

Argonaut

Weekend
Edition

December 3/4, 1982

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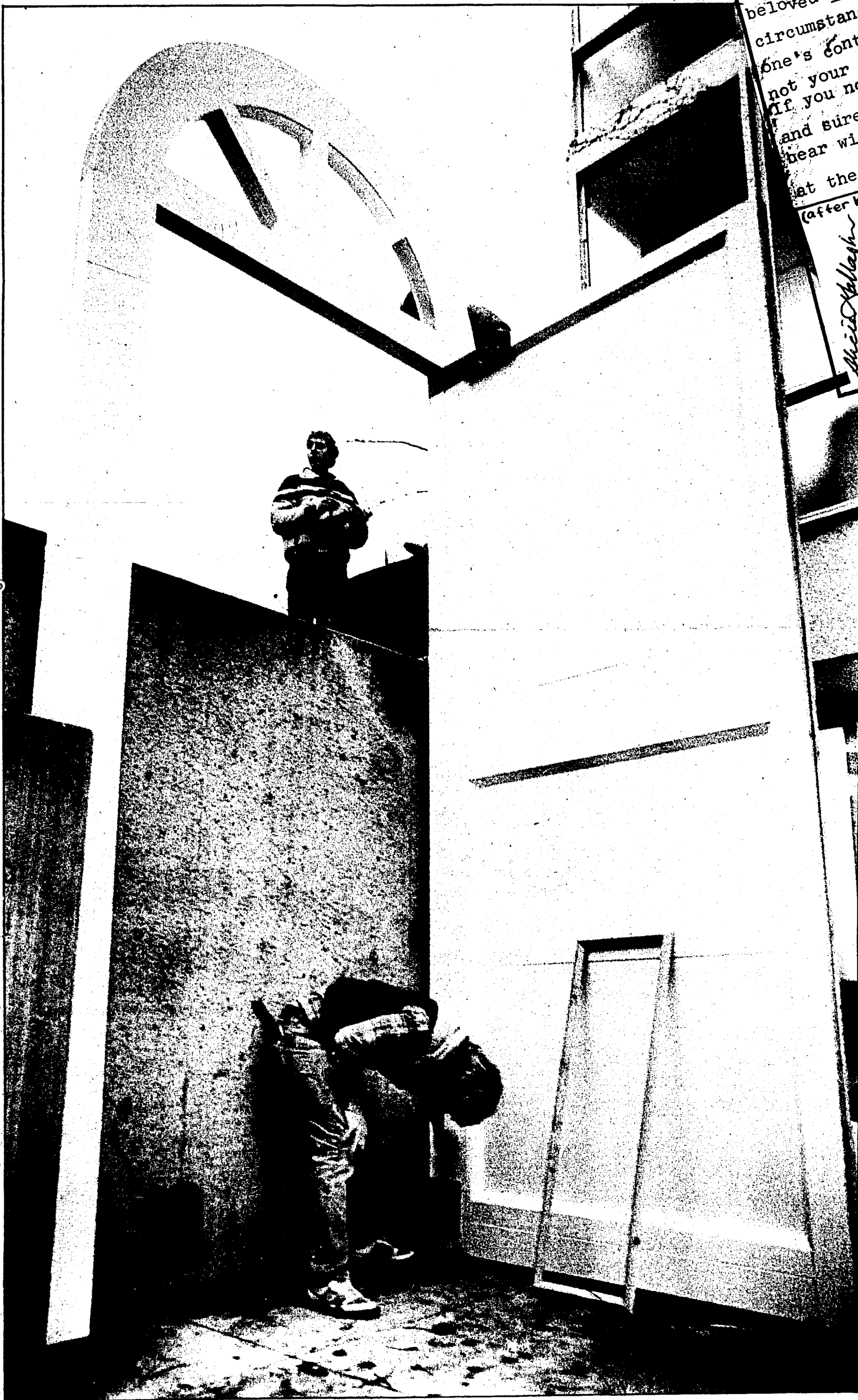
University of Idaho

A note to our most esteemed readers:

Life has been cruel to this, your beloved Argonaut. Due to circumstances beyond anyone's control this is not your usual paper. If you notice mistakes--and surely you will--please bear with us. Your friends

at the Argonaut. (at 7 a.m.)
(after being up all night!)

Philo H. H. H.
Lewis B. Day
Andy Taylor
Brian Beasley
John P. ...
Don ...
2190 N 120h



These senior architecture students are building an enchanted door to another world. Well, almost. The 14 foot door, along with a 16 foot window, a 12 foot rocking chair and a huge Christmas tree, will transform Friendship Square into the "Enchanted Room" in time for a visit from Santa Claus Saturday.

Shown here are Tom Soderquist, bottom, Mark Stufflebeam, top, and the arm and head of Mark Knowles.

A group of 12 senior architecture students have been working on the project for about a week, according to Bill Bowler, an assistant professor of architecture who is advising the students.

The idea was conceived during a class session when students did "sketch problems" and came up with different ways to decorate Friendship Square in the Christmas Spirit. Some of the ideas were then combined and the "Enchanted Room" came into being.

"It's ironic that these students' first real life project is designing a fantasy world," Bowler said.

If all goes according to plan, the components of the room will be moved to Friendship Square today. Santa, who will emerge from a giant package under the giant tree, will be arriving by parachute at noon, weather permitting.

The materials for the project were donated by the Moscow Downtown Association, which is sponsoring the event. Also during the day Saturday and between then and Christmas, elves will be selling Christmas trees, carollers will be singing songs, people will be selling roasted chestnuts, and there are scheduled performances by puppets and musicians, according to Charlotte Buchanan, downtown coordinator.

Mark Brown sentenced to 20 years in state prison

by Mike Stewart
Staff writer

Former University of Idaho student Mark Anthony Brown was sentenced to 20 years in the Idaho State Penitentiary Wednesday, following his emotion-charged plea for help in Second District Court in Lewiston.

Brown, 23, pleaded guilty to two counts of grand theft by possession of stolen property on Oct. 27, 1982. The guilty pleas were part of a plea bargain in which Latah and Nez Perce County prosecutors dropped two other felony charges, one for first degree burglary and one for possession of a controlled

He received a fixed term of 10 years for each conviction. The terms will be served consecutively and Brown will be given credit for the approximately three months he has already spent in jail.

The charges to which Brown pleaded guilty, were brought when an estimated \$100,000 worth of stolen property was discovered in his dormitory room on the UI campus Aug. 29, 1982. A Moscow police officer had gone to Brown's room investigating a property dispute involving a tapestry.

Second District Judge John Maynard heard an impassioned plea from Brown in which he admitted he needed help and also admitted wrongdoing on his part.

Last week Brown filed a successful motion to discharge his attorney, William Thompson of Moscow, and to change his guilty pleas to not guilty. The motion to change his pleas was dismissed by Maynard after successful arguments presented by Bill Hamlett, Latah County prosecutor and Steve Tobiason, Nez Perce County prosecutor.

The prosecutors argued that Brown could not change his plea because he had produced nothing of evidentiary quality — sworn testimony or affidavits — to support changing the plea. They also argued that Brown had to prove he was denied the reasonably competent ser-

vices of an attorney and that he had failed to do so.

Brown's lengthy statement, before sentence was handed down, centered on his personal history, and how he had not taken advantage of help when it had been offered to him in the past. Saying his high level of intelligence was a redeeming quality, he asked the court to seek an alternative other than prison for him.

Maynard signed an order releasing the stolen property Brown had in his possession to those who had claimed items and could prove ownership. All items unclaimed after 90 days will be disposed of through an auction.

Life Sciences project recommended \$2 million

The plan to construct an addition to the University of Idaho's Life Sciences Building received a shot in the arm when the Idaho Permanent Building Fund Advisory Council recently recommended that \$2 million be made available for the project.

Nels Reese, UI director of facility planning, said the council met last month and gave the addition the highest priority.

The projected total cost for the addition is \$10 million, Reese said, with \$5 million to be raised by the university. The rest of the state's \$5 million

share is expected to be provided at a later date.

"If you've taken any life sciences (classes), you know how the facility is lacking," Reese said in explaining the need for the addition.

He said \$150,000 is being spent on planning now, and he

hopes there will be preliminary plans to look at by early spring. The project architects were on campus last month interviewing faculty members to determine their needs and ideas, he said.

Reese said construction is tentatively scheduled to begin in March, 1984. He said the faculty in the building are approaching the whole project with restraint.

Argonaut

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Senate fails to act on GPA bills

After referendums on the 2.5 GPA were passed on the ASUI election ballot, the lame duck senate failed to act upon them at its meeting Wednesday. The bills were sent back to the Ways and Means Committee. This was the last business meeting for the senate this semester, so unless the senate bring out the bills in the spring, they are gone.

ASUI President Andy Artis, who reintroduced the bills following the election, said the GPA bills should have been enacted, but that the senate continues to evade the fact that students want GPA requirements for elected officials.

"The only thing we might question is at what level," he said.

"Do not think that this issue will die when I leave office, because students will remember we failed to act, students will continue to remember we failed to hear them," Artis said.

Artis also said he felt the senate lacks credibility with

students, administrators, faculty and the general public. He said it is sad to think that some of the senators work so hard to improve student life on campus, but are still treated with disrespect because they are a senator.

Also in his communications, Artis said the Lecture Notes program has no budget for next semester and that the people can not be paid until they have one. He said the Ways and Means Committee should have met on it but didn't and that it should be voted on at the first senate meeting next semester so the program can have some money.

Under University Governance Reports, Election Board Chairman Keely Englesby gave the senate recommendations for a more effective election next semester. Included in these recommendations were appointing additional election board members, reducing the number

of precincts to vote in, and setting more definite guidelines in the ASUI Rules and Regulations for the duties of the board.

Senators Teresa Madison, Doug Jones and Kamala Shaduck all reported on the response of some of their living groups on pre-registration. The general consensus of the senator's groups was a favoring of the current system better than a computerized pre-registration.

A bill was also ratified approving the appointment of Dave Neiwert as next semester's Argonaut Editor.

The senate also voted to give Nightline, the phone-in crisis line program, \$750 to aid it in continuing its operations.

A resolution was passed asking the Board of Education to hold their vote on the admissions standards policy until the IACI Task Force has made their recommendations.

Typewriters need fixing, possibly ready by January

Term papers may have posed more than the usual amount of problems this semester for University of Idaho students faced with the unavailability of typewriters.

Prior to this semester, students had access to public ASUI typewriters in the library, but due to excessive damage those machines were removed, leaving some students high and dry. Today, most of those typewriters still sit in the ASUI Programs office awaiting repair.

Greg Cook, lame duck ASUI vice president, said in August that he was working on a senate bill to ask for the transfer of enough money to repair surplus typewriters purchased from the Argonaut and ensure a con-

tract with Office Machines Maintenance.

None of that happened, though. Recently, Cook said the typewriters hadn't been very high on his list of priorities, but he added he does have a senate aid researching the project, and all the material will be left to Vice President-Elect Scott Green.

Green said he discovered during his campaign that the typewriters were very high on the students' list of priorities. Tuesday morning Green sent some typewriters in for repairs "to be paid for out of the presidential budget," he said.

"I intend to move on it as fast as possible," he said.

Lawsuit settled for \$1.5 million

The faulty construction lawsuit over the ASUI Kibbie Dome ended Nov. 19 with a \$1.5 million out-of-court settlement, but that amount won't see the roof finished.

The settlement ends 17 months of litigation, avoiding additional time and costs of a trial or arbitration hearings which could have delayed a settlement for up to three years, UI Attorney Jon Warren said. Originally the university filed suit for \$11.2 million from the Dome's builder, Emerick Construction Co. of Portland, Ore.

"It was one last chance to bring the defendants and their attorneys together before arbitration," said Warren. "The settlement avoided a costly six-week trial, or a two- to three-week arbitration hearing."

According to University of Idaho Business Manager Don Amos the final figures of the dome's repairs, after all legal costs, has been estimated over \$2 million.

The six-year-old Dome's past repairs have been paid through the university's capital improvement fund said Amos. He added the estimated \$500,000 difference between the real costs and the settlement will be paid through the university budget, but not through the university's operating budget.

The university claimed in the suit defects in workmanship caused the Dome roof to leak and its design violated Idaho's Uniform Building Code. Amos said the building code was revised after the dome's construction making it a code infringement.

So far the university has invested through the capital improvement fund an estimated \$650,000 on repairs to the roof, and \$1 million on a temporary roof.

"The university filed suit in June 1981, against the Dome's builders for faulty construction and the its architects, Cline, Smull, and Hamill Associates of Boise for poor design.

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Opinion

Save the UCC

By now we're all aware that ASUI elections, as well as numerous civic events and presentations already held this semester, are history. But their remnants linger on, in the form of the assorted flyers, posters and public propaganda that finds its way onto the ever-magnetic walls of the UCC.

Being in the communication business, we here at the *Argonaut* are all for the dissemination of information. But there are proper forums for it, and the columns, walls and runways of the UCC just don't make it. Over the years they've become one gigantic, *unsightly* bulletin board.

The UCC is located at the place of highest traffic on campus, which makes it the prime target area for all sorts of electioneers, demagogues and pamphlet pushers, as well as a few weirdos. It's only natural that people with a message want to make it in a highly visible spot, and the UCC is that spot.

But it's questionable whether the building was originally designed with such purposes in mind. To be realistic, it will always be used for those purposes, but perhaps it's time we consider an alternative.

Before anybody suggests we transplant the Satellite SUB — a veritable eyesore that probably wouldn't be hurt much by the attention — to the mall between the UCC and the library, we've got a better idea: roofed public bulletin boards that could hold all manner of public advertising.

Think of it: the boards could be easily situated in many busy confluences, notices would be contained in those specific areas, making it more orderly than scattered material, and it would be easier for people to attach their handiwork to.

You're probably considering the cost involved in such a project, and with good cause in these financially stingy times. But the meritorious example set earlier this semester by the campus beautification project should allay any of those worries.

Utilizing donations of labor and money, concerned members of this university's faculty, staff and student population helped construct the attractive planter boxes and trees now located around campus. With the right organization the same success can be duplicated in this case, too.

We've provided a dotted line around this article so that you may cut it out and use it in any number of ways: you can place it in any suggestion box on campus; you can mail it to the ASUI; why, you can even tape it to the windshield of your favorite administration member's DeLorean.

But try to keep it off the UCC. The Satellite SUB maybe.

Brian Beesley

cut along dotted line

Holidays need reevaluation

Andy Taylor

Bah Humbug to the holiday season. Thanksgiving, a decent enough event considering it's a holiday, is past, and now we have Christmas and New Year's to look forward to. Boo.

Why were the three big ones — Christmas, Thanksgiving, and New Year's — scheduled within a six-week period of the entire year? When our founding fathers ate turkey, cranberries and pumpkin pie, why couldn't they have done it in Mid-October? We don't need Thanksgiving at the end of November. It's too close to Christmas and too far away from the Fourth of July. If you leave town to go home, you turn around from home almost as soon as you get there. Once back in Moscow you leave in a couple weeks to go back home. Thanksgiving is a waste of gas and is located too close to the end of the semester to give a person a break from school. By the fourth week in November it's too late for a vacation because a person is either solidly down or up in his school work and the benefit of the vacation is wasted.

I propose we eliminate Thanksgiving and celebrate Halloween as a family holiday. Halloween is located at a mid-point in the semester and provides an adequate break from school — plus it occurs during hunting season. The atmosphere of Halloween would give a boost to the stuffy air of last week's celebration. Dressing up in costumes to eat a dinner that was provided by little kids going around to people's houses trick-or-treating for turkeys and stuffing would be fun. The pumpkins used to carve Jack 'o Lanterns could be used to make pumpkin pie. Plus, teenagers wouldn't be out vandalizing neighborhoods on Halloween because they'd be home watching football.

After we get rid of Thanksgiving, Christmas should go also. The emphasis of this holiday could be shifted to the Fourth of July or Memorial Day. Christmas occurs too close to New Years and besides, it is a mess.

Why is Christmas, originally a pagan holiday in celebration of the winter solstice, celebrated as a religious holiday — for Christ's sake? The church wanted to incorporate pagan holidays into religious ones, but the plan backfired. The next time you look at a Bombo Television Ad espousing the virtues of the fish-o-matic (yes-it-slices-peaches-too-a-perfect-gift-for-dad-ma-sis-and-grandpa), ask yourself what relation this has to the birth of Jesus. When most people think about Christmas they're more apt to think about Santy Claus, gifts that they're going to receive and give, fudge, and the Rudolph the Red Nosed Reindeer cartoon (starring Yukon Cornelius and the Abominable Snowman), than they are in the significance of the birth of a messiah and savior who wasn't even born in December.

Christmas is less a time of love and worship than

it is of too much good food, spirits, and the explosion of America's foremost passion — greed. For the benefit of Christians and pagans alike, why don't we abolish Christmas so the heathens celebrating the winter solstice and the arrival of Christmas presents don't make a mockery of the religious aspect of December 25th, and the pious don't interfere with the partying the heathens do. Then, the religious can worship as they please without interference and the heathens can wait until New Year's Eve to start partying.

By eliminating Christmas, we could protect our whole society from the insidious pressures this holiday applies to families, prevent the usual rash of suicides and bouts of depression that occur during the holidays, eliminate the congestion and madness of last minute gift shopping and we could save ourselves the displeasure of hearing some newscaster telling us how touching Christmas is.

We could also spare ourselves from all the charities who come knocking at our doors. Why do all the charities go asking for money during Christmas? The holiday season is the worst time for people to solicit funds for worthy causes. Few people can afford to contribute money to the needy after paying for a ride home, buying Christmas presents, splurging on food or drink and meeting the year-end money crunch. December is one of the harshest times of the year and money is scarce. Charities should be out soliciting funds at harvest time near the end of summer when more people are working and have money to spare, or right after students receive financial aid. Besides, if we didn't celebrate Capitolasmas, people would have much more money to donate to worthy causes.

Some people will say that by getting rid of Santa's heyday we will deprive our children of a joy. If Christmas is for children, then Congress should pass a bill prohibiting people over 16 years of age in participating in it and let children pay for Christmas. Kids can eat fudge, candy canes, and wait about the toys they want anytime of the year. Why should we set aside a holiday just for them to be obnoxious? Besides, it isn't healthy for them to eat pounds of candy and get a bunch of toys in one massive fix. We could spread out the thrills of Christmas over the entire year.

...and the advertisements, the bills, the TV specials, all the dirty dishes, stomach aches, hangovers, Christmas bonuses never received...

Ho, Ho, ...choke.

Lets make our holidays work for us instead of against us. Let's change our holidays around for a better America. Have a happy non-holiday season.

Andy Taylor is a senior majoring in journalism, and is not related to the Grinch who stole Christmas.

Letters

Evaluations' meaning suspect

Editor,

As a teacher with 10 years' service to UI, I wish to share with students my reaction to the issue of evaluations. My remarks are frank, since I no longer feel any obligation of loyalty to any department.

In the *Argonaut* article, one department chairman stated, "the forms play an important role...especially for promotion and tenure..." From my own experience, over 10 years, my evaluations from chairmen ranged from Satisfactory (2) to Outstanding (3). At the end of what turned out to be my final semester, my students gave generally positive evaluations of my teaching, and their constructive suggestions for changes in methods or topics proved quite helpful.

The department chairman, however, rated me Needs Improvement (1); concerning the students' evaluations, he

commented, "There seems to be no problem with the teaching." The basis for the low rating involved several incidents related to departmental policies, one incident dating two years back. I responded by resigning.

Thus, I conclude that students' evaluations are only as important as the chairman chooses to make them. Although constructive student comment can aid a teacher's professional development, it appears that they are considered in a chairman's rating only if they support his prejudices in promotion or retention.

We can all cite names and ranks of excellent teachers denied academic rewards or even fired, and the mediocre teachers awarded promotion and tenure. The questions we ask about student evaluations center on two issues: the *real* function of having students evaluate their teachers; and the criteria which form the basis for promotion, tenure and retention *in practice*.

The "higher" education environment is the only setting I know where a person is hired for a task, i.e., teaching, for which previous training or study are not prerequisites. If you don't believe me, ask your teachers about their background in methods of teaching, testing and measurement of learning, and the psychology of learning.

"Academia" is also the only setting where professional advancement is almost totally unrelated to the fulfillment of primary duties, as stated in a job description. Articles published, grant money generated, research conducted, posteriors licked — these criteria often take precedence over effective teaching in the review of a teacher's performance.

In the final analysis, then, it really doesn't matter, in the scheme of things, whether or not you evaluate your teachers. The natural (unwritten) laws of the academic jungle will prevail and the "3" teachers will most likely be

those who conform to them.

Phyllis Van Horn

Coach's kudos

Editor,

The University of Idaho women's volleyball team and staff would like to express our thanks to all the loyal fans who supported us throughout our 1982 season.

A special thanks is directed to our faithful cheerleaders, who cheered loudly, and stayed to the end — win or lose. A big thanks also to those people who called lines, kept score, ran the clock, rolled balls, announced, took tickets and helped with stats at our home matches.

Our success would not have been possible without all of you.

Amanda Burk
UI volleyball coach

Letters

Call on me

Editor,
Here are a couple of words of deep gratitude to all those who supported me in the election:

THANK YOU!
I especially want to publicly thank Jane Freund without whose help it wouldn't have been possible. To Karla Friede, Nancy Atkinson, Richard Thomas, Kelly Wood, Mike Borden, Lisa McDonald, Cathy Tesnolidek, Kevin Grundy, Roger Thurston, Jenny Pottenger, Tom Naccarato, Joe Noble, Mark Brigham, Brian Shull, Laurie Terhar, Laura Marko, Dennis Gwin, Dean Oberst, Jim Bauer, and Andrea Reimann, and to many more people whose support meant so much to me and to student government — thank you. The women of Alpha Phi and Forney Hall and the Men of Pi Kappa Alpha, Gault Hall and Phi Gamma Delta were all of great help and I thank them.

I wish to extend a big thanks to Greg Cook for a great race. The work Greg has done for students will always be appreciated.

I'm looking forward to working for

all of you. Never hesitate to call on me when you have an idea, gripe or need help.

Margaret Nelson
ASUI President-elect

Diagnosis: broken logic

Editor,
Having read Tom von Alten's article, Of Crutches and ICBMs (Nov. 30 Argonaut, I'm convinced that the only thing which needs a crutch is his exceedingly lame logic.

First off, Tommy old boy, if you want to win converts to an argument, it is considered unsporting to lie to achieve that end. For instance, the U.S. spends about 5-6 percent of its GNP on the military, not 20 percent as you claim.

And why spend all that space chattering about offensive and a first strike capability? The real question is who will use them first. Us maybe? If you think that then you'd better give up sniffing airplane glue.

No, what really bothers me about your entire sad venture into geopolitics is the extreme naivety with which you look at the world. Do you really think that we should do away with our nuclear stockpile? Do you really trust the Russians to do the same or are you merely

playing simple? Perhaps you would prefer existence as a lap dog for the Soviets, then it would be a safe, tame world for you, Tom. No need for crutches...or a spine.

The fact is, Tom, that there are still many of us who think freedom is worth any price, so whatever duties you choose

to shirk in support of that freedom, we will gladly pick up. This being the case, Tom, it might be better if you stick to designing yo-yo's, and leave the truly important questions to those who have some grasp of their implications.

Kirk M. Nelson

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.



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Photo by H. Lentz

Bill Woolston and his camera.

by Colleen Henry
Managing Editor

After eight long years of taking photographs, writing copy, and doing just about everything that must be done to publish a book, Bill Woolston, associate professor of photography, is "relieved" that his book, *Harvest — Wheat Ranching*

in the Palouse, is now on its way to Moscow from the printer's in New York City. "It's more a feeling of relief," Woolston said, describing the effect of knowing the book is due to arrive and go on sale within the next week or so. "It was such a huge investment of time and energy that I couldn't do much else" while the book was in the works, he said.

Farming through the eye of the camera

The book is a compilation of about 57 black and white photos taken of one family on one farm in the Palouse during harvest seasons. Woolston also worked as a truck driver and farm laborer while he took the pictures over the three-year period from 1974-77.

Woolston came to Moscow in 1973 from Chicago and a job as staff photographer for Cook County Hospital. The shift from the urban surroundings to the rural environment of the Palouse explains some of the inspiration behind Woolston's project. "That difference intensified what I was seeing here," Woolston said.

He added that while in Chicago, he was interested in the city and things that were going on there, and that when he arrived in Moscow he wanted to do something "revitalizing."

"The idea of living things and growing things were a lot more positive aspects" than the subjects he was photographing in Chicago. "I wanted to photograph an experience I could relate to, did relate to," he said, adding that the photos became a lot more personal in

the process.

Woolston is very hesitant to label himself as a type of photographer, because what he does is neither the documentation of an activity that a photo-journalist does, nor is it solely an artistic endeavor because his photos portray something taking place during a certain period of time, he explained.

Gathering the pictorial material seems to have been the easy part of the book — Woolston processed the photos, made proof sheets from about 300-400 rolls of 35 mm film, printed rough photos to work with in layout, edited them and then printed large exhibit prints.

He wrote the 18-page forward and captions for the photographs, he said, explaining that three or four writers were given the chance to write the copy, but none of the drafts were what Woolston had in mind, and he ended up writing it himself.

During various stages of production, the material was given

to different publishers for critical suggestions on what was needed to improve the design of the book. And after about four revisions, "the redesign of the redesign" was accepted by Morgan and Morgan, a publishing company in New York, for printing and distribution in the eastern US. North Country Book Express



See Book page 16

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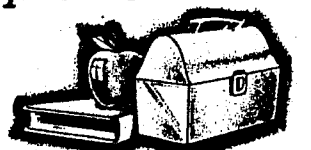
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Elements "just right" for intense drama

by Lewis Day
Entertainment editor

Terror — psychological as well as physical — is the star of the Washington State University Theatre production of *When You Comin' Back, Red Ryder?*. The WSU dramatists have put together a top-notch production of a very difficult play, sacrificing nothing in their quest for excellence.

The Mark Medoff drama takes place in a lonely diner, an out of the way cafe frequented

by people who are equally out of the way. Bypassed by life, Angel (Katie O'Neill) is the early morning waitress and leads a nowhere life in the New Mexico desert. Her companion in this world is Steven "Red" Ryder (Scott Ramirez), the midnight cook. Red isn't going anywhere fast, and Angel has nothing to look forward to except another night in front of the TV set. Their only regular customer is the crippled owner of the motel and gas station next door, Lyle (Gregory

Knox). Each of these individuals is leading the most stultified life imaginable, and the air in the little cafe is charged with the realization of their knowledge of this. O'Neill is especially good at expressing the frustration of the dead-end life Angel leads, and her loneliness.

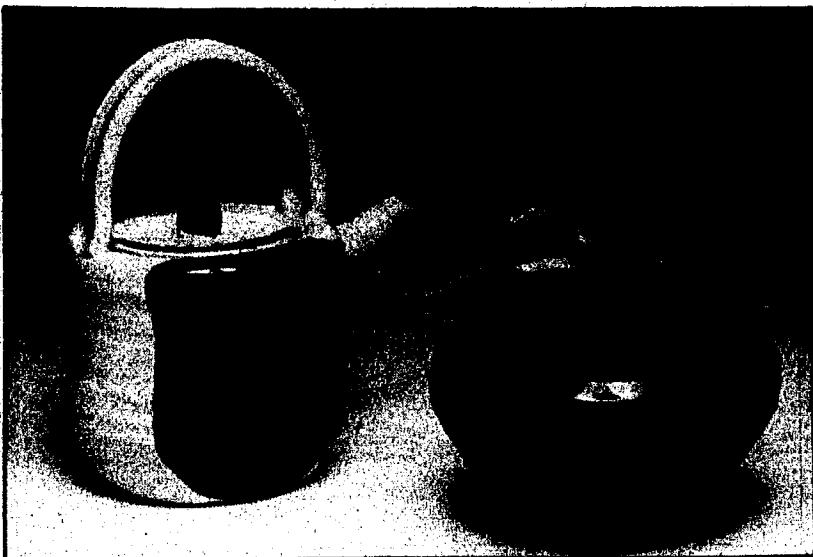
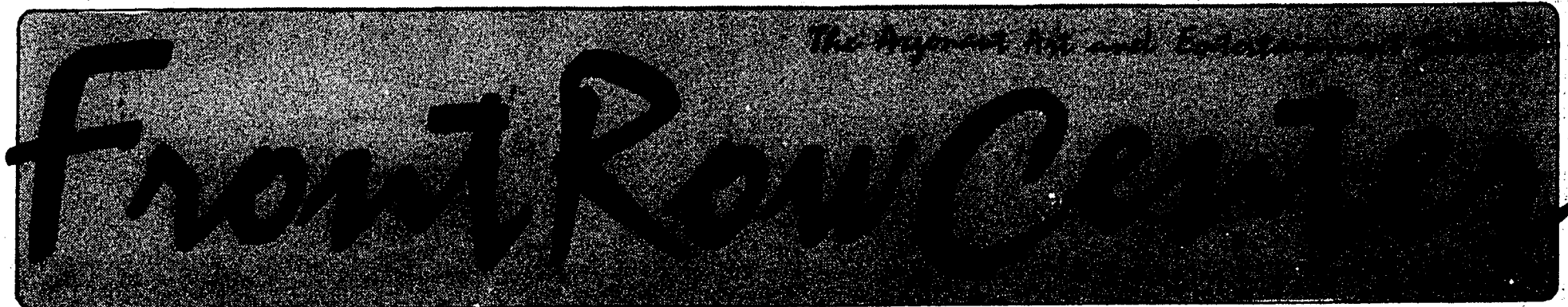
This one Sunday morning a couple, Richard and Clarisse (Thomas Merz and Rosanne Schwab), stops in for breakfast on their way to New Orleans. They are the epitome of the suc-

cessful professional couple. Into this quiet Sunday morning comes a storm so terrible they will never be the same. As Clarisse and her husband await their breakfast, Teddy and Cheryl (David Shepherd and Kacie Greenwood) come in for breakfast. Teddy is a bully, this is immediately apparent. At first his obnoxiousness seems harmless, but we soon see how really dangerous Teddy is. Shepherd captures this nasty scoundrel with a believability that is chilling. When Teddy

rants and raves it is not unreasonable to fear that he will leap off the stage and begin attacking the audience. So real is his venom that the desire to leap up onto the stage and throttle him is nearly given in to.

Shepherd is surrounded by an extremely competent cast. Near the end of the show, while Teddy is showing his complete lunacy, the various characters retreat within themselves. In

See Red page 9



The university Ceramics Group is sponsoring a sale of their wares today and tomorrow in the University Gallery.

Singer plays Pullman

by Suzanne Carr
Contributing writer

Gordon Lightfoot — a man who's name and music need no introduction. And, indeed, his concert, experienced by several thousand people of all ages in Pullman two weeks ago, began with a song and not an introduction.

The crowd was mellow and Lightfoot played his repertoire just right. Beginning with an older tune or two, then concentrating on songs from his latest album, *Shadows*, for the duration of the first set. His second set was devoted entirely to older, more familiar songs.

The six-man band entertained with complete professionalism, including beginning on time.

Lightfoot wished the best of luck to both the WSU Cougars, and the UW Huskies who were to play football the next day. The remark didn't go over well with anyone. The Cougar and Husky fans booed in unison while the Vandal fans yelled: "Idaho." To this outburst, Lightfoot replied, "Wrong state."

Lightfoot spent the majority of the first set tuning in prospective album buyers to his

new music, since, as he said, his new album was "selling like shit." As a whole, the new album is decidedly in Lightfoot style, perhaps a bit more upbeat, including the songs, "Two Crazy Kids," "Quit Playing Rock and Roll," and "What the Heck."

His wardrobe consisted of a blue T-shirt, a red bandana tied around his neck and wide-leg blue jeans with rhinestone side seams and a red rose embroidered on his left leg. The outfit was topped off with white cowboy boots.

Lightfoot returned promptly from a 20-minute intermission to give the crowd the show they had come to see. He opened up with "The Wreck of the Edmund Fitzgerald," followed by such familiar hits as "Sundown," "Carefree Highway," "Blackberry Wine," "Minstrel Song," "Beautiful," "Rainy Day People," "Cotton Jenny," "Cherokee Bend Song," and of course, many more.

The audience called loudly for an encore, to which Lightfoot replied, once back on stage, "Thanks, we were coming back anyway." The evening ended on a wistful, yet happy note with "Old Dan's Records".

New Aussie film continues trend

by Lewis Day
Entertainment editor

You have to be careful with *The Man From Snowy River*. The advertising doesn't make it appear to be a very exciting movie. Advertising can be misleading.

The Man From Snowy River is one of the few really good movies of this year. Following in the traditions of other recent Australian films like *Breaker Morant*, *Gallipoli* and *My Brilliant Career*, *The Man From Snowy River* is a big movie, wide in scope and as breathtaking as the Australian countryside in which it was filmed.

As in the other movies, the plot of *The Man From Snowy River* is disarmingly simple. It has been described as a "coming of age" movie by some slick American reviewers. These critics enjoy flaunting their seeming sophistication. They show their worldliness by degrading concepts they see as somehow less cosmopolitan than their own. There is nothing in this film for anyone to apologize about. Without the usual plethora of four-letter words and peep-show antics, *The Man From Snowy River* is a solid piece of storytelling.

Set in the mountains of southeast Victoria and based on the Banjo Patterson lyric of the same name, the picture is the story of a young man's coming to grips with life, his discovery of himself and the world around him. Jim Craig (Tom Burlinson) loses his father in a logging accident and is forced to leave his mountain home for work in the lowlands.

Jim hires on at the cattle ranch of the successful expatriate American, Harrison (Kirk Douglas), and soon



Tom Burlinson and Sigrid Thornton in *The Man From Snowy River*.

becomes a respected figure. Although from the mountains — and therefore thought to be backward — young Jim gains the affection of Harrison's daughter Jessica (Sigrid Thornton). Douglas actually plays two characters, the wealthy Harrison, and his brother Scratch. Scratch is a prospector and persona non grata at his brother's ranch. An argument about Jessica's mother has separated the brothers for twenty years, with neither having the courage to patch things up.

Against this background *The Man From Snowy River* tells a story of courage, love and heroism. The movie is thoroughly enjoyable. Thornton and Burlinson are new — even to Australians — and their performances in *The Man From Snowy River* will certainly further their careers. Jack Thompson makes an appearance as Clancy, a famed horse breaker. Thompson

will be remembered as the defense attorney from *Breaker Morant*, and his performance in this movie is every bit as good — if less demanding.

Even with a strong cast, good music and beautiful scenery *The Man From Snowy River* has a couple of problems. The occasional close-up shots of horses are disconcerting and out of place, but they don't detract too much. With so much *right* about this movie, one little glitch isn't too objectionable.

Although it hasn't received much press attention, *The Man From Snowy River* has been a word-of-mouth success. This is one movie that should be treated as the very special story that it is, and one that can be enjoyed by practically anyone. It is one of the best movies of this year, and will undoubtedly stand out as another landmark Australian feature.

reel news

NIGHT OF THE LIVING DEAD

Borah Theater (Moscow), 7 & 9:30 p.m., thru 12/4.
Things that go bump in the night.

CREEPSHOW

Nu Art Theater (Moscow), R, Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:30 p.m., thru 12/4.

Adrienne Barbeau stars in what has been billed as a "fun" horror movie. Oh, goody!

GAL YOUNG 'UN

Micro Cinema (Moscow), G, 7 & 9:15 pm, thru 12/4
Tale set in Florida during prohibition.

STAR WARS TWO; THE EMPIRE STRIKES

Cordova Theater (Pullman), R, Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:25 p.m.

Part two of the Skywalker saga introduces us to new good guys and more black hats.

THE MAN FROM SNOWY RIVER

The Old Post Office Theater (Pullman), PG, 7 & 9:15 p.m.

Kirk Douglas stars in a new film from down under.

QUADROPHENIA

CUB Auditorium (Pullman), 7 & 9:30 p.m., thru 12/4.

The Who in their earliest big-screen performance.

THE MISSIONARY

Audian Theater (Pullman), R, Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:30 pm, thru 12/4

Monty Python's Michael Palin about a different kind of evangelist. REVIEWED IN THIS ISSUE

CAT ON A HOT TIN ROOF

Ag Sci Auditorium (Moscow), 6:30 p.m., Wednesday, Dec. 8 only.

Tennessee Williams' classic brought to the big screen. Stars Paul Newman and Elizabeth Taylor.

AN OFFICER AND A GENTLEMAN

Cordova Theater (Pullman), R, Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:25 p.m., starts 12/5.
No, this isn't a misprint—it's back.

MONSIGNOR

Audian Theater (Pullman), R, Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:25 p.m., starts 12/5.

THE MISSIONARY

Nu Art Theater (Moscow), R, Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30-9:25 p.m., starts 12/5.

Maggie Smith joins Python's Michael Palin in this comedy. REVIEWED IN THIS ISSUE.

MIDNIGHT MOVIES

MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL

Micro Cinema (Moscow), R.

Those wonderful guys are up to their old tricks again.

DAWN OF THE DEAD

SUB Borah Theater (Moscow), Saturday only. More things that go bump in the night.

BLONDE GODDESS

Old Post Office Theater (Pullman), X.
Just try and guess what this one's about.

In person

CROSBY, STILLS and NASH

Dec. 4. Seattle Coliseum, Seattle.

WAYLON JENNINGS and JESSE COULTER

Dec. 9. Spokane Coliseum, Spokane.

BILLY JOEL

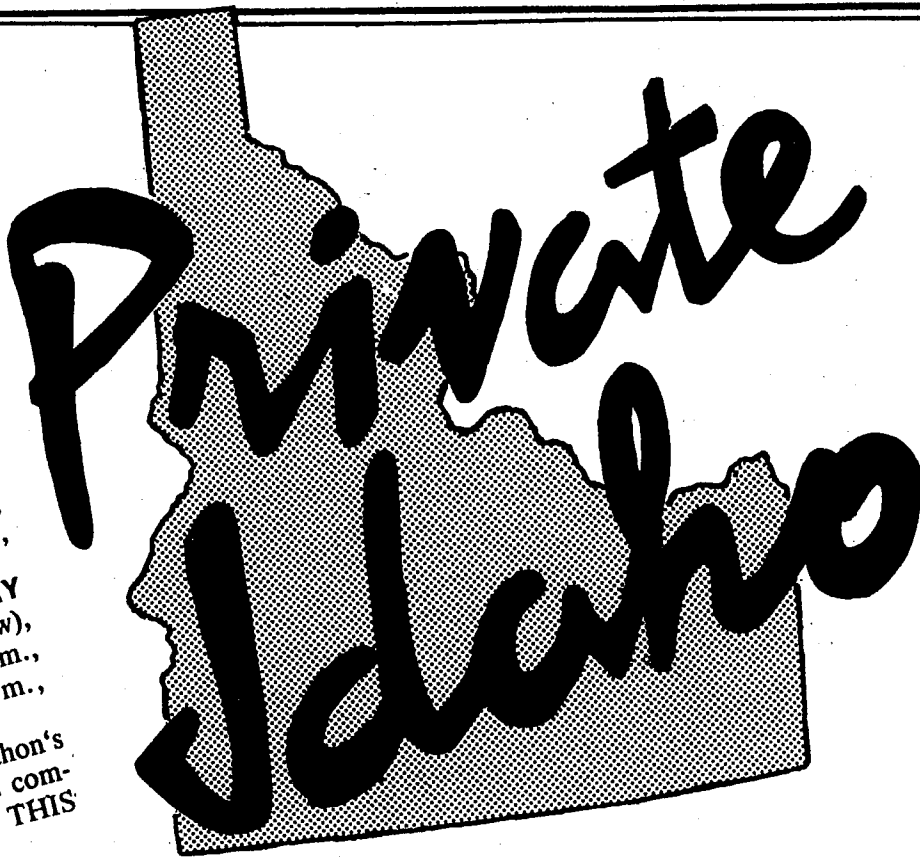
Dec. 10. Seattle Coliseum, Seattle.

DEVO

Dec. 22. Paramount Theatre, Seattle.

HEART

Dec. 31. Seattle Coliseum, Seattle.



music

LOTS A WIND

Dec. 9. The WSU Wind Symphony performs in the Bryan Hall Auditorium at 8 p.m. Featured works include Stravinsky's "Concerto for Piano and Wind Instruments," and pieces by Dvorak, Mennin and Artunian.

IT AIN'T OVER 'TIL THE FAT LADY SINGS

Dec. 7. Selections from several operas will be performed as the WSU Opera Workshop gives an 8 p.m. concert in the Bryan Hall Auditorium.

A ONE ANNA TWO...

Dec. 9. The university's second Hartung Theatre production take to the stage tonight at 8 p.m. This farce continues through the weekend, and repeats next week.

on stage

WHEN YOU COMIN' BACK, RED RYDER?

The Washington State University production at Daggy Hall opens tonight, playing this weekend and next. Curtain time is 7:30 p.m. REVIEWED IN THIS ISSUE.

A CHRISTMAS CAROL

The Spokane Civic Theatre presents Dickens' timeless yuletide story. The production runs Dec. 9-12 and 14-19, with two performances each night and Sunday matinees. The box office may be contacted for reservations, (509) 325-2507.

exhibitions

NORITAKE WARE

The Museum of Art at Washington State University presents a showing of Art Deco porcelains. The show runs through Dec. 17.

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Red from page 7

one corner Angel weeps softly: O'Neill is very convincing in her misery as her character is systematically devastated by Teddy's cruelty.

Each of the performers brings believability to the show. Schwab is driven to tears and anger in her revulsion for Teddy and, later, for Richard. Richard's inability to react to Teddy brings on a real questioning of his self-worth.

Adding to the fine acting—or perhaps preceding it—is the fine set. The essence of the lonely roadside eatery is firmly captured by Ken Yunker's expansive diner.

All of the pieces of the WSU production fit together well. *When You Comin' Back, Red Ryder?* is a fine evening of theatre. Even the strong language and brief nudity in the production are wholly within the bounds of acceptability. The show is unrelenting in its pacing: the psychological pummeling is exhausting, but *When You Comin' Back, Red Ryder?* is worth the exhaustion.

When You Comin' Back, Red Ryder? is worth the exhaustion.

Events

FRIDAY, DEC. 3.

...At this, the last meeting of the semester of the Creative Travelers, the Royal Thief will purloin the pockets of guild members for dues. All masters and novices are urged to attend this meeting which will be followed by a game.

...The Palouse Folklore Society is sponsoring an evening of acoustical folk jazz and original music tonight at Cafe Libre. Julie Searles and Matthew Allen are the featured performers in this 8 p.m. concert.

SATURDAY, DEC. 4.

...The Valkyries extend an invitation to the children of students, staff and faculty to the *Children's Christmas Party* in the SUB Cataldo Room at 10 a.m.

SUNDAY, DEC. 5.

...The American Fisheries Society meets at the Moscow Community Center at 5 p.m. for their "Wild Game Feed." Sign-up for this event is in the Forestry Building.

MONDAY & TUESDAY, DEC. 6 & 7

...UNICEF Christmas Cards will be sold in the SUB entrance to the cafeteria today from 10 a.m. to 5 p.m.

Python veteran wounded by bad flick



The Bishop of London (Denholm Elliott) shows the new missionary, the Rev. Charles Fortesque (Michael Palin) his new assignment.

by Lewis Day
Entertainment Editor

It is really too bad the promotional material for the new Michael Palin movie *The Missionary* is funnier than the film itself. One of the leading lights of the British comic group Monty Python, Palin is a funny man. For whatever reasons — jungle fever, maybe — he was not able to carry the ball in *The Missionary*.

A heavy ball it was, too. *The Missionary* never does get off the ground. What keeps the film from becoming airborne is a script that is — when all the variables are accounted for — essentially not funny. Not that it doesn't try, oh it does that. The jokes which might have worked with Python as a whole just don't make the grade here. The few sight gags in the film are about the only funny (read breathing, honest-to-God-jokes) things in this miserable motion picture (read still-life).

Not that this isn't a well-made film. It is. The filming is lovely, the music is beautiful, and the acting is quite good. *The Missionary* is a lovely example of the art of film; it just isn't entertaining.

Palin's isn't the only talent wasted in this picture. Maggie Smith, no mean talent herself, comes up against the dead-end script — and loses.

Perhaps *The Missionary* is a grander joke than I realize. Maybe Palin is having fun with all of us and the whole movie is some grand cosmic gag. If so, Mr. Palin, you should be shot.

Tryouts set

Looking for a new role to play? You might consider auditioning for the Theatre Arts Department's spring production of *Cyrano de Bergerac*, by Edmond Rostand. Auditions for the April production are slated for Dec. 5-7 (Sunday at 1:30 p.m., Monday and Tuesday at 7:30 p.m.) in the Hartung Theatre.

Films presented

Independent filmmaker Bruce Baillie will open the 1982-83 series on "Futurism and the Arts" Dec. 7, in the CUB on the campus of Washington State University. Baillie's program is set for 7 p.m. and is free.

The internationally known movie maker will discuss and show some of his well-known films and preview excerpts from a feature film he is currently making. Among the films Baillie will be discussing are *Show Leader*, *Castro Street*, *All My Life*, *A Hurrah For Soldiers and 3????* go and is today ranked with such? year programs to be presented by the WSU Committee for the Visual, Performing and Literary Arts.

Art party

The Art Party and ASUI Programs are sponsoring a show of student art in the SUB's Vandal Lounge gallery. Intriguing works in several media are featured in this show, the first in many years. The works are all by students in the College of Art and Architecture. The exhibit runs through Dec. 17.

Two modern comedies will open the 1982-83 season in the Jean Collette Theatre in the U-Hut. *After Magritte* and *Good Time*, two short adult comedies will be on stage Dec. 10-12. The two productions are under the direction of Guy Dodson.

Described by Dodson as "a good all-around comedy," *After Magritte* is based on the absurdity of a situation in which several characters witness a scene, and the differing impressions each has of the event.

Good Time revolves around two people, a New Yorker and a Los Angeles policeman, brought together by a promise made in the distant past.

Dodson said the plays aren't recommended for small children because of subject matter.

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Farcical 13 Rue de L'Amour hits Hartung stage



Sharon Rowan and Donalee Yagues. Photo by J. Yost



Tom Hepner, Tim Threlfall and Donalee Yagues in 13 Rue de L'Amour.

Photo by J. Yost

Gage amuses crowd

by Allcia Gallagher
Contributing Writer

I like to laugh. Actually, I don't know very many people who don't appreciate a bit of humor now and again. Last night I was able to not only laugh at a very funny comedian, but laugh *with* a woman whose comedy "challenges the status quo and traditional values."

Annie Gage, billed as a

feminist comedian from Seattle, says the "base line" of her humor is that "it is positive about women...I consider my comedy a celebration of women's lives."

And celebrate our lives she does, from observations about relationships ("In my observation, relationships that try to go from monogamous to non-monogamous tend to go from monogamous to non-existent"), to those days in

junior high when they told us that "during adolescence girls mature faster than boys — what they *didn't* tell us was that sometimes the boys don't mature at all...and that's how we end up with things like the Reagan administration."

Her show was "sponsored" by "Amazonco — the Amazon Agitation Collective, makers of positive products for radical reversals," and featured "ads" for products such as "Oil of Old Age," ("to bring out those lines and age spots and let the world know you are a woman who has lived a full life") and a book, "The Incomplete Book of Lesbian Etiquette," to deal with those "difficult situations no one told us about."

Gage, a native of Palo Alto, Calif., decided she wanted to be a comedian after seeing Lily Tomlin, "when I was about 11," and made her comedy debut about a year and a half ago. "I have a friend who turns her living room into a theatre every month or so, and I thought it would be a warm, non-threatening place to begin," she recalls. Gage has since performed in coffeehouses in the Seattle area and is currently touring the Northwest — "If they want me, I want to go there" is how she described her travel plans.

She enjoys being part of an "alternative culture," but commented that "it won't *really* be a culture until we have our own foods...we need a lesbian equivalent to chicken soup...what would be better for political feminists than a casserole? All those foods working collectively, side-by-side..."

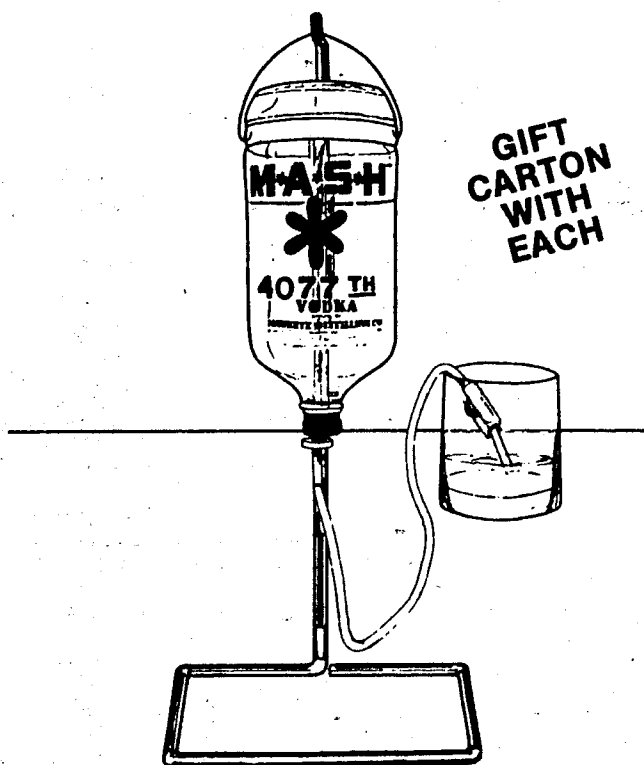
During her performance last night, the sixty-plus crowd didn't seem to mind the crowded quarters (if laughter is any indication, people were enjoying themselves).

UI student Marji Gorgens said she found Gage to be "funny...I obviously enjoyed myself. She was very entertaining...a beautiful, gay woman."

Another student, Rebecca Lawson, summed up the feeling of the evening when she said, "It was great to hear some comedy I can relate to...I think she struck a chord in all of us."

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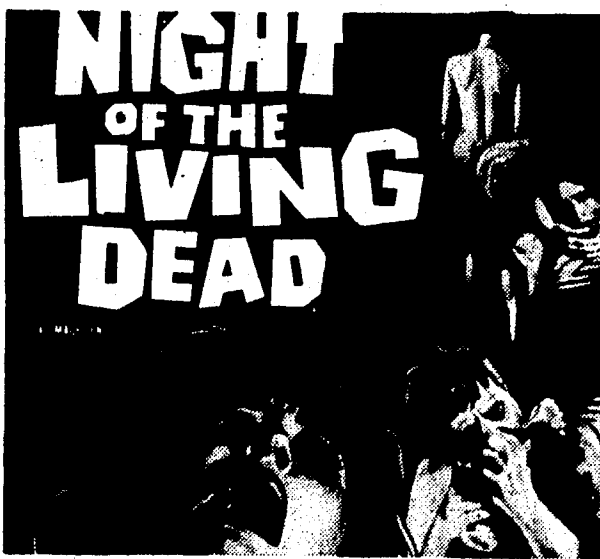
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UI Foundation sets 1983 goal

In this recessionary period of budget cuts, the University of Idaho Foundation has been the exception to the rule, making money instead of losing it. And for the next fiscal year, it has set its sights on raising almost \$4 million in donations.

At its annual meeting this month, the foundation adopted a fundraising goal of \$3.9 million, set by its executive director Wally Pfeiffer, to help meet special university needs not likely to be met by the university's state-appropriated budget.

The foundation is a private, nonprofit corporation organized solely to benefit the university, and uses its income to support UI programs, building projects, equipment purchases, fundraising and development.

In fiscal 1982, the foundation set a university record by raising nearly \$3 million, about half of which came from two large donations. In the first five months of fiscal 1983, the foundation has raised nearly \$895,000, including \$96,000 in computer equipment from Hewlett-Packard and a \$420,000 wood press from the Weyerhaeuser Co.

The special projects in the priority list adopted by the foundation include \$1.5 million to provide offices and equipment for the Agricultural Engineering building now under construction, \$500,000 for special scientific equipment for the planned annex to the Life

Sciences Building, \$200,000 to provide another video classroom on campus, \$75,000 for an expanded microcomputer lab for students, \$500,000 each for the Endowment for Academic Excellence and the Endowed Chair in Business Enterprise, and \$190,000 for expenses of raising the funds.

The foundation has a total income of \$5.274 million from its assets which include the C.I.T. and other investment funds, gifts, and alumni and friends, and from lease and rental income and miscellaneous sales.

For fiscal year 1982, administrative costs of the foundation totalled \$190,000, or about 7 percent of its income, as compared to an average of 20 percent spent on foundation administration at other schools nationwide, according to Pfeiffer.

The C.I.T. was one of the first investment pools of its kind in the country when it was formed in 1959. It has assets of \$8.656 million, which brought \$1.2 million to the university last year in interest, dividends and capital gains. The fund has ranked in the top one percent, or as the top fund, of 3,500 funds rated by Becker for most of the past 10 years.

The UI Foundation also has \$870,000 in other endowment assets, \$1.9 million in land and buildings, and \$2.2 million in other current assets, for a total of \$13.724 million in assets, as reported by Pfeiffer.

Parking restricted to customers of UI Student Health Center

by Tracey Vaughn
Staff writer

Illness and the ensuing medical bills are hard enough on students without the added headache of paying parking fines for parking at the University of Idaho Student Health Center.

But many students who receive tickets for parking illegally are not aware that they aren't required to pay the fine.

The health center parking lot is a yellow permit area, but not all students visiting the health center have a \$30 yellow parking permit. Consequently, many students parking in that area without a yellow parking permit have received citations while visiting the health center.

According to Tom LaPointe, UI coordinator of parking, a student who receives a ticket while in the health center is not required to pay the fine. LaPointe said he thought students were aware of this policy, but some complaints to the ASUI and the Parking Committee indicated not all students knew of this.

Ann Reed, senior secretary of Student

Health Services, said students who have been ticketed while in the health center have always been allowed to get their ticket validated in the health center. The student can take his validated ticket to the UI Information Center, where campus parking is coordinated, and have it cancelled by LaPointe.

LaPointe said a person has up to 10 days to get the ticket cancelled, but the ticket should be taken care of within two days to avoid extra paperwork. Once the ticket is filed into the computer at the Controller's Office, it is much more difficult to get cancelled, he said.

Reed said the health center had been offered two free parking spaces in the past, "but someone would have to stand there with a club," to keep people not visiting the health center from parking in those spaces. The health center stamps the tickets as a courtesy to its patients, but "if a student comes in here at 8:00 in the morning and decides to stay parked here until class is over at 4:30, we won't validate the ticket."

LaPointe said the health center will soon put up a notice to make students aware of this parking policy.

Spending days in the dark

"The walls close in on me after a while, but I enjoy my work," said Gerry Snyder, laboratory technician. Snyder is the full-time printer at the UI Photo Center and spends all day in the darkroom.

A UI graduate in Wildland Recreation, Snyder says he likes to spend his free time outdoors taking pictures. A mini-exhibition of his work is on display in the reception area of the Photo Center through February. It includes outdoor photos taken in Idaho and on the Oregon coast.

"I perceive photography in terms of simplicity. When dealing with nature photography, I look for that individual characteristic that stands out amidst the complex environment. That image, in itself, shows the power and beauty that composes a good photograph," said Snyder.

Snyder specializes in black and white photos. He said he's gained "expertise" by working in the Photo Center for the past two years.

"Sometimes people expect me to be a magician in the dark room. I get bad negatives and people expect me to make good photographs from them," said Snyder.

Being in a small darkroom all day, Snyder said he looks forward to long holidays. On Wednesdays Snyder spends about 10 hours in the darkroom. He said, "As soon as I shut my door I have no idea what goes on outside." Snyder has equipped his small environment with a stereo which is tuned to KUOI, and when he gets tired of the radio he listens to his tape recorder.

Snyder, also known as "Phil Harmonica," does a short weekly program on KUOI called "Music Monger."

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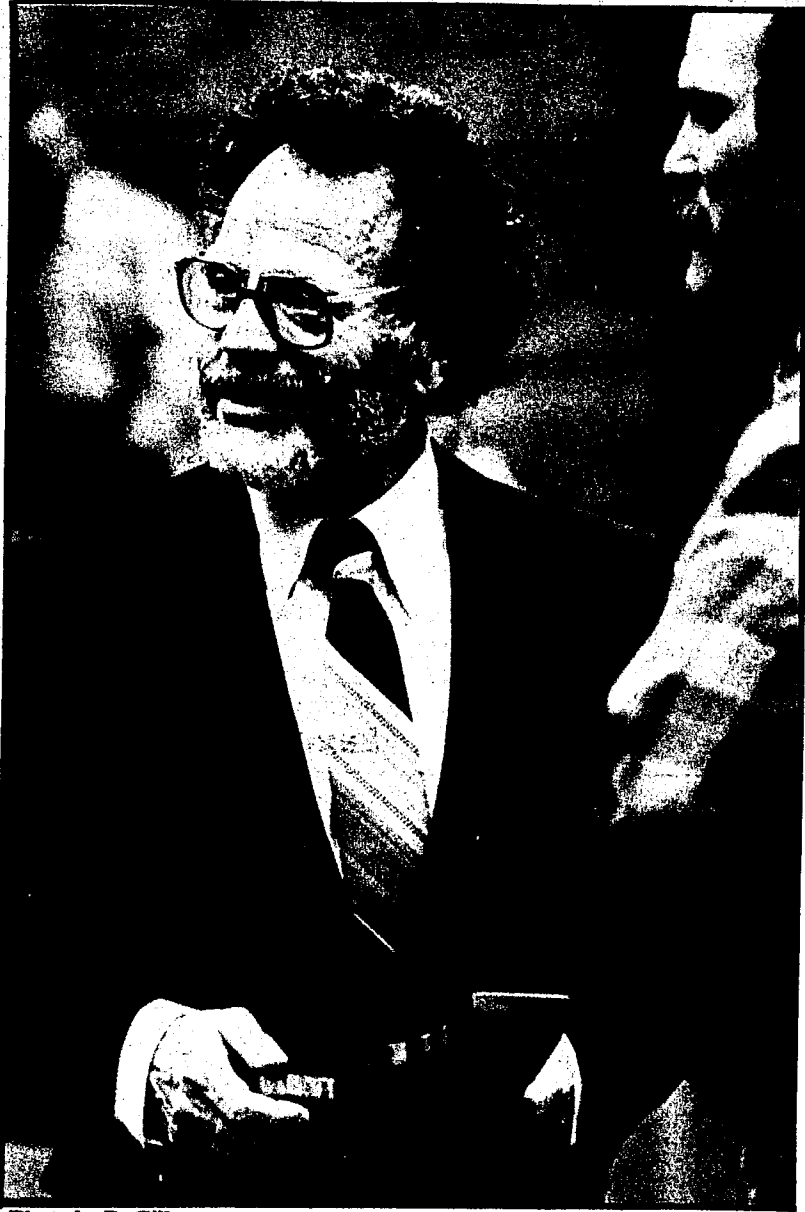


Photo by D. Gilbertson

Frome: There's a battle ahead if the wilderness is to be saved

by Mike Stewart
Staff writer

"Our generation is overwhelmed with challenges...yet, possibly the most critical challenge of our time is to protect the shreds of wilderness that remain," noted conservation author Michael Frome said in speaking to about 150 persons Wednesday night.

Frome, a visiting associate professor in both the School of Communications and the Department of Wildland Recreation Management, delivered the sixth in the series of Wilderness Resource Distinguished Lectures sponsored by UI's Wilderness Research Institute. His lecture was titled "Battle for the Wilderness: Our Forever Conflict."

The author of many books on conservation and the workings of government agencies concerned with the issue, Frome said of current Interior Secretary James G. Watt, "In discussion and debate over wilderness, no individual has been more evocative or provocative than Watt."

Frome quoted statements made by Watt following a float trip through the Grand Canyon to point out the attitude of the current administration towards wilderness preservation. Watt said of his four-day trip, "The first day was spectacular. The second day started to get a little tedious. By the third day I wanted bigger motors to move that raft out...on the fourth day we prayed for helicopters and they came."

Frome explained the value of wilderness to the the artists and writers of this country. "The artist or poet, after all, can't create a landscape or invent a place. He or she serves only as interpreter," he said. John J. Audobon, George

Catlin, Thomas Moran, Charles Russell, Ansel Adams, Georgia O'Keefe, Eliot Porter, Loren Eiseley and Edward Abbey were among the artists and writers Frome said drew heavily on wilderness for inspiration.

There is also popular support for the wilderness, Frome said. He explained that this was demonstrated in hearings and public testimony supporting the Wilderness Act passed by Congress back in 1964.

He said that same support exists today. Last spring, Frome said Watt attended a Republican fund-raiser in the traditionally conservative state of Vermont. On the particular evening of that event there also happened to be a fund-raiser for a coalition of Vermont environmental groups. Watt's fund-raiser drew only 50 people, while the environmental group dinner sold out, drawing 500 people.

Frome called for U.S. leadership world-wide on the wilderness preservation issue. He explained that while this country does have a larger share of unspoiled land than any other country in the world, there are areas in other parts of the world worthy of being set aside and left as they are — wilderness.

During a question and answer period after the speech, Frome was asked what the U.S. could do about preserving wilderness areas in other countries. He said, "There's development and then there's development," in explaining that many of the foreign assistance programs we have are steering countries in the wrong direction. Many countries aren't prepared for much of the technology and help heaped on them by the U.S. he said.

Another question concerned possible solu-

See page 13

Frome award announced

A new scholarship named in honor of a visiting associate professor of Wildland Recreation Management and Communications was announced Wednesday night.

The Michael Frome Scholarship for Excellence in Conservation Writing was announced by Ed Krumpke, director of UI's Wilderness Research Institute and associate professor of Wildland Recreation Management. The announcement followed by Frome's lecture, the sixth in the series of annual Wilderness Resource Distinguished Lectures.

"It's a gift that continues to give," Krumpke said in explaining that the faculty of the College of Forestry wanted to give Frome something more than just a plaque in recognition of what he's done for this university and for conservation writing in general.

Krumpke said the scholarship will be available to both undergraduate and graduate students who've shown dedication and desire to inform the public about conservation problems and conflicts.

He explained the scholarship will be offered through the UI Foundation and added that fundraising efforts will begin shortly to raise the \$10,000 needed for the program.

"Michael Frome himself has quite a national following," Krumpke said of the author of numerous books and articles about conservation, wilderness and the associated conflicts. Krumpke said that following should bring in support for the scholarship from all over the country.

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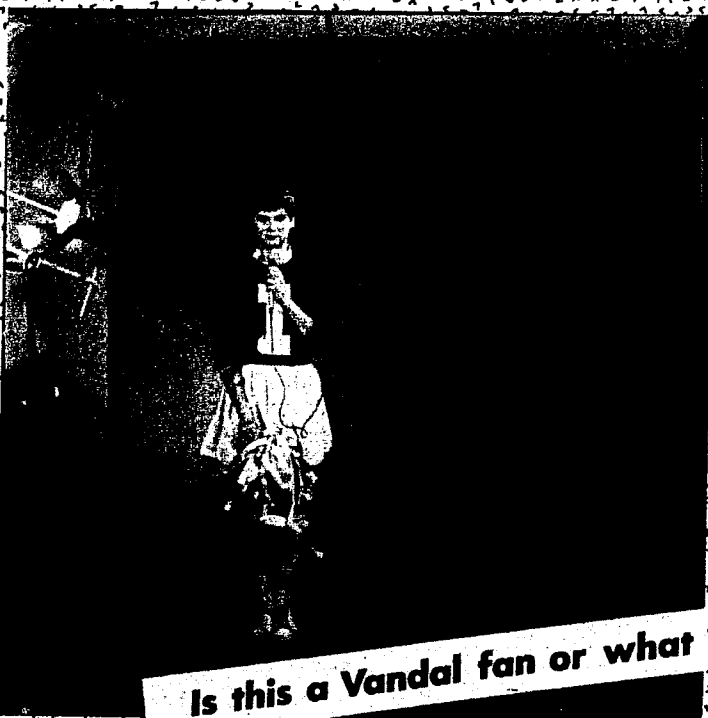


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SPORTS NEWS SCORES AND MORE

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Moderation recommended for you sometime athletes

by Mike Stewart
Staff writer

More and more people are taking up recreational sports to help them look good and feel better, but many are paying a price for too sudden involvement.

"You can't go from a quiet existence, sitting at a desk or driving a vehicle, and take up strenuous activity without problems," said Dick Melhart, intercollegiate athletics trainer at the University of Idaho. He said this tendency to simply jump in and begin working out after a long period of inactivity is what leads to most of the injuries "casual" athletes suffer.

Dr. Richard Donati of the Orthopaedic Surgery and Sports Medicine Clinic in Pullman said most of the injuries he sees among casual athletes are due to a lack of conditioning or stretching prior to working out.

"You don't go out and play five hours of racketball right off the bat," he said.

Donati classified the typical injuries which casual athletes suffer into two basic types: traumatic injuries and those he called "overuse syndromes."

The traumatic type is the least seen of the two, but involves a shock to the body that leads to the breaking of bones, the tearing of cartilage or ligaments, or the rupture of the achilles tendon. Donati said he sees these types of injuries among intramural athletes during the school year, but the "overuse" type injuries are more common.

Melhart explained the overuse syndrome as "too much too quick," and then not resting the injury to allow it to heal.

Both agreed that once these injuries occur, the person who was in the best shape to begin with will have an easier time with rehabilitation. Donati said the beginning of the ski season is a particularly dangerous time for many recreational skiers.

He said many downhill skiers won't take time prior to the season to condition themselves properly. "It doesn't take anything to get up the hill, but it takes a lot to come down. If a person was not athletically inclined and was out of shape, and he suffers a knee injury, it'll be very difficult for that person to rehabilitate," he said.

For those who want to start a program after a period of relative inactivity, Melhart had this advice:

— Start any activity slowly, and gradually increase the intensity.

— Work on flexibility on a daily basis. This means a good stretching program.

— If you choose to participate in a competitive sport, compete on a level you feel comfortable with.

— If minor overuse problems do occur, try resting and treating them at home. Melhart said treatment for most overuse injuries involves the alternate use of ice and heat, but most important is rest, just taking time off.

Easing into an activity seems like a reasonable, common sense approach, Melhart said, but that's not the way most people go at it. He said most people still think they can do a lot more than their bodies can handle.

He explained that people should also be aware of alternative sports they can participate in if a particular sport simply doesn't agree with them.

Lands from page 12

MEChA: planning a special Christmas

On December 12, Mary and Joseph will be knocking on the doors of Moscow homes asking for entrance and place for their child, Jesus.

Mary and Joseph will be two Moscow children and they will be followed by a group of children and adults holding candles and singing Christmas carols in Spanish. At a designated home, they will be allowed inside and Mary will place Jesus on the manger. A short mass will be held inside the house.

The Posada ("passage" in English), a Mexican custom honoring and celebrating the birth of Christ, will be completed after the children in the group break a pinata and distribute its goods equally among themselves.

MEChA, a Chicano organization on campus, is organizing the Posada as part of an attempt to bring awareness of the Mexican culture to the public of Moscow and to Chicanos attending the University of Idaho, said Ben Castilla, a spokesman for the group.

"People think that if you get involved with a minority all they'll do is protest and condemn and that all minority groups are a radical bunch," Castilla said, "But this year we're working on closer relations in a positive way and not dwelling on prejudice."

Castilla and Richard Keenan, a professor in

history and foreign languages at the university, have been teaching 26 children oral lessons in Spanish on Sundays from 2:30 to 3:30 p.m. at Saint Mary's school in Moscow. These lessons include the teaching of the two Christmas Carols, "Noche De Paz" (Silent Night), and "Casca Belles" (Jingle Bells), that will be sung in the Posada procession. More children are welcomed to participate in the lessons. The cost is \$5 for the year.

Every other Sunday, Isdola Duff, teaches traditional Mexican dances to the children. Duff has a masters degree in choreography and traditional Mexican folkdance. She also teaches traditional Mexican dances to adults for free in the studio room of the music buildings on Tuesdays and Thursdays.

MEChA also organizes potluck dinners. The public is invited to the dinners.

For more information phone 882-7976 or 882-4288.

tions to resolve conflicts between resource developers and wilderness preservationists. Frome said a first step would be to lessen our demand for the resources that are found in potential wilderness or designated wilderness areas. "They wouldn't be looking for all the oil and gas if people weren't going to buy it," he said.

Along that line, he said recycling must be encouraged to stop the waste that occurs in this country, and elevating peoples' appreciation of wilderness were two other keys to resolving such conflicts.

"You don't have to do anything to enhance natural beauty, but it's difficult to restore it," Frome said in his speech, explaining that even with large amounts of money it's very difficult to regain what's been lost. He said we're losing wild areas at an alarming rate, even in Idaho.

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Sports Friday

Face WSU Saturday

Rebounding tells the story in win over Huskies

by Kevin Warnock
Sports editor

It's usually not predicted Idaho will rebound taller teams, especially taller Pac-10 teams, but when the 6-foot-6 crew sets their mind to it, the boards can become their home as much as the next guys'.

Rebounding played the key part in Wednesday's 51-46 win over Washington and will be critical in Saturday's clash with Washington State, a team

which will run as often as Idaho likes to.

Tip-off for the Vandal-Cougar game is 8 p.m., 10 p.m. on KUID-TV's tape-delay coverage. The Idaho women put their 2-0 mark on the line in a contest preceding the men, against Lewis-Clark State.

The Vandals outrebounded Marv Harshman's Huskies 28-27 in the UW coach's 1000th game. Primarily, it was Idaho's Phil Hopson and Kelvin Smith, both 6-6, going up against UW's 6-7 Darrel Tanner and 6-10 Paul Fortier.

"We have to hustle more and block out more to offset the height differences," said Hopson, who led the Vandals with 11 boards. "All it took was a little bit of concentration and desire. We just wanted it a little bit better."

We have been a pretty good rebounding team when it's two hands above the rim and not two hands in the back.

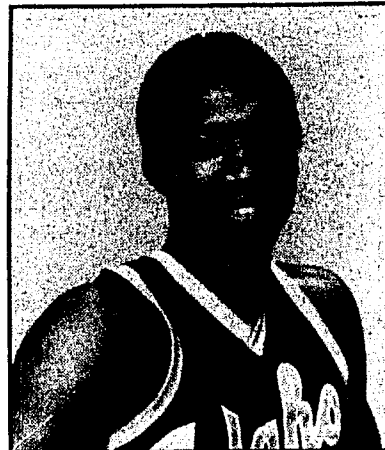
—Marv Harshman

Harshman, whose club is generally a strong rebounding group, saw it a little differently in his first visit to the ASUI Kibbie Dome.

"We have been a pretty good rebounding team when it's two hands above the rim and not two hands in the back. It's very

different when you're pushed and the ball comes out over the top," he said. "There's a difference, one's rebounding and one's a foul."

The Vandals are now 2-1 on the year but still lack a definite starting and playing line-up. Wednesday the sparkplug was



Freeman Watkins

Freeman Watkins who came off the bench to score 12 points just when they were needed.

"We fell back seven and I knew we had to get more scor-



ing in there, they had Brian (Kellerman) man-to-man and our guards (Joe Sweeney and Stan Arnold) were a little tentative," said Idaho coach Don Monson. "One thing I know about Freeman — he'll put the ball up."

It was the second time this season Kellerman picked up a trailer and is undoubtedly something he will see a lot of in his final year with Idaho.

"We'll have to do more screening. The thing we can't do is panic or worry too much. Other people will be open as long as you have movement," Monson said.

The Cougars bring into the Idaho game a road win at Wisconsin, their first action of the season. Their front line includes 6-9 Guy Williams, 6-8 Mike Wurm and 6-6 Steve Harriel. Against the Badgers, Williams had 26 points and 10 rebounds and Harriel had 19 with four boards.

Women's B-ball game time moved

The Idaho women's basketball game against Gonzaga, originally scheduled for Saturday at 5:30 p.m. will be played at 3:00 p.m. in the ASUI Kibbie Dome so as not to conflict with the men's football game against Eastern Kentucky. The UI Athletic Ticket Office honors women's season passes for both the men's and women's basketball games. Women's season pass holders, then, will be admitted to the men's basketball game at 8 p.m. Saturday night, even though the women's game time has been changed to 3 p.m.

New seating arrangements effective Sat.

Student seating changes for home basketball games will go into effect beginning Saturday night at the Vandal-Washington State game.

1,200 new seats have been constructed above the north bleachers. The west bleachers (capacity 600) are now reserved seats, while the east end bleachers are on a first come-first serve basis. They are open game for general admission ticket holders as well as students.

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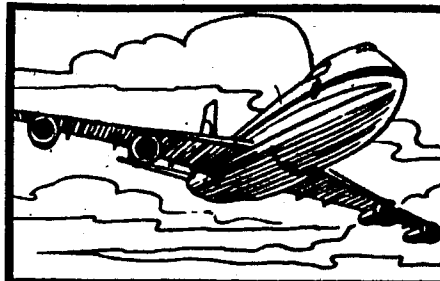
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West vs. South

Vandals travel to meet number one ECU

by Kevin Warnock
Sports editor

If things Saturday go the way they have the past two years for Eastern Kentucky University's football team, it could leave an awfully sour taste in Bluegrass country-folks' mouths every time they butter up a big baked potato.

In 1980, the Colonels lost the

Idaho to host semifinals if winners at ECU

The University of Idaho will play host to the NCAA Div. I-6AA semi-finals should the Vandals defeat Eastern Kentucky at Richmond on Saturday.

If Idaho wins, they will face the winner of the Eastern Illinois-Tennessee State contest.

Tickets for the Dec. 11 game will go on sale Monday, Dec. 6 at the UI ticket office. Because it is an NCAA event, students will have to pay admission.

The middle section of the north side stands will be reserved until noon for students who wish to purchase \$9 reserve seats. The middle five sections on both sides of the field go for \$9, while the first sections outside the railing are \$7.

Students may get in for \$3, but will be seated on the extremities of the north side.

national championship in Sacramento, Calif. to Boise State in the waning seconds of the fourth quarter. Last year, in Wichita Falls, Texas, the Bengals from Idaho State made it two in a row for the Gem State and the Big Sky Conference by stopping ECU in the title tilt.

This time, ECU gets somewhat of a break in that they are allowed to face the Westerners at home. It's a natural grass field at Hanger Stadium, where the Colonels have won an impressive 29 games straight. Kickoff is 5 p.m. (PST) with cable channel 8 broadcasting in Moscow.

ECU is 10-0 in 1982, Ohio Valley Conference Champion and ranked number one in the country for Div. I-AA schools. "They are an excellent football team, well-coached with great Southern tradition," Idaho coach Dennis Erickson said. "They're conservative offensively, running out of the 'I' 60 percent of the time. They're

very physical with an excellent tailback and fullback and good in front."



Sam Merriman

"That first time at Montana I don't think it would have made any difference if we were playing on natural grass or cement. At Reno the wind affected us more than the grass," he said. "Playing under these conditions is something we've got to learn to cope with."

Defensively, the Colonels are not as big as some teams the Vandals have faced this season, but they do have speed and hit hard, Erickson said.

Merriman picked for Shrine

Idaho defensive captain and four-time team-leading tackler Sam Merriman will represent the University of Idaho in the East-West Shrine Game in Palo Alto, Calif. in January.

He is the first Vandal selected for the All-Star contest since Joe Pelligrini in 1977. John Yarno also played in the game at Stanford University in 1976.

Idaho players honored

Winning has paid off for Idaho by having more players selected for the all-conference team than ever before. The Vandals had four first team picks.

Defensively, Sam Merriman is Idaho's only first team member. Boyce Bailey, John Fortner and Paul Griffin made the second team.

Ken Hobart was named the Big Sky's best quarter-

back and Offensive Player of the Year. Joining him on the first team were tight end Kurt Vestman and wide receiver Vic Wallace.

Wide receiver Ron Whittenburg made the second team along with Vic Wallace, in the return specialist's spot. Greg Diehl and place kicker Tim McMonigle were chosen honorable

mention.

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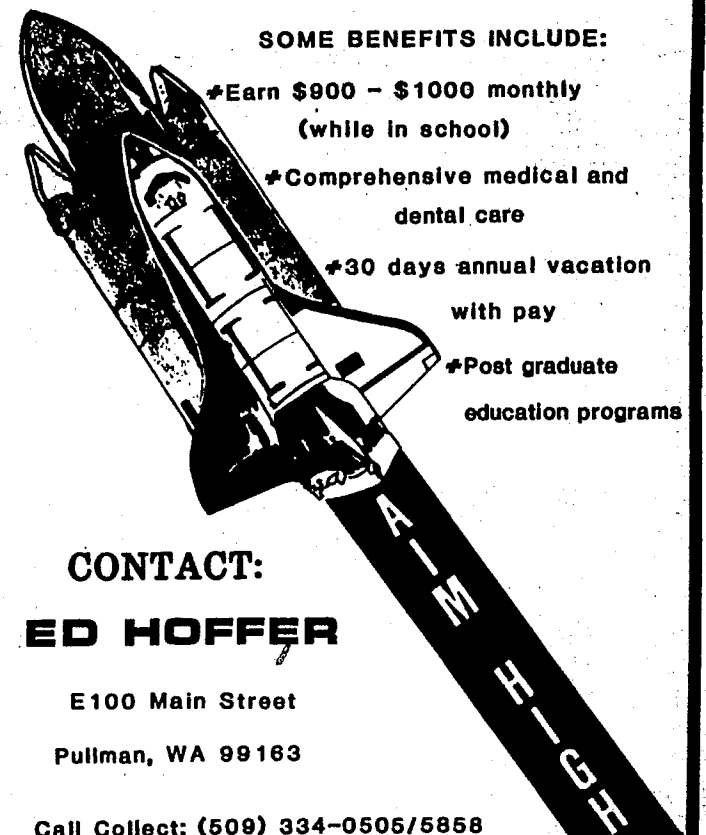
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AIR FORCE
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KUID to air women's b-ball

by Chan Davis
Staff writer

KUID-FM has wrapped up an abbreviated season of volleyball broadcasting and has begun its coverage of University of Idaho women's basketball. Volleyball on the radio is novel. But, as Kathy Clark, UI assistant athletic director, put it, "We may have started a whole new something."

"Volleyball is an experiment. We've never broadcast this sport before," said Larry Ducommun, student station manager of KUID-FM. The station broadcast the last seven games of the season, and Ducommun thought it went well. "We'd like to do it again next year," he said.

The station also will be broadcasting all women's home basketball games. In past years that was done by KUOI-FM, the UI student-operated radio station.

"The athletic department didn't approach us until mid-

volleyball season," Ducommun said. "We said we'd rather do both (volleyball and basketball) or neither."

"KUOI was unable to do both sports," said Clark, "and it appeared to be time for a move that would help enlarge our audience." She said the varied length of volleyball games presented problems.

KUOI Station Manager Bruce Pemberton said length of the shows was the main reason he wasn't interested in covering volleyball. His volunteer disc jockeys would be forced to sit in front of the board and do nothing but watch levels for from an hour to two-and-a-half hours, he said. Pemberton said he didn't think the disc jockeys, who volunteer to play music, would enjoy that.

The main reason the athletic department went to KUID-FM with both sports, Pemberton said, is that KUOI gears its programming to a student audience. "KUID, in theory, broadcasts to a more adult au-

dience — people who are potential Vandal Boosters," he said.

Clark said another factor in KUID's favor was its wider broadcast range. KUID can reach listeners up to 100 miles away, she said. Pemberton said KUOI reaches approximately 12 miles.

Ducommun said he's glad KUID has the sports. "We were excited to get them because it opens up a new audience for us, and gives some good coverage to sports that haven't been covered much," he said. "The women's athletic teams have enjoyed just about as much success as the men's, and perhaps more, consistently, but they haven't been given the publicity."

Ducommun and Pat Grimes, a junior in telecommunications, are announcing the games. "We have a co-announcer situation where we trade off commentary and play-by-play," said Ducommun.

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17. MISCELLANEOUS IMPROVE YOUR GRADES Research Catalog — 306 pages — 10,278 topics — Rush \$1.00 Box 25097C, Los Angeles, 90025. (213) 477-8226.

RESUME KIT Includes examples and guidelines. \$2.85. Resume Group, 911 Western Avenue, 307, Seattle, 98104.

Repair It don't replace it. Hey students call and ask about FREE repairs. The Winfield Doctor. Moscow, 882-8099. Pullman, Colfax, (509) 332-0121.

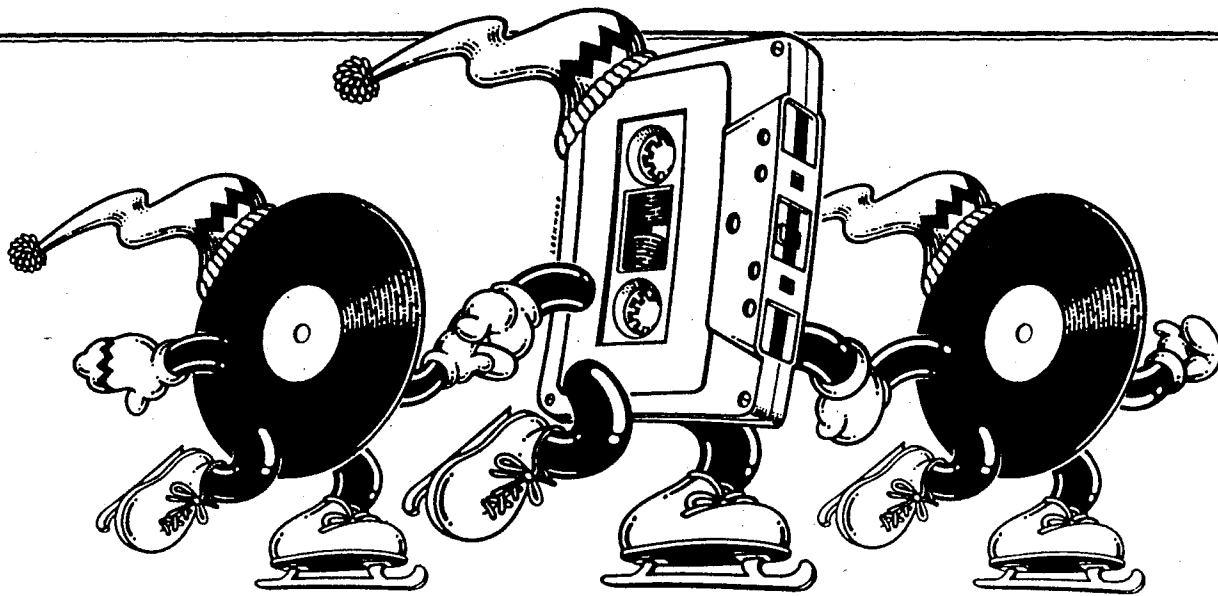
Book from page 6

of Moscow is handling marketing and distribution for the West, according to Rob Moore of North Country.

The book, which sells for \$24.95, made a first press run of 2,000.

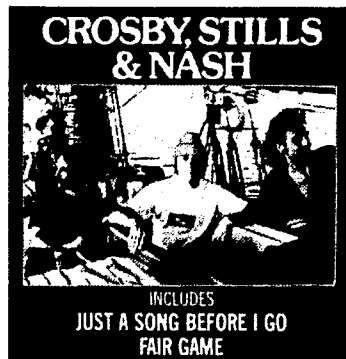
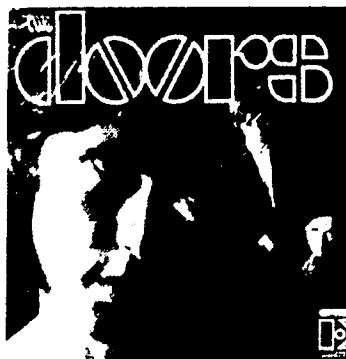
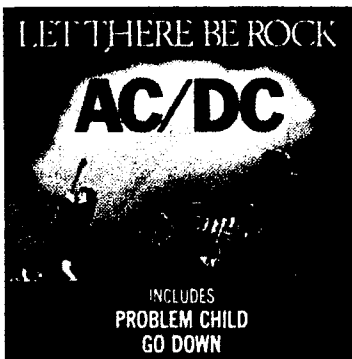
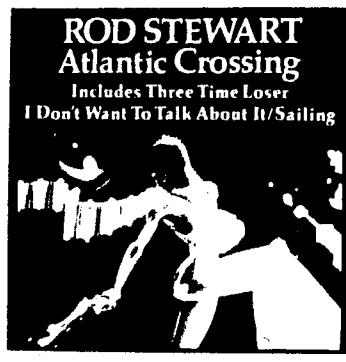
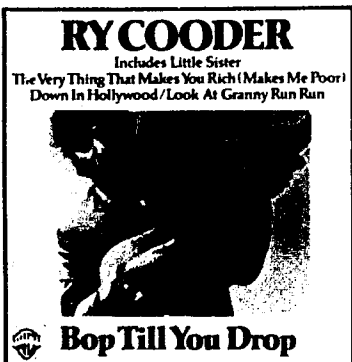
Woolston, who graduated with a MFA from the Art Institute of Chicago, teaches three classes a semester at the university. He is the sole photography instructor at the School of Communication.

He is now working on large format color landscapes of the area through a grant he received from the Idaho Commission on the Arts in October of last year.



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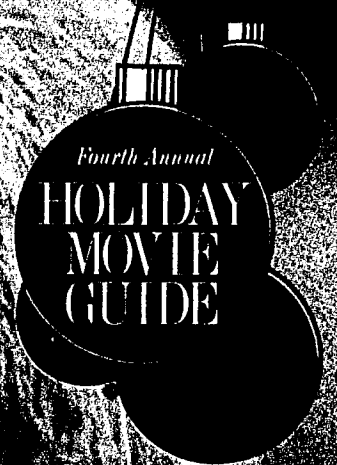


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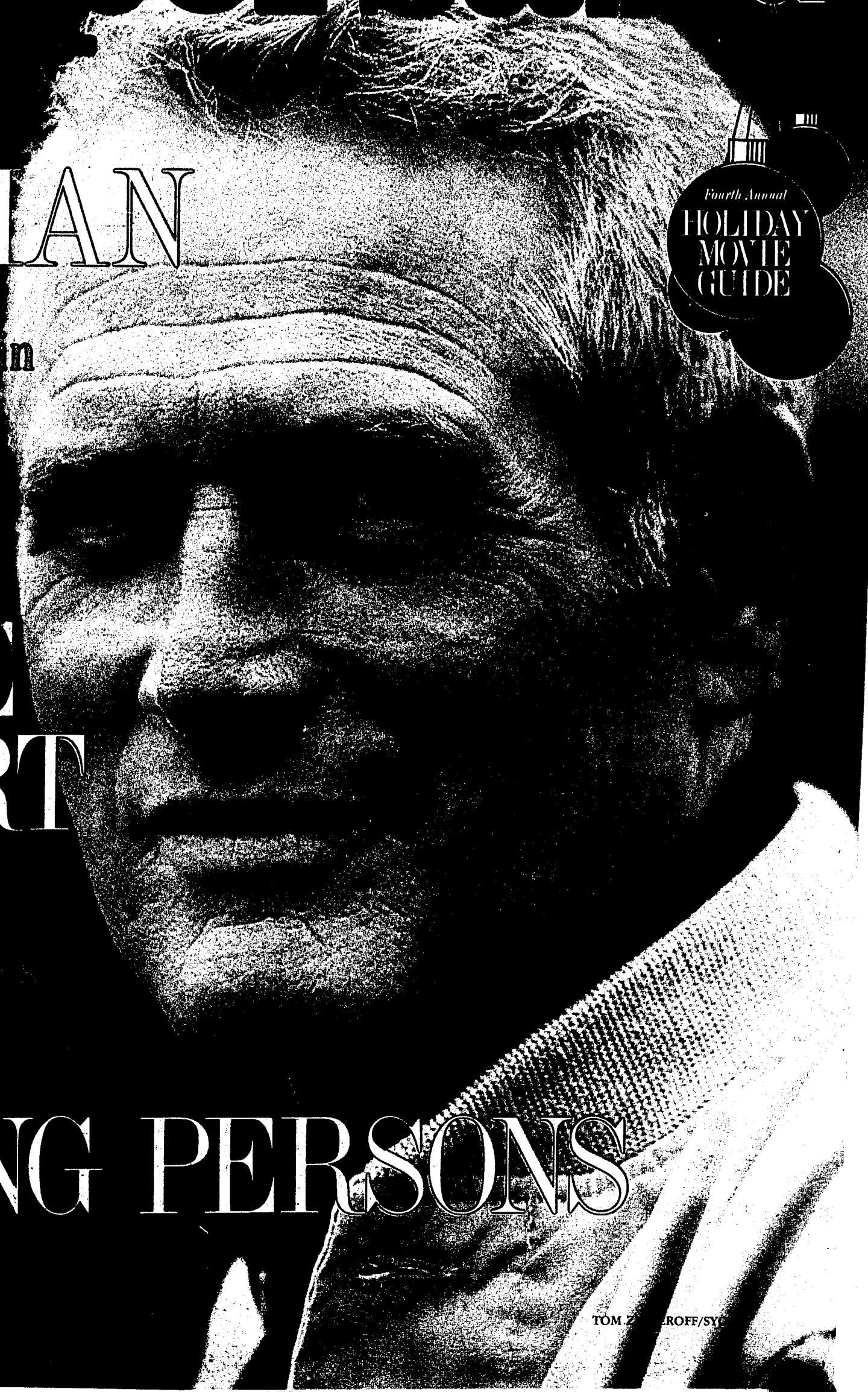


STYLE REPORT

MISSING PERSONS

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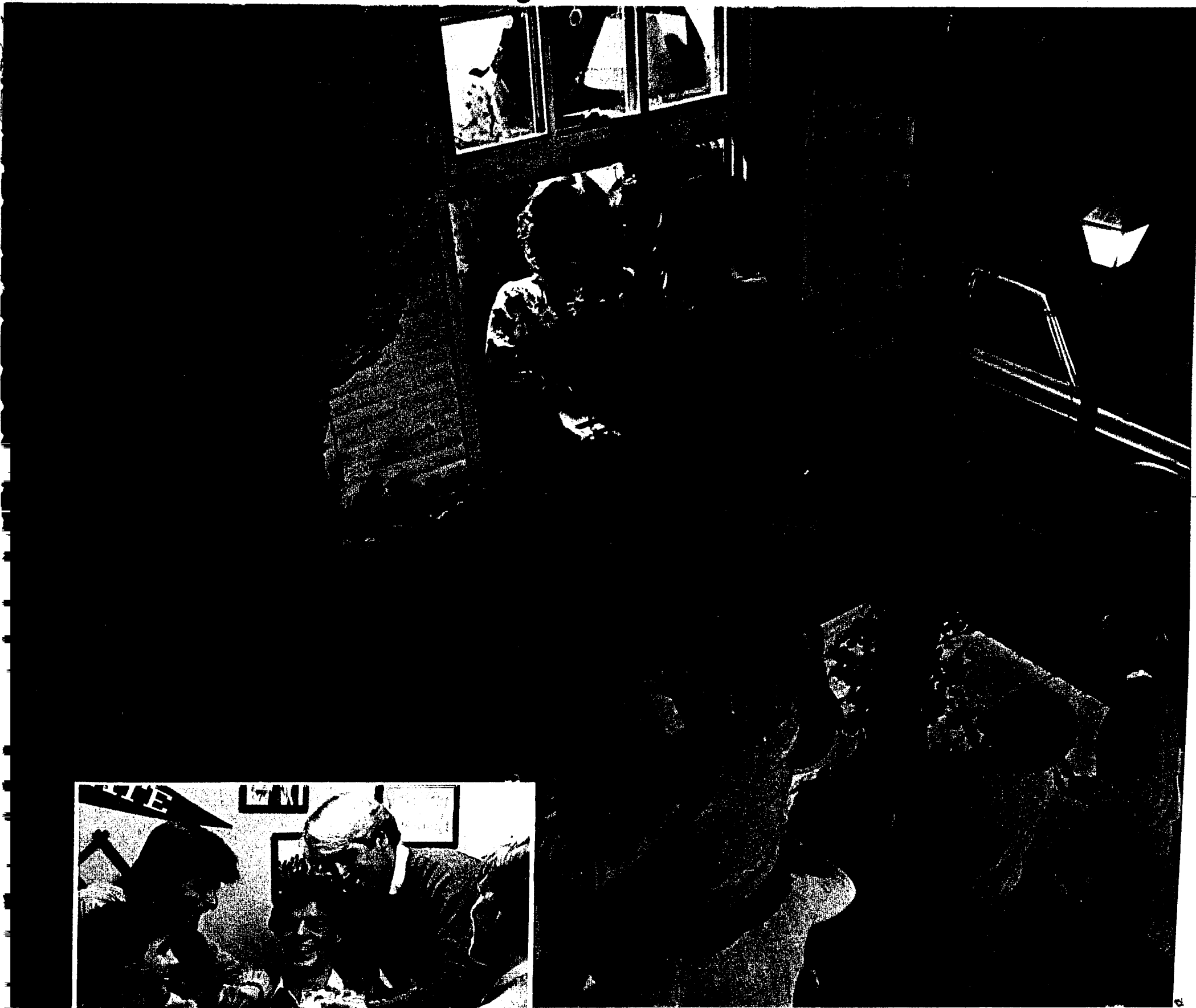
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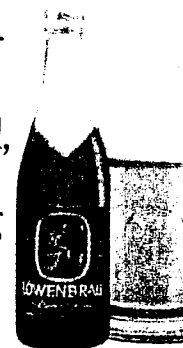
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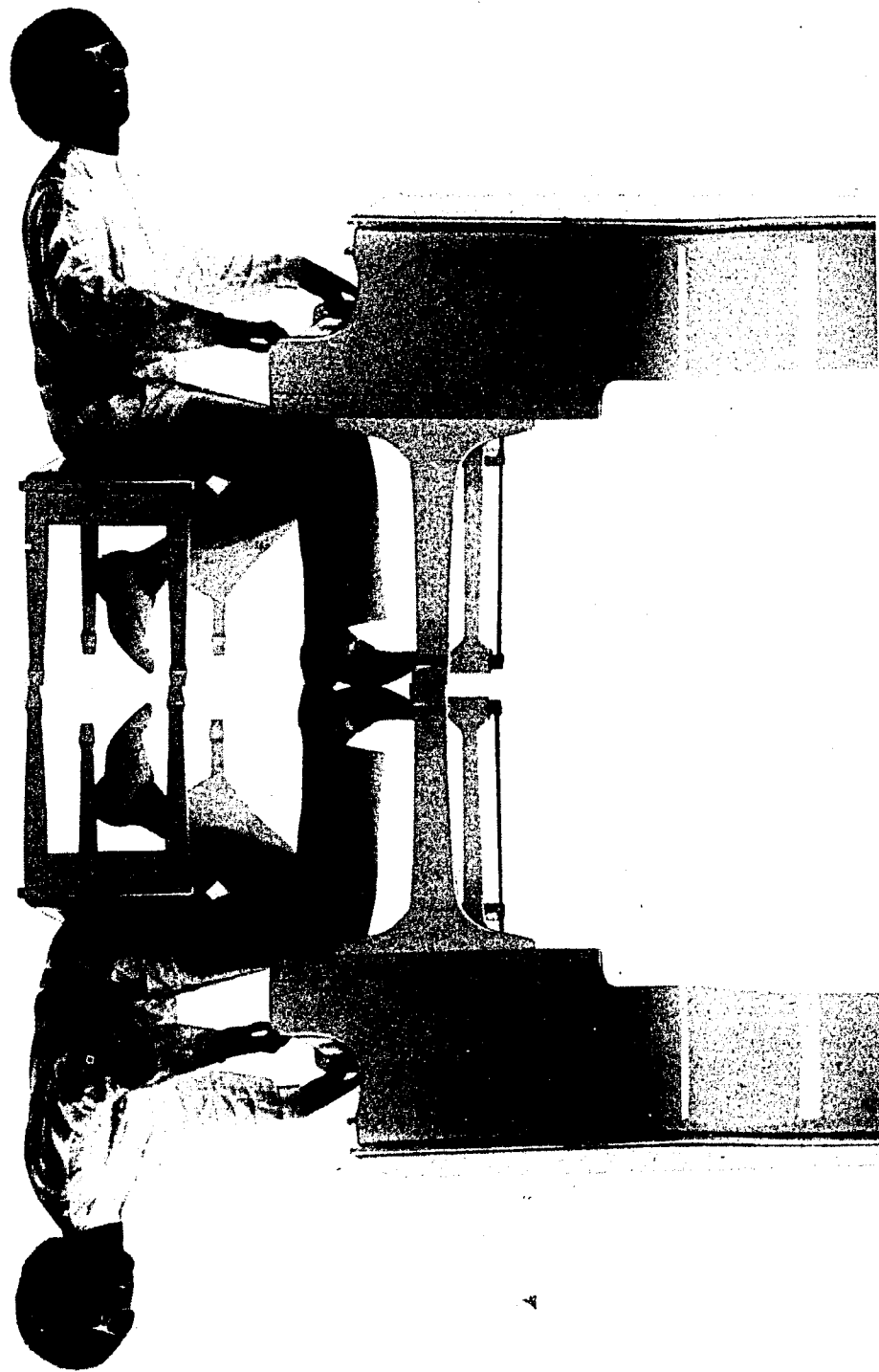
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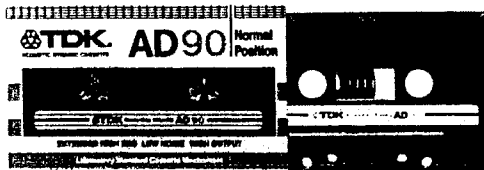
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OUR COVER
The elusive Paul Newman was snapped on the set of The Verdict by Tom Zimmeroff/Sygma.



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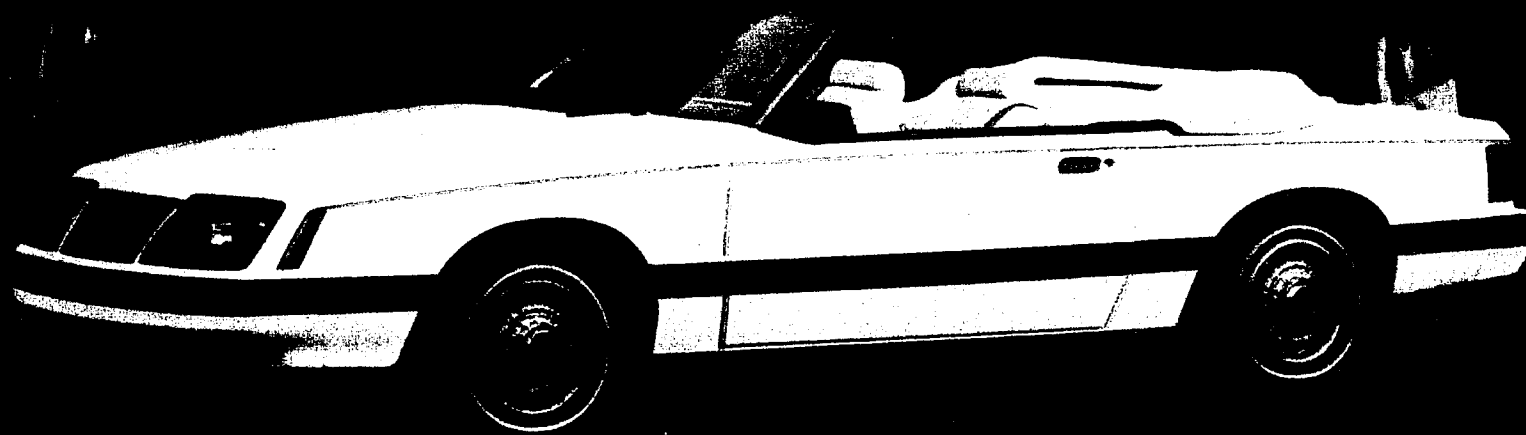


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IN ONE EAR & OUT THE OTHER

Your article spotlighting Eddie Murphy was very interesting and entertaining, but should your front cover attract "such racial overtones" as "Saturday Night Live's Darkest Comedian Makes New Album and a Major Movie"? Racial suggestions of this type should be avoided, or do you really mean to call Mr. Murphy a "darkie"? It is so easy to say Black, or leave it out completely.

Vandella Brown
Iowa City, Iowa

As a black student enrolled at the University of Calif. at Santa Barbara, I found your recent publication of *Ampersand* insulting. In the issue, Eddie Murphy is featured on the cover while the caption below states "Darkest Comedian Makes New Album and a Major Movie." Apparently for the *Ampersand* editors, it is Murphy's color rather than his comic prowess that is most interesting. Similar mockery is not new to Afro-Americans who have, in the past, been labeled as "coon," "blackie," "nigger" and other insulting terms. And now in your October issue of *Ampersand* we are being mocked "darkest." I doubt that an Anglo-Saxon comedian would be subjected to the same ridicule. If Steve Martin appeared on your cover would the caption read "Whitest Comedian"? I am proud of my heritage and of our cultural contributions to the American stage, screen and the arts; and I resent the implicit racism represented by the *Ampersand* caption. I hope in the future your "collegiate" publication will be more cognizant of how you portray Afro-Americans. It should not be too much to expect it to be in a sensitive, fair and reasonable manner.

Ethiopian Exum
UC Santa Barbara

It was simply a play on words, and we liked the double entendre — referring not only to Mr. Murphy (who is undeniably darker than the other pasty faces on Saturday Night Live), but also to black comedy, a kind of humor that is best described as "getting laughs from something that is not intrinsically funny." Black humor is a distinctly non-racial term, first applied to Lenny Bruce in the Fifties. Black humor is angry, bitter, sarcastic, modern — and funny. Much like Mr. Murphy.

We did not call him a "darkie."

As a matter of historical fact, we did call actor Christopher Walken "The New Wasp Heartbro" on our May 1979 cover, but Ms. Exum's suggested Steve Martin headline is far better than the one we used for his cover blurb.

Last, but certainly not least, we did choose Mr. Murphy for our cover. Were we really racist, we probably would have used someone of a more beige persuasion.

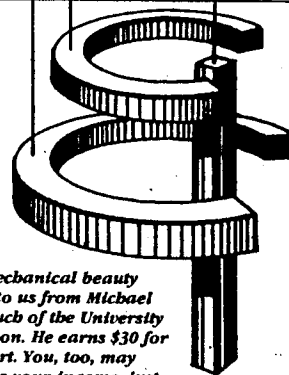
Regarding your article on Donny & Marie being dropped from Hawaiian Punch's ad-campaign because they're no longer "hot." Frankly this annoys me. Your column gave no factual reason for their termination but inferred

their lack of popularity was the reason, and that they weren't connected with "fun & sun." The reason this annoys me is because the Osmond family is a rarity in the entertainment business concerning their beliefs in family, in religion, and in avoidance of liquor & drugs. If kids today can't identify with good, clean, decent people as role models, without being laughed at, we're in trouble. That leaves the likes of Alice Cooper

to idolize. P.S. the principal export of Utah is copper.

Jamie Rackley
UC Davis, CA

Send us your comments, complaints, compliments (especially your compliments), your philosophy of life or even your SAT scores. We like to get mail — any mail. Send the goodies to *In One Ear*, 1680 North Vine, Suite 900, Hollywood, CA 90028.



This mechanical beauty comes to us from Michael Schafsbuch of the University of Oregon. He earns \$30 for his effort. You, too, may enhance your income: just submit your original *Ampersand*, rendered in black ink on white paper, to *Ampersand of the Month*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

BY STEVEN GINSBERG

Meet McCartney

PAUL MCCARTNEY is in London starring in his first feature length solo film since the Beatles days. Called *Give My Regards to Broad Street*, it features McCartney's wife, Linda, Ringo Starr and guitarist Eric Stewart in a story that traces a fictionalized day in the life of McCartney. The former Beatle is also writing the screenplay and composing its theme and other songs. (There will also be other music from the Beatles and Wings.) The picture is being done through McCartney's own company, MPL Communications. Incidentally, Paul and Ringo did star in their own short film, *The Cooler*, which unspooled at the Cannes Film Festival earlier this year.

Future Flicks

WARREN BEATTY, who is not exactly collecting unemployment, just signed a deal to star in *Mermaid*. His salary: \$5 million. The script (by C. J. Carruthers, to be rewritten by Robert Towne) is about this mermaid who is kissed by (and, as legend goes, subsequently falls in love with) a handsome young rake, but he betrays her and she ends up with the older brother. Maybe. Robert Redford was originally set to star, but as one Hollywood wit observed, "I just couldn't see Bob getting in any tank with a girl in a mermaid skin."

Obviously, someone in charge should hire Bette Midler for the mermaid. She already has the costume.

Ampersand Jokes

So many yucks! We could barely get any work done, what with all the guffawing, chortling, giggling and tittering. Finally, at gunpoint, the editors and the publisher forced themselves to choose. The winners below were picked on the basis of apparent originality and downright funniness. Just remember, one person's tee hee is another's yawn, so shut up if you don't like 'em.

However, if you're anxious to earn an easy \$20, as do these three happy contributors, send your jokes to *Ampersand Jokes*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

1. What's black-and-white and red and can't turn around in a telephone booth?
A penguin with a javelin through its beard.

David Nicholls Montague, Jr.
Charlottesville, VA

2. What is the difference between erotic and kinky?
Erotic is when you use one feather; kinky is when you use the whole chicken.

Rebecca A. Winfield
Normal, IL

3. Did you realize that San Francisco actually has gay schools now? They teach the kids about the birds and the birds.

Rob Gold
Sacramento, CA

THE STARS OF *Officer and a Gentleman* are busy — but separately (although there is talk of a sequel, since the aforementioned flick was the only one to give *E.T.* a run for its greenbacks). Ms Winger will play Shirley MacLaine's daughter in *Terms of Endearment*, to be written and directed by Jim Brooks, who created *Taxi* and *The Mary Tyler Moore Show* (good) and the Burt Reynolds film *Starting Over* (bad). Mr. Gere is off in Mexico starring in *The Honorary Consul*, after the Graham Greene novel. It also stars Michael Caine and Britain's irresistible Bob Hoskins (*The Long Good Friday*).

GOOD NEWS FOR *Saturday Night Live* fans. Dan Aykroyd (you remember him from the old show) and Eddie Murphy (the new kid) will begin work on a new comedy film in December directed by John Landis (*Blues Brothers*). The only problem is the title: *Black and White*. The powers-that-be don't think it's exactly the right image for this particular project, so they're offering a cash reward to crew members to come up with something better. The rest of us are excluded from the competition, they say, because the picture's subject matter is very hush-hush. Big deal.

WE CHECKED THIS ONE TWICE. Yes, there will be yet a third in the hugely successful series of *Smokee* and *the Bandit* films. No, this one will not star Burt Reynolds or Sally Field. But it does once again feature Jackie Gleason as both the dumb hick sheriff, *Smokee*, and as the Bandit (Burt's role). Hence the title *Smokee Is the Bandit*. Argh.

PAUL BARTEL AND MARY WORONOV (introduced to *Ampersand* readers in the October issue) are currently filming a new flick called *Get Crazy*, directed by Alan Arkush (*Rock 'n Roll High School*, *Heartbeeps*) which features Malcolm McDowell in his first singing role, plus Lou Reed, John Densmore (drummer for the Doors), Howard Kaylan of Flo & Eddie, and assorted other music mavens. The plot centers around events in a Fillmore East-type concert establishment.

DESPITE THE TRAGIC DEATH of Vic Morrow and two child actors while filming director John Landis' segment of the upcoming feature *Twilight Zone*, Warner Bros. is going ahead with plans to release it next summer to theaters. They claim it would be even more tragic if Morrow's final performances were not seen. We suspect that the Accounting Department would find it most keenly tragic. Also featured in that episode are Dan Aykroyd and Albert Brooks. The movie has three other segments, one of which will be directed by Steven Spielberg.

Quote of the Month

EIGHTEEN-YEAR-OLD STUDENT and unknown actress Jennifer Beals is the star of *Flashdance*, a much talked-about picture concerning a woman who goes through the motions of stripping at a bar filled with men but actually remains clothed. She recently spoke about beating out thousands of others for the role:

"I had moved into the dorm at Yale and didn't have a phone so the producers had to go through the New Haven police to track me down. When they told me I had the part I said I would only do it if Yale would give me a deferment. If Yale said you can't defer I would've stayed in school." Yeesh.

Best Sellers

HOTEL NEW HAMPSHIRE AND *Gorky Park*, two recent best-selling novels, are all set to be made into movies in 1983. Jodie Foster and Marty Feldman have signed to start making *Hotel* (a strange saga about five kids in a family) this spring in Montreal and Vienna under the eye of writer-director Tony Richardson. *Gorky Park*, a thriller about the ramifications of a triple murder in Moscow, starts earlier in the year in northern Europe with director Michael Apted (*Coal Miner's Daugh-*

ter) and screenwriter Dennis Potter (*Pennies from Heaven*). William Hurt stars as Arkady.

PROLIFIC WRITER HARLAN ELLISON signed to write the screenplay for *None of the Above*, based on a political novel titled *Bug Jack Baron*. Costa-Gavras, who recently directed his first American movie, *Missing*, helms this one beginning in June.

Shake, Rattle and Roll with the Punches

VETERAN ROCKER JERRY LEE LEWIS, who was nearly scandalized into oblivion 25 years ago when he married his then 13-year-old cousin Myra Brown, may find his personal life the subject of a new movie. Polygram Pictures has optioned the film rights to Myra's tell-all book *Great Balls of Fire*.

Big News for Small Screens

WITH MORE THAN 50 features to his credit, famed Swedish filmmaker Ingmar Bergman says he is giving up the big screen and will instead work only on the stage or in television. The reason? A loss of energy. "But I love to have a camera and a small crew and to make things for television," he said in a recent *Variety* interview. "You can make it and then in one evening it is finished. Nobody thinks about it anymore." We try not to.

THE PAPER CHASE has been a movie, a canceled network television show and a regular rerun on PBS. What else is left? Well, cable biggie Showtime has just ordered seven new hour-long episodes of the program at a cost of \$500,000-\$600,000 each, making it the first pay service ever to have a regular dramatic series.

Kiss Off

BY PAUL ROSTA

"If they spent this kind of money to promote an unknown band," grouched one wishing-to-be-anonymous guest, "it would make their career."

Kiss is hardly an unknown band, but they have been rather ignored lately. To get the once-reigning bubblegum stompers back in the public eye, and to promote their 100-city tour for a new LP called *Creations of the Night*, Casablanca Records threw a shindig like no one in the pinched record business had done for years. At a Zoetrope Studios sound stage in Hollywood the bar was open and so was bass player Gene Simmons' mouth. "We're the best show on Earth," he informed the assemblage.

Before the buffet was cleared and the room forcibly emptied by means of playing the group's new single at top volume, over and over, someone asked Simmons if he didn't think the band's flamboyant garb was perhaps a wee bit out of style. "We're above style," Simmons shot back.

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The Ampersand staff received no graft, no bribes, no tokens from anybody. After all our work. Not so much as a non-gourmet kernel of popcorn. We must be doing something wrong.

Beer Is a Many-Splendored Thing

BY MORLEY JONES



You can talk about your Châteauneuf-du-Pape and you can talk about your Caymus Vineyards Napa Valley Oeil de Perdrix. You can talk about your Glendronach single-malt Scotch whiskey and you can talk about your Amaretto di Saroni on the rocks with a splash of heavy cream. You can blabber on and on forever about your Tequila Sunrise and your elegantly perfect 22-to-1 martini, and you can prattle till you're blue in the face about your damned fancy-schmancy European soda water at 79 cents a pint. But when all that yackety-yak dies down and you discover that you're thirsty, *really* thirsty, brush-fire-on-a-hot-day thirsty—chances are pretty good that you'll reach for a good old-fashioned beer.

The U.S. is the largest producer of beer and related beverages (like ale, stout, etc.—about which, more later) in the world, and one of the largest consumers of the stuff. Each and every one of us, statistically at least, drinks about 22 gallons of beer and such a year—and if you personally drink somewhat less than that, don't worry, because the guy next to you probably more than makes up your share. (By way of comparison, American per capita consumption of hard booze is only about two gallons a year, and wine consumption is slightly less than that—though it's increasingly rapidly.)

Beer has been around for a long time. Since before there was whiskey. Since before there was chocolate milk. Since before plain old water was even safe to drink. Beer was probably the first alcoholic beverage known to humankind. It was made as early as 5000 B.C., in Mesopotamia. You remember Mesopotamia—the Fertile Crescent, most productive agricultural land in the ancient world. Well, most of what they grew in Mesopotamia was grain, and almost *half* of all that grain was used for making beer. Sumerian workers were paid in beer. Hammurabi took it so seriously that he wrote special rules into his Code condemning people who sold watered-down brew.

The Egyptians liked the idea of beer, and passed it along eventually to the Greeks, who were nice enough to tell the Romans about it. The Romans introduced it to what are now Germany and Great Britain, and look what *they've* done with it.

The light, medium-bitter style of beer that most of us are used to today was probably born 800 years ago or so in Czechoslovakia, at the Pilsner Urquell brewery in the town of Pilsen. (The firm is still in business today, and Pilsner Urquell is available in the U.S.)

What is beer, anyway? you might well ask—besides being just that frothy stuff that tastes so good? Well, beer is sort of like wine, except that it's made from grain instead of grapes. It starts out with a mixture of kinds of grain, usually heavy on the barley. The grain is allowed to "malt"—which means that the grain grows sprouts and the starches it contains become converted, through natural processes, to sugar (which is necessary for fermentation). The grain is then "cooked" with water, and the resulting liquid, called "wort," is drained off into a brewing vessel. Here, flavorings are added; the principle flavoring agent, the one that makes beer taste like beer, is hops, which are blossoms of a vine related to the mulberry bush. The flavored mixture is cooked a bit longer, then the flavoring substances are removed, the mixture is cooled, and brewer's yeast is added. Now fermentation begins. (To make beer, a yeast is used which sinks to the bottom of the fermenting vat and works from there, ale is made with a kind of yeast which floats on the top of the liquid. (And, as long as we're at it, it might as well be mentioned that stout is ale made with roasted malt, and porter is stout fermented to a higher degree of alcohol.) When the fermentation is finished, the beer is filtered, aged for a short time, and then bottled or canned or loaded into barrels—mostly aluminum these days.

This is where the controversy usually starts. Does beer taste better from a barrel than it does from a bottle or can? Do cans give beer a "tinny" taste? In answering these questions, it is good to remember, first of all, that beer didn't always come in cans and bottles. In fact, when the radical notion of bottling beer was first proposed earlier in this century, H.L. Mencken snorted something to the effect that putting beer in a bottle was like putting a kiss in the icebox. He was a curious man, Mencken.

LINDA EPSTEIN



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THE WHO POSTER 1982

Style

Beer doesn't show the vast range of varying characteristics that its cousin wine does — still there are great differences in color, body, and flavor from one beer to the next. These differences are due to the types and amounts of grain and flavorings used, to the quality and constituents of the water employed, and simply to brewing methods. Beer can be made into a very light, almost flavorless beverage (like many of the American "lite" beers), or it can be made into something dark and rich and extremely bitter (like Guinness Stout, for instance). There are even beers in Belgium — some of which are sealed with corks, like wine bottles — that are flavored with macerated bitter cherries!

What are the best beers in America today? That is, of course, a matter of personal opinion. I don't much like most of the regular mass-market American beers, simply because they don't have much of what I have come to think of as beer flavor. I do favor Anchor Steam Beer and Albion Ale, as well as the medium-dark Bohemia Ale from Mexico (which, since I live in Southern California, is virtually a regional beer for me.) For the fun of it, I held a wine-tasting-type judging of beers with some friends of mine not long ago, and Heineken's came out Number One almost unanimously, for its rich blend of flavors and its good, full body. Other beers we rated highly included Carlsberg (Denmark), Beck's and Würzburger (Germany), Harp Lager (Ireland), and Asahi (Japan). I also enjoy Kronenberg, a pleasant, medium-body beer with a vaguely sweet aftertaste, from the Alsatian region of France.

The aforementioned H.L. Mencken, apparently a dedicated brew sampler, covered the field best when he noted, "There is no bad beer; some kinds are better than others."

Popcorn: The Most Popular Munchie

BY JOHN KROUT

Everyone goes for popcorn. It's the most economical of people-pleasers. But it has to be made right. None of that ancient, soggy, chewy, lumpy, starchy junk that's sold in most movie theaters. No, no; popcorn must be hot, crunchy and unburnt ... and that isn't as easy as most people think.

The kernels must heat evenly on all sides, so choose a pot or skillet with a thick bottom that spreads heat uniformly. A thin bottom will inevitably develop hot spots where kernels char, and black popcorn carbon is a miserable cleanup headache as well as a waste of good kernels.

Cooking oil should surround each kernel and provide even heat. Too little oil promotes burnt-corn; too

much produces a soggy mess. One major popcorn marketer says that a volume ration of 3 parts oil to 1 part popcorn is perfect for his product; your mileage will probably be lower, depending on the brand of corn. A good test: drop one or two kernels in the bottom and add a layer of oil just deep enough to cover them, and no more.

Those first two kernels can save some effort. Turn on the heat before adding the full load. When they pop, the oil is hot enough for the main event. Any burner setting from medium to high should work; if cooking with gas, the flame should definitely touch the pot.

Pour in the corn and slap on the lid. A lid with a steam hole helps the popcorn stay crisp, because the steam of several hundred popped kernels is substantial, and most of the cooking oil is vaporized too.

Naturally, when the popcorn starts flying, some unpopped kernels lift off as well. Sooner or later a layer of popped material prevents the unpopped from falling back for another hot oil bath, so the pot needs to be shaken to help the unpopped make it back to the bottom. A good rattle or two every thirty seconds will do, though some fanatics insist on constant agitation.

When the sound has slowed down to about one pop per second, shut off the heat and get the pot off the burner. Expect the last few kernels to pop as the pot cools.

Pour the finished product out for the grateful masses and start the next batch immediately — if the first bowlful is a hit, a popcorn frenzy will probably strike.

"Some Call It Preppy"

BY BYRON LAURSEN

We asked everybody! Several people, anyway. From Harvard Squares to Rambling Wrecks (from Georgia Tech). We even gave the Beavers (of Oregon State) a shot. Menfolk. Womenfolk. Sophomores, Texans and normal people, too. *Ampersand's* Very First Annual Survey of Campus Style covered ten diverse campuses all across the country; water-witching for signs of trends to come, probing for the favorites of the day, divining the Great American Collegiate Closet. And what'd we get? Too many alligators, that's what! We couldn't see the trends for all the pesky Izod Lacoste alligators crawling over the questionnaire forms like cockroaches on a BLT abandoned yesterday in a New York apartment. Some of you loved 'em! (The alligators, we mean, not the cockroaches.) Some of you couldn't stand the sight of 'em. It confused us horribly. One editor began to make deplorable noises into his Selectric, then left to enroll in a truck driving correspondence school.

But the more thoughtful of us began to notice things like, perhaps the preppy/classic/all-must-look-same movement reflects a tough

economy.

Money for clothes has to be aimed at sure bets these Reaganistic days. Furthermore, even if sameness reigns, the focus on fashion is strong. Fashion, as much for collegians as anyone else, remains a primary way of telling the world what you want it to think about you. In the eloquent words of a male Purdue sophomore, "People seem to be more aware of

the physical appearance, then handle the mental aspects later."

"Almost anything goes these days," says another Purduvian man. "I hear the mini skirt is back! Where is it?"

It is not on the hips of the 21-year-old Purdue woman who listed the resurgent mini under "Things I would never wear." Other a-thousand-times-no items included sparkles or beaded looks (says an Oregon State senior woman), hot pants and/or "trampy" clothes (women from Tulane) and plaid pants, velour shirts, tank tops or fat ties for a 20-year-old Georgia Tech man in his junior season.

"Prep stuff" and "ALLIGATORS" made the never-wear lists, too. But more frequently they were on

lists of choice for date wear, party clothes and going-to-class togs. The Izodian reptiles also appeared often in the "Going Out of Style" questionnaire slot. So go figure. Likewise, miniskirts were perceived both as coming into and going out of favor. So were designer jeans.

Luckily, since lasting fashion value turned up as a major concern, we asked what each respondent thought had stayed in style over the last three years. Here are some of the more interesting answers:

Women cited "rustic" styles, Levi's, designer jeans, designer "anything," bulky sweaters, oxford shirts, "renaissance" styles, narrow leg pants, classic sweater-and-blouse combos and, of course, the preppy look. A University of Texas woman, about to gun for an advertising career, ended her discussion of lasting styles with a strong practical note: "I'm more conscious of my clothes," she said, "because I'll be interviewing soon. I have to spend more \$ on quality items."

Men listed tweeds as perpetually stylish, a long with button-downs, cords, penny loafers, topsiders, wool jackets, thin silk ties, "neat looking stuff as opposed to sloppy," jeans, and the ever-popular navy blazer. "I used to be very fashion oriented — what is 'in' today," says a junior man from Georgia Tech. "Now I am more into the classical look (some call it preppy)."

But the same student listed preppy clothes as the worst thing a woman could wear. So did yet another Georgia Tech man, who stated a preference for women in "semi-tight" jeans and shirts "(not crotch-grabbers)." Interestingly, no women added gratuitous comments on what men should not wear.

The fashionable folks on these pages are UCLA students, most of 'em, whose pictures say more about style than any words could. The pictures are by Linda Epstein, and they were taken in M & J Country Shoe Store in Westwood, CA, under the astute direction of coordinator Elizabeth Freeman.



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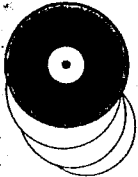
Navy Officers Get Responsibility Fast.

Style

Stylish cars included the predictable run of Mercedes-Benz, BMW, Mazda RX-7 and Datsun 280ZX, plus a DeLorean and a Porsche or two. Finally, if a major dollop of refined sensibility was to be found anywhere on the fashion questionnaires, it was in the words of a University of Texas senior of the male persuasion who attends, says he, some 30 movies and 50 concerts in an average month. "Austin should pass an ordinance," he states clearly, "banning 'cardboard salt-free' fashions."

Now who can argue with that?

The Rhythm Method (of Party Giving)



A party without music? C'mon! You'd do better without food, or drink, or even guests. Unless you care to play host for a rap session on Reaganomics, there's got to be a reliable juke box (o.k., stereo) and a stimulating selection of long players. Here's where we can help. Polling a few of *Ampersand's* musical contributors, we've compiled a helpful — but by no means all-inclusive — list of records that can give any party a lift. As the venerable Willie the Shake said: "If music be the food of love, play on..."

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LIVE AT THE APOLLO VOL. II

James Brown (King)

The perfect party record. Over two hours of J.B. at his Mr. Dynamite peak, and believe me, we're talking dance attack. There's a 20-minute rendition of "There Was a Time" that won't quit and for the dreamy side another 20 minutes of "It's a Man's World." Too much.

Tom Vickers

25 THUMPING GREAT HITS

The Dave Clark Five (Polydor)

Of course, the Dave Clark Five never had 25 hits. But they did have a solid beat. Also a joyously tacky organ and farty saxophone. Stick with "Glad All Over" and the other bona fide hits.

Steven X. Rea

LET IT BLEED

The Rolling Stones (Atlantic)
Old but irresistible—especially loud over a good stereo. Nominated for rowdiness and rhythm.

Alison Wickwire

HISTORIC PERFORMANCES LIVE AT MONTEREY POP

Otis Redding & The Jimi Hendrix Experience (Reprise)

Two masters for the price of one, how can you go wrong? Big O absolutely torches the crowd with the help of the solid Stax band (Booker T. and the MGs plus the Memphis Horns). On the flip side Hendrix lays out the performance that caused his

career to "catch fire" in America.

Don Snowden

THE SUPER HITS VOL. I

Various Artists (Atlantic)

Sure to get everybody up and moving. A total shing-a-ling experience from the late Sixties, including "Hold On, I'm Coming," "Mustang Sally," "Respect," "In the Midnight Hour." This is the record that can teach you to do the Philly Dog.

Bob Merlts

JR. WALKER & THE ALL-STARS GREATEST HITS

Jr. Walker and the All-Stars (Motown)

Mr. Sax had a party going on in the studio when he put down these tracks. "Shotgun" and "I'm a Roadrunner" are guaranteed dance starters, and the human who can resist the sax hook to "What Does it Take" hasn't been born yet.

S.X.R.

SILK DEGREES

Boz Scaggs (Columbia)

A classic with no bad tracks. And, for some reason, it reeks of sex. What more can anyone ask of a party record?

A.W.

LIVE!

Bob Marley and the Wailers (Island)

"One good thing about music/When

it hits you feel no pain." That's the first line Marley casts on this, the definitive reggae album to date. Bend your knees to the chopping rhythm guitar and the rest of your body will invent a new dance on the spot.

D.S.

GREATEST HITS

Mitch Ryder and the Detroit Wheels (Virgo)

For true rock and roll party spirit there is no white singer/bandleader who has matched Mitch. Forget your punks, your Springsteen, even your Stones; this guy was the heaviest. "Little Latin Lupe Lu," "Devil with the Blue Dress," this LP kicks from start to finish.

T.V.

IN A SILENT WAY

Miles Davis (Columbia)

Threw you off a bit with this one, eh? But with its steady, understated pulse and the spare, atmospheric melodies, *Silent Way* is the perfect album for cruising down to the end of a long night of serious partying.

D.S.

Finally, here are some timely choices when the old Stones and Motown records don't quite get your mojo working:

If it's a birthday party: *The Birthday Party*, Grand Master Flash and the Furious Five 12-inch 45.

If you want the scene to be a skanking sensation: the first albums of either the Specials or Madness.

If it's a punky reggae party: *Sim-*

semilla by Black Uhuru, Wailing Souls LPs on Studio One or Mango, or Bob Marley and the Wailers' *Punky Reggae Party* 12-inch 45.

If it's a crawl-on-your-belly-like-a-reptile, boogie-til-ya-puke affair: the first George Thorogood and the Destroyers record on Rounder (featuring "One Bourbon, One Scotch, and One Beer"), or, even better, *Beware of the Dog* by Hound Dog Taylor and the Houserockers. Any J.Geils Band record before *Monkey Island* might do just as well.

If it's a TV party and your guests have thrown the TV out of the window, along with most of the furniture: *Damaged* by Black Flag.

If your friends are chronic cough syrup drinkers, Detroit auto workers, or are similarly brain-damaged: *Raw Power* by Iggy and the Stooges.

If your friends are intellectual types who like to get down and boogie every once in a while: *Remain in Light* by Talking Heads.

If the party is being held in a garage: the first Sonics album or "Sometimes Good Guys Don't Wear White" by the Standells.

If the police pull up in the driveway and all the lawn chairs have gone into the pool: Brian Eno's *Music for Airports* at very low volume. (Useful dialogue: "Honest, officer, we were just having a quiet evening at home with friends...")

If you want everybody to get the hell out: *Trout Mask Replica* by Captain Beefheart or *Ascension* by John Coltrane.

—Chris Morris

Produced by Kate Bush.

THE DREAMING

"OUTRAGEOUS" **"FUTURISTIC"** **"UNCANNY"**

KATE BUSH

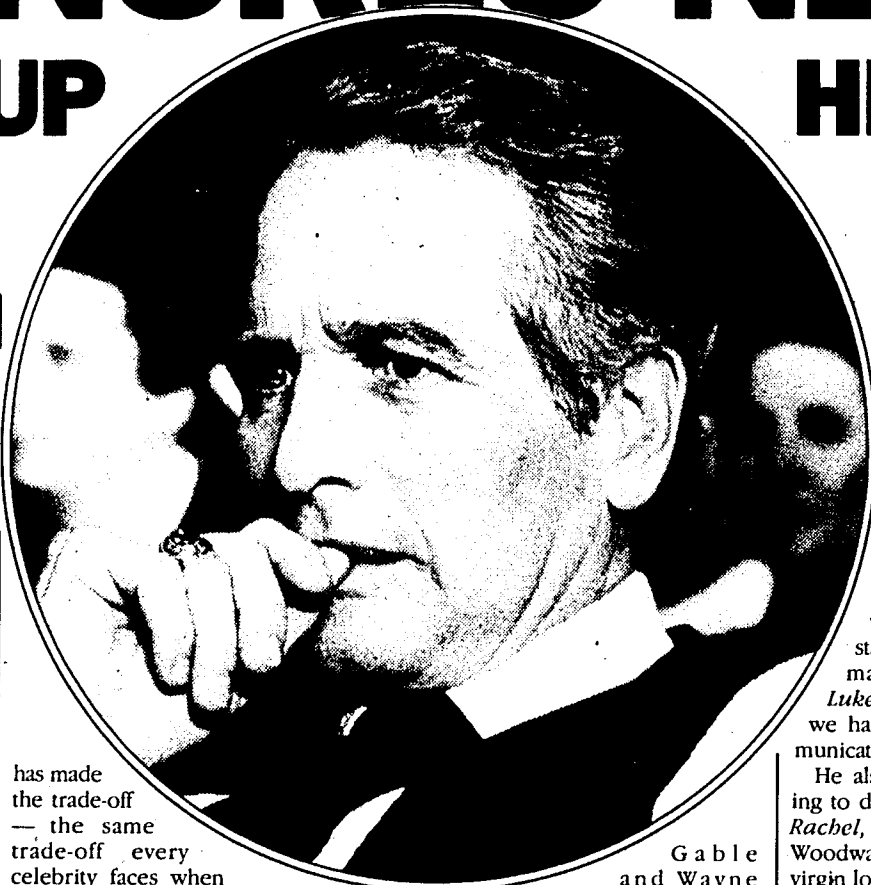
described as "eclectic" and "unique,"
yet she is a multiplatinum seller
both in her native Great Britain and in the
international community.

THE DREAMING

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features: "Suspended in Gaffa"
"There Goes A Tenner"
"Sat In Your Lap"

NO-NUKES NEWMAN PUTS UP HIS DUKES



"It's me," says Paul Newman, flashing a sardonic smirk as he strolls onto a soundstage at Universal Studios. "One of the duped and manipulated!" Wearing a white tee-shirt emblazoned with "Team Newman," his newly-formed racing team scheduled to debut at the 1983 Indy 500 race, Newman is here to tape a commercial for the Nuclear Freeze movement. These days only two subjects can compel Newman to meet the press — anti-nukes and his upcoming movie, *The Verdict*.

Universal Studios, a debt-free company rolling in money (much of it courtesy of *E.T.*), is an incongruous choice to tape an anti-nuke commercial. The studio is headed by Lew Wasserman, a powerful supporter of Reagan and the status quo. But the studio is also the home base of Embassy Pictures, headed by a somewhat less powerful but nevertheless formidable producer, Norman Lear, an avid supporter of liberal causes. It's Lear who has put together the talent for this commercial, and it's Lear who is calling the shots. Besides, as one executive put it, money's money; the studio will rent to anyone.

When Newman comes onto the soundstage, General William Fairborne, retired, is talking into a camera, telling us all that nuclear escalation is "madness." He's not an expert actor, and he's called upon to repeat his lines so many times the General finally jokes in embarrassment, "This is just like training recruits — 'Hey, you knucklehead.'" He is referring to himself.

Newman confers briefly with Lear. He wants it made perfectly clear that General William Fairborne, retired, is a former *military* man.

For close to thirty years Paul Newman has proved himself to be not only an indispensable actor and bonafide movie star, but an outspoken and thoughtful supporter of causes — all liberal. Newman, who was born in Shaker Heights, Ohio, a one-time Quaker community, says he was raised to use his mind. (That training took him to Kenyon College in Ohio and to Yale University for his MA.)

Newman has followed his convictions away from Hollywood. Last year he served as a delegate to the United Nations Conference on Disarmament and this year he is devoting much of his free time to that same cause. He knows people listen to him because of his name, his movies. He knows that while he talks arms, treaties and alternatives, they're thinking about Butch Cassidy and Hud, or they're looking at his slightly thinning close-cropped gray hair and thinking how well he's held up, or they're trying not to stare into those famous blue eyes. He knows this and

has made the trade-off — the same trade-off every celebrity faces when deciding to go public on issues.

Newman is not a brilliant talker; he does not have the gift of gab to seduce the unwilling, and he's the first to admit it. Even those who think he's doing a pretty good job on the anti-nuke issue have been tripped up by his insistence that the United States and the Soviet Union are about equal in terms of treaty violations. The public reaction included charges that Newman was "duped and manipulated."

"Civil defense in this country is an absurdity," he starts off, munching an apple, the only food he says he's eaten in almost eight hours. "I've been up since 6:30," he adds, digressing from the issue, "and I'm starved." His voice trails off as if he'd rather think about something other than what he's talking about. When he picks up the conversation again, he speaks slowly, deliberately, choosing his words with care. "For one thing, civil defense requires a very cooperative enemy. To evacuate a city takes at least seven days — is the enemy going to announce seven days in advance what they're going to do? Also," he adds, "let's say you start to evacuate a city and the bus drivers who get out with the first load of people refuse to go back for another, or the subway shuttle conductors take one run and then say 'Enough, I want to be safe.'"

Newman is not naive. Thirty years of political activism have taught him that nothing is final. "The freeze initiative," he says in response to a question about small steps and great issues, "is not the answer. But it is a beginning. Salt II took seven years. Do you know how many weapons both sides will build in another seven years? We have to create a climate where cooperation is possible."

Newman, who will be 58 in January, grew up in a time when movie heroes played by the rules. Tracy,

Gable and Wayne didn't cross Warner, Mayer and Zanuck, not about politics and not about lifestyles. It took Newman's generation to change all that. A couple of his compatriots from the Actors Studio in New York made their marks before Newman did — Marlon Brando and James Dean. By the mid-Fifties they were well on their way to creating a screen image we now take for granted — the anti-hero with a heart.

Newman's distrust for Hollywood (encouraged by Brando and Dean) was not without justification. Jack Warner was not good to Newman. The actor's first film was a laughable Biblical drama called *The Silver Chalice*. It sent Newman fleeing back to New York and live television.

Eventually he returned to Hollywood and the roles got better. He did a fine job as the original Rocky — Rocky Graziano in *Somebody Up There Likes Me* — and scored even more strongly in *The Long Hot Summer*, loosely based on short stories by William Faulkner. *Summer* earned Newman his first Oscar nomination and brought him recognition as a sex symbol. As Pauline Kael put it, Paul Newman did more for removing a shirt than any actor since Clark Gable (she would later point out that the same could not be said of Robert Redford).

Along the way, Newman became rich and famous. He divorced his first wife and mother of his three oldest children and married actress Joanne Woodward. Together they had three other children — all girls — and together they made some terrible movies, such as *Rally Round the Flag, Boys* and *A New Kind of Love* (in which Newman actually mistakes Woodward for a man). For an acclaimed movie star, Newman made a surprising number of clunkers.

But when Newman was good and the material fit him, he had no rival. He excelled at creating a certain type

of character — laconic, stoic, cynical. He played that role to perfection in *The Hustler*, a taut, crackling drama where he traded pool shots with Minnesota Fats (Jackie Gleason) and learned about guts from Piper Laurie and George C. Scott; in *Hud*, where his cynical, amoral cattleman who believed in nothing still stands as a landmark performance; and in *Cool Hand Luke*, which introduced "what we have here is a failure to communicate" to the American language.

He also took some chances, turning to directing with a movie called *Rachel, Rachel*, starring Joanne Woodward as a thirty-five-year-old virgin looking for love. That certainly wasn't the sort of subject matter anyone thought fitted Newman's on-screen personality.

He also made money with pictures like *Butch Cassidy and the Sundance Kid*, *The Sting* and *The Towering Inferno*. He spent a lot of time on the racing circuit and waited. By 1979, Newman was at that awkward age, no longer quite able to get away with playing the young hero, but still too juicy to play the voice of wisdom. He had gone beyond being Richard Gere but he wasn't yet ready to be Mervyn Douglas.

In the last three years he's made three controversial films that have made money and earned him personal honors. The first was *Fort Apache, the Bronx*, about cops in the South Bronx trying to do what's right in a very wrong place — a kind of big-screen *Hill Street Blues*. The film was uneven and damned by residents of the South Bronx as racist, but Newman emerged unscathed, creating a very sympathetic character, an over-the-hill cop still trying to do the right thing. Next came *Absence of Malice* in which Newman, the son of a Mafia boss, was tarred by an overzealous reporter, Sally Field. The film was a slap in the face to journalists and women, but as critic Andrew Sarris pointed out, women accepted from Newman lines they'd never accept from, say, Clint Eastwood. Newman earned his fifth Oscar nomination for *Malice*.

Newman is almost certain to get another Oscar nomination for *The Verdict*. Directed by Sidney Lumet, who has made films such as *Dog Day Afternoon* and *Prince of the City*, *The Verdict* deals with issues and morality, right and wrong. It was originally developed for Robert Redford, but he pulled out of the project due to "creative differences." For a while, the role was actively sought by just about every actor between the ages of 30 and 50. The main charac-

ter is the sort actors dream of playing: showy, multi-dimensional and ultimately heroic.

In *The Verdict*, Newman is Frank Galvin, a washed-up, alcoholic attorney who takes on a malpractice case that pits him against the finest firm in Boston, a reputable hospital run by the Catholic Church, public opinion, and even his own sense of himself.

"It's a story about the redemption of a human being," says Newman of *The Verdict*. "It's not an attack on the legal system or the Catholic Church or hospitals. Those institutions are springboards for the development of his character. They're metaphors that seem to be insurmountable obstacles all around him."

The Verdict is a different sort of role for Newman. "It's a very interesting character for me because he's not cool or collected. He's frightened. He's living on the edge and he's panicked. There are people who really do find their lives in a shambles, and they decide they don't live it. Some just continue to degenerate and some, like Galvin, can put themselves up."

"Every person is vulnerable in certain ways, at certain times in their lives."

There are many ways in which Newman is not now vulnerable. He is not vulnerable when it comes to his career or his financial security; in other areas his defense is shaky. Two years ago his only son, Scott, died from an overdose of drugs. Newman is still coming to terms with that tragedy. He was teaching acting and directing seminar at Kenyon College when he got the news his son had died. He does not talk publicly about what happened, but has poured money, time and influence into the Scott Newman Foundation, which funds projects directed at drug rehabilitation.

In the early Seventies Newman told a reporter, "Kids, it's a fantasy time to be young. In some ways they have less imposed upon them than my generation did — they're less acquisitive, property no longer has such importance and they're less inhibited."

"Yet they have other things imposed on them that are harsher than anything we had to face. Things are no longer clearly defined in black and white, good and bad. There's this acceleration of change, things are moving too fast, it's enough to drive them all crazy."

Madness of one sort or another seems to be a recurring Newman concern, one he shares with his public on political issues. Not personal ones.

BY JACOBA ATLAS

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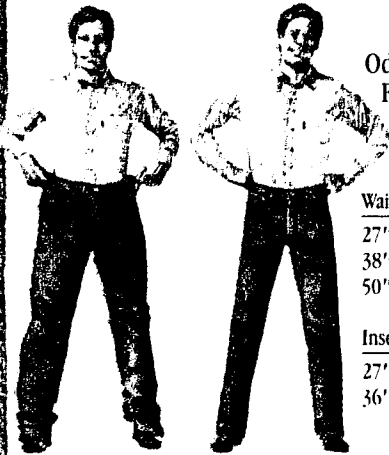
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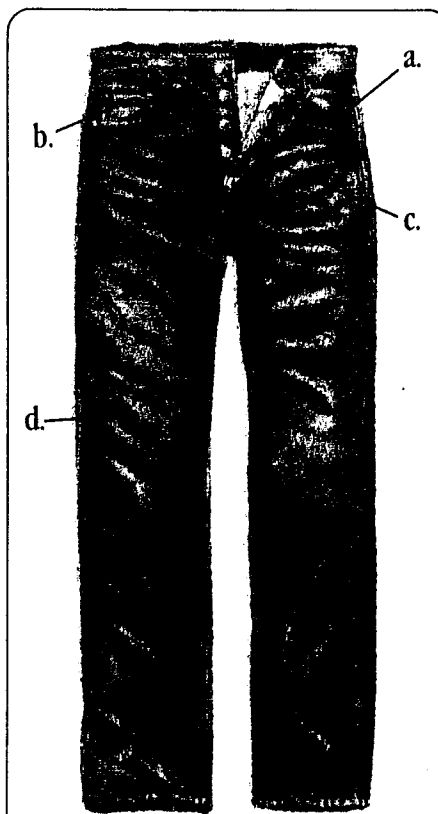
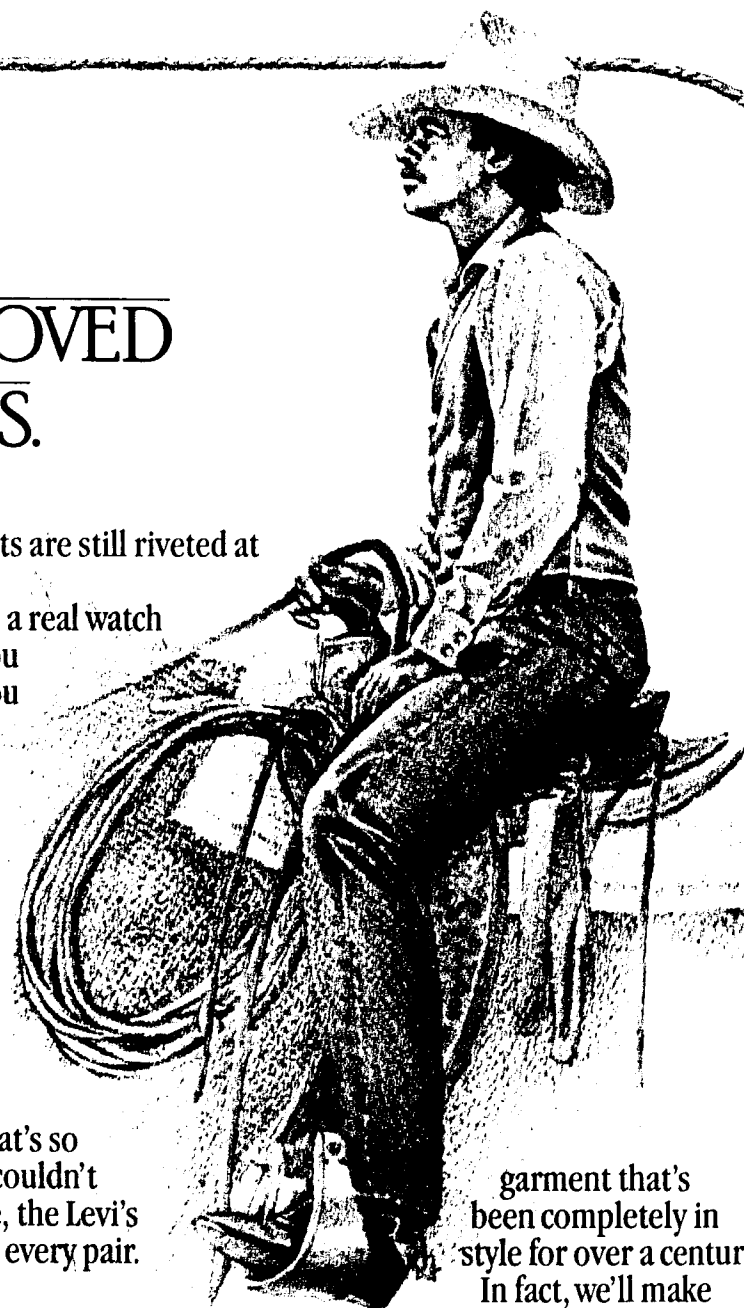
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QUALITY NEVER GOES OUT OF STYLE.®



The Historian Sketches in *The Dark Crystal*.

BY JUDITH SIMS

This is Hollywood's favorite time of year: happy people sharing love, presents, good will—and going to the movies. Traditionally, late December is Big Bucks time for the studios, when all those bored, restless, humbug folks (college students included) go to dark theaters in search of laughs, insights and stale popcorn. Thus giving the film studios their own presents (money!) and good cheer (success). Everybody should be happy during the holidays.

Last year, it should be noted, we had an abundance of turkeys for the season, and I do not refer to the light-and-dark-meat variety. In December 1981 *Buddy Buddy*, *Rollover*, *Hear! Hear!*, *Pennies from Heaven*, *Modern Problems* and *Whose Life Is It Anyway?* all did Scroogey business. Bombed, as it were.

This year, Hollywood is offering eighteen hopefuls of assorted types and sizes. Maybe our luck (and the studios') will change.

SOPHIE'S CHOICE stars Meryl Streep, Kevin Kline and Peter MacNichol in the film version of William Styron's best-selling novel about a Catholic Polish immigrant who survived a Nazi concentration camp. The story plays out in Brooklyn, where Sophie and her Jewish lover Nathan (Kline) live in a boarding house also shared by young Songo (MacNichol), a would-be writer who falls in love with Sophie. The Holocaust is presented in flashback, filmed in Poland (Streep learned Polish for the role). Written and directed by Alan Pakula.

SIX WEEKS gives us Dudley Moore and Mary Tyler Moore (no relation, naturally...) and young bal-

lerina Katherine Healy in a modern three-hanky romance. Dudley's a politician, Mary's a cosmetics queenpin, Healy is her doomed dancing daughter. Actor Tony Bill directed. For those expecting this year's version of *Arthur*, be advised that this is being called Dudley Moore's first dramatic role.

FRANCES is the compelling, often gruesome story of Thirties actress Frances Farmer, who rebelled against conformity and ended up in a mental institution. Jessica Lange stars; acclaimed stage actress Kim Stanley portrays her dominating mother and playwright Sam Shapard is a mysterious detective who met Frances when she was 16 and loved her until her death in 1970.

THE DARK CRYSTAL is a live-action, non-animated film in which no humans appear—only creatures devised by Muppeteers Jim Henson and Frank Oz and artist (the book *Faeries*) Brian Froud. *The Dark Crystal* is peopled (created?) with Gelflings, Skekis, Gharim warriors and Mystics; they all talk and move (thanks to some space-age engineering by the technicians behind the creatures) amid magical forests and anthropomorphic rivers. The plot is good vs. evil, the effects look spectacular, and it's all produced by Star Wars' producer Gary Kurtz.

THE VERDICT stars Paul Newman as a down-and-out Boston lawyer, a drunk who's sunk so low he frequents funeral parlors hoping to cadge a few contested-will cases. He is suddenly handed the case of a lifetime: an "unwinnable" malpractice suit against a big, rich Catholic hospital. But first, he has to get sober... Charlotte Rampling and Lindsay Crouse also star.

KISS ME GOODBYE stars James Caan, Sally Field and Jeff Bridges in a good-natured fantasy love story wherein Caan, deceased famous Broadway choreographer, returns to haunt his very much alive wife (Field) on the eve of her wedding to Egyptologist Bridges. There is a message underlying the silliness—letting go of the past—and Caan does some lap dancing; the latter may (or may not) be worth the price of admission.

AIRPLANE II: THE SEQUEL, reportedly has wonderfully dumb puns just like the original; it also stars Robert Hays and Julie Hagerty, just like the original (plus dozens of famous TV faces like Peter Graves, Sonny Bono, Raymond Burr, William Shatner, et al.) This time, the

airplane is really the space shuttle, and it's forced to crash land on the moon... where it is greeted by several Hare Krishnas.

TOOTSIE: Dustin Hoffman in drag. As an out-of-work actor desperate for work, any work Hoffman dons a dress, makeup and wig and lands a part in a soap opera. As a woman, Tootsie also stars Jessica Lange, Charles Durning and Ten O'Clock.

THE CHAMPIONSHIP SEASON (a huge Broadway hit in 1972) was written by Jesse Miller, who also directed this film version (as an actor, he starred in *The Electric Blue*, but nobody's perfect). The life season was 1937, when the players (our stars) won the Pennsylvania basketball championship; they've been getting together every year, more or less, with their coach (Robert Machuga). By this time, the 25th anniversary, things are a little different. Stars Martin Sheen, Bruce Dern, Stacy Keach and Paul Sorvino.



Ben Kingsley as Gandhi.

FIVE DAYS ONE SUMMER. Set in 1932, *Five Days* is a provocative, haunting tale of sexual obsession, hopeless love and shattered dreams, but told with restrained passion. Sean Connery is a Scottish doctor who's come to the Alps for some mountain climbing and adultery—with his young niece (Betsy Brantley); their Swiss guide (Lambert Wilson) completes a very tense triangle. This is not a film that bangs us over the head; it lingers and resonates and captivates. Fred Zinneman, directed with impeccable skill; he has reportedly wanted to make this film ever since he read the Kay Boyle short story "Maiden Maiden" on which it is "partially" based. He read it 40 years ago... as I said, it lingers.

HONKY TONK. One of the worst things about last year's holiday fare was the total absence of the tradi-

tional Clint Eastwood offering. Well, thank goodness, the man has come through for us this year. *Honky Tonk* is a more "personal" film, we're told (not exactly *Dirty Harry* Goes to a Bar, if you get my drift, podner). Clint plays a singer—yes, a singer—back in the Thirties, who journeys from dust bowl Oklahoma to the Grand Ole Opry to make his name and fortune. Clint also produced and directed and I, for one, can't wait.

BEST FRIENDS: Bart Reynolds also used to be bumbling and amusing but is now just being and sad-important, and Gaudie Harlow, who was once a truly comic book line is now just comic, partly two screenwriters whose close working habits lead to close personal habits. *Best Friends* was written by Harry Levinson (who wrote *Diner*) and Valerie Curtin; together they also wrote *and Justice for All*, among others, and *Best Friends* is partially based on their own writing (and other) experiences.

TWICE UPON A TIME is that old-fashioned holiday standby, an animated adventure film in which two apprentice heroes do battle with evil. The subtitle may explain everything: *The Sycamores*, *Butch* and *His Musk*. *Western*. *Try to Save the*. *Ranches of Din*. *from*. *Hot*. *Slop*. *Nightmare*. *Born*. *—Clocks*. *Stand*. *Still!*

GANDHI is a four-hour multi-million dollar international cast-of-thousands epic—and glorious it is, too. (*Gandhi*, *Five Days One Summer*, and *Still of the Night* are the only films in this list I've actually viewed.) We see Gandhi's rise from lawyer to spiritual leader, his power and influence over millions simply awesome; when Gandhi fasted, India came to a halt until he resumed eating. Ben Kingsley, a British/Indian actor and member of the Royal Shakespeare Company, is completely convincing. The script is powerful and witty, the spectacles spectacular, the path to unity and peace fascinating. In these uncertain times, it is strangely comforting to look back at other uncertain times, to see one little man stubbornly—but peacefully—prevail over one of the most powerful nations in the world. Gandhi instructed the world in the ways and powers of non-violent protest; it is a lesson worth a refresher course.

48 HRS. has Nick Nolte as a tough Los Angeles cop who springs Eddie Murphy (the comedian from *Saturday Night Live* in his first film role) from the slammer because he needs

Murphy's help in tracking down some vicious cop killers. Written and directed by Walter Hill (*The Warriors*, *Southern Comfort*, *The Driver*) who knows a thing or two about stylish violence.



Jeff Bridges, Sally Field and James Caan in *Kiss Me Goodbye*.

THE TOY stars Jackie Gleason and Richard Pryor which is a good cast. It's based on the French film of the same name which starred Francis Perrin (that blond guy in *The Tall Blond Man with One Black Shoe*). It was awful, even to French. The plot (assuming they haven't changed it drastically): Jackie Gleason is richer than any man has a right to be; one Christmas his son wanders through a store and decides he wants Richard Pryor, out-of-work journalist, as his new toy. Gleason obligingly "buys" Pryor for his son, and thereafter son and father learn a few costly lessons about life and love from their new possession. Let's hope it improves in English.

STILL OF THE NIGHT: Meryl Streep is a mysterious and very nervous woman whose lover was just murdered; Roy Scheider was her lover's psychiatrist. Written and directed by Robert Benton (*Framer vs. Kramer*), this movie wants very much to be a stylish Hitchcockian thriller... but it's too obvious, too self-consciously scary, and ultimately just plain silly. (An aside: the actors smoke enough cigarettes in this flick to choke the audience. Any audience.)

THE TRAIL OF THE PINK PANTHER. For people who can't get enough of Peter Sellers as the bumbling Inspector Clouseau, director Blake Edwards put together this pastiche of film clips from previous Pink Panther films. Outtakes, in other words. The bits are tied together by a journalist reviewing the Inspector's cluttered life.



Missing Persons (clockwise from top): Chuck Wild, Warren Cuccurullo, Terry Bozzio, Dale Bozzio, Patrick O'Hearn.

BY BILL BRAUNSTEIN

AS THE CAR taking Dale and Terry Bozzio to their sound check passes through the cactus-sprinkled Phoenix, Arizona parking lot and rolls by the giant marquee, the driver slows down just enough to let them take it in. "You know," says Dale, the tiny blonde siren lead singer, to her husband, drummer Terry, "Missing Persons' looks good in big letters."

The genuine awe registered in her voice is just one indication that the success the group is experiencing hasn't really had time to sink in. After all, their first album, on Capitol Records, *Spring Session M* (an anagram for Missing Persons) has only been out two weeks. But Missing Persons, a Los Angeles-based band that has managed to wrap a catchy hi-tech pop sound around non-threatening songs that deal with everyday prob-

lems and fears, has already enjoyed some modest triumphs.

A few of the group's early songs like "I Like Boys" and "Mental Hopscotch" have given them a strong following in their home town. And an EP they released earlier this year managed to get national airplay and produced a hit single, "Words," that broke into the top 40 last July. Now, with the album moving up the charts, along with their newest single, "Destination Unknown," Missing Persons hopes that this tour will make them known.

"We are trying to do songs that everyone can relate to," says the band's leader and driving force, Terry Bozzio, a veteran of three years service with Frank Zappa's band (which he left in 1978). Bozzio formed Missing Persons with other Zappa alumni, including his wife Dale, guitarist Warren Cuccurullo,

bassist Patrick O'Hearn and keyboardist Chuck Wild. "The music is modern. It's electronic. It's played by good musicians. And it breaks new ground because they're not your typical pop songs — it's very accessible. We don't want to alienate people. We want to make friends."

Central to the band's appeal is Dale Bozzio, a former *Playboy* bunny from Boston who has been a model, actress and artist; she provides the band with its visual fireworks and an engaging, distinctive singing style that is punctuated by occasional high-pitched yips. ("It really is an odd tone that is a natural thing that I do that seems right for certain words and certain songs and I've just tried to procure it as such and as to my own curiosity, it's been something that people have noted on as an odd thing that I do," she says in her own inimitable syntax.) A five-foot-one, 88-pound blonde with feathery red and green-streaked hair, Dale also designs her own clothes, sometimes on the spur of the moment. She has worn everything on stage from a skirt made of old 45s to a brassiere made of halved coconuts.

The story of the group forming starts in Boston in 1974 when Dale met Zappa after one of his shows. A few years later, after she had quit her job as a *Playboy* bunny, she left Boston and came west to Los Angeles. She stumbled onto a Zappa rehearsal session in 1976 and it was there that she met Terry.

"It was love at first sight, unfortunately," Dale says. Unfortunately? "Yes, because it gets so serious at times you wonder how you can put up with it all." Three years later they were married.

In the meantime, Terry, after playing with Zappa for about three years, recording eight albums and touring the world four times, started to get

itchy feet. He felt there was more he could do. "I really wanted to write my own music," he says, "and I got frustrated at not being able to do that. Finally in 1978, I wasn't showing the same enthusiasm I had shown earlier, and Zappa said, 'I think it's time for you to leave the band and pursue what it is you want to pursue.' So I left, on good terms, to try new things."

After a stint with a band called Group 87, where he played with Patrick, Terry was invited to join the British progressive rock group U.K., where he stayed for about six months. In the meantime, an old acquaintance, Warren Cuccurullo, had joined Zappa's band as a guitarist. Dale, too, worked with the Zappa band. He had encouraged her to try singing and she does vocals on his *Joe's Garage* albums and the single "I Don't Wanna Get Drafted." A friendship with Warren blossomed, and the two started writing songs together while Terry was on tour.

"Together they wrote the beginnings of what was eventually to become 'I Like Boys' and they brought a tape of it to me while I was touring," says Terry. "When I heard it, I thought, this is incredible. I'm quitting this band and we are going to form our own."

Terry persuaded Patrick to play bass and eventually the four made a rough cassette that they took to veteran producer Ken Scott, a man who had produced such acts as David Bowie, Supertramp, George Harrison and Devo.

Scott liked what he heard and helped the band make a real demo tape that was shopped around to record companies. "We figured with all our past experience, we'd have a record deal in about two weeks," remembered Terry. "Little did we know... No one wanted us."

Undaunted by their lack of success

at getting a record deal, and confident the material they had was potent, the band decided to cut seven-inch EP. They borrowed money, did their own art work, the promotion, the advertising, distribution and the actual selling. They took it to radio stations, seeking airplay. Amazingly enough, many deejays played the record, but still, no label deal. "That was our incubator period," says Dale.

With the added income from the EP, the group was able to hire keyboard player Chuck Wild. Dale was starting to come into her own as a performer, adding visual spice with her off-the-wall costumes that she created out of burlap, airline tubing, plant pots, leather or beads.

"All this stuff had a wonderful effect on people," says Terry. "The kept coming to see our shows to see what we would do next. We would change from show to show, the same way a big rock group would change from tour to tour." When the band, which was still unsigned, sold out the Santa Monica Civic Auditorium, a 4,000-seat venue, record companies could no longer ignore them.

Capitol signed Missing Persons put out a slightly different version of the EP on a 12-inch disc, and it ended up selling more than 220,000 copies, making it the largest-selling debut EP in recording history (or so claims Terry). "And that," says Terry, "is the point of the whole story. Nothing on that tape was changed production-wise. It was the same tape that all the record companies passed on. The same tape they said would never get airplay."

"I think the album is solid," Dale adds, "and we're the type of band that are really true to life, as well as the material being genuine, it delivers on stage as well. It suffices the means."

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