

ARGORAUT

Friday, Feb. 11, 1972

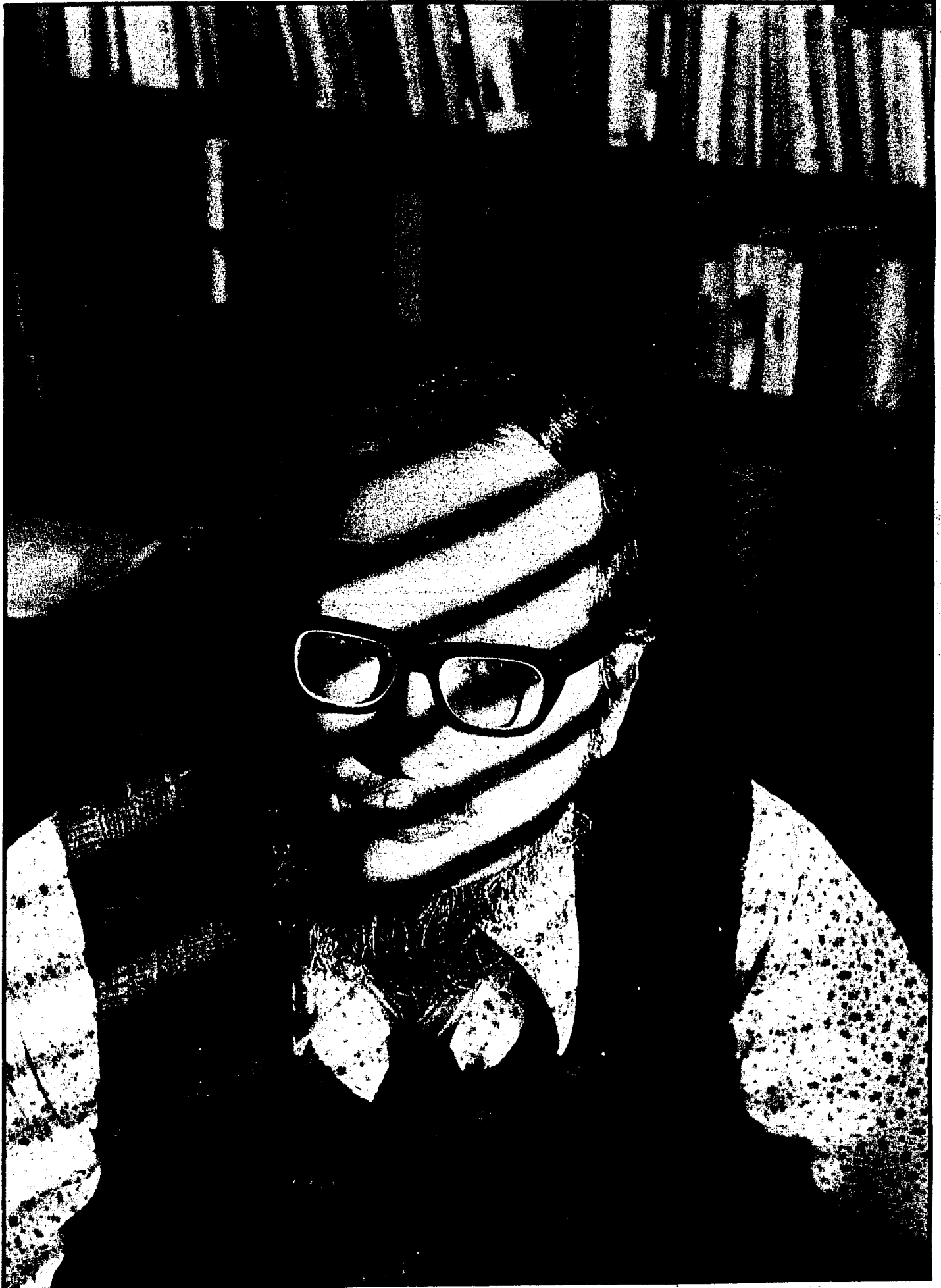
Friday

Two noted national figures — U.S. envoy Philip Habib and Education Secretary Terrel Bell — will visit the UI campus this spring. Page 2.

The UI Art Gallery is moving from its old on-campus location to one in downtown Moscow. Page 7.



The UI men's basketball team blew past Idaho State on Tuesday in Big Sky basketball action. Page 11.



Humanities

Research without the sciences

See page 3

Campus

Senate passes money bills

By Carol Woolum
Staff Writer

The ASUI Senate approved a \$1,200 budget increase in the Lecture Notes Program and a \$4,900 increase in the Golf Course Budget, and approved several appointments to various ASUI committees at its Wednesday meeting.

The increase provides \$5,326 for the Lecture Notes Program, compared to the \$4,105 budgeted in the fall semester. As a result of the increased investment in the program, the senate expects an increase in revenues of about \$2,500.

The senate also approved an increase of \$4,995 for the ASUI Golf Course to help pay employee salaries, and a \$12,000 increase in projected income for the Golf Course for the rest of the fiscal year.

Another bill providing for an addition to the President's budget was not approved by the senate. The bill asks a \$50 per month increase in salary for the president and vice president. The senators decided to evaluate the proposed increases item by item at a later date to determine which budget increases should be approved.

In addition to changing budgets, the senate approved the appointments of various UI students to ASUI committees.

Tammy Blinn was appointed Communications Board chairman, and Deloy Simpson, Tom Naccarato and Kristin Knigh were appointed board members. Appointments were also approved for Dianne McCrosky and Deanna Cook as Student Union Board members.

Susan Corey, Jon Scriptor and Varnel Williams were appointed to the Golf Course Board. Todd Bunderson was appointed to the Academics Board. In addition, Dale Davaz was appointed Election Board chairman, and new board members John M. DeBoer and Kimberly Crosset were also approved.

Finally, Rick Felix was appointed to the position of Issues and Forums Chairman.

In other business, Dodd Snodgrass, Political Concerns Committee chairman, said that Jackie Cuddy, ASUI Lobbyist, is drafting a proposal to present to the Legislature about raising the Idaho drinking age to 21. He also said he is going to provide the

Habib and Bell to visit UI campus

By Mike Stewart
News Editor

Two of the most distinguished personalities in Washington, D.C., who also happen to be University of Idaho alumni, have agreed to return to the UI campus this spring, President Richard Gibb announced at a press conference Wednesday.

U.S. special envoy to the Middle East Philip Habib has tentatively agreed to visit the campus on April 7 when he will be presented the Distinguished Idahoan Award by the UI Alumni Association. Habib is a 1942 graduate of the UI's College of Forestry.

And U.S. Secretary of Education Terrell Bell, an Idaho native who received his master's degree in education here in 1954, has agreed to be this spring's commencement speaker.

Gibb said that in a recent telephone conversation with Habib, the special envoy said he had fond memories of his years of schooling here and feels a special responsibility to come back here.

During the press conference, Gibb also commented on the recent State Board of Education meeting in Boise, and expressed his feelings for the future of higher education in the state.

"We don't know what to expect," he said. "Personally, I'm guardedly encouraged about what I've heard ... by the efforts being made in Boise to help us."

He said the Legislature has an obligation to save money. "We don't consider anything so sacred we shouldn't look at it," he said. But, he discounted rumors of a so-called hit list that has been circulating in the Legislature.

Gibb described the list as one that includes ideas the Legislature has been discussing as possible ways to save money in regards to education, such as closing UI's Law School, cutting funding for agricultural research, and even selling Idaho State University.

senators some maps to help them when they talk to their assigned living groups about legislative issues.

The senate also heard a report from Sydney Duncombe, political science professor, about a class the senators can take for three semester credits. Two credits will be awarded for working as an ASUI senator, and the third will be awarded for attending four separate one-hour seminars.

The senate passed resolutions thanking Andy Artis and Mike Gibson for their service, wishing Steve Scott luck in his new career, and supporting legislation to stiffen penalties for drunk drivers.

Student aid office disagrees with draft proposal

Federal proposals to make colleges and universities responsible for insuring that draft-age male students who qualify for federal financial aid are registered with Selective Service have angered the acting financial aid director at the University of Idaho.

"These proposals are just exactly opposite of what Congress intended," said Anne Bailey,

referring to U.S. Department of Education proposals that would place a primary responsibility for checking draft registration status with colleges and universities.

Bailey and other financial aid administrators say that Congress never intended to make the schools as responsible for checking students' draft status as the education department's proposals suggest.

Last year Congress passed a law requiring that all male students born in 1960 or later register with the Selective Service before receiving federal financial aid, which includes such programs as Pell Grants, Guaranteed Student Loans and College Work-Study assistance.

A letter from Thomas M. Rutter, president of the Western Association of Student Financial Aid Administration, to Edward Elmendorf of the U.S. Department of Education called the department's proposals "clearly incongruent with Congress' intent which states such regulations and provisions used to implement the statute should minimize the administrative burden on colleges and universities and delays in processing aid, applications, and awards."

Bailey said that the proposals to have the universities and colleges verify an applicant's draft

status will only increase the paperwork in financial aid offices.

If the schools are to bear some of the responsibility for draft status checks, Bailey hopes the responsibility will be limited to adding an extra line to the standard financial aid affidavit so the student would certify he was registered with Selective Service.

"The board needs to determine the role of each college," he said, explaining how having that information pinned down could also make the board's job easier. But, he predicted there would not be any significant changes in the role of the UI if and when the missions of the schools are defined or changed as warranted.

In commenting on potential additional cuts in funding for higher education, Gibb said up to 150 faculty positions and 1,200 students would have to be cut from the university should the Legislature order the board to make another 10 percent cut.

However, he said that seemed very unlikely in light of the Republican Caucus' recent recommendation that a 2.5 percent cut was excessive, with 1.5 percent being a more reasonable figure. The 1.5 percent cutback would mean about \$500,000 less for the UI next fiscal year.

Gibb also said he agrees with those who are calling for definitions of the role and mission of each of the state's four institutions of higher education. This definition will be used to help determine funding for each school, and would define the areas where cuts could be more easily made should that have to happen.

"The board needs to determine the role of each college," he said, explaining how having that information pinned down could also make the board's job easier. But, he predicted there would not be any significant changes in the role of the UI if and when the missions of the schools are defined or changed as warranted.

Grant.

— Provide no new money for National Direct Student Loans and require all students who receive Guaranteed Student Loans to demonstrate financial need.

"I'm in favor of the new proposals provided the Pell Grant program is large enough," said Anne Bailey, acting director of University of Idaho Student Financial Aid.

"Annual incomes of UI students' parents are not as high as those in some other states; therefore, Guaranteed Student Loans and Pell grants are not that difficult for UI students to receive," she said.

The elimination of new funds for National Direct Student Loans does not mean the program will be scrapped at the university. "The university has a low delinquency rate when it comes to repayment of loans," Bailey said. "The NDSL program would not be eliminated because NDSLs are repayed sufficiently enough to continue the program."

Beefing up the work study program by 60 percent will mean more money for those currently on the program and more job opportunities for students on the long waiting list.

Pell, work study fund may increase

By Matt Fullenwider
Contributing Writer

Proposals for college financial aid in 1984-85 call for more money for Pell Grants and a 60-percent increase in College Work Study funds.

The Reagan Administration's proposal for the financial aid plan includes four major changes in the present program. These changes will:

— Allow needy students to get larger Pell Grants but require them to put up some of their own money.

— Increase funds for College Work Study by almost 60 percent.

— Eliminate the Supplemental Education Opportunity Grant and the State Student Incentive

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ON THE COVER:

Dennis West, associate professor of foreign languages and literature at the University of Idaho, in his office. Latin American films is West's area of research. Photo by Hugh Lentz.

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By Lewis Day
Features editor

"Research" at the University of Idaho usually conjures up images of bubbling beakers, computers and new strains of crops. While the hard sciences, engineering and agriculture, are highly visible areas in which research is conducted, they are not by any means the *only* disciplines in which research is carried on.

The realization that scholarly research is carried on in the humanities and social sciences often comes as a shock to the lay person. Associate Professor Dennis West, in the department of foreign languages and literatures, says the kinds of research he and his colleagues do is "quite different" from what is generally the norm in, say, the College of Engineering.

"It seems that some people equate research with outside money," West said. In reality, there isn't a steady stream of corporate givers waiting to endow scholars in the humanities. Nor does the university pump huge sums into the scholarly work of professors in less glamorous fields.

Time is another major problem for the social scientist. In fact, according to West many professors work on their research projects at odd times and in odd places; work is done in basements and garages on weekends and during breaks. And the fact that the work is done at all is often overlooked. "It's not usually acknowledged that a vast majority of the work is done with outside funding. Outside funding just isn't there," West said. What little there is, though, stands a good chance of being captured by UI professors.

West said several UI scholars have, in recent years, been awarded significant fellowships and grants: Marvin Henberg (Philosophy) was the recent recipient of a major National Endowment for the Humanities grant; Cecelia Luschnig (Foreign Languages and Literatures) has completed several highly-regarded books, and was described by West as "extremely active, a top-flight researcher;" Robert Harris (History) has recently been in France working on research projects; Michael Moody (Foreign Languages and Literatures) was, in West's words, "awarded a big OAS (Organization of American States) fellowship."

Research strides taken by UI faculty members are even more dramatic when one becomes aware of the problems these scholars face in their work. The low salaries at the university which are often matters for speculation are felt acutely by the humanities professor in research activities. For example, West said his department is often closed in the summer — hence there are no teaching jobs and very little research money. So, while there is *time* to engage in research projects, there is little financing available from the university. Research dollars are needed — and this is true in the summer, when there is the time to do the work — for travel to the places where the facilities for

Humanities

There's plenty of research going on outside of science

research are available. West said the researcher often must use libraries and various facilities in other parts of the nation and world. In his research on Hispanic Film, West said "Often the challenge is just getting to see those Latin American films."

West's specialized research is in the area of Latin American and Spanish film. Last summer he received a Fulbright Fellowship

to participate in a seminar on the history and culture of Latin America. The seminar, in Sao Paulo, Brazil, gave West some insights into Brazilian culture, one Latin American culture with severe demographic problems. "The country has an \$87 billion foreign debt, and a population of 120 million," West said.

He noted that North American culture has had a major impact

on the everyday lives of Brazilians. Films made in the US are big draws in the cities, and West remarked that pinball and video game arcades are all over Sao Paulo, the nation's largest metropolis.

In studying Hispanic film West said, "I focus on style, technique, themes, socio-economic context and the political and

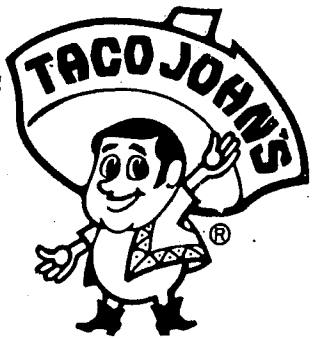
historical context." Latin American filmmakers are faced with a "vastly different" means of production. In many areas of the region — Bolivia, for example — there are no processing, sound or production facilities: it can take weeks to see daily rushes. The main reason for this paucity of facilities is the domination by US filmmakers of Latin America.

The *norteamericano* influence in Latin America is commonly styled as cultural imperialism, according to West, and several

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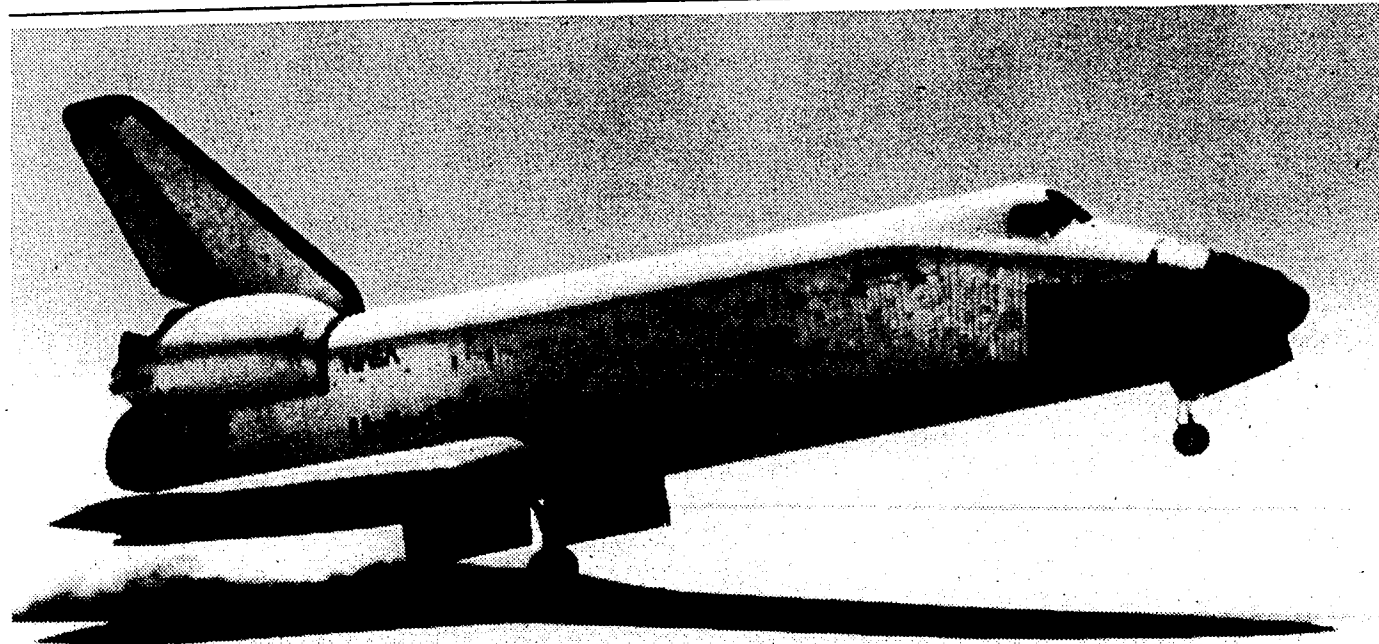
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Opinion

Poor planning is the villain

There wouldn't be a problem with the conflicts in the use of the University of Idaho's weight room if the room had been put together right. But it wasn't, and the result has been hard feelings between varsity athletes and student weightlifters.

The room was moved from the Memorial Gym last semester to its new location in the East End Addition. The new room, even though it's smaller, has more equipment; thus, it's even more crowded than the old room.

A few years ago, that wouldn't have been a problem. Weight rooms were once almost the sole domain of football players, bodybuilders and other athletes who had various uses for the weights. But things have changed dramatically since then.

There has been a boom in weightlifting as a conditioning exercise. No longer are just football players in the weight room. They're being joined by joggers, tennis players, volleyball players, and people who want to get in shape. The most dramatic difference is in the larger numbers of women now lifting weights, some of them for bodybuilding purposes.

That boom has been reflected by a major increase in students' use of the UI weight room. More and more people are trying to crowd into that small room.

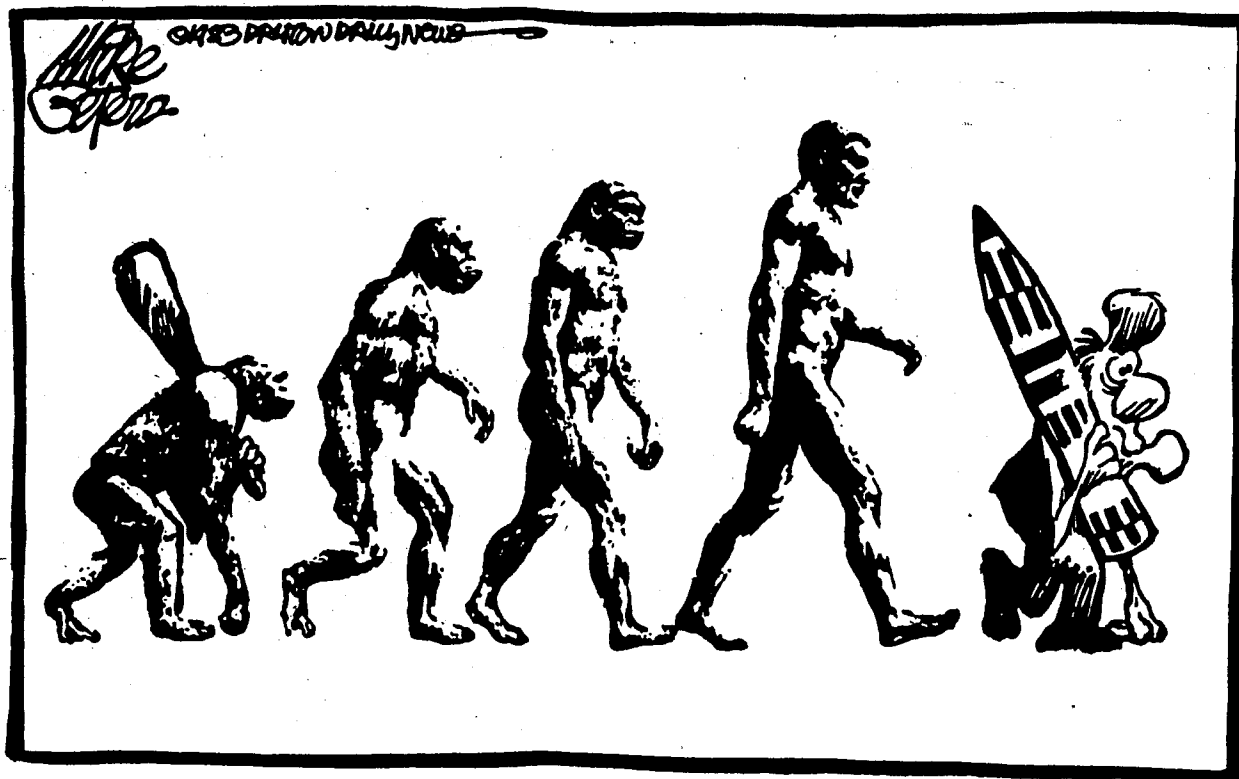
The people who planned the weight room move clearly were not thinking ahead. It simply does not make sense to put an already crowded facility into a smaller room with more equipment. And as the boom picks up, the situation will get worse.

It has already caused some problems. The UI's varsity athletes — who traditionally have had the privilege of closing the weight room off for a few hours daily in the past — have suddenly faced a lot of opposition to their exclusive use of the weight room by some of their fellow students. The students, who are feeling the crunch of time and space and resent the athletes' special privileges, have complained loudly enough to force the athletic department to police the athletes, keeping them out of the weight room except during their regular hours.

There is no need for this kind of dispute, and it should be avoided in the future. It may be too late now, considering the UI's budget situation, to do much about it now, but the room clearly needs to be larger. Perhaps the equipment should be spread out for use between two separate rooms — the old and the new weight rooms, for example.

If the facility had been designed and planned for properly in the first place, there would be no need even to separate the varsity athletes and the student weightlifters. After all, we're all still students.

— David Neiwert



Bill Malan

Fun is 'None of the Above'

Does fun seem to be a rare occurrence in your dreary life? True, fun isn't cheap these days, not even legal fun. In fact, some people are so desperate, they're even talking about looking for "good clean fun." Which is too bad, because "good clean fun" doesn't exist anyway. It's just a dumb slogan made up by some stodgy prude in an attempt to keep you from really having fun.

But fun is basically what we want and hence why we do what we do. This should be obvious, especially to university students who are in college either to have fun or avoid going to work, which is I guess just two ways to say the same thing. Obviously only a simpleton would go to college to write papers, sweat out tests and hear somebody with a Ph.D. drone on endlessly.

Some folks, however, do have a rather odd conception of what fun is. Once in awhile you read about some chowderhead who for a hobby builds HO-scale artichokes or designer ham sandwiches. Then of course every year around Christmas there's a big feature somewhere about someone who engraves the Lord's Prayer on the head of a friend. And I guess that's OK.

But sometimes you run across (or if lucky only hear about) someone whose idea of fun seems to have crossed into our dimension from the Twilight Zone. These are the guys you see most often on TV shows like "That's Irrational" or "Real Psychos". Before the beginning credits, they have the asthmatic fire eater performing in an oxygen tent. Next up, Mexican cliff diver Barney Clark does an 80 meter half-gainer into a shot glass while singing "I Left My Heart in San Francisco."

Anyway, we were talking about fun, and maybe what to do about the shortage of it. Some granola types have suggested joke recycling. "What do you get when you cross an ASUI president with a groundhog? Six more weeks of nothing, but you get to pay \$250 a month for it."

Obviously, recycling is not the answer.

Fun employment is at an all time low, and the outlook for a sustained period of good times looks bleak. Right now, the State is looking for ways to ruin your future fun by enacting schemes that will make you a virtual slave for your working life.

For example, the interest charge on the national debt sops up way over \$100 billion a year. That's about \$2,000 for a family of four, just for interest. And it might double under the Ronnie Regime.

Now add in the ballyhooed "solution" to the Social Security dilemma. The scam worked out by the panel solves nothing if you plan on being alive and working past 1990. Some estimate that without radical



Bill Malan is a UI senior majoring in political science.

reform, a 40 percent Social Security tax is possible by the time you are middle aged. And of course, don't forget about "defense" expenditures and the rest of the tax burden.

The most unfunny thing, though, is that many people expect politicians to solve the problem. It would make more sense to ask the guy who mugged you to loan you a few bucks.

What must be realized is that a politician will do anything it takes to get elected. Also consider that less than one-half of those eligible vote. Some abstain because they don't care, but others are disgusted.

Thus many of those who still participate in voting are those with a vested interest in the outcome: bureaucrats, the elderly, special interests, and the ubiquitous party hack.

But now there is a weapon with which to fight back, and the testing ground is here. A group of students is collecting signatures for a proposal for the next ASUI election. We intend to put a "None of the Above" (NOTA) block for each officer on the ballot. Under the NOTA concept, a candidate must receive more votes than NOTA to win, besides defeating the other contenders. Thus, if for six senate seats, only four candidates get elected, the other two seats don't get filled, and the money allocated is saved.

If this test is successful here, it may encourage more people to look at NOTA type ballots. Of course this is only a small first step, but it is one that is time to take. The British were not ejected in a day, and modern oppression is no less tenacious.

Undoubtedly, some special interests will not like this move. (Especially those on the payroll and their camp followers.) But it is high time students stop playing simple. When the State started draft registration, little opposition was seen. Now, with aid tied to compliance with the proto-draft, a few have begun to wake up.

The most outrageous State act, though, is the planned theft of your future, and that is no fun at all.

Letters

Type at the SUB

Editor:
If there is one good thing about the ASUI election process, it is that candidates find out the concerns of the students first hand. It was apparent that students were upset that the ASUI typewriters were no longer available at the library. A great number of students depended on those machines being there for their use. Due to abuse by a few, those typewriters could no longer be repaired; their useful life was exhausted. The problem: how do we replace these typewriters and still assure that the new ones are not abused? The library currently is understaffed, and further budget cuts will demand future job cuts. Because of the shortage of employees, the library could not assign anyone to watch the machines, or even check out keys to anyone.

I discussed the problem with the ASUI General Manager, and we found a place in the SUB for the typewriters. These machines can now be used on a check-out basis. A key to operate the machines can be obtained at the front desk by leaving your student I.D. card with the attendant. The typewriters are set up on the second floor of the SUB behind the Chief's Room.

I realize the convenience of having the typewriters placed at the library. My concern for convenience, however, took a back seat to my concern for availability. Students should always have typewriters available for their use. Vandalism has prevented this in the past. The new check-out system at the SUB should reduce vandalism. Moreover, keeping the machines at the SUB will provide a more efficient operation for replacing broken machines. At the SUB, we have typewriters in storage in case one in use breaks down.

I believe that, in the long run, making the typewriters available at the SUB will

extend the life of the machines, reduce repair costs, and save student monies for other student programs. Under this program, students should never have to look any further than the SUB for a working electric typewriter to use. There will always be one in repair and available for your use in the SUB.

I should also point out that calculators can still be checked out at the library. I have seen to it that all of the broken calculators have been replaced. They are available to you, so please use them!

I hope that you, the students, support me in my decision to place the typewriters at the SUB. I believe the decision to be in the best interest of the student body as a whole. Any feedback or recommendations would be appreciated. Please feel free to contact me at 885-6364.

Scott Green

PCC needs your help

Editor,
This past week education officials from around the state have been stating their case before the Joint Finance-Appropriations Committee of the Idaho Legislature. Budgets for all state agencies will be set during February.

It looks bleak. The majority party caucuses of both houses have endorsed, in their plan to eliminate the \$69.2 million deficit, a 1.5 to 2.5 percent decrease in funding for higher education (that could amount to \$1.8 million less this current year). State Superintendent Jerry Evans says that public schools need a 10.9 percent increase to maintain current levels. Well, even current levels aren't adequate anymore.

There are a number of proposals that we students can encourage for support. We can let the legislators know that we're not only worried about the slackening quality in higher education, but also the

financial status of the state in general.

1) There will be several bills requesting temporary and/or permanent increases in the sales tax.

2) There may be popular support to broaden the sales tax base to avoid an increase but include services and businesses currently exempt.

3) Efforts will be made to penalize tax delinquencies and also collect the tens of thousands in lost tax revenue.

4) The Commission on Excellence in Education endorsed university entrance requirements in their legislative report. There are economic and equity questions posed here that must be scrutinized by students. The current burdens are a reality but we don't want to stymie opportunity.

We need to press these issues and others as they arise. Believe me, constituency pressure can make a difference. For example, the state lottery proposal would have died in committee because of the House majority leader's objection. Three hundred phone calls may mean its consideration by the entire body. Citizen approval of revenue enhancement measures will be taken seriously by the legislature. And these must be heard.

What it all boils down to — either we'll be nicked and dined to death from fee increases which won't open those closed computer science sections, keep faculty or provide innovation in research and studies — or — the state must recommit itself and maintain a competitive system of higher education while we students reassess our role in that process.

The Political Concerns Committee needs more student input. The PCC meets every Tuesday at 7 p.m. in the SUB. In the near future we will be visiting living groups and sharing new legislative developments with you. Please come to the meetings or stop by the ASUI office for more details.

Dodd Snodgrass

Chairman, ASUI PCC

Greeks not all bad

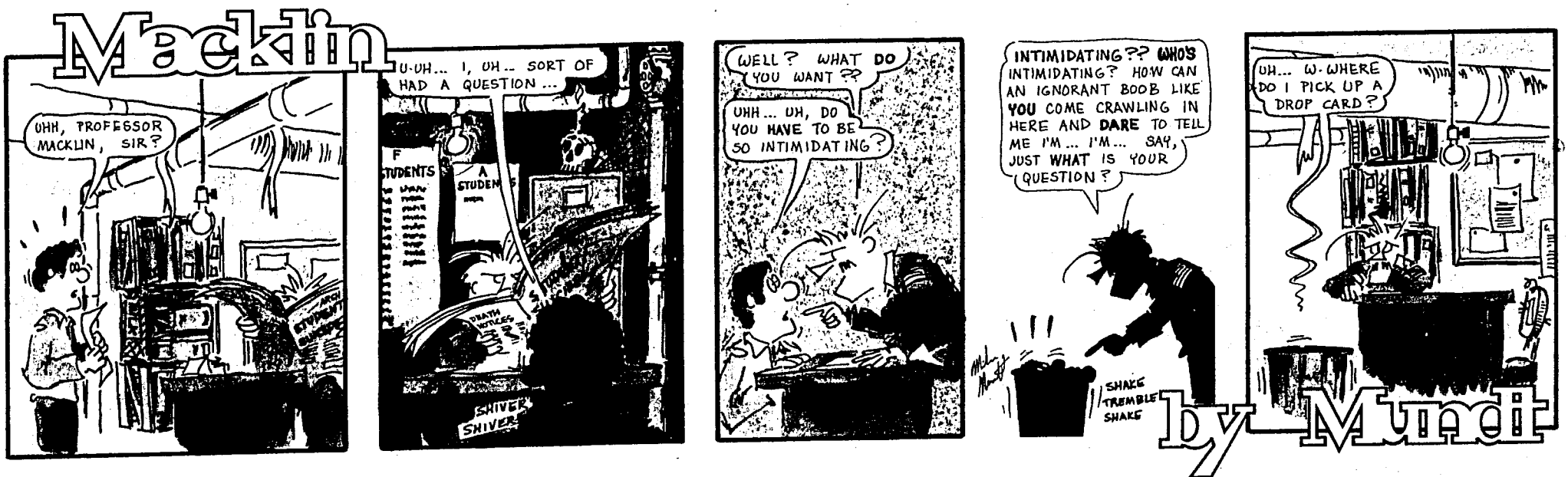
Editor:
I read with interest the articles in recent Argonauts on hazing. Steve Nelson's expose in the Friday, Jan. 28 edition brought a few things to mind.

I can't decide, in my own mind, whether the incident described in the article actually occurred. Though shocking, without names or places it is not unlike a recent story of game fixing in the National Football League. People who believe this type of hazing happens regularly, will continue to believe so. Those who are skeptical will remain skeptical, because there is no way to investigate the alleged abuses. I urge the young men involved to speak with Bruce Pitman so that he can pursue the matter.

In sharp contrast to the hazing issue is the community service that the fraternities and sororities do. I heard on the radio that Tau Kappa Epsilon was out helping the Mother's March on Saturday. I know that the other houses support the United Way, the Shriners hospital, local youth activities and foundations looking for cures of cancer, muscular dystrophy and cystic fibrosis. As I said, I would not have thought about this unless I had listened to the radio. Perhaps these activities don't deserve full page coverage, but they are good to remember.

Lastly I would like to ask a question. Hazing must have a broader meaning than just rack-outs, line-ups, and verbal abuse. What is it called when sophomores, juniors or seniors living in the dorms, penny lock doors, discharge fire extinguishers into beds and study rooms, or empty envelopes of shaving cream under doors? Is that hazing? Or is it only hazing if a person decides he doesn't want to live with those conditions and moves out? Isn't that the fine line that determines what is or is not hazing? I, for one, no longer live in the dorms.

Albert L. Allen



Humanities

From page 3

books and articles have been written on the subject. Many Latin American intellectuals feel the US exercises too much control over Latin American popular culture.

The book *How To Read Donald Duck*, is currently very popular among intellectuals, who sense a blatant imperialist

ideology in Disney films and cartoons. "For example," West said, "Third World characters are depicted in a negative light. They are seen in a stereotypical manner, as ... infantile ... childlike."

To counter cultural imperialism, there is an increased awareness among Latin American filmmakers that there

must be something to replace US imports. Three countries, according to West, have well-established commercial movie industries: Argentina, Brazil and Mexico. These alternative sources of film have, in the past, produced movies which were "convention ridden ... not much esthetically." Today however,

many filmmakers are concentrating on producing movies of quality. These artists, according to West, are cognizant of the cultural importance of their films.

The emergence of a culturally significant and distinct Latin American movie industry is important for researchers like West. But to keep up on what's

going on in Latin American film, researchers must be able to see the films and participate in symposia.

In the past few years West has had a mixed-bag of success in his endeavors to keep up on the mushrooming film industry in Latin America. He traveled to Mexico City in 1977, and was in Cuba the following year as part of a critic's tour. Those trips, along with his summer in Brazil were high points in his research.

In other instances West has not been so fortunate: he recently was invited to a major Latin American film festival in Cuba, but had to decline because of various problems. Financing kept him from delivering a paper at a prestigious convention recently.

Problems in financing create many problems for the humanist/social scientist in research, but despite the shrinking pie — and their slice is already small — West believes the research will continue. Recognition would help bolster the morale of researchers, but West feels that often the non-mechanical, non-agricultural researcher is forgotten. "We're usually seen as a footnote in the town paper and the *Argonaut*," he said. Without recognition, money, time and access to adequate facilities, scholarly research is difficult to complete.

Despite all these obstacles West isn't diminishing his effort. This week he completed an article, is editing a soon-to-be-published collection of essays, and is collaborating on *A Political Companion to Film*, soon to be published by Random House.

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Satellite gallery becomes downtown reality

By Charles Gallagher
Staff Writer

The University of Idaho approved plans Wednesday to open a satellite art gallery in downtown Moscow with the hopes of improving relations between the university and community. The Janss Collection of photography featuring Ansel Adams' "Moonrise Over Hernandez" will be the first exhibition for the gallery's March 1 tentative opening.

The satellite gallery will be located in the former Karees building, next to the First Security Bank of Idaho on Main Street and will be under the supervision

of the University Gallery. According to Kathy Eckton, the gallery's director, the new gallery will be leased through the generosity of Milburn and Bethine Kenworthy and renovation will begin when the building's sale is complete.

"The gallery will be a real outreach into the community and for the downtown merchants," said Eckton, "I hope it works." Street closures, limited parking and the proposed science building addition have made the gallery inconvenient and almost unaccessible, she said.

The concept of the satellite gallery came through a task

force and advisory committee chaired by the Kenworthys. The new gallery is on a trial period, said Eckton, to see if an art gallery would be accepted in the Moscow community.

"We are going to make the (downtown) gallery simple since it is only leased to us on a trial period," she said. The remodeling process will include painting, carpeting and relighting the former retail store, which has been vacant for some time.

"Remodeling and renovating the building in under a month into an art gallery is going to take a lot of donated labor and materials," said Eckton, noting

that student involvement would be important in the new venture. She said work will possibly begin Feb. 16 and anyone interested in pitching in should contact her at the gallery on campus.

The famed Janss Collection of photographs will be the first exhibition scheduled for the new gallery. Running for six weeks, it will be followed by an exhibition of the paintings and crafts of Dwaine Shnabble, a UI graduate and local artist. The expensive Janss collection consists of 250 prints, 40 of which will be on display. The collection is owned by Bill Janss, previous owner of Sun Valley Ski Corporation.

"I asked for 40 of his best

photos for the exhibition," said Eckton. Ansel Adams' "Moonrise over Hernandez," the most expensive print in the nation will be the center attraction of the Janss' display along with the work of other top photographers. The value of the Adams print is enhanced — in part — because the original negative was destroyed.

The new satellite gallery will be funded through personal donations and the University Gallery's budget and will be run with the help of work-study students. Eckton hopes in the future the gallery will become self-supporting through patronage.

The Argonaut Art and Entertainment Section

Front Row Center

Atkinson: Classical outdoes jazz

By David Neiwert
Argonaut editor

Leon Atkinson says he really has no preference for either jazz or classical music — he'd be happy performing both.

The problem on Wednesday night in the SUB Ballroom was that the audience clearly had a preference for the jazz portion of his show. It apparently didn't come prepared for someone who played both classical and jazz guitar.

Atkinson himself apparently was feeling the pressure. During the intermission of his show, he commented that he'd rather play some more classical, but he sensed that the audience was getting impatient for some jazz.

He was right. The comments circulating through the audience at the same time were mostly complimentary, but a great many were saying the same thing: "I wish he'd play more jazz."

That's unfortunate, because Atkinson's real strength is his classical guitar. He didn't study under Andres Segovia for nothing.

Some of the most touching music of the night came in the first portion, as Atkinson winged his way effortlessly through a delicate medley of pieces by Robert De Visee, including "Sarabande" and "Minuet 2." He followed that up with equally difficult pieces by Bach and the Brazilian composer Hector de la Lobos.

It was at this time that Atkinson's guitar really spoke for him. The music seemed to flow naturally and effortlessly from his fingers. There are thousands of classical guitarists who can perfectly play the pieces and still not make music; Atkinson is one of those rarities who can.

The second part of the show, which opened up with another



Photo by J. Yost

Leon Atkinson in concert.

classical piece, finally provided the audience with the jazz music it seemed to crave. The jazz pieces, in fact, were applauded even as he was beginning to play them. And the performance was, as one would expect, solid and entertaining.

Yet it still lacked the delicate power of the first set. And it's unfortunate that the kind of audience that had been drawn out wasn't able to appreciate the first set as actually superior to the

second.

But how were they to know? The program was primarily promoted by the ASUI Programs office as a jazz performance.

Maybe that was only the smart thing to do, since classical guitarists are hardly able to provide the kind of draw that jazz guitarists can. But in this instance, both performer and audience were a little cheated — not by the performance, but by the expectations.

Press a scholar's outlet

By Ebersole Gaines
Staff Writer

There's an old saw around this university that goes something like "Publish or perish". For the University Press, you might want to amend that to "Publish what they want to read or perish".

Situated in the basement labyrinths of the Faculty Office Complex, the University Press, working under the Idaho Research Foundation, is now beginning its 11th year of operation as a non-profit organization. Earl Larrison, currently a professor of biology at the UI, is serving as editor of the press.

According to Larrison, the UP has been most successful in publishing non-fiction books that are concerned with human or natural history. The publications are marketed in 150 book stores across the nation. The most recent publications have been *Indians of Idaho*, *Myths of Idaho Indians* and the highly acclaimed *Everything About Exchange Values For Food* — a helpful food manual for diabetics — which was researched and written by two professional nutritionists, one of whom is UI staffer Marilyn A. Swanson.

Larrison, having published 18 of his own books, has been an editor of several scientific journals as well as the Trail Series of the Seattle Audubon Program.

"The name of the game," says Larrison, "is to stay alive because of the recession on campus. All across the country university presses, like us, are having to be self-sufficient. It takes a long time to get money back on a book published."

In the past, according to Larrison, most university presses around the country have published subsidized, scholarly monographs of research and done well with them. But today

there is a transition in the nature of what is being published. The orthodox style of a high-quality, research-oriented publication is now becoming less attractive to the consumer than the new, more interesting style of research literature. For example, another recent UP publication, *The Pinon Pine*, by Ronald M. Lanner, is written in more of a prose style. This new consumer demand may have been influenced by the popular success of such historical novels as James Michener's *Centennial* and *Chesapeake*.

"It's a matter of communicating," says Larrison. "This is something that scientists must learn to do because today most books are going to the public rather than specialists."

Today, 80 percent of all books in bookstores are purchased on impulse, and two-thirds of those are purchased during the Christmas retail season. The impulse buyer is attracted to the cover, title, layout and print of the book.

When asked about the prospect of future publications of the successful scenic photo books, Larrison responded, "We'd like to start publishing what we call 'coffee-table-books', but they usually start at an initial price above our capacity."

"When it comes to seeking material to publish," says Nancy McConnachie, production manager for the press, "we've been fortunate enough to never have to go out and seek authors."

Next year, however, the UP will have to seek an editor to replace Larrison who plans to retire in May of 1984. "We've had a great deal of confidence in Earl and his work," said Arthur R. Gittins, dean of the UI Graduate School and managing director of the Idaho Research Foundation. "He has done a fine job for us."

REEL NEWS

THE END

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NuArt Theater (Moscow), PG, 7 & 9 p.m., thru 2/5. The good inspector should be laid to rest. Please!

CHILLY SCENES OF WINTER

Micro Cinema (Moscow), PG, 7 & 9:15 p.m., thru 2/5.

Described as a "lighthearted comedy," the film stars John Heard.

DAS BOOT

Micro Cinema (Moscow), R, 7 & 9:45 p.m., starts 2/6.

The German classic returns to Moscow. A must-see.

WITHOUT A TRACE

University 4 (Moscow), PG, 7 & 9:15 p.m., with Sunday matinees.

The disappearance of a small boy, based in fact.

THE MAN FROM SNOWY RIVER

University 4 (Moscow), PG, 7:30 & 9:35 p.m., with Sunday matinees.

Australia at its best.

THE ENTITY

University 4 (Moscow), R, 7:10 & 9:25 p.m., with Sunday matinees.

Ghoulish thrills.

48 HOURS

University 4 (Moscow), R, 7:40 & 9:40 p.m., with Sunday matinees.

Partners but not friends.

DAS BOOT

Old Post Office Theater (Pullman), R, 7 & 9:30 p.m.

Modern German classic, in subtitles.

TOOTSIE

Cordova Theater (Pullman), R, 7 & 9 p.m.

Dustin Hoffman captures daytime drama ... and Charles Durning!

STILL OF THE NIGHT

Nu Art Theater (Moscow), 7 & 9 p.m., starts 2/6.

Meryl Streep and Roy Scheider in a chilling psychological tale.

THE VERDICT

Audian Theater (Pullman), R, 7 & 9:10 p.m.

Paul Newman's latest, a great success.

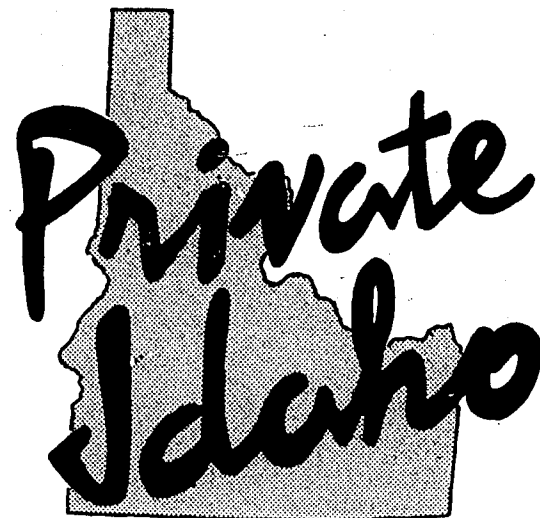
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Old Post Office Theater (Pullman), X, Midnight, thru 1/29. Who'll bite?



MUSIC

COFFEEHOUSE

Feb. 5. Sun On The Mountain performs tonight.

The 8 p.m. performance includes free coffee and tea in the SUB/Vandal Lounge. See related story,

JEAN-PIERRE RAMPAL this issue.

ECLIPSE

Feb. 5. Described as "pure music," Eclipse performs at the Pelouse Pub & Grille, beginning at 9:30 p.m.

C. WEBB COFFEE

Feb. 10. The WSU music department presents flutist Coffee in special concert in Kimbrough Concert Hall, 8 p.m.

JEAN-PIERRE RAMPAL

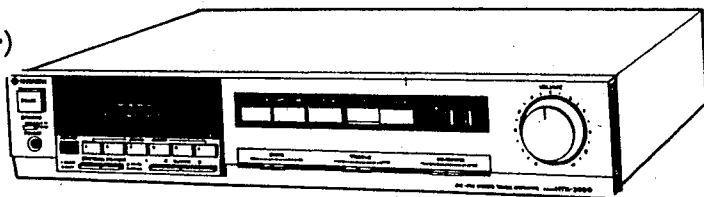
Mar. 8. The famed flutist makes a Spokane stop, and will be playing in the Spokane Opera House. Thicket information may be obtained by calling (509) 624-1200.



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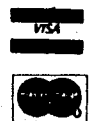
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Women's Center

Judy Goldsmith, the new president of the National Organization for Women (N.O.W.), was recently on the Phil Donahue show. The Women's Center has arranged for a tape of this interview to be shown on Campus Cable, Channel 4, on the following days:

- Feb. 7, Monday, 12:30 p.m.
- Feb. 8, Tuesday, 3:30 p.m. and 7:30 p.m.
- Feb. 9, Wednesday, 7:30 p.m.
- Feb. 10, Thursday, 3:30 p.m.

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Events

FRIDAY, FEB. 4.

...The Campus Christian Fellowship of Living Faith Fellowship meets at K-House (Pullman) at 7:30 p.m.

MONDAY, FEB. 7.

...The Public Relations Student Society of America meets today to elect officers. The 6 p.m. meeting is set for the Pend Oreille Room of the SUB.

...W7UQ, The University of Idaho Amateur Radio Club takes to the air in a regular business meeting. The Sawtooth Room of the SUB is the site for this 7 p.m. meeting

TUESDAY, FEB. 8.

...Que vengan Uds. a la reunion para organizar *Una Tertulia Espanola*. El martes, el 8 de febrero, a 9:30 en el aula 316 de Administracion.

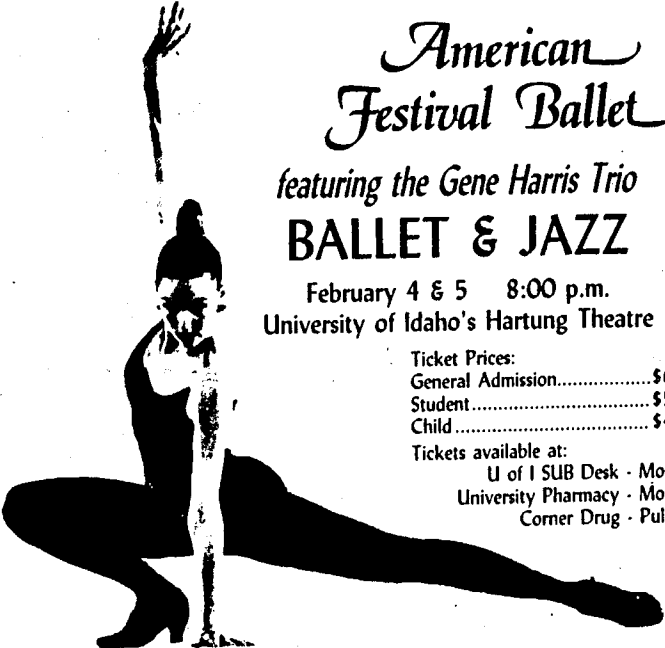
Buses to head for concert

Buses will be available to take students to The Charlie Daniels Band concert on February 16, according to Ken Seville, ASUI programs director.

The buses will leave at 7 p.m. from the front of the SUB on Deakin St. The cost of the ride is \$1.50 and tickets may be purchased at the SUB information desk. After the concert, around 11:30 or midnight, the buses will return to Moscow. Each bus will hold 39 peo-

ple and tickets may be purchased until the buses depart. Anyone missing the bus will not have his money refunded. Depending on the amount of people buying tickets, a number of buses could be contracted for the evening.

Entire living groups may arrange to have a bus reserved for themselves if the programs department is notified a week before the event. Phone 885-6484.



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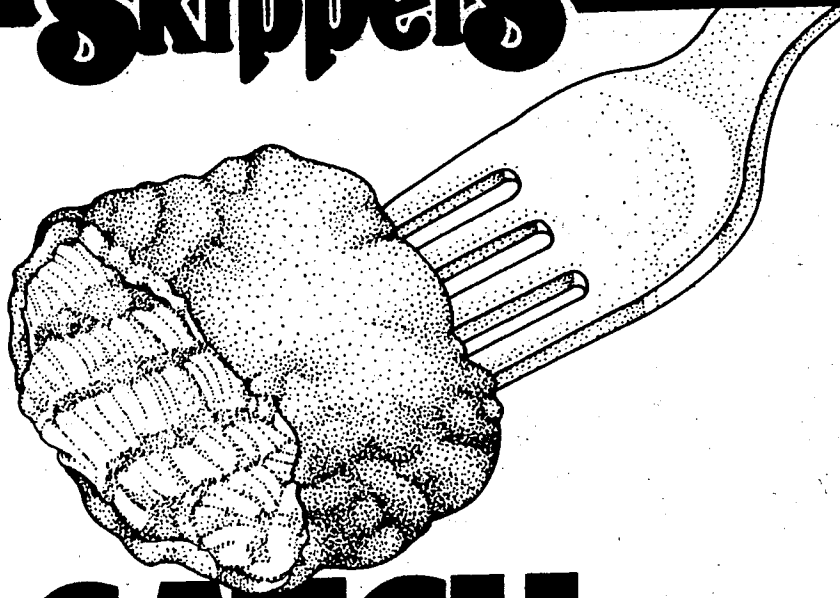
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Folkroll: Music for coffeehouse

By Andy Taylor
Staff writer

Folk 'n' roll? It's folk music in a sense, but is not traditional music. Sun-on-the-Mountain will be playing this genre of music this Saturday at the ASUI Coffeehouse in the Vandal Lounge of the SUB.

The band, which has been playing in the Moscow area for six years, features Joshua Yeidel on guitar (he will play acoustic on

Saturday, but also plays electric), his wife, Sharon Cousins, playing flute and John Kolbe on electric bass. All members sing.

Recently the band sold-out its tape recording, "Early Morning Rising Glow," which they duplicated and produced in Kolbe's living room. About one-half of the tape consisted of original songs, and it included "Uncle John's Cabin," by the Grateful Dead and "Revolution" by the Beatles.

Saturday, the band will play many of its originals, including "Mr. Lincoln," "If I had a Chance" and "Satisfied," plus songs by The Band, The Byrds, Beatles and Grateful Dead. "Mr. Lincoln" is a historical song based on two incidents Yeidel read about in Carl Sandberg's biography of Abe Lincoln.

Yeidel and Cousins moved to Moscow six years ago from San Francisco, where they met. Before living in California, the two midwesterners lived in various places around the USA.

"We'd like to develop it into a well known regional band. I don't have dreams of making it big, but I'd like to develop it enough so we don't have to work full time," Yeidel said.

Currently, Yeidel works as a computer consultant at the Washington State University Computer Center, while Cousins is a basketmaker, composer and homemaker. Kolbe is a Forest Service employee.

"Sun-on-the-Mountain" will play from 8 to 9:30 p.m. and Dan'l Moore will follow. Free coffee and tea are provided at this weekly event.

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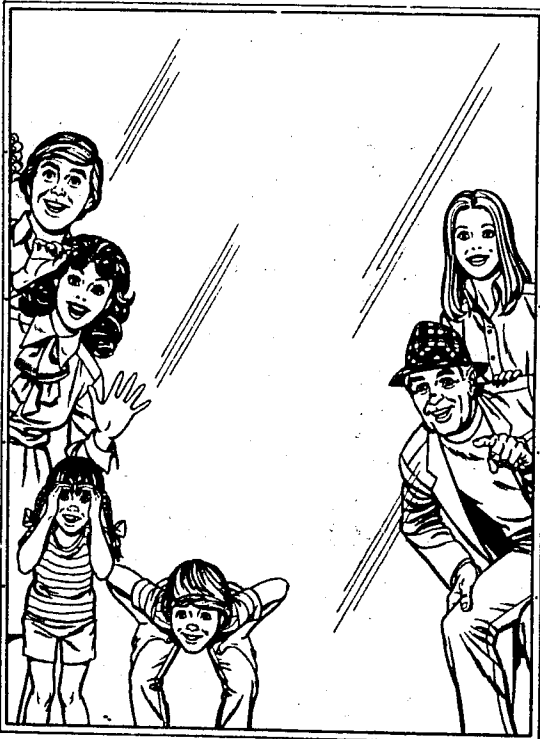
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Sports

Vandals take aim at BSU

The Idaho men's basketball team will go for its third win in a row Saturday night against Boise State in the new University Pavilion. The Broncos are 2-4 in Big Sky play and expect to set a new home attendance record entertaining the Vandals.

A crowd of 5,100 watched Michigan State stop the Broncos Nov. 29, which is the facility's largest basketball crowd yet.

What might be deceiving about a big crowd in Boise is its make-up. Judging from years past, a good percentage of the crowd will be Idaho rooters and they tend to make more noise, even if it's not their home court.

KUID-TV (12) will broadcast the game LIVE, beginning at 6:30 p.m. (PST). KIVI-TV (6) in Nampa will produce the telecast.

The Vandals enter the Big Sky game after a shellacking of Idaho State Tuesday night which stretched the Idaho home court win-

ning streak to 42 games.

Idaho fans saw the fast break of old, as ISU was taken out early. Partially due to their own cold free-throw shooting, but mostly on account of a fired up Idaho team, ISU watched the Vandals roll up a 40-16 lead in the first half.

The most entertaining performance was not Brian Kellerman's corner jumpers, Kelvin Smith's Rejection Express or Don Monson's sideline gestures. Instead, it was Big Sky rookie head coach Wayne Ballard's ongoing fight with the officials.

He was whistled for a technical with 3:33 left before intermission, protested it and picked up a second.

Kellerman sank four free throws, which served a valuable example to ISU which made just six of 22 attempts from the line in the first half.

Later in the second half,

Bengal assistant Greg Gensing said the wrong thing and it was time for Ballard to leave. The bench is allowed just two technicals.

"I was talking with one at mid-court, and the other one calls the 'T' from the other end. I walked out on the court after him, I deserved that one, but not the first," Ballard said. "It was just a poor call. We played poorly, he officiated poorly. I didn't cuss or swear, but he's got rabbit ears..."

Monson said it was the best game of the year for Idaho point guard Stan Arnold. He led Idaho with 20 points and four assists.

"He was more assertive, took good shots, you could just see his confidence was up," Monson said.

Phil Hopson and Brian Kellerman put in 17 points, apiece,

See Vandals, page 13

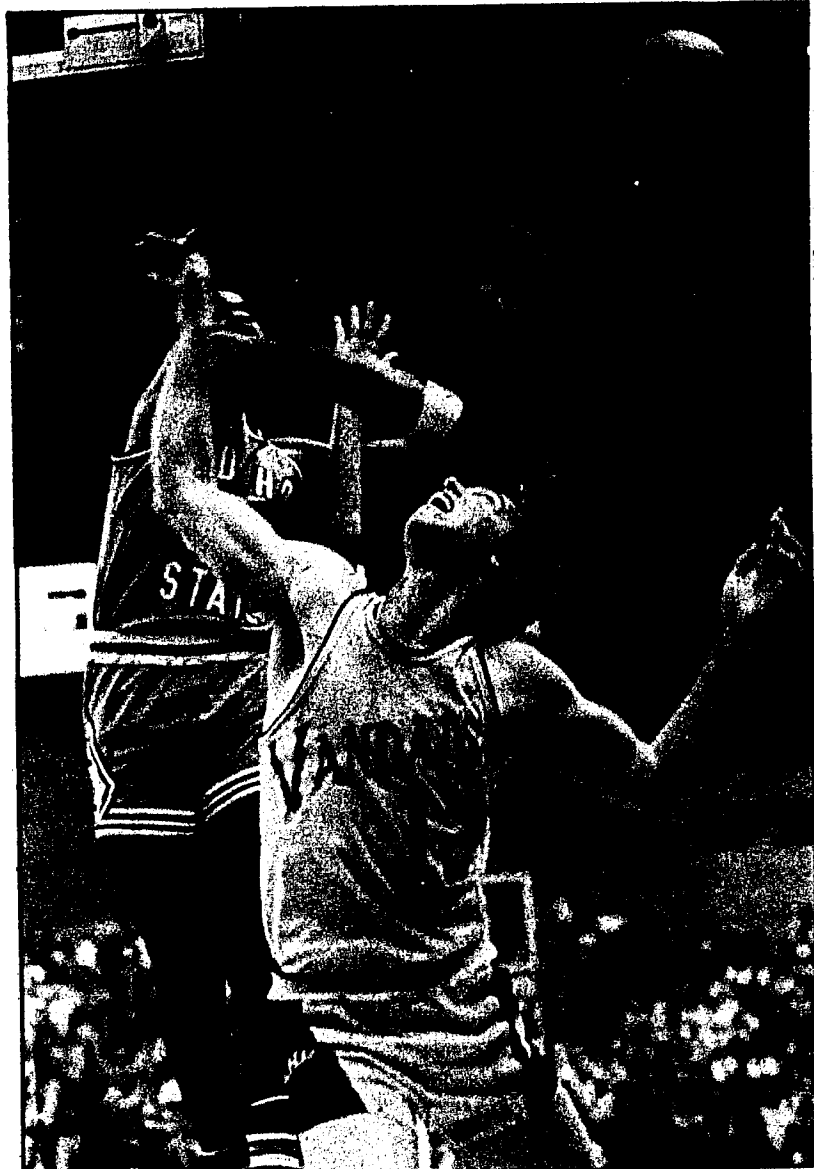


Photo by M. LaOrange

Five hands, two bodies, one ball? Nothing made sense for the Idaho State Bengals on Tuesday as they got blown out 87-70 by the Vandals in Big Sky play. Brian Kellerman (12) and his teammates take on Boise State on Saturday.

Merriman turns down USFL offer

The lack of a no-cut clause in a contract offer from the Arizona Wranglers has caused Idaho standout linebacker Sam Merriman to tell the United States Football League club, "No," at least for the time being.

Merriman, a four-year starter at Idaho and native of Tucson, Ariz., would have made \$35,000 annually if he made the

expansion league team, but will take his chances on making roughly twice as much by attempting to join an NFL club.

"It (\$35,000) varied according to how well you did. It was possible to make up to \$20,000 over the base salary if you performed well for the team," Merriman said. "I'm willing to try and fight

the odds and at least double my salary. With the union, the medical/dental and everything else, the NFL has all the rough edges smoothed out."

Merriman said he would have signed with Arizona if they offered a no-cut clause because it would have been "sure money."

The All-Big Sky first teamer is currently going to school and working out to get his size and strength up. He has been invited by the Dallas Cowboys to attend a camp in Seattle, Feb. 24-27, and compare with other potential draftees prior to the draft.

The camp is like a four-team co-op, with San Francisco, Buffalo and Seattle also inviting 25 players apiece.

Merriman said the only way playing in the USFL could hurt his future NFL marketability would be if he played a year in the expansion league and was then released. "The belief is that if you can't play in the USFL, you surely can't play in the NFL," he said.

Idaho personalities honored

University of Idaho players and coaches walked off with all the glory Wednesday night in Spokane at the Inland Empire Sportswriters and Broadcasters Awards Banquet.

The team and coach of the year went to last season's Vandal men's basketball team and Don Monson. Idaho went 27-3 in 1981-82, making the "Sweet Sixteen" of the NCAA tournament. Monson earned NABC Coach of the Year honors from

his colleagues, as well.

Women Athlete of the Year went to Patsy Sharples for the second time in her Vandal career. Sharples is in South Africa this semester, but is expected to return for her senior season next fall.

Idaho quarterback Ken Hobart was also honored for leading the UI football team into the Div. I-AA playoffs and a 9-4 season mark. His coach, Dennis Erickson, was also nominated for Coach of the Year.



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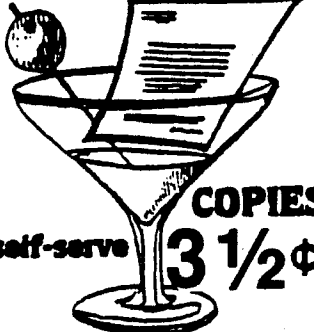


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The best came to town

A look back at the great moments in Vandal Indoor history

By Kevin Warnock
Sports Editor

After seven years of Vandal Indoors, the Kibbie Dome guestbook reads like a Who's Who in the Track & Field Hall of Fame.

Athletes from around the world have come to the unique University of Idaho Indoor facility, which boasts the world's longest unbanked indoor track. If you're a collegiate performer and you can't qualify for nationals on this track, you don't deserve to go.

Over the years, the meet's character hasn't changed much. It's been world-class quality since 1976, with a few events dropped and a few added.

As far as UI student attendance goes, putting on what has become one of the West's top five meets has become an annual exercise in futility. Now Mike Keller says he puts it on for the athletes.

The meet's been big on names; Henry Rono, Mac Wilkens, Ben Plunknett. It's been famous for performances; American records set and upset. Before this year's Indoor, we pause to reflect on the highlights of yesteryear, which for Mike Keller seem just like yesterday:

"Grand Opening" Caution: wet paint

'76 The Dome had opened its doors for business less than a week before the first Vandal Indoor was held. The day before the meet, the white paint went down on the brand new tartan. By race time it wasn't yet dry.

"The first day it opened, Jan. 14, 1976, the lines were still wet. We had barrels laying around the infield full of tartan," said Mike Keller, meet coordinator and Idaho track coach since 1973.

Three world records fell and the star of the show had to be John Ngeno. At the time he held world marks in the 3,000, 5,000, and 10,000 meter races.

Don Kardong, fourth in the 1976 Olympic marathon; world record-holding shot putter Al Feuerbach and Olympian Ralph Mann, an intermediate hurdler, all won their specialties.

Ladies & gentlemen Mr. Mac Wilkens

'77 On his first attempt in the finals, Mac Wilkens breaks Feuerbach's record by tossing the discus 205 ft. 1 inch. Not only is it the best throw ever in Idaho, it sets a new world indoor record.



Mac Wilkins sets a meet record at 64-10³/₄.

The same year, Joyce Yakabowich breaks the Canadian record in the 300 meter race defeating American Pam Greene, the U.S. record holder.

Exit Greg Joy, enter Henry Rono

'78 The most famous performance of the '78 indoor was the one that never was.

Greg Joy, co-holder of the world record at 7 ft. 7 in. in the high jump, cancelled out the day before the meet, which was perhaps the biggest letdown for Keller in the meet's history.

"The day before he calls and tells me he's entering a meet in Los Angeles; the newspapers picked it up and destroyed it. One headline read, 'No Joy in Vandalville,' like he was the whole meet. That really disturbed me," Keller said.

Joy wasn't the whole meet. In fact, a local runner was just coming into his prime. His name still appears on the Dome record board.

"Henry Rono was just getting started.

He ran a 4:01.00 mile. There's never been a mile run in Idaho under four minutes," Keller said. "On a double he ran the third fastest mile ever indoors — unbelievable."



Henry Rono, longtime Vandal Indoor runner.

How 'bout them Vandals?

'79 Over the years, Washington State has sent a myriad of great athletes to the meet. Occasionally, an Idaho Vandal sneaks in there to steal a little glory.

Certainly 1979 was a landmark year in the WSU-UI rivalry. It marked the arrival of a South African freshman by the name of John Trott. "We had a pretty good bunch of kids that year. Steve Saras, John Trott, four-time NCAA qualifier and Big Sky champion, Bob Peterson, who finished second at the NCAA Indoor Championships that year," Keller said.

An American record, OK, but Ben Who?

'80 Weightmen have historically been the most famous to visit the Vandal Indoor. In 1980 Keller brought former record holder John Powell and American record holder Mac Wilkins together to square off in the discus.

"We heard reports of an up-and-coming guy named Ben Plunknett. He beat Powell on the very last throw at 211 ft. 7 in.," Keller said. "That was six feet off the world record."

Powell wanted to come back badly, according to Keller, but is in West Germany training. "He's assured me next time he'll be here to try and get the record back," Keller said.

He lost track, literally

'81 The strangest development in the meet's history took place in the 1,000 meter race.

In the country only one day, Sotirios Motsanas, from Greece, set a quick pace and had built an unbelievable lead through two laps. Raising his arms to the cheers of the crowd, he crosses what he thinks is the finish line and then stands amazed as the rest of the field passes him.

"I'll never forget it! God, he must've thought he was running the 800 meters. With a lap to go he's 45 meters ahead of everybody," Keller said. "Then he's going to get back into the pack, lasts about 50 meters and just croaked. He wilted into the crowd. I really felt sorry for him."

Trott won in 2:08.65, nipping Washington's Rob Webster who ran 2:08.74.

"I knew there was no way he could keep that pace up," Trott said at the time.

It was a big year for other UI competitors. Allison Falkenberg won the 600 meter race, Dave Harewood ran 48.13 in the 400 to win and Jim Sokolowski high jumped 7 ft. 58 in.

Benton, Smith, Robinson, Wallace: sprinters at best



Benton to Smith: Idaho wins 1600.

'82 Keller jokes that he might see more students out at the meet if he billed it as a WSU-Idaho duel. "People can't understand why I'd clap for a UW high jumper who cleared 7 ft. 5 in. in a non-scoring meet. It's like opera, whether the singer is Russian or American you clap for them. That's why I won't put the run-of-the-mill in this meet," Keller said.

But if beating the Cougars is the most important thing, Vandal partisans had no better year in this meet than last year.

The speed merchants from both schools were set to duel in the 1,600 meter relay. If you didn't have four solid 400 meter runners, you wouldn't win.

Both did, but the Vandals were just a little more solid. Idaho qualified the entire team for the NCAA Indoor: leadoff man Dave Benton, Dave Smith, LeRoy Robinson and Vic Wallace.

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Vandals

with Hopson grabbing 10 rebounds to lead both sides.

Hopson was in good spirits afterward, and may be on his way out of what he terms a season-long slump.

"I've been in a season-long slump, if you can believe it. Hopefully, things are turning around and I'll get back in the rhythm," he said.

"I think things are turning

Intramural corner

Women's Managers Meeting — is scheduled for Wednesday at 7 p.m. in room 201 PEB.

Women's Bowling & Pool — entries are on Tuesday in the IM office.

Ski Meet (men, women) — entries open on Tuesday. The meet will be held at North-South (if there is snow)! The course is downhill slalom run.

Special Event — "Star Wars II" (pinball & video games) to be held Monday-Wednesday at the

SUB Underground.

Co-Rec Volleyball — entries open on Tuesday. Get a team together and sign up in the IM Office. All games will be played in the Memorial Gym, Monday-Thursday evenings.

around. We're going to take each game one at a time," Hopson said. "When you look ahead, that's when you get beat. We can't lose again and everyone

realizes it."

BSU lost in overtime at Montana in its last outing. They boast a very physical front line in 6-8 James McNorton, 6-8 Rawn

Hayes and 6-6 Ron Grossart, all of whom foul out with regularity.

"If we're going to be in the ballgame, we have to play as hard as they (the Vandals) play,"

said BSU assistant Prescott Smith, who was in Moscow Tuesday to scout. "We'll have to play smart and play hard for 40 minutes."

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UI Women's Center

See you there!

Farm Credit Banks Interviewing U of I Students February 8 & 9

The Federal Land Bank Associations, Production Credit Associations, and Bank for Cooperatives will be interviewing for agricultural loan officer trainees on February 8 and 9. The Associations are looking for students enrolled in the School of Agriculture or the School of Business with strong, practical backgrounds. Juniors enrolled in the School of Agriculture/School of Business with practical agricultural experience are eligible to interview for summer employment positions with FLBAs/PCAs. If you are interested in full-time or summer employment, sign up at the Placement Office.

On Monday, February 7 at 6:00 p.m., the Farm Credit Banks will host an informal gathering in the Cataldo Spaulding Room of the SUB to discuss questions concerning the internship program and employment opportunities. Interested students are invited to attend.

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HEALTH PROFESSIONALS: RN's, OT's, PT's, nutritionists, physician assistants. Assignments range from nutrition counseling and lab work to community health care projects and nurse training.

INDUSTRIAL ARTS: Establish and supervise vocational training programs in carpentry, welding, electricity, plumbing, etc. BS degree plus experience.

Peace Corps provides a living allowance, medical coverage, cross-cultural and language training, transportation costs and \$4200 cash readjustment allowance at end of two-year service. Married or single, no children. No upper age limit. U.S. citizens only. Call PEACE CORPS in Moscow, 885-6757.



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Goal and mission statements topic of meeting

Goal and mission statements were the main topic of discussion at the Faculty Council meeting Tuesday.

Vice Chairman Dorothy Zakrajsek presented a report on the first meeting of the state committee which is drafting a goal and mission statement for the entire Idaho higher education system.

Individual statements also will be written for the four Idaho institutions of higher learning. These statements give the institutions the opportunity to define and emphasize their strong programs.

Zakrajsek indicated that the statements may later be used to consolidate and unify programs

within the Idaho university system.

"I think the feeling of the state Board of Education is that there should be one statewide institution or flagship," she said.

Presently, all four institutions compete for funds and students, she said. The efficiency and effectiveness of higher education

in Idaho would be greater if each college or university was given areas of specialization.

Zakrajsek added that it would be logical to make the University of Idaho the core of such a unified system.

Council member Robert Furgason applauded the state board's move toward a plan of action for the entire state. Organization should increase the monetary investment each university is able to make to its students, he said.

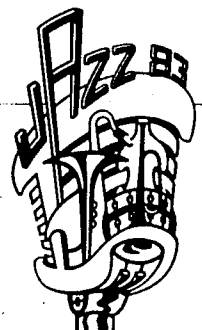
Other business undertaken by the council included the rejection of a new regulation on

rescheduling final exams. The proposal was an expanded version of the already existing regulation which allows students to reschedule an exam if they are scheduled to take more than two on any day.

Student members of the faculty council spoke out most strongly against the new regulation calling it "too wordy" and "a bunch of doubletalk."

The council did approve a recommendation by Faculty Council Secretary Bruce Bray to allow gradations of academic rank for members of the affiliate faculty.

U of I JAZZ FESTIVAL '83 PRESENTS



U OF I JAZZ FESTIVAL

Bobby McFerrin: Thursday March 3, 8 pm SUB Ballroom

Dianne Reeves - Friday March 4, 6:30 pm SUB Ballroom

Four Freshmen - Friday March 4, 9 pm Memorial Gym

Bobby Shew - Saturday March 5, 6:30 pm SUB Ballroom

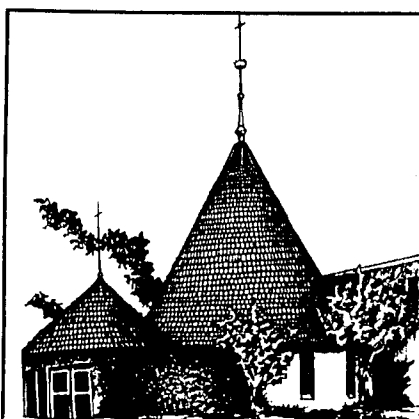
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ASUI requests input for IACI task force

The ASUI senate is asking for student input in formulating a list of proposals to present to the Idaho Association of Commerce and Industry Task Force on Higher Education in March.

ASUI Senators, past ASUI leaders and interested students

will form a committee to draw up a group of proposals for the IACI that will be used in a recommendation to be presented to the Idaho Board of Education and the state Legislature, according to David Borrer, ASUI senator and member of the task force.

Borrer said he is looking for input from all areas of the campus life to assist on the 10-15 member committee.

Students interested in participating on this committee should have a working knowledge of key issues in the

state, Borrer said.

ASUI President Margeret Nelson said the time commitment for the committee will be about three hours on two Saturday afternoons.

Any interested students are urged to contact Borrer.



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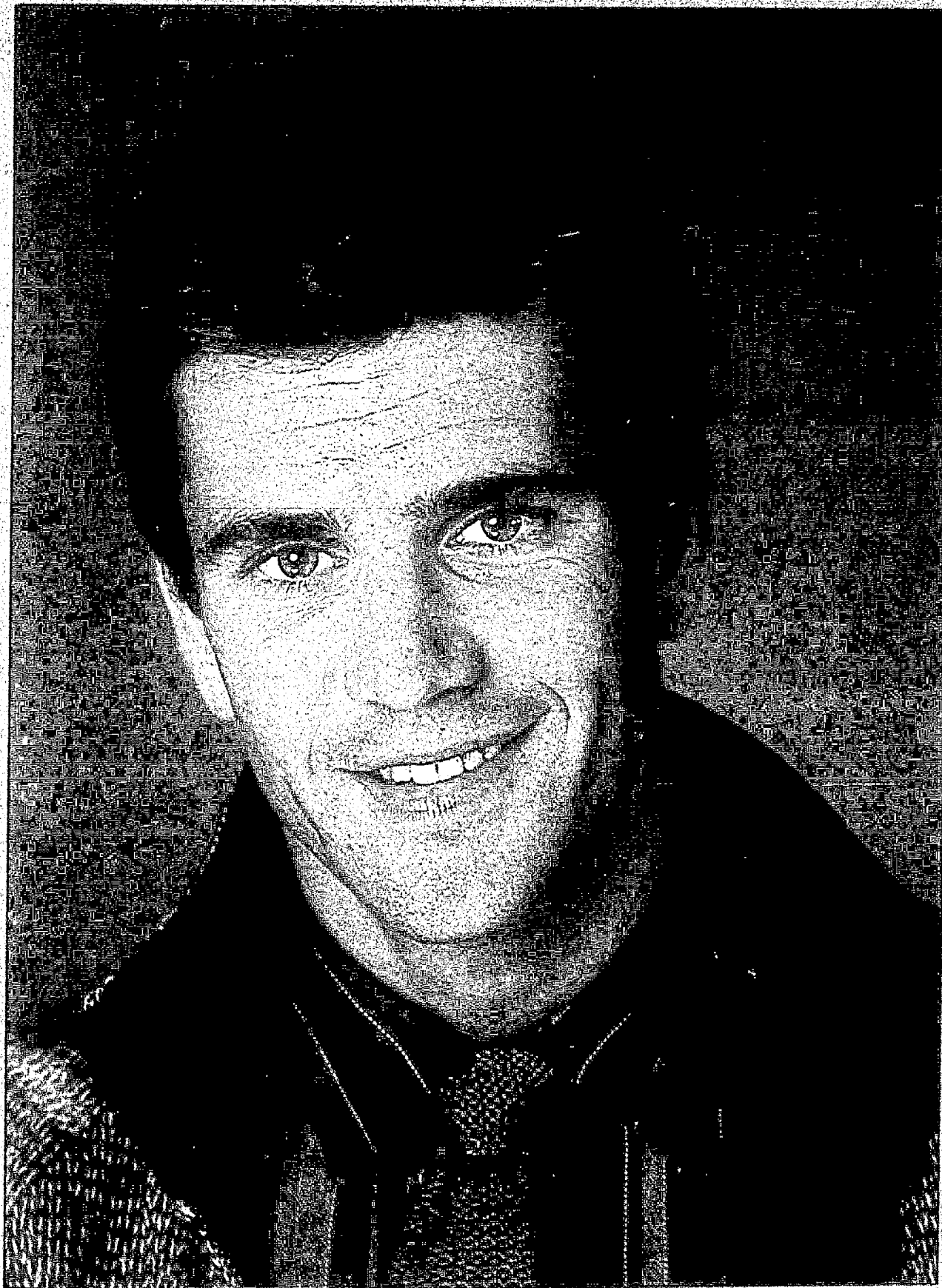
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The Road Warrior is about to Live Dangerously...

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OUR COVER

Mel Gibson was photographed by Hollywood celebrity shooter Michael Childers/Sigma.



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IN ONE EAR

In your December 1982 issue of *Ampersand*, Chris Morris does a great disservice to both your magazine and working people all over America. In his section of the "Style" article, the part on party albums, Mr. Morris makes the comment "If your friends are chronic cough syrup drinkers, Detroit auto workers, or are similarly brain-damaged..." Now I realize that the intent was humorous, but that does not excuse the inference that auto workers are mentally inferior to the rest of the American population. In any circumstances such a blatant generalization of a large segment of blue-collar America would be distasteful, but in the current economic times the remark is positively inexcusable. No, I am not an auto worker — I am a graduate student at the University of Virginia. Still, I cannot let such an attack on a group of solid Americans pass unanswered.

Perhaps Mr. Morris is upset that the auto workers do not conform to his style of dress or his musical taste, or maybe Mr. Morris just did not consider blue-collar workers as part of the intellectual culture of this country, thereby justifying his disparaging remarks. No matter. Detroit auto workers are to a great extent responsible for making this country great — witness the huge effect on the economy of the automobile industry. In today's computer-controlled industrial world, Mr. Morris, even auto workers have to know more than how to use a wrench. If auto workers are brain-damaged, and Mr. Morris is not, why, then, bring on the lobotomies! He probably drives a Honda anyway.

Robert Mayer
Charlottesville, VA

It's interesting that no auto workers or their relatives wrote to us. Maybe they just have a better sense of humor than "graduate students" (please note, that's a little joke). Surely you do not sincerely believe that Mr. Morris meant to condemn all auto workers as brain-damaged? It was a humorous remark, exaggerated for effect.

The editors, by the way, would like to go on record as stating that they would not have taken offense had Mr. Morris written "magazine editors." Or, better yet, "magazine publishers."

May we hear from fry cooks and fashion models, cowboys and Indians? Have we left anyone out? We aim to offend everyone. That's democracy.

While I slaved away this summer on my literary studies at school, you took the summer off. Nonetheless I was pleased to see the October Back to School issue. I look forward to each month's comedy, reviews and features.

Of particular note in the October issue was the article on the author John Keeble by free-lance writer Allan Routh. Having read *Yellowfish* myself and one other Keeble work, I found the article very informative. I gained some new insight into the

man and his books through this excellent article.

Please keep up the well-written literary pieces and of course, the laughs.

Steven L. Thompson
No address

I enjoyed your write-up on Monkeeman (*Ampersand*, November, 1982). I have been a long time Trekkie, and was thrilled when the conventions started up in the early Seventies. How nice to hear that Monkee fans have done the same. I have been a closet Monkee follower for years, and would appreciate it if you could put me in touch with these conventions. Please let me know where I can write for more information.

Diane Roe
Long Beach, CA

Write to the promoter of the conventions, Charles Rosenay, at 397

Edgewood Avenue, New Haven, CT 06511.

I've never heard of François Perrin, but the star of the original *The Toy* and of *The Tall Blond Man with One Black Shoe* was Pierre Richard, the most famous comic actor in France. (In reference to your Holiday Movie Guide by Judith Sims, December issue.)

Christine Winston
University of the Pacific
Stockton, Calif.

Editor Sims, with face all red, admits her error. François Perrin was the name of the character played by Pierre Richard in Tall Blond Man.

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.

& OUT THE OTHER

BY STEVEN GINSBERG

Of Apes & Space

FOURTEEN YEARS after *2001: A Space Odyssey* hit theaters and soared to cult status among movie buffs, author Arthur C. Clarke has written another sci-fier the film community covets. *2010: Odyssey Two*, just published by Ballantine Books, has attracted massive interest among motion picture executives — so much so that Clarke has already been seen lunching with his attorney and top brass at MGM (makers of part one) about a movie version. Rights to a sequel to *2001* actually belong to MGM and director Stanley Kubrick, so insiders think that *2010* (not exactly a sequel) is a likely candidate for the studio. While that's being decided Clarke has returned to his home on the island of Sri Lanka — the same place Bo and John Derek shot their *Tarzan, The Ape Man* last year. The island, we hear, is an equal opportunity employer.

AND SPEAKING OF TARZAN, his exploits continue onscreen, this time in the form of a new \$20,000,000-plus picture, *Greystoke: The Creation of Tarzan and his Epic Adventures*, now shooting in Cameroon, Equatorial West Africa (there is such a place). The director is Hugh Hudson, who presides over his first film since *Chariots of Fire*, with a script based on Edgar Rice Burroughs' *Tarzan of the Apes*. The story focuses on the early life of Tarzan — before he met Jane, Cheetah or anyone in Hollywood.

Working Out

JOHN TRAVOLTA has spent the last few months in an intensive weight and exercise program with his new director Sylvester Stallone to get into shape for *Staying Alive*, the sequel to *Saturday Night Fever*. Travolta, who loves to eat, had gotten a little soft in the middle between film roles, but his reps swear that with Sly's help he

now has "a body any dancer would envy." That's good, since he plays opposite real-life dancer Finola Hughes, who as a bitch Broadway star lures Travolta's character into a shoddy one-night stand.

Well All Right!!

BACK IN THE DUSTY CORNERS of an MCA warehouse, untouched for nearly 27 years, inside a box marked "Do Not Use," the tapes of Buddy Holly's 1956 recordings have been found. These are the sessions cut after he rebelled at Nashville's attempts to countrify his sound; these are the tapes as they existed before producer Norman Petty "improved" them by filling up the raw Lubbock, Texas rockabilly sound with extra instruments. *Buddy Holly — For the First Time Anywhere*, due in the stores immediately from MCA Records, ought to come as a happy jolt to the current rockabilly scene (Stray Cats, Blasters, et. al.) and to all those moviegoers who loved *The Buddy Holly Story*. The LP will include a discography and some recently discovered Holly photographs.

E.T. Forever... and Ever...

YES, STEVEN SPIELBERG has agreed (in theory) to an *E.T.* sequel (did you ever doubt it?). The operative date for it to reach theaters is mid-1984, though film company Universal Pictures will only say they are in negotiation. Spielberg, meanwhile, is said to be more immediately interested in doing a film or musical of *Little Shop of Horrors*, now a hit on Broadway (based on Roger Corman's Fifties horror flick starring then-unknown Jack Nicholson). But even more immediate than that is the director's interest in *E.T.* kiddie star Drew Barrymore. Spielberg is so protective of the little tyke that he flew to N.Y. when she was hosting *Saturday Night Live* just to

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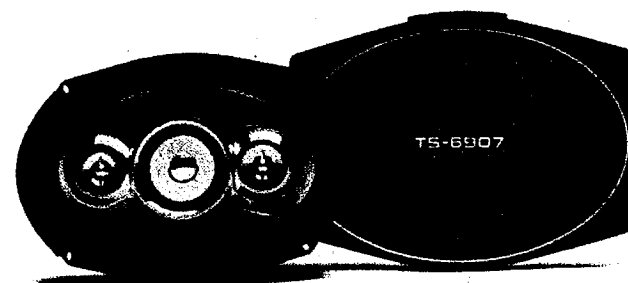
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OUTTHER

make sure the folks would treat her okay. E.T. would say: "Ouch."

MEANWHILE UNIVERSAL has spent \$1,000,000 building an E.T. Earth Center on its studio lot — a place where the kiddies can buy more than 500 licensed E.T. items. Aside from browsing their way through E.T. T-shirts, masks, jewelry, bicycles and pajamas, real lucky kids can even get their pictures taken with the little green guy. Only it's not exactly a flesh and blood replica. They get snapped riding a bicycle with a picture of E.T. in the basket. Big deal.

Tube Fodder

HEAVEN'S GATE, THE BIGGEST financial disaster in the history of the film business, has been purchased by the pay cable service, Z Channel, for \$1,000,000 (almost more than it sold in theater tickets). Z ex-ex planned an exclusive L.A. showing of the original 219-minute version of the \$42,000,000 film beginning Christmas eve, with distributor United Artists hoping this will inspire other services to purchase the picture for their cities.

REMEMBER THE SPIES from the old TV series *Man From UNCLE*? No, they're not dead. Robert Vaughn and David McCallum are shooting a new movie of the week entitled *Return of the Man from UNCLE* (it will go out as a feature film in other countries).

THE KENNEDYS OF MASSACHUSETTS, an eight-hour miniseries for ABC-TV, will trace four generations of the Boston political clan. Spanning over 100 years, the series will be written by Doris Kearns Goodwin, biographer and former special assistant to the late president Lyndon Johnson.

Ronstadt Redux

THE LONG-PLANNED Linda Ronstadt album of standards will probably be finished by the time you read this. Elektra/Asylum, her label, says that the project took extra time due to *Pirates of Penzance* and pop album commitments. While it's true that the foundering label was desperate for *Get Closer*, a guaranteed gold-seller, to hit the stands, the standards album was finished more than a year ago. Problem was, it stunk. The decision to hold it from release came after the album covers had already been printed. According to an inside source, the torpedoed LP had a few good moments, but very few. The current waxing, produced by Peter Asher and arranged by Nelson Riddle (of Frank Sinatra fame), represents starting over from Square One.

Just Plain Redux

GOOD NEWS FOR OLDIE record buyers. Warner/Elektra/Atlantic has lowered the suggested retail list price of its catalog albums to \$6.98 from \$8.98. That means, if the record store owners pass the savings on to us, it'll be two bucks cheaper to buy WEA LPs more than a year old.

Video Strategies

YOU MAY HAVE NOTED an eldritch new TV show — at press time it was to be called *Wizards and Warlords* — wherein some vaguely medieval types walk around stone castles in tights and tunics, hacking now and then at baddies and monsters with fat swords. According to rumors circulating around the Burbank Studios production facilities, where "Lizards and Lawyers" (as some of the crew call the show) is being shot, the producers don't much care if it's a hit. Their rumored strategy is for the series to draw just enough attention to survive because it has lots of strange costumery (a rarity in series TV). Then they can license a video game — any sort of good-vs.-evil battle will do — based on the series. The advantage is that such a game would be pre-sold by at least seven weeks worth of prime-time television exposure.

SO BULLISH IS 20TH CENTURY-FOX Films on video games that it has decided its video division will use a few of the company's films for the basis of some of its new offerings. So while Atari gives us *E.T.* and Paramount supplies *Star Trek* games, Fox is offering us the world of *Megaforce*, *Fantastic Voyage* and *Allen*. Can't wait.

Barfing

OMIGOD. Don't make fun of a val. Cause, ya' know, people who know about those things tell us that Frank Zappa and daughter Moon Unit have hit upon a potential \$100,000,000 licensing goldmine with their "Valley Girl" hit record. Really! With all the really far out deals they've made, we little people will soon be able to buy Valley Girl dolls, leg warmers (for sure), blue jeans and even lunch boxes. Lunch boxes? Guy, barf me out.

YOU THINK HOLLYWOOD PARTIES are fun? Well, not always. Witness the post-screening festivities for *48 Hrs.*, the new Nick Nolte-Eddie Murphy *Dirty Harry*-type movie. The guest list included such not-in-demand persons as James and Holly Keach, Joan Hackett and her niece, and Ursula Andress and Harry Hamlin. The site was a delicatessen in West L.A. whose sandwiches include gourmet treats like "Ike and Tina Tuna." The big event: when Nick Nolte's wife Sharon (he didn't show) knelt down in the middle of a group of people and spit out a rumaki she

had just eaten. Seems she didn't like the combo of liver and bacon. What a town.

Sequels, Remakes & Copycats

THE CONCRETE JUNGLE, a trashy woman's prison picture earlier this year starring Jill St. John, Nita Talbot and a host of other actresses, went on to such success that its producers have already filmed plans for *The Concrete Jungle II* (yet another story of a sweet young thing who turns into a tough prison tootsie). Already chained to this opus are Stella Stevens, Linda (is there life after *The Exorcist*?) Blair, Sybil Danning, the perennial Hollywood vamp Edy Williams (the ex-Mrs. Russ Meyer) and Stuart Whitman. (Stuart Whitman?). No, Ida Lupino is not the prison guard. Or Shelly Winters. Or...

THE 3-D CRAZE has hit the good ole porno film. Opening this month at theaters near you is *Sex-calibur*, a new hardcore entry billed as the latest in 3-D lords and ladies wreaking havoc on each other. Need we say it's in the sword and sorcery genre? O.K., we won't.

THERE WAS HALLOWEEN, *Halloween II* and *Halloween III*. So now there's going to be *Halloween IV* — in 4-D. It's true. After the smash opening of *Numero Tres*, Italian movie mogul Dino DeLaurentiis approached Universal Pictures with the idea of a follow-up. At this point no one is quite sure what the fourth dimension will be. How about greed?

NASTASSIA KINSKI AND DUDLEY MOORE will star in *Unfaithfully Yours*, a remake of the Preston Sturges classic that originally featured Rex Harrison and Linda Darnell. Howard Zieff (*Private Benjamin*) directs 'em.

What Are Friends For?

TUESDAY WELD AND JESSICA LANGE, once best friends, are now in a heavy duty feud thanks to Tuesday's comments about Lange's performance as B-movie star Frances Farmer in the new film, *Frances*. Tuesday reportedly called up Jessica and trashed her acting, telling her that not only was she awful but that the director "should be shot." As if that weren't enough, Tuesday has also reportedly taken up with the ever-agile Mikhail Baryshnikov —

More Jokes

Hold your sides to keep from splitting, folks, here come some more yucks contributed by Ampersand's own hilarious readers (or so they tell us).

1. How many college football players does it take to change a lightbulb?
Only one, but he gets three credits for it.

Debbie Benoy
Columbus, Ohio

2. How many psychiatrists does it take to change a lightbulb?

Only one, but it takes a long, long time, and then only if the lightbulb really wants to change.

Patricia Henderson
Austin, TX

You too may earn twenty big bucks, just like these lucky comediennes. Send your silly words to Ampersand Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028. And keep smiling.

Jessica's former beau and the daddy of her child. It's a friendly town.

And on the subject of Frances Farmer, there is also a TV-movie on the actress being rushed onto the tube in hopes of beating out the feature. Susan Blakely plays the title role on TV, with Lee Grant as the demented mother who keeps putting Frances back into a mental institution for shock treatments (Kim Stanley plays mom on the big screen). The rivalry between the two projects recalls a similar star biopic a few years back based on the life of Jean Harlow. Carroll Baker was Harlow, the movie, while Carol Lynley was Harlow, the TV program.

Workingman's Punk

KEEPING TO A STRICT nothing-sacred policy, a New Jersey band called Pop'O'Pies, now h.q.'d in Frisco, has released a punk version of the Grateful Dead anthem, "Truckin'."

Sacrilege, you say — but things get worse! Side two of the 415 Records EP contains the rap version of the same song. And the cover snatches Garcia & Co.'s familiar skull-and-roses motif, only to juxtapose the sacred symbology with a tabletop of mushed-up chicken pot pies. In fact, the skull has a dribble of gravy on its chin.

"The guys in the Dead love the 'punk' version and they play it before rehearsals," claims Howie Klein, Frisco alternative music maven. Maybe the zombie rockers will even go so far as to cover a Pop'O'Pies original — like, perhaps, "The Catholics Are Attacking" or "Fascists Eat Donuts."

Odd Bits

WOULD YOU BELIEVE a Broadway musical based on Brian DePalma's prom shocker, *Carrie*? Yep.

Screenwriter Larry Cohen is bringing his script to the stage with the help of songwriters Michael Gore and Dean Pitchford (*Fame*).

AFTER THREE YEARS of preparation, filming will begin this month in Mexico on *Dune*, the classic Frank Herbert novel set in a world of sand. David Lynch (*Eraserhead*, *Elephant Man*) is the director. So serious is Hollywood about this one that they're planning to spend at least \$30,000,000 to make it — more than any studio has budgeted for any film in two years.

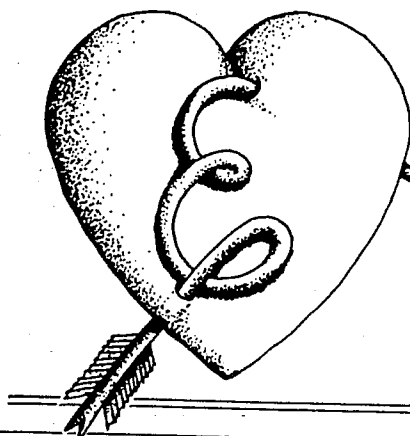
WHAT DOES PAUL NEWMAN do with his time aside from speaking out against nuclear weapons, racing cars, talking to Joanne Woodward and starring in new movies (*The Verdict*)? He becomes a food king. Already on the market is Paul's renowned *Paul Newman's Salad Dressing* and soon to come is *Paul Newman's Old-Fashioned Popcorn*. Really.

Hungry Hearts (& Empty Heads)

ONCE A YEAR, the staff of the *UCLA Daily Brain* puts out a parody version of the crosstown rivals' *USC Daily Trojan* at about the same time that the USC student journalists are busy producing a parody of their foes' publication. But the *Trojan* student body seems always to be caught with their parody-detectors down. The most recent fake *Daily Trojan* carried a headline proclaiming a free Bruce Springsteen concert, advising students to hurry and call for tickets. Number given was that of the *Daily Trojan's* real editor. Dozens of eager Boss fans called for ducats, oblivious to the quotes attributed to the rock star in the body of the article. "My songs are all about aimless drifters who are pretty stupid and have no direction in life," said the imaginary Springsteen, "so I think it's very appropriate I sing them to USC students."

Maybe You're Doing it Wrong?

UNSURE HOW TO MAKE the most of your educational experience? *How to College* wants to rescue you. Wrestling "college" from its hackneyed role as a noun, authors Bil Jeakle, Eugene Reardon and Ed Wyatt verbalize the college process with sections on the essentials. Like caffeine, cheating, real testimony from a guy who procrastinates, fake i.d.s, Ten Rules of Tanning and how to tell the difference between a get-together, a gathering, a party and a coup d'etat. Subtitled "A Humorous Guide to the Four Years," the tome even advises on how to make the Greek scene. "Joining a frat is a little more difficult than joining a record of the month club," counsels page 95. "avoid racist and ethnic jokes; stick with sexist." If the tome is unavailable in your local bookstore, copies may be ordered from Primer Press, Box 3710, Palo Alto, CA 94305 for \$4.95 each.



It's February, tra la, and in honor of Valentine's Day we've chosen this Ampersand by Allen Odell of Eugene, Oregon. He earns \$30 for his artistic effort. Other readers who wish to create original Ampersands and earn big bucks should submit their art in black ink on sturdy white paper and send it off to us at 1680 N. Vine, Ste. 900, Hollywood, CA 90028.



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MEL GIBSON

An American from Kangarooland Hops to the Top

BY DAVIN SEAY

Mel Gibson's skin is on too tight. Maybe it's the circumstances — the first in what promises to be an endless series of interviews to promote his latest film, the U.S./Australian coproduction of Peter Weir's *The Year of Living Dangerously* — or maybe this is just the way he's put together, all wires and sinews and short bursts of forced laughter. Whatever the case, the 26-year-old expatriate American actor seems on the verge of an acute nervous meltdown.

The plush leather sofa, into whose inviting recesses he's sunk, is unable to hold him still for long. For one thing, his clothes are giving him trouble: the double-knit pants riding up, revealing the zippered tops of some vintage Beatle boots. He's long since tossed off his sports coat, and the way he's squirming you'd think the beige silk shirt he's wearing was made of horse hair. One of the most sought-after rising stars on the international film scene — the matinee idol of *Mad Max* and *Road Warrior*, the riveting screen presence of *Gallipoli* — Gibson is behaving like a summer stock hopeful auditioning for a bit part in *Kismet*.

If it wasn't for all this fidgeting, distracted pacing and chain smoking, Mel Gibson's unfamiliarity with the

standard Hollywood tap dance might be disarming, even refreshing. As it is, I have the feeling that Gibson expected each question, no matter how innocent, to hold a barb, ready to sink into all the personal and private parts of his psyche and drag them out for everyone to see. This isn't an interview, it's a grilling, and one that reveals an often painful vulnerability.

"I love all this," he says gesturing vaguely to the bright sky and the busy entertainment enterprise grinding on outside his publicist's Beverly Hills window. "But I don't think I'm equipped to handle it."

All this is Hollywood, a town whose glitzy ambience gives pause to an actor who made his reputation in the outback Australian film industry. "I've been asked to come here and make movies, but I think it would be too much too soon. It's a frightening prospect, really."

Frightened or not, Gibson may soon find himself having to deal with success on its own terms. Born in Peekskill, New York, in January of 1956, Gibson was one of eleven children in a family that emigrated to Australia in 1968. Initially interested in a career as a journalist, Gibson considered his early attraction to acting nothing more than a pleasant diversion from reality. Nevertheless, after graduating from high school, he applied to the National Institute of Dramatic Arts in Sydney. To his shock, he was accepted.

"The day after I graduated," he recalls, the broad vowel sounds of his Aussie accent obliterating any trace of his American roots, "I went out and auditioned for *Mad Max*. I didn't know what the hell I was doing, I just stepped into it and my head started to reel."

With good reason, as it turned out. Filmed on a budget of around \$400,000, *Mad Max* — a hyperkinetic end-of-the-world romp — has grossed over \$100 million to date, making it the most successful film in Australian movie history and the feature credited with opening up global markets to Down Under product. "It was a rough trot," quips Gibson in what has to be an indigenous turn of phrase. "I'd never been in front of a camera before. It all seemed crazy to me, an absolutely insane business."

Gibson, undoubtedly caught up in the mythic proportions of the *Mad Max* success story, is spinning a bit of legend here himself. The fact is, he was cast in a feature film called *Summer City* while still a student at the Institute of Dramatic Arts, on-screen experience that had to come in handy when playing the grief-crazed highway patrolman Max in the galvanic role that catapulted him into worldwide attention. *Summer City*, just to set the record straight, is one of seven films in the Gibson portfolio, which includes the tearjerker *Tim*, in which he stars as a retarded youth enamored of Piper Laurie; something called *Z Men*; and a couple of oriental potboilers made in Taiwan. "I've done some really awful things," Gibson admits, pulling at his trousers and reaching for another Chesterfield. "But all things considered, I've been quite lucky. Being way down there away from everything ... away from the public eye, has given me a chance to grow and develop. I think if I'd have done some of those films here I would have been stopped cold." His laugh

is high-pitched, emanating from some reserve of anxiety that's causing him now to take tremendous drags off his cigarette and convulsively gulp black coffee.

Road Warrior, last year's blockbuster sequel to *Mad Max* (originally titled *Mad Max II*) is a work of which even the self-effacing Gibson is proud. "*Mad Max* was really a technical feat," he confesses, "a triumph of editing. There was nothing I did that was that extraordinary. But by the time we did *Road Warrior*, I was more knowledgeable about film in general. I had learned how to use the camera, to work in that inescapable style of George's."

George is George Miller who, along with Peter Weir, Fred Schepisi, Bruce Beresford and a handful of others, is a founding member of Australia's new wave *wunderkind* film director's club. Citing what he calls Miller's "amazing ability to see something before he shoots it," Gibson tries to explain how, with a grand total of no more than a dozen lines as the road warrior, he was able to fashion with looks and presence such formidable menace and potent anger within the context of Miller's breakneck apocalyptic parable.

"I was in damn near every frame," he concedes, "so it became a question of accelerating to a weird, whippet speed of the film. It's what I call Heavy Metal acting, doing less and making more of it."

Questions of yet another *Mad Max* epic are left hanging. "When we finished the first installment, we all swore we'd never pick up on that theme again. What George may do next, I have no idea. I wouldn't presume to scope his psyche."

Psyche-scoping isn't something Gibson himself will sit still for, either. Tentative probes into his personal life are met with more twitches and embarrassed pauses. He's been married for three years and has a two-year-old daughter. "My wife likes to stay out of my career as much as possible," he says, "and prefers that I don't discuss her either. She thinks it's rude, and I'm of the same opinion." The Gibsons make their home in Sydney, a locale he refers to as "delicious." One gets the feeling he'd like to be back right about now.

Meanwhile, he's run out of smokes. There's not even a butt in the ashtray, thanks to his disconcerting habit of reducing each cigarette to a nub of glowing coal, abandoning it only after singeing his lips. A secretary is hurriedly summoned; she offers her own pack of Vantages. Gibson takes the American brand, but transforms them into "lung busters" by ripping off their filtered heads. The grilling resumes.

Gallipoli was the birth of a nation," he says, as the subject turns to yet another of his meritorious starring roles — that of the naive farm boy fed into the First World War meat grinder in Peter Weir's anti-militarist screed, *Gallipoli*. The disastrous battle, fought interminably on the shore of Turkey, provided some incendiary subject matter for a film that, in the end, seemed rather tame and delicate. Gibson, however, shone in his sympathetic rendering of a young man marching willingly to death for a cause not worth the cost. "It was the shattering of a dream for Australia,"

he remarks. "They had banded together to fight the Hun and died by the thousands in a dirty little trench war." For Gibson, however, there was something fine and true in the ideals and aspirations of that era. "Most people would call it a dark time," he muses. "I don't agree. There was real sanity then. Men knew what they believed in ... one God, honor and country. They were good men, fighting for something that was real to them."

Gallipoli, filmed for \$2.5 million — a hefty budget by Australian standards — did much to earn Gibson a reputation as a "serious," versatile actor. It also elevated the continent's film industry into the big leagues, with heavy international promotion and distribution. Despite its flaws, *Gallipoli* did much to convince the world that the Aussies were in the running for Hollywood-sized stakes.

"The first movie picture ever made was filmed in Australia," explains Gibson. "It was ten years before the Yanks got into it and they really had a booming little industry there for awhile. The problem was, there was no population to support it and, with Hollywood outclassing them, they just faded away. For all intents and purposes, it was asleep until the early Seventies and even with all their success, they still lack the money and technology to be really competitive. There's been a lot of experimentation, not all of it good, and much of it concerned with examining themselves through their art."

Gibson retains American citizenship, but considers himself essentially Australian. He sees the young nation's famous identity crisis in a unique light.

"Aussies have what you might call 'the cringe,'" he asserts. "They're a little raw and feel a little inferior. By having a prod at their history through movies they're trying to find out who they are, to tap a source of pride. I think it's beginning to happen. I've been there fourteen years and have seen immense changes. They have found what they think is an identity and it's becoming identifiable to the rest of the world as well."

Part of that identity is tightly bound up in the nation's movie exports.

As a face and movie persona, Mel Gibson stands at the center of his adopted country's emerging identity. Despite his real life twinges and twitters, the on-screen Gibson exudes a rock steady, unpretentious self-consciousness, a powerful sense of presence and an instinctual grasp of the moment. "I don't worry about success," he says. "If it doesn't work out I can always go grow corn." Coming from him, it's a believable alternative.

As reluctant a star as he may be, Gibson's destiny seems determined to keep him out of the corn field. *The Year of Living Dangerously* is by far the most ambitious Australian film undertaking to date — a sprawling epic that holds at its core a fleeting love affair between characters played by Gibson and American actress Sigourney Weaver (of *Alien* and *Eyewitness* fame). Bankrolled by MGM to the tune of \$6 million, the film is set against the final days of Sukarno's corrupt Indonesian regime.

"It's taken from a novel by a very fine Australian writer, Christopher

Koch," Gibson explains. "It's the story of how politics catches up with people. It's funny, but 1965, the year the film takes place, Sukarno deemed 'the year of living dangerously.' He sure proved it. A coup attempt by Communist factions in the government, backed by Peking, failed and in the reprisals, hundreds of thousands died. Our story deals with the period just after the coup and revolves around a collection of foreign correspondents."

The Year of Living Dangerously received lots of valuable pre-release publicity. First, permits to film in Jakarta, Indonesia, were denied. Then radical Moslems, assuming the movie in progress was going to be anti-Islamic, disrupted the subsequently chosen Philippine location with death threats and other acts of intimidation.

Alarming stories of narrow escape from angry mobs surfaced in the *Los Angeles* and *New York Times*, *People* and elsewhere. Thanks to some fundamentalist firebrands, *The Year of Living Dangerously* had made a splash before a single frame was shown.

"It wasn't really that bad," says Gibson. "We got a lot of death threats to be sure, but I just assumed that when there are so many, it must mean nothing is really going to happen. I mean, if they meant to kill us, why send a note?" Still, the third world sojourn did provoke some unnerving encounters. "One call I kept getting was this guy asking me if I was brave and courageous. That's all he'd ask. It was scary enough."

With *The Year of Living Dangerously* at last in the can and set for early 1983 release, Gibson is a bit at loose ends. "I'm looking for a challenging role," he says, as he lights the last of his de-filtered cigarettes and heaves a deep, ragged sigh. "Something different from anything I've done. It's hard. I'm the kind of person who can't do anything unless I enjoy it."

Gibson (above and below) in *The Year of Living Dangerously*. A nervous twitcher in person, Gibson is a compelling, rock-steady presence on screen.



to Miller Time



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NEW ELECTRONICS

THE INCREDIBLE SHRINKING RECORD

BY WIM L. ROSCH

Machines that make the phonograph obsolete have a revered spot in the Patent Office files right behind perpetual motion machines; inventors claiming such contraptions are spoken to softly by folks dressed in white and cagily clasping butterfly nets.

When a major corporation announces a new product with the claim that it replaces Edison's talking machines, my mind switches to thoughts of selling them some swampland I have in Florida for new corporate offices. Crazy, misguided and naive are among the kindest words to describe those who believe they can upset the phonograph's 100-year hegemony over home music reproduction.

Naturally I was astounded when Sony Corporation not only made that claim but on October first of 1982 introduced their Compact Disc System in Japan.

It quickly became obvious that Sony, too, has misjudged public reaction to the new product. They sold out of it almost immediately, and now they have a waiting list 45 days long.

Within the next few months Sony and a host of other companies will introduce that same product, the Compact Disc system of digital audio discs, in the United States. Public acceptance here may be just as unpredictable as in Japan.

Although news of digital discs might not be earth-shaking to you if you've already seen "digital" records in stores for years, one look at the Compact Disc itself will tell you it's of a different ilk. About the only thing it has in common with today's records is that it's round.

Those so-called "digital" records you may be familiar with are ordinary black vinyl records made from digital master tapes and played on ordinary turntables. The Compact Disc is little more than 4-1/2 inches in diameter, shiny silver on one side and all label on the other, and has no grooves. It requires, as you may have guessed, an entirely new piece of hi-fi equipment to play it.

A few of the things it doesn't have

— like noise, distortion, pops, clicks, flutter and wow — should make the Compact Disc interesting to anyone who has a stereo system.

If numbers mean anything to you, its frequency response is absolutely flat from 20 Hz. to 20,000 Hz., its signal-to-noise ratio is about 90 dB, and distortion generally is under 0.01 per cent. That means the sound quality the Compact Disc system can put in your living room is as good as digital studio master tapes. Comparing Compact Discs to ordinary albums is like comparing FM radio to AM — only the difference between discs is literally 100 times greater!

Yet that super quality is virtually indestructible. Because the Compact Disc is played by a laser instead of a needle, it won't wear out, nor will dust, fingerprints and the usual minor scratches affect its sound.

The secret is that the music is recorded in digital data bits instead of as a soundwave in a record groove. Roughly 6-1/4 billion bits per disc allow up to 74 minutes of uninterrupted playing time.

Although breathtaking and long-lasting sound are the most ear-catching qualities of the Compact Disc, other reasons also make its creators believe it has a chance of sending the LP the way of 78 RPM records.

The same silver disc will play in a future line of portable stereos — like today's Walkpeople — and in car stereo players, as well. In fact one Sony spokesman believes that Compact Discs will help solve what the music industry calls "the home taping problem" by being an all-purpose medium. Because there will be no need to tape a disc to make its music portable and because Sony believes most people are naturally too lazy to tape if they don't have to, few will bother to push the record button down.

(The discs themselves will only play back, by the way. Consumers cannot record on them.)

The computer stuffed inside the Compact Disc player also makes the discs easier to use than either today's records or cassette tapes.

On Sony's introductory machine, the CDP-101, pushbuttons let you choose exactly what cut you want

without hunting for the place to drop the needle, repeat any album cut or part of a track, however long, as often as you like, or scan the disc forward or backward. When you scan, the music whizzes by at a breakneck pace but the pitch does not change! Future models may even have an electronic readout of the album name and title of the cut being played for folks who cannot identify songs by melody alone.

The most important implication for the future is standardization. The Compact Disc system was developed by the joint efforts of Sony in Japan and Philips in Europe, and it has now been adopted as the standard digital home playback system by over three dozen other manufacturers.

Even the packaging of Compact Disc albums has been standardized. Each will come in a clear plastic box hinged like a cassette box but shaped roughly five inches square and a quarter inch thick. Cover art and a removable booklet for album notes will be enclosed with each disc.

When the Compact Disc player is introduced here, Sony promises that over 100 discs will be available for it. Although only the handful of albums that have been digitally mastered can take full advantage of the ultimate sonic capabilities of the Compact

Disc, Sony expects that public acceptance, the convenience and the freedom from deterioration of the Compact Disc medium will lead to many older albums being remastered in the new format.

Expectedly, the price of the new technology is high. Sony has pegged the CDP-101 Compact Disc player in the \$1000 range. The discs themselves will cost about \$15-20, the same spread as most current audiophile albums.

Other makers will have other units at various prices. Even Sony admits readying a second model at about half the CDP-101's tag, to be released late this year (1983).

Even if the Compact Disc does sound as good as its specifications say it should (it does, by the way; I

heard it, and now I want one. Sony please take note), there's no guarantee of when or if conventional albums will be obsolete.

Asked to predict the future, Sony is as noncommittal as a politician running for re-election. But in this age of one technical triumph after another, even the Compact Disc may be obsolete in ten years.

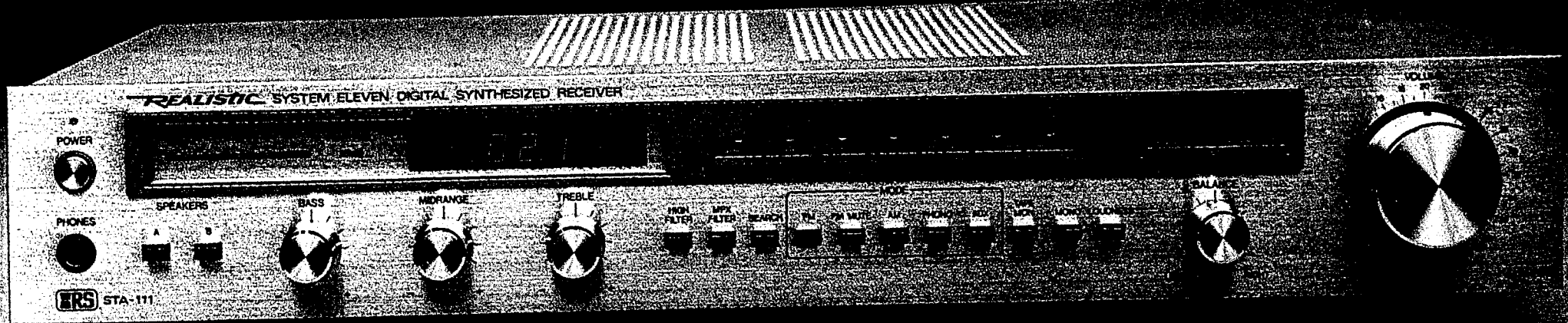
COMPUTERS ON THE CHEAP

BY STEVEN BARNES

Beyond the shadow of a doubt, the Computer Age has arrived in America. This is no time

(Continued on page 13)

\$140 Off! Radio Shack's Digital Receiver Sale



Take it from Mike Love, of the Beach Boys, and Dean Torrence, of Jan and Dean

"It's slim and trim, like I am,
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Mike Love



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There's no dial to turn. Just touch the tuning search button and the digital circuit scans from each station to the next, tuning it in with precision quartz-locked accuracy. The exact frequency is displayed on a big, easy-to-read fluorescent digital readout. You can enter the frequencies of your 12 favorite stations, six FM and six AM, into the microprocessor memory for instant, one-button recall.

You get an ample 30 watts per channel, minimum rms into 8 ohms from 20-20,000 Hz, with no more than 0.02% total harmonic distortion. And a special equalization switch shapes the amplifier output for enhanced bass from our Minimus series and other mini-speakers so you'll get good vibrations from the entire audio spectrum.

Other features include bass, treble and midrange controls so you can customize the sound to suit your own ears and room acoustics. Seven-segment LED AM/FM and signal strength signal strength at a glance. And built-in surge protection helps prevent damage due to short or near short power line surges. Radio Shack's two-year limited warranty is included.

The sleek champagne silver case is 10 1/2 inches high, 17 1/2 inches wide and 1 1/4 inch deep. Handson an slider for easy operation complement any decor. The stylish, modern design is a real conversation piece. The listening's fine! So grab your favorite music and come in to Radio Shack for a hands-on demonstration.

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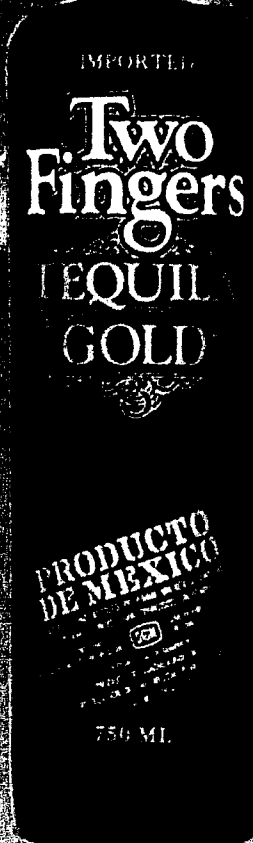
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NEW ELECTRONICS

(Continued from page 10)

for Technophobia: businessmen and students who cannot adjust to the coming age will be left far behind.

Luckily, technology and competition have driven prices incredibly low: two decades ago, it would have cost hundreds of thousands of dollars to buy what is presently available for under a thousand.

But computer showrooms can be a lot like used-car dealerships, and the best way to get a deal is to know exactly what you want, and then do some comparison shopping.

Do you want to organize information (data-base management)? Write letters or term papers (word processing)? Statistical analysis of the stock market? If you really want to keep up with the Dow-Joneses, you need the right machine with the right software. Don't let the salesman decide for you.

For first-timers, where you buy your machine is vitally important. Can they supply you with the instruction, supplies and repair that you will need? Although you can always shave off a few dollars (and sometimes a few hundred dollars) by purchasing through the mail, in exchange, you have little or no user-support. The first-time buyer may find this disastrous.

Barring the availability of a helpful dealership, a few knowledgeable friends might suffice. Any large college should have a computer-users group, but if it doesn't, organize one.

Is a wide range of software available for your computer? This is no longer as much of a problem as it used to be. There is big money to be made in providing programs, in cassette tape or "floppy disk" form, for other people's computers. This also goes for peripheral products: CRT's (viewscreens), Modems, printers, etc. The idea now is for your product to be compatible with as many different units as possible. This is heaven for the buyer. If you purchase any major brand, you are extremely unlikely to get stuck with an "Orphan."

There are so many companies putting out so many products right now, that a comprehensive or even truly representative sampling could easily take 20,000 words. What we will try to do, then, is to examine a few of the most available models, those that have enough units on the market for the company's integrity and quality to be known factors.

1) The Timex/Sinclair ZX 1000

The low-end favorite. This machine, which retails for \$99.95, is amazing. It has a "membrane" keyboard, which basically means that its keys don't move. Touch typists might be offended, but otherwise the little machine is marvelous. It possesses a full range of mathematical and scientific functions accurate to nine and a half decimal places, moderate graph and animated display faculties, 2K RAM (two thousand bits of Random Access memory, the programmable internal workings) expandable to 16K with the optional accessory RAM module. In addition, Memotech brand "memopaks" are available, offering everything from

increased memory and a printer interface to high-resolution graphics. Expansions average around \$100.00. Dilithium Press at P.O. Box 606, Beaverton, Oregon 97075 and ARCsoft Publishers at P.O. Box 132 G, Woodsboro, Maryland 21798 both have a growing catalog of programs and programming hints. With them, you can add on simple word processing capacity, financial applications and educational programs. A terrific first computer for someone with a limited budget and an unlimited thirst for knowledge.

2) Atari 800

About \$650.00, available for less. Although most famed for their gaming capacity, those high-resolution graphics can be used for charts of all kinds. The Atari is available everywhere, with a wide range of accessories, and everybody in the world seems to be making Atari-compatible cartridges. A very "light" system, but one which is capable of doing work when playtime is over. Software includes Microsoft BASIC (Beginner's All-purpose Symbolic Instruction Code, a simple computer language), Macro Assembler and Pascal (more complex languages). PILOT, an easy key to the creation of complex graphics, is also available.

3) Epson HX-20

Cost: under \$800.00. Small enough to fit into a suitcase, the Epson comes with 16K RAM, optionally expandable to 32K, and 32K ROM (Read Only Memory, the fixed-content internal "works" of the computer), a full-sized keyboard, and an internal power supply which lasts for 50 hours. It interfaces easily with the superb series of Epson MX printers. A built-in 24-column dot matrix impact microprinter produces hard copy at 42 lines per minute. While too recent an addition to the marketplace to establish its reliability, Epson is so solid a company that new products should be greeted with enthusiasm.

4) Apple II

Cost: \$1530.00. Although the Apple has taken a lot of heat for being over-priced and under-featured, it is still a good machine for those who want a little play with their business. The Apple has, arguably, the finest range of software to be found, and a good network of service centers. You'll never end up with an Orphan.

The Apple II is restricted to upper-case characters, which will increase difficulty in word-processing, but some of the software manufacturers seem to have worked around that problem, so it is worth looking into. It has a very good business graphics system, which makes it especially interesting.

5) TRS-80 model III

As with the Apple, you are likely to be laughed out of the company of serious computer fanatics if you confess to owning a "Trash-80." Don't let that stop you from looking at the system, however. Radio Shack, the marketer, probably has the best chain of service and training facilities in the nation. The units are service-

(Continued on next page)

Pat Metheny

BY ZAN STEWART

In his standard onstage (and offstage as well, for that matter) costume of faded jeans and long-sleeved tee-shirt, smiling a toothy grin, his long hair flowing rhythmically, Pat Metheny might make one think: "Now that boy's smoked too many of those funny cigarettes." But as soon as his guitar-led jazz group breaks into action, it's clear that Metheny can't be judged by appearance.

Emanating from that casually dressed lad's Gibson ES-175, and a few other instruments we'll tell you about, are some of the sweetest and hottest sounds played by any musician anywhere, jazz, rock, classics, you name it. His fellow artists concur: polls in *Musician*, *Player* and *Listener* revealed that many musicians felt Metheny would be the most influential artist of the Eighties.

It isn't surprising, then, to find out that the 28-year-old's life fairly revolves around music, with room for little else. Eight to ten months a year, he's on the road purveying his distinctive blend of mellow jazz/rock, fomenting free jazz tunes and electronic mood works. The rest of the time he's in the studio, or playing a guest spot with someone else, or maybe listening. "I feel real lucky to be doing it," was the understatement Metheny offered recently, acknowledging that "there are a lot of cats who love playing as much as I do who haven't had the opportunities."

But Metheny was ready when opportunity knocked. He'd done his homework, practicing eight hours a day since he took up the guitar in 1968, at the age of 14. Born in rural Lee's Summit, Missouri, he was influenced musically by his father and his older brother, Mike, both brass players. They were aware of the jazz spectrum and particularly its melodic elements, as evidenced by such artists as Miles Davis, Bill Evans and Ornette Coleman, and today the guitarist in turn reflects that melodicism.

"Jim Hall, Wes Montgomery, Lester Young, Keith Jarrett, these players and others have meant the most to me," he observes, "and they all have had marvelous melodic conceptions. I try to incorporate melody into all my playing."

Besides hearing jazz from his brother and father, Pat Metheny was hearing rock, and some country music (could that be avoided in Missouri?) on the radio, establishing a broad range of sources in the young player. "The rock music that I heard, like the Yardbirds, the Beatles, the Kinks, the Who, I liked that music and I still do. It's certainly part of me, whereas I don't really feel that bebop is. I doubt if I'll ever be into playing just bebop. It's something that I love but it's not the real me. I

mean, I didn't grow up in Harlem or Detroit, I grew up in Lee's Summit, which is a totally different feeling."

But the allure of bebop, with its fleeting lines and lightning fast tempos, was potent enough to draw Metheny, still in high school, to jam sessions 30 miles south in Kansas City, where he played with such artists as organist Charles Kynard and trumpeter Gary Sivils. Metheny remembers, "Gary had a great sound,

In return, Metheny's got some pretty fair words to say about Burton. The vibist hired him shortly after the Wichita meeting, when the guitarist was again a combination student/teacher, this time at the noted Berkeley School of Music in Boston. The three years spent with Burton taught Metheny not only about music, but also the music business. "I never could have had a better sideman job," he says. "If I had to do it all over again, Gary's band would still be my number one choice for getting myself established if I were a new guitarist."

But Metheny didn't like the idea of



The Jerry Garcia of Jazz

SHERRY RAVN BARNETT

soft and sweet like Miles or Chet Baker." And though Metheny scuffled on the complicated bop numbers, he learned a great deal about harmony and playing in general at the sessions.

He took that experience to Florida, when he attended the University of Miami on a scholarship in 1972. Instead of becoming a student ("I couldn't stand classes," he said), he became a teacher.

Metheny had only been in Florida a few months when the University began offering an electric guitar music major, resulting in a sudden rush of new students. As the Missourian had taught a little in high school and showed promise as a player, he was placed on the faculty. During the Florida sojourn, the guitarist also encountered bassist Jaco Pastorius (of Weather Report fame), who remains a cohort to this day.

After awhile, Metheny had had enough of balmy Miami and went back to Lee's Summit. One eventful weekend, he traveled to a jazz festival in Wichita, Kansas, where Gary Burton was playing, and asked the vibist if he could sit in.

Burton clearly recalls the day. "Pat was hanging around backstage. He introduced himself, said he knew most of the group's music and wanted to sit in. My reaction was 'Is he kidding?' He looked about 14, was all smile, teeth everywhere... there in the middle of Kansas. When he proceeded to say how some of my records had influenced him to take up guitar, it was a great compliment, but I was getting more skeptical by the minute. But I let him play, and after I heard him, I had to admit he played pretty well. An incredible blend of Missouri, hip, chops and all those teeth."

taking orders, or advice, from even a mentor such as Burton. After three years with the vibist, he formed his Group in 1966. Today the Pat Metheny Group consists of original member Lyle Mays on keyboards, bassist Steve Rodby and drummer Dan Gittlieb.

"Lyle has a very logical way of putting things together," Metheny relates, "while I'm more or less spontaneous. The mixing of those approaches sometimes produces very exciting results. Of course, I dig him very much simply because he's a fantastic jazz player."

he two also share a common love and curiosity for the electronic marvels that seem to be appearing daily in the contemporary musical product market. Though Metheny still plays on his 1958 Gibson eighty-five percent of the time (he uses seven guitars in the course of a show), he runs that guitar through a digital delay, which splits the sound and delays it for a few milliseconds, and then amplifiers present that sound in stereo to the audience, creating an electronic warmth of a sort. This process, called "phasing," is the source of inspiration for "Phase Dance," a tune that's opened the Group up to three-hour live shows — "We've become the Grateful Dead of jazz," Metheny laughingly adds — for four years.

The youthful plectrist also plays a Roland GR 30 guitar synthesizer that creates some of the unusual tones, like the almost violin sound Metheny gets; lately he's been plugged into a system that really proves the future is here: it's the Oncor digital guitar synthesizer that is run through the

(Continued on page 18)

NEW ELECTRONICS

able and unspectacular, like all Radio Shack products. If no other computer stores are available in your area, check them out. For \$1795.00 you get a single disk drive, a 12-inch high-resolution monitor, a typewriter-style keyboard with 12-key datapad, and a parallel printer interface.

6) Osborne I

Price of this top end favorite is \$1795.00. The only innovation in the Osborne One is the packaging. Adam Osborne has taken 64K of RAM, dual floppy disk drives, a 5-inch viewing screen and a full-sized keyboard and packaged them all in something that looks like a sewing machine case. Along with this he has included approximately \$1500.00 worth of free programs: WordStar/Mailmerge (which many consider to be the best word processing package on the market), SuperCalc (an electronic spreadsheet ideal for accounting purposes), two BASIC programs and the CP/M operating system. Peripherals and accessories are mounting at an incredible rate, and so are limitations. Osborne stands behind his products to the bitter end. At present he is offering the best combination of hardware, software and service on the market, at an unbeatable price. Do yourself a favor and look into it. It may not be what you want, but it's a darn good reference point.

WHATEVER FITS THE HOLE

BY WINN L. ROSCH

Just because it's bolted to your car's dashboard doesn't mean your car stereo is a permanent installation. If your mobile music system is more than a couple years old and especially if it came with your car, consider updating it. You're not satisfied with only four watts and no Dolby at home — why punish your ears when a traffic jam punishes your patience?

For the last two or three years the car stereo industry has been the only part of hi-fi to have a sales boom. Sales took off because home stereo component quality was finally packaged for mobile mounting — and it didn't take a specifications-crazed audiophile to hear the difference. Dolby and extended frequency response were finally built into car cassette players, and amplifiers that would run on car power were designed with low distortion and reasonable output. Tough competition in the rapidly growing industry has blessed consumers by forcing quality up in reasonably priced units.

Today a car stereo is truly a component system, with your choice of cassette-receivers, amplifiers, equalizers and speakers.

Your first concern in finding the best possible sound is what will fit into your car. Most dealers have a list of which receiver fits into which dashboard and what speakers can be shoehorned in where.

In general, bigger speakers are better. The best place to put them is in the rear deck (if your car has one). Dolby is a must in a cassette player, and an equalizer is almost mandatory in most cars.

If you have a big enough budget, the sky's the limit. Some automobile sound systems cost more than the car that surrounds them. Your mobile stereo could cost more than the system you have at home.

And why not? You can always adjourn to the garage when you want to hear your favorite tape on a top-quality stereo system.

DECKED OUT WITH THE LATEST

BY WINN L. ROSCH

Stereo cassette recorders were first made for saving the brand-new-quality sound of virginal LPs. Your favorite music on tape wards off the effects of uncaring or careless handling and the grind of too many plays. You can preserve your music collection forever yet still enjoy it at parties so rough that the police run for cover.

Every year cassette recorders are afflicted by one minor technical revolution or another that is supposed to help them make better copies of records and — just incidentally — make all older machines obsolete.

One such feature you'll find on the latest recorders is an extra pushbutton labeled "Dolby C."

Like its sibling, the long familiar

Dolby B that is found on any cassette machine with pretenses of being high fidelity, C is a noise reduction system. According to its inventor, C does its older brother one better and eliminates the last trace of hiss from the tapes that you make.

That's good, but the sorry quality of most mass-produced albums doesn't even tax the capabilities of the older Dolby B. C, then, is overkill.

If you expect record quality in general to improve (which is about as likely as album prices coming down) or if you plan to make recordings of audiophile albums or live performances, Dolby C will help you get the best quality on tape. On the other hand, some of the best bargains for the casual recordist are the leftover older machines without the newer Dolby.

You should be aware that tapes made with one Dolby are not compatible with tapes made with the other. The old B system is still required to play back most prerecorded tapes properly; if you want C, you'll need them both.

(Besides the Dolbies, you may encounter other noise reduction systems like ANRS and dbx [sic]. Although most work as claimed, none of them is completely compatible with Dolby-ized prerecorded cassettes.)

Although cassettes first won the hearts of stereophiles in living and party rooms, for the last couple of years their most explosive growth has been on the go. Most new models of tape machines are either

Walkman-clones (for joggers and other antisocial types), boom boxes (for sonic sadists) or cassette car stereos.

Technically these portables lag about three paces behind the home component units, and only slowly will such advances as Dolby C invade their ranks. As time marches on, the most notable changes will be the small units getting smaller and the big ones bigger.

Picking out a portable cassette unit is, therefore, quite easy. You choose a Walkperson by what fits your pocket, an auto cassette by what fits the hole in your car's instrument panel where someone stole your last one, and the boom box by weight: the biggest you can lift.

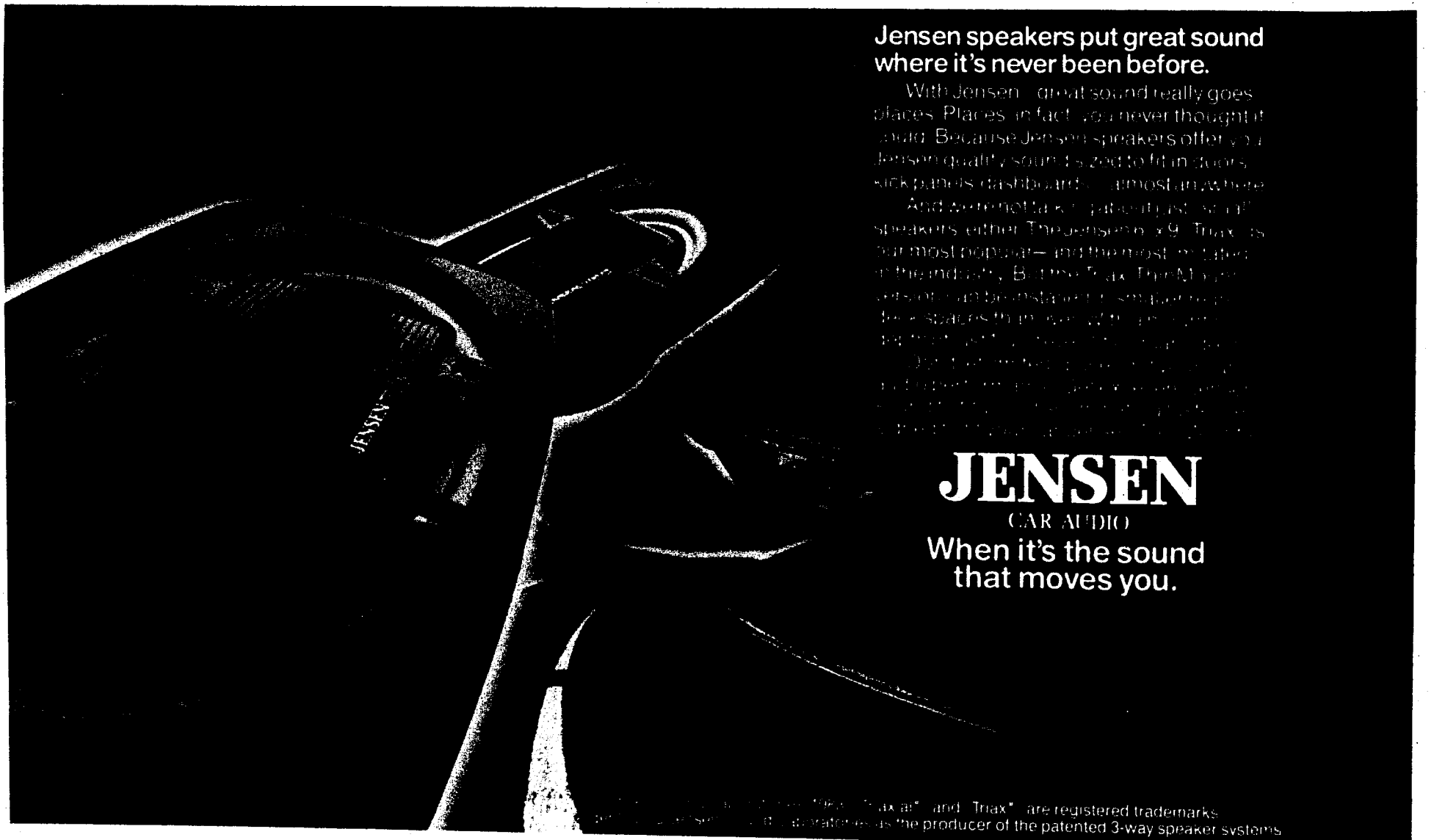
Picking a component cassette recorder is more difficult because nearly any one of the hundreds you can buy will give acceptable performance, and new models have made top quality tantalizingly affordable.

Most of these new machines appear designed to appease the typical American's yearning to command his own starship by offering more special features than most people can use, let alone figure out.

Certainly you need tape selectors that determine bias and equalization and adapt the recorder to most of the brands and varieties of tape available (ice cream should come in so many flavors). Most of the rest of the controls, however, affect convenience and status more than they do sound.

Deciding which ones you also

(Continued on page 16)



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David Cronenberg on The Dead Zone

DAVID CRONENBERG



BY JAMES H. BURNS

Last Fall, in the midst of post-production on *Videodrome*, David (The Brood, Scanners) Cronenberg announced that he had signed to direct the film version of fantasy master Stephen King's best-selling novel, *The Dead Zone*. The picture was originally going to be handled by Stanley (Singing in the Rain, Saturn 3) Donen, but will now be supervised by line producer Debra (the *Halloween* saga) Hill and executive producer Dino De Laurentiis.

The Dead Zone follows what happens when a concussion unleashes the telepathic powers of a young high school teacher named Johnny Smith. Smith's ability enables him to peer into people's futures and pasts by either touching them or an object that they've possessed. Smith's telepathy is both sporadic and painful for him to use.

"*The Dead Zone* is proving not to be the easiest book to adapt," says Cronenberg, "because it has two full stories — a mass murder of women and the career of a present-day McCarthy-like politician — that intertwine with Johnny Smith's. Obviously, we're going to have to make some structural changes. At the moment, we plan to have the film definitely just follow Johnny. The other characters and story elements will be included but only as they impinge on Johnny's life."

At press time, *The Dead Zone* was set to commence shooting in Janu-

ary. But even before that start date grew near, horror and science fiction fans were already enthusiastic about the talent fusion of Stephen (*Different Seasons*, *Salem's Lot*) King and Cronenberg, two of the genres' finest practitioners. One source of consternation, however, concerns executive producer De Laurentiis, who has been blamed for the lackluster quality of his fantasy remakes, *King Kong* and *Flash Gordon*.

"I've heard a lot of stories, both good and bad, about Dino," Cronenberg comments. "So far on this film, everything's gone smoothly. In fact, I was surprised that Dino gave us carte blanche for casting. All that he's asking is that the actors we choose be good."

Some fantasy mavens are also wary of whether or not Cronenberg can handle *The Dead Zone*, since it marks the first time he's directed someone else's work (with the exception of the racing car picture *Fast Company*, which Cronenberg extensively rewrote). Cronenberg isn't even writing *The Dead Zone's* script, which is being penned by Jeffrey Boam, who began working on the screenplay under Donen.

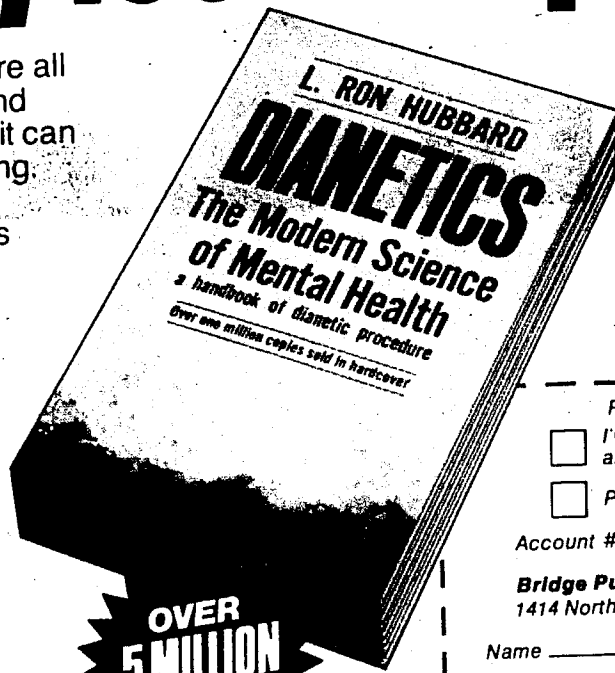
"What's nice about working on *The Dead Zone* with Jeffrey and Debra Hill," Cronenberg finishes, "is that I certainly have more objectivity on the material than on something that I might have just finished writing from scratch. I've begun to feel that I'm going to be able to distill the essence of what's really good in Stephen King's novel into a concentrated form. We'll see, when the film's finished, if that's an illusion."

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NEW ELECTRONICS

(Continued from page 14)

lately need involves carefully weighing your checkbook against your intrinsic patience and sloth. For instance, I have my doubts whether I will ever use "automatic program search" — I'm just too lazy to push the button that starts the search — but I've found a "minutes and seconds" display is much handier than an old-fashioned tape counter when recording.

Automatic reversing is great for those occasions when you're too involved in whatever you're doing to flip the tape, but that little convenience can sport a substantial price.

Double transports apparently are designed to help you start a new career in music piracy by allowing you to copy tapes at high speed. Certainly they work as advertised, but if you're just going to make cassette copies for a friend, why should you invest in a more expensive machine? Why not just borrow his?

Discussions of whether meters or bar graph displays are better lead to arguments more quickly than insulting someone's mother. The more expensive machines have bar graphs mostly because they look more modern and sexier. In truth most people, including many professionals, have but a vague idea of what the meter or graph should be reading, so the choice doesn't make much difference.

As you climb up a manufacturer's model line and prices shoot skyward, little extras are added to justify the increasing expense, extras like heads, motors and capstans. Dual capstans and a separate motor for them can mean smoother drive. A three-head system has a monitoring advantage over two heads — you can listen to the tape as it is being recorded, just like with professional recorders.

But don't be misled into thinking professional-like features make a professional machine. Should you consider recording the album that will change the direction of rock and roll, for posterity's sake look beyond buying a cassette recorder. When you walk into a mastering lab to have a disc cut from a cassette, the engineers might not stop laughing long enough to consider transferring your first million-seller. Bruce Springsteen and *Nebraska* (which was mastered on cassette) notwithstanding, pros have little regard for miniature tape formats. (It even took the Boss some searching to get a disc made from his cassettes!)

All told, however, a modern cassette recorder is capable of sounding nearly as good as a professional open-reel machine and is a much better bargain.

The sound of the cassette recorder, rather than a list of specifications, is your best guide in buying one. The perfect cassette recorder for you is the one with the features you want that makes copies your ears cannot distinguish from the originals.

Royal Treatment

Winners Unveiled!!



You didn't make it easy. Seldom have the offices of Ampersand seen such hard thinking. The high quality and high volume of entries for our Royal Treatment Audiophile Record Contest threw the whole crew into Concentration City.

The contest, as announced in our September '82 issue, dealt with audiophile records—those costlier versions of favorite LPs, re-mastered and placed on highest quality vinyl for the ultimate in clean sound reproduction. Contestants were to make a case for a record they believed merited such lavish re-working. Prizes were supplied by Sweet Thunder, Mobile Fidelity Sound Labs and Nautilus Recordings, three leaders in this relatively new recording field.

Nearly every entry was smart, convincing and even eloquent. But only five could win. It's a subjective universe, after all. Hats are off to everyone who gave it a try, but records go out only to the following:

FIRST PRIZE: The Beatles/*The Collection* from Mobile Fidelity: 13 albums on 14 discs.

Astral Weeks, Van Morrison (Warner Brothers 1760)

Music performance, production and recording matured swiftly and amazingly in the 1960s. By 1969, progressive music was a familiar term and people began to discover the real beauty of stereo separation through the use of headphones. *Astral Weeks* was undoubtedly textured with this in mind (ah... if only Walkman addicts could hear this one...). This song cycle (often called one of the essential works of all time) effervesces and sparkles while repeatedly transporting the listener to warm and beautiful places.

Sadly, in comparing recent pressings to the old WB green labels of the early 1970's, one finds the final fading moments of "Madame George" fading even earlier than before and the crispness of the little glistening bells that move from left to right channels at the beginning of "Sweet Thing" mired in a sound sludge that reminds me of the guru

joke wherein too many disciples are pressed from the same Master (heh-heh...). To make matters worse, it has been years since I have been able to purchase a copy that was completely untrammelled by surface noise and crackles. Surely any audiophile worth his or her stylus would love to get both hands on a state-of-the-art edition of this gem no matter what the cost. Clearly a Master to be mastered for the masses if ever there was one.

**Brian P. Cutean
Austin, Texas**

2-3-4-5TH PRIZES: One album of the winner's choice from Nautilus and one from Sweet Thunder.

What with prizes being equal, Ampersand's vinyl decision is to declare the rest of the winners as co-runners-up. Here they are, in alphabetical order:



**Beethoven, *Symphony #7*
George Szell, The Cleveland
Symphony Orchestra**

It has been nearly 200 years since Ludwig van Beethoven discovered that music is rhythm. Although completed in 1812, the 7th was never really finished until the early 1960's when George Szell horse-whipped the Cleveland Orchestra through a performance that would scare the weak-of-heart right out of their silk slippers.

After a rather pleasant introduction, the French horns come crashing down like a clap of thunder in what must be one of the most exciting moments in recording history, and from there on the intensity never wanes. The entire orchestra plays in a manner that surpasses mere gusto; it is truly fire re-discovered.

This performance is in no way marred by the clatter of bows against the wood as the cellos dig in, or the occasional creaking chair and rustling page turn. It could, however, benefit from some careful mastering and pressing. I'm sure that Beethoven himself would approve wholeheartedly of Szell, Cleveland and the Royal Treatment.

**James Ray Crenshaw
Travis AFB, California**

Mozart Quintet for Clarinet and Strings (K.581) played by Benny Goodman with the Budapest String Quartet — (Victor Records DM 452)

There may be some curiosity as to the musical association of Benny Goodman's clarinet with so austere a group as the Budapest String Quartet. Goodman's fame, in the minds of the public, rests definitely in fields far removed from chamber music; but there cannot be, for anyone who listens to a few bars of this recorded performance, the slightest question of Benny's eligibility. Yet this unique recording has remained imprisoned on a set of ten- and twelve-inch 78's transcribed immediately before World War II. Set them free!

In musicianship, in the technique of his own instrument, Goodman is a virtuoso in his own right, and was warmly welcomed as peer and musical comrade (excuse the pun) by the distinguished gentlemen who constituted this quartet. It may still be true, sadly, that precious few have heard Benny Goodman grace our ears with classical strains. But these rare recordings, assembled in the same era that witnessed Goodman's triumphant and famed 1938 Carnegie Hall concert, fulfill whatever was left unsaid of Benny's gift. Blending perfectly with the precision of the Quartet, his clarinet brilliantly brings to bear the evenness of tone, potent charm, and perfect ease which only Mozart could have created. Remanded to shellac as they are, it is a prize worthy of a quest. But to be remastered would be nirvana. And who in his right mind would say no to nirvana?

**Eric K. Federing
Arlington, Virginia**



Pure Pop for Now People

When Nick Lowe split with British pub-rockers Brinsley Schwarz in 1975, he signed up with Stiff Records (CBS) and rode the "new wave" from England straight into the hearts of American popsters. His first solo release, 1978's *Pure Pop for Now People* is an eclectic, yet cohesive blend of R&B, soul and pop, topped with a lethal dose of sarcastic wit.

The record established Lowe as the "Jesus of Cool" (the actual title of the LP in England) who would lurk constantly behind the scenes of the Anglo/American depoliticized musical sensibility of the late Seventies and early Eighties.

Unfortunately, Lowe (as were many Stiff artists) was a good boy on bad vinyl. Many of the most precious bits of melodic humor aboard this gem are almost hopelessly lost amidst the snap, crackle and wrong kind of "pop."

Lowe's prolific songwriting and production on records by the likes of Costello, the Damned and most recently Paul Carrack, are continuing evidence of his underrated, unnoticed presence as popmeister supreme.

For the many who do know Lowe's work intimately, I plead for a quality repressing of *Pure Pop for Now People*, a record that has established itself as a catalyst of American new wave.

Resurrect the Jesus of Cool!

**Kevin C. Parks
Iowa City, Iowa**



**The Band, *The Band*
(EMI/Capitol)**

The late, lamented Robbie Robertson and Co. handcrafted musical masterpieces for the workingclass mass while Bruce Springsteen was still in musical diapers. The Band made *joie de vivre* an everyday emotion among the under-poverty set and gave the appellation "American music" a rural depth of emotion it had never had and will never forget. This album was their best, each song evoking pastoral images at once beautiful, sad and familiar.

The production values of *The Band*, perhaps by choice, are below par even for the level of technical standards at the time. This casual lack of sophistication may have enhanced the comfortably jagged feel of the original, yet I'm still waiting for Rick Danko's bass — muddied and distorted at high volumes on the album — to knock me all the way up on Cripple Creek.

**Todd Stockslager
Landover, Maryland**

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ARMY RESERVE. BE ALL YOU CAN BE.

Metheny

(Continued from page 13)

Synclavier, a musical computer put out by New England Digital.

"It's hard to describe," Metheny says of the Onchor. "It's shaped like a guitar but it doesn't have strings, it has dummy strings where the strings are usually, and you use a metal pick to hit them with your right hand. Your left hand touches some metal points on the neck and your body becomes the ground which completes the circuit and tells the computer what key the note you pushed down corresponds to on the Synclavier and puts the note out. All this happens in about five milliseconds. It's really wild, man."

If that's not enough, the Synclavier works like a recording studio, storing up to eight tracks of information, and then when you're ready, all the material is transferred to a printer which puts out parts, transposed for the various instruments, with professional copyist quality. As Metheny puts it, "All you have to do is hand out the parts to the cats and you're in business. But don't get me wrong, I'm more and more convinced there are ways to use these technological advances to make better music, which wasn't always true in the past."

Another very pleasant by-product of Metheny's association with Gary Burton was his introduction to Manfred Eicher, head of ECM. That label has been the guitarist's home base throughout his career, starting with the trio date, featuring Pastorius, *Bright Size Life*, and continuing through many diverse projects, up to the latest *Offramp*. A very lyrical work, *Offramp*, sold fabulously and sat atop the *Billboard* jazz charts for the first half of 1982.

The band's next recording will be a live album, probably in the stores by early March. The Group has been recording at several venues on its latest, back-breaking two-and-a-half month tour — from the deep South to the Pacific Northwest with Manhattan in between.

Metheny splits his off-road time, staying in Boston in a small apartment, because that's where the Group's business is conducted through Ted Kurland and Associates, or up in Woodstock, where his next-door neighbor is drummer Jack DeJohnette, with whom the guitarist recorded on *80/81* and who also was part of a special busman's holiday Metheny took early in 1982.

"Yeah," he announces proudly, "I did a tour with Sonny Rollins. He's always been one of my favorites and he had a few open dates at the same time I did, and so we hooked up. It was incredible, what music. Plus I wasn't advertised, so for a minute I was back to being a sideman, which was a relief. Too, having Jack on those dates really made a difference — he's so into playing with Sonny." The guitarist feels a record will result from the spirited collaboration.

Other items moving from the back burner to the front are a series of duos with guitar great Jim Hall, and a Metheny-Mays film score for a major studio.



Author Overtakes Hollywood

BY R. SUE SMITH

S.E. HINTON is one tough cookie, the kind that's solid and a meal in itself and makes you wish your mother would just leave the plateful on the table and feed the roast to the dog. Starting in her teens, the tough 34-year-old author has spun a string of novels so strongly appealing to youth that, eventually, Hollywood couldn't afford to ignore her another minute. Almost overnight, three of Hinton's books, *Tex*, *The Outsiders* and *Rumble Fish*, have been transformed into starring vehicles for Matt Dillon, propelling both actor and author to a higher magnitude of fame.

Poolside at the Universal Sheraton, the Oklahoman author stands out for what would be, Hollywoodwise, all the wrong reasons. Her face shows character, not glamour, with sharp blue eyes as penetrating and memorable as her prose. Comfortable clothing covers a sturdy shape that hints at quick reflexes and muscle built by Western horsemanship.

Professionally, with three films made of her teen-reader novels (and a fourth optioned) in the past year, S.E. Hinton is on top of the world. Personally, she knows her feet are planted somewhere much closer to Tulsa than to Hollywood.

Susie Hinton's rock-steady stability is surprising from one who just participated — from scratch to finish — in the making of three major movies. Hinton didn't just wave her pen when *Tex* was sold to Disney, or when Francis Coppola bought rights to *The Outsiders* and *Rumble Fish* for his own production team. Warned by advisors not to expect much involvement, Hinton instead found more than she had bargained for. Like most everything else these days, the bargain was in her favor.

"Right from the beginning, I was involved with the making of the films," Hinton explains. "Tim Hunter (who directed *Tex*) visited, and we drove around Tulsa together, scouted locations, did casting. I gave Matt (Dillon) riding lessons on my horse, and had a small part as a typing teacher."

"I was on the set at all times. Watched the dailies. Disney flew me out to see a rough cut of *Tex*. I couldn't have been more involved. When we sold *The Outsiders* to Francis Coppola, my agent told me not to expect that kind of involvement to happen again."

"So Francis comes to town. I helped him scout locations. Pushed to see Matt play 'Dallas' (the film's tragic anti-hero), did a lot of writing for the screenplay. When the boys in the cast came to town, I was their 'Greaser Den Mother.'"

The creative trio of Hinton, Coppola and Dillon ignited the right kinds of sparks. Originally set to film only *The Outsiders* and leave Tulsa behind, Coppola asked Hinton if she had any other stories he could film.

"I thought about it, but didn't show him *Rumble Fish*," she says. "Then one day he showed up on the set with his own copy. He told me, 'We'll start the screenplay for this on Sunday, take a two-week break when we're done with *The Outsiders*, then do *Rumble Fish*.'"

Dillon slid over from his part as Dallas into the lead of Rusty James in *Rumble Fish*, and Hinton's credit moved from the small-type "based on a novel by" to the much weightier position of co-author with Coppola. The pace of back-to-back filming was brisk, especially for a woman who says she leads a "real quiet life" with her husband in Tulsa. "I walk my dogs (Bowser, Pug and Mop), go to Safeway, sit around and read books. I don't join anything. There I was tossed into this high pressure thing, and I just loved it."

At least in the beginning. Collaborating with a great American director and a hot young star on *The Outsiders* was watching the fulfillment of a creative project that began in 1964 when 15-year-old Susie sat down to write the short story that became *The Outsiders*. With the third film, things changed.

"*Rumble Fish* was getting really bizarre," Hinton recalls. "It was a night shoot, working 20-hour days. I never saw daylight. Started to feel like a vampire. It was like having left the planet, you didn't know what was going on in the world, didn't know anything except the damn movie."

"I'm basically a novelist, and also extremely lazy. While I was on the set with Francis, he'd want a new scene to make a point and four minutes later I'd have it done. I didn't know I could write that fast."

Hinton received noon calls in Tulsa, asking her to hop a jet to Los Angeles two hours later, only to end up from there on a second flight to Coppola's Napa Valley home where they'd work, work.

"I'd say, 'Francis, I can't go on, I'm tired, I can't do it,' and he'd pour me another glass of wine, put on loud rock music, and just get me going." Once, Hinton says, Coppola admired some drumwork he heard and demanded that the drummer be found. "And the next week, there's Stuart Copeland of the Police in Tulsa, drumming for Francis."

This high life, however, has not necessarily gone to Hinton's head. "I keep telling myself I can get back to normal life," she says, and there's not a flicker of doubt in her blue eyes.

Hinton's novels have not only changed the concept of what teen-aged books should be, but have also changed their readers. Her hard-hitting, realistic stories of contemporary people — who happen to be teenagers — have sold millions worldwide, with translations into seven languages.

"The kids who never read books, read my books," she says with a smile, telling of letters from reformatories as well as from more typical junior high and high school students. "I get letters saying 'This is the first book I ever read all the way through,' and that means a lot to me."

"I've never been someone who thought, well, I'll write this and then it'll be a movie. *The Outsiders* meant so much to so many kids, that I didn't want to see it messed up, so I turned down a lot of offers before this came along."

What convinced her that the time was right was viewing *The Black Stallion*, made by Coppola's Zoetrope studio. "I told my husband that that's the way I'd want it if it had been my book."

"Disney called the next week to make an offer on *Tex*, and I said no. I didn't want *Tex Meets the Love Bug*, but then we talked more and I got a better sense of the plans."

"I'm pretty tough, but I'm naive. I know I've wandered through this minefield around here, and I'm really stupid about business. I do it because I like someone, not because I could give a list of ten good business reasons why. That's worked for me before in my life, and I don't want to have to deal with it in any other way."

Given the state of things, Susie Hinton won't have to compromise. She's working on a fifth novel, which she aspires to make "unfilmable." She won't tell the title or the plot, but does say that it will be about people, not issues.

"To me, a character is everything. I don't think I've got a message. I'm not a teacher, a professor, or a preacher. If I have a message, it's that ultimately you have to take responsibility for your own actions."

This may be the Tough Cookie Ethic, and Hinton's reaction to editors shows how the code of honor works.

"I write for myself, and I figure if I don't like it, nobody else will, either. But you have to be objective, and you have to get someone else's opinion, too. Give in on the small points, but fight for the big things. If it's something you can live with, why not make someone else happy? They'll remember it later when you won't give in on something else."

R. SUE SMITH

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