21	UCLA 27-10	UCLA 35-13	UCLA 21-0
Notre Dame at Michigan State	Mich St 28-27	ND 23-10	ND 21-17	ND 28-21
Ohio State at Florida State	OSU 17-0	OSU 28-21	OSU 24-21	OSU 14-13
Nebraska at Auburn	Nebraska 28-7	Nebraska 27-20	Nebraska 42-14	Nebraska 35-7
West Virginia at Pittsburgh	W Vir 17-14	Pitt 28-19	Pitt 28-27	Pitt 28-21
Alabama at Arkansas State	Alabama 42-0	Alabama 42-14	Alabama 35-10	Alabama 27-6
North Texas State at Southern Methodist	SMU 31-21	SMU 31-16	SMU 42-7	SMU 36-6
Texas A*M at Texas Tech	A*M 24-7	A*M 27-17	A*M 21-17	A*M 24-7
Georgia at Mississippi State	Georgia 27-17	Georgia 24-20	Georgia 24-21	Georgia 28-27
Kansas State at Arizona State	ASU 28-21	ASU 28-17	ASU 28-21	ASU 35-6
Eastern Illinois at Youngstown State	Youngstown 14-10	Youngstown 33-20	Youngstown 28-14	Youngstown 28-21
Weber State at Idaho	Idaho 35-28	Idaho 33-20	Idaho 31-20	Idaho 31-24
Louisiana State at Florida	Florida 20-10	Florida 23-13	Florida 35-7	Florida 28-14

Complaints from pg 1

university was not previously aware of Rogers' specific problems. Once the administration became aware of them it took immediate steps to solve her problems, he said.

"Each handicapped student has a unique set of problems and we can't take steps to take care of problems we aren't aware of," Armstrong said. The university tries to deal with each handicapped student's specific problems as they occur, he said, because they have limited funds and are not able to update all facilities at the present time.

"All of us are concerned and sympathetic to handicapped students and we are proud of the work we have done for them."

Though Rogers said she is very pleased with the improvements the university has made, she still has

complaints.

Rogers became aware she had MS during her freshman year at the university. MS is a chronic disease that affects the central nervous system, blocking or misdirecting nerve impulses. In June of 1981, Rogers said she collapsed in a shopping mall and since that time has not had the use of her legs. Adjusting to MS has been difficult for Rogers and she said she feels the university is insensitive to the needs of handicapped students.

"I think the administration thinks that they are sensitive to us, but they don't look at our problems from a standpoint a handicapped student does. It takes yelling and brooding to get them moving," Rogers said.

Rogers' complaints come at a time when the university has received \$365,000 and has completed plans to improve buildings on campus so they are accessible to handicapped students.

In August of 1981, Kathy Wikoff, a former UI student who had a muscular disorder, filed a complaint with the U.S. Department of Education's Office for Civil Rights claiming the university discriminated against her because she was disabled. The OCR investigated and last May the agency and the university signed remedial action agreements, where the university agreed to make all programs and facilities accessible to disabled students. The money was made available by the State Division of Public Works.

The money allocated by the SDPW has yet to be spent and

and the improvement plan has not been implemented because of an impasse between the state agency and the architect of the improvement plan, C.J. Bellamy of Coeur d'Alene, over the architect's fee. However, Armstrong said Barbara Swaczy of the governor's office called yesterday and said the conflict between the architect and SDPW will be resolved today. Armstrong said this should get major projects moving within two or three weeks. Money spent on improvements so far has come from \$25,000 of physical plant funds set aside for minor improvements, said Armstrong.

Rogers said she expects the university to do more for handicapped students than it does currently because it is a federally funded institution and is acquainted with laws for the handicapped. She said it should comply with regulations more readily, and thought by not doing so the university sets a poor example for the community.

"I'd love to see President Gibb spend a day in a wheel chair trying to get around campus all day. I'd like to tell him he has a class in PEB 201 and find he couldn't get there, or I'd like to see him travel down line street in a wheel chair and then wheel back up," Rogers said.

Rogers said that, although only a few handicapped students attend the university presently, more would attend if it were more accessible. She said the university can expect an influx of handicapped students because of a \$2 million scholarship fund that has been established for disabled students by George T. Warren, a UI alumnus who died in July 1981. Rogers said the university should make more improvements because anyone can become disabled at any time in their lives.

UI President joins Argonaut forecast field



Richard Gibb

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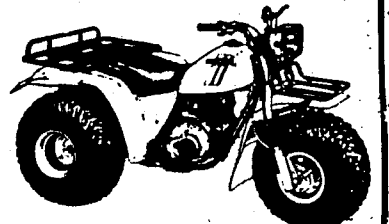
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Cheerleading: Spirit Squad backs women athletes

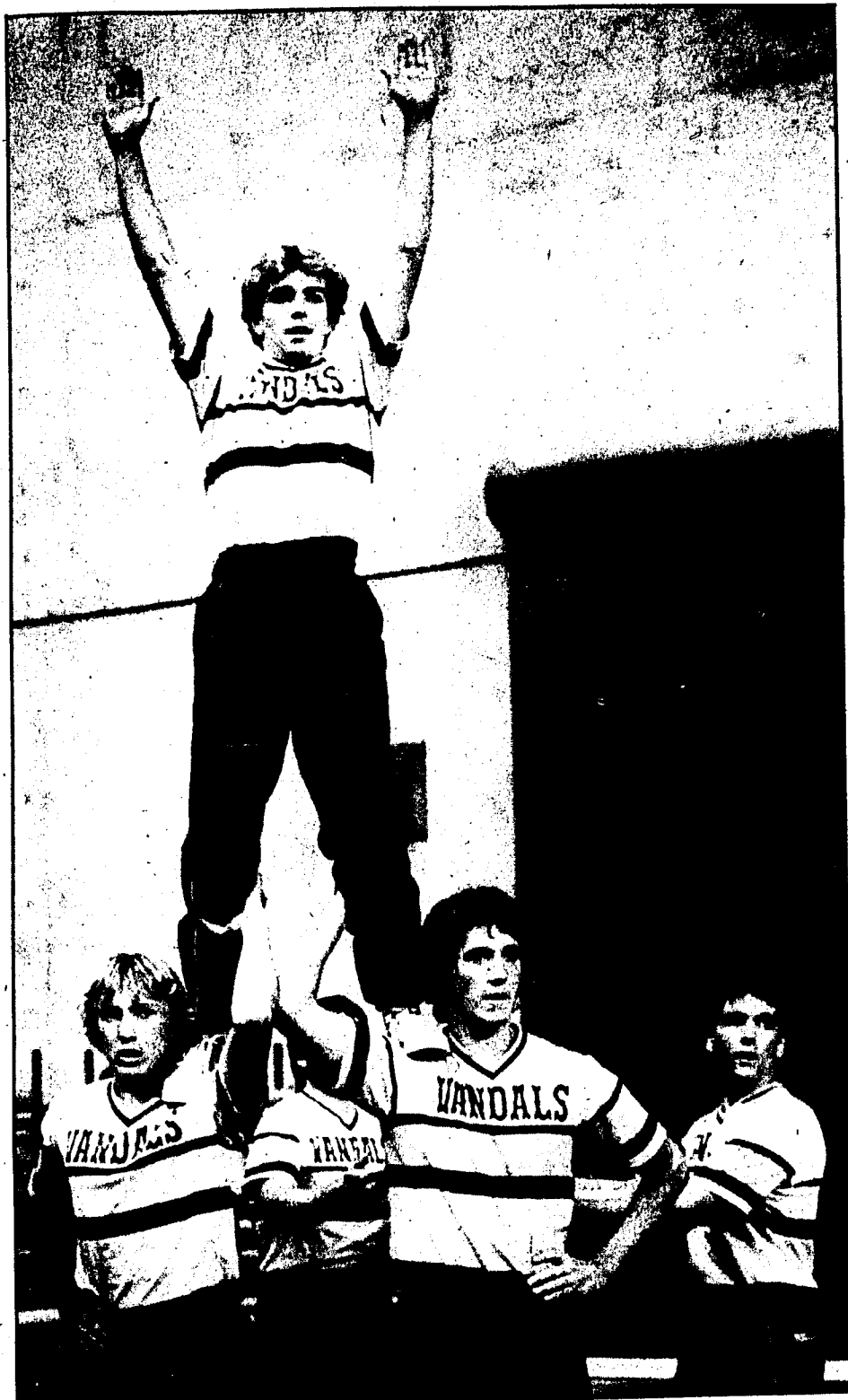


Photo by D. Gilbertson

by Tony Harrison
Staff Writer

"...so all bear down for Idaho, come on you Vandals, go! I-D-A-H-O! Idaho, Idaho, go, go, go!"

If you've noticed, there's been a recent addition to the Vandal football games. That addition is the Spirit Squad; a group of students who have been aiding the cheerleaders by yelling at the football games.

One of the functions of the Spirit Squad, according to Sports Promotion Director John Danforth, is to cheer at the volleyball and women's basketball games and to assist the cheerleaders at football and men's basketball games. "It is important," stressed Danforth, "that women's athletics receive cheerleading support as well as men's athletics. Consistently, the volleyball and women's basketball teams compete on the national level and they deserve the same type of spirit support as men's athletics receive."

One of the most important reasons why the Spirit Squad was created was to get more students involved in cheerleading activities on the U of I campus. "The U of I cheerleading squad is selected during spring tryouts," explained Danforth. "Therefore, incoming freshmen for the next fall term don't have an opportunity to participate. The tryouts for the Spirit Squad are scheduled for the fall, giving students with junior high and high school cheerleading

experience a chance to participate and become familiar with cheerleading activities on the U of I campus."

There's more to cheerleading than just going out to a game and yelling, "Go, Vandals, go!" According to Danforth, the cheerleaders and Spirit Squad members coordinate pep rallies, make signs, visit living groups to generate student activity, and distribute posters and schedule cards, as well as many other Vandal spirit activities. "Without the help of the Spirit Squad," said Danforth, "the cheerleaders are very limited to the number of activities they can generate. The yell squad enables us to accomplish more with more students."

The yell squad also helped the cheerleaders overcome a few difficulties concerning the Kibbie Dome. "The dome is just too big for the cheerleaders to cover by themselves and it is not very good acoustically," stated Danforth. "We needed more people to cover the crowd and get them cheering for the Vandals."

The Spirit Squad is a permanent group on campus, Danforth claims, and are helping the cheerleaders generate school spirit. "I think they're helping us excite the crowds," said cheerleader Jill Gustavel. "They're helping to get the crowd going. We're having a great football season and it's bringing about a new Vandal spirit."

Spirit Squad members anticipate another score by the Vandals at the first home football game of the year.

Getting set for a parade

Homecoming Weekend continues on Saturday with the traditional Homecoming Parade, reminding us of clowns, old cars, marching bands and, of course, floats.

This year, the Homecoming theme is "Idaho Round-up," and in keeping with it, there will be everything from Joe Vandal riding a wild beer bottle, to a cooped-up wildcat rolling down the parade route.

The Queen's Float is being built this year by the Phi Gamma Delta fraternity and the Kappa Alpha Theta sorority. Phi Gamma Delta's entry won first place last year, and traditionally, the winners

from the previous year build the Queen's Float. The university donates \$100 to the group building the float.

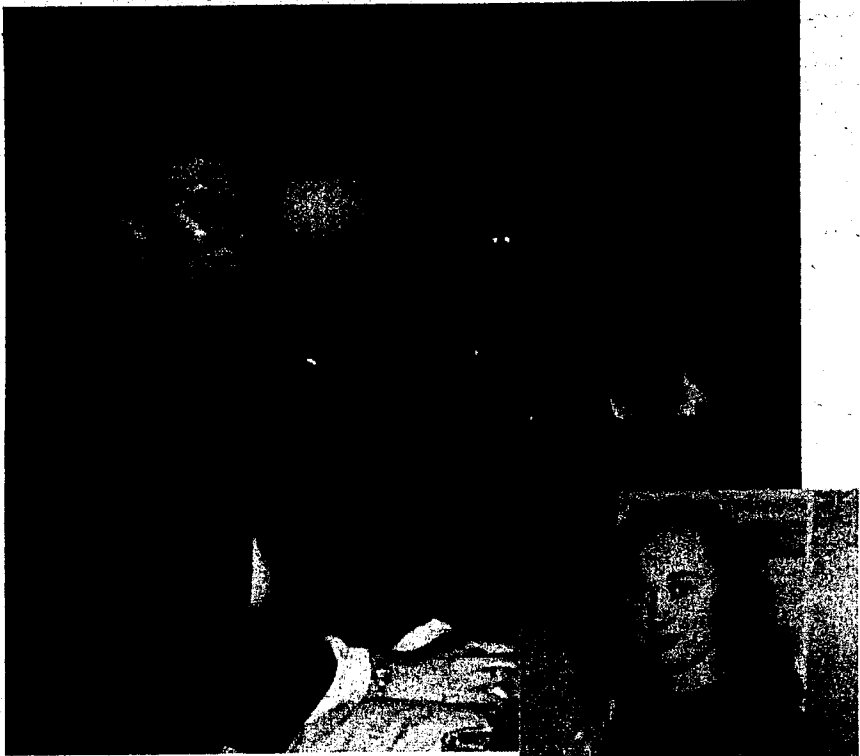
Greg Nelson, parade chairman, said that there were about eight floats entered by living groups on campus and three or four outside entries. The Alumni Association donated \$25 to living groups entering afloat in the parade.

The floats this year are being judged on how closely they follow the theme and the game, and the overall quality of the float. There will be a \$100 prize for first place, \$50 for second place and \$25 for third.



Photo by H. Lentz

UI students work on turning chicken wire, two-by-fours and napkins into a float for Saturday's Homecoming Parade.



Elizabeth Glenn Schubert and her husband - 1980



Elizabeth Glenn - 1946

The Homecoming queen in 1945 was Elizabeth Glenn. She was a Delta Gamma and married A.J. Schubert, a Sigma Nu, after leaving the university.

Since then, they've lived in Gooding, Idaho, where they own the local theater. They have three children; two daughters, ages 32 and 29, and one son, age 31, who all attended this university and followed their parents' legacies; the two girls were also Delta Gammas and the son, a Sigma Nu.

Mrs. Schubert was a Home Economics major and says she

regularly uses the things she learned from her degree. She sews, and is a past winner of The National Wool Growers' "Make It With Wool" contest.

Her husband, she said, was nicknamed "Shifty" while here at the university. "I met my husband because they needed a convertible to take me around the football field and he was the only one with a convertible...so that's how we met."

She was the first Homecoming queen the university had after WWII. "My crown was a cardboard crown with glitter glued on it," she said.

Shirley Vorous Johnson, the UI Homecoming queen of 1952, said she's been busy with all sorts of things since she left the university. Originally from Clarkston, Wash., she lived in the Alpha Phi house and graduated with a degree in Physical Education. From there, she went on to teach school in Pocatello for three years, but now makes her home in Rexburg, Idaho.

Both Shirley and her husband John enjoy flying and have spent much of their time lately doing just that. They have their instrument and multi-engine ratings as pilots. "We both love to fly. We've taken quite a few trips, but it's mostly been weekend stuff."

The Johnsons have rebuilt several vintage World War II airplanes, a P-51 fighter and an AT-6 trainer have been their biggest projects to date. John took the AT-6 to an annual pilot's convention in Oshkosh, Wis., where the airplane won first place for being the best restored aircraft of that type there.

Shirley said that they're still doing a lot of flying, "although it's kind of changing a little bit. We're starting to enjoy the Northwest a bit more. We fish, hunt, play tennis, that sort of thing," she said.

She admitted her age, 50, but added, "that doesn't matter, it's a state of mind." She said she felt like she was still a young woman.



Shirley Vorous - 1953



Shirley Vorous Johnson - recent photo

Clara Armstrong was the Homecoming queen for 1954, and a graduate of the class of 1954. Her husband is an engineer and they now make their home in Spokane.

After graduation, Clara and her husband traveled to Salt Lake City where they lived for three years. They moved to California for a time after that and then to Seattle where they lived until just recently. They now reside in Spokane where her husband, Joseph, teaches at Gonzaga University.

They have five children, three boys, ages 25, 23 and 12, and two daughters, 22 and 17. The two oldest boys have college degrees and work as engineers.

"I've spent most of the time since I graduated taking care of the kids," she said, but she has found time for some other pursuits. "I like to ski, my field was home economics so I do lots of sewing. I like to run and jog." She has participated in the Spokane Bloomsday Run for the last three years.

"This is the closest I've been to Idaho since I graduated. I was down at Homecoming last year and enjoyed it," she added.



Clara Armstrong - 1955

Queens of Homecomings past: Where are they now?

In the past 45 years, Homecoming queens have come and gone at the University of Idaho. They've attended school, most have graduated, some have not, but since departing, they've

been involved in a wide array of activities, from rebuilding vintage airplanes and modeling furs to

story by Mike Stewart

1972 saw Lou Anne Hanes Stone crowned as Homecoming queen. In the decade that has passed since then, she has pursued a career in teaching in Anchorage, Alaska, where she and her husband, Bill, grew up. They moved to Alaska permanently in 1978, after both finished school in the lower 48.

Bill is a contractor in Anchorage, but they both manage to get out of the state at least several times a year. They visit Hawaii at least a couple times annually and also try to get down to Idaho for reunions or sporting events; last year Lou Anne came down to take in some Vandal basketball games which she described as "terrific."

She said, "I enjoy my family and career and I enjoy visiting my friends

in Idaho. We're just living life to it's fullest."

Lou Anne spends some of her spare time modeling furs for Nordstroms, a fur company based in Seattle. "I've been doing it as a hobby, but I think it gives you a lot of poise. If I can present myself well in front of other people, I think it helps my teaching."

She and her husband have one son, 16 month-old Kade, who is keeping Lou Anne busy. Between the Stones, they have four brothers attending this university.

Lou Anne said her husband is probably the number one Vandal fan in Alaska, while she is the number one fan of the Stones family. Bill said of his wife, "working full-time and being a mother...that's about all the time there is in a day."



LouAnn Hanes Stone



LouAnn Hanes at the 1974 Homecoming Game.



Clara Armstrong Monks and her daughter - 1981

Women's Center to have poetry

Programs on women's poetry and sharing the women's movement will be presented at the UI Women's Center next week.

Marilyn Hacker, a visiting poet in the Department of English, will talk about the growth and development of women's poetry, and will read from her own poetry. Hacker has also written a book, *Taking Notice*, which will be available for purchase at the program on Tuesday, Oct. 5.

Also scheduled to speak at the Women's Center are Marcia Schekel and Mary Emery. Schekel and Emery are coordinators for the New Dimensions project, which develops and delivers educational services to rural women. They will introduce a discussion about sharing the women's movement with "traditional" women, on Wednesday, Oct. 7.

All programs begin at 12:30 p.m. at the Women's Center.

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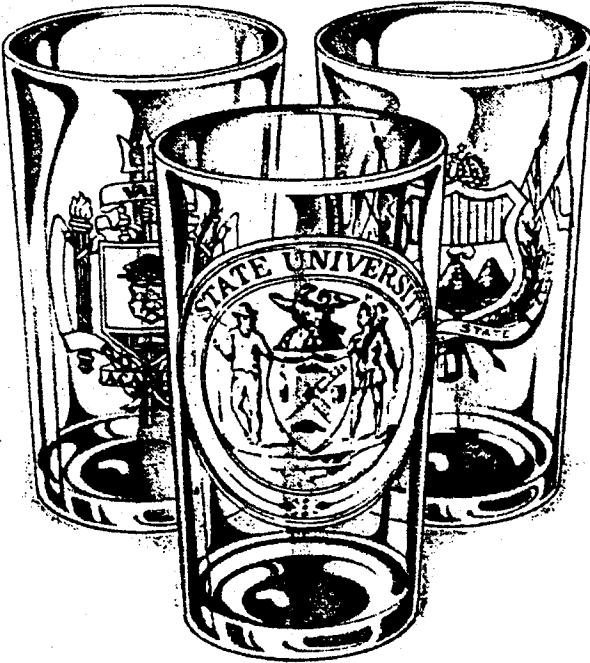
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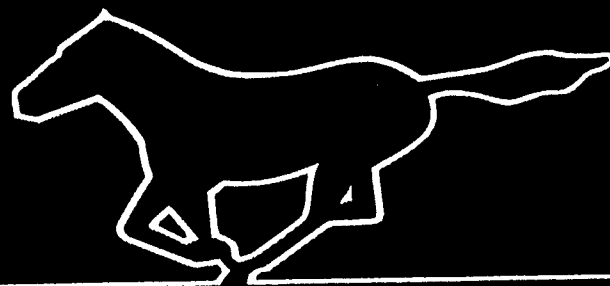
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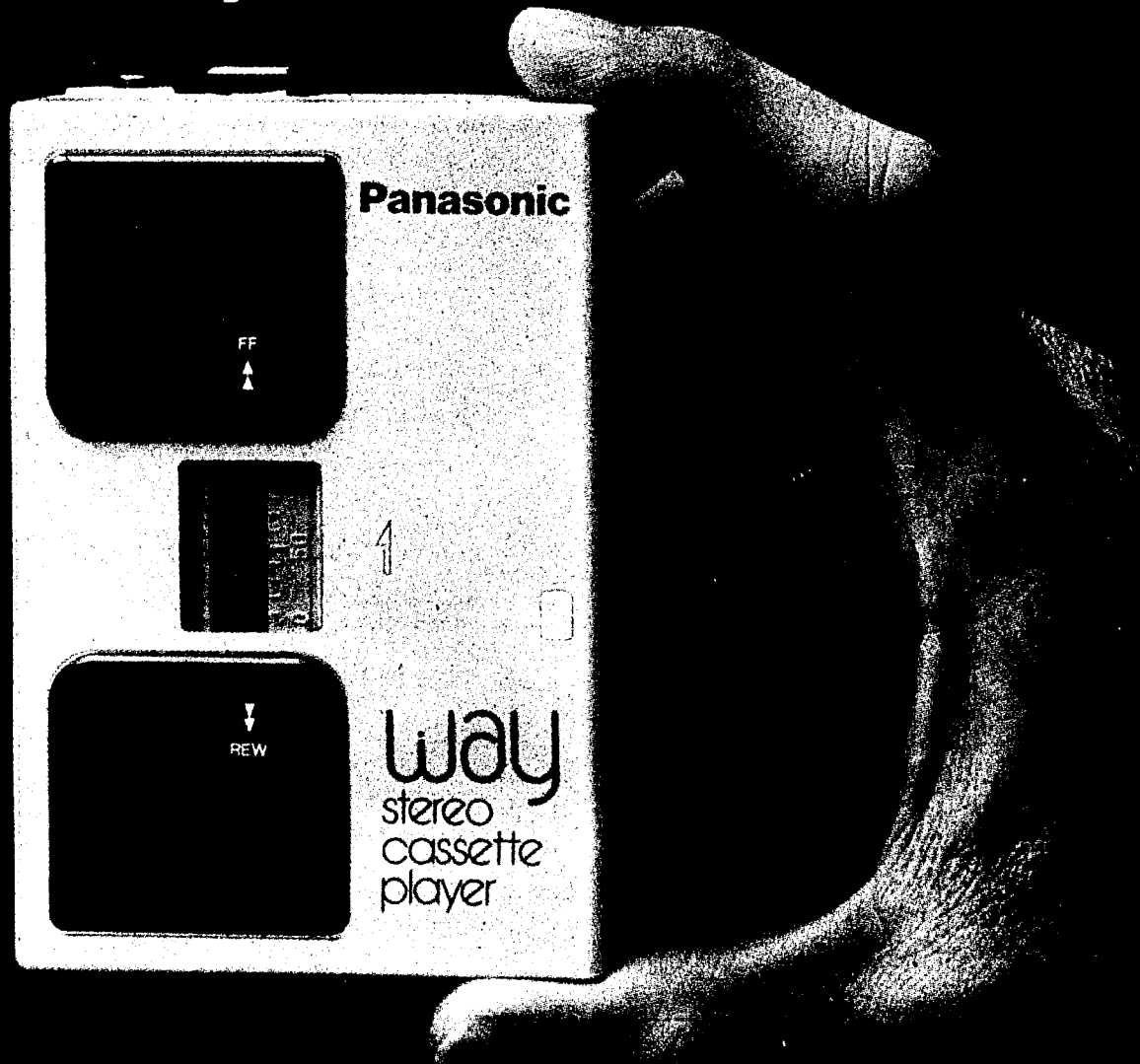


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Ampersand

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COVER

Eddie Murphy was photographed by ace snapper Bruce McBroom, a Hollywood movie still photographer who towers above all others — physically and otherwise.



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VOTE!



For Your Favorite Rock All Stars!



Pictured above are the rock stars selected by PLAYBOY readers as the best in their categories in last year's Playboy Music Poll. (How many of them can you identify?) More importantly, can you guess who this year's selections will be?

For a full list of nominees, a mail-in ballot, and a chance to make your vote count in this year's poll, check out the November issue of PLAYBOY at newsstands now. Also in this issue: Should College Athletics Be Abolished?, a far-out interview with Frank and Moon Unit Zappa, the beautiful ex-stews of Braniff, plus lots more. Don't miss November PLAYBOY.

In November Playboy On Sale Now

IN ONE EAR & OUT THE OTHER

Since Ampersand does not publish over the summer months, we've received very few recent, relevant or even pithy letters from our readers (only fair we didn't write either).

That was then, and now is now, so send those cards and letters, full of information and opinion, to *In One Ear*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

BY STEVE GINSBERG

Pythons Pursue Plethora of Projects

MONTY PYTHON'S CREW is hard at work on several films, a couple of television shows and at least one book—but only one film, Monty Python's *Meaning of Life*, is an all-together-again Python presentation. They are being absolutely silent about the content of said film, telling the world that it's a "film for ichthyophiles," because "there are millions of fish out there and no one has ever gone for that audience."

The individual projects include *Yellowbeard*, written by Graham Chapman, Peter Cook and Bryan McKenna, starring Chapman and Cook and lots of famous cameos. It's a pirate movie, a comedy. *The Frog Prince* stars Robin Williams and Teri Garr and will appear on Showtime cable television in the U.S. It was produced by actress Shelley Duvall, written and directed by Eric Idle.

Privates on Parade stars John Cleese, who sings and acts and dances, but did not write any part of this. Should be out by the time this page is read.

Terry Jones, the alleged intellectual of the group, has just directed and hosted a film for British TV based on the Rupert Bear cartoon strip. He's also written a book called *Fairy Tales*, original tales he wrote for his daughter, to be published in the U.S. this fall. He's directing the *Meaning of Life*, too, which is locationing in exotic Glasgow, among others.

Animator and designer Terry Gilliam is collaborating with award-winning playwright Tom Stoppard on a screenplay which will be a followup—but not a sequel—to last year's hit, *Time Bandits*.

Michael Palin wrote and stars in *The Missionary*, with Maggie Smith, Trevor Howard and Phoebe Nichols (she was Cordelia in *Brideshead Revisited*).

It may never see the light of cinema, but there's a film afoot called *Club Paradise*, supposedly starring John Cleese and Bill Murray—sublime casting with a ridiculous plot: Cleese plays the British governor of a Caribbean island, Murray the proprietor of a resort; the island natives rebel, Cleese takes refuge in Murray's club, and from then on it's snobs vs. slobbers vs. rebels.

Profit Cycles

NATURALLY, YOU'VE SEEN *E.T.* But did you know that the bicycle

chase stunts trace to a Southern California-bred subculture called BMX (bicycle motocross) racing? Director Steven Spielberg even polled a group of BMX fans, generally kids about the same age as those in the blockbuster film, and the majority claimed Kuwahara as their favorite brand. So it was a Kuwahara that levitated past the roadblocks, stolen milkcrate and hunted extraterrestrial attached. And, thanks to the supremely profitable merchandizing that always accompanies a hit movie, fans can add to their E.T. doll, their fuzzy-eared Yoda cap and their "Spock Lives!" iron-on patches a genuine, official *E.T.* bicycle. Kuwahara makes 'em, Spielberg takes a piece of the action. There's no business like (fill in the blank.)

Who Thought up This Ad?

WITH THE AVERAGE film costing at least \$7,000,000 to market and about \$10 million to make, film companies are forever thinking of catchy new ad lines. But if we were going to give out awards for the best remembered phrases we'd have to say that Paramount, the studio who last year advertised *Mommie Dearest* as "the biggest mother of them all," would have to win hands down.

Right now the company is test marketing *Jekyll and Hyde Together Again*, a bizarre comedy based on the old tale that stars *Fridays* Mark Blankfield. One of the key ad lines:

"The medical community told him to shove it up his nose—and he did."

Wait. It gets better. This Christmas Paramount is launching *Airplane II: the Sequel*, which follows the adventures of a space shuttle that is hijacked to Uranus on its way to the moon. Although the official logo is "a comedy with a new twist," the Paramount marketing department is toying with another idea: "Voyage to Uranus." (We don't write 'em, we just report 'em.)

Coppola Copes

ALTHOUGH FRANCIS FORD COPPOLA'S beleaguered Zoetrope Studio is still for sale, the man himself is not sitting around biting his nails. He's directing films and biting his nails: *The Outsiders* is finished and he's now in the midst of *Rumble Fish*, which stars many of the same actors and is also based on a book by S. E. Hinton. Both are contemporary youth dramas, although *The Outsiders* is "optimistic and heart-warming" while *Rumble Fish* is described as "expressionistic."

Make Us Laugh

The *Ampersand* staff needs some yucks, folks—and we depend on our readers to keep us howling. What's more, we'll pay real bucks for these guffaws. Details follow:

Send us your favorite joke. Keep it concise, typed, double-spaced and printable. If it's a cartoon joke, that's fine too—just be sure it's drawn in black ink on sturdy white paper.

We'll pay \$20 to each and every jokemaker whose artistry we print.

The rigorous criteria for judging the jokes: at least one editor has to fall down laughing. Since most of our editors fall down frequently, whether laughing or not, this could be a piece of cake. *Ampersand* keeps all the jokes. We need them.

Send those hilarious words to *Ampersand Jokes*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

AMPERSAND OF THE MONTH
This streamlined, Art Deco *Ampersand* came to us from Scott E. Pringle of Yoncalla, Oregon. He earns \$30 for the beauty. Others of our readers who are artistically inclined may also try to win big bucks: just send us your original *Ampersands*, in black ink on sturdy white paper, with your name and address clearly printed on the artwork. Art will not be acknowledged or returned. Send the squiggles to *Ampersand of the Month*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

When You're Hot, You're Hot

MYSTICAL TEXAS-STYLE guitar rocker T-Bone Burnett, celebrating a soon-to-be released E.P. on Warner Bros. Records, drew a crowd to the Lingerie (a Hollywood New Wave and roots rock hangout) that included Jeff (Tron) Bridges and Jamie Lee (Halloween) Curtis. Conspicuously absent was Pia Zadora, though Burnett dutifully scanned the crowd for her.

& When You're Not, You're Not ...

NO LONGER WILL THE MASSIVE gleaming teeth of Donny and Marie Osmond emit pro-Hawaiian Punch messages. According to *Advertising Age*, the pair has been dropped from future marketing plans for the zippy, juice-based soft drink. Look for images of "fun and sun" to supplant the Osmonds, heretofore the principal export of Utah.

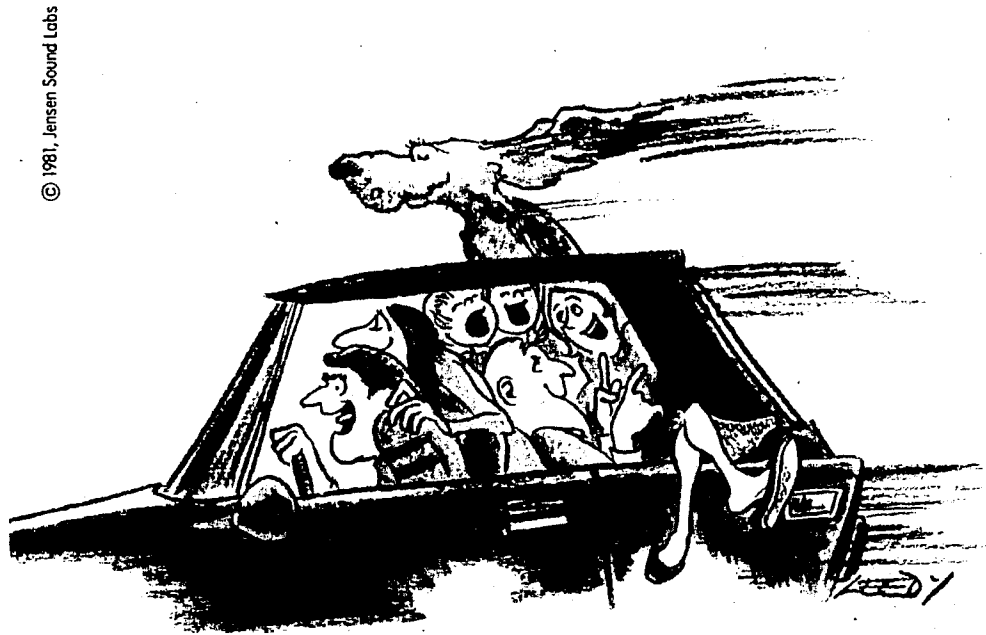
TV Hits Make New Pix

DAN AYKROYD IS IN CHICAGO shooting a new comedy, *Dr. Detroit*, wherein he plays a college professor "of chivalry and literary themes" who winds up protecting a band of prostitutes as the fictitious "Dr. Detroit." Aykroyd is contributing to the script, penned by Bruce Jay Friedman and Carl Gottlieb.

As to the rumored *Three Caballeros*, which was at one time to star Aykroyd, Belushi and Steve Martin, plans have been scratched for the foreseeable future. But Aykroyd will do a cameo as a boss of N.Y.'s Holland Tunnel in *Nothing Lasts Forever*, a comedy by former SNL writer Bob Schiller. Also doing brief bits are Bill Murray, Mort Sahl, Sam Jaffe, Imogene Coca and Eddie Fisher.

SCTV comics John Candy, Eugene Levy and Joe Flaherty will finally make a movie together. The picture, starring Candy as a part-time drummer-limo driver who gets brainwashed by a fanatical religious aerobics group out to assassinate his politician father-in-law, was originally called *Drums over Malta*. Although the SCTV kids liked that one, the powers-that-be thought it a little innocuous and tried to come up with something better. Next was *Nummums*—*The Special Edition*, which several exes liked but the guys vetoed. As of this writing the monicker stands at *Goin' Berserk*, a nice middle-of-the-road name but certainly not in the tradition of blasphemy we've grown to expect of SCTV. Universal, the cast and director David Steinberg are in need of outside help. We can't promise a movie deal, but anyone with their own little ideas could send them.

(continued on page 26)



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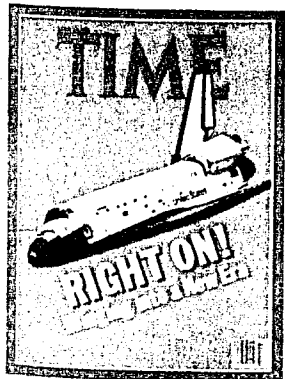
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October, 1982 Ampersand 7

We're Loyal to You, Masters

Re-Mastered AUDIOPHILE RECORDINGS

BY BYRON LAURSEN

Ring the door at Sweet Thunder and Vinyl yelps. Later, Vinyl accepts a pat on the head and commences to chew Mr. Duck.

Sweet Thunder is a new entrant in the half-speed re-mastered audiophile disc business. All those expensive albums that look like regular albums—but don't *sound* like regular albums. Vinyl is a black cocker spaniel who lives in Sweet Thunder's Hollywood offices. Mr. Duck is a little yellow rubber toy.

Company mavens Howard Lowell and Russell Palmer, after introducing a visitor to Vinyl, like to point out a framed letter from Aaron Copland, whose recording of *Billy the Kid and Statements for Orchestra* was among the first of Sweet Thunder's projects. Copland, one of America's most distinguished living composers, calls the record "... a true achievement in the sense that it represents more realistically the composer's thought." Citing "The clarity and brilliance of sonic mixtures," Copland concludes that the new recordings "pack more of a whallop, and keep the separate lines more distinct and more true to the live sound."

Crucial to what Sweet Thunder and the slightly older Mobile Fidelity Labs and Nautilus Recordings companies do are two things: virgin vinyl and half-speed mastering.

The former, supplied either as JVC Supravinyl from Japan or Teldec Vinyl from West Germany, is refined totally. Anti-pollution regulations prevent such thoroughgoing refinement in the United States. Half-speed mastering, a technique pioneered by the Japanese in the days of Quadrophonic, means just what it would seem to mean. The master disc is cut at half of its intended playing speed, so the cutting heads have more time to respond to the signals sent them from the master tape. As a result, the subtler sounds are more vividly drawn and the recording sounds more "live" than a conventional disc.

Though the field is relatively new (Mobile began in 1978, Nautilus in 1979 and Sweet Thunder in 1981), expansion has been remarkable. Larger companies, already established in the record business, have come forward with their own competitive "audiophile" pressings. Some observers feel

that the giants are too mass-production conscious to ever equal the independents in quality, however.

Initially, a company must select an LP they think will perform well (sonically and commercially) as a re-mastered edition. Then they strike a business agreement with the company owning the original, check the master recording for flaws and (if none are present) put the original through a meticulous copying process, using the aforementioned virgin vinyl and half-speed mastering. The results tend to be exquisite. They're also expensive. Re-mastered editions cost more than twice as much as conventional discs. They are for lovers—of a given piece of music or of their own stereo systems—only.

There are other components to this better quality product—individual hand-checking of each disc off the assembly line, magnetic filtration systems at the top of the vinyl delivery hopper and use of loose-fitting wrap instead of platter-bending, strangulating shrink wrap.

Interestingly, nearly as many audiophile recordings are sold in stereo shops as in normal record stores. Part of the appeal seems to be wringing the most out of a top-of-the-line stereo system. But, as the audiophile record companies like to assert, any system will produce better music if it's playing a better record.

Also, any music will sound better. Product availability in re-mastered audiophile discs runs from classics to Creedence Clearwater, from jazz to Joe Cocker, from funk to Peter Frampton.

The "Royal Treatment"

AUDIOPHILE CONTEST

- 1st prize:** *The Beatles/The Collection* from Mobile Fidelity. 13 albums on 14 discs (because the *White Album* was a double, of course). Retail value about \$325.
- 2-3-4-5th:** One album from Nautilus and one from Sweet Thunder, to be chosen by the winners from each company's catalog. Retail value: \$36-40.

A few years back, when the "audiophile" record began to make big news in the music world, an outfit called Mobile Fidelity Sound Lab had an idea so obvious it probably required genius to figure it out: get licensing agreements for "classic" albums, refurbish them with top-grade vinyl and reissue them in versions whose sound quality would put the big commercial outfits to shame.

Their process necessitated prices several times those of the "regular" versions. But they have sold respectably. Other companies, from fledglings to giants like RCA, CBS and MCA, have rushed into the audiophile market.

Now, *Ampersand* asks the musical question "What LP would you most like to see get the royal treatment?" What great, perhaps overlooked, record of the past (or present) would most please you in an even greater version—all the highs sweeter, the lows fuller and rounder and the harmonic overtones clearer? To motivate response we're offering some delicious prizes from the vaults of the audiophile companies.

Here, as an example, is one contributor's idea of a prime candidate:

Rhapsody

Leopold Stokowski: Music of Liszt, Enesco & Smetana (RCA)

Back in the early Sixties, Stokie got together one of his periodic gatherings of New York free-lance musicians and led them in renditions of four pieces that audiences the world over are sick to death of: the Liszt *Hungarian Rhapsody No. 2*, Enesco's *Rumanian Rhapsody No. 1*, and Smetana's *The Moldau* and *Bartered Bride* overture. The orchestra was dubbed the RCA Victor Symphony, the record was entitled *Rhapsody*, and it remained in RCA's main catalogue for nearly 20 years (it was recently reissued on their Gold Seal label), primarily because the old master conducted the darned thing as if the ink was still wet on the score.

The problem is that, at least in recent pressings, the sound, clean and well-balanced in soft passages, becomes impossibly ugly and distorted in the loud ones. As far as I'm concerned, canonization is not good enough for the mastering engineer who can rescue this one.

Sol Louis Stegel

Got the idea? Any favorite album is fair game. The five most convincing and clever (also witty, intelligent, persuasive and grammatically correct—we didn't say it would be easy) will be published in our February issue, and paid at the same generous rates that already cause freelance writers 'round the globe to roll their eyes to heaven at the mention of our name. That's 12 cents a word. All entries must be received by November 15, 1982. Naturally, all entries become the property of *Ampersand* and will be judged by our fair, thoughtful and only occasionally vicious editors. Keep it to a couple of double-spaced paragraphs on a single page. May the best music-mad *Ampersand* readers win!

Send your entries to: Royal Treatment, c/o *Ampersand*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

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NOVELIST JOHN KEEBLE

BY ALLAN ROUTH

John Keeble sits on his eastern Washington state ranch of 300 acres, biting on a bullet, a man born to balance things. In his roughed-in kitchen, squarely in the center of the log house that is his home, amid the fresh pine scent of the Ponderosas he has cut with his own two hands, he sits.

At 37 years old, his hair thinning, lines of worry and frustration creasing into his face and holding there from earlier days, John Keeble is tasting the first but still difficult fruits of a long ambition. There is the ranch — 300 acres of arid land, land he has worked that seems to roll forever under the hot afternoon sun; it is overwhelming to see the place, to see how he has raised from the desert a garden, a crop, a few animals. And then there is the family, healthy, strong, and proud to be on their own together in the country. But beyond this, and beyond Keeble's muddy boots and dirty workclothes, behind his pleasant, how-do-you-do smile, there is John Keeble the novelist, the new-found literary gem who has finally broken the bubble of the "easterns" and has elbowed his way into the recognized portion of the publishing world. With his third novel, titled *Yellowfish*, Keeble has finally succeeded. *Time Magazine* and *Newsweek* were on the phone. *Publisher's Weekly* and the *New York Times Review of Books* spoke his name. The local Washington weeklies and Sunday supplements clamored at his rough-pine door. After two previous novels, a potpourri of articles, and a circle of literary acquaintances that ranges from Tillie Olsen in California to Ransom Jeffery in Missouri, and after years of poverty, times of confusion and disorder, times of discontent, there is now for Keeble the sweetness of victory.

Born in Canada and raised as a preacher's son along the west coast, Keeble is as much a product of the land as is his character in *Yellowfish*, Wes Erks. Keeble left the west once — a short stint of work on his doctorate at Brown on the east coast, but that, as he says, was short-lived. "I was the angry young man there, I suppose. Married, with no money, and finding Brown not to be what I thought it should have been — it was a pretty frustrating time." The one thing that Keeble resented most about Brown was the keen competition. "Not that competition is in itself a bad thing — not at all. What I resented was being forced to write on that kind of level. That wasn't for me, and neither were the departmental politics." So from Brown, Keeble returned to his precious west without his doctorate, settling in Medical Lake, Washington, near Spokane. He taught at Eastern Washington University as an associate professor in English. "I enjoyed teaching literature," he says, "it's concrete — sort of." He laughs. "Writing isn't. Maybe I shouldn't teach writing. I don't like to. College writing programs can do things, good and bad. They can give the starting writer encouragement

and strength, but they can make the mediocre writer look pretty good by teaching the angles, the hidden ropes, and they keep the dream alive for a great many who don't stand a chance. I don't know ... maybe I shouldn't teach again."

Keeble's first two books — *Crab Canon* (1971) and *Mine* (1974), the latter co-written with Ransom Jeffery — were, by and large, failures. A third book was scrapped midway to completion, and *Yellowfish* started in its place. Keeble scrambled to sell it, changing agents — four agents so far in his career — haranguing the New York City publishing apparatus, pushing and pulling his way up. The book, published by Harper and Row, sold its first-run printing of 17,000 copies, and Keeble left school to write and ranch full-time. "When *Yellowfish* first began to be noticed, my colleagues at school treated me differently, with an excessive respect that amounted to envy. The nature of the book, the aggressive characters, the thriller nature of it, alienated many of them, especially the intellectuals. They pointed their fingers: 'He's a commercial writer, nothing more.'" And as anyone who has spent time dopping and dabbling around an English department can tell you, there is no greater slur than that.

Like its author, *Yellowfish* is deliberate, a heavy-handed novel with an assortment of deftly done touches that take it from the realm of thriller to the realm of serious fiction. It is the story of Wes Erks, a man most like Keeble, rough, unkempt, independent, unwilling to change for any reasons other than his own. Erks makes a living ranching, but he picks up extra money running illegal Chinese immigrants across the border into America, from Canada to San Francisco. The book deals with one particular load of passengers and the trek Erks makes with them. One of the passengers is a wanted man, wanted by the Triad — a Chinese Mafioso organization — and as the story progresses, the reader finds the Triad wants this one Chinaman bad enough to commit murder. On the surface, it's a cloak-and-dagger suspense story, complete with dark-colored Lincolns (belonging to the bad guys) and a noble but criminal good guy. But what has drawn attention and critical acclaim has not been the surface story, but instead the story that lies just below — the story of Erks, the story of travel and death.

Wes Erks is the last of a breed of men who, if we are to believe popular myth, were the kind largely responsible for settling the American continent. Erks resents government — "the fine print men" — and despises sing-song morality; he hates weakness, especially in himself, loves excitement, and seeks to find his ultimate capabilities and his own personal code of morality. Of course, what Erks does for extra money is illegal; but his breaking of the law is the breaking of written laws, while his compliances are with unwritten laws, the laws of humans thrown together randomly to survive as best

they can. Erks could be called a noble savage, as well as the sensitive, confused rebel. During the long haul to San Francisco, Erks discovers himself and his boundaries. He is shot at, chased, harangued, double-crossed; but he remains true to his ally, the wanted Chinese immigrant, because they have been thrown together, both with a job to do, and Erks is, in the end, successful. He is a larger-than-life hero, but still he is plausible, and the reader applauds him.

Another element of Keeble's novel that has drawn attention is the relationship that is strongly established between landforms, and history, and the present day. As Erks travels a southward route out of Canada, he associates his location with what has been there in the past — the Fraser party of explorers, the early Indians, the Donner party who were forced to survive a winter by feeding on their own dead. Erks is characterized as an amateur historian of sorts, and as he travels, the land around him piques his scholarly memory, impelling him to call up the past. It is Keeble's conviction that land, its forms and shapes and general aura, dictates who we are and who we will be. This, along with our history, makes up our own unique existence. Men of the Pacific Northwest, a sprawling, still virgin portion of America, are seen as mirror images of the land, and of the men who came before them. Erks is therefore unsettled, like his land, and has a sense of treachery of the land, what it can and has done. It is an old philosophy, this belief that land and history are the mainstays of what we are

— it is the philosophy of Jefferson, of Emerson and Thoreau. But Keeble takes it further than any of them, by still believing it in an age when most of us live in apartments or in suburbia. Keeble wonders. Without land, without our own private struggle to live what every rancher and farmer and settler has experienced, what kind of people are we becoming? Rootless, confused, spiritually exhausted?

As for the negative responses to *Yellowfish*, most mention the uncanny similarities between Keeble and his influences, notably those of Faulkner. "I resent that kind of foolishness," Keeble says, testily, "those blanket statements like that. Rhythm — my rhythm is different. It is my own. A writer is the synthesis of the writers before him. There's even an homage to Steinbeck in the book, an homage to his *The Grapes of Wrath*, and there is some of Faulkner, and Joyce, too, in the book; but I'd never read any of the Snopes stories before [stories that bear close resemblances to a few scenes in *Yellowfish*] and I've only recently read Kesey." Ken Kesey is another "problem" for Keeble, since Kesey has with his two books (*One Flew over the Cuckoo's Nest* and *Sometimes a Great Notion*) already established himself strongly as a national spokesman/author from the Northwest. "There are many Northwest writers," Keeble says, a bit tiredly, "other than Kesey. I'm not jockeying for a position next to or above or below him. I resent that, again. I write, and write as well as I can — I leave the rest of it to other people, it's out of my hands. Kesey is

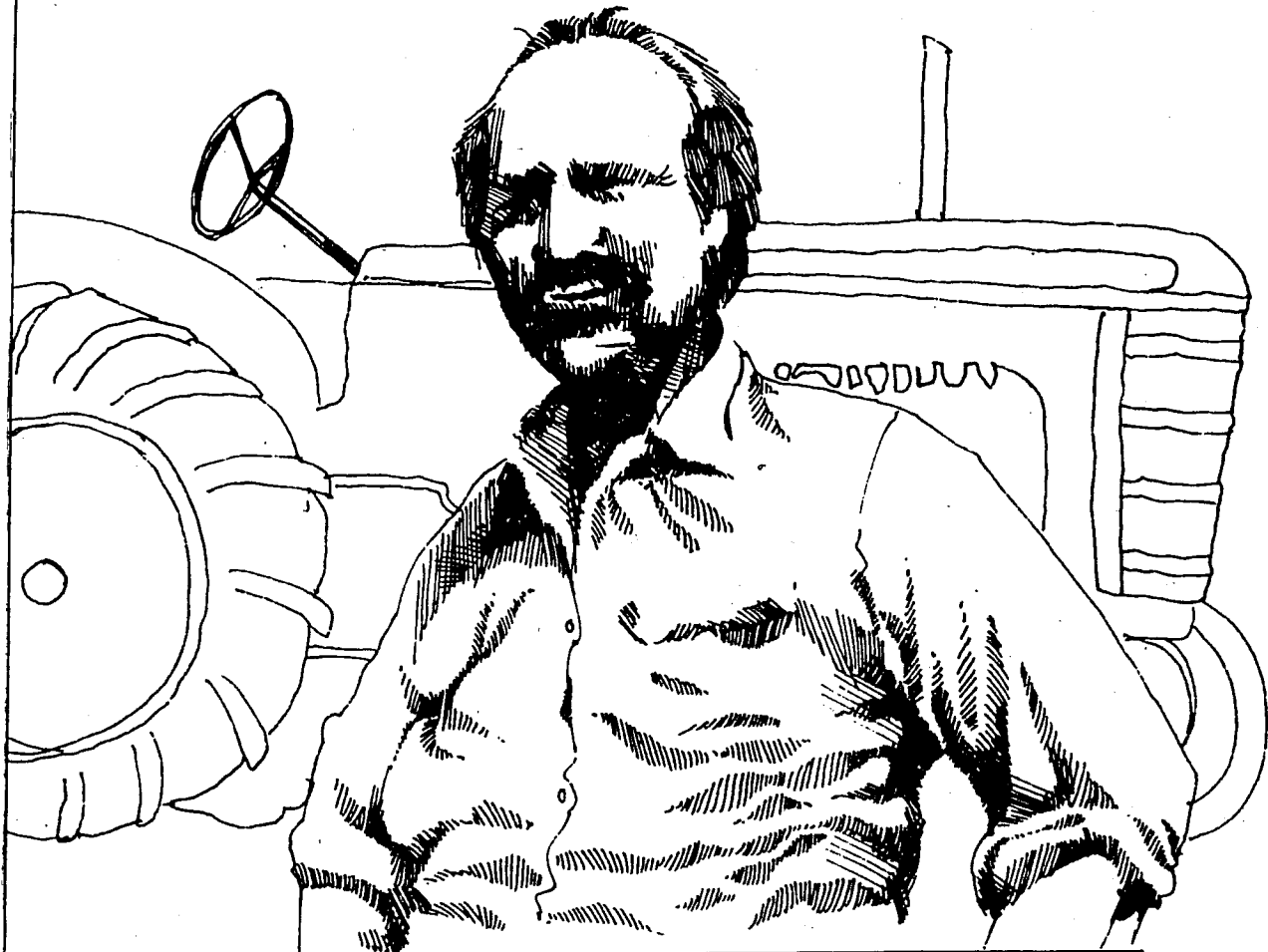
famous. So are a hundred other writers. I'm just me — that's all there is, that's all that matters." And of other writers from the west? "Tillie Olsen is a fine writer — a combination of Sinclair Lewis, Ernest Hemingway, Theodore Dreiser. She skipped modernism, that 'Philip Roth' style of trash writing. We need more writers like her who aren't from New York City. And we don't need the New York City critics telling us what to read and what not to read. I'd like to see the west have its own publishing apparatus, but we don't.

"There are those writers," Keeble continues, "both dead and alive, who came before me. They're all important. But in the end, the writer is nobody when he sits to write. He must do it all over again everytime he sits down. That leaves only the individual — alone."

John Keeble walks plaintively out the front door of his log house. A heavy ax handle works as a sliding leverage weight on the door. There are no locks or latches anywhere in the house. Outside, the late day sun has turned even hotter, and the pigs are in need of watering, and the lone goose Keeble keeps for his own amusement honks for water, too. The garden's strawberries, still unbloomed, are nonetheless green and velvety. With a large dirty hand, a hand that couldn't possibly write a book, let alone three of them, and with his moustache untrimmed and hanging over his lips, John Keeble grabs up the watering hose and starts for the pigpen.

Allan Routh is a freelance writer from Eugene, Oregon.

A Writer in Rancher's Clothes



BEWARE THE YLLABIAN SPACE GUPPY!

BY P. GREGORY SPRINGER

A Galactic Neophyte Sees a Vision of Video Games in His Sleep, and Begins a Manual of Philosophy to Appease his Conscience.

LEVEL THREE

Choose One. Enter A or B.

A) You never play video games.
B) Smart bomb my Swarmers; I'm ready for the Yllabian Dog Fight.

(Correct answer below.)

You walk past. Dens of electronic attractions only repel you. You refuse to play them on some obscure pretext or another. They waste money, they make ugly sounds, they confuse or distract attention to the extreme, they are the bastards of a technological age, they are foolish... or so you think. But you never play them, so you don't know.

Perhaps you are wise to hesitate. Once the appeal of the video games has taunted you into a wrangle, all safety fades. Doubts enter your mind. You find yourself looking for quarters. You close your eyes and see rainbow explosions. Again and again and again...

(Correct answer is B if you have read this far. Proceed to the next level.)

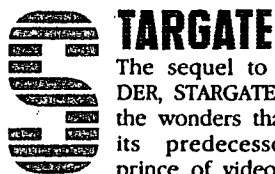
LEVEL TWO

Some basic, temporal strategies are laid for a number of games. If you still insist the games won't graze you, hyperspace ahead to level three. If you expect solutions, proceed with extreme caution.

The best general strategy for all electronic video games is to practice. All the advice in the world won't inform your fingers when and how to punch "thrust" with your index finger instead of "fire" with your thumb. Words can help, but experience means knowledge. Games can be plotted in your sleep, on paper, or daydreaming — imagining the screen and envisioning your moves schematically — but nothing comes easy. Mastery takes quarters.

Much of the for-what-it's-worth advice below has been taken from the PLATO computer system notes-files communication network. Hundreds of anonymous computer addicts, sitting at terminals around the world, exchange information over PLATO on a myriad of subjects;

video games, logically, have a file unto themselves.



TARGATE

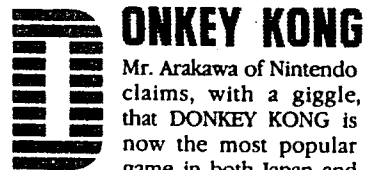
The sequel to DEFENDER, STARGATE has all the wonders that made its predecessor the prince of video games, plus more. The landers, mutants, bombers, baiters, pods and swarmers are still deadly, but you're fighting new threats in addition: firebombers, fireballs, Yllabian space guppies, dynamos, space hum, phred, Big Red, and munchies. Since unlike most video games, the enemies attack you simultaneously, you might expect STARGATE to be even more difficult than the high-test DEFENDER. But no, STARGATE has some minor DEFENDER bugs smoothed out. Smart bombs work more consistently and don't slow the game down. The explosions look nicer, so that you might not even mind losing your planet. Mutants and landers move more slowly. Higher scores are easier to get.

Tips: The volcano spurting lava is a decorative distraction; ignore it. During the first wave, try ignoring most of the enemies and concentrate on saving humanoids from the capturing landers. Catch four humanoids on your spaceship (being careful not to touch ground or they'll hop off), then fly into the Stargate warp box and be instantly transported to the fourth wave.

Don't forget to use Inviso. You are invulnerable when you hold down the button with your right thumb, continuing to thrust and fire with your other fingers. Inviso is great for getting out of a tight spot, so use it sparingly.

If you get blisters on your right hand, you're probably spending too much time on "thrust" instead of making good use of your vertical stick. (See Level Six for more sexual theory.) Professional callouses appear on the left hand.

STARGATE wears your eyes out, but worthily. A few games leave you with multicolor hallucinatory afterimages for hours.



DONKEY KONG

Mr. Arakawa of Nintendo claims, with a giggle, that DONKEY KONG is now the most popular game in both Japan and

America. The name comes from a bad translation of Japanese for "stupid gorilla." As the hero climbs to rescue the girl from the gorilla, he must use ladders, conveyer belts, and the unique "jump" capability to dodge falling fireballs, fuel carts, and barrels. The game was released in Japan in July 1981, and test-marketed in the States that same month. Nintendo has ceased production of its other games to concentrate on DK, and the key to its special status is psychological. DONKEY KONG has a role-playing feel, a narrative dimension usually lacking in games.

No one knows what's in the barrels.

EMPEST

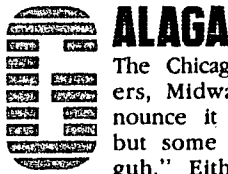
Atari's Quadrascan non-linear graphics moved from black and white (ASTEROIDS, RED BARON) to color with TEMPEST, an abstract space battle of shapes. Although likely to undergo new programming transformations in the near future, some controversy already rages about the best ways of playing it now. Some skip ahead to high levels for high points and fast play; others proceed through the levels for a longer game but in equitable point accumulation.

If, instead of starting on level one you begin at nine, you'll receive a bonus of 54,000 points (but not the extra lives awarded for regular accumulation of 20K and 40K points). If you make it past level 11, you get 74K bonus points. Some think spinning the knob toward "expert" at game's beginning is, thus, "cheating," but it is a way for a good player to face a challenge sooner and get more points more quickly. If you make it up through level 16 the slow way, you don't get as many points, which is rather unfair.

The color patterns change from blue, to red, to yellow, to light blue on the 49th level. Shoot spikers when you can, or they'll come back out as tankers. You can tell if a tanker is going to change into two fuseballs or two flippers by looking at the center of the tanker. A pinkish center reveals that it will change into fuseballs.

Many players sit on one tube and fire at a steady rate of about 3 shots per second, until flippers approach. Then they fire as fast as possible. Some think this method, which can last up to 19 levels, is boring. Others think it's smart.

TEMPEST is not cute; it is the reductive essence of video game space battle, almost the idea of it put into abstract motion graphics.



ALAGA

The Chicago manufacturers, Midway/Bally, pronounce it "GAL-uh-guh," but some say "Guh-LAGuh." Either way, the game improves upon the space invaders theme by having the attacking insects swarm down in flying patterns before lining up above to continue attack. The key to advanced scores is to allow your ship to be captured by the Galaga's blue beam; then, if you are careful to kill the captor with your remaining ship, you get your old ship back for double fire power against the insects. Stay near the center of the board when possible, dodging the insect fire carefully and swiftly. Remaining in a fixed position for the first two or three challenging stages works to best advantage, even when the dragonflies start spinning down in curlycue confusion.

FROGGER

Not all video games provide space battle. FROGGER has the earthbound plight of the lowly frog trying to cross the road and river without getting squashed or eaten. Move as fast as possible; every second saved earns points. Move your frog forwards or backwards; don't think you have to stay on a sinking turtle's back just because there's no log in front of you. The real key to a good third level play is to use the alligator's tail as a leaping place; it doesn't look safe, but it is.

FROGGER scores never range into the astronomical, and there seem to be bugs in many of the machines: sometimes your frog will jump in a different direction from what you expected. But it's a game of simple pleasures and survivals, almost with an anti-technological theme. Your graceful comedown to reality after intergalactic voyaging: the Peace Frog.

LEVEL ONE

The literature of video games is fly-by-night. Ken Uston's bestseller, *Mastering Pac-Man*, Tom Hirschfeld's *How to Master the Video Games*, and the many other published attempts to circumvent loss

frustration in the arcades can't be of use beyond the life of the game machines, and most machines have a life expectancy measured in months rather than years. Does anyone play 1979's original hit, SPACE INVADERS, except as nostalgia? Will PAC-MAN be an obsolete curio by 1983?

Bernard M. Powers, director of marketing for the Bally's Aladdin's Castle chain of arcades, claims that PAC-MAN holds some kind of record, with a peak popularity that lasted a record 14 months. "It's on the downswing now," Powers says. "The life cycle of games is critical. ASTEROIDS, which was released the same time as PAC-MAN, lasted six months. We hope for six months with any game. Those few long-lasting ones you fall in love with."

New games about which nothing has (yet) been dissected by book include DIG DUG (an underground maze game), FRENZY (an improved and more difficult version of BERSERK), ROBOTRON (another high-speed, humanistic save-the-world drama from the makers of DEFENDER), the three-dimensional ZAXXON, and TRON, a four-part game cleverly based upon the Disney movie.

Already new chips and challenges have made PAC-MAN overly familiar. MS. PAC-MAN, a ribboned dancing female gobbler, vies for attention. Uston's careful patterns for the original PAC-MAN may still work on some machines, but the book is likely to be classic only in the sense that it was made obsolete upon publication.

An article in *Playboy* recently gave strategies for CENTIPEDE, DEFENDER, and PAC-MAN, but the pattern for the latter differed considerably from Uston's model. "On the first three boards, the movements of the four ghosts aren't predictable, so pattern following is a useless — and dangerous — affair," was the *Playboy* Philosophy. Uston, however, brazenly gave useless and dangerous patterns to use, some of which worked on machines only in regional locations. At least for the first boards, you are better off practicing on paper, basing your moves on the close observations done at familiar machines. Remember, you can't do a flawless board one pattern if you make any mistakes. You'll have to put in another quarter, and start from scratch, which is frustrating.

Answer books exist because winning is both paramount and an im-

(continued on page 14)



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**TEXAS
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BEWARE

possibility. Robert Lewis Stevenson's dictum that "to travel hopefully is a better thing than to arrive" has lost meaning in an arena without any notion of "sportsmanship." How do you play fair against a machine? The challenge is playing to the point of boredom (i.e., "to win"), outwitting the computer program by hook, crook or strategy book.

The manufacturers know this. Most are reluctant to disclose the simple rules of their games, forcing each player to figure things out by trial and error. Nineteen-year-old Hirschfeld's manual does well by providing simple rules rather than arcane strategies, and his initial volume for 30 games has not one, but two, sequels in the works for the more recent machines and updated programs. The better you understand what you are watching on the screen, the more power you have towards achieving the sought-after boredom border. (See Level Seven).

The informed player won't mistakenly shoot his little pink humanoids in DEFENDER, taking them for yet another enemy. The smart player will trust his own experience over the touted rules of strategists.

LEVEL FOUR

Typical Attacks and Uncopyrighted Rebuffs

Attack #1: "These games are corrupting our youth," says a Long Island housewife who is working toward their banishment in her area, a move already taken in parts of Texas, Rhode Island, Illinois, Massachusetts, other states and even entire countries. "They are not wholesome. They mesmerize our children, they addict them and force them to mindlessly pour one quarter after another into the slots. We see 15-year-olds playing on school nights and during school hours. We want the games out of our town."

Rebuff: Mitchell Robin, a child psychologist and instructor of data processing, wrote the *New York Times* with this statement: "I have seen absolutely no scientific evidence to date that video games are 'mesmerizing our children.' There has simply been no such research. Campaigns against video games are created out of a fear of the unknown, in this case, computers. Adults are afraid of the power of computers, because we didn't grow up with them. What better way to be introduced to them than through friendly software such as computer games?"

Attack #2: "People are separated from society already with each new technological advance. The car, the telephone, television... all keep us at a distance. You don't have a comrade in arms. Even when you play the games with someone else, you're just waiting your turn. The machine stands between you more than ever."

Rebuff: "Unlike many other activities, electronic gaming brings families closer together," writes Frank Laney, Jr., editor of *Electronic*

Games Magazine. "How many other things can mother and son, father and daughter, enjoy on an equal basis? Most participation sports give such a tremendous advantage to bigger and stronger players that the idea of, for instance, a family game of tennis or golf becomes an exercise in boredom and frustration." And Mitchell Robin again: "Children who aren't athletically inclined can use video games as a means to success that is accepted by their peers. That type of acceptance through a particular skill is very important to the psychological health of adolescents."

Attack #3: "The games are actually sort of stress-related," says Larry Gertz, owner of Chess and Games, one of the largest game retailers on the West Coast. "I find myself wasted when I'm competing with Entex Football Four. I'm exhausted physically and mentally. I can feel the muscles in my body all tense." Contributing editor of *Games Magazine*, Roger Dionne, writes, "I was amazed at the hostility the machine has aroused in me. I walked away trembling." The DEFENDER callous and PAC-MAN blister have already been cited as other physical handicaps of the games.

Rebuff: Steve Nelson, doctoral candidate at New York University, deduces from his research that "a video game can teach you how to process information on several channels at once. The Army and Air Force are experimenting with them. The rapid increase in learning ability they can provide is amazing. Therapists have been using them in rehabilitation of the handicapped." Linda Duesterhaus, mother of a 3-year-old video arcade habitué named Zack, comments, "People don't have to use their wits anymore. Maybe some street people survive that way, but mostly society's too safe. The positive aspect of video games is that one must be alert in many sensory modes at once."

Attack #4: "I don't see why people put their money in them. They're frustrating, make irritating sounds, and all you get if you win is more of the same and all of it is torture. And the people who hang out there are just a mess," comments Katherine, a young library assistant who likes the theatre.

Rebuff: This is pure prejudice, based upon bordello assumptions from the pinball past. The person just hasn't tried a game suited to his or her personality. Perhaps Katherine should try DONKEY KONG for its narrative element. The best answer here, however, is just a "you won't know until you try it" laugh. The pool hall mystique does get a foothold in some arcades, handed down from the uninformed fears of River City. Not worth huffing at.

Attack #5: Audio-visual coordinator and part-time TV talk show host Scott Parsons says, "The real question is whether video games are more addictive than other addictive things, and I think they are. The manufacturers are just beginning to realize how to capitalize upon this aspect of the games."

Rebuff: None. Change the subject. He is right.

LEVEL FIVE

"The Video Arcade of Beastly Love"

"My baby's spending all her time
Dodging monsters, bugs, and climb-
ing up the ladders on her electronic toy.
She dreams of centipedes and fleas,
But she used to dream of me.
Those Space Invaders have invaded all my joy.

(Chorus)

Slip a token in the slot
See the creatures getting shot
Hear the blips and boops and beeps and monster feasts
You're gonna play until you crash.
Machines are swallowing your cash
In the video arcade where my baby plays around with other beasts.

"It's her and those machines.
She sits and drools at all the screens,
Rubbing buttons that spurt out the brightest lights.
Gorf tells her what to try,
and the Tempest lets her fly.
She thinks it's better than the way we spent our nights.

She figures out attack plans
For her darling yellow Pac-Man
But that legless, hungry monster's just a blur.
Still she'd rather run him 'round
Since he never puts on pounds,
And he hasn't any arms to bother her.

The answer is, I guess,
To learn to play like all the rest
Become a stud beside her on adjoining stool.
Still our love won't last too long
If she discovers Donkey Kong.
I know that hairy monkey's gonna be her fool."

LEVEL FIVE

The sexual component of video games isn't due to suggestive images on the screen. There are very few — if any — of these and they're best left to the archaic pinball era. Instead, sexuality becomes both sublimated and transformed into metaphor during the experience of videogaming.

The DEFENDER player, for example, needs a physical positioning over the machine that allows no room for distraction. He may have to use an elbow to fly into hyperspace, since both his hands and all his mental power must be intricately aligned with the buttons and joystick. As he defends his humanoids and planet against the invaders, the emotional experience grows into one of serious righteousness and a do-right edge of will. The humanoids, of course, are androgynous.

Winning any of the video games at best entitles you to put your initials at the top of the board. Machismo conquest and egotism can trail one whose initials frequently are seen on various machines and in various arcades. "Stud" has become one common designation for a games adept, while "wimp" is the sort of congenial taunt allocated one who fails.

Sex-linking the games made a breakthrough with PAC-MAN, the first video game to attract as many women as men. One regular male player insists it is the perfect pick-up ploy, offering a round of PAC-MAN as an opening line. Because the yellow Japanese gobbling ball survived the sex test better than any before it, the new game MS. PAC-MAN has now been introduced, in which a female gobbler, wearing a ribbon and dancing in circles

when captured, moves in pink and yellow mazes and through a dual set of Freudian tunnels. Special interboards depict the new Pac-Woman falling in love with the Original, a first (but probably not the last) in the infant world of video game evolution.

LEVEL SIX

Philosophical Finish

A bored kid sits on his stool, watching the yellow PAC-MAN run by itself toward the bottom left wall. Look, Ma, no hands, he seems to want to say, but to whom? No one is watching, no one cares, and the boy hesitates briefly before continuing his pattern play to rack up impressive points. Having spent his lunch money to be here, he has achieved the ultimate goal of video games: success by saturation.

The theory of entertainment is that the formula shouldn't change. Entertainment is a commodity which trades best when quality control is high, standard, and utterly predictable. Art, on the other hand, makes us nervous; challenges our assumptions, involves change, and lives on risk. McDonald's hamburgers, with across-the-country uniformity in its product, make a good case for entertainment food.

The movies rely upon a great deal of repetition — sometimes called sequels — to bolster box office. That's entertainment. Movies, however, are trying hard now to win back the dollars that video games have stolen away from them. Five billion dollars were grossed by the video games industry in 1981; only \$2.8 billion came to the movie box office. Hollywood is wasting no time getting the attractive video image onto the big screen. *Escape from New York* and *Wolfen* were just two of last year's movies to fea-

ture video-generated techniques, and Walt Disney Studios have released *Tron*, a feature-length computer animated film about life within the videogames reality. (One might be tempted to claim that *Star Wars* inspired the videogames boom — and there is some connection — but the first computer game was called SPACE WAR, created in 1962 by Steve Russell.) More than this, film exhibitors are bringing games into the lobbies of the theaters, hoping to augment the concessions income which already accounts for the largest percentage of a theater owner's income. Movies are just an excuse. That's entertainment, too.

Are video games art? Of course not. For a quarter you get a scenario that is infallible and predictable, like a good 48¢ hamburger. But with that limitation, you also get a chance to interact in ways *Raiders of the Lost Ark* never could provide, and the aesthetic experience is quite likely of a higher order on the machines than at the movie. The game lets you relate, revise, devise, experience all the synthetic emotions of hate, fear, anxiety, and (with MS. PAC-MAN) even romance. You come away sweating, and you — not Indiana Jones — have done something about the survival of the plastic planet. Aldous Huxley's prediction of participation "feelies" in *Brave New World* may only be as far away as 3-D and holographic video games.

Not since classical music has any entertainment form allowed as much fascination within a rigidly fixed form. The rigid guidelines of a Bach fugue — consistent within a strict structure — have a symmetry and recursive design already praised highly by computerists. It takes many many listenings before one tires of the intricate music that's hard to unwind. Video games are as constricted as a sonnet, yet — like Wordsworth's praise of that confinement — have the beauty of playing within pure form. The games may provide the revenge of the TV generations. We're capable of talking back at last, we're finally getting our crack.

Monotony, uniformity, and hypnosis have their place in coping with a rough world where sportsmanship is largely a game for hypocrites. A quarter may give comfort. If Marcuse or McLuhan were alive today, much hypothesizing about the future of a planet populated by video gamers could be expected.

Are games really that important? Hesse thought so when he wrote *The Glass Bead Game*, predicting a world where gaming controlled all politics, religion, and language. Certainly the Zen archer would have DEFENDER blisters on his hands. Even if artificially induced, the "hypnosis" of video games creates an intense emotional concern, something referred to in the Sixties as "involvement." Maybe it will spread to other human realms once the feeling is reawakened. The more things change, the more they stay the same. The universe recycles and is saved once again. Insert coin.

FORWARD



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ROBERT HAYS

At the Controls Again in

AIRPLANE II

BY RICHARD LEVINSON

On soundstage 16 at Paramount Studios in Hollywood, a spaceship bearing the word "Pan Universe" sits crash-landed in a moonscape of gravel and papier mâché boulders. The front hatch is open, the emergency slide extended. Passengers are jumping out (sans breathing apparatus) and sliding down to the surface, where they are met by two very alien-looking Hare Krishnas, who wish them a good day and hand them flowers.

It's the next to last day of principal photography for the comedy *Airplane II: the Sequel*, and writer/director Ken Finkleman is conducting a rehearsal of the lunar escape scene. He's not entirely satisfied with the placement of people and debris, so it's Lights! Camera! Wait a minute! as the crew relocates scenery.

Just outside the soundstage, Robert Hays sits in his dressing trailer, waiting to be called to make-up. As he did in the 1980 hit *Airplane!* Hays co-stars (with Julie Hagerty) as Ted Striker, dashing, if reluctant, hero. (This time, Striker is called upon to save the first commercial lunar passenger shuttle from disaster. Hilarity, of course, ensues.) Hays is a likeable, talkative, outgoing actor who has been described as "strong, sensitive, and devastatingly attractive," as well as "unpredictably wacky."

These days, Robert Hays is also hot. After six years of low-or-no-pay repertory theatre in San Diego, he was cast to appear in a segment of television's *Harry O*. This led to jobs working on such TV fare as *Love Boat*, *Wonder Woman*, *Laverne & Shirley*, and specials like *The Young Pioneers* and *Mark Twain's America*. Then, a stroke of good fortune landed him in the middle of *Airplane!* which became one of the most successful comedies of all time. (According to Paramount, it has grossed \$158 million so far, surpassed only by *Animal House* in the comedy sweepstakes.) After that came the disappointing *Take This Job and Shove It*, and recent starring roles in three more features due for release soon.

If an actor's career was ever zooming, Hays' is. So, why reprise a role in a sequel? "I was real hesitant to do it," says Hays, "but they threatened my family." In addition to which, Hays' press agent, Tony Angellotti, jokingly points out, the release and success of *Airplane II* will make Hays "the richest man in the universe" (huge salary, undisclosed, and a percentage, also undisclosed).

Hays also notes that "it would be difficult to do a sequel without the people who were in the first one."



For *Airplane II*, Julie Hagerty, Lloyd Bridges and Peter Graves are back, "but two notable people, Bob Stack and Leslie Nielsen, are missing. It's too bad they're not here."

Three other notable people are missing, too. "The Zuckers" (Jerry Zucker, David Zucker and Jim Abrahams) who wrote and directed *Airplane!*, opted to stay as far away from the sequel as possible. According to Jerry Zucker, it came as no surprise that Paramount wanted a follow-up to the film. "Basically, studios aren't creative organizations, they're financial ones. It makes perfect sense that Paramount would want a sequel to such a successful movie."

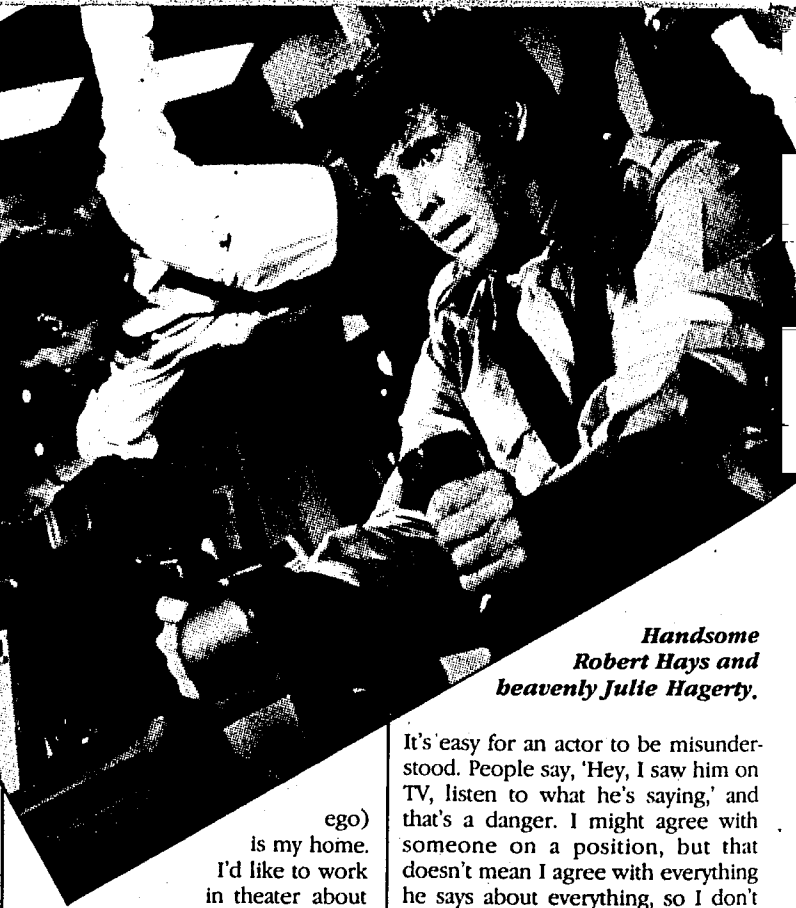
If *Airplane II* is not the Zuckers' film, it is Howard Koch's. Koch, who began his movie career in 1944, acted as Executive Producer for *Airplane!* (allaying some of Paramount's "who are these Zucker kids anyway?" fears), and is producing the sequel. A knowledgeable, active and candid veteran, he provides a vital link between the two films, and has been "first-to-come-last-to-leave" during all eight weeks of filming. If this has caused any friction between him and Finkleman, none is apparent. "If this was my first directing assignment, I'd want someone like me around, too." (Finkleman's only previous big screen credit is as screenwriter for *Grease II*.) Asked if the Zuckers' non-involvement was a disappoint-

ment, Koch says, "Sure. It would have been wonderful if they were here. But Ken's been doing a great job. I've seen about thirty minutes pieced together so far, and it's really funny stuff." Koch goes on to describe how the original film's approach has been maintained with appearances by Raymond Burr, William Shatner, Chad Everett, Chuck Connors, Aldo Ray, Kent McCord and Sonny Bono, either overplaying their well known characters, or, in Everett's case, playing an "against-type" villain.

(If that sounds like a Merv Griffin "Salute to the Vast Wasteland" line-up, that's all right. Part of the charm of *Airplane!* was its use of performers primarily known for their television work. Even more than film, TV "types" actors so completely that placing those well-known personas in a manic comedy worked much better than casting, say, Harvey Korman or, God forbid, Chevy Chase.)

Hays himself had been identified only with television before *Airplane!* "As hard as it is to break into TV, that's how hard it is to break into film from TV" he says. "It's getting better, but there's still the feeling that movies are a sort of Cadillac looking down on the Volkswagen of television."

How about theater? "Heck, yeah. That's what I want to do. For the craft of acting, that's like a revitalization. The Old Globe Theatre (in San Di-



Handsome Robert Hays and heavenly Julie Hagerty.

ego) is my home. I'd like to work in theater about five weeks at a time, but I can't afford to take six months to do a play right now."

"The reality is that I would like to have a career that builds slowly over a long period of time. I want to be around, working, when I'm 70 or 80, and have a nice, steady income. I think a lot of people, not all, but some, are pricing themselves right out of the business. But it's real complicated, because when you're negotiating, they go in expecting you to try to soak them. If you try to beat them up and strangle them, then they say, 'O.K., well, you're all right.' But if you say, 'Hey guys, I just want to make a film,' they say, 'Oh, wow, this guy's a geek.'"

Hays is concerned about being typed. "I don't want to be identified with only one kind of role. I'd like to do a variety. The problem is, there's a certain thing you're expected to play. If you're likeable, or if you're a real evil villain, for example." Still, the roles he chooses (and these days, he can choose) tend to be that "likeable guy." That isn't an accident. "My all-time favorite director is Frank Capra, and Preston Sturges is another great one," Hays says, naming two directors known for their handling of drama with a light touch. "I'm not into gore or any of that." How about angst? "Well, there's nothing wrong with pain and suffering, but it doesn't mean you can't combine it with stuff to make the audience laugh."

It's plain that Hays likes doing comedy, as evidenced by his other upcoming films. He describes one (*Trenchcoat*, with Margo Kidder) as an "international-spy-mystery-comedy-intrigue, or how about a spy-thriller comedy-mystery, or maybe a sci-fi-action-western?" The others, *Utilities* and *Some Sunny Day*, both find Hays as, in the words of Tony Angellotti, "rebels, but not angry young men. Just guys who are affected by inequities in the system, and actively set out to do something about them."

Off-camera, Hays is less active in social causes. "I support Greenpeace and the Cousteau Society with donations, but I'm not much on groups.

It's easy for an actor to be misunderstood. People say, 'Hey, I saw him on TV, listen to what he's saying,' and that's a danger. I might agree with someone on a position, but that doesn't mean I agree with everything he says about everything, so I don't become publicly identified with issues."

The loner in Hays is also apparent in his private life. Rock climbing, skiing and flying (he's a qualified pilot) take up much of his recreation time. Although he is often touted as a "sex symbol" by such touters as *Cosmopolitan* magazine, he says he has never been a "chaser," and is now exclusively involved with a woman he has dated off and on since high school.

Back on the set, the dry ice machine has been turned on, and crew members are busy moving fans around to blow the mist in the proper direction. Koch walks by, and shares a joke with Hays.

Koch goes on to talk a little about the release of *Airplane II*. "I think we're pretty much already booked. There's about 17 or 18 states where the theatre owners have to see the film before they can bid on it, and we'll have it ready to show them in August or September. You know, there's always comparisons. Some people have even compared *Young Doctors in Love* to *Airplane!* But this one's great, with all the talent, and when Bob and Julie come on, we've got 'em." Koch asks if I have everything I need, and ambles off to check on the progress of the crew. "I'll be happy if we can just get this shot," he says.

In the "Production Information" package for *Airplane II*, the original *Airplane!* is described as "making an unprecedented impression on the American psyche." Allowing for a bit of indulgence by the publicity department, that's not altogether fanciful. A relatively low-budget, certainly oddball film, *Airplane!* achieved both critical and public acclaim for its performances, parody, and outright silliness. Whether *Airplane II: the Sequel* can re-capture the comedic feel of the original won't be discovered until its release in December. But if *Airplane II* even comes close to the success of its parent, Howard Koch won't be surprised, Robert Hays will be the richest man in the universe, and audiences will have something to really laugh about.

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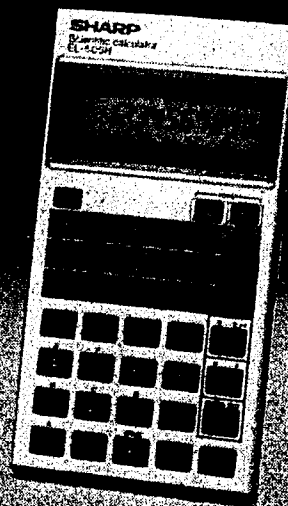
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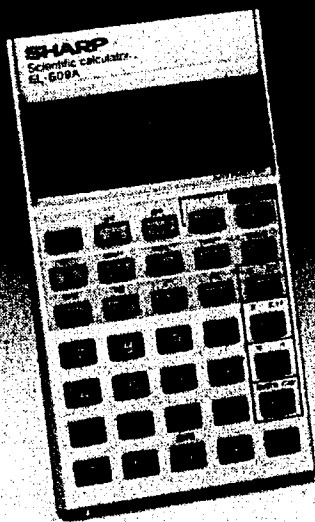
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EATING RAOUL

Unsolved Murders, Unlimited Laughs

BY P. GREGORY SPRINGER

Paul and Mary Bland, just like Bonnie and Clyde before them, are (more-or-less) young and in love (although they sleep in separate beds). Also, they kill people.

Paul works in a liquor shop in a bad neighborhood until the connoisseur in him obsessively orders a case of \$500-a-bottle wine, and he's fired. Mary works in a hospital, ever at the mercy of lecherous patients. When the weirdos of Los Angeles begin to invade the sanctity of Paul and Mary's apartment, a scheme emerges. Why not entice these loathsome "perverts" with a want ad for swingers, hit them smartly over the head with a frying pan, and use the money in their pockets to finance a dream restaurant in the suburbs? Why not call it "Paul and Mary's Country Kitchen" and feature the Bland Enchilada?

A fine plan for people who are fed up. But, what to do with the bodies?

That's where locksmith/burglar Raoul unpredictably enters director Paul Bartel's new independent picture, *Eating Raoul*, a title which alone ensures originality to a film already sopping with sarcastic wit. When *Eating Raoul* is seen around the country this fall through Twentieth-Century Fox distribution, the delay and production headaches that went into its genesis should be quickly forgotten.

Eating Raoul makes Bartel's fourth excursion into mass murder, although the soft-shaped, balded and bearded 44-year-old from Brooklyn might be mistaken for a classical pianist or a sympathetic high school teacher. With a background of study in French and Italian, a cultural aesthetic which leans toward theater and opera, and a role on the selection committee of Filmex, Bartel's role as a director of mayhem and a manic comic actor make him one of the most contradictory figures in Hollywood today. In fact, Bartel's most recognizable role as an actor has been Mr. McGree, the music teacher, in *Rock and Roll High School*, a role he recalls with both fondness and agony.

"Do you remember the scene where the paper airplane with a note from the principal landed in my ear?" Bartel comments from his Los Angeles home. "It was an extremely painful experience. This cardboard airplane slid along a piece of monofilament anchored to a plug glued inside my ear, causing a terrible vacuum suction with a sort of implosion everytime the plane landed. It would bounce back, ruining the take."

In keeping with his elite ironic style, Bartel revealed that his favorite moments in film have all been portions of films he had either directed or acted in. Unlike those of any other cult director, Bartel's films all seem to inherit distinct and separate cults of followers, with very little overlap. His name is not a household word.

Private Parts (1972), his first fea-

ture, passed through the first-run circuit with record rapidity, but still does a "fairly constant business" through its 16mm distributor, UA Classics. "It's about a young runaway girl from Ohio who takes refuge in her aunt's rundown hotel in downtown LA," Bartel struggles to synopsisize. "My mind is drawing a complete blank today. Anyway, there she encounters a series of sinister eccentrics, one of whom becomes her secret admirer but is responsible for the horrible fate in store for her."

Following *Private Parts*, Bartel went to work on *Death Race 2000* (1975) for Roger Corman, a film which inspired drivers around the country to joke about a "point" system for running down babies, nurses, and geriatric patients, the blackest of comic notions rooted in the reality of contemporary highway tactics. A then unknown Sylvester Stallone was one of the players.

It was for the filming of *Death Race 2000* that Bartel enlisted the talents of Mary Woronov, calling her from New York to star as one of the race victims. The former Warhol actress ("She was in *Chelsea Girls*, of course, in the Dark Ages") came out to Hollywood, and stayed.

Woronov made other pictures under the Corman umbrella, starring with Paul again in *Rock and Roll High School* as the wicked principal Miss Togar. Her friendship with Bartel and her statuesque proportions made her perfect for the part of Mary in *Eating Raoul*, the majestically towering nurse with a rigid sense of

propriety and a nose upturned at any hint of physical contact.

Mary (the part, not the actress) sleeps only with her stuffed doll, just as her husband Paul sleeps with a large bottle-shaped pillow labeled Lafitte-Rothschild 1961.

Why use Paul and Mary's real names in the script? "We are not in life anything like the Blands," Paul explains. "The reason I made the picture was that I wanted to work with Mary again, to see if we couldn't do something subtler and more sustained and complicated."

Eating Raoul begins with a gaudy pseudo-documentary montage of Los Angeles, resembling the newsreel style Paul originally worked with when he left the Army in the late Fifties. As the camera records a sign that reads *Piece O' Pizza — HAD A PIECE LATELY?* a voice-over laments that, in Los Angeles today, the distinction between food and sex has become blurred.

Despite a subsequent record of successful films, Bartel's difficulties in financing *Eating Raoul* are nearly legendary. He broke every rule, from the necessity of filming in segments he could afford — ten minutes here and ten there — to eventually putting up the money of his friends and family to get the picture finished, at a cost under \$1,000,000.

Eating Raoul bears some re-



Writer Richard Blackburn (left), director/actor Bartel (center) and the statuesque Ms. Woronov (right).

Blackburn, Hamilton Camp, ex-DJ the Real Don Steele, Buck Henry, and others) are a tight bunch of Hollywood peripherals. Blackburn, a sometime *Ampersand* contributor, spends much of his professional time in London, where he is in demand for rewrites, radio serials and wiggly original screenplays like the soon-to-be-shot *Slayground*. They all work and entertain together with a borderline incestuousness that Paul and Mary Bland's isolation would never allow. Bartel prizes working with his friends as the most important element (a unique one for most of Hollywood) in filmmaking. Twentieth-Century Fox, which eagerly agreed to distribute the independently made feature after it scored well at several film festivals, is betting on the rapport of these mavericks to gradually snowball *Eating Raoul* into a word-of-mouth hit.

Mary Woronov and Bartel are currently preparing to co-star in *Shake It Up*, a film about the Fillmore East rock showroom in the Sixties, directed by Alan Arkush, another in the clan of friends.

"I'll play a surgeon and Mary will play a lighting designer. I enjoy rock and roll, although it's not my favorite music. I enjoyed singing and dancing in Alan Arkush's *Rock and Roll High School*. Both Mary and I were also in Alan's *Hearbeeps*, a film destroyed by various studio executives who had just screened James Bond or *Superman* or something and made it very, very different from Alan's version. Somewhere, a cut does exist on his picture, which was scored with Mozart," Paul continues. "Maybe it will be shown someday."

As a member of the selection committee at Filmex, Bartel shows concern in getting film of all kinds seen. "Filmex is one of my great pleasures in life, permitting me to see a lot of films that never get theatrically released. It gives me the feeling that I can be instrumental in bringing films to the public that might not ordinarily get seen."

Regarding the culture of Los Angeles, Bartel admits he would like to spend more time in New York. "I like both coasts, but I hope I am able to film in New York some day."

In the meantime, he's contenting himself knowing that *Eating Raoul* has been invited to be screened in the New York Film Festival this fall, and he can take in some theater while he's there.

"I'm still singing the songs from Steven Sondheim's *Merrily We Roll Along*, the most interesting thing I've seen recently," stated the man who merrily leaves low-budget bodies in his cinematic tracks for the enjoyment of people who never remember his name.

His next film? "The title is *Scenes from the Class Struggle in Beverly Hills*."

Maybe it's a sequel.

sem-
blances
to other
contemporary
lifestyle
parodies, such
as John Waters'
Polyester or Paul Mor-
rissey's *Trash*. What differen-
tiates it, according to Bartel, is a
more commercially attuned script.
Eating Raoul takes the hypocrisy of
certain "moral" attitudes, draws it to
a murderous conclusion of logic,
and makes it all seem as easy as
toasting marshmallows.

Paul and Mary Bland take tips on their "business" from a homemaker, mother, and part-time sadist for hire, Doris the Dominatrix (Susan Saiger). After an unplanned rehearsal eliminates one drunken neighbor, Mary lures other sleazy victims with a variety of guises, dressing most uncomfortably as a Nazi, a disciplinary mother, a cartoon mouse (ears and all), and a hippie earth goddess blinded by a rented strobe light. Once the paying customers are in the proper mood, Paul clobbers them with cast iron cookware.

Raoul (Robert Beltran) carts off the bodies for mysterious purposes. Beltran, a bona-fide Chicano whose specialty is Shakespeare, adds tremendous juice to the film, discharging lines like, "Of course I'm crazy! I'm crazy about you Chiquita! I'm an emotional, hot-blooded Chicano!" After one windfall slaughter in a hot tub, Paul and Mary are able to retire quietly, happily ever after. The conclusion for the rest of the cast, however, turns out to be less satisfying.

One of the more delicious ironies of *Eating Raoul* is that the actors, technicians, and friends (including Roger Corman, co-script writer Dick

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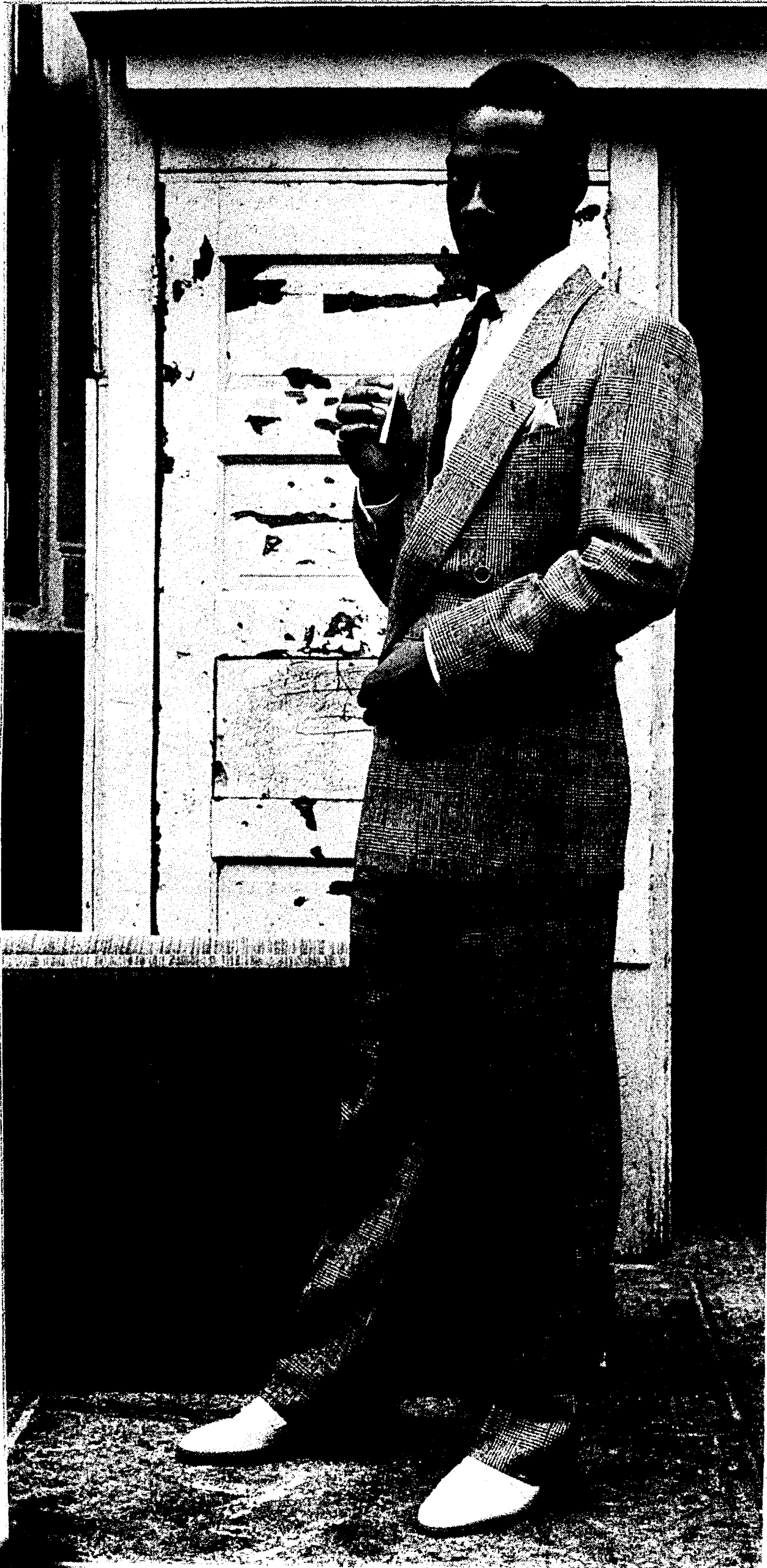
Friends aren't hard to find when you're out to share a good time. But the crowd sure thins out when there's work to do. And the ones who stick around are the kind of guys who deserve something special. Tonight, let it be Löwenbräu.



Löwenbräu. Here's to good friends.

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October, 1982 Ampersand 19



Eddie Murphy Breaks Into The Bigger Time

BY BILL BRAUNSTEIN

America's fastest rising young comedian is just a few minutes away from having the living bejeezus kicked out of him. Quietly tucked away in a claustrophobic dressing room on a downtown Los Angeles parking lot taken over by the crew of Paramount Pictures' *48 HRS.* is funnyman Eddie Murphy. Murphy, whose only previous screen appearances are of the television variety as the only certifiable star of the third incarnation of *Saturday Night Live*, will soon be engaged in cinematic fisticuffs.

The scene is to be filmed in a sleazy alleyway bedecked with glitzy neon to make it resemble a San Francisco street. "We got right up to the start of the fight last night," says a subdued Murphy, dressed in his character's Armani glen plaid suit, waiting for darkness to fall. "Got right up to the point where I throw the first punch. But by then the sun was coming up."

Murphy leans back on the narrow couch and smiles. Behind him, hanging in a tiny closet is a pair of worn denim jeans and a denim overcoat that he would undoubtedly feel more comfortable in. After all, Eddie Murphy is 21 years old. The three months he's been working on the movie represent the longest period of time he's ever been away from home.

Yet, here is Eddie Murphy, starring in a big budget motion picture, opposite a major star, Nick Nolte, being directed by Hollywood veteran Walter Hill. Talk about being on a roll. His first comedy album, *Eddie Murphy*, had been released earlier in the week. He was scheduled to do Johnny Carson's *Tonight Show*, the next day (his third appearance on the late night kingpin's show). He had bought a black Mercedes, his fourth car, the previous week. And this September he started his third season on the show that began it all for him, a show he also helped to revive, *Saturday Night Live*.

After a year as a second string "feature" player during SNL's ill-fated 1980-81 season, Murphy helped take the show to new heights with brilliant and crazily original characterizations when he was finally allowed to turn it all loose last season. Armed with a brash cockiness and a veritable laundry list of impersonations and odd characters, he began his comedy march off the beaten laugh track with parodies of Buckwheat, of Little Rascal fame; Velvet Jones, a jive talking huckster; Mr. Robinson, the ghetto's answer to the clean-as-white-bread Mr. Rogers; and film critic Raheem Abdul Muhammad, who defiantly asks why *Shaft* was never nominated for an Oscar.

Murphy's impersonations are equally on target, with the barbs leaving no figure untouched. Some people even say that his humor has a mean streak, that he can be mercilessly cruel. Take, for instance, a sketch he did last season portraying Muhammad Ali as a punch-drunk, disoriented old man. There was his soulful James Brown, dressed in curly red wig, singing *Annie's* "The Sun Will Come Out Tomorrow." His Little Richard Simmons is two parodies for the price of one. And then there was the infamous Larry the Lobster sketch, where a tuxedo-dressed Murphy invited viewers to vote whether he should kill the crustacean on live TV. (To his dismay, the lobster was allowed to live.)

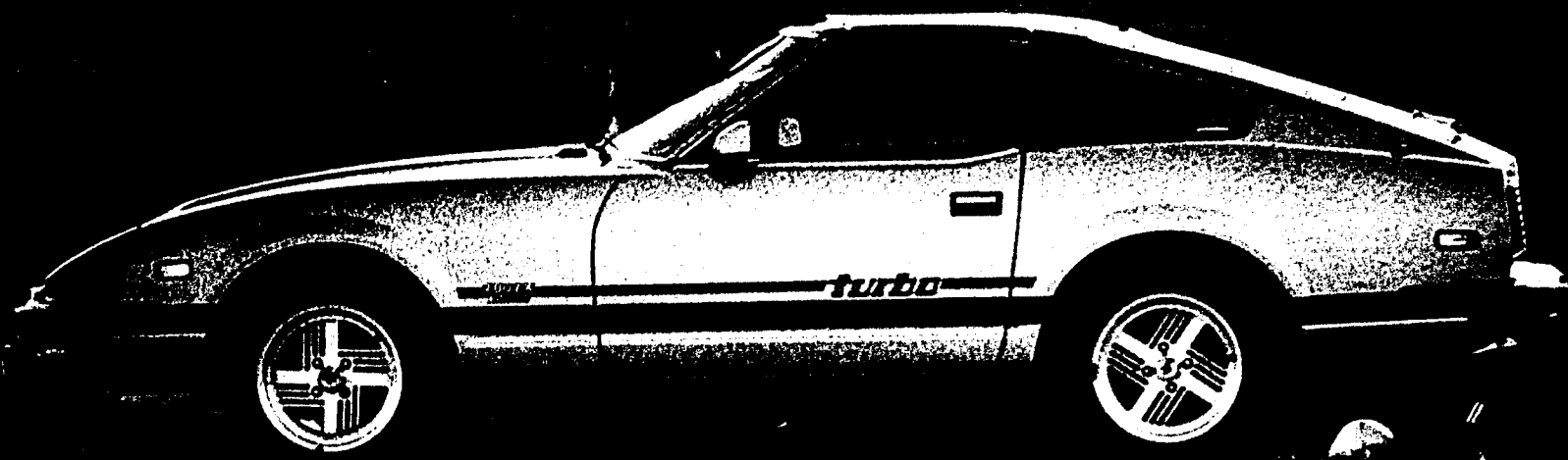
"I don't do easy comedy," says Murphy. "I'll do anything that is not taboo to mess with. Like, I won't do jokes on religion or the shooting of the pope or Martin Luther King's death. That kind of thing. But people watch *Saturday Night Live* to see outrageous things. They want to see shocking stuff that they didn't know you could do on television. And that's the stuff they remember."

For the past three months, however, Murphy has had to be content to play only one character, that of Reggie Hammond, a convict sprung from jail for 48 hours to help a cop played by Nick Nolte find some convicts that have murdered a wave of policemen. During the scene that will be shot tonight, Murphy and Nolte, after spending the day together, are fed up with each other. Nolte decides to let Murphy know he means business by trying to wipe the street with him.

A knock on the dressing room door signals he's needed on the set. He walks out of the dressing room and down the seedy street, where hustlers, hookers and transvestites have come to watch the excitement. Off-duty policemen have been hired to patrol the area and an occasional backfire from

(Continued on page 23)

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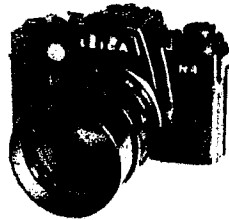
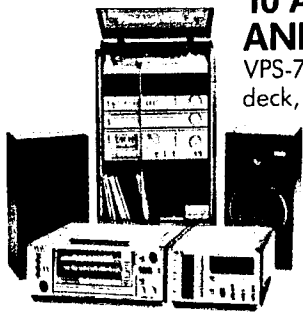


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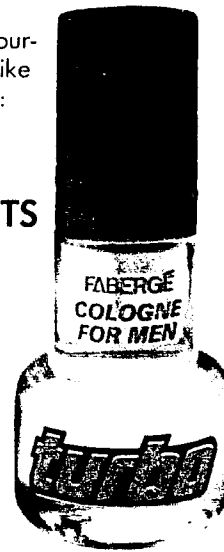
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Eddie Murphy

In 48 Hrs., Murphy plays convict Reggie Hammond who reluctantly assists tough cop Nick Nolte in finding some cop killers. That's director Walter Hill in the beard.



a car causes crew members to smile nervously.

Murphy, standing next to Walter Hill, watches as the two stunt doubles of him and Nolte run through the scene. He nods approvingly as his look-alike launches two quick jabs into the Nolte-double's face. But this is not a fight that Hammond is destined to win. After having a garbage can bounced off his ribs, the Murphy look-alike is hoisted high overhead, and given a full body slam into a pile of garbage.

After the stuntmen finish, Murphy will take the place of the double to enable Hill to get close-up shots of Murphy in the scene. Hill turns to Murphy, "So, what do you think of your first fight scene?"

Murphy shrugs. He's a little apprehensive about going before the cameras to take a humbling, so he tries to joke. "It's okay, but do I have to be thrown in the garbage?" It's a rhetorical question. Murphy walks across the street, ready to film the scene, as the crew members gather to watch Murphy in action. During his work on the film, he has earned their respect as a professional, and particularly from the film's director Walter Hill.

Hill, of course, had every reason to worry about working with someone who had never done a film before. But he had seen Murphy on television and sensed his potential. "On *Saturday Night Live*, Eddie was clearly a comedic performer, but one who lent himself to doing acting," Hill says. "I didn't want to hire a comedian, I wanted an actor. But at the same time, I wanted someone who would be spontaneous and bring something comedic to the part."

Hill thinks his gamble paid off. And he believes that Murphy's doing a dramatic role for his first movie will pay off for Murphy, as well. "To me," says Hill, "it's an indication of his intelligence not to run off and do *Meatballs 3* for his debut film. It's good to take on a different kind of problem and be perceived in a different kind of context."

It's a strategy that obviously didn't escape Murphy, either. He had been offered many films, but decided to sit back, take his time and analyze all the offers without rushing to any one picture. "Rather than do a comedy, which was what everyone was expecting," says Murphy, "I thought I'd do a serious movie. I doubt if I'll ever do anything that has this much seriousness again. This is a great experience, but my heart is in the yuks."

Murphy, like many a young comic before him, refined his skills at that great comic breeding ground of American society known as high school. His childhood was not without the little traumas that are a part of growing up. Murphy's parents were divorced when he was three and his father, Charles, a New York policeman, died when Murphy was 12. After Eddie's mother Lillian remarried, his step-father Vernon Lynch moved the family from Brooklyn to Roosevelt, Long Island, a predominantly black middleclass suburb, where Murphy grew up with his two brothers. It was Roosevelt High School where Murphy came into his own.

Aside from the run-of-the-mill practical jokes, such as calling in bomb scares, spraying mace in the hallways, or giving wedgies (ripping out someone's underwear from the rear) to unsuspecting classmates, Murphy mastered the art of the devastating New York putdown, known as ranking. "I was able to rank on people real good," says Murphy. "And whenever there was a talent show, I was always selected to be the emcee."

"See, the kids at Roosevelt had this real short attention span. If you weren't any good in the first two or three seconds of your act, they heckled you. They needed someone who could keep control, so I'd rank them. Like, 'Hey, your mother's got a wooden leg with a kick stand.' That would shut them up. Eventually I started doing impressions and stuff, but my act was basically all putdowns."

At 16 Murphy started doing talent shows, wangled his way onto some cable TV shows and was even finding steady work at one Long Island comedy club. Armed with self confidence and the rudimentary beginnings of an act, Murphy was on his way. "By this time, I was performing three, four times a week. And my report card was showing it." But still, Murphy was pocketing more money than he ever had and this enticed him further.

The Gong Show was in its heyday at this time and many comedy clubs would advertise Gong Show Nights, an anything-goes assortment of potluck comedians who vied for a \$50 cash prize. "Whenever I needed money, I would scan the papers for a bar holding a Gong Show Night. It was easy money, no problem."

"Eating Boogers—that was my killing routine. Then, Butterflies Landing on S-t. Classy stuff. And Farts. Farts was a killer. You could always count on Farts. I'd be driving to a club, figuring out my set. I'd think, I'll do Eating Boogers, Butterflies and Farts—Killer set."

He was travelling more and more and when he was finally graduated from high school, Murphy attended Nassau Community College for all of two weeks. But Eddie knew that his future wasn't to be found in the hallways of a book palace. "If you want to be a performer," he says, "and you are going to school, I think you're wasting your time."

"I wasn't concerned about his future," says Eddie's mother Lillian. "Although he wasn't keeping his grades up, I knew he would end up doing something where he wouldn't have to get his hands dirty." Murphy found himself in his comedy. By the time he was 18, Murphy was touring the country, playing nightclubs. "I had gone

past Eating Boogers, and had a classy little act," says Murphy.

The comedian was performing at a Ft. Lauderdale night club during the summer of 1980 when Bob Wachs, Murphy's manager, summoned him to New York and sent him to audition for what was to be a new and improved version of *Saturday Night Live*. The entire cast had left, and NBC was starting over, from scratch. "I submitted Eddie," says Bob Wachs, "and through a series of very gruesome, long hard interviews and auditions, Eddie got the part."

It took six auditions during a one month period before Murphy received the word that he had been hired. Murphy remembers well the resistance he had initially before trying out for the show. "I really didn't want to be on no *Saturday Night Live*. I wanted to be a stand-up comic. I mean, I was 19, travelling all over the place, making like \$500 a week, while my friends were all working in department stores. My life was perfect."

That life changed when he became a feature player, a sort of second stringer who did bit parts in sketches, during the 1980-81 season. But what was thought to be a blessing almost turned out to be the kiss of death during that disastrous season, which almost saw the show destroyed.

After Lorne Michaels, the show's original producer, left along with the rest of the charter member irregulars, NBC, with much hoopla, promoted Jean Doumanian, the associate producer, to the top spot. Doumanian took control and hired a new cast, new staff, new writers and gave the show a new look, namely failure. Once the crown jewel of late night comedy, the Doumanian reign was like a string of paste pearls. *Saturday Night Live* earned universally negative reviews and the ratings began to take a nose dive.

For the 1981-82 season, Doumanian was ingloriously put out to pasture, as were all but two of the original cast. The survivors were Eddie Murphy and Joe Piscopo. With Dick Ebersol, the NBC program executive who was in charge of the show's original launch in 1975, appointed to the helm, SNL made slow, but steady improvements last season. One reason was the spotlighting of the talents of Murphy, who was allowed to cast off his feature status. He became a full-fledged cast member and given almost total freedom. He now writes his own material, is allowed to regularly introduce off-beat characters, and is pulling in a reported \$4,500 a show.

Murphy was upset at being held back his initial year with the show. "They said I was too young and I wouldn't know how to handle success. That was Jean. She told me, 'We don't want another Freddie Prinze on our hands.'" Yet Murphy refuses to lay blame with Doumanian for the show's eventual collapse.

"Jean meant well. She just had no comedic background. You have to blame the network. I mean, if I was driving down the street with Stevie Wonder and said, 'Stevie, you drive, you can't blame Stevie if we crash. You have to blame me.'"

As for Murphy's long term goals, don't look for any crashes in his future, although the Freddie Prinze syndrome is something that he thinks about, even jokes about. "In the true tradition of young celebrity, I think I'll die in a plane crash."

"No, look, I'm not dying no time soon. I want to be the first guy to ever be successful at an early age and not croak and not kill himself. That's my plan. Stay successful and not die. I'm 21 years old, I don't see myself puttering out. Or I hope not, anyway."

Looking to the future, Murphy hopes to do a feature film that he is writing called *I'm Gonna Get You, Sucker*, a sendup of black exploitation films. He should have plenty of time to finish writing it. Murphy plans to leave *Saturday Night Live* at the end of its current season and take a much deserved rest. After all, last season's edition ended on May 22. Two days later Murphy was in San Francisco filming *48 HRS.*' exterior street scenes with Nick Nolte. He's been working ever since.

Now, on a Los Angeles street corner taken over by movie people, Murphy is about to fight. Director Walter Hill gives the orders. "Places. Roll 'em."

All goes well, with Murphy ducking and rolling with the punches. The crowd grows larger as the scene unfolds. The climactic moment has arrived. The stuntman places one hand between Murphy's legs and the other on his back, lifting him high into the air to slam him into the pile of trash.

The director yells, "Cut." As Murphy is hoisted overhead, there's a smile on his face as wide as a tunnel. "Let's try it again," says Hill.

Murphy runs through his paces a second time, on the receiving end of the fast and furious blows. He is picked up and without a hitch is slammed down hard into the pile of garbage. Hill looks pleased. "That's a keeper," he says.

The crowd, which has grown to nearly concert size, breaks into a round of spontaneous applause, while Murphy, in the pile of trash, looks around, puzzled, then gets up slowly, slightly disoriented.

Bouyed by the mixture of attention and relief that the scene is completed, Murphy pulls himself together and starts walking methodically to the stunt double, his mood growing more lively with each step.

Finally, Murphy is standing face to face with the massive stuntman. He looks him in the eye. "I kicked your butt, sucker," says Murphy.

They both break out laughing, and Eddie Murphy walks to the street corner and readies himself for the next scene.

MARSHALL CRENSHAW'S GREATEST HITS

(A Singular Vision)

is as instantly ready as his answer. I'd rather have ten singles. Maybe 'My Generation' by The Who, 'C'mon Everybody' by Eddie Cochran, 'Trapped by a Thing Called Love' by Deniece LaSalle, 'Let's Stay Together' by Al Green ... I could name fifty or five hundred of them.

"I really like singles," Crenshaw expands, shifting in his soft chair at Warner Bros. Records' New York headquarters, where he's spending a brief break during a criss-crossing tour of America. "Singles are what I'm really about. I consider each little song an entity unto itself and an album just a collection of ideas. The format I'm really excited about is EPs and 12-inch singles."

Marshall Crenshaw is a product of Detroit's middle-class suburbs, where he was exposed to a plethora of musical styles. The Detroit upbringing left him with "... a general mania for pop music," Crenshaw says. "I don't care how old or new something is. My tastes are diverse." Just

how diverse becomes clear as he lets loose a stream of favorites and influences that spans Bootsy Collins, Lefty Frizzell, Iggy and the Stooges, the Ramones, the Who and, as the TV ads for compilation albums say, much, much more.

Clearly, however, Crenshaw's music is mostly reminiscent of two of pop music's greatest influences: Buddy Holly and the Beatles. With brother Robert on drums, and bassist Chris Donato, Crenshaw makes full use of the trio's harmony singing and background vocals that recall "The Chirping Crickets," Holly's back-up

singers, or the harmonies on *Meet the Beatles*.

Yet no one can accuse this music of being a mere revivalist flash. Crenshaw's sound is not plagiarism but progression, an individual style built on some of the strongest bricks from the base of pop music. "I'm proud of the comparisons," Marshall says in reference to the constantly recurring mentions of these artists, later calling his influences "our cultural heritage." But while many critics have described his music as coming from the Fifties, it is absurd to think of Crenshaw as anything but a product of the Eighties.

Marshall began the Seventies in Detroit, playing guitar for four years in a local bar band. A series of differences with band members, as well as Crenshaw's knowledge that "if you're in a hurry (to get established) and still in Detroit, there's something wrong with your mind," was the incentive behind an unsuccessful 1975 trip to Los Angeles in search of fame and fortune. Crenshaw landed a dismal job with a touring Country & Western band 71-75 before returning home penniless. On a lark, with brother Robert's help, he answered an ad for Beatlemania try-outs with a recording of "I Should Have Known Better." For the next two years, 1976 to 1978, Marshall Crenshaw was John Lennon, travelling the country in the role of his one-time hero.

The pay was good, but Crenshaw felt stifled and left the cast in 1978. He married his high school sweetheart and moved to New York, a city he has adopted with fervor. "This is my town," he says about the Big Apple, before grinning and reminding himself of his Michigan upbringing. But anyone who listens to "Rockin' Around in N.Y.C." on the album's first side, with its joyous Ramones-like brevity, knows where Marshall's heart belongs.

During the end of his tenure with Beatlemania, Crenshaw began compiling an impressive collection of songs. He recorded a number of these on a four-track tape deck, and passed the demo about to most anyone who would listen. One person who took notice was producer Richard Gottehrer, looking for material for the next Robert Gordon album. Crenshaw gave Gordon three songs, and co-wrote another with him, but when Gottehrer split with Gordon, eventually producing the Go-Go's *Beauty and the Beat*, Gordon's album was put on hold. Eventually *Are You Gonna Be the One* was released, and it contained "Someday, Someway," a small hit that revived Gordon's sagging career, and marked just the beginning for the song's composer Marshall Crenshaw. Lou Ann Barton featured Crenshaw's

"Brand New Lover" on her debut album, and slowly the word began to spread.

Warner Bros. got hold of the word, and sent Marshall into the studio. In New York, Crenshaw had begun to build a reputation throughout the club scene, mixing handfuls of lesser-known gems of the past with originals of equal merit, and had already released a 12-inch single on Shake Records. The band entered the Record Plant Studios in hope of capturing the sound that had taken them this far, but soon found themselves bogged down. "The freshness was gone," Marshall recalls, "and there was no way for me to detach myself to look at it." Re-enter Richard Gottehrer, the objective eye that helped the trio complete twelve tracks in six weeks.

It is difficult to describe the energetic simplicity and exuberant beauty that permeates Crenshaw's debut album. Each song stands as an affirmation of rock and roll's ability to thrill the listener. "She Can't Dance" celebrates the pop music fan, "Mary Anne" is a tribute to a female of the Eighties much as "Peggy Sue" remains the ideal of the Fifties. "Cynical Girl" is arguably the album's peak, a jingle-jangle tune that seems to sum up our times, with the song's hero "going out looking for a cynical girl, who's got no use for the real world." Like the Eighties, "Cynical Girl" is a little funny and a little skeptical.

If there's a problem with Crenshaw's debut album it's that it fails to capture all of the energy that comes through in his live shows. Marshall is aware of this, saying that "it's something we're going to try to get next time. As time goes on that's what we're going to be trying to accomplish." Is it that the raw sound in concert packs more power than the refined studio renditions? "There's going to be a lot less over-tracking and less dubbing," Marshall says, hoping that the follow-up album, already in the mental planning stages, will be truer to the full-sounding versions that concert goers have heard. But Crenshaw realizes that there's more to creating memorable music than finding the right mix in the studio. In great recording of the past, Marshall finds "some personality or human spirit that comes across in those records," and hopes that he too can communicate such vitality.

Particularly, Crenshaw loves the immediacy of impact of a good single. "I have only about a five second attention span," he confesses. "That's why all the exaggerated aspects of a single appeal to me. And, if an artist is lucky, maybe there's something of lasting value there, too. The good stuff tends to stay around."



BY ERIC FLAUM

Talk with Marshall Crenshaw, whose debut LP *Marshall Crenshaw* and single, "Someday, Someway," are both ascending the charts, and before long you'll be talking about favorite records. "What if," I say, posing the classic question, "you were stuck on a desert island? What

album would you want?"

Crenshaw peers through his tinted glasses and adjusts the large white cowboy hat that surmounts his close-cropped brown hair. His grin

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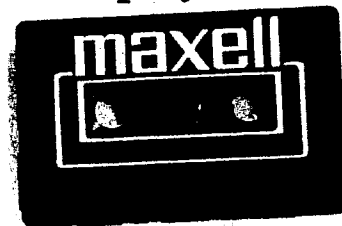


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OUTTHER

(continued from page 6)

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REMEMBER SATURDAY NIGHT LIVE'S spoof of bad movies with Dan Aykroyd playing Leonard Pith Gannell, a man who relished introducing bad cinema? By the end of this year you can go to your local movie house and pay to see *It Came from Hollywood*, a compilation of film clips from some of the worst "old, bad movies" ever. Just for some marquee value, Paramount has tabbed Richard Pryor, Gilda Radner and Cheech and Chong as narrators.

Where Are the Brains?

STEVE MARTIN has just completed filming *The Man with Two Brains*, a comedy that takes him away from the "heady" work he did on *Pennies from Heaven* and *Dead Men Don't Wear Plaid* and puts him back into the "wild and crazy humor" of his first film, *The Jerk*.

This time Martin plays a world-

famous brain surgeon who has just developed the "cranial screwtop" method of surgery. While being interviewed by an intrepid reporter he spies beautiful Kathleen Turner (*Body Heat*), who is conveniently hit by his car so Steve can perform the operation that will save her life. Naturally, he falls in love, marries her and the two speed off to Vienna to combine their honeymoon with his lecture at the Institute of Craniology.

Unfortunately, Turner proves to be a tacky tart and Steve takes refuge with a brain floating all alone in a lab tank (it's true). The dilemma—does he find a body for his new true love or just join her in cerebral bliss? The world will find out next summer when Warner Bros. releases the picture.

Who Stole My Last Three Pages?

WITH EVERY STUDIO IN HOLLYWOOD hot on the sequel bandwagon (e.g., *Rocky III*, *Star Trek II*, *Grease 2*, ...), it was not exactly a revelation when Universal Pictures announced a follow-up to the classic Hitchcock

thriller *Psycho*. What was surprising to Universal-MCA president Sid Sheinberg was the ending (or lack of one) to his copy of the script.

It seems that the prez was thoroughly engrossed in the misadventures of nasty Norman Bates, who in this version is undergoing a sanity hearing 22 years after his grisly murder spree and is declared mentally competent and put on the streets to presumably wreak havoc again. Well, just as Sheinberg was getting to the end—there was no ending. The last three pages of his script were missing. He called the producer to complain, but was told, "You're right, no one gets to read the last three pages."

Though not the usual way in the movie biz, Sheinberg saw the light. The picture still went on to film around L.A. with Tony Perkins and Vera Miles reprising their roles. The ending? You can bet it leaves the door open for *Psycho III*.

Working

AFTER SPENDING MOST OF LAST YEAR on his Santa Barbara ranch and flying himself to see friends in Europe, John Travolta is going back to work again. He hopes to start filming in the spring on *Staying Alive*,



The Bus Boys in 48 Hrs. (left to right): Kevin O'Neal, Gus Lounderman, Brian O'Neal, Victor Johnson and Mike Jones. Drummer Steve Felix is hidden in the background.

Substitutions:

DIRECTOR WALTER HILL first wanted L.A. rockabilly favorites The Blasters to supply music for his currently filming *48 Hrs.* pic, starring Nick Nolte and Eddie Murphy. But the finicky, leather-clad lads were worried about what said appearance might do to their "image." (How much "image" can someone from Downey, CA have?) Anyway, after weeks of fretting they nixed the offer, much to the pleasure of the Bus Boys—an eager, ambitious, rockin' assemblage of black and chicano musicians (okay, just one chicano). The Bus Boys were in line for fame a couple of seasons ago, with an *Ampersand* cover, a *Rolling Stone* feature and a last-minute-cancelled *Time* feature, plus a budding friendship with Messrs. Jagger and Richards. According to on-the-set observers, they've jumped on this new opportunity with all twelve feet.

billed as a kind of sequel to *Saturday Night Fever* in which we pick up super cool Tony Manero five years later as a would-be actor-chorus kid in N.Y. *Fever* costar Karen Lynn Gorney is again expected to play opposite him.

Actually, Travolta had wanted to do the biopic of the late Jim Morrison, but both the Doors and Paramount (to whom Travolta owed his next picture) resisted. Nevertheless, he still plans to make *Fire*, a script written by Brian DePalma, that is to Morrison what *The Rose* was to Janis Joplin. Also on tap is a romancer, *About a Week*, that will reunite him with *Grease* costar Olivia Newton-John and director Randall Kleiser. He'll portray a deejay on a whirlwind romance with ONJ.

Mixing Music & Movies

DUDLEY MOORE AND ROBERT DUVALL have both turned to music in their upcoming pictures. Moore composed the score for his new Christmas film, *Six Weeks*, in which he stars as a politician opposite Mary Tyler Moore, a cosmetics mogul whose daughter is dying. *Tender Mercies* features Duvall as a raspy country warbler trying to make a comeback from alcoholism. He wrote one of the four tunes he sings in the picture, which is directed by Australia's Bruce Beresford.

AFTER MORE THAN A YEAR AS A Broadway and (soon-to-be) film star in *Pirates of Penzance*, Linda Ronstadt has recorded an album of mostly new material. She is also contemplating an album of standards arranged by one of Frank Sinatra's favorite conductors, Nelson Riddle (who scored one song on the aforementioned album). Elektra/Asylum says it will release the new disc by the end of this year. As for the standards, says one insider, "it depends if the first one stiffs."

GARY U.S. BONDS, whose career was rejuvenated with, among other things, the hit single "Out of Work," is segueing into movie work. He sings the original title song on *Na-*

tional Lampoon's Class Reunion, a spoof of horror films that is just one of four projects in the works at various studios. *Animal House 2* is in development (?) at Universal; *Vacation*, starring Chevy Chase, is filming at WB; and Paramount's Lampoon treatment of *Joy of Sex* is slated to get underway this year with the possibility of *Laverne And Shirley's* Penny Marshall (uh, huh) making her directing debut.

Computers Still Live

ALTHOUGH DISNEY STUDIOS failed to produce a blockbuster with its computer epic, *Tron*, United Artists is going ahead with plans for *War Games*, a thriller centering on a boy computer genius who taps into a national defense program. Unlike the Disney effort, it will be more of a drama "where no one can tell what is real and what is being acted." Mathew Broderick, who appears in Neil Simon's upcoming *Max Dugan Returns*, stars with Martin Brest (*Going in Style*) directing.

On Location

OSCAR WINNER TIMOTHY HUTTON can be seen tootling around the streets of N.Y. these days sporting a new grungy beard and squiring Amanda Plummer, his costar in director Sidney Lumet's upcoming film version of E.L. Doctorow's *The Book of Daniel*. Hutton grew the whiskers to show that he could look like something other than the all-American boy for his role in the fictionalized account of a Jewish family caught in the House Committee on Un-American Activities hearings of the late Sen. Joe McCarthy. No such sacrifice was needed by Plummer, daughter of Christopher Plummer and Tammy Grimes and recent Tony Award winner for *Agnes of God*.

Steve Ginsberg attended *Queen's College in New York and Northwestern near Chicago before migrating to Los Angeles three years ago. He now toils for Variety and claims "show business is my life."*

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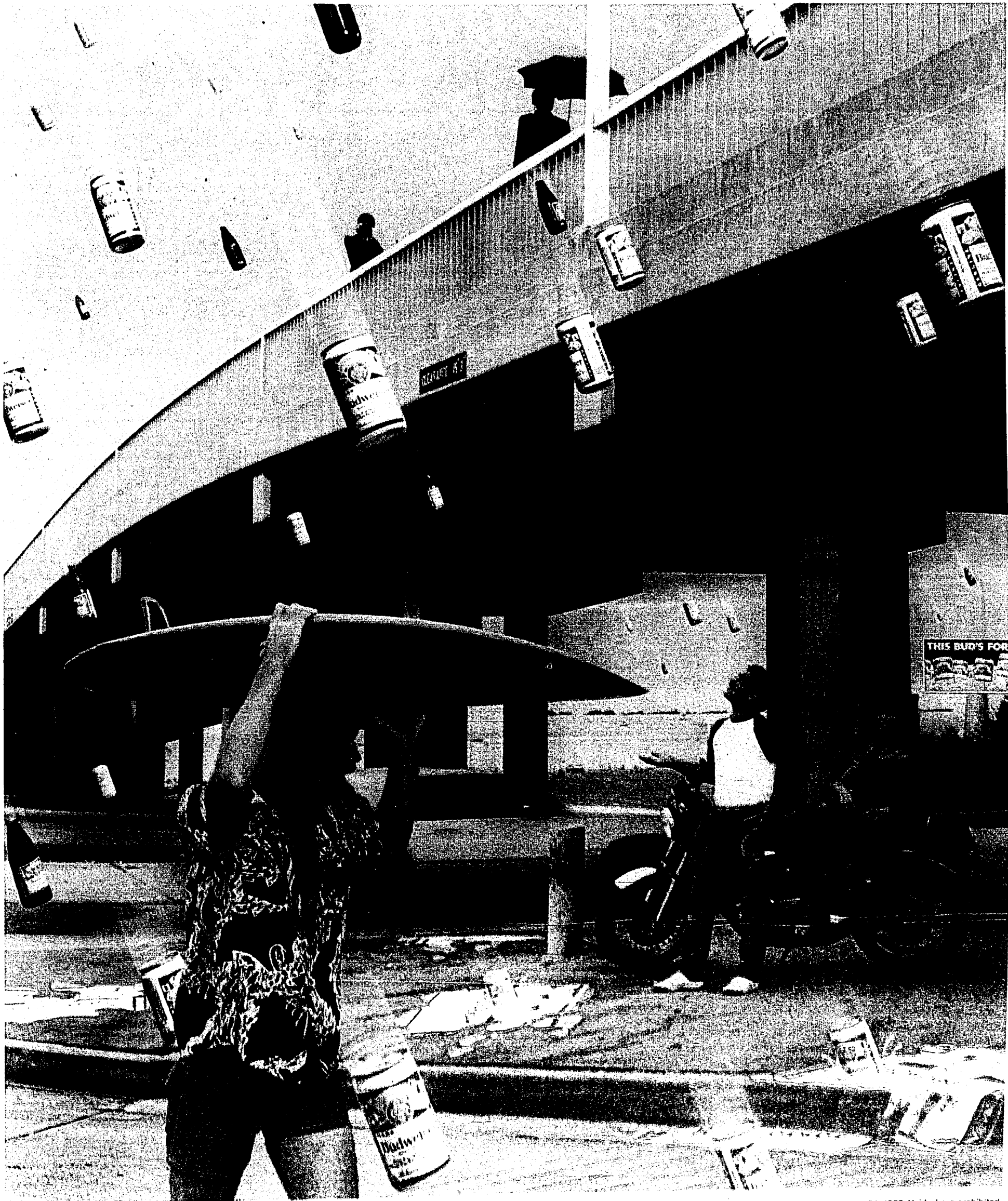
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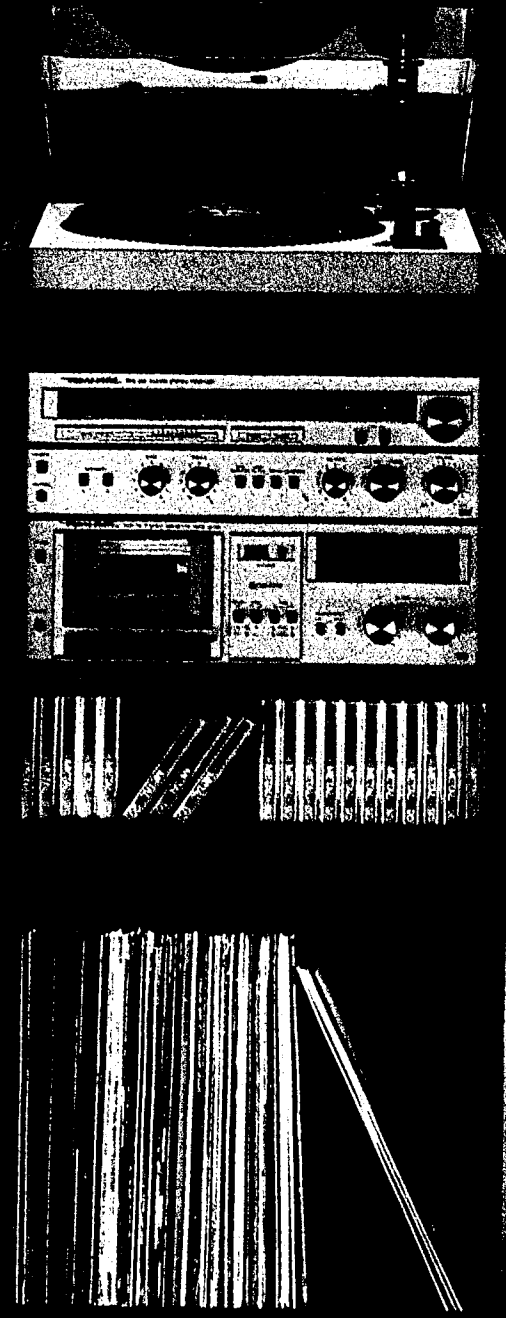
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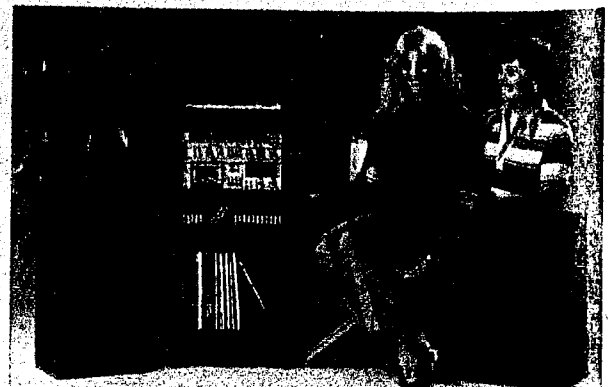
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