

Plugging leaks in UI quality

by Brian Beesley
Copy editor

Analysis

DRASTIC CIRCUMSTANCES BEGET drastic measures. Budget cuts and a generally dismal economic climate have put higher education on a starvation diet, and as a result, the University of Idaho is now considering enrollment limitations.

In this period of economic woe, all state-funded agencies have been forced to tighten their belts — some cinching them to the final notch — but there comes a point when needed weight-loss and failing health begin to cross paths. The University of Idaho seems to have arrived at those crossroads.

According to Academic Vice President Robert Furgason, the drainage of funding from UI coffers has led to a reduction in the quality of education offered by the university.

With future funding in doubt, Furgason last week urged the Faculty Council to "immediately address" the issue of enrollment limitations as a means of damming the quality leak. While the suggestion may have seemed radical considering the traditional ideology that simply a high school diploma was standard enough for Idaho residents, it was not unconstitutional.

An ad hoc committee created by the council to study admission standards presented its "modest three-fold proposal" at the council meeting this week. After waxing philosophical about the subject and their role in it, some council members became concerned that what they were considering may be essentially an academic solution to an economic problem.

"The truth of the matter is this is a budget problem," said Al Lingg, bacteriology professor, summing up a number of council members' feelings against hurriedly setting

admission standards. But council chairman Peter Haggart intoned that the "budget crunch has caused us to focus on what our real mission is."

What is the "real mission?" Is it to continue to offer a post-secondary education to Idaho students who have graduated from an accredited state high school at the *sake* of quality? Or is it to *ensure* quality by limiting that opportunity to students on the basis of competition — through grades, class ranking or scores on entrance exams?

"**YOU CAN SIT AND DEBATE IT,**" said Furgason, "but the longer you wait the less you can do. If we wait til next spring to do this, it's a year down the road before you can do anything." He agreed that budgetary problems were a main catalyst in bringing the issue to the forefront, but said that it wasn't the primary reason.

In a second memorandum to the council, Furgason said he realized the actual number of students affected by admission standards would be minimal, but there are a number of other benefits to the council's approving enrollment limitations. He said by submitting a proposal strong signals would be sent to potential students, high schools, the State Board of Education and Legislature, and citizens that things have to change.

The immediacy of the situation hinges on the restoration of quality lost over the past two or three years, Furgason said. At the same time student population has increased, 252 faculty positions have been eliminated over the past four years, causing overloaded classes

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Bill will give more aid to veterans, other students

Veterans previously denied Pell Grants will be reconsidered for the grants as a result of recent Federal legislation signed by President Reagan.

Harry Davey, director of student financial aid, said the Student Financial Assistance Technical Amendment was recently signed into law and provides an additional \$140 million dollars for Pell awards. Of that, \$30 million is reserved for a new program for veterans using the GI Bill of Rights. The rest will be used to increase awards to students who have already received grants.

Davey said the legislation changes the Pell eligibility requirements for veterans. He said that in the past, if a veteran applied, the chances were slim that one would get any money, because once the amount of the Pell was determined, the entire amount of money the veteran received as GI Bill benefits over the academic year was subtracted from the basic grant.

Under the new law, only one third of the benefits will be subtracted from the Pell. This will make many previously ineligible veterans eligible to receive money, and many who have received grants may be eligible for more assistance. Davey said veterans who were

discouraged from applying can also pick up application forms at his office.

Davey advised veterans to request the Student Financial Aid Office to re-check their status.

According to Davey, other non-veteran students who were eligible for a Pell, but were told they couldn't pick up their checks because the money had temporarily run out, will be able to pick up their checks at the cashier's windows Nov. 15.

As a result of the Congressional override of the Supplemental Appropriations Bill in early October, students who received grants will also be getting an increase. Davey said the increases will range from \$9 to \$126 with an average of \$65 increase per student per year. He said rather than add small sums to first semester payments, which would mean issuing another check, the additional grant will be added to the spring semester checks.

The administrative costs of issuing additional checks now would probably exceed the value of the checks themselves, Davey said.

Davey requests any student with questions concerning the Pell grant program stop by the Student Financial Aid Office.



Acoustic tiles go up as if by magic during work in the dome Thursday. Mike Hines, left, and Larry Stohs, inspect the seams before it's hauled by rope to the ceiling.

Photo by D. Gilbertson

Referendums greet voters on election card

Several referendums will appear on the ASUI Fall 1982 General Election ballot Nov. 17, following the passage of two bills at the Senate's meeting Tuesday.

One referendum asks voters whether the date of spring elections should be changed from the fourth Wednesday in April to the second Wednesday in April. Senator Richard Thomas, author of the bill, said the date has been a problem for a long time.

"The week of elections is

the week before dead week, then there is finals, then you leave for school. It makes a lot of problems for campaigning and trying to study for tests," said Thomas.

He also said it gives no time for the newly elected senators to "get their feet wet" and participate in some things the senate does, such as committee meetings.

Another referendum on the ballot asks voters their opinion on the proposed GPA

requirement for ASUI officials. The referendum tells voters what is required now of elected officials. A candidate must not be on academic probation or disqualification subject to petition to the senate and a person with a total of 0-32 credits must have a 1.6 GPA, 33-64 credits a 1.8 GPA, and 65 and up a 2.0 GPA.

The voters will also be asked: Do you approve of an increased grade point requirement for ASUI election officials? If yes, the voter must answer more questions — what grade point requirement do they think the ASUI president, vice president and senators should have. The voter will have a choice of 2.0, 2.25 or 2.5.

Another bill passed reprimands Kevin Herby for his failure to comply with his duties as the Entertainment Committee chairman. The

chairman must submit a comprehensive report on the NECA National Conference to be put on file for future use by programs.

The reprimand is for his failure, after several attempts by the senate to get the report, to cooperate and communicate with them about the issue.

President Pro Tempore Tim Malarchick said, "I feel the individual involved did more than just let down his end of the bargain and we won't allow this kind of behavior."

"I believe the current system is extremely equitable and fair," Malarchick said.

Other legislation considered by the senate includes a bill setting guidelines for senators missing meetings and a bill facilitating the appointment process of committees. A bill which increases the ASUI secretary's salary and her work time from 10 months to 10 and a half months was also approved.

Malarchick also submitted a senate resolution dealing with a proposal William Parks, professor of finance, will present to the Faculty Council to change the Academic Honesty policy. Malarchick researched the current provisions made for academic honesty and found them to be satisfactory.

Computer language

Microcomputers to be installed in the University of Idaho's Foreign Language Lab will "personalize" the training, according to Harvey L. Hughett, lab supervisor.

Four learning stations using Apple II computers will be installed, funded from a \$34,735 federal grant to the Department of Foreign Languages and Literatures. Hughett and Robert Surles, associate professor of Spanish, will be directly involved in the project.

The project will not do away with the lab, but will improve it. "The lab has changed little in 20 years," said Hughett, "and the computers promise to revolutionize it."

According to the grant proposal, conventional language laboratory approaches tend to be monotonous and students soon lose attention. The new project's goal is to provide an active multi-sensory process of learning to stimulate the student.

The project will produce three computer assisted lab courses: Spanish for Retail Selling, Introduction to Foreign Travel: France, and a first year Spanish lab course.

The project also will organize a consortium of departments involved in microcomputer applications in foreign language teaching.

Argonaut

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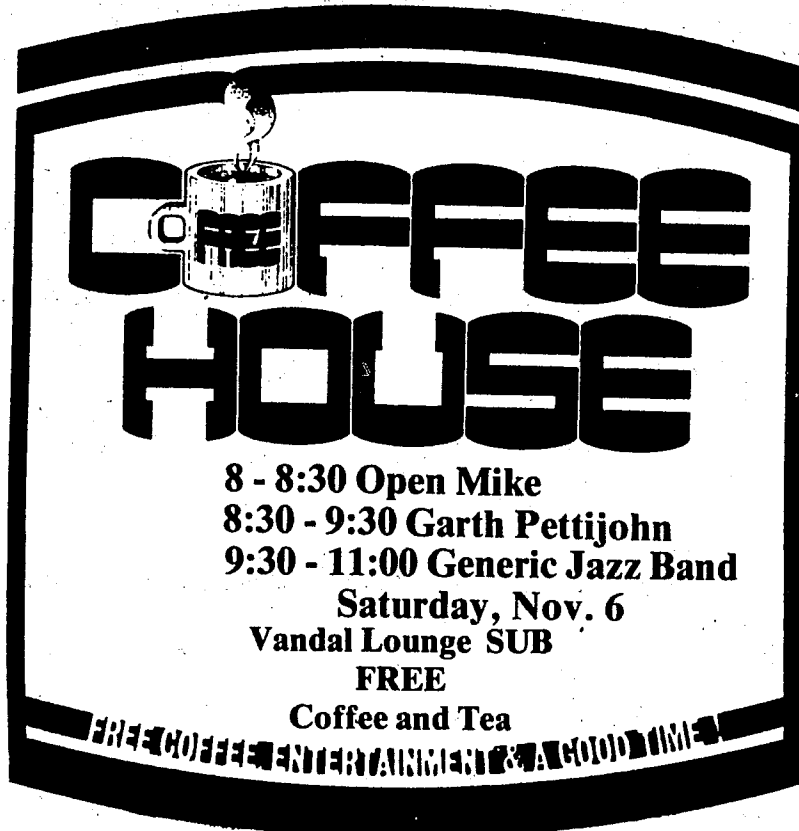
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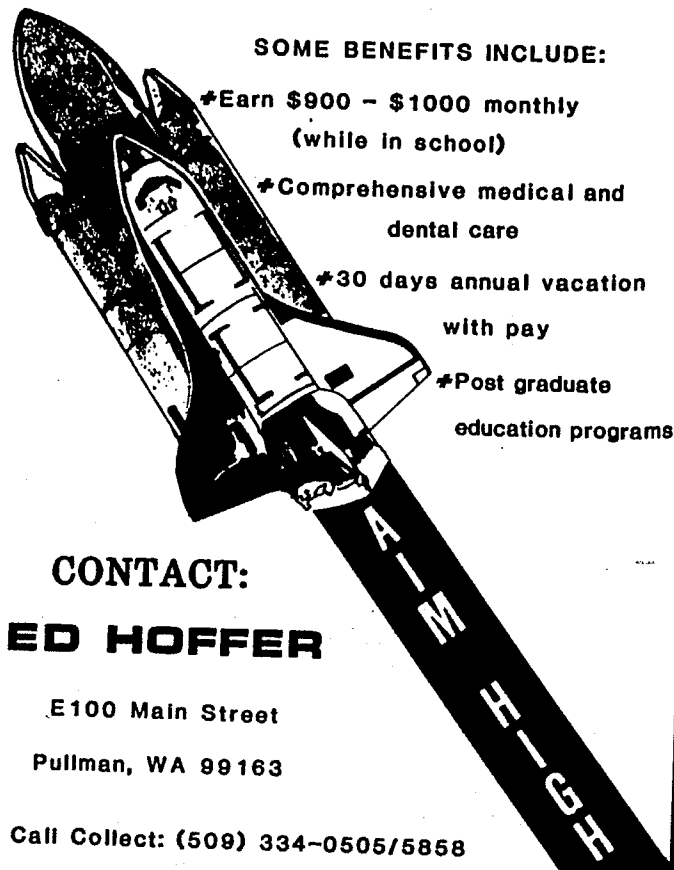
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Drop/add fee helps pay salaries

The University of Idaho has collected over \$5,000 from the new \$5 fee charged students who drop or add courses after the first two weeks and the money is being used to pay the salaries of the clerks who handle the process.

According to Matt Telin, registrar, two full-time clerks are being paid that way. The two clerks directly involved with receiving and processing the cards previously were paid from state-appropriated funds.

Telin said the plan is saving the taxpayers money and was implemented because of the nine percent budget cutback.

"We were frantically looking for ways to cut

back," Telin said. "We looked at what other schools were doing. Idaho State had a drop/add fee, so we essentially copied their plan."

Telin said the plan is working well, and that the Registrar's Office takes in an average of \$100 per day on drop/adds. It had one busy day, Sept. 22, when \$1,700 was collected. Telin said that was because it was the last day to withdraw from a course without petition and without having a grade of W recorded.

He predicts November 19, which is the last day to withdraw from a course under any circumstances, also will be busy.

NROTC band on the march Military training ahead of cadets

For several years the University of Idaho's Naval ROTC detachment has tried to organize a band to compete with other Navy bands in the Northwest but couldn't recruit enough musical talent. Now there's been "an influx of freshmen with instrumental experience," according to Tom Felzien, and the new 13-member band is practicing diligently three times a week.

Felzien, an electrical engineering major who is in the NROTC program, is directing the band.

The band still is missing a couple of instrumentalists. "We need a marching snare drum and bass drum before we can perform effectively as a marching band," Felzien said.

"Early next semester, if we

get the instruments needed to march with, we want to compete against other NROTC bands at the Northwest Navy Tournament at Oregon State University," Felzien said.

Although the band is not ready to march, it has played at a few activities sponsored by the NROTC, such as the Navy Fun Run and the retirement ceremony for Col. Merrill Newbill. Newbill worked toward organizing a navy band for years, said Felzien. "I think it was appropriate that the new band performed at its first military ceremony for Col. Newbill's retirement," Felzien said. "We also will be playing for the change of command ceremony at the end of the semester."

Today 30 Army ROTC cadets from the junior class at the University of Idaho will travel to Ft. Lewis, Wa., for military training and a firsthand look at a major Army installation.

The cadets will be transported from the UI campus by four Army helicopters to Fairchild Air Force Base in Spokane, where they will board an Air Force KC 135 aircraft and fly to Ft. Lewis.

While at Ft. Lewis, the cadets will conduct training consisting of weapons firing, leadership reaction training and land navigation, and will observe an armor (tank) unit conducting training and visit fort facilities.

WAMI stable

WAMI, a four state program encompassing Washington, Alaska, Montana, and Idaho, is designed to provide reasonable access for the residents of these states to the University of Washington Medical School (UWMS). Begun in 1972 on an experimental basis, it has been achieving its objective full-time since 1975.

All residents of the above four states are eligible for the program regardless of where they complete their undergraduate training. Students from Idaho have attended universities such as Johns Hopkins, Stanford, Brigham Young, as well as Idaho universities. Since 1972, 98 residents of Idaho have graduated and 50 are eligible to practice medicine now. Before WAMI was initiated, only two students a year from Idaho were receiving a medical school education, a figure which has now increased over 700 percent.

Guy Anderson, director of WAMI, said, "3 students per 100,000 of population are permitted into UWMS and that creates strong competition for the slots available." Presently, Idaho is allowed twenty slots a year for medical students and there are eighty students in the undergraduate pipeline.

To be considered a resident, you need to have lived in Idaho for five years. This prevents out-of-state students from taking advantage of the program and then moving elsewhere. So far, Idaho has had no problem with graduates leaving the state, because Idaho receives more students from UWMS than it puts in.

Over 90 percent of the students now attending UWMS say that they believe they received the equivalent of UWMS's first year education at the University of Idaho, citing smaller classes and better rapport with the faculty as the reasons.

Despite the fact that Idaho ranks as one of the lowest schools nationwide in terms of medical students per capita, Anderson regards the program as very successful. "We have a good group of students here and working with them is very enjoyable."



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Opinion

Laying the ground rules

With the ASUI elections coming up on Nov. 17, we feel compelled to clarify some points — the policies the *Argonaut* will be using in dealing with the upcoming election.

We neither encourage nor discourage endorsement letters; they seem to be a fact of life and no election is complete without them. However, the Friday issue of Nov. 12 is the last day we'll accept endorsement letters. Rather, we'll accept them — but we won't be publishing them. Let's put that another way: Friday, Nov. 12 is the last day we'll print endorsement letters. Got that?

Candidates will be asked to submit a short statement on issues. These statements along with photos of each candidate will be run in the Nov. 16 issue.

Finally, we will not accept any "press releases" from any of the candidates. Er ... rather, we'll accept them — but we won't be publishing them in the *Argonaut*. There's something vaguely unethical about running press releases on candidates written by the candidates. So save yourselves the effort and squelch your hopes that by submitting a prepared release to us you'll get yourself a little free advertising. Our advertising department will be more than happy to inform you on rates and layout on display advertising; we're in the yellow pages.

There's a week and a half before the election. Study the issues and get familiar with the candidates' stances on them. There will be a forum on Nov. 11 at 8 p.m. at the SUB. Candidates will be responding to questions on certain ASUI issues. If you have any questions, be sure and attend. But do be sure and vote on Nov. 17.

Valerie Pishl

The *Argonaut* will accept letters to the editor until noon on days prior to publication. They must be typed (double spaced), signed in ink, and must include the name, address, phone number and student ID or driver's license number of the author. Letters will be edited for clarity and spelling. Letters should be limited to 200 words. The *Argonaut* reserves the right to refuse letters that are libelous or in bad taste.

Ain't what it used to be

Frank Hill

Language is truly a diverse subject. There are literally thousands of dialects throughout the world today, yet only in America can one find people using such terms as "barf out," "gross out" and "gag me with a spoon."

Frank and Moon Unit Zappa brought these latest examples of urban verbiage to the forefront earlier this summer with their song, "Valley Girl." These new "totally awesome" phrases are just the latest link in the evolutionary chain of slang.

Where does today's slang come from? It undoubtedly originated when the Earth was cooling and mankind was still running around in caves. But today's slang has evolved from the all-engrossing, omnipotent medium — television.

TV, you know, is like heavy, like man, you know, it's like life. Television is the medium of today, and from it the youth of America has derived a language all its own. Yet, television is not the grand creator of slang, TV only brought it into our homes.

The motion picture industry of the late 1930s and 1940s also used the slang of its day to highlight the lines of many of its characters. Movies influenced television the way television influences our language today.

Take for examples the movie that recently played at the SUB, John Huston's (with help from Dashiell Hammett) *The Maltese Falcon*. What a masterpiece of backwash verbiage is spewed forth from this celluloid gem. Humphrey Bogart at his best. The following slang shots were all quoted from the 1941 film; do with them what you will:

"Got him right through the pump." The pump? Today it would be, he was shot through the left ventricle or right atrium, but in 1941, it was the pump.

"Six, two and even, they're selling you out ..." Who cares if they're selling you out, it's the six, two and even part I'm curious about.

"You're a good man, sister." I think this is my favorite line, and from the reaction of the audience, I think it was their's too.

"Why do you let these cheap gunmen hang out in your lobby with heaters bulging out of their pockets?" Heaters, you know, rods, torpedos, blasters ... guns.

"Swell." I guess *swell* was to the '40s what *groovy* was to the late '60s.

"You palmed it." Today, it's "you stashed

it."

"Well sir, if I told you — by Gad, if I told you half — you'd call me a liar." By Gad is an example of early Hollywood censorship. It was o.k. to say by Gad, but not all right to use *by God*.

"A matter of loot." No, loot is not an instrument played by gnomes, fairies and elves.

These next two lines are really pips. "Keep that gungel away from me ..." and "A crippled newsie took them away from him ..." What in the name of Caspar Gutman is a *gungel* or a *crippled newsie*?

"Young Wild West." I think this is another name for gungel. By the way, where's Artemis Gordon, Mr. West?

"Fill your liver with iron ..." or "Picking iron out of your navel." Take your pick, but each is a fine example of 1940's tough guy talk. But face it, everybody already knows liver is a great source of iron, and other vitamins, too.

"Keep asking for it and you're gonna get it — plenty!" More tough guy talk.

"But imagine my embarrassment when I found that \$5000 offer was just hooley." Wow, I guess hooley didn't go out with flappers and the Charleston.

"Dizzy little affair ..." I suppose *dizzy* is a term still used today, right Precious?

"Mrs. Spade didn't raise any children sappy enough ..." Ahhh, sappy — what a word that is. Believe it or not folks, Bogey uses sappy or sappy two more times before the flick is finished.

"You'll have to hock 'em." Hock 'em sounds like a problem for Bobby Orr or Wayne Gretzky.

The lines of the movies of the 30s and 40s, I'm afraid, are those of a bygone era. Gone are the profit-making pictures where the public could enjoy a movie without having to sit through a number of four-letter words. G-rated G-men movies are a thing of the past.

So, the next time a golden oldie from the early years of Hollywood is shown on television or at a local theatre, go and watch it. You'll be able to see and hear an America that was. You'll be *totally* entertained, *I am sure*.

Frank Hill is a junior majoring in journalism and an old movie buff.

Is there life after college?

Thom Marti

During the last dozen years I have traveled a lot and talked to a wide variety of people. I have noted one recurring theme in these conversations. Most of these people have been seeking to get out of what they were currently doing, and get out into the "real world". A series of encounters has led me to ponder this real world.

In 1977 I was bouncing around the Gulf of Alaska on the bridge of a small Coast Guard cutter. I was a certified "short-timer," meaning that I had less than six months remaining in my four-year enlistment. A young sailor, Danny, was envious; he still had three-and-a-half years to go. When I was walking down the gangway, seabag on shoulder and papers in hand, he called to me, wishing me luck in the real world.

In 1981 I was writing off two years as a geology graduate student, off, as in a mistake. I had entered graduate study hoping to discover some great truths; all I found were some professors who wanted to show me how to make a lot of money leveling mountains. Danny, now also a veteran, came to visit. As we wandered around campus, he wondered if what he was looking for was within ivy-covered walls. His hopes were dashed when I introduced him to a classmate. She was graduating that semester, and could talk of nothing but getting out into the real world. Danny looked confused, near tears. Only a week ago he had been counting the days until he got into the real world, and now he had gotten to where he thought it

was, and everyone there wanted to get out into the real world. This started me thinking about the possibility that the real world was a sham, but since the service and college are artificial environments, I decided to look into other people's thoughts in other walks of life.

My first encounter was with a public relations whiz from Harrisburg, Pa. This man, I thought, might know the answer, after all it was a Pennsylvania PR man who has magically transformed Three Mile Island from a meltdown into a minor incident. This PR man gave me the Big Sell, showing me how rosy the future would be for hard driving positive thinkers. I left that meeting ready to buy a three-piece suit and start selling computers. I came back to visit him two weeks later. He was sitting, unshaven, with a beer in one hand and a reefer in the other. He told me that the firm had just terminated his position. As I left, I heard him muttering, "real world"

My second encounter was with a traveling salesman. I was hitchhiking up from Boise. He was in his 26th year of driving this route. He pulled over along the Salmon River and looked reverently at the river, talking about this wild reality he drove through daily, but never stopped to experience. Then he drove on, wistfully looking at the hills and talking about a big promotion they were offering him back east.

My third encounter, of the strangest kind, took

place in Sandpoint with a bearded forester, who was dressed as Tinkerbell (perhaps I better explain that this was at a costume party). He was well into his cups and loudly scolding a friend of mine, a gentle ornithologist. He was reviling her as a wishy-washy preservationist. He was singing praise of multiple-use for all public lands and worshipping James Watt. Responding to a "get-me-out-of-here" look from my friend, I told Tinkerbell about a group that I know. I told him that Earth First (a group dedicated to the ideals expressed by Edward Abbey in the *The Monkey Wrench Gang*) thought a good way to preserve the forests was to drive spikes into all the trees. He suddenly turned purple, which matched his tutu, slammed his Coors bottle on the table, told me I'd better join the real world, and walked out slamming the door. Forgive me, I grinned.

This series of encounters convinces me that if there is a real world, it will be found neither by those who are looking for it, nor by those boors who proclaim they have found it. So, if you are a graduating student, don't sit around and pine for the real world. If you get your big paycheck, don't assume you are in the real world. Just live, be firm in your beliefs and enjoy life; and soon you might be where everyone else is frantically searching for.

Thom Marti has been lingering in Moscow, waiting for his wife to graduate.

Letters

Serious about the job

Editor,

On Nov. 17 we, the students, will have the responsibility of electing our next ASUI president. I firmly believe that Margaret Nelson is the best candidate for the office. As a former ASUI senator, I am familiar with the requirement for president. Therefore, after examining the field of candidates, I am convinced that Margaret has more of the experience, characteristics and concern necessary to do the job than any other candidate.

Margaret has more than proven herself as a responsible and effective student leader. She possesses the background knowledge of the mechanics of the ASUI from serving on the senate, but more importantly she has other campus experiences to aid her in working for the students. She has the personal initiative to tackle problems and bring about changes to areas where others have said changes cannot be made. Some examples of this are: her instigation of the successful student lobbying campaign to keep KUID afloat, her creation of committees concerned with alcohol awareness and the core curriculum, and her efforts with the College of Letters and Science Deans Galen Rowe and Bert McCroskey to establish a Career Planning Program.

Margaret's personal dedication, support and belief in the University of Idaho can be seen with her involvement with the Alumni Board of Directors and with her experience in recruiting for the U of I as a past president of SARb. She has also worked statewide for the Legislature's support of higher education. She is an effective and

respected voice in the eyes of the administration, the alumni, the legislators and her fellow students.

One candidate is relying totally on his experience in the ASUI. I believe experience with the ASUI is vital, but new ideas, result and sincere concern for the needs of the students are more important. I hope that you will join me in supporting Margaret Nelson for ASUI President on the 17th!

Nancy E. Atkinson

Big thanks

Editor,

I would like to thank the various living groups that participated in campus Chest Week this year. Approximately \$1000 was raised for the Rhonda James Fund. Ron Hempel, owner of Mort's Club, deserves a big thanks for donating the beer at the beer-chugging event.

Hopefully, next year more living groups will participate, as we had only one dorm — Cambell Hall — who paid the entry fee and was active in all events. Other entrants who participated were Alpha Chi Omega, Alpha Gamma Delta, Delta Sigma Phi, Delta Delta Delta, Delta Gamma, Gamma Phi Beta, Kappa Alpha Theta, Kappa Kappa Gamma, Pi Beta Phi, Alpha Tau Omega, Delta Chi, Delta Sigma Phi, Delta Tau Delta, Farmhouse, Lambda Chi Alpha, Phi Delta Theta, Phi Gamma Delta, Pi Kappa Alpha, Sigma Alpha Epsilon, Sigma Nu, Tau Kappa Epsilon and Theta Chi.

Overall winners were Sigma Alpha Epsilon, and Pi Beta Phi. The Delta Gammas raised the most money with their Campus Chest Chili Feed.

Also, a special thanks to Debbie Eisman, Suzy Hogan, Chris De Bord and John Edwards who made a special effort to make it to most of the events and help get things going, and to all of the other Alpha Phi Omega pledges who helped during the week.

Brad Di Iorio

Weak & gutless

Editor,

I would like to applaud the fact that there is a letter to the Editor column in the *Argonaut*. It is an invaluable part of any newspaper because it allows students to voice their opinions and discuss current events.

It puzzles me, however, why someone will make a statement about something they feel strongly about, and then not put their name under their letter. If they feel strong enough about something to write about it, then why not stand behind what they say. This just goes to show what a weak person one is. Weak and gutless.

Name withheld by request

Personal dedication

Editor,

Tom J. Le Clair is one of the most qualified candidates running for the ASUI senate. Le Claire, as Election Board Chairman for the ASUI, developed familiarity with candidates, issues and the election process. Through these three things Tom gained insight concerning student opinion here at the U of I.

Further, Le Claire, as senate aide for ASUI Senators Mike Smith, Jeff Kunz and Jackie Cuddy, learned about the workings of the student senate. He even helped write bills that were passed

Le Clair, as Vice Chairman and Media Chairman of the ASUI Political Concerns Committee, took part in one of the best efforts to mobilize students against the threat of in-state tuition.

Le Clair helped lobby in Boise with members of the House of Representatives in the successful fight against in-state. Le Clair secured the reopening of the hearings of the House Education Committee on the issue so that full student input could be heard.

Please consider voting for Tom Le Claire for ASUI senator.

Ken Kalthoff

And furthermore

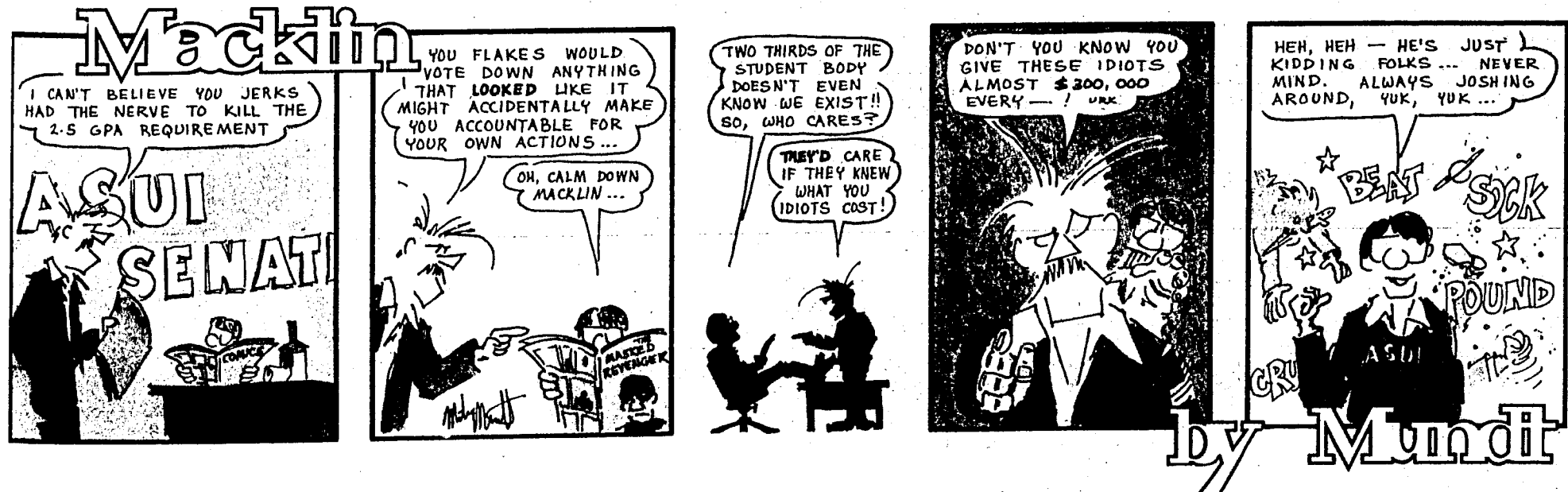
Editor,

With the ASUI elections closing in, many candidates have ventured into the political arena by announcing their candidacy for the position of ASUI Senator. I believe there to be one unknown who can, and will, assert herself as a fine ASUI senator once elected. Robin Villareal has served this last

semester as my senate aide. She has often submitted work that exceeded what I expected to be done. She is one person the students of the University of Idaho can be assured is *not* running for senator merely to pad her resume.

Robin is an accounting major whose ambition in the ASUI is to improve ASUI support to students, something that has been lacking as of late. In a time when it appears that many current

senators ran only so they could claim that they belonged to the ASUI senate, it's reassuring to know that there are candidates running that are serious about the job. I support Robin Villareal for ASUI senator.



Electrical work to begin

The apparent low bidder on installing additional lighting on the University of Idaho campus was Art's Electric of Moscow, according to JoAnne Reece, architect/planner at Facility Planning. That company's bid of \$49,994 will be accepted if a review by David McKinney, financial vice president, finds that it meets specifications.

The work will involve installation of street lights at the Administration Building and Gault Hall parking areas, along Nez Perce Drive from President Richard Gibb's residence to the intersection with Perimeter Drive and

along the walkways and front of the East End Addition to the ASUI Kibbie Dome.

Reece said the areas had been identified by the ASUI Campus Lighting Committee as needing improved lighting. Earlier this fall new lighting was placed along Idaho Street, from Morrill Hall to its intersection with Deakin Avenue, as part of the same program.

Physical Plant crews will begin laying electrical conduit for the new fixtures next week so the contractor can begin his part of the project. Reece said the project is scheduled for completion before Christmas.

Foundation Fellowships open

College seniors or first-year graduate students who are working toward master or doctoral degrees in engineering, mathematics, physical science, biological science or social science fields have until Nov. 24 to apply for National Science Foundation fellowships.

The NSF fellowships offer students \$6,900 a year to continue graduate studies at any United States or foreign institution of higher education that offers advanced degrees in the fields of science and engineering.

Last year 500 fellowships were awarded nationally, and three of those went to University of Idaho students.

Sally Allen received a fellowship to continue graduate studies in the field of anthropology at the University of Washington. Janis Castles, a chemical engineering student, received a fellowship to continue her graduate work at the Massachusetts Institute of Technology, and Craig Dodson went to the University of Washington to continue his graduate studies in chemistry.

To be eligible for NSF fellowships, students must not have completed more than 20 semester hours of graduate work. Applicants are evaluated on the basis of academic records, scores on the Graduate Record Examination and recommendations.

Interested students should contact Nancy Weller at the Idaho Research Foundation Office, Room 111, Morrill Hall.

Front Row Center

'Charmer' brings talents to UI



by Lewis Day
Entertainment editor

It has been said that Corky Siegel has successfully bridged the gap between the traditions of classical music and contemporary popular music for the first time. Now that's a pretty big claim, but who am I to disagree?

Best known as a jazz and blues player — on harmonica and keyboards — Siegel isn't limited by labels; his performances explore the wider range of musical expression, whether in jazz or folk or modern rock. In recognition of this unique versatility the

Rocky Mountain News reported "After a couple of harp numbers, without giving the audience a chance to recover from its dazzlement, he moved to the piano. His piano playing was dazzling He plies his harmonica and piano

talents, Corky Siegel's performances are usually sellout events. What makes them sellout events is that blend of "serious" music with contemporary *not-so-serious* music and a rapport with his audience which leaves the impression — as with a *Chicago*

Corky Siegel will be in concert in the SUB Ballroom Wednesday, Nov. 10. Tickets are \$3, and are available at the door. The concert is sponsored by ASUI Programs.

work into low-keyed forms of melodic delight often far afield from the blues."

Over the past 17 years Siegel has released 14 albums: 11 as a part of the Siegel-Schwall Band, one with the San Francisco Symphony Orchestra and two as a soloist. The Siegel-Schwall Band, which he helped to found in 1965, was famed as a concert group. *Rolling Stone* said, "(they) put everything they've got into live concerts They knocked everybody flat." As it was with the group, so has it been with Siegel as a solo performer. The reviews have been uniformly enthusiastic about his shows; the musical content, the lyrical manipulation and the showmanship of the man himself have all met with unqualified praise, from even as stuffy a publication as *Variety*.

Since the group disbanded in 1974 Siegel has performed as a soloist and in settings with orchestras. He has performed with the Boston Pops Orchestra and San Francisco Symphony Orchestra, as well as working with smaller groups, including dance companies and university performing groups.

With such a wide range of

Sun-Times reviewer — "Corky Siegel charms the ears off anyone who sees him perform."



Light show plays SUB

by Carol Woolum
Staff writer

Laserium is described on the advertisement as a three-dimensional rock fantasy. At times, I felt I was in a space-age rock concert. It was a show involving taped hard rock music and two different kinds of lasers. One was behind the large screen in front of the audience. This laser had different colors and made all kinds of shapes.

The other laser was in front of the screen and was directed toward the ceiling. This laser was green and it looked as if it went about twenty different directions because of mirrors positioned on the ceiling.

Much of the music was quite popular if the listener was a fan of hard rock music. In each of the songs, the laser behind the screen picked up the beat of the songs and made pictures and shapes.

I had two favorite songs. One was "We Got the Beat," by the Go Go's. The laser picture during this song looked like a continuous spiro-graph, a pastime I used to do as a kid. The next song was "I Love Rock and Roll," by Joan Jet and the Blackhearts. The lasers made shapes of ROCK IT, dollar signs and guitars which really added to the lyrics.

I was also impressed with the familiar lips and tongue logo the laser made during the Rolling Stones song "Hang Fire."

I believe I got my money's worth at Laserium Wednesday night. I have never experienced anything quite like it before, but if it could keep me interested at midnight, it must have been good.

Burlesque lives in show

Early American burlesque and the comedy, variety and charms inherent in that bygone era are brought to the stage in the hit musical *Sugar Babies*. The touring company of *Sugar Babies* comes to the Spokane Opera House stage Tuesday and Wednesday, Nov. 30 and Dec. 1.

Sugar Babies recalls the time-honored comics and showgirls of the burlesque era, and is complete with the songs, performers, animals and other features of vaudeville's naughtier

cousing.

In addition to the traditional comedy routines, *Sugar Babies* features tributes to burlesque's ladies of note: Madame Rentz and her All-Female Minstrels, Little Egypt, Sally Rand and Rosita Royce.

This show, which ran for three years on Broadway, features vaudeville and variety greats Mimi Hines and Eddie Bracken.

Tickets for *Sugar Babies* are available at the Opera House box office. For ticket information call (509) 456-6000.



Idaho artist Frank Sanford at work. Sanford's watercolors can be viewed in the SUB Lobby through Nov. 13.

reel news

HEAVEN CAN WAIT Theater
SUB Borah 7 & 9:30
(Moscow),
p.m., tonight only.
Warren Beatty dies ...
well, sorta.

FAST TIMES AT RIDGEMONT HIGH Theater
Kenworthy PG, Mon.-
(Moscow),
Thurs. 7:30 p.m., Fri.-
Sun. 7:30 & 9:30 p.m.,
thru 11/9.
The little kiddies at
Ridgemont are busy fin-
ishing out what being
"grownup" is all about.

THE THREE STOOGES Cinema
Micro 7 & 9:15
(Moscow),
p.m., thru 11/6.
Those three bumbling
fools return with their
special slapstick humor.

MY FAVORITE YEAR Theater
Nu Art R, Mon.-
(Moscow),
Thurs. 7:30 p.m., Fri.-
Sun. 7:30 & 9:30 p.m.,
thru 11/6.
Peter O'Toole stars.

CHARIOTS OF FIRE Auditorium
CUB 7 & 9:30
(Pullman),
p.m., thru 11/6.
Overrated winner of last
year's Academy Award
for Best Picture returns.

THE SECRET POLICEMAN'S OTHER BALL Theater
Cordova R, Mon.-
(Pullman),
Thurs. 7:30 p.m., Fri.-
Sun. 7:30 & 9:30 p.m.,
thru 11/6.
Not just another pretty
picture; Monty Python is
at it again!

FRIDAY THE THIRTEENTH, PART THREE Theater
Old Post Office
(Pullman), R, 7 & 9:15
p.m.
This is, as the title im-
plies, the third in this
of
gruesome string
of
gruesome tales.

DAS BOOT (THE BOAT) Theater
Audian R, 7:30 p.m.
(Pullman),
only, thru 11/6.
This subtitled epic
chronicles the travels of
a WW II submarine.

THE RITZ film in the CUB
Ballroom (Pullman),
6:30 p.m., thru 11/7.
Loads of fun in a New
York Bath House with
Rita Moreno, Kay
Ballard and Jerry Stiller.

THE WORLD ACCORDING TO GARP Cinema
Micro 7 & 9:15
(Moscow), 11/7.
p.m., starts missed —
If you have missed —
and we cannot see how
that would be possible —
TS Garp go see it.

HALLOWEEN 3: SEASON OF THE WITCH Theater
Kenworthy R, Mon.-
(Moscow),
Thurs. 7:30 p.m., Fri.-
Sun. 7:30 & 9:30 p.m.,
starts 11/10.
Dan Tom Atkins and this
O'Herlihy star in this
sequel which is not a
sequel.

PINK FLOYD: THE WALL Theater
Nu Art R, Mon.-
(Moscow),
Thurs. 7:30 p.m., Fri.-
Sun. 7:30 & 9:30 p.m.,
starts 11/7.
Looks like rock'n'roll is
here to stay.

AN OFFICER AND A GENTLEMAN Theater
Cordova R, Mon.-
(Pullman),
Thurs. 7:30 p.m., Fri.-
Sun. 7:30 & 9:30 p.m.,
starts 11/7.
Ditto on the Garp note.
This has to be the last
time around for this one.

MY FAVORITE YEAR Theater
Audian R, Mon.-
(Pullman),
Thurs. 7:30 p.m., Fri.-
Sun. 7:30 & 9:30 p.m.,
starts 11/7.
It's all guesswork here,
sportsfans.

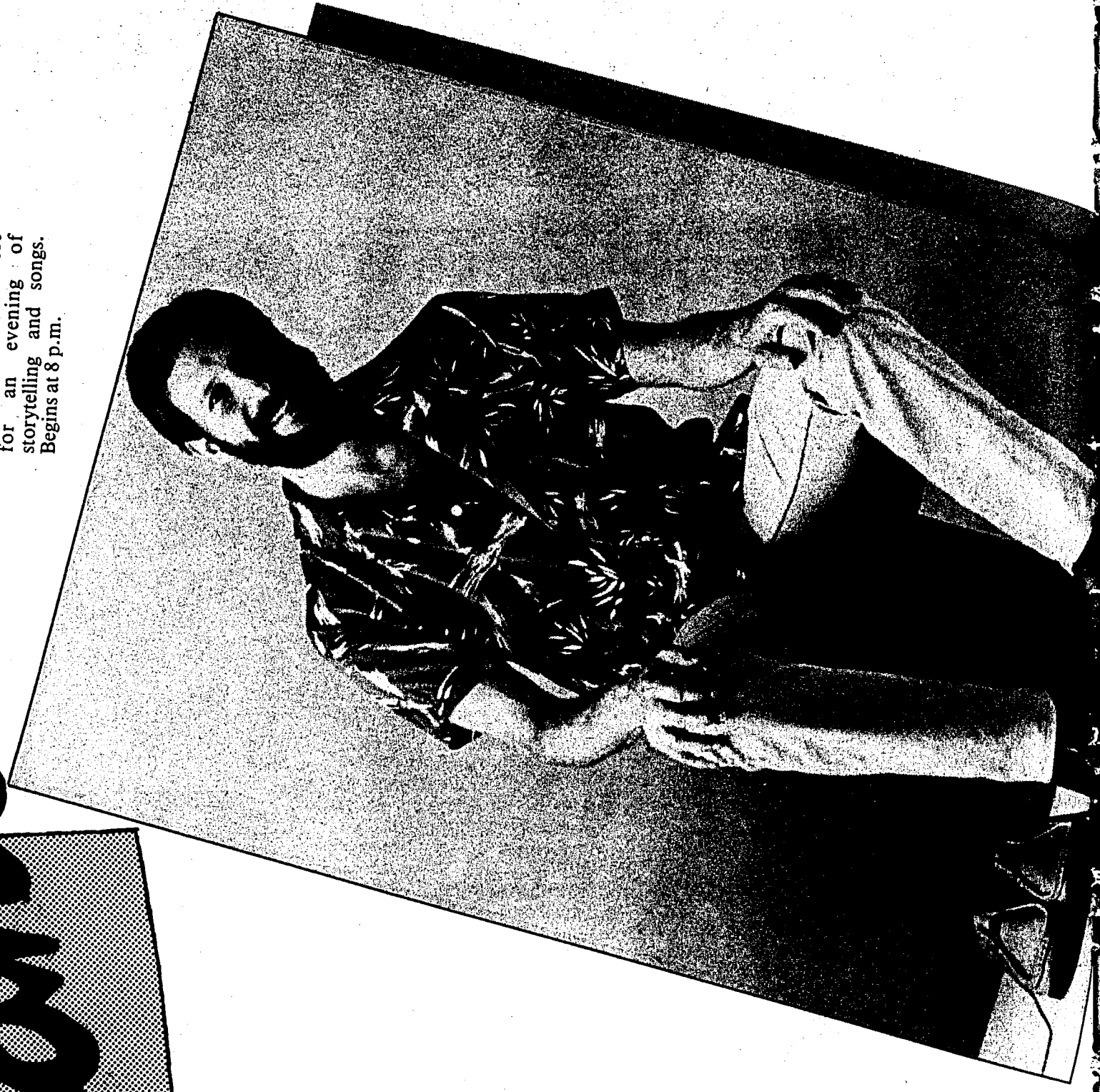
---MIDNIGHT MOVIES--- ALL THINGS ARE TOUGH OVER Micro Cinema
(Moscow), R.
Great fun with Cheech
& Chong

Favorite

music

ASUI COFFEEHOUSE
Saturday, Nov. 6. Garth
Pettijohn and the
Generic Jazz Band are
featured in the cof-
feehouse which begins at
8:30 p.m. in the Vandal
Lounge of the SUB.

FOLKLORE
Saturday, Nov. 6. The
Palouse Folklore Society
invites those interested in
folk music to Cafe Libre
for an evening of
storytelling and songs.
Begins at 8 p.m.



This sub... chronicles the travels of... NW II submarine.



My Favorite Year plays at two theatres on the Palouse this week.

MIC R. (Moscow), with Cheech and Chong (Pullman), X... This isn't a film for the whole family, but it is new in town...

in person

- NANA MOUSKOURI**
Nov. 7. Spokane Opera House, Spokane.
- CORKY SIEGEL**
Nov. 10. SUB Ballroom, Moscow.
- JUDAS PRIEST**
Nov. 11. Spokane Coliseum, Spokane.
- GORDON LIGHTFOOT**
Nov. 19. Beasley Performing Arts Coliseum, Pullman.
- CHARLIE PRIDE**
Nov. 20. Spokane Opera House, Spokane.
- WAYLON JENNINGS and JESSIE COULTER**
Dec. 9. Spokane Coliseum, Spokane.

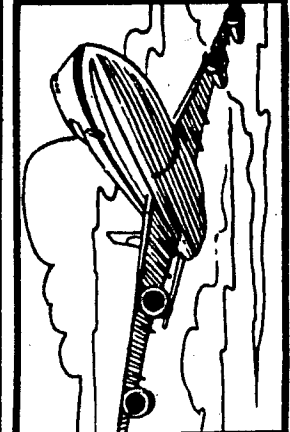
Siegel plays the piano and harmonica (and sings, too!) in the SUB Ballroom Wednesday, Nov. 10.

ON Stage

DEATHTRAP
This story of murder and intrigue is the second presentation at Spokane Civic Theatre. Sidney Bruhl, once a famed Broadway playwright, has fallen on hard times. With his prose of some plans to dispose of his unwieldy baggage—his wife! The show runs, on weekends, through Nov. 20. For more information contact the theatre box office at (509) 325-2507.

A COUPLE AROUND TALKING, SITTING AROUND TALKING
This "slice of life" drama closes Hall at Daggy State weekend at Washington For on the Washington For University Campeon call: more information (509) 335-3239

THE COMEDY OF ERRORS
The Oregon Shakespeare Festival's presentation of this classic comes to Pullman's Beasley Performing Arts Coliseum, Saturday at 8 p.m. The play is the Proscenium Coliseum tickets are Series, and coliseum. available at the coliseum.



Book Holiday reservations and purchase tickets NOW to SAVE DOLLARS!

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Sofa table
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Beau bag
Doors, entrance, b.-old, closet
Curtains, 3' x 6'
Ceiling fixture
Porcelain divided deep sink
Washer, 4-drawer
Booster
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Typewriter, Royal
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Folding bed
Hole-bed
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Greiner, Idaho, 206-261-1317

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CONDITIONS: As Announced & Posted

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Gordon Lightfoot

Popular performer still going strong

by Suzanne Carr
Contributing writer

Gordon Lightfoot is one of the few musical entertainment greats from the turbulent '60s still going strong for admirers of all ages and from all over the world. Many of the "old bands" are gone, just finishing up, or expected to toss in their instruments in the near future. Artists like The Who, The Doors, Carole King, Janis Joplin, The Rolling Stones — the list could go on and on, but Gordon Lightfoot would definitely not be on it.

Preview

Having treated us to such beautiful folk, country and pop hits as *If You Could Read My Mind*, *The Wreck of the Edmund Fitzgerald*, *Rainy Day People*, and *Cotton Jenny*, Lightfoot has released a new album: *Shadows*. To his growing following, every Lightfoot appearance, like every album release, is an event. Residents of the Palouse will be treated to a beautiful evening with Gordon Lightfoot on Friday, Nov. 19 at Beasley Performing Arts Coliseum in Pullman.

Originally from Canada, it has been said Lightfoot "evokes the grandeur of Canada's mountains, lakes

and rivers, the turbulence of the cities, the loneliness of the wanderers who take to its open

roads, and the pangs of unrequited love."

He was born in the rural



Singer/songwriter Gordon Lightfoot will be in concert Friday, Nov. 19.

community of Orillia, Ontario, about 60 miles north of Toronto. His mother recognized his vocal ability at a young age, and encouraged him to sing at Kiwanis festivals and women's clubs. When he reached high school in Orillia, Lightfoot performed in plays and operettas, took part in barbershop quartets, sang and played the drums in a dance band, and taught himself the rudiments of folk guitar. One note of trivia was the mark he made for himself as a high school athlete, establishing school records in pole vaulting and the shot put.

After high school graduation, Lightfoot traveled to California to attend the Westlake College of Music in Los Angeles, where he studied composition and orchestration. He made a living by singing on demonstration albums, and writing, arranging and producing commercial jingles. He then returned to Canada and worked at a variety of musical assignments, mainly in Toronto. He was a drummer in a revue, a member of a folk duo called the Two Tones and of an ensemble known as the Gino Silvi Singers, and finally a studio singer and dancer on a Canadian Broadcasting Corporation television show.

"I don't envy the kids who make it overnight," Lightfoot said. "There's no security in this business, but experience and training sure helps."

Lightfoot was in England in the summer of 1963 as a host for a series of eight one-hour shows on the BBC-TV. It was during this time he turned to songwriting. He returned to Canada later that same year and toured bars, coffee houses, made solo appearances on Canadian television programs and had some of his material recorded by Ian and Sylvia, who helped him gain recognition.

During 1965 Lightfoot lived for a time in Detroit, staying at Joni and Chuck Mitchell's third-floor walkup apartment near Wayne State University,

and performing in coffeehouses. Although he was still largely unknown, some of his songs had already been turned into hits by other performers. His jet-age hobo song *Early Morning Rain* was recorded by Johnny Cash and by Peter, Paul and Mary, who also made his *For Lovin' Me* internationally popular, and Marty Robbins' rendition of Lightfoot's *Ribbon of Darkness* had reached the top of the country and western charts.

Meanwhile, Lightfoot's manager was Albert Grossman, who also managed the careers of Bob Dylan, Ian and Sylvia and Janis Joplin, and was well on his way to "success." Between 1966 and 1969 Lightfoot made five albums for United Artists. Later, in 1969, he joined Warner Brothers and released ten more original albums. The 15 albums include 150 of his own songs plus five songs by other writers. More than 400 cover recordings of his songs have been made by other artists.

Gordon Lightfoot is one of the music industry's most popular performers. His audiences cover all age groups but are composed predominantly of young adults who react to his contemporary presentation with a fervor reserved for only a handful of personalities in today's entertainment business. He has won 16 Canadian Juno Awards and has been nominated for the American Grammy Award four times; twice for Best Album, once for Best Single and once for Best Song, an award he feels he will eventually win.

Tickets for this fine evening of entertainment are on sale for \$10.50 and \$9.50 and are available at the Coliseum Box Office, Budget Tapes and Records (Moscow, Pullman, and Lewiston), and Process, Inc. (CUB).

Shoes and Stones mix — here

Boomerang

The Shoes. Sounds like a rock band from the late '60s, huh? Sounds like they'd fit right in with the Beatles, the Doors, the Animals, the Monkees, the Yardbirds, etc. Actually, they're fairly new.

album cover. They claim that producing the 12-song LP was a natural progression for them, just part of doing their own music.

Shoes' instrumentation is interesting to say the least. To add to the guitar, bass and drums sound, they also use a

went to Seattle to see their concert last year in no way affects my attitude toward this album. But to my surprise, the album was no less than excellent.

After a 27 second introduction of music and a screaming crowd to set the mood, the opening song is *Under My Thumb* — and at first it was kind of disappointing. Live recordings tend to sound a bit unpolished. The quality that's apparent on the original versions is somehow lost. It just doesn't sound like it's supposed to. *Time Is On My Side* and *Satisfaction* were also very different from the original versions. But then again if you want the original versions, go buy an old copy of *Hot Rocks*.

Time should definitely be taken to listen to this album again. To apply an overused phrase, it's the next best thing to being there. (Do I need some kind of release to print that?)

Other familiar cuts include *Let's Spend the Night Together*, *Shattered*, *Let Me Go*, *Just My Imagination* (*Running Away With Me*), and *Start Me Up*. Twenty *Flight Rock* and *Going to A Go-Go* are new works from the Stones but follow their tradition. If you didn't go to the concert last year, I'd

See Stones pg 11

Discussions

by Chan Davis
Staff writer

Drummer Skip Meyer joined the band in 1976 to complete the talented but not incredibly original foursome. Gary Klebe, Jeff Murphy, and John Murphy all sing and play some sort of guitar as well as various other instruments. These are the Shoes and their latest album is entitled *Boomerang*. The Shoes have had a few other albums out but none has gone platinum or anything. It's probably not the easiest thing to become a booming success when you have to start in Zion, Ill., a small town on Lake Michigan halfway between Chicago and Milwaukee.

The Shoes' newest album, *Boomerang* could be just the voice they're looking for. This is the kind of stuff Kasey Kasum looks for — rock, but not hard rock; new, but not new wave; mellow, but not boring, and pop vocals. The Shoes write all their own material and produced *Boomerang* on their own. Heck, they even designed the

Gizmotron, an E-Bow, and even a Casio VL-1 calculator, which adds effect to "Tested Charms," one of the best cuts from the album. For a basic rock sound with new instrumentation, Shoes' *Boomerang* is a good choice. Besides, the guys are good looking and the album cover is nice.

Still Life

Just because I'm one of the Rolling Stones' most loyal fans does not mean I can't give an unbiased critique of their latest release. I assure you I had a very open mind when I listened to "Still Life" couple of times. The energy level is so high you can easily become part of the crowd, and if you went to the concert you can relate even better. You'll want to hear it again and (*American Concert 1981*) for the first time. The fact that I

Peace taught

Joe McGaffney Brown of the Spokane Peace and Justice Center will present a *New Testament and Peacemaking Workshop* at Moscow's United Church, 123 West 1st Street.

Topics for discussion include finding peace with ourselves, with our family, with our community and with the world. Sponsoring

McGaffney and the workshop are the Christian Education Department of the United Church of Moscow and the Moscow Peace Fellowship.

The public is invited to the workshop; a brown-bag lunch should be brought, the church will provide beverages. Child care will be provided for this event which begins at 10 a.m.

Get it twice a week from the

ARGONAUT

Events

Friday, Nov. 5.

...Competition for *College Bowl*, the varsity sport of the mind, comes to the UI campus tonight. Ten teams will compete in this round (to pick regional representatives), which will be held in the Spalding/Cataldo Rooms of the SUB (third floor). The competition begins at 6 p.m., and the public is invited.

...Creative Travelers meets tonight; "Star Fleet Battles" is the topic for discussion. The meeting is in the Ee-Da-Ho Room of the SUB, and begins at 7:30 p.m. Upcoming tournaments will be discussed.

...The Laboratory of Anthropology Colloquium presents its third 1982 event; Carolyn D. Carley will speak on "Not Quite Raiders of the Lost Ark: Recent Archaeological Investigations in the Pacific Northwest" this afternoon at 4 p.m. in AG SCI 104.

Saturday, Nov. 6.

...The Palouse Folklore Society invites folk fans to turn out for storytelling and singing at Cafe Libre tonight from 8-10 p.m.

...The New Testament and Peacemaking Workshop at the United Church of Moscow, 123 West 1st Street, is today from 10 a.m. to 3 p.m.

Freeze!



Expose yourself to the computer age, free of charge. Stop by the Student Union Lobby from 10 a.m. to 3 p.m. on Tuesday, Nov. 9 and have a free portrait taken by a computer.

These computer "snapshots" take less than a minute to print and — right before your eyes — you have a new portrait. The free portraits are sponsored by ASUI Programs.

Stones from pg 10

suggest you get the album just so you can have a taste of a Rolling Stones' Concert. If you did go to the concert, you probably already have the album.

Shakespeare stops on Palouse

The Oregon Shakespearean Festival, one of the nation's oldest and largest non-profit repertory theatres, will present

Shakespeare's *The Comedy of Errors* Saturday, Nov. 6 at the Beasley Performing Arts Coliseum on the campus of Washington State University. The 8 p.m. performance is the third in the five-program Coliseum Proscenium Series.

The theatre troupe, founded in 1935, has its roots in the old Ashland, Ore. Chautauqua. The Chautauqua movement,

popular in the last century, was established to bring culture and entertainment to rural areas.

The Pullman stop is a part of the group's four-city tour.



Shakespeare's plays, this is the first time in the 47-year history of the festival that it will perform a complete Shakespearean play on tour.

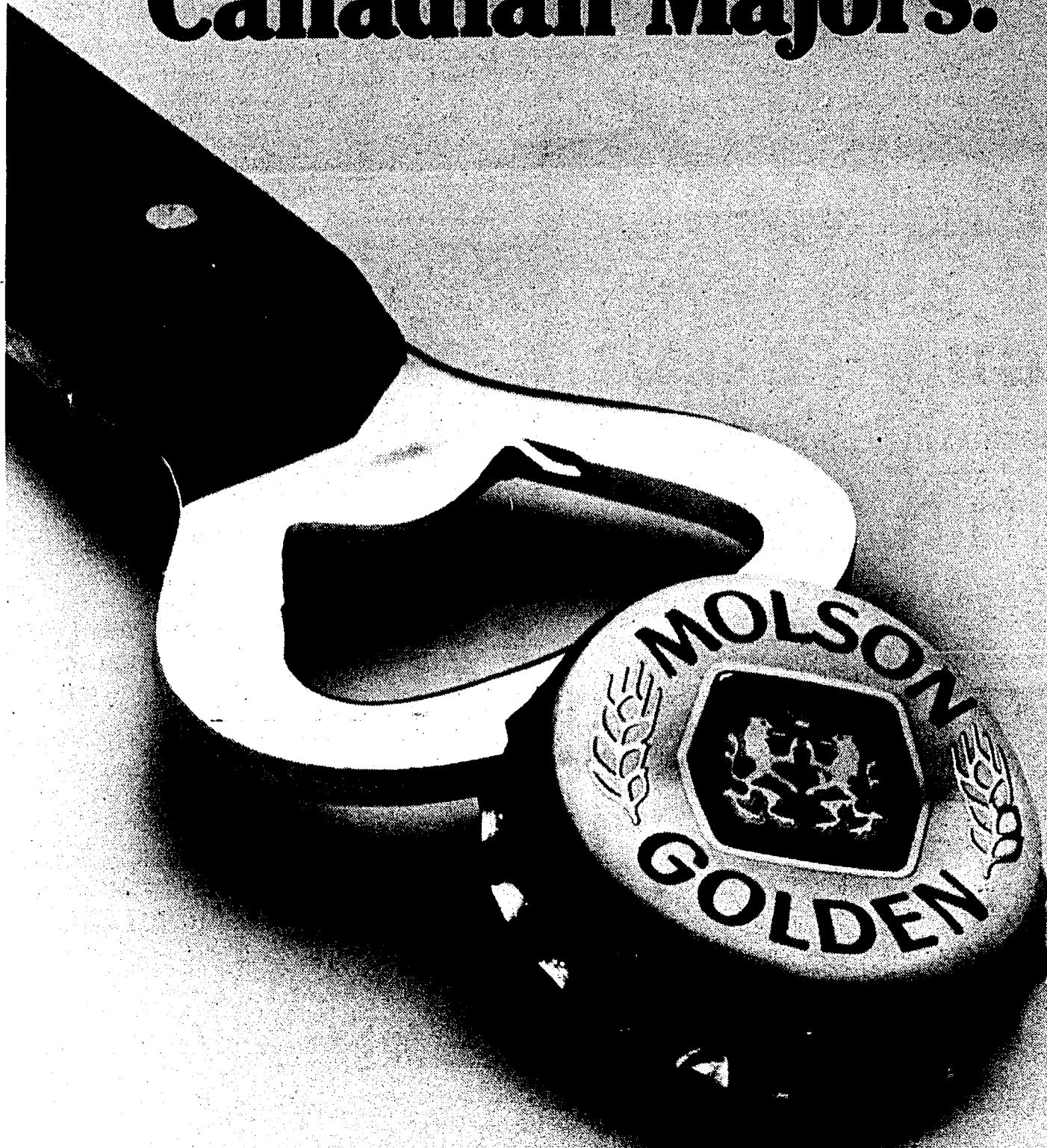
The only difference between the Pullman performance those and presented in the troupe's home, Ashland, will be the scenery. Festival directors have created special scenery for this road trip.

The *Comedy of Errors* is a comedy about two sets of long-lost twins and the series of intrigues and adventures they become entangled in.

Tickets for *The Comedy of Errors* are available at the Coliseum box office, at various prices.

Though members of the company have visited various communities over the years to teach master classes or to perform selected portions of

Prerequisite for Canadian Majors.



Molson Golden. That's Canadian for great taste.

The finest beer brewed and bottled in Canada. Imported by Martlet Importing Co., Inc., Great Neck, N.Y. © 1982.

Sports Friday

14th ranked Vandals travel to Pocatello to face Idaho State

by Bruce Smith
Staff writer

When Idaho defeated Boise State last week in Boise, not only was it the first win for the Vandals over the Broncos in six years, but it put Idaho in

first place in the Big Sky Conference.

First place is not an area the Vandals, who upped their record to 6-2 and 3-1 in Big Sky play, are used to. The last time Idaho won the league title was 1971, when they posted an

8-3 record overall and 4-2 in conference under head coach Don Robbins.

But this week the pressure is on the 14th ranked Vandals as they fly to Pocatello to play the defending Division I-AA champion Idaho State Bengals Saturday in a 7:30 p.m. (MST) game at the Minidome.



"We've been controlling our own destiny for the last several weeks and it must continue," said Head Coach Dennis Erickson. "It's simple, we have to win the next three games to win the league. It's not an easy road. But right now our concern is this week's game against Idaho State."

Idaho State, coached by Dave Kragthorpe, was expected to be near the top of the conference race at the start of the season, but has fallen to 3-5 overall and 1-3 in the league.

"This week's game is very important because we have a chance to win the 'state championship,' which would be a tremendous accomplishment," Erickson said.

Idaho leads the series between the two schools 13-7, but ISU won last year 24-14.

Intramural Corner

Wrestling (men) — wrestling meets will be held on Monday, Nov. 15, Tuesday, Nov. 16 and Wednesday, Nov. 17 in the small gym of the PEB. Entries are due Tuesday. Everyone will weigh-in on Monday, Nov. 15 in the men's locker room in Memorial Gym from 4:30-5:30 p.m.

Men's Volleyball — playoffs begin on Monday. Check the IM Bulletin Board for schedules.

Women's Volleyball — playoffs continue on Monday and the championship game is Wednesday.

Special Event — "Kermit the Frog Swim Relays" will be held on Wednesday in the Swim Center. Also, a men's arm wrestling tournament will be held on Thursday, Nov. 18.

Intramural Football and Soccer Officials — please stop by the IM office and pick up your T-shirts for officiating. You had to work at least five nights to receive a T-shirt.

Congratulations to: OC 1 for winning the Co-Rec Water Polo championship game. Kappa Kappa Gamma for winning the women's Turkey Trot as a team.

Congratulations to Forney Hall for winning the women's soccer championship and Willis Sweet Hall for winning the men's soccer championship.

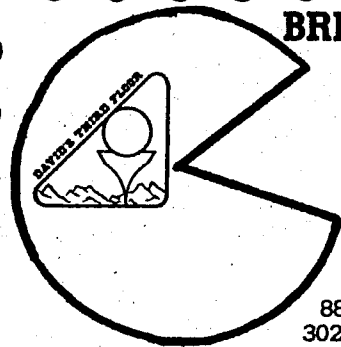
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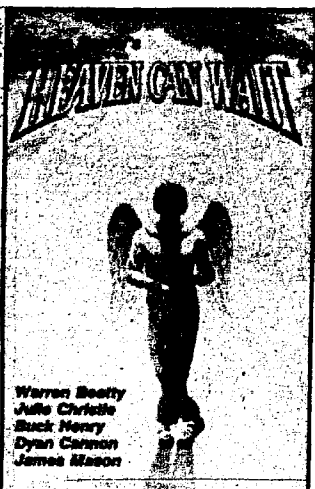
ASUI ELECTION FORUM

"Question the Candidates"

Nov 11 8pm - 10pm

Wallace Basement Gameroom

SUB FILMS



HEAVEN
CAN
WAIT

7:00 and 9:30, SUB - Borah Theatre
\$1.50 Friday

Argonaut Football Forecast

Games of Nov. 6th	Don Rondeau	Bruce Smith	Kevin Warnock	Steve Nelson
Louisiana State at Alabama	Alabama 24-10	Alabama 31-17	Alabama 35-21	Alabama 28-21
Notre Dame at Pittsburgh	Pitt 30-14	Pitt 24-10	Pitt 21-14	Pitt 21-17
Houston at Texas	Texas 27-17	Texas 27-13	Texas 35-7	Texas 28-14
Clemson at North Carolina	NC 27-18	NC 14-10	NC 28-27	NC 34-17
Tulane at Mississippi	Miss 17-10	Tulane 21-14	Miss 35-7	Tulane 14-10
Georgia at Florida	Georgia 21-10	Georgia 21-17	Georgia 28-17	Georgia 24-21
Stephen F. Austin at Howard Payne	Austin 21-7	Austin 17-10	Austin 14-7	Payne 21-14
Vanderbilt at Kentucky	UK 27-3	Vand 23-14	UK 18-17	Vand 17-14
Michigan at Illinois	Mich 28-21	Mich 34-21	Mich 28-27	Mich 28-21
Army at Air Force	Army 21-7	Army 30-21	AF 28-10	AF 28-14
Northwest Louisiana at SW Louisiana	SW 17-14	NE 34-24	NE 14-13	SW 35-28
Utah State at Utah	Utah 28-23	Utah 24-17	Utah 28-17	Utah 21-17
Washington State at Oregon	Oregon 24-17	WSU 28-20	Oregon 28-27	Oregon 28-21
Arizona at Stanford	Stan 35-31	Stan 24-21	Stan 35-28	Arizona 35-28
Boise State at Cal Poly (SLO)	BSU 24-21	BSU 17-13	SLO 24-21	BSU 28-17
Portland State at Montana	Montana 40-7	Montana 34-7	Montana 56-10	Montana 28-14
Northern Arizona at Montana State	MSU 27-14	MSU 24-20	MSU 35-14	MSU 21-14
Nevada-Reno at Weber State	Weber 30-20	UNR 27-14	UNR 35-14	Weber 21-7
Idaho at Idaho State	Idaho 24-17	Idaho 27-20	Idaho 31-28	Idaho 31-17
UCLA at Washington	UCLA 27-21	UCLA 31-17	UW 31-28	UW 34-24

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Engineering profs receive awards

Two University of Idaho engineering professors have been awarded \$500 each for outstanding performance in teaching, research and service, by the College of Engineering.

Louis L. Edwards Jr., professor of chemical engineering, and Charles L. Peterson, professor of agricultural engineering, received their awards at a Boise ceremony.

According to Richard Williams, dean of the college, nominations and letters of support came from students and faculty members. Then a committee of nine students and faculty members assessed the performance of each nominee.

"Hewlett-Packard, one of the major contributors of equipment for the college had the awards ceremony and buffet dinner at their Boise office for our college advisory boards' fall meeting last Saturday," Williams said.

Funds for the awards came from the college's development fund.

Election Day: Students seem to be more interested

by Colleen Henry
Managing editor

Tuesday's election drew about 240 students to the SUB to vote and it was "the best turnout we've had in that area in a long time," said Kathryn O'Connor, one of the volunteers working at the polls Tuesday.

O'Connor, 82, has worked the polls for about 14 years, most of the time in the SUB, handing ballots to students and sometimes explaining how to vote. She spent more than 12 hours there during Election Day.

There seems to be a difference in the students in the past few years, O'Connor said. "They look so nice and healthy and young and strong."

But more than that, "I believe they'll accept more responsibility because there's more interest," she said.

The responsibility she's talking about is the sort of responsibility she feels towards volunteering to help with elections every two years.

"People don't seem to think it's their duty. We are the government and if we don't do

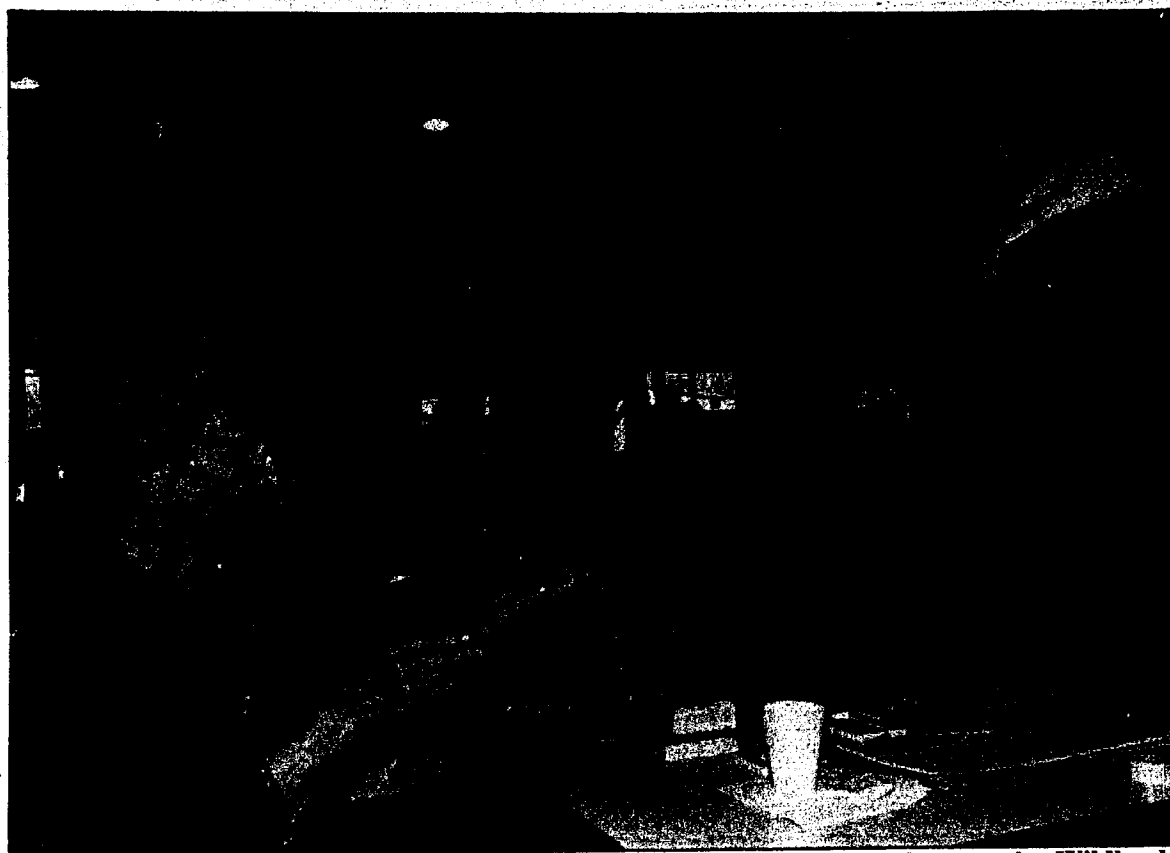


Photo by D. Gilbertson

Kathryn O'Connor takes a ballot from Ken Johnston, a sophomore in Wildland Management, who was voting for the first time.

something about it, it won't get done," she said.

O'Connor, a slight woman who looks no more than 60, has lived on campus since 1954 at 623 Ash St. She graduated from the university in 1959

with a bachelor's degree in science, and after interning at Sacred Heart Hospital in Spokane, returned to Moscow to work in the university infirmary as a medical technician until 1967 when she retired.

Living on campus, with all its attendant noise, doesn't bother O'Connor. "I just ignore it. If it's a little loud, it's a little loud and I find something else to do," she said.



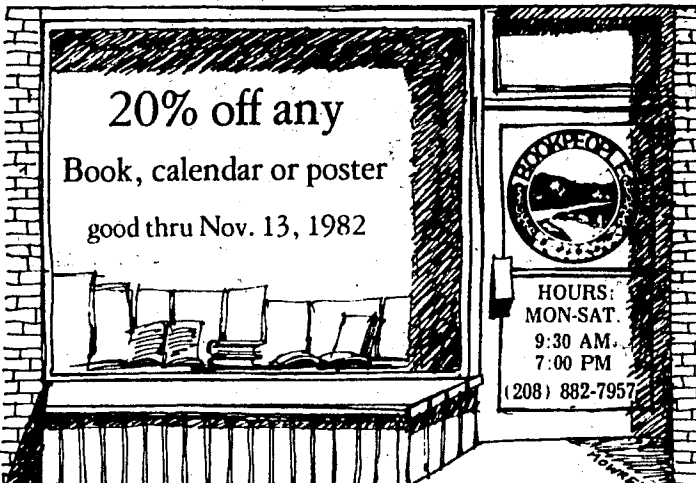
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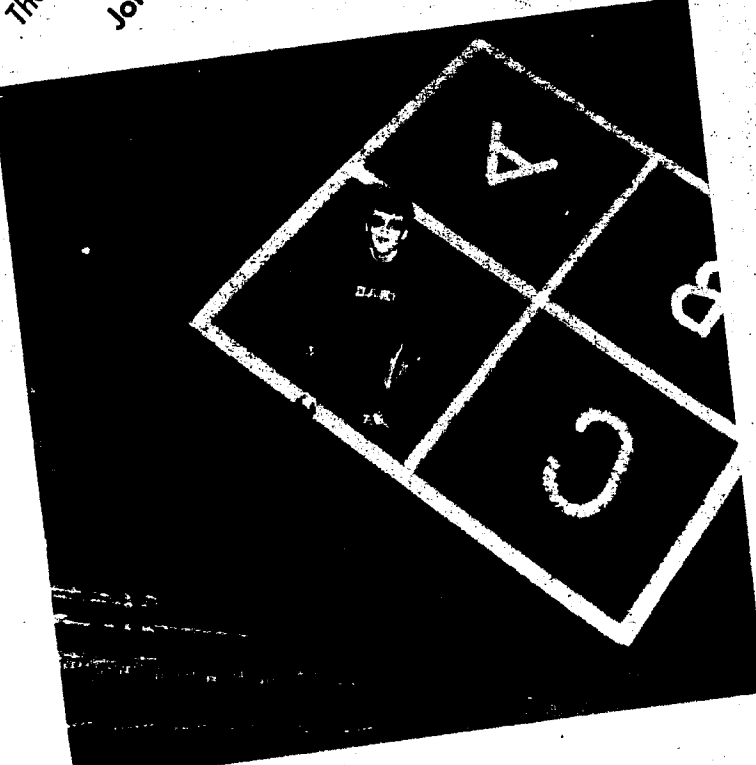


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Police Blotter

It was reported Monday that during the night unknown person(s) entered Memorial Gym. It has yet to be determined if anything is missing or if any other rooms in the gym were entered.

Monday, Jeff Montgomery, Moscow, reported the theft of a stereo and speakers, value \$380, from his vehicle.

Also on Monday, Douglas Carr, Moscow, reported the theft of a 10-speed bicycle.

Tuesday morning there were three separate reports of tire slashings within a 49 minute period. Richard Roberts, Kirk Naylor and Rod Soule, all of Moscow, reported the slashings while their vehicles were parked at their residences.

Tuesday, Bonnie Parker, of Jet Gas in Moscow, reported someone

had left without paying for \$13 worth of gas and \$5.86 worth of merchandise.

At 1:37 a.m. Wednesday, Greg

Toolson of the SAE fraternity reported a bomb threat had been received by telephone. A male caller mentioned a bomb in the kitchen of the house. The area was checked out and no device

was found.

Wednesday afternoon Eric Dillewiler of the Democratic Headquarters in Moscow, reported the theft of a telephone valued at \$55.

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Waterbed, three months old, with mattress cover. Cost \$190 new, now \$140. 882-4098.

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13. PERSONALS

Put the FIRE in the ASUI. Vote NELSON for ASUI President. Best wishes, Margaret - JLF and LAM.

14. ANNOUNCEMENTS

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Mining Day set

Mining Day has been proclaimed for Nov. 13 by Gov. John Evans, and the College of Mines and Earth Resources at the University of Idaho has scheduled a series of events for that weekend.

On Nov. 12 there will be an open house in the Mines Building and a display of colored plates from the book "Dere Metalica," published in 1555 in Latin by Georgius Agricola. The book shows mining in the 16th century and was translated into English by President Herbert Hoover and his wife.

"These plates were donated by Henry Day, an important man in the Silver Valley mining area," said Maynard Miller, dean of the college.

Day will be the guest of honor at a banquet that evening. He recently celebrated his 80th birthday, and Miller said the mining industry wants to recognize his many contributions. At the banquet he will be presented with a certificate of honor by Ernest Hartung, former UI president.

Miller said the banquet will be followed by a Muckers Ball, and that students, faculty, members of the college's advisory board and members of the UI foundation are invited to both.

Campus tours and another open house at the Mines Building are scheduled for Nov. 13. The open house will feature demonstrations of such things as a pilot mill processing gold from raw ore, Miller said.

That night there will be a reception and cocktails at Miller's home, followed by the UI football game with Northern Arizona. At halftime, there will be further recognition of the Idaho mining industry.

Miners from the Silver Valley will be attending the game. Miller said he expects 500 - 1,000 to be on hand. "Mining Day is going to be a time of fun and recreation for the industry," he said.

Leak from pg 6

mission standards would not solve his college's problems. A nation-wide shortage of engineers and a 353 percent increase in enrollment since 1973 have amplified the college's dilemma, he said.

Concerning the effectiveness of enrollment limitations, some members of the Faculty Council felt the proposed limitations would result mainly in increased efficiency of the university rather than an increase in quality.

"Minimum standards would eliminate the students that are the least cost-effective," said Joseph Ulliman, professor in forest resources. By using them "we can be a more efficient university and put more students through."

Haggart said he interpreted Furgason's request not as a solution to, but a result of, budget problems. "I don't perceive this as an answer to the budget crisis," he said.

Jim Barnes, director of High School/Junior College relations, agreed with the council's actions as part of the university's responsibility to maintain quality, and that "if funding was there we probably wouldn't be talking enrollment limitations." But he cautioned

against two things happening.

He said that if admission standards were imposed at all Idaho state institutions those standards would have to be graduated according to programs and degrees offered to avoid putting some schools out of business through competition.

He also said that by closing the door at this university to students who fall under proposed admission standards, "we may get rid of the problem here at the University of Idaho, but we'll be pushing it off on to somebody else."

Those "somebodies" would be other Idaho universities and junior colleges.

Haggart did not see forcing some high school graduates to go directly to a junior college instead of the University of Idaho as offering them any less chance of gaining an education. He said the state's higher education system "can handle every need, from vocational school to junior college to limited four-year programs to the University of Idaho."

In its proposal to the council, the ad hoc committee admitted that "practical" admission standards would not in themselves reduce the total population of the students by

a very large figure. If the 2.25 proposed high school GPA standard had been imposed this semester only 70 students, or less than one percent of those who registered, would be turned away.

Figures released through the registrar's office show that, on the average, students who are admitted to the University of Idaho have higher grades, class ranking and ACT scores than national averages for those measurements.

Those measurements were another source of disagreement among the council. Some members weren't sure of the best indicators of a student's ability to perform in college.

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by WILLIAM SHAKESPEARE

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WSU Ticket Office will be open Sat., Nov. 6 — 12-5 PM

FESTIVAL

Helter Skelter author tells tales of murder

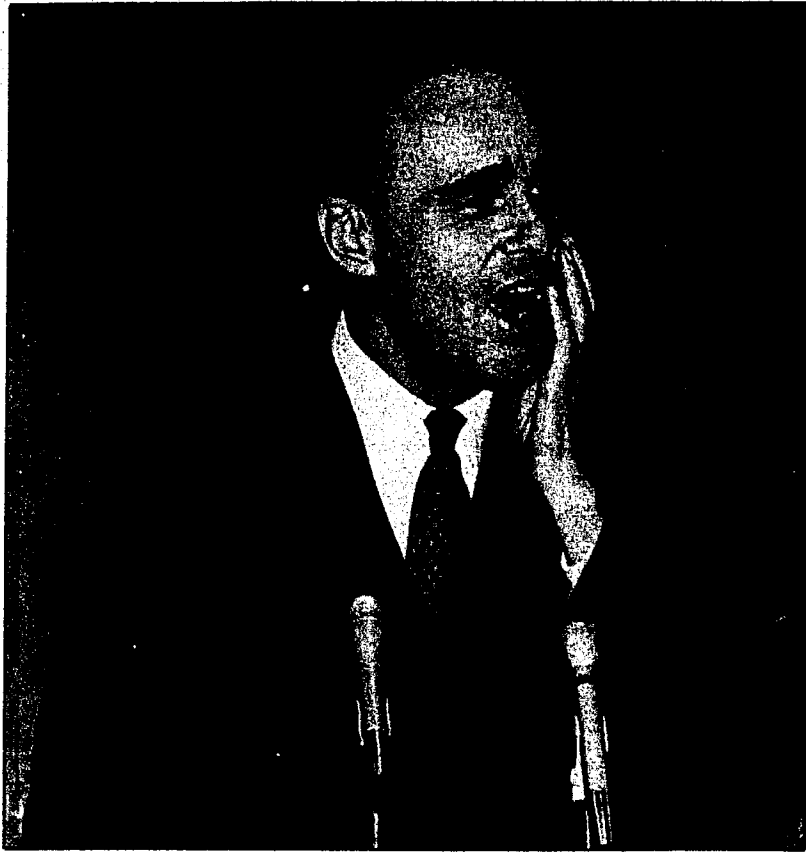


Photo by D. Fredericks

by Charles Gallagher
Staff Writer

Vincent Bugliosi, noted author and attorney, transfixed a large audience on the Washington State University

campus Thursday night with tales of incredibly bizarre murders and the trials of Charles Manson and his

family.

"There is still a tremendous interest in the Charles Manson case, a fascination with it,"

Bugliosi began, "and it's not because of the number killed or the prominence of his victims, or the brutal way they were carried out. It's just the disturbing thought of young girls of Manson's family stabbing to death strangers."

A curious crowd listened to Bugliosi weave a narrative of murder after murder that Manson masterminded with his followers carrying out subserviently. He mentioned that Manson's charisma, in a few incidents, wasn't enough to convince his followers to kill for him.

Manson's success was linked to the isolated environment of his California ranch, Bugliosi said. This isolation allowed him to preach to and make irrevocable agreements with his followers when they were tripping on LSD, giving Manson a tremendous grip on their minds.

Manson's family members carried in their lives a deep-seated hostility that he brought to the surface, Bugliosi said. He added the late 1960's turbulence was fertile soil for a Manson to emerge.

Referring to Manson's ability to mastermind the Tate-LaBianca killings, Bugliosi said "Manson had the raw material and the times were right. We're dealing with a fairly shrewd, sophisticated con-man."

The Manson trial was as vivid to Bugliosi Thursday night as it was when in progress in the early 1970's. He said the nine and one-half month trial holds the record for the longest murder trial in America, the most expensive and possibly the most publicized case before 1972 and Watergate.

"The trial was as bizarre as the murders themselves," Bugliosi said, recalling the disappearance and murder of the defense attorney and Manson's deranged death threat on the judge's life. Another strange aspect of the trial involved the jury being interrogated about a newspaper Manson held up in court with a headline reading, Manson Guilty Nixon Says. Manson's act, it was determined, had no effect on the jury's impartiality.

Bugliosi said Manson's escape attempt Monday didn't surprise him because he doesn't feel secure in prison. He noted Manson has been beaten up twice in prison.

Bugliosi, in his forties, still practices law in Los Angeles but is very selective in the cases he takes.

"I hate to lose," said a confident Bugliosi in a Wednesday press conference. "When I get involved with a case, I work up to a hundred hours a week." Entering the Manson trial, he had a 99 percent conviction rate as a prosecuting attorney.

Most people tried for murder, according to Bugliosi, are guilty but due to unprepared prosecuting attorneys the average rate of conviction is around 70 percent.



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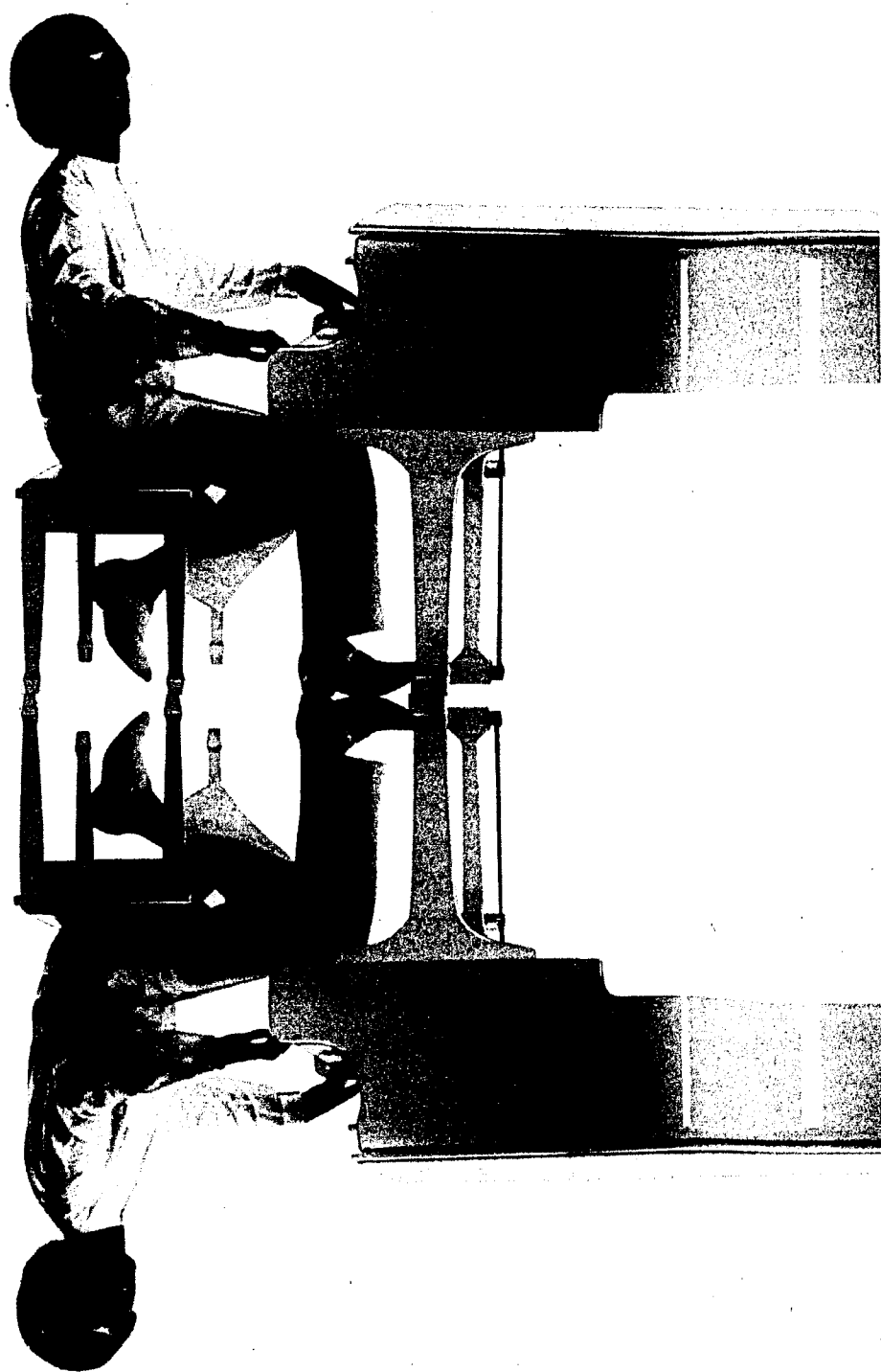
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IN ONE EAR • 6

Letters

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OUR COVER

The square-jawed, clear-eyed Mr. Reeve was captured by Greg Gorman, a young Hollywood photographer famous for his celebrity portraits.



8



11



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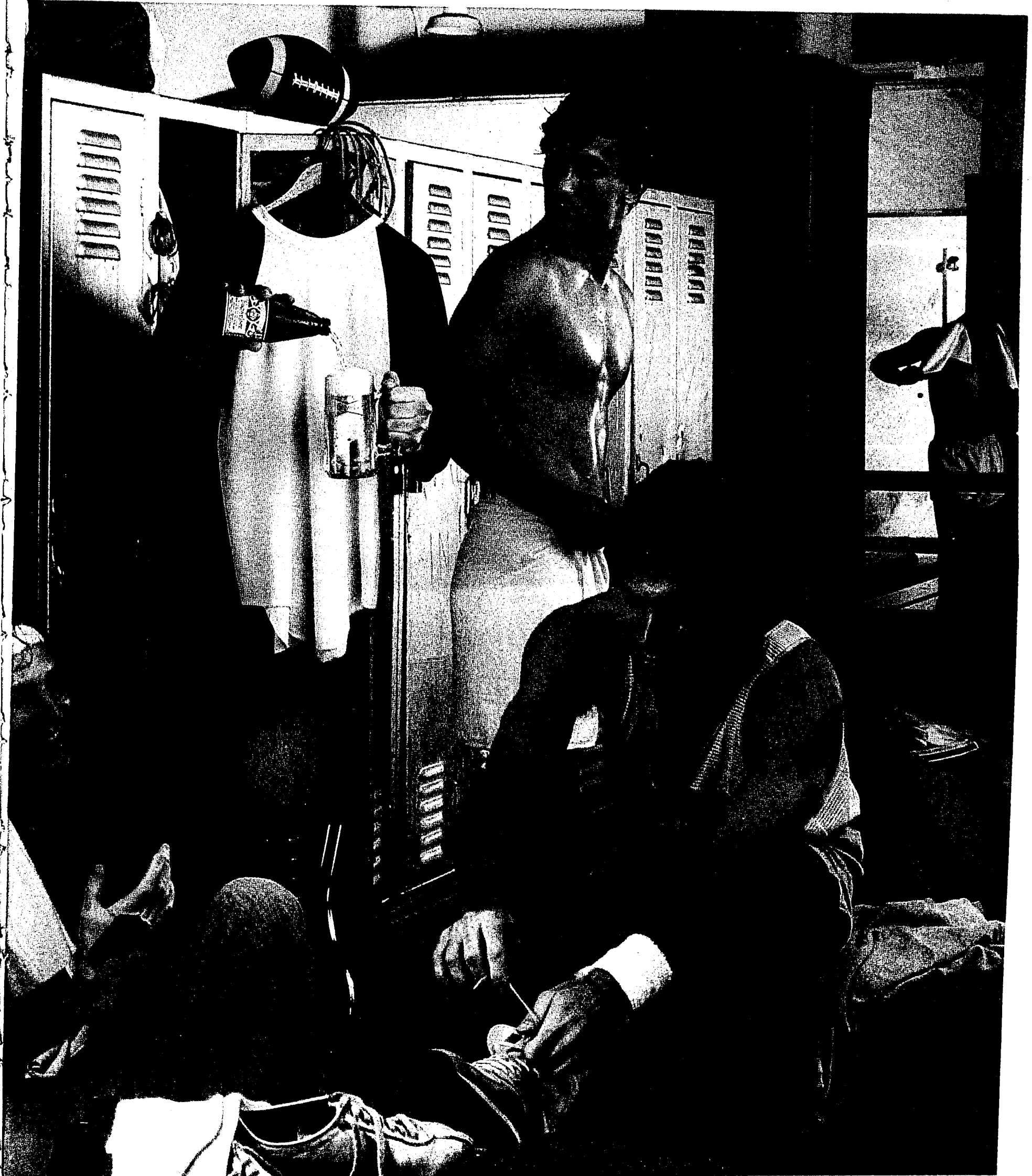
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BY STEVEN GINSBERG &
BYRON LAURSEN

A-Going, a-Going, a-Gone

THE FABLED WHISKY A GO GO, the most famous but *not* the most prosperous nightclub on Sunset Strip, launching pad of the Doors, the Buffalo Springfield, Love, and other mid-Sixties raves, host to such various acts as Carl Perkins, Wall of Voodoo, Selecter, X, the Surf Punks, et al., has closed down. "This isn't the death of the Whisky," says owner Elmer Valentine, who also runs the Roxy. But remodeling is already underway to turn the place into either a dance club or a showplace for theatrical revues.

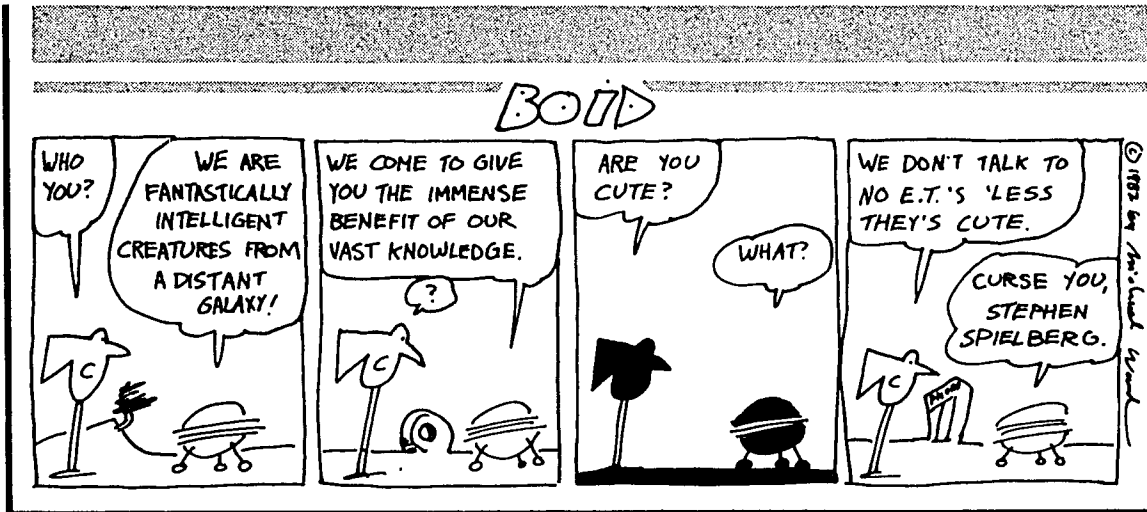
Pix Poised to Pop

ROCKY'S OWN SYLVESTER STALLONE will direct John Travolta in his dancing return in *Staying Alive*, the sequel to *Saturday Night Fever* that should begin filming by the end of the year. Until then Stallone will be busy counting the money from *Rocky III*; the most successful of all the *Rocky* films, it has already sold more than \$120 million worth of tickets in the U.S. and Canada.

COTTON CLUB, a musical based on the famed Harlem nightclub, will start to shoot early next year with Richard Gere and singer-dancer Gregory Hines in the lead roles. Written by Mario Puzo (*The Godfather*) and marking the directing debut of Robert Evans (producer of *Chinatown* and former head of Paramount), it will feature 30 musical numbers with many of Harlem's most famous tap dancers. Plans call for the cast to have an equal racial mix—75 blacks and 75 whites.

WHAT DO YOU DO after you've frolicked in the jungle with Tarzan and cavorted on the beach with Dudley Moore? America's only certifiable "10," Bo Derek, has found the answer: you frolick in the Garden of Eden.

Bo expects to begin shooting by the end of the year on her next movie, *Eve and That Damned Apple*, a kind of "Creation According to the Dereks," where hubby John directs and Bo-Bo stars and produces. John will not play Adam, so the search is on to find a suitable suitor for Bo, since financiers turned down her first choice—Klinton Spilbury. You remember him. The actor whose entire voice had to be dubbed by someone else in the 1981 bomb, *Legend of the Lone Ranger*.



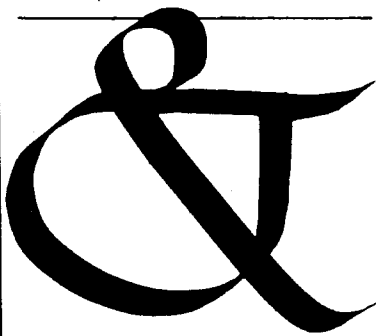
ALLEGED HEARTTHROB RICK Springfield, who juggles his Top 40 singing career with regular appearances on the soap *General Hospital*, is now moving to the silver screen as a shy rock star in love with a European princess in *Traveling Light*, a nice old-fashioned romancer produced by the man behind Donna Summer's early records, Giorgio Moroder. Nastassia Kinski plays the princess.

A Marriage Made in Cleveland—or— Further Proof That Love Is Blind

RECENTLY HITCHED: singer Karla DeVito, who was the on-stage vocal foil for the bellows-lunged and already-forgotten Meat Loaf, under study to Linda Ronstadt in the Broadway production of *Pirates of Penzance*, and whose 1981 LP *Is This A Cool World or What?* caused stirs in hipper pop-rock minds, and Sincere Smarmmeister actor Robbie Benson, of *Tribute* and *One on One* fame. "But he's really a nice guy," a friend of the new family explained.

The Money Section

GEORGE LUCAS AND STEVEN Spielberg are now responsible for the five biggest moneymakers in



Ampersand of the Month winner is this swanky, calligraphical entry from Connie Kreuzer of Trumbull, CT. A check for \$30 is gliding her way as you read this paragraph. You could win, too. Send your idea of a fanciful & to Ampersand of the Month, 1680 North Vine, Los Angeles, CA 90028.

the history of the film industry. The lads have either produced and/or directed *Star Wars*, *E.T. — the Extra-Terrestrial*, *The Empire Strikes Back*, *Jaws* and *Raiders of the Lost Ark*.

Speaking of *E.T.*, which by the end of the year will be the most successful movie of all time, the little title creature made his first public concert appearance in Los Angeles recently with composer John Williams. Williams opened the bill at the Hollywood Bowl for singer Tony Bennett and had just completed his set with his own composition, "The 'E.T.' Theme," when the little green devil (or angel) waddled onstage to a flood of flashing lights. "E.T." graciously acknowledged the composer and then the two exited hand-in-hand to applause so thunderous that even the ovation for Tony Bennett seemed pale in comparison. *E.T.* — Phone Agent.

EVERYONE HAS HIS PRICE—it's just that some people cost more than others. Take Dustin Hoffman. In his new film, *Tootsie*, wherein he plays the role of an unemployed New York actor who dresses up like a woman to get a part in a soap opera, Hoffman spent two and a half hours each day putting on woman's makeup, suffered from untold rashes caused by the cosmetics, used a high-pitched female voice for 50 per cent of the film, shaved two and three times a day to keep his beard from showing, and weathered sweltering Gotham heat, a bronchial infection and a door slamming on his hand. His salary—\$4,500,000.

PLANS HAVE BEEN SCRAPPED for John Carpenter's next movie, *Firestarter*, based on the novel by horror master Stephen King. The picture was all set to begin shooting this fall in Tennessee but Universal pulled the plug, saying the \$17,500,000 was just too expensive "in view of the current economy and the nature of the film business today." (Perhaps they should have tried rubbing two sticks together.)

ROD STEWART has filed a \$30,000,000-plus lawsuit against his longtime manager Billy Gaff. Among other things, Stewart charges that Gaff illegally acted as his agent (in show biz, agents are agents and

managers are managers), mismanaged concert tours and diverted money to his own publishing company. Gaff had filed his own suit against Stewart (for misappropriation of money) last April, one month after Stewart told him his services were no longer needed.

WANNA KNOW WHO IS THE richest performer in the American music business? If inheritance counts, it's Yoko Ono. According to *Forbes* magazine's just published list of the 400 people in America who could most afford to give you a loan, Yoko's worth from the estate of late husband John Lennon is \$150,000,000. This includes value of houses, cattle, music companies and copyrights. Yoko, who still lives in New York, is fond of telling people she makes many of her business decisions based on astrology. Whatever gets you through the night.

Hot & Cool & Read All Over

CALL IT NEPOTISM, call it hiring the handicapped. But when a whole squadron of *Ampersand* contributors appears in a newly-printed book, it's time to point with pride. Book in question is *The Catalog of Cool*, edited by Gene Sculatti. It's a full discourse on the concept of coolness, packed with examples from the worlds of film (*The Wild One*), rhythm (Major Lance singing "Um, Um, Um, Um, Um, Um"), clothing (wood-grain Nehru jackets) and other essentials of life. With sections on the history of sunglasses, the invention of the zoot suit (with the neat pleat and the drape shape) and seminal hipsters like Lord Buckley and Lenny Bruce, *The Catalog of Cool* is *The Preppie Handbook* gone to Wig City. Or perhaps *The Whole Earth Catalog* gone to Jump Street. *Ampersandians* represented include Sculatti, Davin Seay, Bob Merlis, Tom Vickers, Steven X. Rea, Jim Trombetta, Byron Laursen, Richard Meltzer and Richard Blackburn. In fact, don't miss Blackburn's *Catalog* opus entitled "The Haywire Hall of Fame — The Top Ten Flipped Discs of All Time."

HERE IS A JOKE currently making the rounds in Hollywood: Know the difference between a rock and roll groupie and a pig? ... (perfectly timed pause) ... A pig will not stay up all night for a chance to have sex with a rock and roll musician.

Which leads us to *Rock 'N' Roll Babylon* by Gary Herman, a hot-off-the-presses exposé of low people in high places. A Londoner, Herman has planted "Everybody's Lucifer" Mick Jagger on the glossy cover of this lurid survey of "... absurd and callous destructiveness ... wild parties ... sadistic sex ... servile groupies." Sample perspicacious sentence: "It's fair to say that rock'n'roll has always stepped outside the boundaries of the established Christian churches." Best photo in the book: Cliff Richard in (Continued on page 12)

Monkeeman Revisited

BY KIEL STUART

THEY'RE NOT QUITE SO awesome a tide as Beatle or Star Trek fans, but Monkee devotees are just as loyal. Monkeemania trooped in from as far as Canada and Japan to attend the fourth annual Monkee convention in Bridgeport, Connecticut this summer, reflecting a recent popularity resurgence for the 60s rock group. According to convention producers Charles Rosen and Maggie McManus, 600 lovers of Mike Nesmith, Peter Tork, Davy Jones and Micky Dolenz wandered happily about the Bridgeport Sheraton from August 6-8 in their biggest gathering yet. Monkee photos, finger puppets, buttons and records have now become collector's items (offered for sale at prices that would have shocked the Sixties), fans traded, chattered, wrote personal message to their fave heartthrobs in special books. Through the miracle of TV re-runs, a new generation of 15 year-olds is tuned in to hours of old Monkee episodes (campy commercials left in) plus the film *Head*, which has approached cult status even among those who once sneered at the fabricated band-cum-TV-stars.

Other excitement for the faithful: an art show (won by Australian Trevor Hilton for his mixed-media work: The Monkees seated under a dollar sign), a memorabilia auction, and a Monkees soundalike contest. When a "last-minute entry" was introduced and Peter Tork himself took the stage, fans roared approval and delight. John Sheridan and the band Monkeeman swung into "Pleasant Valley Sunday," Tork on keyboards. Then the former Monkee conducted a freewheeling question-and-answer session, moved the audience to tears with reminiscences of John Lennon, signed autographs, and left ecstatic Monkee fans seated until next year.

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Monty Python's

MICHAEL PALIN TURNS MISSIONARY

But only in his new film . . .

BY SHELLEY TURNER

If you already know who Michael Palin is, you can skip this part. If you don't, he's the Monty Python with the knotted bankie on his head, and perhaps more immortally, the pet shop owner who tries to persuade an exploding John Cleese that the parrot is not really dead, just pining for the fjords. Although he would deny it, he is described by others as the very backbone of the Python team — wry, versatile, tolerant and born funny with the sort of rubbery, anonymous face that lends itself to infinite roles. He has been Pythoning since the group's incarnation in 1969 (he was 26 then), which means he's written and performed on all the TV series, the 10 LPs and the three multimillion-dollar-grossing feature films (including Monty Python and the Holy Grail and Monty Python's Life of Brian). With fellow Python Terry Jones he wrote and appeared in the TV series-then-book Ripping Yarns, and with other fellow Python Terry Gilliam, the nifty 1981 movie Time Bandits. Finally, he decided to take a vacation from collaboration, which is why he gets a whole article about himself here. And now for something completely Palin . . .

On a typical London summer's day — wind driving a chill rain sideways into parts of the anatomy one rarely contemplates — Michael Palin, wearing most (but, alas, not all) of his costume stands in his stocking feet and sneezes. The cold he already has is escalating. He does not complain.

He has a stiff upper lip, thanks to the glue holding on his false moustache, and a heavenly disposition. This place is a forlorn but remarkably intact street of Victorian warehouses running parallel to the Thames just below Tower Bridge. A jetlagged New Yorker is making a teensy-weensy promotional film for distribution to local American TV stations which describes something about Palin's first big solo project, a feature set in Edwardian Britain called *The Missionary*. Michael wrote it alone, co-produced and plays the title role. Today's location is the same used in the film for the pub and brothel sequences. The idea is to have him play two roles — both reporter and performer — interviewing himself. Only hitch is that the brand-new looking, custard-colored Kickers (his sole footwear *du jour*) are not what a man of the cloth sported in 1906; he'll have to busk it with the dark socks and hope no-one notices. This whole episode, which should have taken a couple of hours, max, to shoot, is sprawling tediously and inexorably over the entire, miserable, sodden day. Knowing he is caught in the double-bind of *The Missionary* in post-production and the next Monty Python film *The Meaning of Life* going full steam ahead, one shudders for his stamina with every sneeze, but this is show biz. Sheltering in doorways and dank stairwells he gamely manages to field questions in moments snatched between shots.

The external motivation to write *The Missionary* came from George Harrison, a charter Pythonophile who sent a congratulatory telegram after the debut broadcast 13 years ago and has remained involved ever since.

He was the financial savior of *Life of Brian* and was such a fan of the half-hour TV series *Ripping Yarns* he encouraged Michael to expand something in that vein to feature length. He would back it on faith. For his own part, Palin was ready to go boldly where he hadn't exactly been before. "I did it for the satisfaction of trying to prove to myself that I could write more than just a five

or ten minute sketch on my own — that I could sustain a story and characters." Before he could sustain them, the first obstacle was to come up with them. The Muse seemed terminally in a meeting. Finally, inspiration came, not out of the blue, but out of a fiendish gale through which he ran (he likes running) over Hampstead Heath near his home in North London.

"I decided that the film should be called *The Missionary* and should be about a heroic Edwardian idealist whose liberated approach to sexual matters is both his success and downfall. I liked the idea of a period movie; this is set in 1906, the heyday of eccentric characters, respected misfits, against whom you can play a sympathetic half-comedy. In this film I would be happy if in certain areas it just got quieter laughs because people were listening to the story. I'm most concerned with writing something that arises out of character. I'm not a gag writer; I like eccentric and odd bits of behavior."

Our hero, then, is Charles Fortescue (Palin) who is returning to England after 10 years missionary work in Africa to marry his childhood sweetheart Deborah (Phoebe Nicolls, who was Cordelia in *Brideshead Revisited*). However, since the course of smooth love never did run true, he is waylaid on shipboard by the glamorous, passionate, exotic and filthy rich Lady Ames (Maggie Smith) who shares his interest in fertility symbols. He tries to dismiss her from his mind, but fate intervenes when the sportsman Bishop of London (Denholm Elliot) obliges him to establish a mission for fallen women. Fortescue's fund-raising efforts lead him back to Lady Ames' vast country seat (portrayed eloquently by two of England's most spectacular stately homes) and her vastly crotchety, vastly wealthy old husband Lord Ames (Trevor Howard). Our noble Charles becomes just a *de facto* gigolo in order to support the 28 fallen women with whom he is on intimate terms. Complications, including random death (nothing too serious, though), ensue.

Palin was extremely gratified with the caliber of players who agreed to appear. "To me it's important to go for people like that — actors who can do comedy, rather than just comedians. In *Ripping Yarns* and *The Missionary* I'm more the straight, central character around which I can put odder characters. Very often I come out as being far more straight than I'd like to. Sometimes I'd like someone to write me something really silly, but I feel that what I want to put over here is a comedy with an authentic, realistic center to it, which is quite a difficult thing. I'm arrogant enough to feel there's the right balance in *The Missionary*, and I'm in control. Control is what writing it

was all about, while still being able to work with a director (Richard Loncraine) and crew, giving them full rein. Artistic control is important, but beyond that I'm not interested in being a fuhrer."

He is plainly smitten with the sheer beauty of the production "I think that we've got nearly every scene as richly as possible — superb art direction, cinematography and lighting. Apart from the comedy, it's the *prettiest* film. I can't say which is my favorite bit, but I think undoubtedly Michael Hordern, as the amnesiac butler Slatterthwaite continually getting lost in his own corridors is one of the things I'm most happy with as a piece of performing. In fact, the first day on location, he really did get lost . . ."

When asked what made him laugh more than anything else in his life, Palin replied, "I just can't remember all those moments when I fell about, but I do recall one particular episode of *Hancock's Half Hour* (a British Fifties TV series starring Tony Hancock) where I couldn't stay in my chair. I slid all over the floor; I clutched myself; I howled. I was 13 or 14. It was just a very silly thing, really — about this sort of sad bloke who lived in a little suburb of London and got a bunch of friends together to do a remake of *The Vikings* on the local common, like a home movie. It was daft. Buses would pull up and Vikings would run off to catch the bus to go shopping with people pursuing them . . . It had me rolling around quite vigorously. I don't usually get off on jokes, as such. I need something more than just a man up there saying gags. Really, it's situations, incongruous situations, like Princess Margaret shooting her breakfast with a harpoon, which she did on the Pythons. I think the best humor just comes out of observation of the human race. We are a truly very silly species — the absurd things we get ourselves into. And that doesn't have to be gleaned from jokebooks. Read Kafka . . ."

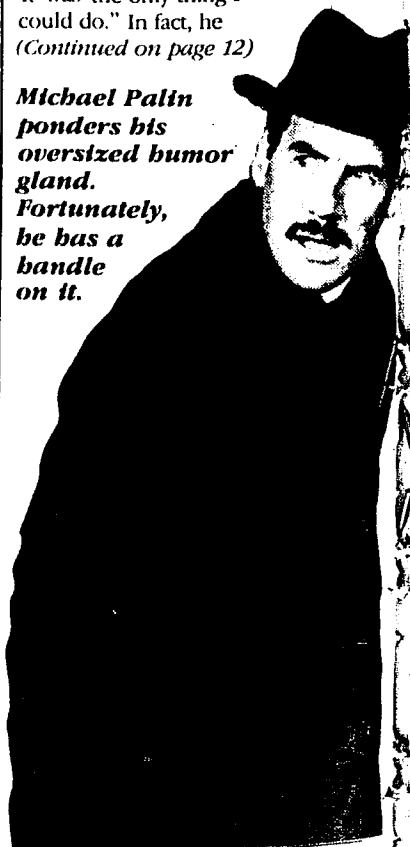
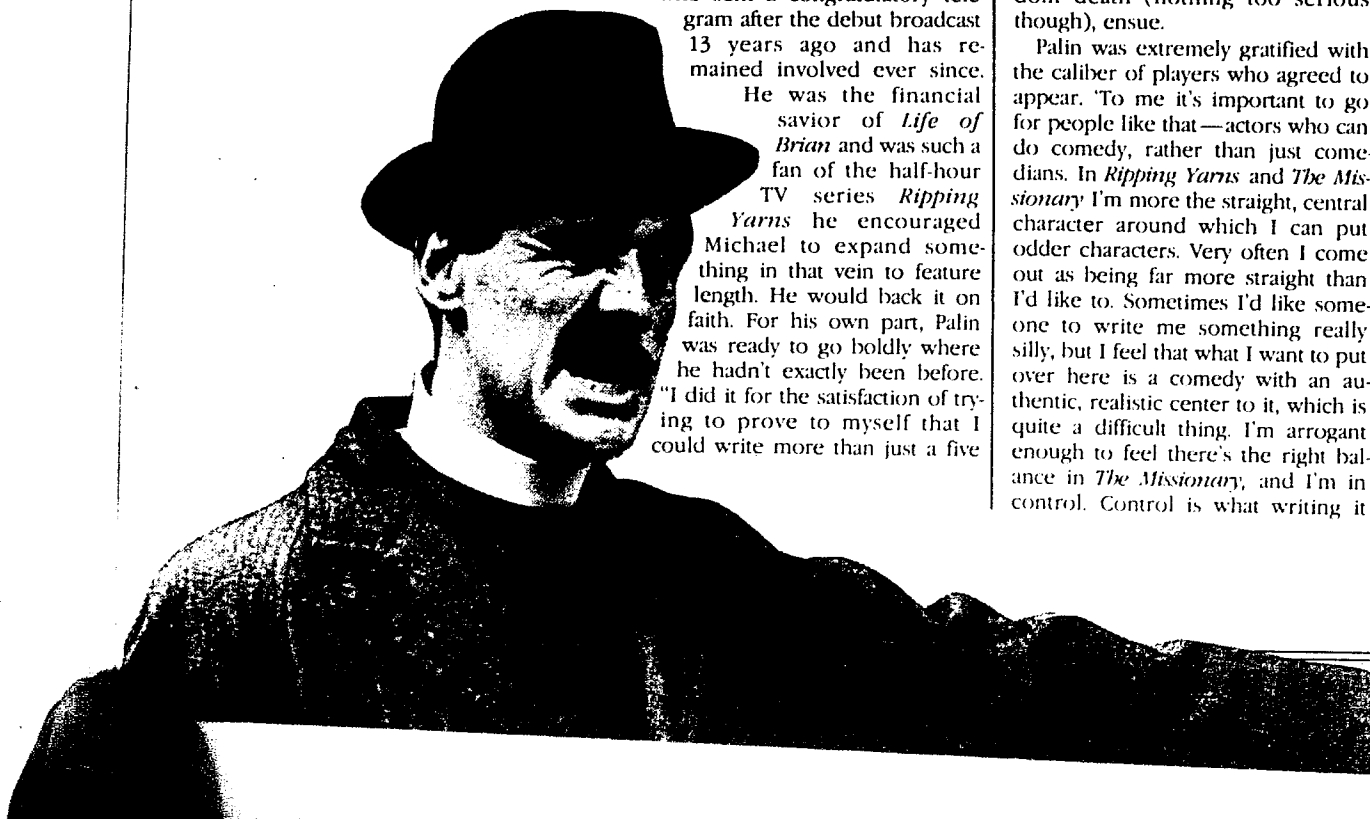
Is it sometimes agonizing having to be funny for a living? "I find no problem writing these silly things and standing up in front of cameras. I love it. It's harder when you're at home or it's your evening off or you're at a party and people come up and expect you to be funny — that's what's difficult. At the end of the day, I prefer to read serious novels or watch serious plays or serious things on the television. People tend to think that all the time you're just laughing and gagging and falling over."

How did his upbringing bear on his career? "My father (an engineer) was funny in a broad way; my mother wasn't that humorous, but she was a good listener, which is good if you're making jokes. But we didn't have wacky, raucous meals full of people throwing their heads back. Just thinking about the Pythons, we all came from a very, very similar home background — the mother was

more dominant and none of the families were specially noted for being humorous or being in the entertainment world, or being academic in any way. They were just hard-working people trying to make do through a difficult pre-to-postwar period with little money, but having to live up to established upper-middleclass standards. We were reacting to our parents being stuck in a bit of a rut. We used humor to get out of that. We also came at an easier time; you could be more flip-pant without appearing to be just destructively. My father, to give him his due, was happy with whatever I did so long as I wasn't asking him for money. He was quite pleased that I was doing a television show of my own within six months of leaving Oxford. I mean, a history degree from Oxford seems wonderful, but in the end, what does it do for you? So I ended up co-hosting a pop music show called *Now*. That was in '66. At least I was self-sufficient. By then David Frost had come along and going into television comedy was quite respectable as an occupation for lads leaving university. There'd been *The Cambridge Footlights* (a satirical revue), *Beyond the Fringe* (which launched Peter Cook and Dudley Moore), *The Goon Show* (with Peter Sellers and Spike Milligan). Suddenly it was acceptable to be educated and funny — not that I'm claiming I was — but collegiate humor found an audience wider than just the colleges. Before that, comedy tended to be the province of the old school, stand-up, working-class comedians like Max Miller who followed the music hall traditions."

Michael Palin claims to have been attracted to comedy because, "People used to laugh at me. It was the only thing I could do." In fact, he (Continued on page 12)

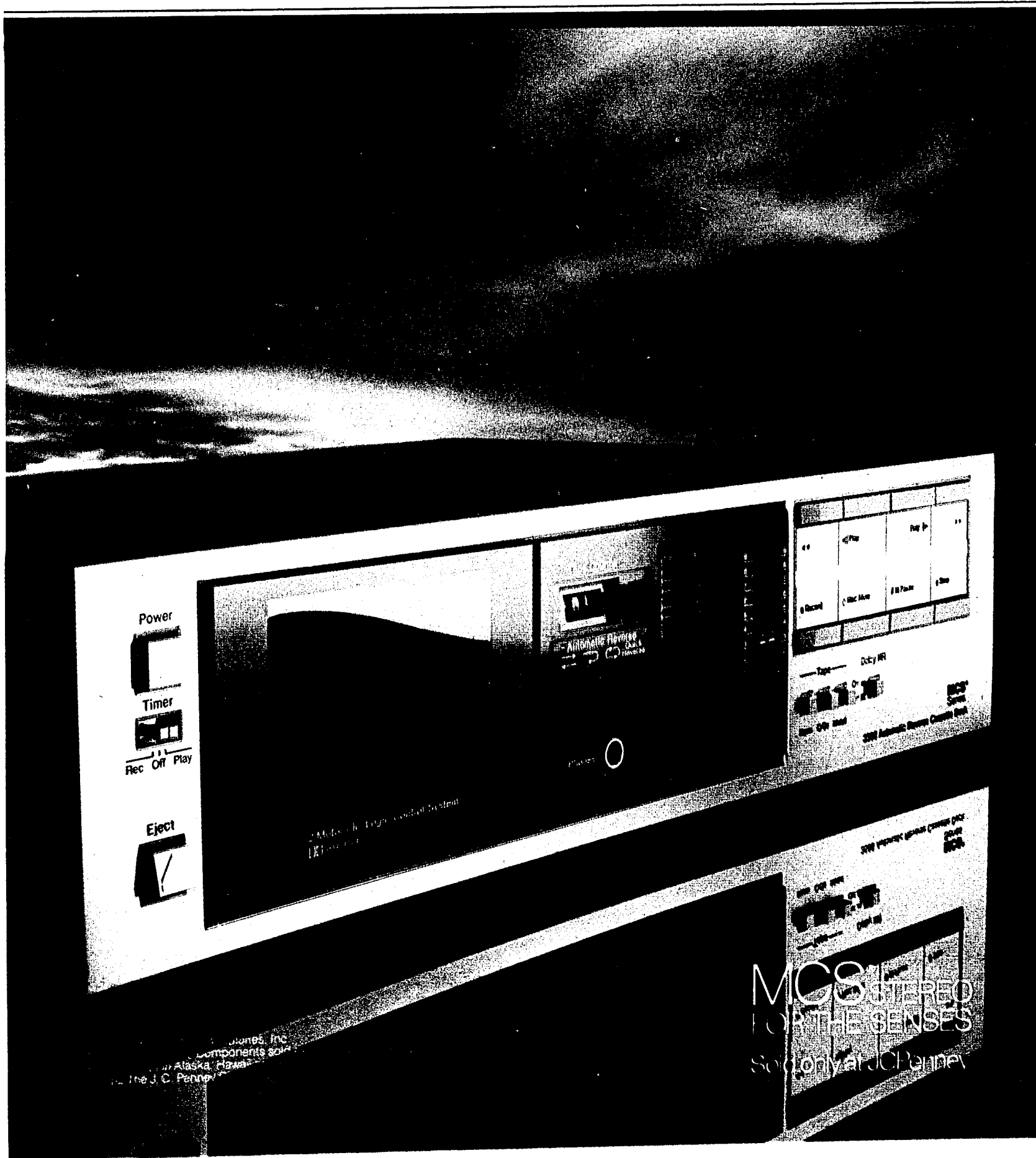
Michael Palin ponders his oversized humor gland. Fortunately, he has a handle on it.



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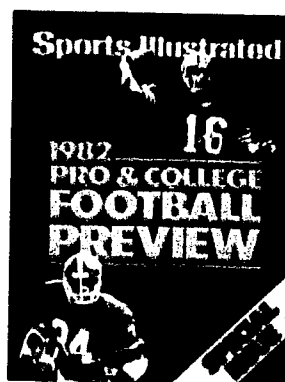
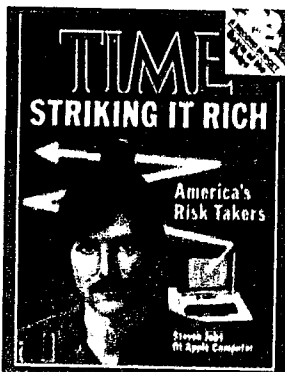
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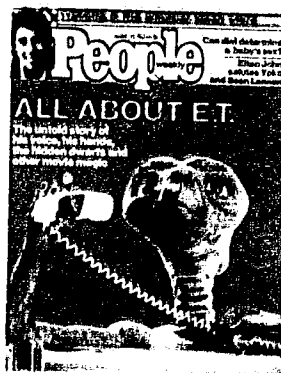
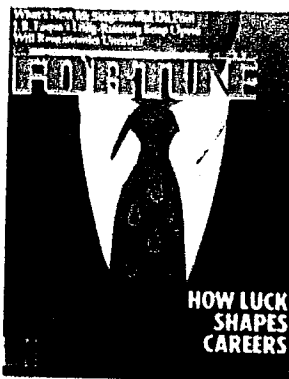
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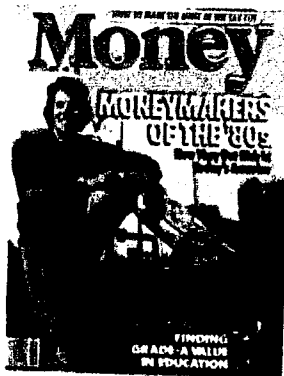
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Christopher
Reeve



GENTLEMAN OF STEEL FACES PAPAL CHALLENGE

BY DAVIN SEAY

Someone has lost all the glossy, color 8x10s — a whole batch of stills from *Monsignor*, Christopher Reeve's soon-to-be-released fifth film — and his bushy-sideburned, Malibu-tanned press agent is going to get to the bottom of it.

With a gored-ox bellow, the angry agent sends his flock of secretaries careening around the toney Beverly Hills office in a frantic search for the missing pics. Stacks of clippings are upended, bulging files are rifled; one diligent gofer even peers behind the potted palms. From the doorway a kind of low chuckle issues as Reeve himself, standing at the threshold, surveys the chaos.

"Give 'em hell, chief," he says with an absolutely dazzling grin and strolls into the suddenly frozen tableau. Exuding all the vitality, robust health and good humor that one man seems capable of containing, Reeve is dressed down for the occasion — another in a series of interviews to coincide with Twentieth Century-Fox's release of *Monsignor*, a film he unabashedly claims to be "literate, passionate, intriguing and original." In a carefully laundered blue work shirt, nicely aged beige cords, and top-siders sans socks, the twenty-seven-year-old Reeve could not possibly cut a more casually underplayed figure. If it weren't for the face — the precise geometric interplay between squared jaw, thin, expressive mouth and riveting blue eyes — the New York-born actor could pass for any of the uncounted out-of-work male models prowling the streets outside.

It's the face known to millions only as Superman's — features prominently displayed in two matinee miracles, *Superman* and *Superman II*, in a role that elevated Reeve overnight from promising Broadway actor to mythic hero and melting heart throb. If the actor is unnerved by so close an association between his real and make-believe personas, he's certainly not letting on. He seems, in fact, to be recapping his role right here, smiling shyly at the flustered secretaries, putting his arm around his press agent, whose demeanor has changed instantly from demonic to deferential. There's no doubt about it... this is Clark Kent, affable, disarming, just a regular guy with superhuman powers.

"Superman is not a difficult role for me to play," he explains, after the now-beaming publicist has settled him into the interview room, its walls festooned with garish orange lithographs that outdo the warm light of the sun streaming through plate glass windows. "I had to effect a specific physical look. After that it was up to me to invent the character. I thought, 'let's not be aloof, macho, distant, reserved. Let's be warm, eager, there to help.' He's a Superman for the Eighties."

An aspiring actor from the age of fifteen when he apprenticed himself to the Williamstown Playhouse — a top rated summer stock theater — Reeve appears to have taken his sudden ascendancy to major film stardom completely in stride. It's a part of his personality immediately evident — supremely self-assured, apparently unimpressed with his good fortune, this son of a journalist mother and "professor, novelist and translator" father, seems, above all, in total control of the situation. "I accepted the role of Superman for one reason," he asserts. "I saw it as a way to avoid ten years of hard labor. After all, I'd already done eleven years of hard labor and this was a way to speed up the process of getting where I wanted in my career... to be working with the best people; the great directors and writers. That's really my definition of success: to gain admission to the circle you want to be in."

Gaining admission has apparently never been much of a problem for him. Following his Williamstown stint, he alternated between an education at Princeton Day School in suburban New Jersey and carefully selected appearances with professional repertory companies. Reeve was a hockey letterman and assistant conductor of the school orchestra, but his boundless energy and ambition were targeted more directly to acting during his college years. While working for a BA at Cornell with subsequent undergrad studies at Juilliard, Reeve would sandwich acting auditions between classes. He later traveled to England to write his thesis on British repertory theater, roaming throughout the Midlands visiting various companies before landing in London and applying for a job at the old Vic.

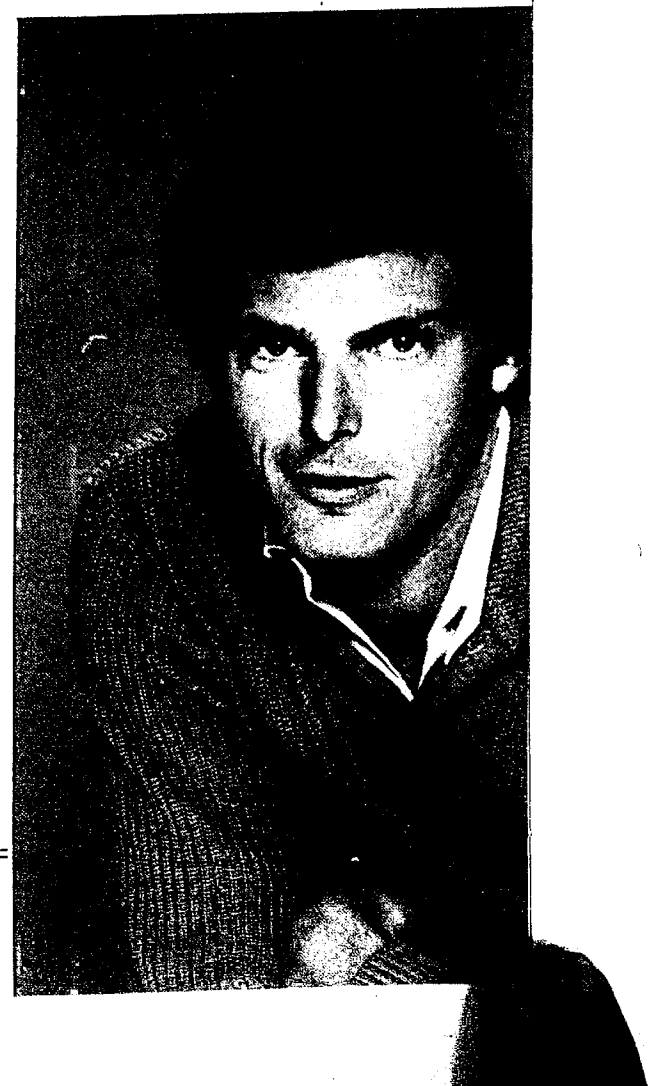
"I became what they called over there a 'dogsbody,' and what we call over here an errand boy. But it was a very exciting time. They were doing their first production of *Equus* and for their revival of *Front Page* I helped the actors with the American accents." Before returning home to land a role on the soap *Love of Life*, Reeve worked briefly in Paris with the Comedie Francaise. It was, all in all, a quite complete and very fortuitous theatrical education.

It was after *Love of Life* that Reeve won two important roles in major Broadway productions. The first was as Katharine Hepburn's leading man in *A Matter of Gravity*, the second as an embittered paraplegic in *The Fifth of July*. "It was too much too soon," he admits. "I mean, there I was, barely out of acting school, playing opposite Katharine Hepburn. I really froze, but I think the experience helped me to understand what I could accomplish in acting. I'd always gone for the character roles before that because they were the parts with all the interesting twists and turns. A lot of leading man parts are boring because a lot of leading men are boring. It never really occurred to me that I might be right for the hero — that I was 6'4" and reasonably attractive. Knowing that helped me be comfortable as Superman, which is really the last word in leading men."

There is no question that Reeve is ideally suited to portray the Man of Steel, nor is there any doubt, at least in his mind, that he contributed greatly to the role's human dimensions. "Superman is an idea (Continued on page 14)

Superman, sky pilot (left) or casual guy (right), Reeves has flown high since his 'dogsbody' days.

GREG GORMAN/VISAGES



OUT THE OTHER

(Continued from page 6)

velveteen Lord Fauntleroy togs accepting a large wheel of cheese from Miss Teenage State of Victoria on July 19, 1960. Gary Herman pulls no punches!

Just Kool

MOST JAZZ FESTIVALS play a pat hand — featuring well-known performers whose jazz credentials are either dated or non-existent. It's called Mangione's Syndrome. A terrific exception to the dismal rule is the KOOL JAZZ Festival destined for Los Angeles this November 6-10. Avant Garde rules throughout the event. Students are granted a \$2 discount on tickets. Performers range from Anthony Braxton to Laurie Anderson, with the likes of Air, the Nikolais Dance Theatre and the Art Ensemble of Chicago in between. Plus James "Blood" Ulmer. Ticket info is available at 213/972-7211.

Still on an Allowance

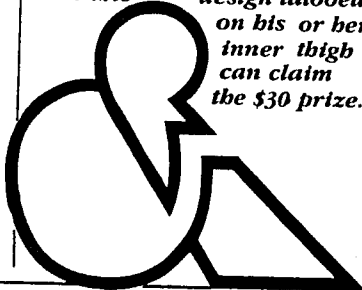
OIL BILLIONAIRE MARVIN DAVIS, who last year purchased 20th Century-Fox lock, stock and film can, cannot be accused of spoiling his loved ones. Yes, he recently put son John, still in his twenties and with limited movie experience, in charge of a new filmmaking unit to produce

pictures for Fox. But young Davis is not free to do just anything he wants. The budgets on his films have been limited by Dad to \$5,000,000 and under.

A Rock & Roll Civics Lesson

LINDA RONSTADT wore a very brief white sailor suit and sang 22 songs in the space of 90 minutes at her opening night concert at L.A.'s Universal Amphitheatre. Ronstadt, a longtime personal friend of U.S. Senatorial candidate Jerry Brown, spent more time than usual gabbling with the audience. At one point she

This pensive, Alfred-Hitchcock-trying-yoga ampersand arrived without the name and address of its creator. What can we do? How about this — the first person to show up at our offices with this design tattooed on his or her inner thigh can claim the \$30 prize.



urged everyone to "get of your a--es and vote" in the November elections, reminding that "you have no right to complain" if you don't show. "Of course," she sheepishly added, "you probably know who I want you to vote for."

Sequels, Spinoffs, Ripoffs & Replacements

THE WAY WE WERE, the Streisand-Redford love story of a few years back, will finally get a sequel; director Sydney Pollack (who also helmed *Electric Horseman* and *Absence of Malice*) says Streisand likes the script. No word on Redford's reaction, if any.

SINGER MELISSA MANCHESTER, who shed her hippie earth mother look for a sleeker image, is meeting with composer Jules Styne because she hopes to play Fanny Brice in the New York revival of Streisand's first Broadway-starring vehicle, *Funny Girl*. Good luck...

Quote of the Month

BETTE MIDLER, discussing cable television with Armistead Maupin in *Interview* magazine, snapped, "Eighty channels and there's still nothing to watch." Amen.

007 Returns ... & Returns

THERE ARE NOW TWO JAMES Bond movies filming in Europe earmarked to reach the theaters midway through 1983. Roger Moore, who starred in the last five 007 adventures, is again the lead in *Octopussy* (would we kid you?) opposite beautiful Maud Adams. Sean Connery, the original film Bond who starred in six of the pictures, is resurrecting his 007 persona in *Never Say Never Again* opposite beautiful Barbara Carrera. There was also a rumor that Goldie Hawn was shooting a film called *Private Bond* in which she starred opposite a beautiful army captain, but we couldn't find anyone to substantiate it.

PERHAPS INSPIRED by the recent flop tv show *Mr. Merlin*, Columbia Pictures is coming up with \$3,000,000 of the \$3,500,000 needed to mount a Broadway version of *Merlin*, starring the most visible magician of the last decade, Doug Henning. The show is scheduled to open December 19; guess which film company is dealing for the film rights?

Known by the Company It Keeps

TRON, the ground-breaking — if brain-numbing — Disney film that takes place *within* a computer game, was scheduled at various theaters around the country in tandem with *The Secret of Nimb*. This caused problems. Not because *Nimb* was rather boring, but because it was done in the old style of Disney Studios — laborious, painterly animation with cute creatures abounding — by animators who had defected from Disney. Using contractual agreements which were originally designed to protect Disney's image as a maker of innocent, wholesome pictures, the Studio got *Nimb* pulled from the double bills as being "of unsuitable character." The irony beyond Disney's power play is that *Tron* has since been showing as a double feature with *The Best Little Whorehouse in Texas*.



"And the rocket's red glare ..."
Saluting Veterans' Day, University of Hawaii student Jeff Devins also scored.
Take a bow, Jeff.



Michael in real life

MICHAEL PALIN

(Continued from page 8)

has several irons in the communications fire right now. Apart from *The Missionary* mission accomplished, he remains a fully participating Python. It is estimated that all the Pythons spend roughly three months a year exclusively on Python projects and have the rest of the time to recuperate or pursue individual interests. Palin's include a small publishing company which so far fosters an American poet and an English comic artist; an eight-track recording studio in madly trendy Neal's Yard, Covent Garden; and his first children's book, *Small Harry and the Toothache Pills* out in November of this year. One of his more subtle achievements is having married a farmer's daughter shortly before his 23rd birthday and still claiming her as his best friend 16 years and three children later, his equally long career in the media snakepit notwithstanding.

Perhaps his lifelong passion for trains is what has kept him from going off the rails. With only the slightest pause for deliberation when asked what was his favorite possession, he decided, "My Ian Allen *Train Spotters' Book*, 1955. It would be absolutely awful to lose that. There was a time in my life when it was never out of my hands."

This appetite for detail has, for 13 years now, found an outlet in the keeping of a diary, which in turn has given him a taste for journals in general. He derives great pleasure from the minutiae of daily existence, his own and other people's, rather like a whale deriving nourishment from countless infinitesimal plankton. It all contributes to his grasp of the human condition which is invaluable to his work. Would he be interested in a straight acting role? "I wouldn't mind, but I think I would always tend toward comedy. I have a sort of — I don't know what it is — overinflated humor gland somewhere in my body which makes me see the funny side of any situation." Like sneezing into the umpteenth re-take, sopped and shoeless. Bless you, Michael.

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Gary Kurtz Zooms from 'Star Wars' to 'The Dark Crystal'

BY STEVEN GINSBERG

Remember that movie where Luke Skywalker battles the forces of evil? Has lots of toys named after it now? The biggest movie moneymaker of all time? *Star Wars*? (Oh yeah). Gary Kurtz produced that.

Remember the sequel three years later? Where Luke Skywalker battles the forces of evil? Also made lots of money? The fourth biggest movie ever? *The Empire Strikes Back*? (That's right). Gary Kurtz produced that.

And remember four years before *Star Wars* there was that film about California high school kids cruising cars down the boulevard? Aside from Ron Howard it starred two unknowns named Cindy Williams and Richard Dreyfuss. Also had undiscovered actors named Suzanne Sommers, Mackenzie Phillips and Paul LeMat in smaller roles? *American Graffiti*? (How could we forget?) Gary Kurtz co-produced that too.

But sitting in a small Los Angeles coffee shop on a recent Friday morning Kurtz, 41, hardly fits the stereotype of the tough-sounding Hollywood producer. He is shy but friendly. He talks slowly and pre-



cisely, carefully explaining his opinions like a concerned college professor rather than a slick hypester. He is serious about his work but appears equally interested in the quality of his life (he relocated to England five years ago and lives in the countryside with his wife and children). He even orders oatmeal for breakfast.

His latest is an adventure-fantasy, co-produced with Muppets creator Jim Henson, called *The Dark Crystal*, a film that has no human actors, only an elaborate world of foam rubber creatures.

"The *Star Wars* pictures were wonderful but each one took three years out of my life," Kurtz reflects. "It's nice to have new people come in and work on them (the next *Star Wars* saga, *Revenge of the Jedi*, will be at theaters next June). But I have a lot of my own projects I want to work on, and I simply don't have time to do both."

It was while working on *The Empire Strikes Back* five years ago that Kurtz first became involved with *The Dark Crystal*. He had contacted Henson and his associate Frank Oz for advice on how best to create the film's mini-hero, Yoda, when Henson explained an idea he had for a picture that would go one

step further than the Muppets or *Star Wars*. The world of the "dark crystal" would be a mythical place where plants and trees talk, mountains and rocks move and water "murmurs music." Placed in this setting would be the perennial young lad battling (what else?) the forces of evil. But like everything in the film he would be the creation of a team of conceptual artists and film technicians. No live actors would be used.

Of course, when *The Dark Crystal* is released to theaters this Christmas there will also be a variety of books and product tie-ins to acquaint audiences with the difficulties of the filmmaking process and the visual world the film creates. Look for *The Dark Crystal* figures at your local toy store, a \$25 coffee table art book with the work of conceptual designer Brian Froud, plus museum exhibits in New York, Los Angeles, and London. There will even be a limited line of *The Dark Crystal* adult designer clothes (125 pieces in all) on sale at expensive specialty stores in New York, Texas, California and London.

Many people, particularly those in the film business, fail to see the potential value of a picture before it is made. In the early Seventies Kurtz and Lucas wanted the film executives at United Artists to produce *American Graffiti*, but the studio rejected the picture. It was finally made at Universal, where it became one of the most successful low-budget movies ever produced. Then Kurtz and Lucas wanted Universal to produce *Star Wars* but,

like United Artists, the studio sued another reject and lost the biggest moneymaker in the history of the business.

Did those experiences teach Kurtz anything? "Yes," he answers. "It taught me you have to make the films that you want to see. You can't second-guess the studio or the audience. And if you don't find an audience for your film you can get depressed about it. There will be another."

Easy for Kurtz to say, since producing films has made him more than a millionaire and given him clout in Hollywood. Still, it was not that long ago that he graduated from film school at the University of Southern California and worked on low budget movies as everything from sound editor, costume makeup man, and editor to cameraman, production manager, and, sometimes, director. It was also during that time that he met Lucas, who was just completing his first feature, *THX 1138*, and the pair went to work on getting *American Graffiti* off the ground.

That's why, when lecturing at colleges, Kurtz says he makes special point to advise fledgling film students to do as much work as they can on as many projects as they can in preparation for what to come in "the real world." But that advice, he adds, is not always done in his most encouraging tone.

"When I talk to students I go out of my way to do one thing," he admits. "To be negative. If they're dedicated it won't matter what I say. They'll ignore me. And those are the ones who will get ahead."

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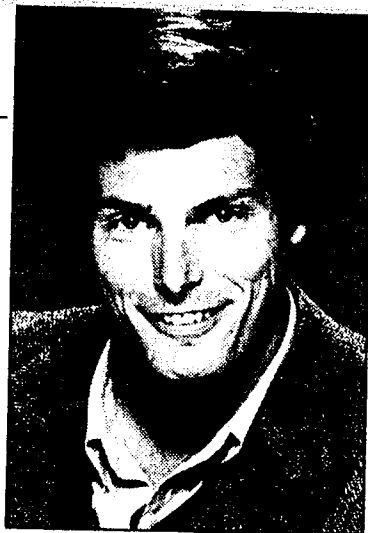
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Christopher Reeve

(Continued from page 11)

that continues to be a good one," he continues, "and I think *Superman III* is going to be the best yet. We're not just taking up space with these movies, cranking out a series like *I Love Lucy*. I don't just get up in the morning and phone it in. Everyone involved keeps refining the concepts and in each film I think there's a distinct shift of tone, style and point of view. Part One really emphasized Americana and all the mythological overtones of the pop hero. Part Two was more tongue-in-cheek, more like a comic book. Part Three is going to be more complex psychologically. We're going to call it 'Superman vs. Superman.' Imagine that Superman comes apart at the seams ... that he is somehow trapped in a schizoid split and the two sides of his personality battle each other. It's sort of an id versus super-ego idea, taking the Clark Kent/Superman notion and magnifying it intensely. It's going to give me a lot to do. A real challenge and a chance to break some new ground."



As sympathetic as Reeve seems to be with the character he has brought to screen and to life, the idea of an open-ended Superman saga leaves him decidedly non-plussed. "I've signed no contract," he remarks. "I did Part Three because it seemed like a good idea. I define a good idea rather narrowly. A good idea for making a film is *not* to bank three million bucks. After awhile money really does lose its meaning. There's such a thing as being *too* rich. *Superman* was a chance to do something better than people expected, and I think both films were a hell of a lot better than what was anticipated. I thrill at the chance to exceed people's expectations, and as long as that element is present, I'll do the films."

Sandwiched before and after the

releases of *Superman I* and *II* were a pair of Reeve vehicles that did as much to induce yawns from filmgoers as the tremendously successful super hero series did to excite thrills. *Somewhere in Time*, a dismal romance, cast Reeve as a maudlin time traveler pining for a turn-of-the-century Jane Seymour. A near complete box office abortion, it fared only slightly worse than the thin film version of Ira Levin's talky Broadway mystery *Deathtrap*, which squandered Reeve's considerable on-screen charm on a static bad guy ultimately more dull than dangerous. As richly deserved as both flicks' plunge to late night cable fare might be, Reeve refuses to pronounce the post mortem. "I don't praise or put down any of my past work," he insists. "Why should I? It doesn't suit my purpose simply to provide a good quote. Everything I've done seemed like a good idea at the time and I refuse to be lured into critiquing my work in public. What I *will* say is that I've played over 90 stage roles and been in five movies to date. I don't think you can say I've been tested in film in any significant way."

Well tested or not, the question arises, given the public response to his un-Superman film ventures,

whether Reeve is in peril of imminent typecasting, whether he will eventually discover that the only role folks will pay to see him in is the Man from Krypton. The assertion makes him positively bristle.

"That's a question the media keeps asking because they can't think of anything else to ask," he responds, promptly and pointedly. Suddenly Reeve's sunny nature seems clouded ... more than a little hostile, as if the very suggestion that his nearly overpowering association with the character of Superman — evident even here, sitting around in old clothes in a badly decorated office — might prove a professional liability. "To assume that type-casting is a danger with any actor is to be totally out of touch with what's possible today." Even the fact that the last actor to play the Man of Steel — George Reeves on the popular television series — committed suicide when the show's cancellation effectively ended his acting career, doesn't seem to faze Reeve. In fact, he's getting angrier. "The Fifties and the Eighties are just not the same. I'm delighted that children will think I'm Superman from now until I'm 90. But children don't cast movies. Audiences are more sophisticated than they used to be. They want actors first and stars second. The movie industry understands that. Only the media lags behind. I mean, Robin Williams does *Popeye* and then does *The World According to Garp*. Sylvester Stallone does *Rocky* and then ... he hesitates, his voice trailing off.

Whatever the potential for Reeve to become a one-role actor, he's absolutely convinced that his upcoming lead role in *Monsignor* will put the issue to rest — and in the process muzzle the media hounds — once and for all. "Christopher Reeve," trumpets the press handout, "stars as *Monsignor*, the priest who knows the streets as well as he knows his God." It's a line only a publicist could love and one that points up what may be a particularly sticky marketing problem for the Frank Perry-directed film concerning the life and times of an American priest rising through the Vatican hierarchy.

"This is *not* a religious movie," insists Reeve as if aware already of potential problems in accessibility attached to the subject matter. "It could take place on a submarine. It's about a pure man in a corrupt system, trying to learn how to be true to himself and still play by the rules. It's about being religious and being a human being at the same time and discovering it's not always possible."

It's also about the mafia, Vatican political intrigue and a tragic love affair between the Monsignor and an Italian nun, played by Genevieve Bujold. "It's the best part I've seen for an actor in a long, long time," Reeve remarks. "A lot of bankable stars were ready to kill for the role. I consider myself fortunate to have gotten the part. I studied hard to learn specifically what it was like to walk, talk and act like a priest; to feel comfortable in the vestments, to know how to deliver the liturgy."

All that hard work is perhaps why Reeve feels especially sensitive to crass media puns, such as a recent

Time Magazine photo blurb that began, "Able to preach long sermons in a single breath ... look, up in the sky, it's Superpriest! It's no wonder there is precious little love lost between Reeve and the at-large press."

"If someone is rude and vulgar you can respond in the same way or you can turn your back and talk to someone more pleasant. I simply turn my back. The press has proven time and again that it doesn't respect entertainment figures ... any human being, no matter how visible, deserves respect. It's a high wire act at the best of times and they're always there, wishing you'd fall off instead of hoping you'll make it to the other side."

Part of making it to the other side for Reeve is to rigorously protect his private life. His tight-lipped precautions are understandable — as an unwed father he considers any intrusions on his off-screen time as potentially damaging to his son, Matthew. (The fact that Reeve and the child's mother, Gay Easton, continue to live in unwedded bliss, seems to unsettle a great many people.) "When Matthew was born I tried to head off what I knew was going to come," he sighs. "I made the announcement and hoped that would be it. I should have known better. A year later *People Magazine* did a cover story on me, and the reporter spent seven hours in interviews, waiting until my guard was down and then springing some questions about Matthew and a lot of other things he had no business knowing. What was given out as off-handed remarks became the focus of the story. I mean, a lot of people thought it was as cute as the dickens, but I realized then that if you give up your private life, you're left with nothing. I'm not going to let that happen again."

Matthew, Reeve claims 'is the most important thing in my life,' before adding in quick contradiction, "of course, work comes first. I just don't have a lot of time. I took my first vacation in three years this year. I spend whatever off time I have playing with Matthew, practicing my piano, flying gliders, sailing and skiing. I also run a twin-engine airplane charter service out in New Jersey which gives me a lot of pleasure, but I guess you could say I'm not sufficiently mellow to consider chucking it all and floating down a river on a raft with my son. I think it's reasonable and fair that a young man with just one shot to create some kind of identity for himself should give his career top priority. I want to accomplish something that later on I can remember when I'm sitting on the porch in the rocking chair." He pauses before adding, "My life has got to add up to something more than just being a good daddy. That's easy ... you don't have to be particularly gifted to see what a child needs in life. Only a dummy could miss the love and playfulness that you give and get from a kid. There's no reason why you can't have both. My son understands; when I'm working everyone has to back off until I get the job done. I'm concentrating on acting and I don't consider myself a freak for giving it everything I've got."

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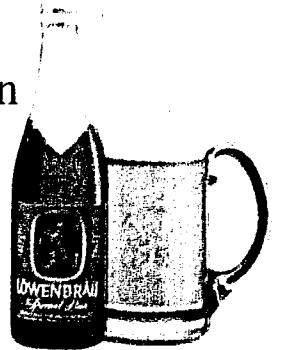
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you find out who your friends are.**



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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