

ARGONAUT

Tuesday, March 1, 1983

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University of Idaho



UI Jazz Festival

Three days of music
are coming to campus

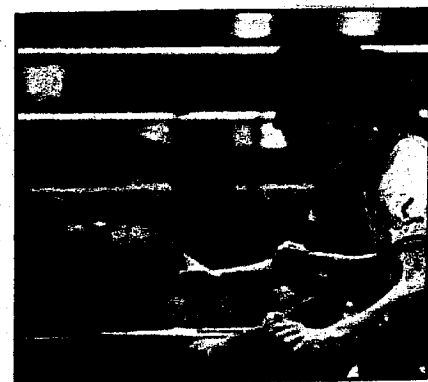
See page 3

Three bomb threats hit the UI campus last Friday, causing a shut-down of numerous classes. See page 2.

The increase in the state sales tax beginning today says a lot about the Idaho Legislature. Opinion, page 4.

Tuesday

The Vandal women's basketball team qualified for the conference playoffs this weekend. See page 7.



Campus

Two speakers added to Borah list

A former CIA official and a Nicaraguan Embassy official in Washington, D.C. will join the panel of speakers already named for this year's Borah Symposium March 28-29.

Cleto Di Giovanni Jr., a senior research associate of the Advanced International Studies Institute and a CIA employee from 1966 to 1978, and Francisco Campbell, first secretary in charge of political affairs for the Nicaraguan Embassy in Washington, will participate in this year's discussion of "Revolution and Intervention in Central America."

Di Giovanni is also senior advisor on Latin American affairs to Gray and Co., and a columnist on Latin America and national security affairs.

He spent three years as a Naval officer in Vietnam, then joined the Clandestine Service of the CIA in 1966. He served at CIA headquarters and was assigned to positions of increasing responsibility in the Far East, Europe and Latin America.

After resigning from the agency in 1978, he went to work as a private consultant on Latin American political and economic affairs, and has been living and working in Nicaragua and Guatemala. In 1980, Di Giovanni assisted Latin America advisors to President Reagan during the 1980 presidential race.

Campbell received a master's degree in international relations from the University of Hawaii. After the revolution in Nicaragua, he worked in agrarian reform in South Yelaya, Nicaragua, and prior to his appointment in the embassy, he worked in the Ministry of the Atlantic Coast, North Yelaya, Nicaragua.

The two will join Jose Napoleon Duarte, former president of El Salvador, Robert White, former U.S. Ambassador to El Salvador, and moderator E. Bradford Burns, a Latin American scholar and professor of history at the University of California - Los Angeles, on the speakers platform for the two-day symposium.

This year's program is the 54th in the series, and is scheduled for March 28 and 29 at the SUB Ballroom.

Three bomb threats plague campus

Students received an extra break from classes on Friday, because of bomb threats in the Administration Building Annex, Janssen Engineering Building, and the Agricultural Engineering Building.

Associate Registrar Jo Baldrige said an unidentified man called at about 11:15 a.m. Friday. She said he made the threat, "This is no joke, there is a bomb set to go off in the basement of the Ad Annex, and also one in the JEB and the Ag Engineering Building."

The registrar's office then notified campus security, officials in the three buildings, and controller Gerald Reynolds. Reynolds then contacted Vice President David McKinney, who at 11:30

a.m. gave the order to evacuate the building.

Agricultural engineering chairman Delbert Fitzsimmons said he was ordered by the police to evacuate the entire building. Fitzsimmons called the bomb threat "a nuisance and disrupted classes."

"I received a call from the Registrar's office at about 11:20 a.m., and five minutes later, the police came on the scene and evacuated everyone," said George Russell, associate dean of the College of Engineering. He said he was told the bombs were set to go off at noon. Russell said this was not the first time there has been a bomb threat at the

Janssen building.

No motive for the threat is known, but Moscow police Captain Robert Means said the call was probably made by someone who had nothing better to do, and wanted to cut class. "It's just one of those things; it's that time of the year," he said. There has already been one bomb threat in Pullman, and it would not be unusual for the police to receive more threats, said Means. Although this happens often, the police take every bomb threat seriously.

Baldrige said, "Some people didn't take the threat seriously." Employees tidied up their desks, and others considered it a longer lunch break.

GPA bills on Senate's agenda

The ASUI Senate will meet Wednesday at 7 p.m. in the SUB Chief's Room. Business on the agenda will possibly include the 2.5 GPA bills, some finance bills and some bills amending the ASUI Rules and Regulations.

The 2.5 GPA bills are a series of four bills which deal with changing the eligibility requirements for ASUI President, Vice President, Senators and Faculty Council Representatives to run for and hold office.

Nuclear arms forum tonight

Moscow residents will have the chance to participate in a "Forum on Nuclear Arms Control" tonight at 7:30 p.m. at the Moscow Community Center.

The forum is sponsored by the North Idaho Peacemakers, and will consider issues related to peace and war, particularly focusing on current proposals for a nuclear arms freeze.

The panel for the forum will include: Amos Yoder, a UI professor of Political Science and a former member of the State Department; Guy Trotter, an editorial writer for the Lewiston Morning Tribune and a former Naval officer; and Mike Burr, pastor of the United Church of Moscow. The forum will be moderated by Linda Pall, Moscow City Councilwoman.

Among the questions the panel will include for discussion are: does the U.S. need MX missiles, Pershing missiles and

the Trident submarines?; will a nuclear freeze really work?; and how much money should this country spend on defense?

Sales tax set to increase today

Beginning today, consumers will pay one penny more in Idaho state sales taxes for purchases and services as specified in the budget-balancing bill which has now become law.

The increased tax will remain in effect until June 30, 1984.

The sales tax increase — up from three to four cents — is part of a Republican bill designed to help eliminate a deficit of \$69.2 million in the state's 1983 budget. Tax anticipation notes will be sold and they will be paid for with revenue raised by the increased sales tax.

The original bill also contained cuts in public school and state agency budgets of \$10 million but Gov. John Evans vetoed those sections of the legislation, leaving intact the remainder of the bill. His vetoes were overridden in the House, but the Senate on Friday sustained them.

Mardi Gras draws record-size crowd

The biggest crowd ever put on their dancing shoes Saturday night to attend the third annual Mardi Gras Beaux Arts Ball at the Moscow Elk's Club.

Ticket sales indicated that 1,163 people donned in black and white costumes and faces participated in the community event. That's 363 more people than attended last year's ball, ac-

ording to University of Idaho art professor and festivity coordinator David Giese.

Proceeds of the ticket sales, \$5,500, will be donated to the University Art Gallery, Giese said.

"It was incredible," Giese said. "Everyone really enjoyed themselves. We finally had to kick 300 people out at 2:30 in the morning."

The Mardi Gras Parade, another highlight of the annual festivities, kicked off Saturday's events, featuring everything from marching dragons and cockroaches to a walking carton of french fries.

First prize in the Mardi Gras Parade went to the UI Art and Architecture students for their float named "Ocean and Palms."

Second prize in the parade went to the float named "Ping Pong." Prizes for first and second place each consisted of a \$50 savings bond certificate and numerous local pizza parlor coupons. Third place went to the "Philosophical Cars" and a fourth place tie went to the "Sphinx" and the "Walking Star."

"The community participation was tremendous," said Charlotte Buchanan of the Downtown Association. "Everyone really got off on the whole thing; the weekend was fantastic."

Board to mull SUB hair shop

A proposal to establish a beauty salon in the SUB will be evaluated by the State Board of Education on Thursday or Friday, according to the board's agenda.

Only one business, Shear Madness, submitted a salon pro-

posal to the university before the bid closing date of February 28. Prior to this date, the University of Idaho solicited bids for salons, according to Don Amos, business manager of UI financial affairs.

The proposed site for the salon will be the 183-square-foot Sawtooth Lounge, located on the first floor of the SUB. The terms of the proposal are \$2,160 rental per year for a two year lease. All remodeling costs will be paid by Shear Madness, while the SUB will be obligated to provide hot and cold water lines, drains and electrical outlets for the interior room wall.

Dean Vettrus, the general manager of the SUB, said the Student Union Board is looking into services it can provide for students in the SUB.

Athletic report due for council

The University of Idaho Faculty Council will pick up discussion of the Staff Briefing Paper on Intercollegiate Athletics and consider the proposed UI admission standards at today's meeting.

A proposal of rank for affiliate faculty and authorization of "IP" as a grade for 599 for research purposes are also slated orders of business.

The council has held two special meetings recently to continue the discussion of the university's Role and Mission Statements. The statements will be sent to the state Board of Education this week.

Discussion at Friday's special meeting was carried over to a meeting yesterday afternoon. The council worked to prepare a final statement.

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ON THE COVER

Jazz cuts loose on the Palouse this weekend when top jazz artists bring their acts to the UI as part of the 16th Annual Jazz Festival. Photo by Hugh Lentz.

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Jazz Festival

A variety of talented artists will bring their shows to the UI this week

By Lewis Day
Features editor

Moscow, in the minds of music lovers, isn't usually associated with good jazz. Or bad jazz. Or jazz at all. However, jazz will rule the day later this week as the annual University of Idaho Jazz Festival marks its 1983 edition.

Headline acts for the three-day festival — this is the 16th year for the festival — include Doc Severinsen, the Four Freshmen and Bobby McFerrin; performances are slated for the Student Union Building Ballroom and Memorial Gym March 3-5.

Described by ASUI Programs Coordinator Barry Bonifas as possibly "the next Ella Fitzgerald in terms of popularity and recognition," McFerrin opens the Jazz Festival Thursday evening in the SUB Ballroom.

McFerrin, edging outside the usual repertoire of the jazz singer, performs classical, pop and soul numbers to balance his show. Relatively new as a professional singer, McFerrin says he draws on his life experiences to produce music. Street sounds, animal noises and nonsense syllables are all a part of this singer's range of vocalizations. Bonifas said McFerrin's performances leave audiences "knocked over." He also said

anyone missing the Thursday performance will "kick themselves for missing it."

Another newcomer to the realm of live jazz performance is singer Dianne Reeves. A former performer with Sergio Mendez and Count Basie, Reeves' performance is said to "strike just the right balance between contemporary sound and classic jazz." Reeves and her quartet will perform early Friday evening in the SUB.

Later Friday, in Memorial Gym, one of the pioneer groups of classical jazz vocals, the Four Freshmen, will perform. Bonifas described the group as having "pioneered a lot of vocal jazz concepts ... they were almost the first major vocal jazz group."

The Four Freshmen — Bob Flanigan, Autie Goodman, Mike Beisner and Ron Henley — formed at Indiana's Butler University in 1947 and have been performing since, although Bonifas said they did go through a "dormant" period in the '70s. Recently, though — after a well-received PBS special — the group has been enjoying a renaissance of sorts.

Trumpeter Bobby Shew has been playing musical instruments since the age of eight, when he took up the guitar. After the guitar, Shew began to play

the trumpet, and it is on this instrument that Shew has had great acclaim. Shew has done studio work for many different artists and productions, including *Don Kirshner's Rock Concert* and *Midnight Special*. In addition, he has performed in several movies — *A Star is Born* (the Streisand/Kristofferson version) and *Chicago Style* are among his credits. Shew's show promises to be a lively, versatile one.

Winding up the Jazz Festival is undoubtedly the best known of the artists, Doc Severinsen. With his band Xebro, Severinsen will perform Saturday evening in Memorial Gym. The concert's time is set to follow the basketball game between the Vandals and Boise State University. Bonifas projected that the concert should start at about 10 p.m., but that the time is being kept flexible so that basketball fans who also love good music will be able to see the game and Severinsen.

Severinsen is the regular bandleader on NBC's *Tonight Show*, but his Moscow appearance, stressed Bonifas, will not be the same fare as seen on late-night TV. "Don't expect to see the *Tonight Show* orchestra," said Bonifas. "Doc" has been with the show's music director since 1967. Apart from

his work with the *Tonight Show* Severinsen is an active performer on the concert circuit. Severinsen often tapes the Carson show in the afternoon and catches a flight to Las Vegas for a performance there.

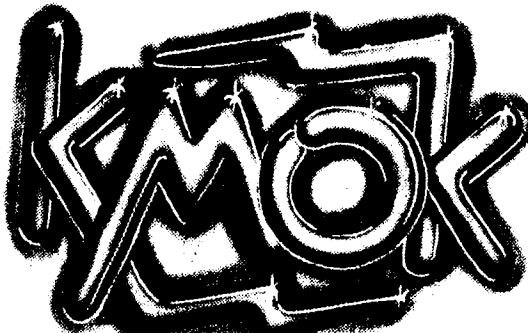
Aside from playing Las Vegas hotels and clubs, Severinsen and Xebro play all over the country in weekend engagements. Usually his appearances are with regional and metropolitan orchestras. The shows are usually met with a great deal of enthusiasm and approval.

Xebro consists of four artists: Jeff Richman, guitar; Biff Hannon, keyboards; Jeff d'Angelo, bass guitar and drummer Ron Davis. The group is releasing its first album in the near future, and Bonifas said he expects it to be

a good one and well received.

Big-name performances aren't the only events of the Jazz Festival, however. Bonifas said he expects in excess of 4,500 student performers to be on hand for workshops and performances the three days of the festival. He said the UI event is "the largest Jazz Festival in the west ... or at least one of the largest," and that the participants will have an opportunity to meet and interact with others in their field.

The Jazz Festival is sponsored by the UI School of Music in conjunction with ASUI Programs. For the second year in a row, Chevron USA is offering financial support, and Bonifas said yesterday that "unofficial confirmation" of a grant from the National Endowment for the Arts has been received.



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Opinion

Why not raise other taxes?

When you go shopping in Idaho today or anytime hereafter, you'll discover a major change in the amount you pay at the checkout line: the sales tax has been increased from 3 to 4 percent. And while you pay those few extra cents, you might consider why you're paying them and what this whole business says about the Idaho Legislature.

The sales tax increase marks the only serious effort made by the legislators to do something about the sad state of Idaho's budget this year. It is achieving relatively little in terms of planning for the 1984 fiscal year budget, partly because it is aimed at erasing a huge deficit in the 1983 fiscal year budget.

What that means is that Idaho's education system isn't getting funded any better than before. In fact, it's getting even less funding than before; higher education, in particular, had its budget cut by \$1.1 million before Gov. John Evans vetoed the measure.

The Legislature now faces the task of figuring out how to come up with enough revenue for an education budget figure that will satisfy the governor — as well as the state's general populace.

The sales tax hike implemented today shows the kind of approach the legislators are taking. They are doing their utmost to protect the state's special business interests, at the expense of the average resident.

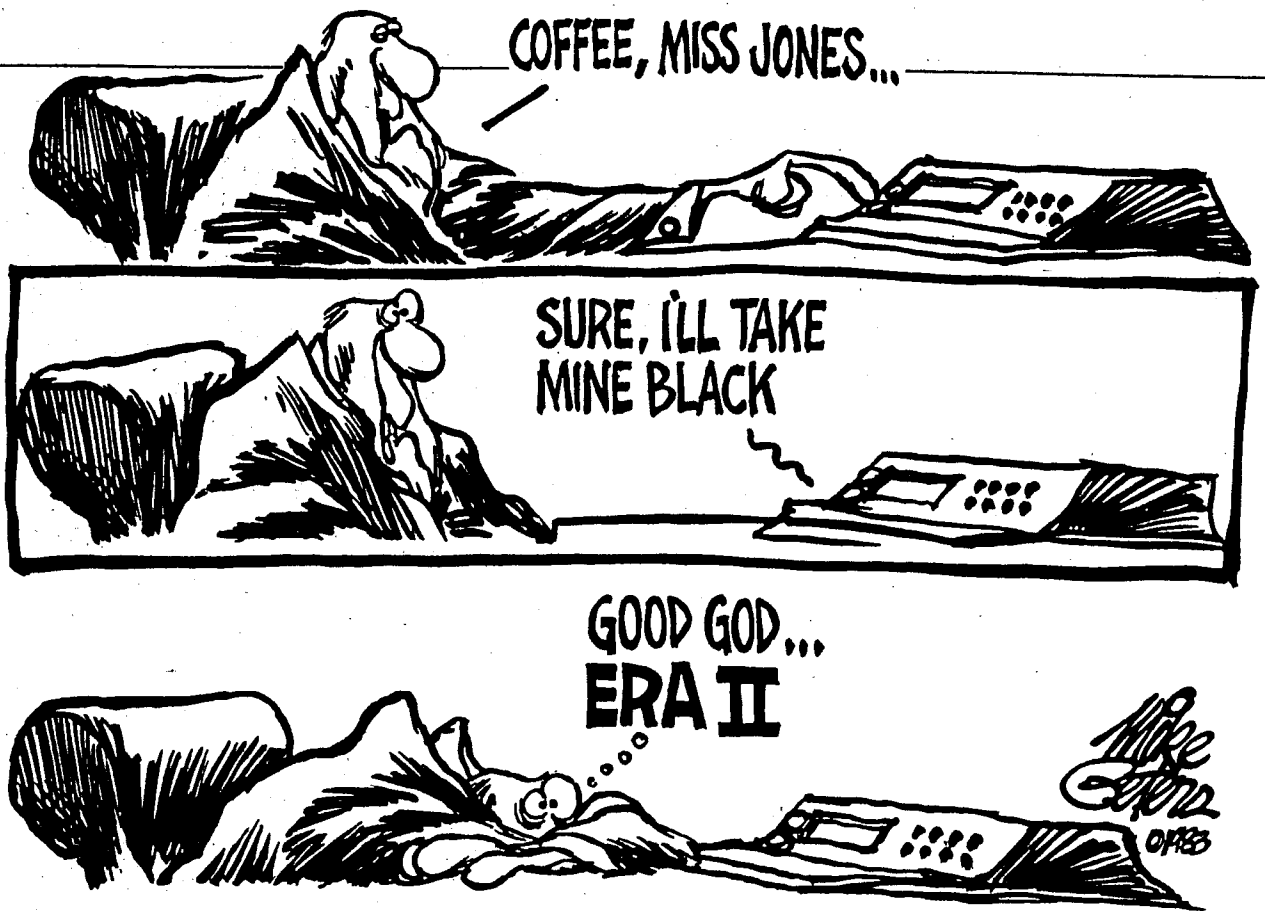
A sales tax is considered one of the most regressive of all taxes. It favors the rich and discriminates against the poor, since most people eat about the same amount of food and pay (within a certain range) about the same amount of sales tax per year. For a poor person, that's a considerably higher percentage of his income than it is for a rich person.

An income tax — personal, business or corporate — is generally considered to be one of the fairest kinds of taxes since it is geared to increase with the income. And in Idaho, corporations in particular get a big break, paying only an average of \$350 annually compared to \$974 for the average family.

But of all the kinds of tax increases discussed in terms of getting the state's education system back on track, just about the only kind that hasn't been discussed much at all is the income tax, especially corporate income tax. Instead, legislators have discussed relatively useless and regressive new taxes like automotive and haircut taxes and even another sales tax increase.

An increase in income taxes should not be out of the question this year. In fact, a refusal to raise at least the corporate income tax would show that the legislators are more serious about protecting special interests than they are in their jobs as stewards for the education of the state's young people.

— David Neiwert



Bill Malan

A monopoly on schools

Last week, a bill to expand the state's definition of what constitutes a legitimate non-public school was deep-sixed by the Idaho Senate Health, Education and Welfare Committee. Among the backers of the bill were officials of Christian schools. Opposition was provided by, among others, the public education establishment.

Speaking against the bill was Dr. Helen Werner, state deputy superintendent of public instruction. It is Werner's assertion that government regulation of schools is necessary to maintain core curriculum proficiency and to assure "minimum standards" are met. Without such government oversight, Werner is concerned that any small group with a special interest could declare itself a school.

Implicit in Werner's position is the assertion that parents are incapable of intelligently choosing a school for their children, and that the state is qualified to do so. Such government paternalism is an insult to parents.

After examining certain facts, however, one gets the feeling that it is not inferior private schools that officials fear as much as it is competition with their own institutions. According to recent polls, dissatisfaction with primary and secondary public education is spreading. At a cost of about \$3,000 per student per year, the system is expensive and the returns comparatively small.

A national study released in 1981 showed that sophomores and seniors attending parochial and private schools averaged about two grade levels higher than their public school counterparts. The tests used in the study measured achievement in core curriculums; reading, vocabulary, and math.

Besides higher test scores, non-public schools are usually cheaper to operate. In Philadelphia, the Catholic school tuition in 1980 averaged \$550 per year for elementary and \$800 per year for high school. In Los Angeles, the average Catholic elementary school costs were \$217 and \$803 per year for high school.

At any rate, while some educational administrators may admit public schools are generally inferior, they maintain the schools serve a vital socialization and homogenization purpose that private schools cannot duplicate. The story goes that at public schools, students are chucked in the big melting pot and mixed with other ethnic and economic groups. This is not necessarily true at public schools, and not necessarily false at private ones.

According to the National Center for Education Statistics, there is "low economic segregation" in non-public schools. In addition, "... private schools permit a greater degree of residential integration by race than would occur in their absence." The reason for this is "... the fact that suburban schools within the public sector are used as a haven to a much greater degree than the private sector." This last fact



Bill Malan is a UI senior majoring in political science.

turns on its head the argument that private/parochial schools are for the elite. The reason public schools can be inaccessible is because only the very affluent can live in the areas where the best public schools are, according to the study.

Now, if it is true that non-public schools tend to be more efficient, why not increase their enrollment? One way to do this would be through the use of a tuition tax credit, an idea with some strong support in certain government circles.

One version of the tuition tax credit plan would allow a parent a \$250 per child credit if that child is not educated in a public school that year. According to journalist M. Schwarz, this would result in a revenue loss to the government of about \$1.4 billion. However, if an additional 800,000 students transferred to non-public schools, savings accrue at a rapid rate.

However, as nice as a tuition tax credit sounds, there are powerful forces working against it. A major part of this lobby is various teachers' unions. To these individuals, anything which might decrease their power over the education system is met with cries of fear of "chaos" and (everyone's favorite perjorative) "anarchy."

Of course, the teachers can't come out and say they want to save their monopoly, so instead you are treated to the comical sight of scads of liberal teachers becoming — Hallelujah — born again strict constructionists. For example, the president of the Idaho Federation of Teachers has said tax credits "subsidize a type of education that no public institution with a constitution like ours ought to subsidize."

By this logic, Aid to Dependent Children checks or veterans' benefits could not be used to pay for an education in a parochial school. Furthermore, the church/state argument is totally irrelevant in a non-public and non-religious affiliated school situation. But alas, for all the shortcomings of the public school system (which are many) there is one lesson that at least the more militant public educational administrators convey with vigor and heartfelt enthusiasm; that Hell hath no fury like a union scorned.

Letters

Enjoy it, girl

Editor:

In reference to Miss Steinhagen's letter. While you're waiting for Golden Boys at halftime, I'm waiting for the female express at Stateline. Does KREM and Stateline discriminate against males? Of course not!

It's people like you who cause unrest. I also enjoyed the Golden Girls performance at half time, but was afraid to admit it in the presence of that "fifty-percent crowd of normal American females." (Actually about thirty-three and one half percent, but don't let that bother you).

I'm not an Argonaut reader or a world-renowned male chauvinist, but I thought I'd enter the cold war just this time. Although I'm not insecure enough to let things like this bother me, I'll just go through the motion anyway. One more time. How about that Tootsie contest at Rats tonight! (Friday). Isn't that discrimination against us "hot blooded males?"

My advice to you is to take that chip off your shoulder. Don't try to change the world, just try to enjoy it, girl. We are here to benefit from each other.

Greg Olewiler

Poor winners

Editor:

I would like to take this opportunity to congratulate the Idaho Women's basketball team on a fine effort in their victory over Montana on Thursday night. I would also like to extend my apologies to the coaches and team members of the University of Montana Women's basketball team for the behavior of a small group of Vandal fans.

After Montana had entered their locker room a group of girls felt the necessity to open the locker room door and harass the Montana players and coaches. Comments such as, "Too bad you lost" and "Montana losers," were unnecessary. This behavior is not only unbecoming of

college students but also gives the Athletic Department of Idaho a bad name. Showing spirit for your team does not mean having to put down their opponents. A Montana assistant coach put it aptly, "There is no need to be a poor winner."

This incident is not representative of the behavior of Vandal fans. As a school I am sure that we have more pride and dignity than that displayed by a few immature students.

Virginia M. Amato

Moscow's Hottentot

Editor:

To paraphrase Harry S Truman, If David Neiwert is a satirical-writing professional editor then I'm a Hottentot.

Thomas J. Liesz

Hahn says thanks

Editor:

I would like to express my sincere gratitude and appreciation to the many people who showed concern for my health and welfare during my stay at Gritman Hospital. I am especially thankful for the many visitors who took the time to stop by and visit. It was a difficult week in many respects and it's nice to know that there are friends who care.

Jeff Hahn

Raise the sales tax

Editor:

It is time again to call up your legislator in Boise and let him know how you feel in regards to the current legislation that is being produced down there. I am talking about the proposed cutbacks to education and the willingness of certain of the members in the Legislature to go along with this idea of dismantling the cur-

rent education system to one that will be unable to compete in the national system of education. In short, students will receive a less than adequate education and will be unable to compete in the open job market.

What is the solution? A raise in the sales tax. This is not as bad as it sounds so do not stop reading this letter. It has been mentioned that a two cent raise in the sales tax would cure the state's ills financially. This would be a quick solution and would not involve strange and complex machinations in the figuring of taxes. I would note that there are many arguments for and against this solution and to cite them here would take too long. I would however say that there is really no way to get to Heaven except to die. One must give up something in order to get something and if we expect to continue having a decent educational system than we should let it be known to those in the places of power that this is what we expect. Contact your legislator and let him know about how you feel. Don't wait until the damage is done.

Roger Thurston

Club says thanks

Editor:

The Accounting Club would like to thank all the sponsors who donated prizes for our recent drawing: Schweitzer Ski Basin, Lakeside Motel, Biscuitroot Park, Sit 'n Soak, and T.J.'s Pantry.

Terry Armstrong did an outstanding job as the infamous drawer; and we would like to extend a very special thanks to John Windju for all his efforts in obtaining the prizes.

We appreciate everyone's participation in purchasing tickets. Your generosity helped make the drawing a success.

Sheri Shoemaker
Accounting Club president

Convict seeks mail

Editor:

My name is Dave Mesler. I am presently incarcerated at the Washington State Penitentiary in the state of Washington. I am 19 years old, born under the sign of Aries. I am five feet eight inches tall, 165 pounds, with blue eyes and red hair and of Native American/European descent.

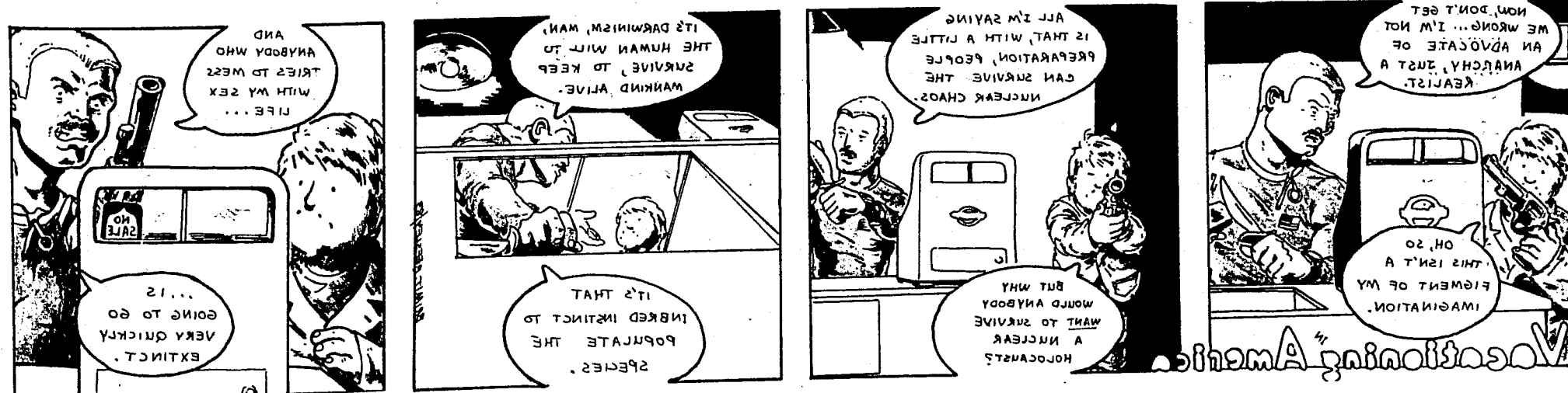
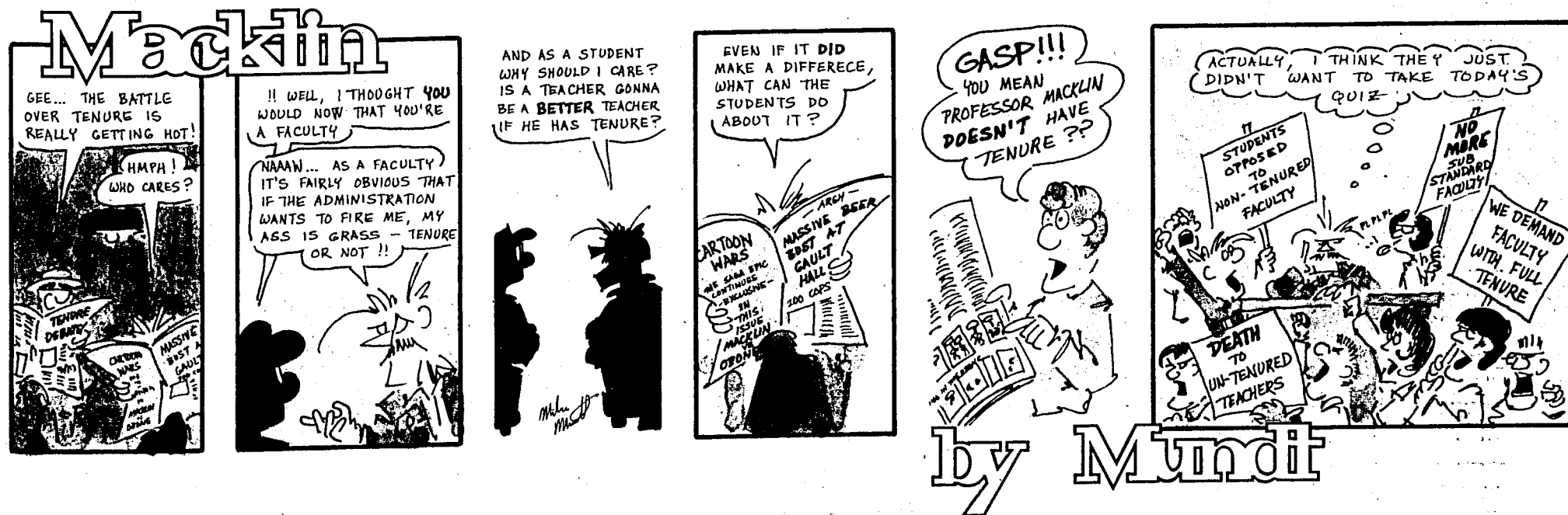
The reason why I'm writing to you is because I'm lonely for female communication. I'm also hoping that you will print this in the student newspaper because I'm very lonely out here on the West Coast. I'm from Columbus, Ohio, and due to the fact that I've been incarcerated four and a half years and the distance between my family and friends, I have lost all contact with the outside world.

I write poetry and music for a hobby and future career. I presently attend the college here inside the walls and my major areas of study are law, journalism, history and politics. I participate in most sports and enjoy weight training and martial arts. I love nature, and I'm in tact with my traditional Native American culture and heritage.

I've done a lot of traveling in my earlier years and I find it very easy to communicate with people from any type of background and lifestyle. I would like very much to correspond with any young lady there at the university.

In closing, I hope that you can understand how important this is to me. This is my first time in prison, I'm a long way from home, and it's very lonely behind these walls without outside communication. If any young lady cares to write, I will be more than willing to answer her letter.

Dave Mesler
Wash. State Penn.
P.O. Box 520
Walla Walla, Wash. 99362



Criminal justice program slated

A cooperative program between the University of Idaho and Lewis-Clark State College at Lewiston will give UI students the opportunity to get a degree in criminal justice, according to Richard W. Beeson, chairman of UI's Department of Sociology and Anthropology.

Beeson said the program has been on the drawing board for about three years, but only during the last year has the project been developed. The program will utilize the facilities of the already established program at LCSC, and will use UI professors in the support courses to broaden the scope of the curriculum.

Beeson said the addition of the degree at the UI will cost very little or no money because all the courses are already offered at the schools. All that is needed is some coordination between the two schools to make it work, he said.

Gene Mueller, chairman of LCSC's Sociology department said the project developed through a "we have resources, you have resources, let's get together attitude."

He explained that students at UI would be able to register for specific classes that require

crime lab facilities at LCSC and then take the rest of their classes at UI. Students may have to take a full semester of courses at LCSC to complete the degree he said.

Mueller said LCSC students would benefit from having a wider selection of elective/support courses to choose from. These courses would be taught by UI faculty who would commute to Lewiston to teach the classes.

The announcement of the new program comes at a time when the State Board of Education has asked each of the state's four-year schools to develop role and mission statements. William Daehling, LCSC academic vice president, said he didn't see this program as inconsistent with cost cutting moves being made by the board.

In fact, he said, this type of cooperative program between schools is what is needed during the current financial crisis. "One duty of higher education is to provide access to as many (Idaho citizens) as possible," he said.

Daehling also predicted this type of program will be seen more in the future.

Senate upholds Evans' line vetoes

The Idaho Senate failed Friday to override Gov. John Evans' vetoes of a Republican budget-balancing bill consisting of \$10 million in cuts to public school and state agency budgets.

The governor line-item vetoed four sections of the bill, but left intact a one-cent sales tax increase — which begins today — the sale of tax anticipation notes and funding transfers. The bill is designed to eliminate a \$69.2

million deficit in the state's 1983 budget.

The House voted Thursday to override the governor's vetoes but it needed the Senate's cooperation to nullify the vetoes.

In the Senate, a two-thirds majority or 24 votes was necessary to override the four vetoes. Twenty-one votes was the largest number the Senate could muster on any one of the votes to override.

State board meets this week

The State Board of Education meets Wednesday in Boise to hear testimony on intercollegiate athletics, its funding policy and the role athletics should play at the state's universities.

At its regularly scheduled meeting Thursday and Friday, the board will consider what transpired at the hearing and perhaps adopt a policy on athletics. The board will also, among other things, discuss a resolution prepared by the office of the board to freeze four-year enrollments in higher education.

The resolution to freeze enrollments at the state's higher education institutions would set them at 1982 levels. The Univer-

sity of Idaho will not support the resolution unless a more equitable proposal is made, Academic Vice President Robert Furgason said Friday. Under the current proposal, the UI will lose students over the four-year period, while Boise State University will gain enrollments.

Also on the board's agenda is consideration of role-and-mission statements, prepared by each of the state's four learning institutions, defining special areas of emphasis at the college and universities. The statements will be discussed this week and are supposed to be completed by the board's April meeting.

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- 10:30 G.R. Rudd—Senior Vice President, Human Resources
- 1:30 Gary Michael—Executive Vice President, Property Development
- 2:30 Jerry Timm—Vice President and Controller

All speakers will speak in the UI Ad Auditorium

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Fall 1983

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Knowledge of yearbook design and layout
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Photography experience desired

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Knowledge of budget procedures

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CLOSING DATE: Friday March 4, 1983 5 p.m.
Applications to be turned into Communications Secretary

Sports

800m specialist

Robinson's forte keeps Vandal fortunes peaking

By Don Rondeau
Staff writer

Idaho's middle distance running star Leroy Robinson is finally running out of a shadow.

For the past two years, Robinson often ran in second place behind former teammate John Trott in the 800 meter run.

Since Trott, the former Big Sky champion in the 800, has used up his four year eligibility, Robinson has blossomed into one of the premier middle distant runners at the collegiate level.

Robinson, who hails from Manchester, Jamaica, gained notoriety as one of the best collegiate runners in the 800 in last June's NCAA outdoor track championships. He placed sixth with a time of 1:47.1. In the race, he defeated Trott and also claimed his school record of 1:47.2.

Trott thinks highly of Robinson's running credentials. "He has the ability that once everyone ties up near the end of a race, he's able to maintain his form. Most runners lose their form when they start to tie up," he said.

After working out briefly with the UI cross country team in the fall, Robinson has picked up where he left off from June.

He has qualified for the NCAA indoor championships on March 11-12 in three events: the 800 meter run, 1,000 yard run and as a member of the 1,600 meter relay team. He will probably skip the 1,000 and concentrate on the 800. "On the boards (an indoor track) the 1,000 is just a bit too long for me," Robinson said.

Last season, Robinson had a frustrating time at the NCAA indoor meet. He was disqualified in the 800 for stepping off the track. This year, he has confidence going into the meet. "If I don't have trouble

on the boards, I think I can place in the top six," he said.

Despite his qualifying time in three events, Robinson has set his priorities on the outdoor season. He hopes to reduce his time in the 800 to 1:45.3, the present Jamaican record.

He also feels his potential has yet to be reached. "I think I have the potential to run a 1:43. I'm a long way from reaching my potential. I need more strength workouts and more competition. I've got the speed, I have to continue running in Europe," he explained.

He was to compete for his native country in Europe last summer. However, five days before he was to depart, he injured his back and was unable to make the trip. Had he been able to compete, Robinson feels he could have run a 1:46 on some of Europe's faster tracks.

Trott feels there is one aspect of Robinson's training schedule that prevents him from being a 1:45 800 meter runner. "If he had more background, he'd be a better runner. If he ran more miles in the off season, he could be a 1:45 half-miler," Trott said.

Robinson's ultimate goal in track is to represent Jamaica in the summer Olympics at Los Angeles. He is presently in the top three in Jamaica in the 800. Last year, he was second best. He will find out if he makes the team when he competes in the Olympic trials in either May or June of 1984.

Robinson plans to graduate this summer in business management and hopes to stay in the states and train extensively in preparation for a possible Olympic berth.

As for now, Robinson hopes to stay on the track in the indoor championships. The way he's now running, he already has both feet on the right track.

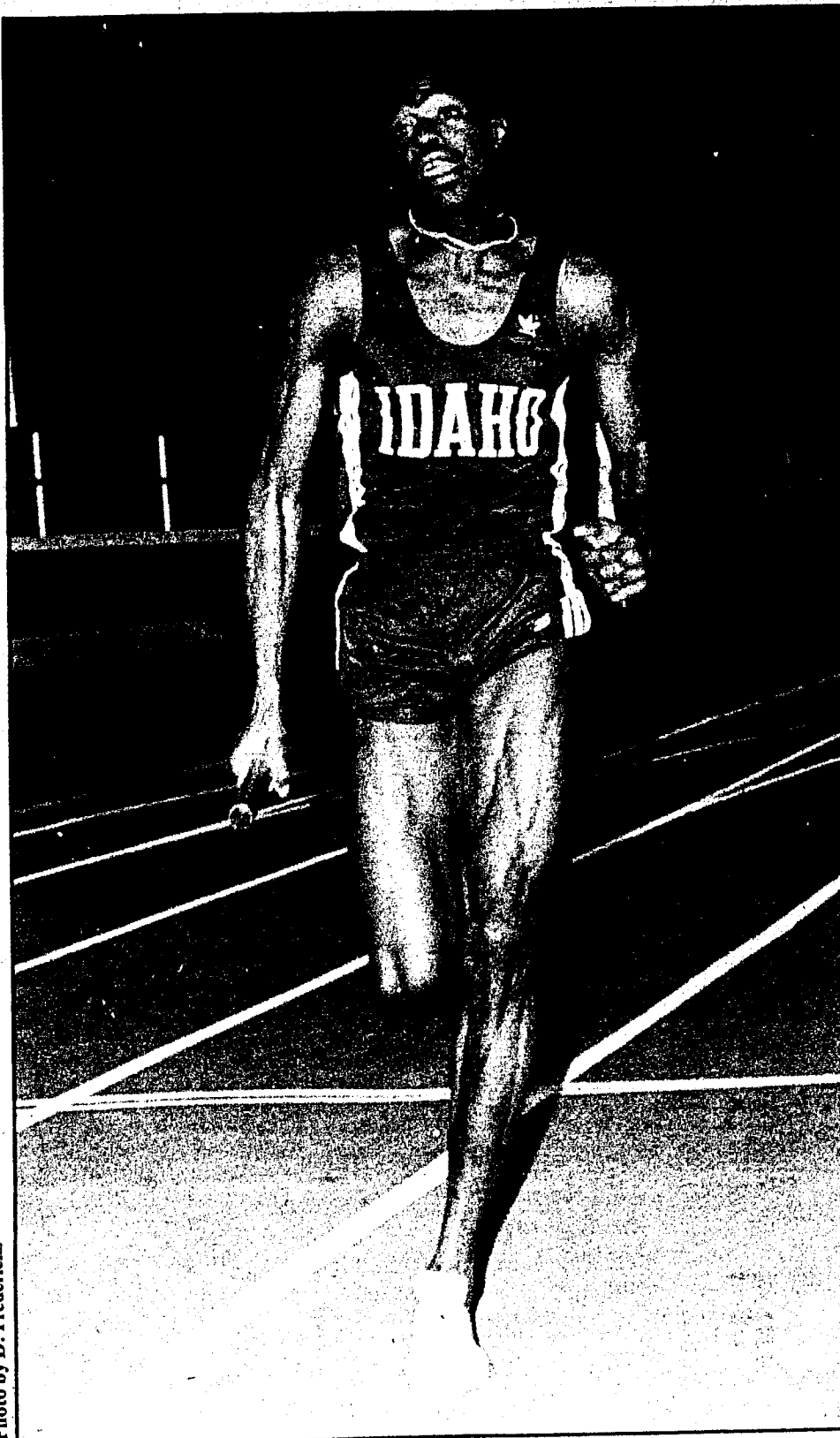


Photo by D. Fredericks

Olympic hopeful LeRoy Robinson carries the baton on the third leg of Idaho's winning 1600-meter relay last Saturday in the Big Sky Indoor Championships.

Playoffs approaching

Men keep hoping for momentum

If you're looking for melodrama in the regular season ending of the 1982-83 Big Sky basketball season you're going to be disappointed this year.

We already know who will make up the four-team conference tournament field: Idaho, Montana, Nevada-Reno and Weber State. We just can't make hotel reservations in any of the latter three locations.

After losing twice last week, Idaho was eliminated from host contention and must wait until Saturday, March 5 to try and get coach Don Monson his 100th career win and the Vandals another 20-win season.

The Vandals face Boise State in a game which could give Idaho momentum desperately needed at playoff time.

"We feel playing well is something you can't flip on and flip off like a light switch. Boise State has nothing to

lose, they'll be loose and relaxed much the same way Idaho State was," said Idaho assistant coach Barry Collier. "It looks like we've settled ourselves into fourth, but what we can do going into the tournament is get momentum this final week.

Weber State dealt Idaho a tough 53-47 overtime loss to drop the Vandal record to 19-7, 8-5 Big Sky. After an uncharacteristically poor performance against Idaho State Thursday evening, Idaho bounced back to play even with the league-leading Wildcats.

But WSC, now the league's sole 10-3 club, went inside on the Vandals as often as they could, and etched it out in the extra frame. For the season, WSC is 21-6. If Idaho can stop the Broncos Saturday, they will be part of

See Men, page 10

Women face WSU on Thursday

If bad memories of past overtimes had been running through the minds of the Idaho women's basketball players, they were erased Saturday night when the Vandals came from behind to beat Montana State 72-71 in overtime, in what had to be termed a Kibbie Dome "classic."

The Vandals, now 7-6 in Mountain West Athletic Conference play and 13-9 overall, won their first overtime game this season in three tries and also clinched a position for the post-season tournament in Missoula. The Vandals will be the no. 3 team behind host Montana and Weber State, while Portland State and Montana State will fight for the final spot.

Idaho's only remaining regular season conference game is next Saturday at 5:30 p.m. when they host Boise State. That game is a preliminary match to the men's finale. The Vandals

also play Palouse-rival Washington State Thursday at Friel Court in Pullman. Tip-off is scheduled for 7:30 p.m.

"We played well on Thursday (Idaho's 64-58 win over Montana) and were coming off a high from that," said head coach Pat Dobratz. "I think we were kind of worried about playing in another overtime game because of what had happened before. We came back this time, though, and got lucky in the end."

What Dobratz was talking about was how the Vandals came back from a 63-59 deficit with :21 left to tie the game and send it into overtime. Montana State, seemingly, had the game wrapped up. But Idaho freshman forward Mary Raese, after replacing foul-

See Women, page 8

Women

From page 7

prone Dana Fish, hit a jumper inside to cut the lead to 63-61 and the Vandals then fouled Vicki Heebner, MSU's leading scorer with 19 points. Heebner, however, missed the free throw and Idaho grabbed the rebound with :07 remaining. The Vandals then ran downcourt and Raese hit an 8-footer at the buzzer to tie it.

"Mary didn't score anything until the end of the game," said Dobratz. "She had four blocked shots and played well. I don't know if she knows what she did, but she did a lot."

In the overtime the lead changed hands throughout as Heebner connected late to give the Bobcats the edge, 71-70. The Vandals then committed a turnover and MSU had the ball with :22 left. Idaho then fouled Evelyn Baldrige and she missed the front end of a one-and-one situation. Idaho got the rebound and fed the ball inside to center

Denise Brose, the Vandals' leading scorer with 26 points. Brose missed twice close in, but forward Leslie McIntosh got the rebound and scored with :08 left. Montana State couldn't score and Idaho held onto the win.

"We didn't pick those girls to foul," said Dobratz. "We hoped to foul someone else, but they weren't given the ball. They had times when they could have locked it up, but so did we. We had made a few turnovers we shouldn't have had."

Idaho was helped by its consistent shooting. The Vandals hit 33-78 shots (42.3 percent) while Montana State was 29-79 (36.7 percent). The Bobcats, however, had a 58-46 rebound advantage.

Brose led Idaho with her 26 points, while McIntosh and Mary Bradford had 10. Brose and McIntosh also grabbed 11 rebounds apiece.



Photo by S. Spiker

Vandal guard Mary Bradford races to catch up with a fast-breaking Montana State player last Saturday in the ASU-Kibble Dome. The Idaho women won 72-71 and will be the third seed in the four-team MWAC tournament.

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Tracksters come up with big second-place showing

By Don Rondeau
Staff writer

With the help of four first place finishes, the Idaho men's track team finished second with 86 points in the Big Sky Indoor Championships last weekend in the Kibbie Dome.

Boise State took everyone by surprise, winning with 97.5 points. Idaho State, the favored team, placed third with 81 points.

"It was a good meet and very competitive. We'll be tougher outdoors," said Idaho coach Mike Keller.

Idaho's "Caribbean Connection" of Leroy Robinson, Dave Smith, Dave Harewood, Neil Chrichlow and Everton Wanliss contributed the most to the Vandal second-place finish.

Robinson, from Jamaica, won the 800 meter run with a NCAA qualifying time of 1:49.10. He took a commanding 11-meter lead after 300 meters and was never threatened after that point. "I didn't want to stay with the crowd. I didn't want to get into a tactical race," Robinson said.

Chrichlow, from Barbados, was up to his usual self winning his fourth Big Sky indoor triple jump. He leaped 52-4, breaking his old record of 51-9. His record-setting jump qualified him



for the NCAA meet on March 11-12 in Pontiac, Michigan.

Harewood, also from Barbados, qualified for the NCAA meet with a first-place finish in the 400 meter dash in a time of 46.91.

Jamaican Dave Smith battled Harewood in the 400 and placed behind his teammate with an NCAA qualifying time of 47.08. He also placed fourth in the 55 meter dash at 6.53.

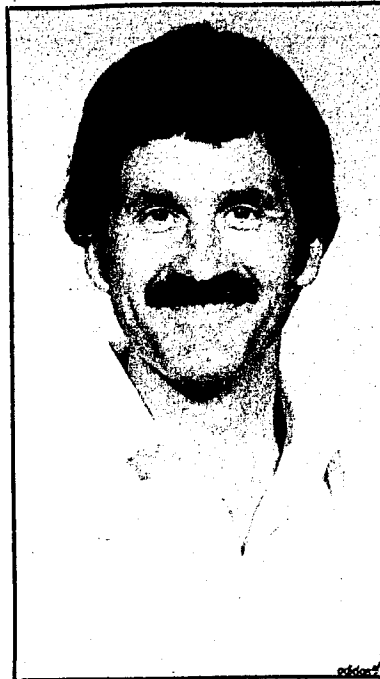
Wanliss, another Jamaican, placed fourth in the 400 meters with a 48.30 timing and third in the 55 meters at 6.43.

Idaho's 1,600 meter relay team of Wanliss, Smith, Robinson and Harewood battled Northern Arizona to the very end and nipped the Lumberjacks, 3:09.09 to 3:09.82. The Vandal dashmen had splits of 48.7, 47.4, 46.6 and 46.6 for the 400 meter leg. They also earned a trip to the NCAAs.

Jamaican freshman Richard Taylor received the only Vandal injury. Taylor, competing in the 500 meter dash, had to pull out of the race after 200 meters and appeared to have suffered a hamstring pull. Fortunately, he only suffered a cramp and is not expected to be sidelined for a long time.

Other Vandals to score were: Mike Kinney, fourth in the long jump 23-2; Rob Kelly, third in the high jump 6 ft. 10 in.; the 3,200 meter relay team of Shane Nilssen, Mike Rousseau, Taylor and Robinson, fourth 7:36.61; Craig Christenson, third in the shot put 55 ft. 7 in.; and Rousseau in the 1,000 meter run with a fifth place finish of 2:27.10.

Idaho may have won the cham-



Mike Keller

pionship meet had it not been for a lack of competitors and injuries to three key athletes.

Sam Koduah has not been able to compete this year due to a back injury. He has run faster in the 500 meter dash than the winning time last Saturday.

Dave Benton pulled a hamstring on Dec. 4 and has been unable to compete this indoor season. Benton could have scored points in any of the sprints.

Andy Harvey, who ran the fastest time in the Big Sky last year in the 5,000 meter run at 14:03, has been out of action since October with a calf injury.

Montana's Jack Ramsey, who won the 1,000 meter and 1,500 meter runs, was voted the meet's outstanding performer.

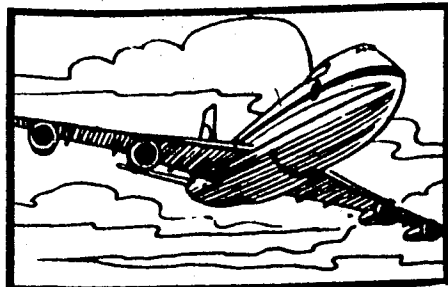
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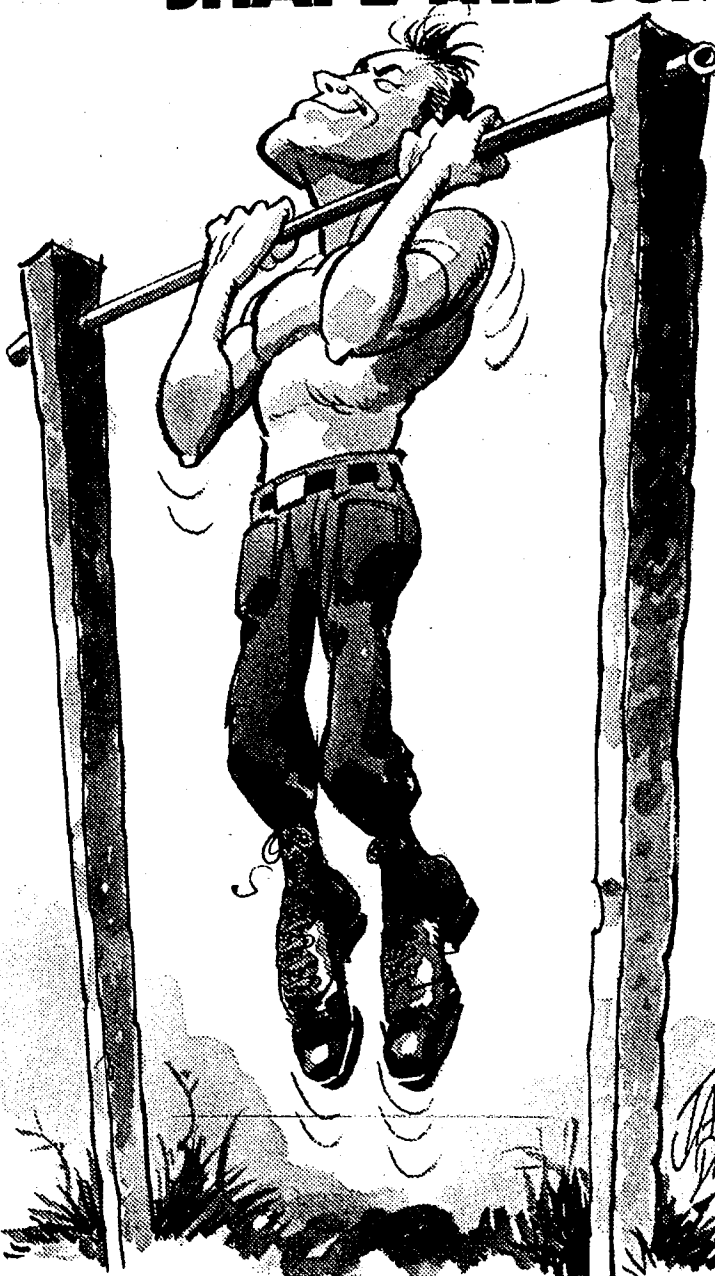
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Intramural Corner

Ski Meet — has been cancelled and will not be rescheduled another time. We tried.

Basketball Officials — who worked at least five nights of games can come into the intramural office and pick up a T-shirt. Thanks for your good work.

Badminton (men's singles) — entries open today and are due Thursday, March 10, BEFORE SPRING BREAK.

Co-Rec Volleyball — play has started. Schedules are posted on the IM bulletin board. All games are played in Memorial Gym, except games on Saturday, March 5, which will be played in the PEB large gym.

Track Meet (women) — is scheduled for tonight in the Kibbie Dome.

Special Event — "Free Throw Contest" — for men and women is scheduled for Wednesday, March 2 at 6 p.m. in the PEB large gym. Sign up in the Intramural Office.

Men

From page 7

the Big Sky's first 20-game winners triad, as Montana is already 21-5.

"Effort was the big difference between Thursday's and Saturday's games," Collier said. "We were playing a better team Saturday and didn't execute the last few minutes, that was the difference."

Still, Weber doesn't own the inside track to hosting the playoffs even if they defeat ISU Saturday.

"The game Saturday between Reno and Montana has a lot of bearing on where the tournament is. This time of the season the mental portion becomes very important and Reno has been a good home team, so they'll probably be the favorites," Collier said.

If UNR falters in either contest, and Weber beats the Bengals in the Minidome, the Vandals will travel back to Ogden, Utah and face WSC, which would be the

No. 1 seed.

Thursday's Big Sky schedule has Montana at Northern Arizona and Montana State at Reno.

Against Weber State, the Vandals went back to fortress-style defense which has made them a national leader in points allowed per game. Down 41-36 with two minutes remaining in regulation, the Vandals came back to tie on a pair of Pete Prigge free-throws, a Phil Hopson tip-in and Stan Arnold free-throw.

Free-throw, singular that is, as Arnold missed the bonus end of a one-and-one which might have given the Vandals a regulation win with eight seconds remaining.

But "ifs" could also have included Weber coming down court and hitting a shot to take the win.

Brian Kellerman led all scorers in the low-scoring affair with 17 points.

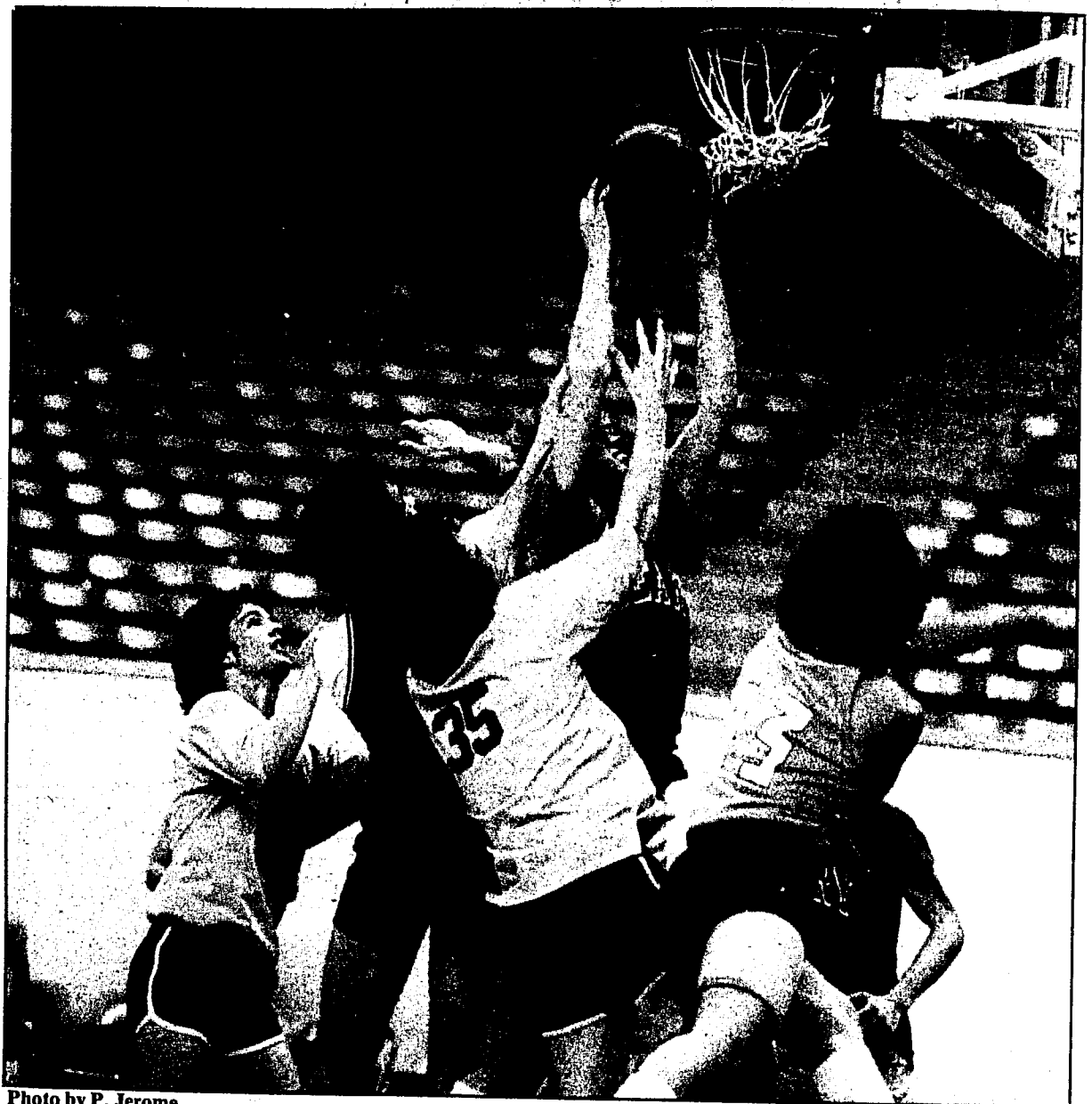


Photo by P. Jerome

Players from both Delta Tau Delta and TMA 59 go after a rebound in men's "A" basketball championship play Monday night in the Kibbie Dome. TMA won this game 41-22, while ATO 2 beat TMA 13 for the "B" crown and OC 6 stopped AGD 29-26 for the women's title.

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grams; introducing better agricultural techniques; advising small businesses and establishing cooperatives; or teaching math and science at the secondary level.

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9. AUTOS

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10. MOTORCYCLES

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13. PERSONALS

ATTENTION: Lonely prisoner would be interested in corresponding with any and all intelligent minded people. Race, creed and nationality makes no difference. I will answer all mail. Address all replies to: Walter Bible, P.O. Box 520, Walla Walla, WA, 99362.

Biofeedback: Students, staff, and faculty who have completed biofeedback therapy or training at the UI Psychology Clinic, and who are willing to be interviewed, please contact Eric Chard, UI News Bureau, 885-6291.

14. ANNOUNCEMENTS

LEARN TO FLY. Inter-State Air, 882-8644, 334-6882.

COLLEGE LIFE! Presented Thursday night at 9:30 at the Tri Delt House. Sponsored by Campus Crusade for Christ.

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16. LOST AND FOUND

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Obituaries

Robin Ray Rollis

University of Idaho student Robin Ray Rollis, 19, of Hagerman, died at Sacred Heart Hospital in Spokane on Feb. 11 from injuries received in a car accident, according to a spokeswoman from the hospital.

The accident occurred Feb. 5 about six miles north of Worley, when a car driven by UI student David Birchfield skidded on ice and collided into a semi-truck. Rollis was a passenger in the Birchfield vehicle.

Birchfield, 18, as well as the car's other passenger, Katrina L. Gundlach, 21, of Coeur d'Alene, also died from injuries received in the accident.

Rollis was a freshman majoring in electrical engineering and was a member of the U.S. Army

Reserve at the time of his death. He was born in Boise on Jan. 2, 1964. His family moved to Hagerman in 1970.

Survivors include his parents, Leigh and Dorothy Wendall of Hagerman; three brothers, Randall of Hagerman, Devin with the U.S. Army in Germany, and Craig with the U.S. Army in Korea; and two sisters, Mrs. Malea Hansen of Cambridge, Idaho, and Regina Rollis of Hagerman. He was also survived by his grandfather, Ray Rollis of Post Falls, and several aunts and uncles.

The funeral service was Feb. 15 at the English Funeral Chapel at Post Falls, and he was buried in the Evergreen Cemetery, also in Post Falls.



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Records

— Susan D. Evans, 19, Moscow, was arrested Tuesday in the parking lot behind J.W. Oysters for possession of under three ounces of marijuana. Evans was cited and released.

— Mark Munn, Moscow, reported the attempted theft of the passenger door from his pick-up. Munn's vehicle was parked on Lauder Street when an unidentified man broke a window of the pick-up and then removed the passenger door and began to walk away with it. When Munn yelled at him he dropped the door and ran away.

— A vehicle belonging to Frank Baumeister, Moscow, was

involved in a hit and run accident Thursday while parked on Blake Street. An estimated \$200 damage was done to Baumeister's vehicle.

— Valerie Fry, Moscow, reported a broken window in the University of Idaho Education Building on Thursday. The damage apparently was done by an unknown projectile, possibly a pellet shot by an airgun or slingshot.

— Police arrested David Lee Mains, Moscow, Thursday for driving under the influence of intoxicating beverages and/or drugs. Bond was posted at \$300.

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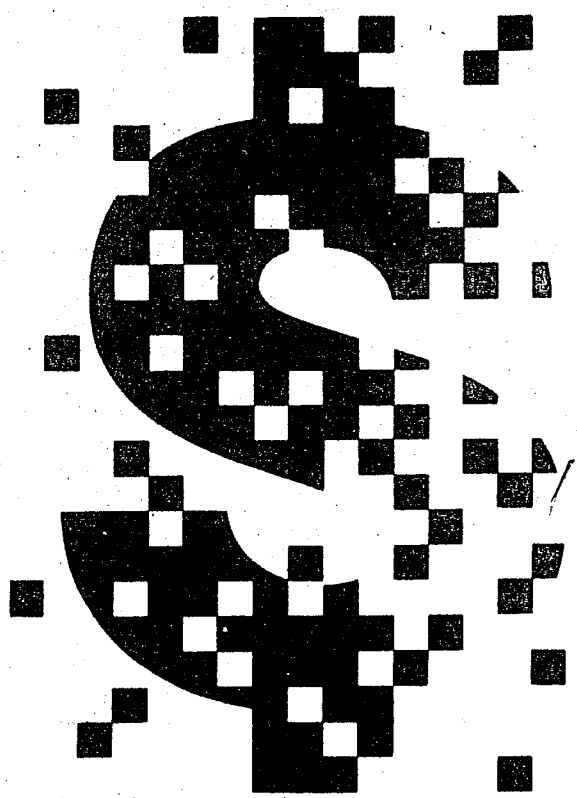
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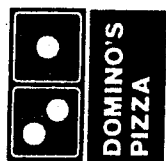
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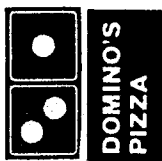
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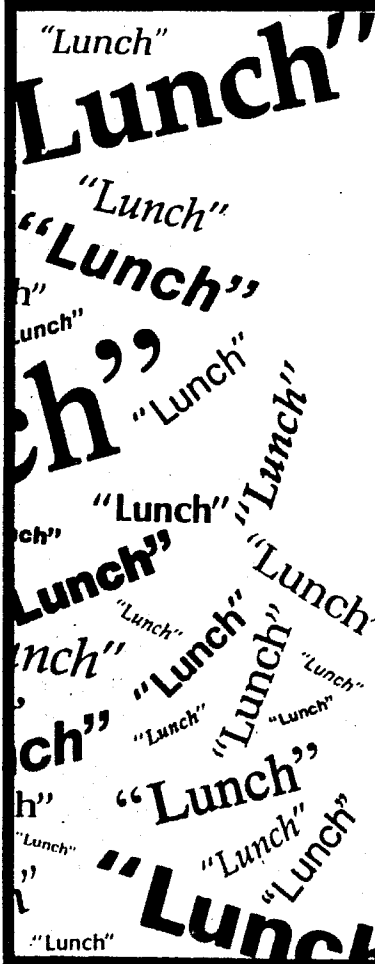
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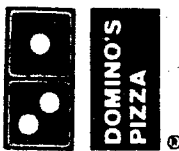


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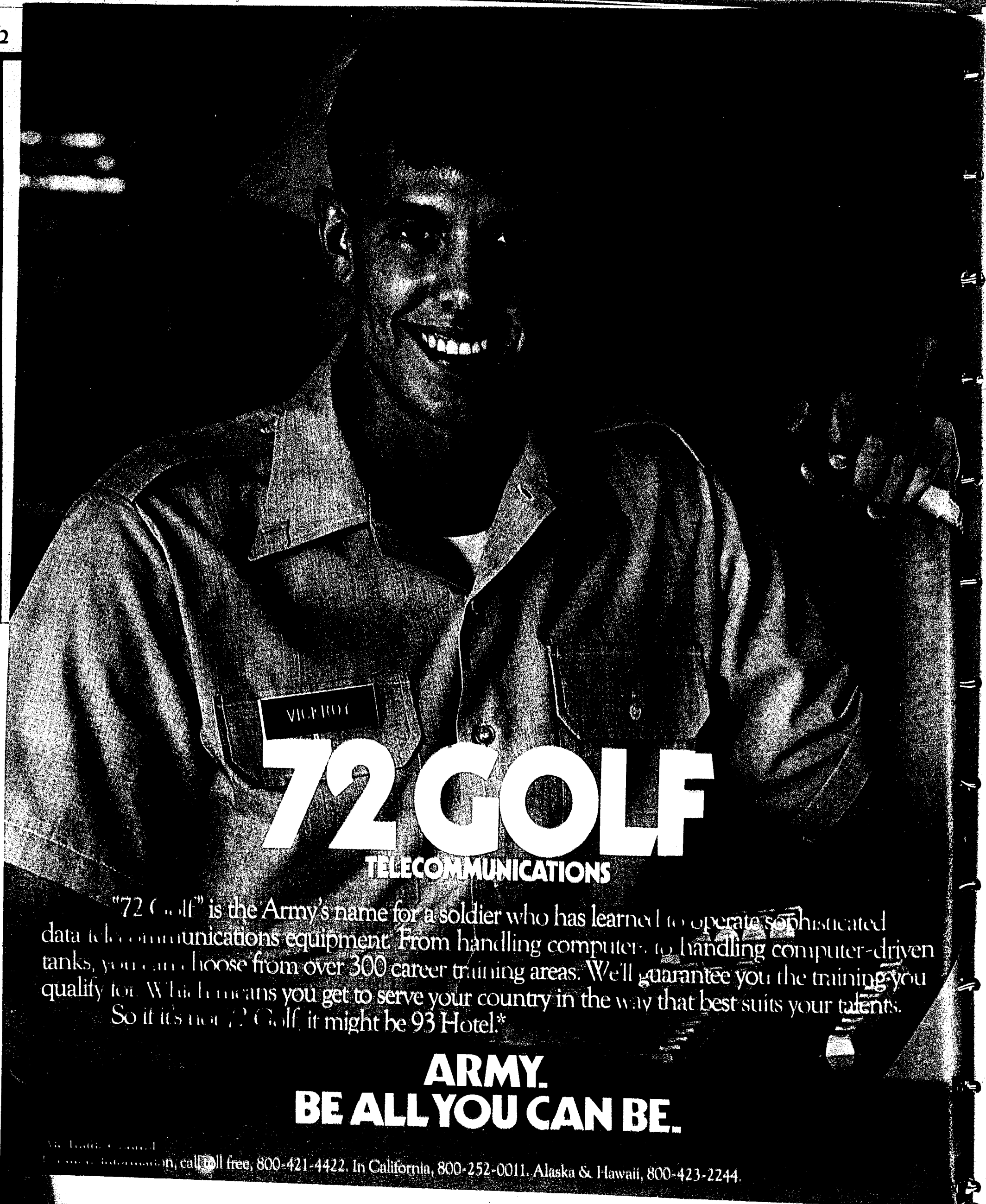
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THE WAITRESSES

A Side Order of Rock & Roll

VOL. VI, NO. 5 MARCH, 1983

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Ampersand

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News, rumor & silliness

OUR COVER

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DURAN DURAN



DURAN DURAN

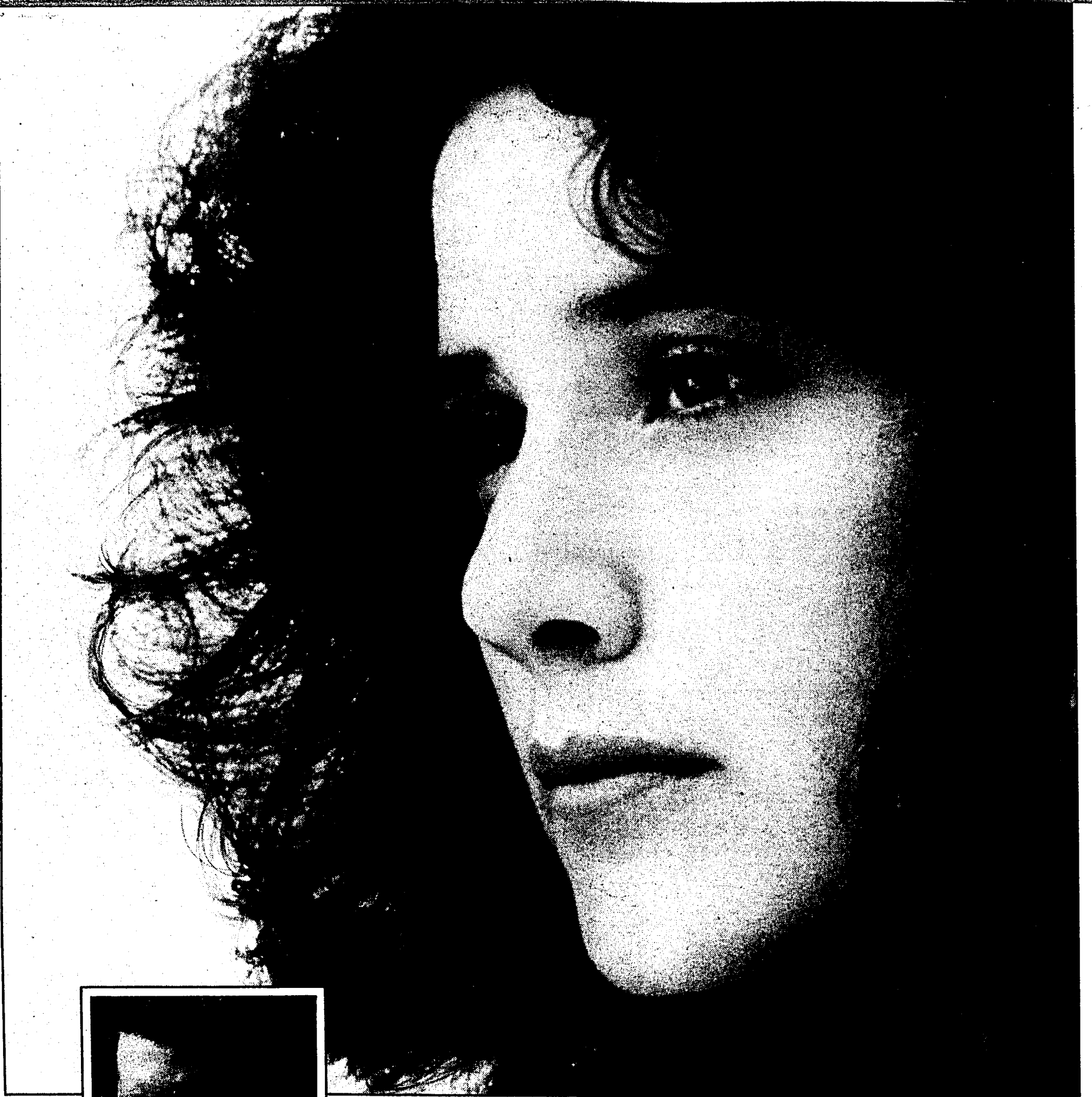
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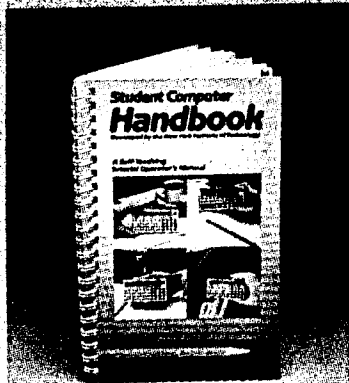
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IN ONE EAR & OUT THE OTHER

What can I say? Your so-called "Ampersand jokes" just aren't all that funny to me. Especially when a "joke" makes light of a rather grim image — a penguin with a javelin through its head. These images of violence to animals — plus unspoken (in this issue, perhaps) violence to people, making fun of any sort of "difference" from the so-called norm, make *real* misery just that much easier for us to accept.

What's the matter with the lowest form of humor — puns? These beasts do violence to words, and the English language (or even other languages). A sort of planned spontaneity: The China Syndrome: Dishentery.

We've got to change our consciousness, and the media-manufactured fashion is not much help. In struggle,
Jean Guerlier
State College, PA

"The China Syndrome: Dishentery"?
Ho ho, ba ba, bee bee, bo hum.

The Beyond insert in the last Ampersand was terrific; will this be a regular feature, I hope?

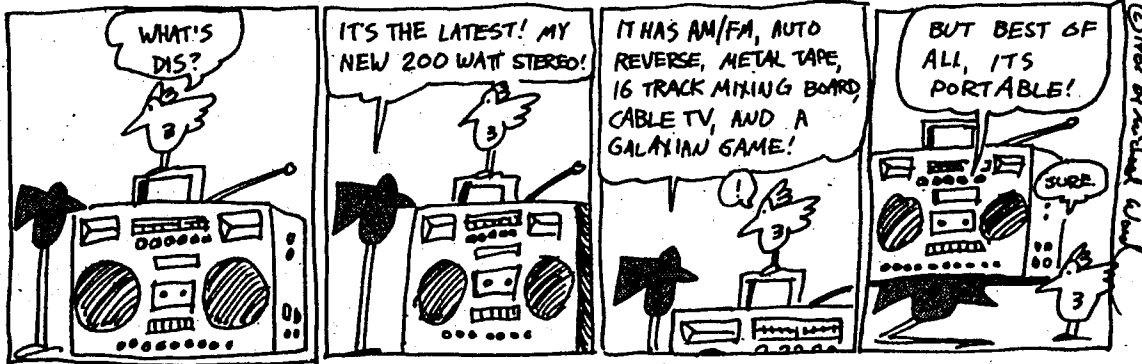
Sam Jarvin
Phoenix, AZ

Yes — Beyond will appear in the October and January/February issues of Ampersand.

I'm awfully sorry to read that you get no graft, bribes, or tokens for your brilliant research and reporting (aw heck, what am I brown-nosing you guys for?), but I wanted to thank you for your interesting and informative Style Section in the December 1982 issue. I always wondered what I was doing wrong when I tried to make popcorn, so, at my last party, I decided to follow your suggestions and got mixed results. I didn't have a lid with a steam hole, as you recommended using, but I did (notice, past tense) have a plastic colander which I used vicariously; I think that was my problem. I now have plastic-coated utensils, palms, and popcorn (about two pecks of the stuff). But it wasn't a total loss; I strung the popcorn together and decorated my Christmas tree with it. Being plastic-covered, I can use it again next year!

I also agree with most of your choices of party records, but as you said, the list you published is not all-inclusive. May I suggest a few of my favorites? Thank you: *Chronicle* by CCR; *The Wall* by Pink Floyd; *Wings over America*; *Grand Funk Live*; *Heavy Metal Soundtrack*; *Woodstock Soundtrack*; and *Layla* by Derek and the Dominoes. Not only are these great party albums, but they have the added advantage of being multi-record sets, which means less jumping up to change albums. The best party album of all, however, is *Freeze-Frame* by the J. Geils Band (I know it's been hyped as such, but it's true). I hasten to point out that I'm not receiving any graft, bribes or tokens either.

BOID



Well, thanks for the opportunity to chat and I'll be looking forward to your Second Annual Ampersand College Style Section.

Robert Briggs
Iowa City, IA

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.

More Jokes

We received dozens of disgusting, sick jokes about lepers, herpes and dead babies. We found them all hilarious, but good taste prevailed. We think.

But keep trying, folks. These lucky three earn twenty bucks apiece for their alleged humor. You can, too. Send those yucks to Ampersand Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028.

1. How many executives does it take to screw in a lightbulb?

I'll have to get back to you on that.

Peter Butterfield
Los Angeles, CA

2. Why did Menachem Begin really invade Lebanon? To impress Jodie Foster.

Keith McCarthy
Albuquerque, NM

3. And in the Most Whole-some Joke category: Good Interview Skills

A young college student had just completed his interview training from the university placement office. The office emphasized the importance of presenting yourself in a very positive manner. The next day he had an interview with a local business firm and here is part of their conversation: "Are you in the top half of your class?" asked the interviewer. "No sir," replied the student, "I am one of those who help make that top half possible!"

Patrick Donadio
Athens, OH

BY STEVEN GINSBERG

Ciminogate

MICHAEL CIMINO, the director responsible for the \$44 million *Heaven's Gate*, the biggest bomb in movie business history, is up to his old tricks again. He signed on to do Paramount's new coming-of-age musical story, *Footloose*, then abruptly left the production. Here's the dirt: Cimino signed in December to direct the script by *Fame* lyricist Dean Pitchford, under strict budget controls. Cimino then promptly took a two-week vacation and meandered back to work to prepare for the designated April 22 starting date. But suddenly Cimino didn't like what he had. He reportedly wanted to be paid \$200,000 to rewrite the film, found producer Daniel Melnick difficult to work with, and was lax in coming up with locations that would allow the film to be shot for its allotted \$7,500,000 (we should all have such problems). Paramount and Melnick were stewing; Cimino's agent, Sue Mengers, made it clear Cimino couldn't work under those conditions. The powers-that-be would not back down, so Cimino left, rumored to be looking for the director's job on Diane Keaton's next movie, *Modern Bride*.

Gag Me with a Like, Court Order

WE REPORTED LAST TIME that Frank and daughter Moon Unit Zappa have hit upon what insiders say is a \$100 million merchandising bonanza from the infamous "Valley Girl" single (gag me with a bank account). Well, just in case anyone out there is considering getting in on the action — forget it. The Zappas have just zapped a group called Valley 9000 Prods. with a lawsuit for planning its own *Valley Girl* movie. They're telling the court that the val trademark was theirs long before Valley 9000 ever planned their own pic (yeah, fer sure).

Please, Not Again...

THE PERENNIAL *Airport* pictures are taking off yet a fifth time with a new one called *Airport 2000*. This time it'll take place in the future with computers, new gadgets, and experiences the filmmakers say "may ac-

tually happen with space vehicles." (Ahem.) Jennings Lang, who proudly produced three of the first four *Airport* films, is back in the saddle, with cult low-budget picmaker Larry Cohen writing the script. And George Kennedy, the star of the first *Airport* movie in 1975 and all those thereafter, returns in this one — playing the same character he created in the original. That'll make him approximately 87 years old when the airplane takes off again.

Hello Yentl...

THE WORD going around Hollywood is that Barbra Streisand had to guarantee \$4 million of her own money to finish *Yentl*, the overbudget film about a Jewish girl looking for an education that Streisand directed, co-wrote, co-produced and starred in. Though that normally spells trouble, the word is that Babs redeems herself admirably in her first official outing behind the lens. Doubters will get a look at the picture in theaters this Christmas.

Goodbye, David

OVER THE YEARS many people have claimed to have had trouble figuring out exactly what David Bowie really looks like behind his various stage personas. That'll be even more difficult next month when Bowie is seen on the big screen as a vampire in *The Hunger*. The sometime rock star is viewed only briefly as his ever-youthful self before he promptly ages to a pruney 98-year-old facsimile of Dracula's father (urgh).

Trouble with Kristy

THERE ARE ALL kinds of rumors flying around about teenager Kristy McNichol, whose mysterious illness has caused the shutdown of her picture, *I Won't Dance*. Her studio, MGM, attributed her health problems to fatigue, stating the actress has a "chemical imbalance" that caused her to have varying "highs and lows" in her personality. The movie, in which Kristy plays a girl longing to play music opposite costar Michael Ontkean, started filming in Toronto in early November. It then moved to France later in the month, broke for the holidays and was supposed to resume early this

year in the French Alps, but never went back into production.

Type Casting

REMEMBER VETERAN CBS newsmen Eric Sevareid, probably the only television reporter who can remember when Walter Cronkite was young? After a distinguished career he retired from the airwaves in 1977 but will be back before the public in a small role in the film *Jigsaw Man*. Costarring with Sir Laurence Olivier, Sevareid plays (guess what?) a news-caster.

PAUL NEWMAN will be in front of and behind the cameras as director-star of *Harry & Son*, a drama about a construction worker and his family. Now filming in Florida, the film costars Newman's real-life wife Joanne Woodward as the mother of a young pregnant girl (Ellen Barkin of *Diner*) who has been involved with Newman's son (Robbie Benson).

IN HIS NEW FILM, *Iceman*, now filming in Canada, Timothy Hutton plays an anthropologist involved in the discovery of a prehistoric being frozen in ice. Australian Fred Schepisi (*Barbarosa*) directs him with Lindsay Crouse (*The Verdict*) playing his love interest. Hutton, who desperately wanted to graduate from student roles, is said to have gotten \$1,000,000 for this one, which insiders lovingly dub *E.T. on the Rocks*.

Break into the Big Time, Part II

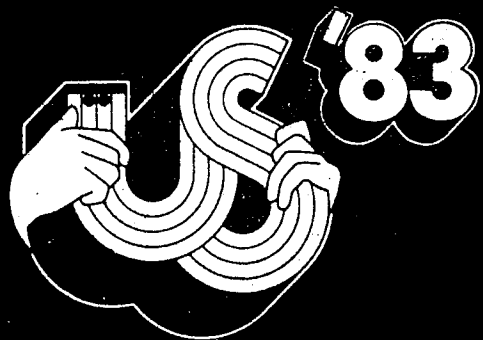
LOOK FOR Ampersand contributor Bill Plympton, pen-and-ink man par excellence, to become a household word soon. (Like Spiro Agnew, only more respected.) Plympton, sometime guitarist for Ben Day and the Zipatones (who can forget their "Ten Commandments of Art"?), will soon be a regular contributor to both *Playboy* and *Esquire*. Of course, we saw him first.

Break Away from the Small Time

THE GO-GO's are currently trading lawsuits with their label, IRS Records, according to a report in the *Los Angeles Times*. Emily Shenkin, the musical group's attorney, insists that the label (which is devoid of other significant hitmakers) isn't paying the Go-Go's all they're owed. IRS answered Shenkin's accusation with a suit against the band, as well as a temporary restraining order preventing the band from using the alleged non-payment as an excuse to dump the label.

Barring an unexpected surge of interest in such past IRS stars as Wazmo Nariz (who wore multiple neckties and sang "Checkin' out the Check-out Girl") and Skafish (whose main accomplishment was to out-ugly Wazmo), the label will be in deep trouble without the Go-Go's on board. Meanwhile, a court order prevents either side from commenting on the case.

(Continued on page 15)



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Songs from *The Waitresses* Behind the Times

The Waitresses line up at a museum (left to right): Dan Klayman, keyboards; Chris Butler, lead guitar; Tracy Wormworth, bass; Mars Williams, sax; Billy Ficca, drums; and Patty Donahue, lead vocals. Also in concert (bottom).



ANN SUMMA

BY LINDA EKLUND

"I can't screw around anymore," says Chris Butler, 33, founder, guitarist and songwriter for the Waitresses; "I guess I ought to love you."

Butler is musing — not confessing — about the social impact of herpes; how a virus has come along to reinforce monogamy and caring. Once a Kent State sociology major — present on the green when National Guardsmen murdered demonstrating students in May, 1971, Butler is fascinated with the forces that push and pull people's lives. He calls his talent "a knack for writing down a lot of people's frustrations."

Settled into an old gray armchair in a friend's Manhattan loft apartment, the brown-haired and brown-eyed Butler, wearing old jeans and a down jacket, looks too "nice" to be involved in rock & roll. Even if the pennies in his penny loafers are, under close inspection, a pair of slugs.

Back in 1977, because his Akron, Ohio band couldn't assimilate songs as fast as he wrote them, Butler made a tape of his newest lyrics on a home eight-track, playing all instruments. One result was "Comb" on Clone Records, the first single by the Waitresses.

"I think that tape was hip as hell," he says. "The best thing I ever did, if you really want to know. My cat

pissed on it and I had to throw it away. Sorry."

When England's trend-conscious Stiff Records ("If it ain't Stiff, it ain't worth a f---k") decided to record Akron's burgeoning music scene, Butler and his friends quickly invented more bands. The Waitresses placed a cut on the resultant *Stiff/Akron* compilation LP, but it was another Butler concoction, Tin Huey, that won a major label contract from the exposure. After one LP on Warner Bros. with Tin Huey, Butler revived the Waitresses. Part of his writing knack turned out to be a convincingly feminine slant on life. Many fans initially believed the group was an all-woman band.

Singer Patty Donahue, a friend from Kent State, helped make "I Know What Boys Like," which venturesome little Ze Records of New York released in 1980. It was a striking success at dance clubs and on radio. Michael Zilkha of Ze lobbied the bigger labels for an LP contract, eventually convincing Polydor to take a chance. "They loved it, but it still took six months to get a deal," says Zilkha. "It will take still more time before they get massively popular, but they will because their songs ring true; they're believable."

"I agree," says Butler, without a trace of swagger.

Wasn't Tomorrow Wonderful?, the Waitresses' first album, was released by Polydor early in 1982. By year's end it ranked number 70 in total

sales, according to *Rolling Stone's* compilation. Among critics it was considered one of the very best releases of the year. On it, Donahue turns Butler's written character into a slightly dippy but cheerfully non-submissive persona — a heroine who sorts through the home front for clues to a reliable "self" while washing a sweater, fixing the toilet, learning the reason for a three-pronged outlet and repairing her own stereo. Former *National Lampoon* writer Anne Beatts tapped the Waitresses to create a theme for *Square Pegs*, her TV comedy about some struggling-for-identity high school students. "Square Pegs," the tune, features off-balance rhythm and droll lyrics ("One size does not fit all"). It was included on an EP, *I Could Rule the World If I Could Only Get the Parts*, which came out late in 1982 and is currently flirting with Top 100 status.

Where *Tomorrow* scrutinizes a private landscape, a kind of pop romance laid barren, *I Could Rule* addresses more public ideas. The character jointly created by Butler and Donahue has matured a great deal from the barroom tease of "Boys Like."

"I tried to grow the character up," concurs Butler.

On the Waitresses' next album, due in March and tentatively titled either *Mood Swings* or *They're All out of Liquor, Let's Find Another Party*, our heroine has smacked up against new limits. But she's more determined than ever. "The odds are lousy, about a zillion to one," sings Donahue on an early mix, but "a girl's gotta do it." In another song she challenges a young friend to "go for the stars across the rim... Maybe you can pull it off... Ever entertain the thought that you might?" As if to underline a message, Donahue outruns the music that flies off loonily around her. She squeezes words and wordplay in and around the instruments like a rocket dodging asteroids.

Imagination and risk-taking are two of Butler's major lyrical themes. Calling himself "appalled" by the apparent conservatism of America's younger generations and somewhat distressed at the lack of human warmth shown by the synthesizer-pop bands now emanating from Britain, Butler laments that "Pop music doesn't provide the same collective thrill." He seems to be militating for more exuberant outlooks, iconoclasm and willingness to grow.

Still living in a one-room Greenwich Village apartment, Butler finds his "radical elder statesman" relationship to the pop music audience a peculiar thing. "What I can't believe," he says, "is I went through, I would say, most of my life feeling extremely alienated because I was really out of step with everything around me... Now I'm a reactionary. I'm behind the times, thank God."



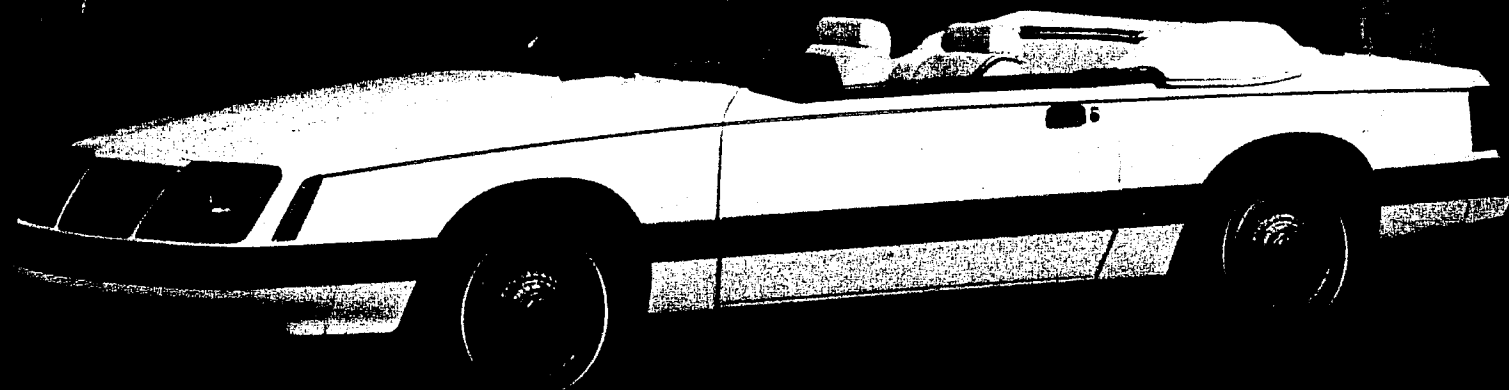
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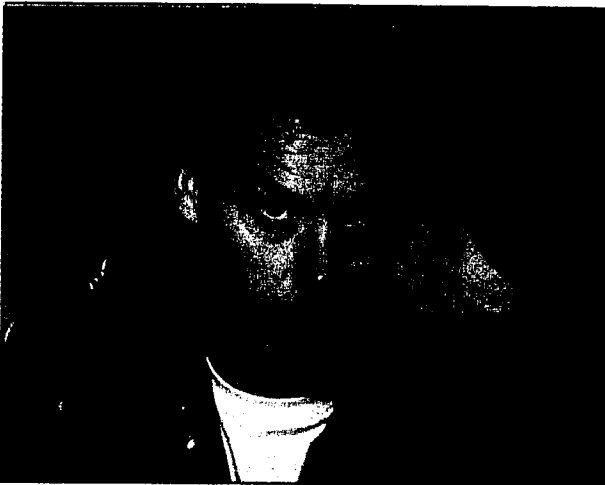
FORD DIVISION

Michael Keaton

HIS BRIDE WORE
DONALD DUCK
EYEGLASSES!

BY DEBBIE MARKLEY

Walking past a set of old New York to the Burbank Studios commissary, Michael Keaton confides mischievously, "See the studio water tower over there? One day, I felt like being different, so I climbed up the tower to have my lunch. I got up about a couple hundred feet — and there's Dustin Hoffman eating his lunch! He said, 'Oh, yeah, we do this all the time. Robert Redford's over there.' I walked around the tower and found Redford, Jon Voight and Sally Field, all munching away.



"And every once in a while," he adds, grinning, "we'll go up there and wait for people to walk by in really expensive suits and then we'll spray 'em down with a water hose. You know some people have no sense of humor?" Keaton asks, incredulous.

Tall tales from an actor critics are calling the comedy discovery of last summer. The 30-year-old's career is on a fast track since his film debut in the comedy hit, *Night Shift*. His portrayal of Billy (Blaze) Blazejewski, a high-energy, fun-loving, budding entrepreneur, was so deftly performed that it seems an alter ego of the milder but equally unpredictable Keaton.

Since *Night Shift* premiered last summer, Keaton has been busy. He is currently filming a new comedy by John Hughes, of *National Lampoon* fame, playing a laid-off auto worker in Detroit who becomes a househusband while his wife supports the family. Teri Garr, Martin Mull, *Taxi*'s Christopher Lloyd and Ann Jillian costar.

"The tentative title is *Mr. Mom*," Keaton reveals, taking a sip from his Coke in the commissary. "The subject isn't really very new but the script is *very* funny. It should be out this summer. Hey, did you know that since Coca-Cola bought Columbia, all you can get here is Coke? Coke or Tab."

Keaton recently was a guest host on *Saturday Night Live* and shows up regularly on *Late Night with David Letterman*, one of his favorite shows, along with *SCTV*. He is also

trying his hand at screenwriting and developing movie ideas with his manager/partner, Harry Colomby, in their new office on the Burbank Studios lot.

"Lowell Ganz and Babaloo Mandel, the *Night Shift* writers, let me sit in with them a few times and contribute," Keaton says. "I think some people got wind of that and decided to take a chance on me to develop some comedies. The new office is part of the deal. I've never had an office before — it's fun!"

The role of Bill in *Night Shift* was also fun for Keaton. "When I first got the script, I had only read six or seven pages and I thought — I *knew* — that I had a good grasp on this guy. I decided to really commit to this role. During auditions, because the character has so much energy, I was all over the office — singing, dancing. Right before I'd be called in, I'd go outside, put a Walkman on my head, pump in Bruce Springsteen and get into the character. I'd come in and just use the whole office."

In the movie, Keaton and Henry Winkler play a couple of bored morgue attendants who become "love brokers" for a stable of pimply hookers. Winkler's character, Charles "Chuck" Lumley III, is a quiet, unassuming doorman of a man whose predictable life is shattered when Keaton's Billy Blaze arrives at the morgue. Bill is an "idea" man who constantly tapes his flashes of brilliance into an ever-present recorder ("Hold it! Feed mayonnaise

to live tuna!"), forever rocks out to "Jumpin' Jack Flash," and whose zest eventually rubs off on Chuck.

The role became almost another personality to Keaton, who was allowed by director Ron Howard to freely explore the comic possibilities. Keaton successfully managed to carry the character to hilarious extremes without driving it over the edge of credibility. While filming takes, Keaton often refused to give the same reading twice, for the sake of keeping his performance fresh.

"Spontaneity is what I really want to achieve; that's such a nice compliment," Keaton says. "I had so much freedom from Ron and the cast. I got to know the character so well that the things that came to me were right with the character."

"Ronnie will be *real* successful as a director," Keaton adds enthusiastically. "He's such a straight shooter. You trust him so much that when he starts telling you what he wants you to do, you really listen. He doesn't hold you down but he also knows just when to pull you in."

"Henry was also great, really helpful. He would see what I was trying to do and he'd say, 'yeah, you're on the right track, just take it this much further.'" One idea that Keaton suggested for the film turned a pleasant comedy bit into a gem. In the scene, Winkler is cornered on the New York subway by a saxophone-playing beggar. When Winkler deposits a few coins in the beggar's cup the sax only becomes louder.

Irritated, Winkler pulls out a few bills. The bit ends, thanks to Keaton's inspiration, with Winkler frantically writing out a check to the screeching sax man.

How does Keaton feel about being "discovered"? "Well," he says, embarrassed, "I feel good about it. I hope it's true. The thing to remember is that it's only one movie so far and even though I'm pleased with what I did in it, I'm trying different things now and hoping it works out."

"And, what really matters," he adds, "is that you like what you do, have some laughs. Every so often, I like to check myself, remind myself that life should be fun. The problem with *this* business is, it becomes so insular. People start thinking that everything revolves around 'the business.' But I don't think the starving kids in Cambodia are wondering which film is going to win the Academy Awards. It's so good for *me*, anyway, just to get totally away sometimes for a better perspective."

Away for Keaton could mean Coraopolis, Pennsylvania, where he grew up as Michael Douglas, the youngest of seven children. Early on, he wanted to be a performer. "When I was five or six, I used to do an impersonation of Elvis Presley. I thought he was the *greatest* when I was five! I would take these Hershey bar wrappers — I guess because they matched the color of my hair — and would cut out sideburns, lick them, stick them to my face and do Elvis."

Comedy was a natural path. "My whole family is hilarious," he says. "The only reason it's me here and not them, is that I was the first one to figure out I could make money at it."

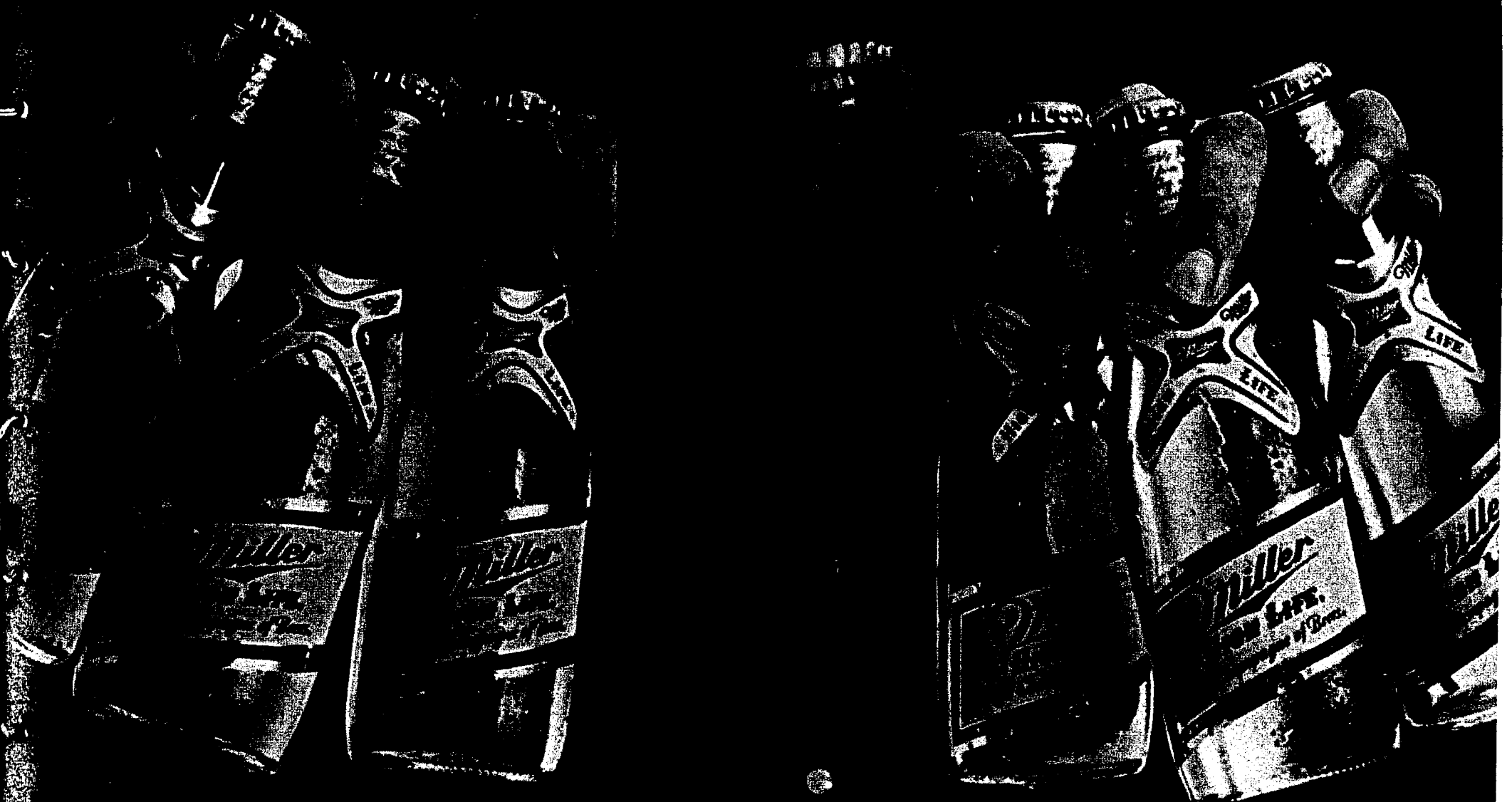
Keaton began to seriously consider a comedy career while attending Kent State and majoring in speech, "one of the vaguest majors I could find. It got me in the area of sports — some of my friends were sports broadcasters — and I could take some theater classes and still not commit to anything."

"It was around this time that I started to take notes on ideas — anything from short story to observations to comedy ideas. Flying back from Mexico once, they checked me out at the border because I had very long hair then and those Henry David Thoreau glasses, the ones with the round wires. They thought I was a dooper, which I'm not, but they took me into a back room to search. Going through my things, they pulled out this slip of paper, where, as luck would have it, I had written down an idea for a hashish commercial. I remember thinking — what are the chances of this happening?!"

After three years of college, Keaton left to concentrate on performing, testing out material in coffee houses and comedy clubs. One coffee house routine was as a panicky folk singer, rushing up on stage as though he were late, apologizing, opening his guitar case to find — oops, he'd forgotten his

(Continued on page 18)

to Miller Time





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In science, yesterday's dogma is today's question mark, and today's fact could easily be overturned by more data tomorrow. Keeping up with the changes may seem a never-ending task, but quite a few authors and publishers are going out of their way to make the task easier, even more enjoyable. Books about science, written for the nonscientist, have become a small industry in themselves.

For the past few months, I've been selecting from some of the best science books of 1982 — with a nod or two to 1981, and even 1979. The average life for a science book is less than five years. After that, it's out of date. Many of these books, however, will have value even ten years from now.

Two topics loom large in recent news stories: the energy crisis, and the debate between some religious groups and scientific and educational institutions. Energy is a major problem of concern to all of us; the debate between Creationism and evolution may not seem as important, but could lead to major changes in the relationship between religion and government, and how scientific knowledge is passed on from generation to generation.

Energy and resource management is the topic of *Earthbound* by Charles F. Park, Jr. (Freeman, Cooper and Co., 1981, 279 pp, \$6.95). Since 1968, Park has been warning politicians and businessmen — and his fellow geologists — that the world is approaching a crunch in resources, not only in oil, but in basic minerals and chemicals. As consumption by world powers grew, and as developing nations demanded their fair slice of the pie, Park predicted, a crisis would soon be at hand. He has since been proven absolutely correct. His analysis of the world situation in *Earthbound* is startling, alarming and enlightening, and no voter — let alone student — can afford to be ignorant of the present state of affairs. *Earthbound* includes charts, tables and statistical projections. It is one of the most important books of 1981 and should not be overlooked.

Controlled nuclear fusion has been one of the great hopes of energy researchers for over thirty years. Still, the difficulties of controlling fusion on a long-term, commercial basis have proven much greater than early researchers had imagined. The history of fusion research, the science and scientists involved, and the politics of super-science are clearly exposed in *Fusion: Science, Politics and the Invention of a New Energy Source* by Joan Lisa Bromberg (MIT, 1982, 344 pp, \$30.00). Bromberg's narrative stretches from 1951 to 1978, and deals only with government research. Despite major achievements — notably the success of the Princeton Large Torus (PLT) in 1978 — fusion is still a long way from being a viable commercial power source. Most experts project 2050 as a date for the first functioning commercial fusion plant. Bromberg's book is insightful and often fascinating, particularly in her descriptions of how government and science interact.

The Politics of Contraception by Carl Djerassi (W.H. Freeman and

Co., 1982, 282 pp, \$9.95) is subtitled "Birth Control in the Year 2001," but also touches on the past. If our resources are as critical as Park suggests in *Earthbound*, then the world must reach some consensus on population growth. Djerassi discusses the likelihood of that consensus (or rather, the unlikelihood) and the medical aspects of contraception, now and in the future. There should be surprises in the book even for med students and doctors. (Also from W.H. Freeman is *Vitality and Aging*, by James F. Fries and Lawrence M. Crapo, 1981, 172 pp, \$8.95, which discusses the politics and science of gerontology — how people age, and how society regards and treats the aged.)

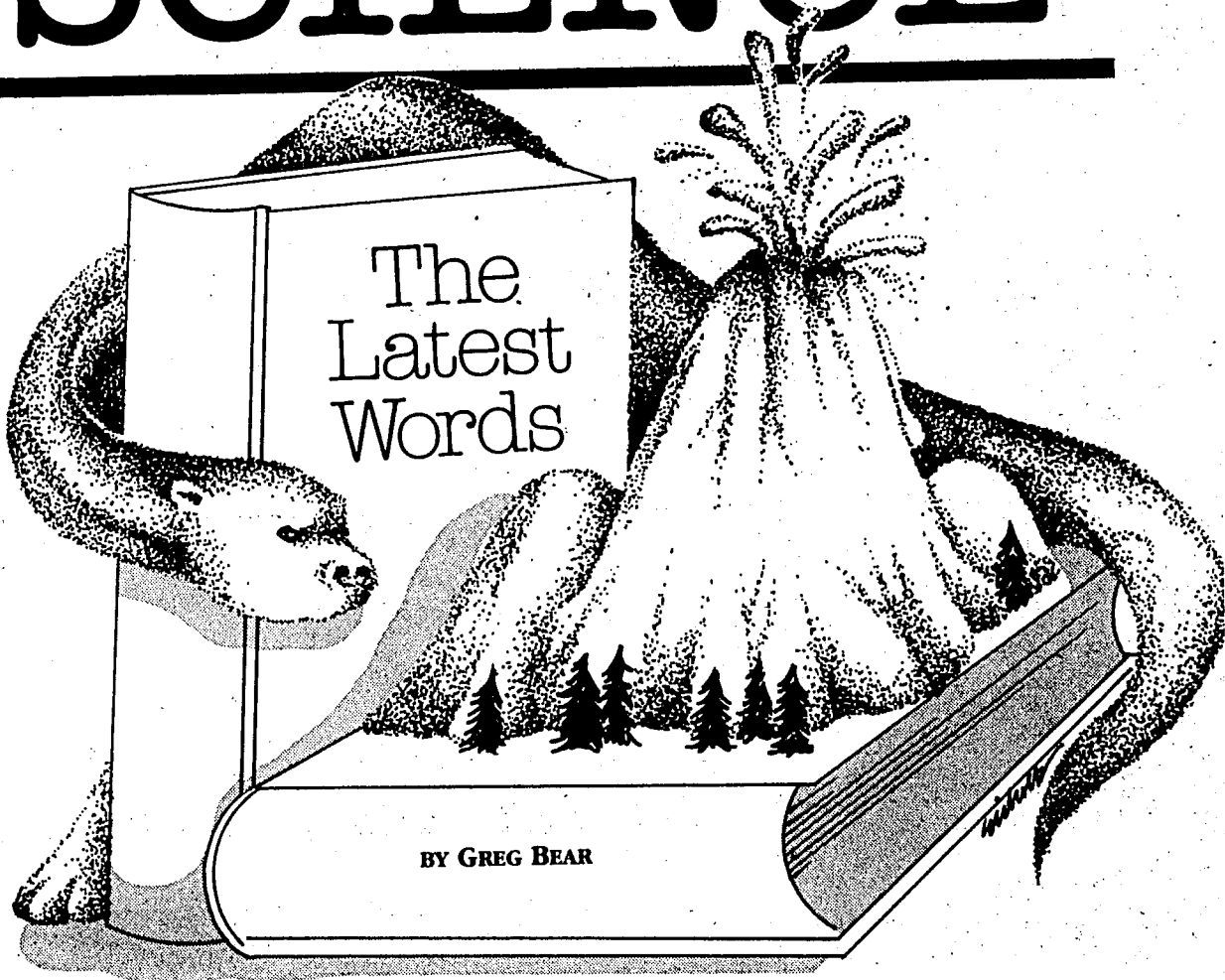
Hazardous Waste in America, by Epstein, Brown and Pope (Sierra Club Books, 1982, 593 pp, \$27.50) discusses the problem of waste disposal, not only from nuclear power plants, but from all sources in industry and government. The authors list dangerous and potentially dangerous dumps for toxic waste around the country, and detail the astonishing and frightening abuse of our land and water by the unscrupulous, the ignorant and the greedy. Their book is a call to action, and tells how you can defend yourself personally, or with the aid of others, in court against such abuse. An earlier Sierra Club volume, *Radiation and Human Health* by John W. Gofman (1981, 908pp, \$29.95) has gone almost ignored in the popular press, yet it is the best book to date on radiation in our environment, not only from manmade but from natural sources. The topic is complex, but the book is remarkable in its clarity and organization. Still, to acquire any sort of competence, the subject demands hard study, and apparently few press people have either the time or the inclination to be informed.

Scientific ignorance is one of the worst problems in education today, and it may get worse if certain pressure groups get their way. The Creationists, in their desperation to stake a place for their own God in modern society, have taken on poor Charles Darwin and his heirs. Logically, they lose every time, but legally the issue is much less certain. *Abusing Science* by Philip Kitcher (MIT, 1982, 213 pp, \$15.00) is a point-by-point refutation of Creationism, balanced by the modern evidence and theories of evolution. As such, it is a handbook for anyone planning to debate the Creationists on their own ground, and an interesting guide for the general reader.

Less defensive is *The Fossil Record and Evolution*, readings from *Scientific American* (W.H. Freeman and Co., 1982, 225 pp, \$11.95). Heavily illustrated, *The Fossil Record* assembles articles by some of the leading experts in biology, ecology and evolution, and incidentally provides an excellent overview of current thinking.

More specialized, but equally interesting, is R.E. Passingham's *The Human Primate* (W.H. Freeman and Co., 1982, 390 pp, \$14.95). How do humans differ from their closest ancestors, the apes, in psychology, physiology or culture? Not as widely

SCIENCE:



BY GREG BEAR

as was once thought. Human-centered philosophers would do well to read this book closely; man may be the best at what he does, but he is by no means unique and without precedent.

Before we leave the Earth completely, a list of several of the best recent books on geological topics is in order. Largest and prettiest, if not the most technical, is *The Mountains of North America* by Fred Beckey (Sierra Club, 1982, 255 pp, \$35.00). Choosing from the work of a wide variety of the best nature photographers, and adding anecdotes of interest to armchair explorers, geologists and mountain climbers alike, Beckey takes us on a tour of some prime peaks in North America. One of the mountains discussed is Mount St. Helens; Williams and McBriney's comprehensive *Volcanology* (Freeman, Cooper and Co., 1979, 397 pp, \$33.50) can fill you in on the whys and wherefores of volcanoes, from abstract theory to the physics of eruptions. *When the Snakes Awake* by Helmut Tributsch (MIT, 1982, 228 pp, \$20.00) is a study — with a list of documented instances — of animals predicting seismic activity, and the scientific basis for such behavior. *The Abyss of Time* by Claude C. Albritton, Jr. (Freeman, Cooper and Co., 1980, 251 pp, \$12.75) is a delightful informal history of geologists and their work, from the extraordinary theories of the beatified Steno in the

seventeenth century to modern times. Quite reminiscent of the best of Loren Eiseley.

If AI (artificial intelligence) is your hope or your nightmare, *Mind Design*, edited by John Haugeland (MIT, 1981, 368 pp, \$10.00) can serve as a guidebook to this fresh new realm. From Turing and von Neumann to modern explorers of cybernetics, these articles touch on the dynamics not just of mind in machines, but in our own minds as well. David Marr's *Vision* (W.H. Freeman and Co., 1982, 396 pp, \$20.00) was published just after Marr's death, and sums up his work on the science of perception in humans and machines. Rigorous and challenging, *Vision* certainly qualifies as one of the best science books of 1982.

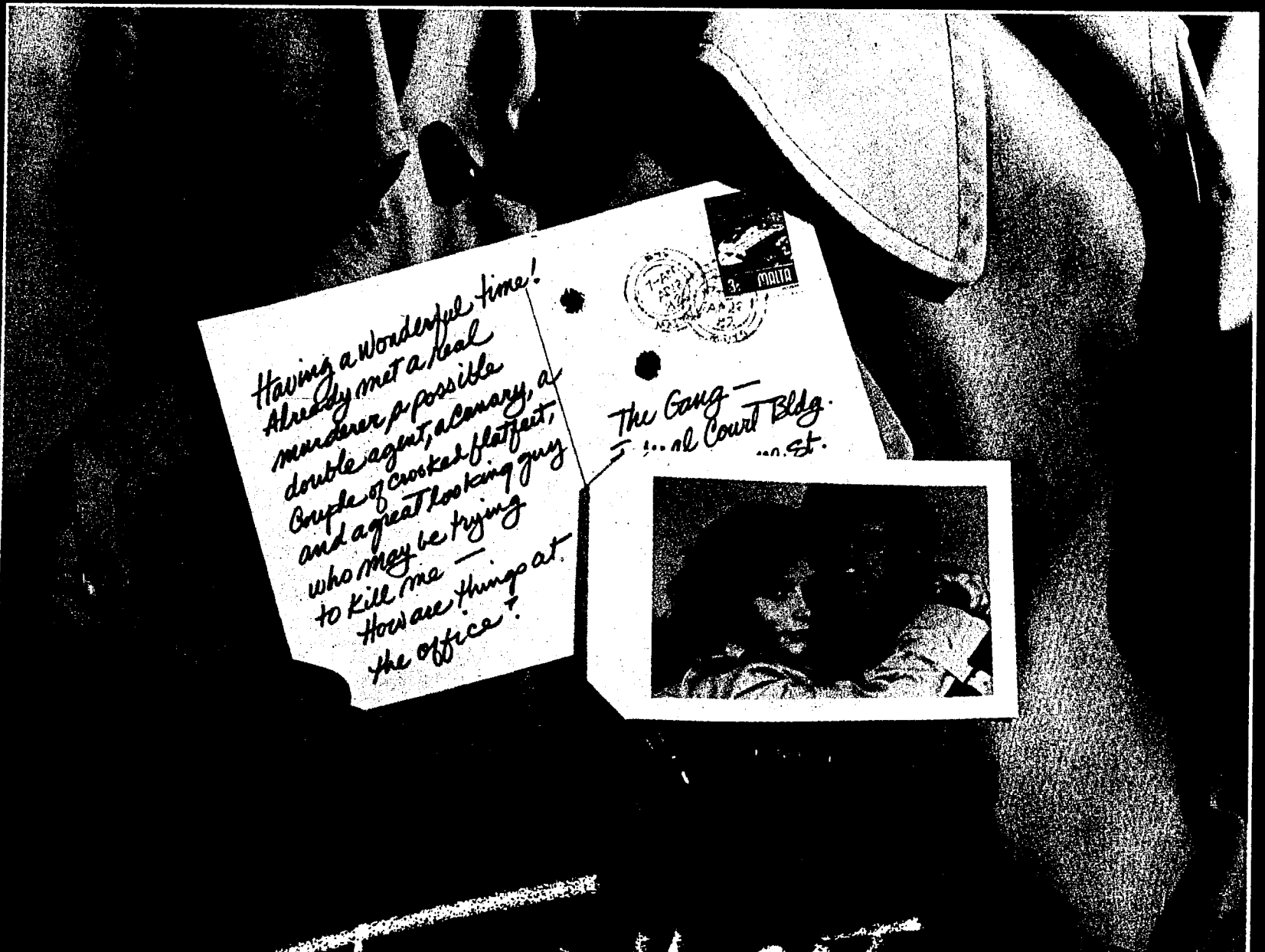
If space and the possible dwellers thereof intrigue you, 1982 is a banner year. Cambridge University Press has brought out *The New Solar System*, edited by Beatty, O'Leary and Chaikin (2nd Ed., 1982, 240 pp, \$12.95) and *The Cambridge Photographic Atlas of the Planets* by G.A. Briggs and F.W. Taylor (1982, 255 pp, \$25.00). The former is a collection of articles by planetary scientists on the recent findings of the U.S. and USSR planetary probes; the latter is a more formal atlas, guaranteed complete until 1986, when Voyager approaches Uranus. Both are beautifully illustrated with maps, photographs and paintings, and both are bargains.

The Sun, Our Star by Robert W. Noyes (Harvard, 1982, 263 pp, \$20.00) is a thoughtful and useful update on the current state of solar studies, from the sun's magnetic fields and fluctuations to the potential of solar power.

The notion of life in the universe, other than our own, is not new. Stephen J. Dick's *Plurality of Worlds* (Cambridge, 1982, 246 pp, \$34.50) is an entertaining and scholarly history of the debate over extraterrestrial life from early Greek philosophy to the eighteenth century, filling in a gap in the history of science. More modern views of *Life in the Universe*, edited by John Billingham (MIT 1981, 461 pp, \$12.50) are provided by astronomers, biologists and space scientists. The book is indispensable for those who wish to travel to the stars, either in reality or in their dreams ... and points the way to any number of possible futures.

But if the future is not your immediate concern — and you just want to know what that object is on the table next to you — then Fisher and Bragonier's *What's What: A Visual Glossary of the Physical World* (Hammond, 1981, 565 pp, \$30.00) should be just what you're looking for. From space shuttle cartooning, all the different parts of familiar and unfamiliar objects are labeled, with clear photos and illustrations. Invaluable for the scientist — or the puzzle fanatic.

To write a great novel,
you have to live a great novel.
Too bad Mickey writes murder mysteries.



Having a wonderful time!
Already met a real
murderer, a possible
double agent, a conman, a
couple of crooked flatfeet,
and a great looking guy
who may be trying
to kill me —
How are things at
the office?



The Gang —
5 ... al Court Bldg.
... St.

TRENCHCOAT

MARGOT KIDDER ROBERT HAYS

TRENCHCOAT A JERRY LEIDER PRODUCTION
DAVID SUCHET · GILA VON WEITERSHAUSEN · RONALD LACEY
Music by CHARLES FOX Written by JEFFREY PRICE & PETER SEAMAN
Produced by JERRY LEIDER Directed by MICHAEL TUCHNER TECHNICOLOR

DOLBY STEREO

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

& OUT THE OTHER

(Continued from page 6)

All We Are Saying Is, Give Exploitation a Chance

YET ANOTHER BOOK about John Lennon is due out before long. *The Last Lennon Tapes*, a \$7.95 trade paperback from Dell publishers, will give readers the transcript of BBC interviews with Lennon and wife Yoko Ono two days before his death in New York City.

HBO, Y'all, Or, Cathode Cowboys Croon Again

BOTH WILLIE NELSON and Kenny Rogers are capitalizing on the growing pay TV market by taping live concerts to be shown via Home Box Office. Nelson filmed a solo turn in Texas' Austin Opera house Jan. 9-10 while Rogers will tape his March 20 date at the Greensboro, N.C. Coliseum. Add them to an HBO concert list that includes Dolly Parton, Olivia Newton-John and Pat Benatar.

Burt, Hurt, Asserts Worth

BURT REYNOLDS, who has been campaigning for a best-actor Oscar nomination in Hollywood trade papers for his performance in *Best Friends*, keeps telling cronies he's disgusted with Hollywood for not taking him seriously as a thespian. So — he's agreed to do the sequel to his very artsy 1981 hit, *Cannonball Run*. Rather than previous costar Farrah Fawcett, Reynolds'll be joined by Sammy Davis, Jr., Dean Martin and Dom De Luise. Now, why can't Hollywood take him seriously?

Flickers

IT'S REPORTEDLY BETWEEN thrushes Melissa Manchester and Cher for the supporting role in the new Goldie Hawn movie, *Swing Shift*, a tale about a woman (Goldie) working in a factory during WWII (a la *Rosie the Riveter*). The part up for grabs is that of a best friend (who doesn't sing). However, Manchester wants desperately to break into pictures while Cher, who just played Meryl Streep's friend in the not-yet-released *Silkwood*, desperately wants to continue her new-found acting career. May the best singer-actress win.

DIRECTOR LOUIS MALLE (*Atlantic City*) is hard at work in San Francisco on *Crackers*, a new film about a group of five strange, low-life types whose lives center around a pawn shop they want to rob. Among the gang members are Sean Penn (the surfer in *Fast Times at Ridgemont High*), Donald Sutherland and Jack Warden; the ever-strange Prof. Irwin Corey has a bit part outside the gang.

RICHARD DREYFUSS and Richard Pryor costar as two deserting military men in *Ain't No Heroes*,

which should start filming later this year. Dreyfuss plays an Italian soldier and Pryor a WW II armyman who meet in the desert and decide to go to Lisbon. Lisbon? Considering the two stars' frenetic acting styles, this could be the Nervous Tic Movie of the Decade. Considering their similar drug problems, maybe it should be titled *Ain't No Nose Candy*.

ANYONE IN NEW YORK who tuned into ABC's Home View Network at about 4 a.m. one January night was treated to his/her own showing of the hit film, *The Verdict* — years before its official appearance on television. Apparently a somewhat garbled print of the picture was accidentally unspooled on the airwaves as a result of a test of the network's Sony video recorders and their decoder systems. The film's distributor, 20th Century-Fox, popped its cork and is now investigating the matter. Oops.

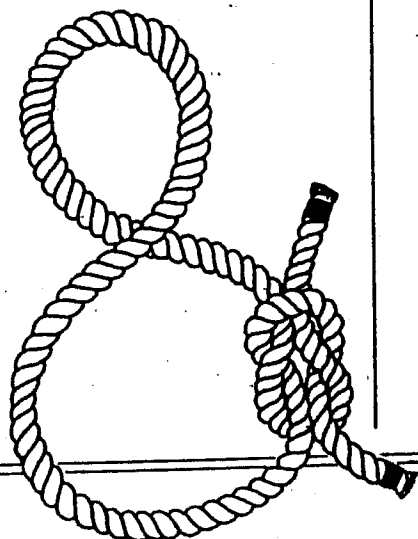
Grab Your Whip & Get Your Hat...

STEVEN SPIELBERG plans to start filming in May on *Indiana Jones*. It's not a sequel to *Raiders of the Lost Ark*, but simply another adventure for the main character, again played by Harrison Ford. This time filming takes place in China and Indiana as well as in England.

Who Loves You, Baby?

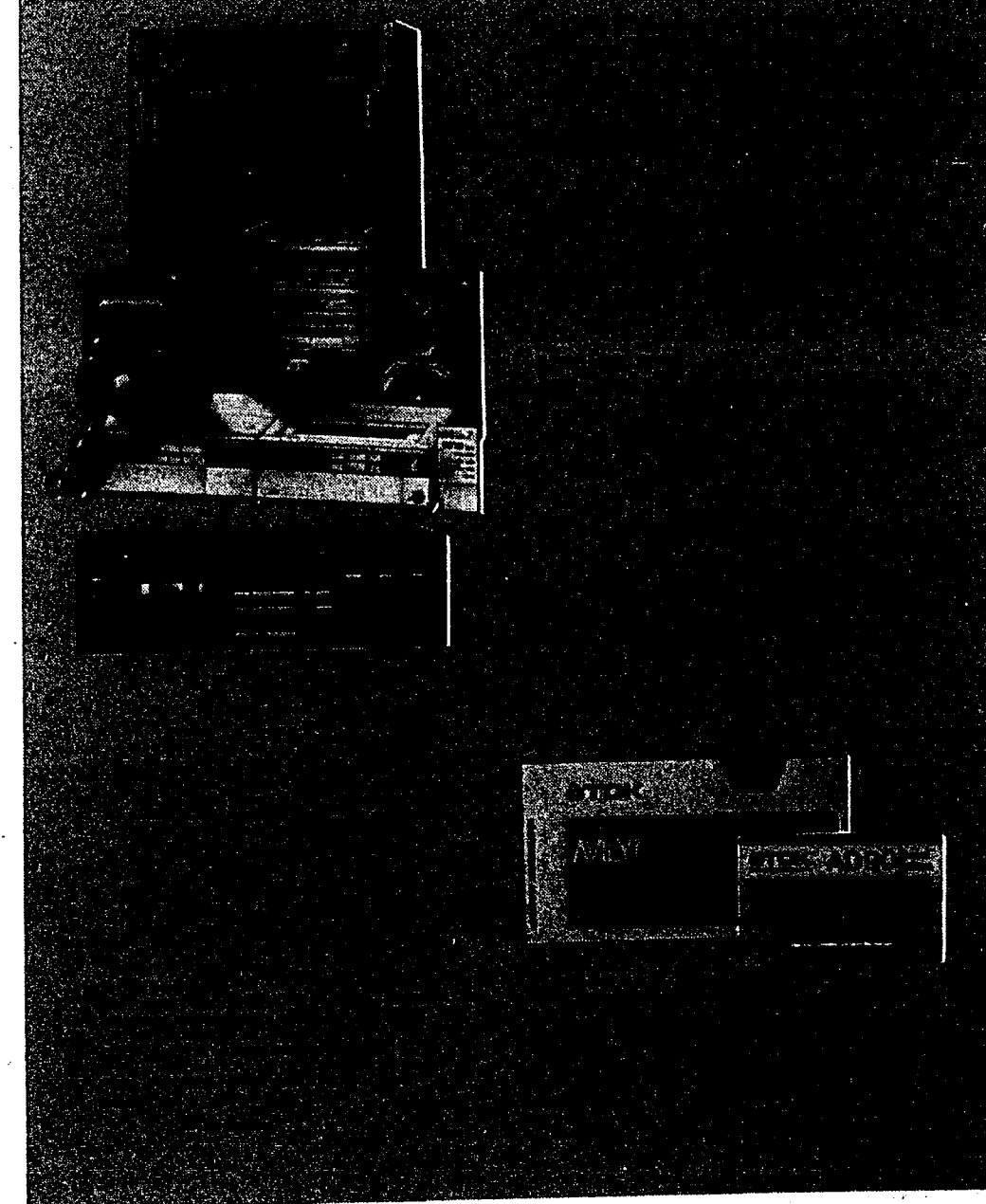
NOW THAT HE'S said he will depart his *Dooniesbury* cartoon strip, Gary Trudeau will concentrate on writing movies. He is already penning *Zoo Place*, described only as a "political" script, and after that he is set to write a film for Robert Redford. Will life imitate art and find Trudeau drawn into the Hollywood system, just like some of his cartoon characters? Or can he emerge from this town unscathed?

From Pullman, Washington, Mary C. Pellicer's "slightly knotty" Ampersand won our hearts — and thirty bucks. Other greedy artistic readers may earn the same — just send us brilliant, original Ampersands neatly drawn in black ink on sturdy white paper. Be sure to include name and address on the art work, and send the beauties to Ampersand of the Month, 1680 North Vine, Suite 900, Hollywood, CA 90028.



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JESSICA

LANGE

"King Kong's Joke"
Has the Last Laugh Now



BY STEPHEN FARBER

As a comeback it might almost rank with Rocky Balboa's. Hollywood loves underdogs, both on the screen and behind the scenes, so the film industry was pleased to see Jessica Lange win rave reviews for two movies released in December. In both films she played actresses — the much-abused Frances Farmer in the biographical melodrama, *Frances*, and a soap opera star who befriends the female incarnation of Dustin Hoffman in *Tootsie*. Now it looks as if Lange will receive Academy Award nominations for both films — as best actress in *Frances*, and as best supporting actress in *Tootsie*. (She has already won the best supporting actress award from the New York Film Critics, the National Society of Film Critics, and the Hollywood Foreign Press Association—the Golden Globe.) If that happens, she will be the first actress to win a double nod from the Academy in 40 years. (Teresa Wright was nominated in both acting categories in 1942; she won the best supporting actress Oscar for her performance in *Mrs. Miniver*.) The accomplishment would be impressive for any actress, but it is especially striking when you remember that just six years ago, Jessica Lange was dismissed as a vapid, untalented sex kitten after she made her movie debut as King Kong's playmate. "I was sort of a joke," Lange admits now. This year the last laugh is hers.

Perhaps her painful experiences in the intervening years helped to strengthen her performances in her two recent movies. Playing in *Frances*, she could certainly identify with the frustration of a gifted, intelligent actress consigned to vacuous roles in forgettable B pictures. "There were a couple of years after *King Kong* that were very discouraging for me," Lange confesses. "It's a strange area for the human spirit when you know that you can do something, and do it well, and you're denied the opportunity. Frances' situation was somewhat different from mine in that she was shuffled along in mediocre projects that did not allow her to display her abilities. I couldn't get work at all after *King Kong*. But there's definitely a parallel. In playing Frances, I identified with her anger, and I got a lot of my own anger out."

Similarly, in *Tootsie*, she does a fine job of conveying the self-mockery and self-disgust of a woman accustomed to being treated as a sex object. Her characterization brings unexpected poignancy and depth to the comedy.

Both performances have a down-to-earth directness that may have something to do with Lange's middle American background. Born in Cloquet, Minnesota, she spent her childhood moving around the Midwest whenever her father changed jobs. At the University of Minnesota on a painting scholarship, she met and married a Spanish photographer, Paco Grande, and traveled with him to Paris, where she studied mime. Back in New York she took acting classes and did some modeling, which is how she came to the attention of Dino De Laurentiis, who was searching for an unknown beauty to inflame his giant ape.

Working on *King Kong*, Lange spent most of her time screaming her lungs out as she struggled in the 1,650-pound paw of the beast. She got a lot of publicity during the production, but it all evaporated after the movie opened to poor reviews and mediocre business. All at once the Hollywood moguls and flacks who had been courting her stopped returning her phone calls. A few directors, however, were impressed with her work. Bob Fosse, Bob Rafelson and Sydney Pollack all found her intriguing, and they were all eventually to hire her. "I had a lot of arguments with people," Pollack reports, "but I found Jessica very interesting in *King Kong*. I was looking for something for her even before I made *Tootsie*."

Two years after *King Kong* Fosse cast her in *All That Jazz*, but her part as the sleek, Fellini-esque Angel of Death who scolds Roy Scheider was a thankless one and did little to advance her career. A comedy caper called *How to Beat the High Cost of Living* opened and closed within a week. During this period her personal life was also in turmoil. She began seeing dancer Mikhail Baryshnikov and eventually divorced her husband; in a reversal of the ordinary sexual roles, Grande sued her for support. Two years ago she gave birth to a daughter, Alexandra; she admitted that Baryshnikov is the father, though they were not married.

At the same time, Lange invited more controversy when she appeared in *The Postman Always Rings Twice*, a steamy film of James M. Cain's tawdry novel of lust and murder in the Depression. Although the film was not well received in this country (it attracted more favorable reviews in Europe), Lange won her first set of enthusiastic notices. Merely winning the part opposite Jack Nicholson was something of a coup,

since many top actresses — including Meryl Streep (Lange's competition for this year's Oscar) — had been considered and rejected.

The film's director, Bob Rafelson, was going against the advice of many friends when he cast her, but he believed she was the best person for the part. "Jessica comes from a very small town in the Midwest," he explains, "which is where Cain's Cora came from. So I felt she had an understanding of the character. Also, she is one of the few actresses I've ever met who is completely unself-conscious about her sexuality. That is not to say she takes it for granted. But I observed, for instance, that when she sits down, both feet are planted on the ground; she doesn't cross her legs. There is almost a peasant quality about her that I found enormously attractive."

Lange feels that the outrage *Postman* inspired reflects a puritanical backlash in this country. She still defends the film and is amused at some of the hysterical reactions it provoked. "I had Paramount send me all the reviews," she says, "which is something I'll never do again. But there was one from a woman reviewer, I think in San Francisco. She was supposed to be reviewing my performance and Jack's performance in the context of the film. She was obviously offended by the sex scenes. But then she said, 'And I wonder how Misha [Baryshnikov] feels about this.' I could not believe it. I thought this woman should be locked up. What does anything in my personal life have to do with this film?"

Frances repeated the pattern of *Postman*: bad reviews for the film, ecstatic reviews for Lange personally. Still, the critical response disappointed her. "It hurt a lot," she admits. "I wanted the whole film to be well received. Some of the criticisms are legitimate, but so many critics feel they are experts on the subject of Frances Farmer, and they went in with very set ideas of what the film should be. They didn't review the film we made."

Lange has wanted to make the film for years. She first became aware of Frances Farmer when two actresses in a class she was taking played a scene from Farmer's autobiography, *Will There Ever Be A Morning?* Since then the project has been something of a personal obsession. She identified with Farmer on many levels besides the obvious one of career frustration. She also understood Farmer's persecution for her left wing political beliefs. "Frances was supporting the Lincoln Brigade, and I was a member of SDS (Students for a Democratic Society)," Lange says. "So there were certain parallels in our lives. We were both on the unpopular side."

Lange responded even more strongly to the film's indictment of the psychiatric and medical establishment. "In all the research I did," she comments, "I was just stunned to learn of the freedom that the psychiatric establishment had. They went virtually unchecked for thirty years. The doctor who supposedly lobotomized Frances would tour the country performing operations. He was given total free rein. At times he would lobotomize up to 30 people during a day in a huge state institution. I saw pictures of this. It was literally like a circus. They would just wheel the patients in; he'd have his photographers with him to take pictures. He did the lobotomies without any kind of sterilization; most of the time

(Continued on page 18)



Lange (above, as Frances Farmer, and left, with Dustin Hoffman in *Tootsie*) signed a five-year contract with Dino de Laurentiis to do *King Kong*—after which he reportedly wouldn't release her or loan her out to other projects. Finally, with only nine months left on her contract, Bob Fosse cast her in *All That Jazz*. Dino didn't sue, and Lange's career was re-launched.

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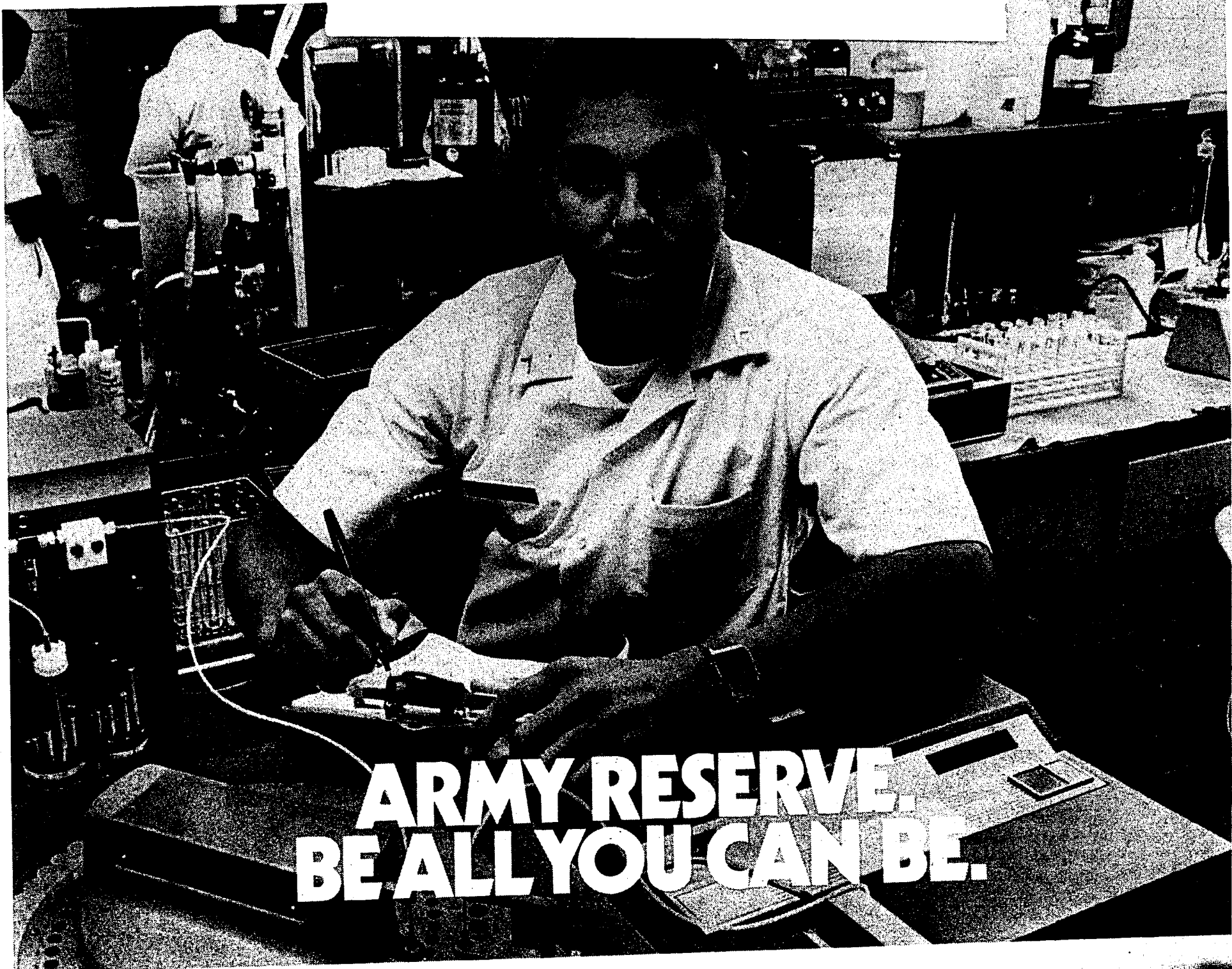
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LANGE

(Continued from page 16)

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Nevertheless, Jessica Lange seems to be enjoying the fact that she has finally laid King Kong to rest. "Now there's a groundswell of praise for my work, which has never happened before in my career," she says. "That's very pleasant, but I'm not letting it change my life. I'm making it a point to stay away from Hollywood. That's always been my strategy in good times and bad times. It helps me to hold on to my sanity."

Keaton

(Continued from page 10)

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LANGE

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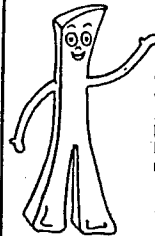
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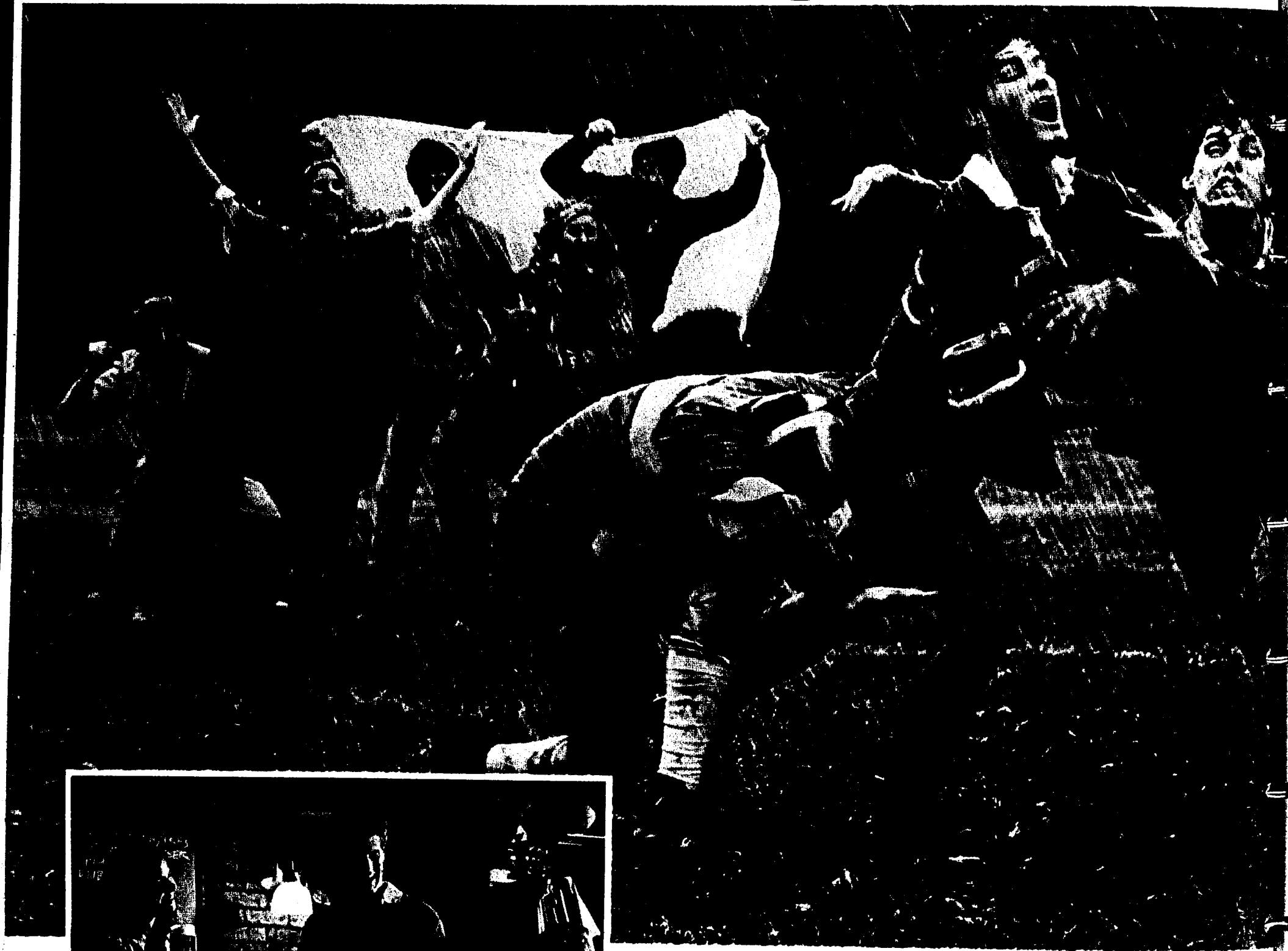


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