

ARGONAUT

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University of Idaho



Support from the governor

Evans: higher education is a key to Idaho's prosperity

By David Neiwert
of the Argonaut

IDAHO Gov. John Evans says that higher education is a key ingredient to keeping the state prosperous. But he's not so sure that the Idaho Legislature, which sets the agenda for higher education, is of the same mind.

"It used to be that we had a lot more broad-based support for colleges among the legislators," Evans said during an interview Thursday during his visit to the University of Idaho campus. "But there's a changing attitude among a lot of the people being elected today; there's much less loyalty to university programs, which is something that I didn't think would ever happen."

"They really just fail to see the benefits that are there in having a strong college system in the state. It just doesn't make sense."

Evans was on campus to deliver the keynote address for the Idaho 2000 Symposium, a two-day conference designed to focus on Idaho's economic and social prospects for the year 2000.

Following the speech and a press conference, Evans spoke with the *Argonaut* about problems Idaho college students face in keeping quality in their educations.

"There are a great number of people in this state who are not advocates of the kind of negative thinking we've been seeing in the Legislature," who are going to have to speak out. We have to be sure to provide them with the kind of leaders who'll support them."

Evans, a Democrat, said that much of the support he'd like to see for higher education is already in place in the Legislature, but Republican leaders wouldn't allow it to come forth.

"Really, there were a lot of Republican legislators who didn't support the kind of budget that the Republican leadership came up with for the universities," he said. "They were personally supportive of my program. But the Republican leadership wouldn't let

See Evans, page 24

Incorporation looking more attractive to ASUI

By Kathy Amidel
of the Argonaut

JUST as fashions come and go and come again, so does the idea of incorporating the ASUI. Miniskirts were popular during the late '60s and early '70s. So was a proposal to shape the ASUI into a business entity separate from the university. But as miniskirts fell by

the wayside, so did the proposal.

Miniskirts are back. And so is the idea of incorporation.

Incorporation is, by definition, the formation of a corporation which is recognized by law as an entity with particular functions, rights, duties, and liabilities.

Most organizations incorporate to reduce risk, says Carol Riesenberg, an assistant professor in the Univer-

sity of Idaho's College of Business and Economics. Once incorporated, the personal income of the organization's officers is not subject to liability.

However, an organization seeking to incorporate is required to have at its disposal enough funds to cover their liabilities, Riesenberg said.

Incorporation would, out of necessity, be much more structured

and that may be one of its disadvantages, she said. However, that doesn't necessarily mean that it is prohibitive to an organization like the ASUI, said Riesenberg, who completed her law degree here last spring.

The actual process of incorporation shouldn't be an extremely difficult

See ASUI, page 14

Campus

Council mulls board's plan

By Roberta Dillon
of the Argonaut

The University of Idaho Faculty Council spent most of its Tuesday meeting polishing a statement in response to the State Board of Education's role and mission proposals.

The council's statement points out three main areas of the "lead institution" concept they find disturbing.

The lead institution concept calls for certain programs to be offered at only one designated institution, or lead institution. For example, the performing arts and social sciences would be offered only at Boise State University. The faculty council response says these areas "are integral parts" of all universities and should be "emphasized" at all the state institutions.

The second point concerns the method used in determining lead institutions. The response states "the data base on which it is proposed that these decisions be made is exclusively quantitative—the number of degrees conferred." It goes on to say consideration hasn't been given to "the quality or cost effectiveness of the affected programs."

The third point addresses the cost and time necessary to establish new programs at a designated lead institution. "It may take a decade to assemble a faculty and curriculum that would match those already existing in the state." The report also says the state system would be left "with an unfortunate disruption in the quality of educational services" while new programs are being established.

The council response also suggests the "board concentrate their energies on being strong advocates" of adequate funding. "Higher education in Idaho cannot afford costly rearrangements in its curricula until what it does have is adequately funded."

The council response will be published in the University Register and distributed to board members, regents, university administrators and faculty groups at other universities.

Council Chairwoman Dorothy Zakrajsek said she views the response as "communication" and that is how the board will probably also view it — as another "piece of communication."

Zakrajsek said she couldn't

UI repairs to aid handicapped

By Eric Bechtel
of the Argonaut

Dianne Milhollin is "ecstatic" because something is finally being done to correct deficiencies in handicapped access on the University of Idaho campus. The reason that Milhollin is happy is because contracts have been awarded for building access modifications.

The coordinator of the Handicapped Student Program and assistant sorority and fraternity advisor, said that she's "awfully glad to see it happen ... I wish it could have come a long time ago." She said that the delay in implementing the modifications was beyond anyone's control, but, she said, "I think under the circumstances, the UI has done everything it could. We've had tremendous cooperation." She said that most needs of present handicapped students have been met by the university.

Milhollin said there are 78 handicapped students on campus. Of these, 28 are mobility handicapped.

One of these is Lance Haserot. A senior in Chemical Engineering, Haserot has been confined to a wheelchair since a parachuting accident in September

1979. Haserot said that although the situation is currently improving, "three years ago, there wasn't much in the way of access." He gave several examples.

He said that access ramps were nonexistent or too steep for him to climb with his chair. The ramp to the Buchanan Engineering Lab was too steep until he got the Physical Plant to build one four times as long. According to Haserot, the ideal slope of such a ramp would be one-inch rise for every foot in length.

Many elevators were, and still are, not accessible, he said. Once he was in the small elevator in the Administration Building on his way to the computer terminals in the basement. To get into the car, he had to lower his foot rests and wheel in diagonally. There wasn't enough room to allow him to turn around, so he had to back out when he reached the basement. Because he has some upper-body mobility, he can reach controls located too high for other wheelchair users.

Concerning cup dispensers located above many water fountains on campus, he said "sometimes they are empty, especially in the Administration Building."

He said that he often has to wait a long

time to use the bathroom facilities. According to Haserot, only about six on campus are accessible.

Milhollin said that the 10-year long-range project is not meant to make every building or every part of a building accessible to the handicapped. Rehabilitation Act regulations of 1977 only require that programs be accessible. This can be done by rescheduling classes. She said that the registrar's office has been very helpful in this respect.

Larry Chin, UI staff architect at the Facility Planning Office, said that a modification plan was ready a couple of years ago, but was delayed by a dispute between the State Department of Public Works and the plan's architect, C.J. Bellamy of Coeur d'Alene, over the architect's fee.

Chin said that this dispute was settled with the architect, allowing bids to be made on the project. Contracts have just recently been awarded to Art's Electric in Moscow and Kenaston of Lewiston, he said. The modification plan, engineered by these two firms, will begin soon.

gauge the possible impact of the response but speculated that perhaps some board members would be more receptive than others to additional feedback.

Undergraduate student representative Kevin Grundy said he believes the faculty statement is "strong enough to put across we believe it (the lead institution plan) is wrong."

Grundy questioned the amount of attention the board will give the response if they have already made up their minds. He said it might be "more worthwhile to have someone like Mike Mitchell question what's going on." Mitchell is the newest member of the board and met with the faculty council Oct. 11 to listen to their concerns over the role and mission statements.

Grundy also said he feels the board's role and mission statements are "politically motivated" and that the board "doesn't have the best interests of all the universities in mind when doing this."

Senate grants rebate to KUOI

KUOI was reimbursed for outstanding bills from years gone by at the ASUI Senate meeting Wednesday.

Station manager Gene Taft wiped all of KUOI's slates clean

this summer, paying off \$715.67 worth of bills from the past three years. The money came out of his budget for this school year, and he sought reimbursement from the Senate.

"This year's budget is pretty frugal as it is," Taft said. And having to pull over \$700 from it to pay for past discrepancies was not taken into account when the budget was made.

ASUI President Scott Green said KUOI's budget was meager by any radio station budget standards and urged passage of this bill and further support for the station.

Senators passed the bill unanimously and commended Taft on a job well done.

Senators also affixed their seal of approval to the following appointments: Joe Wright, Election Board vice chair; Joe Carpenter, ASUI Films chair; Rebecca Bloom, Visual Arts chair; Shellie Neeser, Activities Board member; Maureen Feeley, ASUI Student-At-Large; and Todd Slayton and Jim Stoicheff, Communication Board members.

Three housekeeping bills were also ushered through, all dealt with updating the numbering system of the ASUI Rules and Regulations.

The bill which proposes to set aside \$12,000 to buy a 15-passenger van for transportation in the Outdoor Program was submitted at the

meeting and sent to Finance Committee.

Ways and Means Chair Jeff Kunz reported that the committee discussed possible pay raises for the Senators at their meeting Monday. Green responded, "I will consider pay raises for the ASUI Senate if I believe that students are going to be getting more for their money."

He listed three guidelines he asked Ways and Means to keep in mind when they are discussing the increases. He said that senators must keep a set amount of office hours, and they must be verifiable; that mandatory attendance to meetings must be made even stricter than it is now; and there must be a set schedule for subtracting money if they fail to follow the first two guidelines.

"I don't really see this as pay raises, but as a reallocation of funds," Green said. "It may even save the students money."

Kunz also gave an update on the status of the ASUI Newsletter. The first publication date of the letter is scheduled for the first week of November. Work is still being done to get all the names and mailing addresses into the computer, which is a long, complicated task, Kunz said.

Sen. Jane Freund has scheduled two IACI Question and Answer Forums. The first

one is slated for Oct. 27, between the Alpha Phi and the Delta Delta Delta sororities at 6:30 p.m. at the Tri-Delts. The second one is scheduled Nov. 3 for the Theophilus Tower at 7:30 p.m. in the basement.

Honors program slates lecture

The University of Idaho Honors Program is sponsoring a lecture on Norway's stave churches and their enduring structures on Thursday, Oct. 27 at 4 p.m. in room 305 of the University Classroom Center.

The speaker will be Dr. Ron Sack, UI professor of civil engineering who has visited a number of these ancient Scandinavian structures.

Chicano group hosts supper

MECHA, the University of Idaho Chicano student organization, is holding a potluck supper Saturday, Oct. 22 at 5:30 p.m. at the Campus Christian Center.

Mario Cordova, a Washington State University counselor, will give a talk titled "Cultural Awareness as a Chicano Philosophy."

The public is invited free of charge.

ARGONAUT

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ON THE COVER

Governor John Evans pauses for a moment during his speech Thursday to the Idaho 2000 Symposium. Photo by Monte LaOrange.

Green's ability to laugh helps him survive office

"You've got to be able to laugh at yourself," ASUI President Scott Green said in an interview Tuesday.

And for the most part Green, who has been spoofed in the cartoon strip *Macklin* for the past couple of weeks as well as the subject of numerous letters to the editor, can laugh about all the publicity.

"I don't really mind about *Macklin*," said Green, who has posted a sign outside his office door which reads, "His Imperial Majesty — Kneel Upon Entry."

"I always laugh at *Macklin*," Green said. "Even the sick sheep at the beginning — it was great."

"Some of the other stuff has to get to you after awhile," however, he said.

Just Tuesday, the *Argonaut* published a letter to the editor which compared him to "Baby Ashley," the baby who was found abandoned on the campus of Boise State University and who was discovered to possess only a brain stem. She is currently being kept alive by a life-support system.

"I have a pretty high GPA. I'm on Mortar Board, an academic honorary. I think I deserve a little more credit

than that," Green said. "There's just no taste at all."

If he hadn't learned how to laugh about it all it would have driven him crazy weeks ago, he said. The first couple of weeks were pretty tough.

But he knew he had it beat when he could sit down and read the letter comparing him to "Baby Ashley" and laugh. "I laughed because it was so sick," he said.

"If (editor) Dave (Neiwert) wants to print it, it's his prerogative," Green said. The *Argonaut* should be able to print anything it wants, as long as it doesn't interfere with the operation of the ASUI, he said.

"This whole thing of getting cut down has helped my ego more than hurt it," he said. But he is getting tired of it and wishes it would end.

"The point is I've just got to keep operating," he said. He has learned in the last few weeks not to let it bother him.

"I'm just doing the best job I can. And regardless of what they say of my intellect, I think I'm doing a good job representing students at the state level," he said.

"I'm enjoying my position. I do like it," he said. "I'd do it again in a minute."

UI will celebrate Mining Day

Gov. John Evans has proclaimed Saturday, Nov. 19, Mining Day in Idaho, recognizing the state's mining industry and the University of Idaho College of Mines and Earth Resources.

The college is nationally recognized as a center for minerals education and research, and is the only mining school in the Northwest states of Idaho, Oregon and Washington.

Mining Day will be celebrated at the UI with banquets, open houses, displays and tours, and a special half-time ceremony at

the UI/Boise State University football game in the ASUI Kibbie Dome.

The UI activities will begin on Friday, Nov. 18, with an open house at the College of Mines and Earth Resources from 2:30 to 4 p.m., followed by a banquet at the Elks Club in Moscow, which begins at 5:30 p.m.

On Saturday, the college will again be open for displays and demonstrations in metallurgy, mining, cartography, geologic engineering and rock mechanics. Additional

presentations on the use of computers are planned.

Alumni and the College of Mines Advisory Board will meet prior to the 7 p.m. kickoff of the UI/BSU football game. The halftime ceremonies will feature further special recognition of the Idaho mining industry.

To make reservations for the College of Mines banquet, or to obtain additional information about the Mining Day activities at the UI, contact Marilyn Hanson at 885-6195.

Phonathone looks to raise \$45,000

Picture yourself in a room with 24 others making money — over telephones. Does it sound impractical? Not so, according to Ron Wekerle, chairman of the University of Idaho Phonathon this year. He feels that much more will be accomplished in terms of dollars, and increased participation from living groups on campus will make the event more worthwhile.

The scheduled dates of the Phonathon are Oct. 24-27, Oct. 31-Nov. 3, Nov. 7-10, from 6:30 p.m. to 9:00 p.m. each evening.

"The purpose of the Phonathon is to raise money for the students' projects and programs fund," Wekerle explained. "We also wanted to bring out

more living groups and community involvement this year." He also added that "support so far has been overwhelming."

And it shows. Businesses in the Moscow community have donated dinners and gift certificates for the participants,

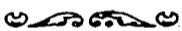
and over 30 residence halls and Greek houses have volunteered their services. Instead of spanning just two weeks as it did last year, the Phonathon will extend to three weeks.

"Our target goal is \$45,000 in pledges and donations," said Wekerle.

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Opinion

Homecoming: not just for football

They picked a good time for Homecoming at the University of Idaho this year.

A lot of people view Homecoming as mostly something to do with a football game — a specially designated football game, perhaps, but in the end just another football game. Part of the package with the special designation is the traditional bonfire, parade, and so forth; and for many, those activities are what Homecoming is all about.

But as with all celebrations that are repeated year in and year out, Homecoming has become more than just a football game and parades. It has come to be a celebration of the life of the university and all that it stands for.

You can see it in the very nature of what occurs during Homecoming weekend. Alumni, who represent the kind of people that the university produces, mingle with the students, who represent the hopes of the university to carry on that tradition of successful education. Parents, whose own hopes for their children are a reflection of the UI's tradition, arrive on campus to get a little flavor of the university atmosphere.

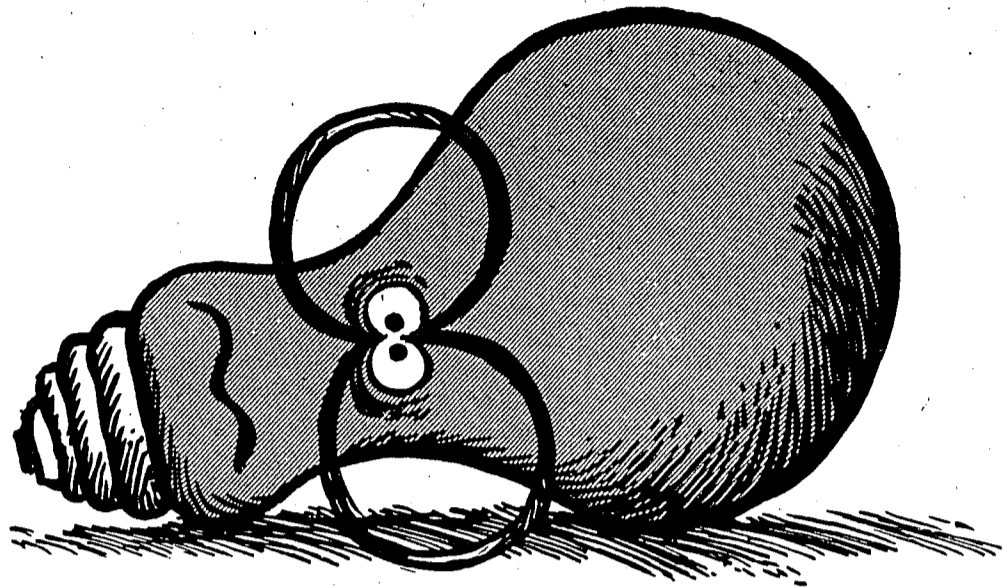
Because of the way that Homecoming falls this year, they are bound to be pleased. That's because even though the university is experiencing the kind of tribulations that are bound to accompany budget shortfalls of the nature the state legislators have been handing to all of the state's colleges, there are ample signs that the University of Idaho is alive and well and, yes, thriving.

The UI, for example, has only recently hosted three major symposia. The first, the National Wilderness Management Workshop, drew some of the nation's most significant public-land officials and power brokers to participate in a workshop that is the first of its kind and which could already bear fruit in its designated area. The second, the "Visions and Re-Visions: Gender in the Humanities" conference, drew some of the nation's most outspoken and thoughtful feminists. The last, the "Idaho 2000" conference, brought together important decision-makers from throughout the state to discuss the potential Idaho can look forward to in 17 years.

Those are just outward signs of the UI's health. But the UI is healthy in other ways, too; throughout the campus classrooms, students are getting their educations from a number of professors who remain at Idaho despite the poor pay, the morale problems, the political woes. They are dedicated people, and one couldn't ask for an education from more than that.

So, this is by way of welcome to all the visitors to the UI this weekend. Enjoy your stay. Oh, and one more thing: Here's hoping the Vandals stomp on the Grizzlies.

— David Neiwert



CHRISTOPHER WILLIAMS
1983

John Hecht

How to make the split

(Editor's note: This is the final installment of a two-part column. On Tuesday the writer called for the establishment of an independent, non-profit corporation to be called ASUI Communications Inc. This part discusses how "ASUI Comms Inc." would be organized.)

ASUI Communications Inc. would receive a specified amount per student per semester to support the media. One means by which to determine an appropriate amount is to add up the complete subsidy costs of the ASUI Communications Department for the last five years, and determine the average cost per student. This would become a dedicated fee for ASUI Comms Inc. Rather than raising university tuition to cover the cost, the ASUI Activity Fee of \$21.75 would be reduced a comparable amount.

One of the complaints of the student media is that when it does exceed its revenue projections (e.g., makes a profit), it doesn't get to retain the income. Instead, the money is placed into the ASUI General Account.

One of the complaints of the ASUI officials about the media is that when there is an income shortfall (for whatever reason), the ASUI General Account gets tapped. A direct, separate fee would require the media, and its board of directors to budget carefully and monitor expenditures, because a bailout would no longer be possible. A more responsible media is a better media.

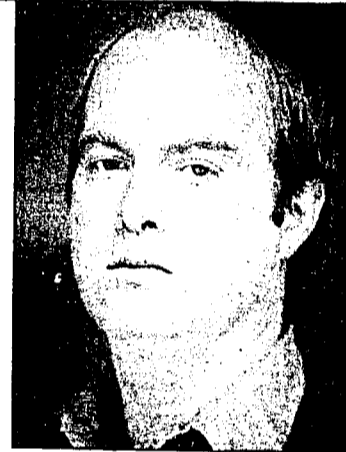
The objectives of ASUI Comms Inc. would not really be changed from the current situation. The ASUI Communications Board has established specific policies concerning media management, content, and professionalism. Presumably only technical changes to comply with the articles of incorporation would need to be undertaken.

But who is to run this entity? The ASUI Communications Board has been established by ASUI rules and regulations. It is in essence the board of directors for the student media: setting policies, recommending budgets, and selecting the media heads. Their current role would make the transition smoothly to a corporate board of directors.

The ASUI Comms Inc. Board of Directors should be elected by members of ASUI Comms Inc. — the fee-paying students. The elections could be held concurrently with ASUI elections. Overlapping terms would provide continuity in the board. One provision in the ASUI Comms Inc. bylaws might be that it selects its own chairman, thus ensuring that its chief officer and spokesperson has the confidence and support of the other board members.

Most community-based non-profit organizations have an advisory panel which gives advice to the board of directors. ASUI Comms Inc. should be no different. Representatives of the School of Communications and the local professional media could be invited by the board of directors to serve, and could be tapped for their professional expertise.

The students have invested over the years a fair



John Hecht is a University of Idaho senior majoring in political science.

amount of their money into equipment and supplies for the ASUI media, including KUOI-FM's FCC license to broadcast (which is in the Regents' name). Although these assets belong the Board of Regents, there is nothing to prevent the board from contributing these tangible and intangible items to ASUI Comms Inc. In fact, it would serve to prove the Regents have no financial interest or legal control of the media, thus insulating the board that much more from legal liabilities.

A written contract between ASUI Comms Inc. and the board would establish appropriate responsibilities and obligations for each party. The media would agree to provide certain communication services (e.g., KUOI-FM would broadcast X amount of hours per day; the Argonaut would print Y number of newspapers with an average of Z pages, etc.). In exchange, the university would supply space and utilities (excluding phones), and continue with its bookkeeping and other administrative support, thus ensuring that all funds are spent within appropriate guidelines. This somewhat parallels the (apparently unwritten) agreement with the Alumni Association.

The best time for this to take effect would be July 1, 1984. That is the beginning of a new fiscal year, and allows enough time to work out the technical and administrative details.

However, there needs to be full agreement among all parties no later than early Spring 1984. This is the period during which the budgets for ASUI and university programs are set, and if media independence is to become a reality, there need to be changes in the financial and organizational structures.

Because of the long-range implications of this proposed policy change, the UI Board of Regents should postpone its passage until a later date. This delay would permit the establishment of a task force at the UI (and similar ones at our sister institutions) which could not only address the issues raised here, but others sure to emerge.

A postponement would also ensure that the board has covered all of its bases, and (it is to be hoped) avoid costly legal interpretations as to what force the policy of student media independence really carries.

And isn't that what the Regents sought to do in the first place?

Letters

Touching is scary

Editor:

The last two sentence of Julie Sherman's article, "Just a few signs," I found were of the essence of a tragedian novel concluding a statement on the species and particularly in the western world. "Someone took them down and threw them away."

Generally, I find that when people are confronted with a challenge, they turn it down, ignore it, rebuke it. The greater the challenge, the greater the denial. The weaker the character, the greater the rebuke. The more personal the challenge, the more challenging. So that when someone would have the affront to suggest that another person could possibly want the same thing we want; a touch, a smile, a kind act; there are harsh denials from others. I have recognized that many people prefer "security" even if that security is the darkness or the brutal. It is an act of strength and that of clarity to read truth, to recognize reality.

Personally, I am very frightened to be touched and to be told that I am loved by an individual. There are individuals I trust, but generally I am weak in this communication. I am also very typical. I at least recognize the tragedy of Julie Sherman's trashed notes, a world seemingly bent on love/hate confusions, and my willingness to strengthen my association with my species.

I didn't take those notes down, Julie, and yet I wasn't brave enough to put them up.

Tom Brooks

Greeks an example

Editor:

In response to Mr. Beesley's opinion of my conduct at the Faculty Council meeting with Mike Mitchell, I would first like to say my name is spelled C-h-r-i-s, as he probably would have noticed had he been observant at the meeting, as it's printed on the name plate directly in front of my seat.

Also, Mr. Beesley, had you been observant at the meeting you would have heard what I actually said. Before I had even begun to speak I said I stated the concerns fellow students had communicated to me, which is my job as a student representative. The fact that no off-campus student has bothered to communicate their opinion of the lead institution proposal to me should not dictate that I can not present the opinions of those who do.

I also stated I was using the Greek system as a "for example," something which failed to make the quotation marks. The fact is that many integral parts of university life will be hurt as money and

students are slowly taken away from these areas. Things such as sports, student government, the library, intramurals, and even the *Argonaut*, are threatened in the long run as well as our academic programs. All of these play important roles in our education and development as well-rounded adults. To say that each of these, including the Greek system, is not important is a matter of opinion, but they all do contribute.

Perhaps I *should* have made myself more clear and perhaps Mr. Beesley should have made himself more clear in the article. To allude to what I was "thinking" is anything but fair, unless of course you have ESP.

We do agree on one point, Mr. Beesley. I, too, believe that the university's function as an academic institution is much more important than its role as a social institution. However, my comments to Mr. Mitchell were merely to show that other factors besides academics will be affected by the proposal.

In the future, if you have an opinion about something like the lead institution proposal, or some smaller item, I would be happy to listen and carry it with me to the Faculty Council. Hopefully, the result of your editorial will be that now more students are aware of the existence of the lead institution proposal and the important voice they can have in determining its future.

Chris Schrieber

Credit misplaced

Editor:

I loved the spark and sparkle in the *Argonaut* coverage of our first National Wilderness Management Workshop and David Neiwert's cheering editorial. He wrote that the conference reflected credit on the university. I would like to add that a great many people here *deserve* credit for making it a success.

The chief of the Forest Service called it "a landmark conference." This could only have happened because of strong support of everyone at the university who could have helped and was asked to help. Inspiration feeds upon itself and converts perspiration into perfume.

I personally have received more recognition than I deserve. I have never worked with a finer group than my colleagues of the faculty of the Department of Wildland Recreation Management of the College of Forestry, Wildlife and Range Sciences. It was they and our students and our wonderful, overworked, uncomplaining secretary who put the landmark into the conference.

The above leads to correct a minor misquote in Bill Bradshaw's excellent wrapup in Tuesday's *Argonaut*. He quoted me as follows: "If this had been done by the old School of Forestry, they would have

planned it for three years for \$300,000." Actually, I referred to the Yale School of Forestry. On second thought, I doubt that Yale could have done it at all. But Idaho could — and did.

Michael Frome
Visiting associate professor

Eaters well-rounded

Campbell Hall:

The men of Willis Sweet Hall salute you in your gigantic victory in the Domino's Pizza Wars contest. It was a contest of inches (and ounces), but who'd ever have thought two floors of women could out-consume three entire floors of football players, heavy drinkers and assorted semi-professional pizza eaters.

In this age of thin and boney fashion models cluttering up the pages of the national media, we are glad to find a hall of women courageous enough to let out their belts a notch or two and enjoy the plumper pleasures of life.

Campbell Hall, we are proud to know you and we take great pleasure in awarding you our vote for the "Most Well-Rounded Hall of the Year."

The men of
Willis Sweet Hall

Get scared for kids

Editor:

On the evening of Oct. 29, from 7-11 p.m., the men of Tau Kappa Epsilon will be sponsoring their annual Haunted House for UNICEF.

In conjunction with this event, our fraternity will also be asking for contributions to UNICEF by putting small change boxes and flyers in various stores in the Moscow area.

We hope the whole community will support our efforts to help UNICEF help starving children throughout the world by dropping change in the boxes and by coming to our house next Saturday night for some good, scary fun! After all, according to UNICEF, this year "Halloween is for kids of all ages."

Admission to the Haunted House will only be 50 cents. See you there!

Tom LeClair
Public Relations Chairman
Tau Kappa Epsilon Fraternity

Phone in pledges

Editor:

The second annual UI Foundation student phonathon is scheduled to begin Oct. 24 and run through Nov. 10. The money raised during this three-week period benefits many UI projects and programs.

The phonathon was held for the first time last year, and almost \$40,000 in pledges was received. Through the effort of living groups on campus calling their alumni, we hope to raise over \$45,000

this year.

There are 28 living groups participating in the phonathon this year. If your living group is not one of them and you would like to help out, please contact me at 885-7926 or Linda Williams at 885-7069.

Ron Wekerle
Phonathon chairman

Is offense progress?

Editor:

Yea, the Oct. 11 *Argonaut* is old hat. No comment is needed. Just a little suppression. Whatever, this is not to question the acquisition of E.E. "Doc" Smith's papers, just the editorial statement that "science fiction ... reaches more people than so-called 'serious' fiction." Unfortunately, so does Harlequin Romance and hardcore porn. Should we not ignore them "as a field." The remote point is: too much timber is wasted (on trash literature) which could otherwise be utilized toward the production of more Boise-Cascade pre-fab homes. The five-page interview with a comic-strip character that's been appealing to the same revolving-door population for 10 years is a perfect example. And is the frequent use of the word "fuck" in this semester's *Argonaut* a symbol of "progressive" attitudes, or do a few writers and cartoonists really get turned on by the belief that they are being somewhat offensive?

Don Moniak

Good riddance Watt

Editor:

I guess I just couldn't contain my utter joy at having nature-raper Watt throw in his soiled towel last week. I felt compelled to share my bliss with others. I felt compelled to share my bliss with others, so I called up a few cronies on the telescam for a coupla hours worth of gloating. Responses were predictable.

— To Scott G., Jim Watt was someone whose guts he hated.

— Muffy, my Tri-Delt pal, summed up that which is the Watt persona as: "Guy, like a reeaally creepy looking guy!"

— In between chugs, J.B., my Frat-Bro belched out a line or two about Watt's alleged "sissyness, affinity for sheep, or something like that."

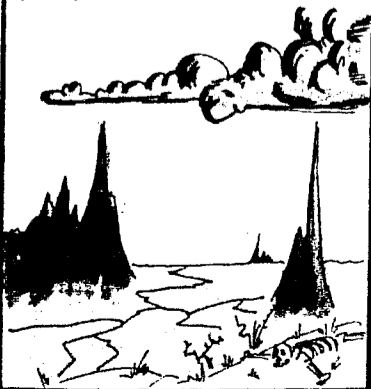
— And Randy, my Dorm-Type friend merely peered over his Apple II Micro-scammer and rasped, "Who is this what?"

Well, gosh. While admittedly shorthanded on black, Jewish, and crippled comrades whom to glean rousing cheers from, I have concluded that most everyone I *do* come in contact with thinks that James Watt's resignation is indeed betchin-narly. And to this I say: "You're SCAM right it is!"

Joe Carpenter

Mackin

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TO BE CONTINUED:



by Munit

Frome

From page 7

detrimental to the individual.

"It's amazing how there's a difference between eating a good meal and eating a meal you don't really need ... We've been over-consuming for so long," Frome said, "It's a super standard of living that has little to do with the quality of life."

Although not a professional educator, Frome is experienced in the field. He has given seminars, lectures, workshops and addresses at various colleges and universities across the country.

In 1978 he served as a visiting professor of environmental studies at the University of Vermont, and taught courses in

politics and environmental journalism. He has been teaching communication and environmental courses at the UI since fall 1982.

Frome believes getting a college education should be more than simply getting job credentials.

He said, "Our students say 'Well, where are the jobs?' Never mind the jobs. What does that have to do with getting an education? Concentrate on learning something, not on getting a license for employment. What I ask students to do is use their noodles to solve problems for themselves."

But Frome sees the emphasis

on preparation for employment in the education system as disturbing.

The most vital emphasis education should present, he said: "has nothing to do with education for a job. It's education for life and for living and for participating in the process of decision-making in our democracy. I don't think our education system is helping our democracy."

Frome believes much of the most valuable education comes from hands-on experience.

"Some of the best learning is not in the classrooms," he said.

His classrooms have included the *Washington Post*, where he started as a copy boy and later worked as a reporter after a stint in the Army Air Corps during World War II, the International News Service, as a feature writer for the *Nashville Tennessean* and as travel editor for the American Automobile Association. He also has written numerous books, and newspaper and magazine columns and features.

Frome said travel writing was what led him into environmental

writing. He has visited Europe, southern Africa, the Caribbean, Latin America, Malaysia and New Zealand, in addition to travel throughout the United States.

He said that through visiting places to gather information for his writing he began to gain an awareness of environmental issues, which have since become his prime focus.

"I hadn't planned on being an environmental writer, but wouldn't want to be any other kind," he said, "It strikes me that a writer has the right and responsibility to probe any avenues in which he feels that investigation and exposition may serve the public good."

Serving the public good was one of his goals at the Wilderness Management Workshop last week. He and the other organizers and facilitators of the workshop provided an atmosphere where proponents of the many opposing views on wilderness issues could come together and work out their differences.

Frome's criticisms during and after the workshop were mainly leveled at those who did not participate at all or not in sufficient numbers.

"They all had other priorities and couldn't be bothered," he said.

Of his qualifications to write and teach about environmental issues, he said "Over the years I've been challenged because of a lack of certification derived from technical education in forestry and wildlife management; yet it doesn't require professional training in a given field to examine it critically, objectively, usefully.

"To the contrary, the writer brings to his research broader values than a professional bred on syndromes and formulas of specialized training."

Frome also freely criticizes his own profession. He said the majority of journalists go into a story unprepared.

"They know so damned little about the things they've got to write about," he said, "Most journalists and newspapers in America, they don't have the time," to become properly prepared.

He noted that only a few of the largest papers can really afford to take the time required for real in-depth coverage and to hire specialists to do that coverage.

"But even the big papers like the *New York Times* — they don't do a hell of a lot of real digging," Frome said, except in the case of a Watergate-sized story.

And he was even more critical of television and television journalism, seeing it as little more than a headline service.

"How can you tell a story on television? You tell a picture story," he said, "And they've got to sell it to so many millions of people that they can't offend anybody."

As for the value of television in general, he said, "I'm not convinced that television serves any useful purpose in society. They say, 'Oh, it helps children to read.' It helps them to *not* read," by offering an alternative to reading that takes less effort.

Frome believes television has had a detrimental effect on American society.

"It's reduced the taste of the American people to the lowest possible denominator, not elevated. It has not cultivated the taste or the intellect of the American people, and I'm not sure public television is any better," he said, "People want it jazzy and punchy and sexy and bloody. If that's good, then television is good."

A solution? "The alternatives are alternative media, to encourage people to know how to read," which Frome feels is becoming a lost art.

"It's funny. The university and college people blame the high schools. The high school people blame the elementary schools, the elementary school people blame the families and the families go back and blame the teachers," he said, "I think they're all correct."

Apparently, as long as there is something to exercise his highly-valued right of free expression on, Michael Frome will be doing it.

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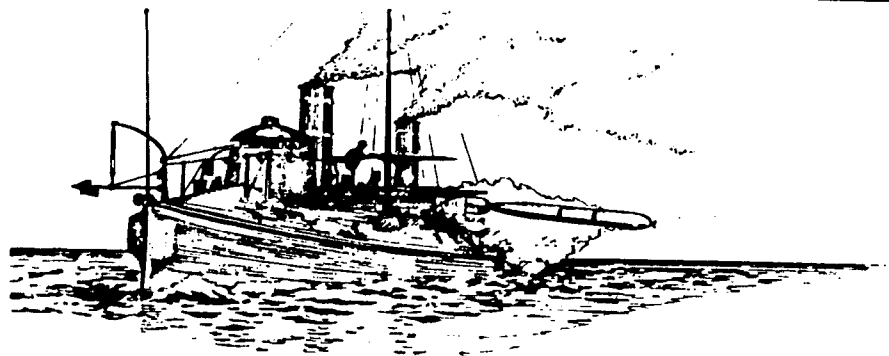
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Faculty to share work with public

A program designed to give faculty an opportunity to present their educational work and accomplishments to the public will be sponsored at the University of Idaho on a monthly basis for the rest of this year.

Tentatively called "Idaho Syllabus," the program will give

faculty members the opportunity for interaction with the public.

Researchers, institute directors, administrators, staff and faculty members will present information on topics which will range from tax shelters to lumber restrictions to computer applications.

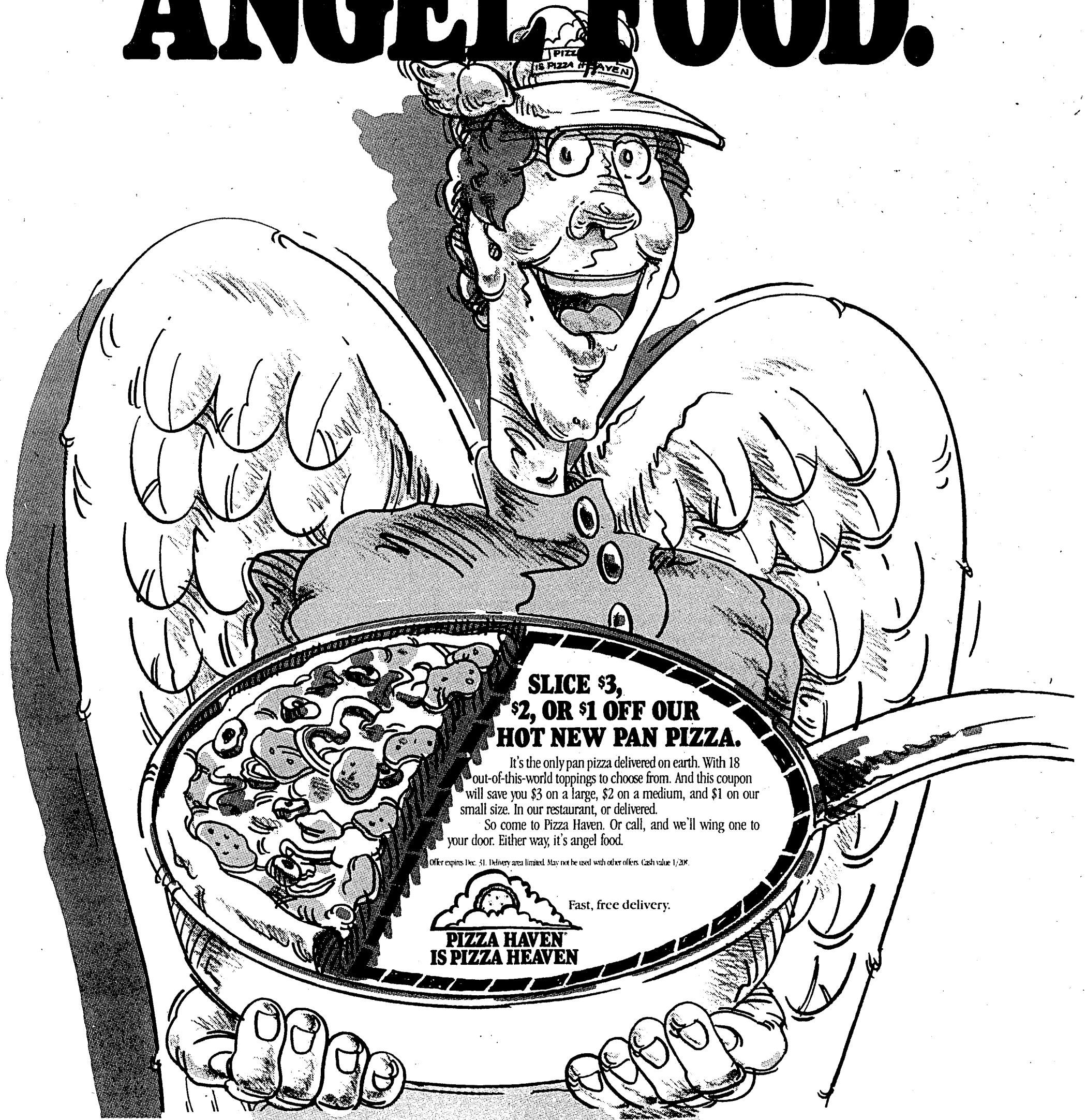
The presentations will last approximately 30 minutes, followed by 30-45 minutes for questions and dialogue. The first presentations would be in the Moscow area. Later offerings might be to Idaho alumni chapters and civic groups around the state.

Argonaut—Friday, October 21, 1983 9

The Faculty Council supports the program and has suggested the University Relations Committee work with the Alumni Association to implement it.

Application nomination forms will be circulated during the week of Oct. 17.

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**PIZZA HAVEN
IS PIZZA HEAVEN**

Choice is feature of study program

By Debbie Pitner
of the Argonaut

If the University of Idaho catalog listed every academic opportunity available for credit, students might find themselves sifting through courses listed as "Analyzing Wolf Scats 299" or "Urea's Effects as a Fertilizer in the Forest Community 499."

As exotic as these courses may sound, students have received credit for researching them. These students were able to delve into their own special interests because of a course listed as "Directed Study."

Directed study is offered in most departments, and the possibilities for study are limited

only by the student's interest, and the availability of a faculty member willing to supervise the project.

Dr. Ross Christian, professor in the Animal Science department, explained that the purpose of directed study is "To give expertise in an area (the student) feels insufficient in." He explained that a student might really enjoy an animal nutrition class, but feel that it's lacking in the topic of rationing a diet for pregnant mares. After talking to his professor about it the student may decide to sign up for directed study. After signing up for the course, both student and faculty work closely in establishing the objectives of the

project, and deciding the form the research is to take. Credit is awarded on the basis of how much work is put into the project.

How the project is graded usually depends on the depth of the research. "I've gotten more picky about how it goes," said Professor Jim Peek of Wildlife Resources, "I try to put more rigor into it, and cut down on abuse of the program." It was a student in Wildlife Resources that received credit for analyzing wolf fecal droppings to study and understand the food habits of the animal. Another Wildlife Resources student developed a display about the reintroduction of bighorn sheep in Idaho using photographs he had taken. Other projects done within the department include a vet student researching caribou, and an Alaskan native researching the use of subsistence hunting. Subsistence hunting is hunting for survival rather than sport; it's the type of hunting indians used when they utilized every part of the animal without waste.

Peek was enthusiastic about the benefits of the program saying that "It's one of the best

tools to facilitate personal instruction because of the one on one work between student and professor." It gives the student experience and training beyond academic coursework.

Pat Barkley, administrative secretary for the College of Art and Architecture, was equally supportive of the program. The college has an extensive directed study program. She estimated that there are currently 14 to 15 directed study programs in the architecture curriculum alone, and the same amount in the art curriculum. Landscape Architecture, because it is a smaller department, has only three to four programs. Sometimes an instructor decides to offer another course and the study is initiated as a class. One class — pinhole photography — started out as a directed studies program, but because of interest it is now being offered as a special topics course each fall. Barkley explained that the college posts the directed studies courses they will be offering; usually after the semester begins.

Directed study within the College of Art and Architecture is somewhat more structured than in other departments. Students within the College of Forestry spend a lot of time consulting their supervising professor, and a lot of time researching in the library. Dr. A.A. Moslemi, head of Forest Products and director of Graduate Programs within the college, said that directed study teaches the student to teach

themselves, unlike structured courses where the student is spoon fed, lecture by lecture. Students within the College of Forestry have done research on topics like the effect of urea as a fertilizer in the forest community, the use of robotics in sawmills, and the effects of trace elements on forest growth.

The College of Forestry, like most of the other departments within the University seems to encourage students to take directed study courses. But some colleges, because of limited time and an already heavy course curriculum, discourage it. Professor Fred Watts of the Civil Engineering department explained that there are only three students taking directed study this semester, and sometimes there aren't any students taking the course during a semester. If a student does decide to take a directed study program in the Civil Engineering department, the professor and the student decide together on a topic that would be of interest to both, and the student submits a formal report. Watts agreed that although the program is not encouraged, directed study can help the student in his or her future as an engineer.

And that seems to be the consensus of most faculty members involved in the directed study program. It gives the student the opportunity to participate in learning, find out more about a subject of interest, and gain practical experience that will be important in the future.

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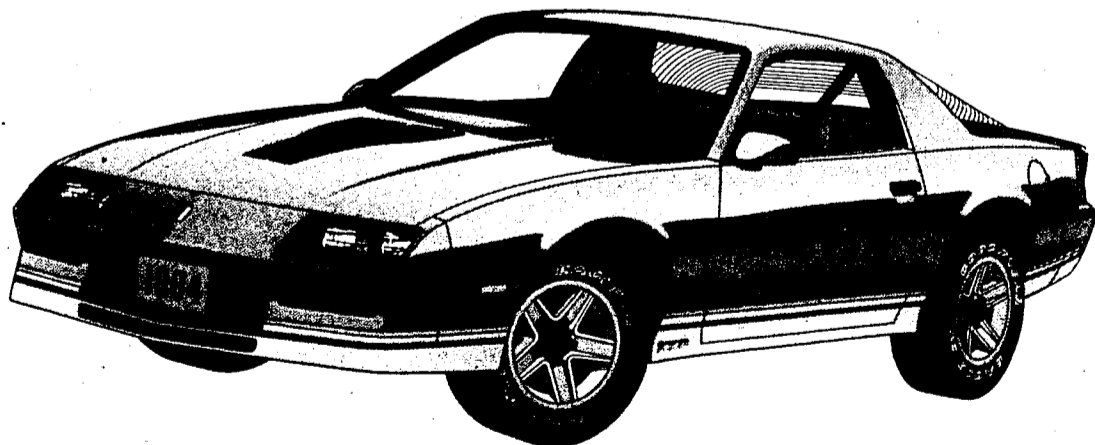
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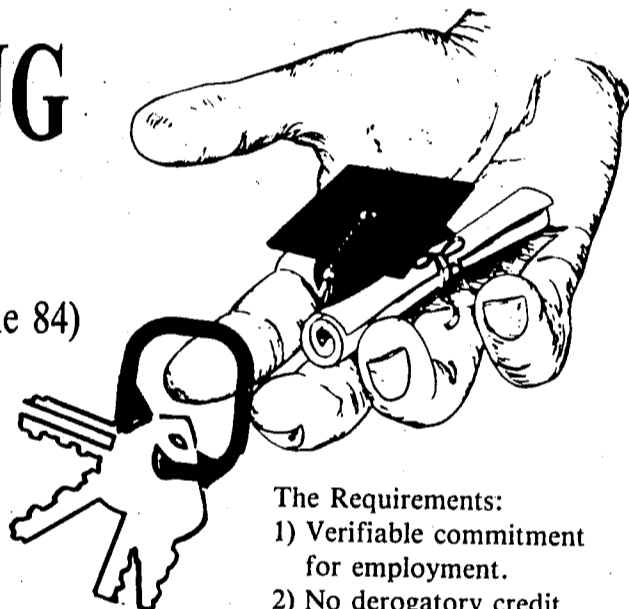


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UI Homecoming '83

A bevy of activities are on tap

By Ebersole Gaines
of the Argonaut

Homecoming weekend has always been a celebration at the University of Idaho. Dating back many years, the weekend has a long history of crowning Homecoming queens, pep rallies, home-turf football games and campus dances.

Fifty years ago on the UI campus, the Homecoming weekend was a festival providing fun and excitement. There was a pep rally, a pajama parade, a giant bon fire at "the Fairgrounds" as well as an all-campus dance given at the Memorial Gymnasium by the Intercollegiate Knights.

On Homecoming weekend in 1965, the theme, "Idaho Civil War: History repeats, North defeats," was right on the mark as the Vandals swept by the Idaho State Bengals. At the pep rally before the game, a firework display wowed viewers.

This year, the 1983 Homecoming theme is "Idaho — Best of Times." It will be reflected in floats for the



Photo by Scott Spiker

Celebrants gather around the blaze at the bonfire in the Shattuck Arboretum on Thursday night in celebration of the UI's 1982 Homecoming.

Homecoming parade at 9 a.m. Saturday through downtown Moscow. The ASUI- Kibble Dome will host the Vandal-Montana Grizzly football game at 1:30 p.m. on Saturday.

The UI Theatre Department will put on "Matchmaker." The play, on which the well-known musical "Hello Dolly" was

based, can be seen in the Hartung Theatre at 8 p.m. on Friday, Saturday and Sunday. Admission for the performance will be \$3 students and \$4.50 general admission.

All day Friday, there will be a living group yard display competition. Several symposia will be open free to the public.

From 8 a.m. to 12:30 p.m. the Idaho 2000 Symposium can be seen in the Student Union Building. Leaders from business, industry, education and government will meet to hear experts discuss Idaho's future development. From 1 to 5 p.m. there will be Reunion registration at the Alumni

Lounge.

At 5:30 p.m. there will be socializing for athletes from the years 1900-1940 at the University Inn-Best Western which will precede the College of Education Outstanding Educator award dinner.

On Saturday from 7:30 to 9:30 a.m. there will be a warm-up breakfast served at the Moscow Hotel. At 9 a.m. the Homecoming parade will begin in downtown Moscow. The University Book store will be open from 9 to 1 p.m.

From 10 to 11:30 a.m. there will be an open house at the Campus Christian Center. Refreshments will be served. At 10:45 a.m. a campus bus tour for the class of 1958 will leave from the SUB lobby.

At 11 a.m. there will be an open house for the Martin Institute for Human Behavior in the Continuing Education Building. From 11 a.m. to 1 p.m. will be the President's Brunch.

Following the football game there will be open houses for academic departments and living groups. That same evening at 9 p.m. there will be a homecoming dance with music by 'Gentlemen of Note' at the Elks Lodge. Another Homecoming dance and concert with music by 'Rail' will be in the SUB Ballroom.

Armacost named Homecoming Queen after recount

By Jane Roskams
of the Argonaut

Tina Armacost is the new Homecoming Queen for the University of Idaho.

In a vote taken at the annual bonfire Wednesday night, Delta Gamma president Armacost narrowly beat Tammy Laven of Forney Hall and Julie Taylor of Gamma Phi Beta, who were runners-up.

Armacost is described by friends as "really good fun, very clever, really hard-working and unbelievably genuine."

"I'm really thrilled," said Armacost when told of her victory. "When I was nominated I was really proud and honored, but this beats the lot. I called my family to tell them, and they were so pleased and happy for me."

Armacost, who comes from Walla Walla, Wash., is a senior majoring in Office Occupations and has one sister, Anita, who is currently attending Oregon State University.

Her sister will be getting married next weekend, but is taking a break from wedding preparations to travel to Moscow for the weekend with Armacost's parents.

She is hoping that her father will escort her out onto the field

at halftime during the game.

Armacost, who has a long history of involvement within UI and Greek organizations, has made the national dean's list, and is featured in "Who's Who in American Colleges and Universities."

With a busy schedule planned as Homecoming queen, Armacost may have difficulties trying to fit everything in. "I probably won't have time to do everything I want," she says, "but my house presidency finishes in

November, and I'm sure my teachers will understand." She does, however, believe there is a solution: "I'll just have to budget my time much better."

Armacost says her main duties will involve being a spokesman for the university,

and representing them in High School Relations activities and with societies like the Rotary Club. The first of those duties was Thursday night at a dinner hosted by the Alumni Association in honor of the grand marshal of the homecoming parade, David Maxey.

After graduating from the UI, Armacost hopes to get an office job in Seattle or Portland.

If it weren't for double-checking of the ballots by the 1982 Homecoming queen, Lisa Hoelst, Armacost may never have become Homecoming queen in the first place.

A mistake in counting the initial points cast for each finalist placed Tammy Laven, Forney Hall, first. Hoelst, the Homecoming queen committee chairman, said that she suspected a mistake may have been made, and recounted the points. One vote of 10 points for Armacost had originally been counted as one point, and the recount placed her nine-tenths of a point ahead of Laven.

Hoelst said, "It was a very close contest, but absolutely honest."

Hoelst said that she knew of no precedent for the recount on the votes.



Photo by Scott Spiker

With new Queen Tina Armacost in the immediate foreground, the UI Homecoming Queen contestants line up in front of the bonfire at Shattuck Arboretum on Wednesday night.

Homecoming 25 years ago...

Updated

WELCOME BACK, ALUMS, TO VANDAL LAND

FRIDAY, OCT. 17, 1958

The Idaho Argonaut

THE IDAHO ARGONAUT, Official Publication of the ASUI

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VOLUME 63, NO. 9

HOME COMING SHOW TO DRAW THOUSANDS

Charmaine Deitz Wins 1958 Beauty Crown



ROYAL BLONDE — Charmaine Deitz, a Coeur d'Alene miss who came to the Idaho campus a month ago, today reigns as the 1958 Idaho Homecoming Queen. The Tri-Delt junior will be crowned at half-time of the Idaho-OSC football game. Miss Deitz is an English major.

By DWIGHT CHAPIN
Charmaine Deitz, a pert blonde junior coed from Coeur d'Alene, was selected Homecoming Queen. The 19-year-old Tri-Delt transferred here this year from North Idaho Junior College. Four runners-up, named as her court in a vote of 1,728 campus males were Sharon Matheny, Alpha Phi; Ann Holden, Kappa, Pi Phi; Iverson, Alpha Chi, and Toni Peterson, Pi Phi.

The queen will be crowned at half time of the Idaho-Oregon State football game, which will begin at Neale Stadium tomorrow at 1:30 p.m. Alumni and visitors from all over the country will begin pouring into Moscow today. An estimated 2,000-2,500 alumni have swelled Moscow's hotels and motels to overflowing and alumni secretary, Jim Lyle, last night was trying to find additional space in private homes in the area for visitors.

Idaho ticket manager, John Thomsen, said a crowd of more than 8,000 is expected for tomorrow's game. The weatherman has forecast clear skies and cooler temperatures for the weekend, reversing a partly cloudy prediction made earlier in the week. Homecoming festivities will be kicked off tonight at 8:30 by the traditional pajama parade—serpentine of frosh women through men's living groups.

Floats Entered Mile Of Color To Greet Alums

More than 20 living group floats and a host of bands and marching units will salute an estimated throng of 2,000-2,500 alumni tomorrow morning in the 1958 Homecoming parade. The parade lineup, released yesterday, includes: Section A—State Police, Scabard and Blade, U of I band, Vandalettes, Grand Marshal, Pres. and Mrs. Theophilus, Gov. Seylle, Rep. Mrs. Darold Smith, Exec. Board, Plost, Darold Smith, Exec. Board, and Queen's Float.

Sixty Idahoans Trek 9 Miles To Cougarland

Sixty students made the nearly annual nine-mile walk-a-thon trek to Pullman Wednesday. The walk-a-thon, made by the losing school of the annual Idaho-WSC football game, resulted from the 8-0 loss to the Cougars last Saturday. The wager over the battle of the Palouse was paid with Idaho students remembering the one-touchdown loss. Trophy WSC students turned out in mass for the presentation of the walk-a-thon "foot" trophy to Bill Mills, Fiji, chairman of the celebration committee said. "It's a new legal, men, so start military officials said yesterday they would allow cadets to participate in the beard growing contest without demerits for being unshaven. All hatters, varsity and

The Homecoming Whirl

TODAY
Afternoon—Alumni registration in SUB.
6:30 p.m.—Pajama parade.
7:30 p.m.—Rally and poster judging at MacLean Field.
8 p.m.—Fireworks at MacLean Field.
8 p.m.—Float driver and entry leaders' meeting in Borah Theater.
SATURDAY
8:30 a.m.—Registration, SUB and Moscow Hotel.
9:30 a.m.—Homecoming parade.
12 noon—Vandal Booster Luncheon, SUB.
1:30 p.m.—Football, Idaho vs. OSC.
4-6 p.m.—Open House and dinners at all living groups.
9-12 p.m.—Homecoming dance, SUB ballrooms.

Many Idaho Males Beginning To Grow Dad's Day Beards

Most Idaho male students Wednesday began growing beards for the annual Dad's Day celebration here Nov. 15. Bill Mills, Fiji, chairman of the celebration committee said. "It's a new legal, men, so start military officials said yesterday they would allow cadets to participate in the beard growing contest without demerits for being unshaven. All hatters, varsity and

Slate Of Sixteen Nominees Named For Class Offices

John Bush... was named party's choice as a senior class presidential candidate late yesterday afternoon along with a slate of 15 other political nominees to class offices. Greek campaigning will start Monday and continue until election day, Nov. 4, according to caucus president Tom Edwards, off-campus.

Eliminate Voting

Watson, who attended this year's NSA meeting with Kerbs and Newhouse, also said that non-member status would eliminate the voting requirement, which, he said, forces delegates to vote on issues for the entire student body without their knowledge.

AAUW WORKSHOP

Fifty women, representing six branches of the American Association of University Women, will attend a workshop on Friday, Oct. 17, at the University of Idaho.

NSA Membership Action Postponed By Exec Board

Executive Board Tuesday granted what appeared to be a stay of execution to the National Student Association as it tabled a motion. The motion, which specifically states that the ASUI "not renew its membership in NSA, was made by vice president Neal Newhouse. The motion to table, which has parliamentary preference, was made by Joe Erramoupe.

Precision Drill Team To March In Festivities

Vandalettes perform for the first time this year in the Homecoming festivities tomorrow. The women's precision drill team will perform during the Idaho Homecoming parade, according to Nancy Darke, Alpha Chi leader of the Vandalettes.

in this issue...

Thousands here for Homecoming... page 1
We need support... page 2
Washington memories... page 3
Religion in college... page 4
Millionaire costumes

OVER 50 ENTREES TO ROLL SATURDAY

Only seven living groups will be preparing floats for this year's Homecoming Parade on Saturday — one of the smallest numbers ever. However, this hasn't deterred other groups from participating, and the Alumni Office has reported that there will be over 50 sections to the parade. The parade is one of the few homecoming parades still organized within the U.S. Several thousand Alumni are expected to return to Moscow for the weekend, according to Nancy Riordan of the Alumni office. One returning alumnus is David Maxie, 1958 ASUI Presi-

dent, who will be acting as Grand Marshall of the parade. Several local dignitaries will take part in the parade, including Sen. Steve Symms (R-Idaho), Moscow Mayor Dee Hager, University of Idaho President Richard Gibb and Mrs. Betty Gibb, and the Alumni President John P. Mix. The parade will begin at the corner of Main and A streets, and will proceed down Main to conclude at Main and Seventh. Parade organizers ask that floats be in place in Rosauers parking lot by 8:30 a.m. at the latest.

The parade line-up, released Tuesday, includes: Moscow Police Department, Color Guard — ROTC, the UI Marching Band, Vandalettes and cheerleaders, the Grand Marshall David Maxie and the Queen's Float which is arranged by Sigma Chi. This will be followed by Symms, Moscow High School Band, Moscow Jr. Miss, Mayor Dee Hager, Post Falls High School Band, President and Mrs. Gibb, Scott Green and Theresa Madison of the ASUI, and the Palouse High School Band. Next will be the KS-KKG float, the Chamber of Commerce Am-

bassadors (2 cars), John P. Mix the Alumni President, Grangeville High School Band, the Beta-DG float, Darrell Daubert of the Vandal Boosters, Clearwater Valley High School Band, Steel-Targhee float, Bud and Virginia McDonald of the Parents' Association, Native Americans Student Association and Sacajawea Jr. High School Band. Following this will be the Camp Fire, Lewiston High School Band, Alpha Gamma Delta, the Border Highlanders playing Bagpipes, Grandview Jr. Miss, United Way, and Vandal Non-

Marching Band, Deary/Bovill Jr. Miss, Nezperce High School Band, Nezperce Jr. Miss, Pike float, Asotin High School Band, the Fiji/KAT float and Jim Hawkins of the UI foundation. Finally will be the Culesac High School Band, Delta Tau Delta float, Kellogg High School Band, Troy Jr. Miss, Pottlatch High School Band, Pottlatch Jr. Miss, McLoughlin Union High School Band, Phi Delta/Gamma Phi Float, Priest River-Lammana High School Band, Genesee Jr. Miss, Prairie High School Band, SA rb, Kamiah High School Band, Spurs and the Jennifer Jr. High School Band.

QUEEN of '58 now Spokanite

On a very cold and wet Oct. 18th, 1958, a junior from Coeur d'Alene was crowned Homecoming Queen at the Vandal Homecoming game against the Oregon State Beavers. The Vandals lost the game 20-6, but neither that nor the inclement weather could spoil the day for Tri-Delt Charmaine Deitz.

"It was a really chilly and wet day, and we were all dashing around at halftime in raincoats, but it was still a lot of fun," the former Homecoming queen said. Today her last name is Kolb, and most of the dashing around the 44-year-old housewife does these days is confined

to her Spokane home.

Kolb, who now uses the first name, Eva, said that day was one of the most memorable of her life. "It was such a big thrill being chosen. It was only at the

beginning of my junior year, and I'd only been in Moscow one month." As homecoming Queen, she was introduced to then-Governor Robert E. Smylie, who gave her roses. "It was so awfully nice of him."

Kolb graduated in 1960 with a degree in education and minors in English and social studies. She ranks her

Homecoming Queen year as her favorite.

After graduating, Eva traveled extensively, taking various teaching jobs around the west such as Lake Oswego, Ore., Long Beach, Cal., and Spokane, where she now lives.

While on a teaching course at Eastern Washington State College (now University) in Cheney, she met and married Donald R. Kolb, a teacher there. The two were married in Coeur d'Alene in 1962. Shortly after that, Eva quit work to become a housewife and mother. Her husband now works as an administrator

with the district colleges in Spokane.

The Kolb's have two children, Heidi, 18, who is hoping to go into the field of journalism, and Jill, 17, who is hoping to follow in her mother's footsteps in a career in elementary education.

Their mother hopes that through the reciprocal arrangement of fees between Washington and Idaho her daughters will be able to attend the UI as she did.

Asked what they thought of their mother having been Homecoming Queen, the girls replied, "We think it's really neat!"

Homecoming highlights 1983

This year's Homecoming celebrations will span the Friday and Saturday of Homecoming weekend. The current list of events is as follows:

Friday, Oct. 21

Living Group Yard Display Competition.
College of Education Symposium — Perspectives on Merit/Incentive Pay Plans, 8 a.m. to 4 p.m., University Inn/Best Western.
Idaho 2000 Symposium — Idaho's future, 8 a.m. to 12:30 p.m., SUB.

'58 Reunion Registration, 1-5 p.m., Alumni Lounge.

'58 Reunion Socializing, 5:30-7 p.m., Cavanaugh's (pictures at 6:30 p.m.).

'58 Reunion Dinner, 7 p.m., Cavanaugh's.
UI Parents' Association Board Meeting, 6:30 p.m., Campus.

Returning Athletes — 1900-1940, Socializing 5:30 p.m., Dinner 7 p.m., University Inn/Best Western.

College of Education Dinner, Outstanding Educator Award, 6:30 p.m., University/Best Western.

SUB Film — Humphrey Bogart Double Feature, 7 p.m., Borah Theatre, \$2.

Play — "Matchmaker," 8 p.m., Hartung Theatre, \$4.50 and \$3.

Saturday, Oct. 22

Homecoming "Warm-Up" Breakfast, 7:30-9:30 a.m., Moscow Hotel.

Homecoming Parade, 9 a.m., downtown

Moscow.

Open House, College of Forestry, Wildlife & Range Sciences, 9 a.m.-1 p.m.

College of Forestry Alumni Meeting, 9 a.m., Forestry Conference Room.

Open House, College of Education, 9-10:30 a.m.

Open House, Campus Christian Center, 10-11:30 a.m.

Guided Tours, Gauss Engineering Lab, 10 and 11 a.m., sponsored by A.S.M.E.

Alumni Gathering, College of Agriculture, 10:30 a.m.

'58 Reunion Campus Bus Tour, 10:45 a.m., depart from SUB Lobby.

Open House, Martin Institute of Human Behavior, 11 a.m.

Open House, Mortar Board 60th Anniversary Reunion, SUB Appaloosa Room, 11 a.m. to 12:30 p.m.

President's Brunch, 11 a.m. to 1 p.m.

Vandal Deli, 11:30 a.m. to 1 p.m., University Inn/Best Western, shuttle bus service to ASUI Kibbie Dome.

IDAHO vs. MONTANA, 1:30 p.m., Dome.
Academic and Living Group Open Houses, after the game.

Play — "Matchmaker," 8 p.m., Hartung Theatre (\$4.50 and \$3).

UI Homecoming Dance — "Gentlemen of Note," 9 p.m., Elks, no charge.

Homecoming Dance and Concert — "Rail," 9-11 p.m., SUB Ballroom, no charge.

Commie link?

No record of when ASUI cut NSA ties

Oct. 17, 1958: The ASUI postpones a decision on whether or not to suspend its membership of the National Student's Association (NSA).

Although ASUI records don't trace back to 1958, subsequent copies of the *Argonaut* indicate that the move was successful some weeks later. However, records from the early '60s indicate that the University of Idaho student union was still affiliated with the NSA at that time.

From this, one could assume that, although the ASUI apparently severed itself from the organization in 1958, it must have rejoined under a different ASUI government the following year. This is supported by evidence from *Argonauts* from 1959 that reported senate members attended the annual-NSA conference that year.

Representatives of the ASUI continued to attend NSA conferences until 1964, after which they appeared to stop, although there is no indication in the records or the *Argonaut* exactly why.

Around this time, many other schools in the country disaffiliated themselves from the NSA and formed an opposition organization — STOP — NSA (Students Opposed to NSA).

After this, the NSA received an enormous amount of bad publicity concerning relations with the government, the FBI and the CIA. It was once described by the *New York Times* as "having clandestine financial ties" with the CIA, and was also allegedly involved in political manipulation by extreme factions of the main political groups.

The NSA ceased to exist in 1978 when it merged with the National Student Lobby to form the United States Student's Association (USSA).

Once again, the ASUI was urged to become a member by representatives from executives of the USSA. Scott Fehrenbacher, ASUI president at that time, was reticent to "commit the ASUI to membership of an organization that was so East Coast-oriented."

However, as a gesture of goodwill, representatives from the ASUI did attend the USSA national conference at Eugene, Ore. that year.

Currently, the ASUI is not, and is not likely to become, a member of the USSA, according to 1983 President Scott Green.

BEARDS ONCE UI STATUS

Whatever Happened to Dad's Day?

In days of old (when knights were bold), the UI would host an annual 'Dad's Day', where the fathers of students would be able to come back to the UI for the day to self-indulge and relive their youth.

It wasn't only the dads who had all the fun, either. The annual beard-growing competition was recently described, perhaps somewhat sarcastically, by one Alumni as "The most fun you could have with your clothes on."

But in 1958 it was such a big thing that campus military

officials let standards slip somewhat and allowed their cadets to grow beards "without getting demerits for being unshaven."

Naturally, with hair growth being associated to virility, the guy who could produce the biggest beard was something of a celebrity among the ladies, and all the guys in his frat would want to know what his big secret was.

It wasn't just the biggest beard, either. A prize was also given to the guy who could produce the most novel beard. Apparently, the possibilities were endless.

"I remember one guy who shaved bits off his to spell the name of his fraternity out," recalled one Alumni, "and another who tried to fashion his in the shape of a nosebag. It didn't work too well."

Not forgetting the moms, they too had their day, later in the year. But, beard-growing competitions certainly weren't the order of the day then.

During the '60s, Dad's and Mom's days were merged together to produce Parent's Day as we now know it.

This year, Parent's Day will fall in the Spring Semester on April 17-18.

Stories by

Jane Roskams

Layout by

Brian Beesley

ASUI

From page 1

process, according to Riesenberg. Incorporation papers, including a developing charter that states the purpose of the corporation and the bylaws of the organization, have to be filed with the Secretary of State. Most corporations keep this fairly general to allow flexibility, Riesenberg said.

In 1975, under then-ASUI President David Warnick, the idea of incorporation made it as far as being written into Articles of Incorporation and sent to the administration for their opinion. Thomas Richardson, Vice President of Student and Administrative Services at that time, responded in a letter dated June 18, 1975. In it he brought up some of the same points administrators are bringing up now.

In the letter, Richardson said, "Such a contract is fairly simple while the implications are complex. I have the impression that incorporation may open the flanks to greater legal vulnerability."

Eight years later the ball may be picked up again. ASUI Senators Chris Berg and Mike

Trail have recently started looking into the possibilities of incorporation.

"We're just looking into it now," Trail said at the Senate meeting Wednesday. Berg told senators to look for a resolution coming out of their preliminary research, addressing the need for a thorough examination of the pros and cons of incorporation.

Steve Scanlin, a law student at the university and former state legislator, has offered to discuss the whole idea of incorporation with any interested student leaders.

Scanlin, who attended Eastern Montana College during the beginning of the incorporation of their student body in the late '60s, prefers the term "formally associated" to incorporated. Because it is really more an association than a business enterprise, he said.

The big advantage of incorporation, he said, was that the students could handle their own funds, the university no longer had control over student money. "To me it makes sense," Scanlin said.

But if there's no interest

among students and the student Senate, then maybe there is no big reason to change from the way things are now, he said.

The advantages of incorporation are not readily seen by UI administrators at this point.

"I can't think of any advantages from the students' standpoint, from the university's standpoint, or from the Regents' standpoint," Financial Vice President David McKinney said. "But maybe that's more because I don't know about it."

"There must be some advantages," McKinney said. There must be some expectation of some money coming in. "Obviously there must be some potential for it," he said.

"I'm just wildly speculating," said Terry Armstrong, Executive Assistant to the President, who admitted that he did not know enough about the subject.

"It must not be as complicated as I'm making it sound," Armstrong said. But he doesn't see any tax advantages to incorporating.

"I haven't been fully briefed to know what the advantages are," Armstrong said.

He is open to the idea, though. "We never turn down a neat idea," he said. "It might save me a lot of headaches — go for it," he said.

Scanlin can see the advantages of incorporation, though. With direct control over buildings, students have more freedom for their use and management. But this freedom must be tempered with restraint and maturity, Scanlin said.

Another advantage of incorporation is the revenue that would be generated with student control of buildings. "We rented classroom space," Scanlin said.

"but then students do have to pay upkeep."

The disadvantages of incorporation have already started making their presence known.

"My question is why in the world would you want to?" Armstrong asked. Would the ASUI want to assume all the maintenance costs and liabilities for these buildings? The insurance alone would be staggering, he said.

And, Armstrong asked, how many insurance companies would feel secure dealing with a student representative?

"It's an awfully lot of headache," Armstrong said. "You would have to recreate essentially what we have — to maintain what we have now."

Scanlin can also see the "nitty gritty" of managing those buildings, as one of the disadvantages of incorporation.

Armstrong also raised the questions of membership into the corporation and of liability. Would alumni be considered stockholders in the business, since their fees have been put toward UI buildings too? As an alumnus of this university, he asked, would he be considered party to any liable suits filed against the corporation?

Another disadvantage was pointed out by McKinney. Right now the ASUI enjoys free accounting. But if they incorporated they would be treated as a private business by the Financial Affairs Office, and would be charged as such, McKinney said.

Assessing student fees might become a problem, as well. McKinney assumes that because the Board wouldn't have final control of the money, they would not make student fees mandatory — fees which would be necessary for the ASUI to operate, McKinney said.

"I would be surprised if the Board would require each student to pay a fee to an external agency," McKinney said. And as the Board would probably have no control or fiscal responsibility for those funds, McKinney said he would certainly recommend against it.

Incorporation would turn the ASUI into a multi-million dollar

enterprise, Armstrong said. "I assume that you would have to hire a manager, a caretaker," Armstrong said.

McKinney is sure that the ASUI would need to hire a full-time professional business manager to oversee the financial aspects of the corporation.

"The question of ASUI incorporation is one thing," McKinney said, "what that corporation does is a whole 'nother one."

When incorporation was first brought to McKinney's attention, his first thought was of incorporating ASUI Communications, he said. "It operates as a business right now anyway," he said.

The effect of incorporation of the communications arm of the ASUI, in terms of total obligation of McKinney's time, would hardly be felt at all, he said.

"It sounds good, to set up business and sell services. But you have to have customers," McKinney said.

As for incorporating the ASUI Communications, Armstrong can't see the reason for it. "I think that you have the best of both worlds now." The possible losses would have to be taken into consideration as well as the possible gains of such a move, he said.

Student John Hecht thinks differently. He feels that both the ASUI and ASUI Communications should be incorporated. In a two-part column running in the *Argonaut* this week, he proposes the formation of a non-profit corporation — tentatively dubbed, "ASUI Communications, Incorporated."

"What I'm suggesting is that this come first," Hecht said, a returning student who has studied communications and public administration.

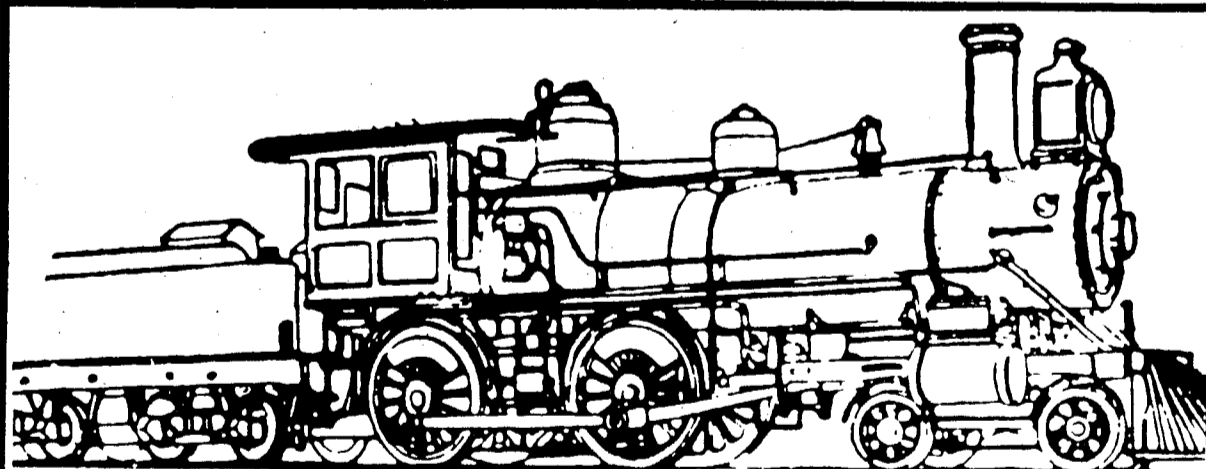
It will be easier to pull off incorporation on a smaller scale to start off with, Hecht said. "ASUI incorporation is a much more complex task," he said. And by incorporating the communications first, a checklist would be set up for comparison.

The State Board will need to be convinced that incorporation would be a good move before it will turn over millions of dollars to students, Hecht said. And incorporating ASUI Communications would be a starting point.

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Farsighted Idahoans plan for 2000

By Lewis Day
of the Argonaut

Depending on the hour of the day and the scenario, the future for the state of Idaho is either bleak or rosy. The Idaho 2000 Conference, a meeting of individuals concerned with government and private enterprise, met yesterday (and will continue today) to discuss the future of the state.

The future can hold many surprises in store for Idahoans, or — as many of the symposium's speakers affirmed — Idahoans can take control of the future and shape it to suit the people and conditions of the state. Speakers at Thursday's sessions included Idaho's governor, as well as representatives of private industry, education and government.

The symposium, attended by approximately 80 persons, was opened Thursday morning when UI President Richard Gibb introduced keynote speaker, Idaho Governor John Evans.

"We want a strong, healthy, diversified economy, with a job for every Idahoan who wants one," Evans remarked that his goal is for the quality of life in the state to be "substantially better" at the end of the decade than at

the beginning. The governor advocated a "strong, healthy working partnership" between the public and private sectors.

"Government's most critical function is the education of our children," Evans said that one key to upgrading the state's educational structure — a structure which has taken a beating in the last few years — is bringing educators' salaries into line with those of surrounding states. "Just to bring teachers' salaries up to par with surrounding states will take \$40 million." If the state's leaders don't take the initiative and plan for the future, Idaho will be left behind.

The governor emphasized four goals his administration has established to "point the way to an economically sound future."

The first, revitalization of the state's economy, will "provide immediate financial relief and jobs." The second proposal advocates a strengthening of local government to create and repair the infrastructure. Evans' third emphasis will rebuild education, "to improve the opportunities our citizens demand and deserve." The governor's fourth proposal is to "care for people."

"If we are willing to make those investments," Evans said, "we

can be confident that Idaho's future will be bright and prosperous for all."

In addition to Evans' speech, the morning sessions consisted of presentations from representatives of government and business. Jack Peterson, of the Idaho Mining Association spoke on the place of Idaho's natural resource base in the coming two decades.

"We have always been a net exporter of natural resources," he said, noting that since World War II Idaho has been a consistent producer of raw products for distribution beyond the state's borders.

The future for Idaho's production of raw materials — minerals, agriculture, energy and timber — will have to be based, Peterson

claimed, on cooperation with the outside world. "There is no option for economic independence."

With so much of Idaho under the control of the state and federal governments — 69 per cent — a balance between the needs of private industry and public recreation (and conservation) must be achieved. In order to effect this balance, Peterson outlined a six-tiered proposal for statewide cooperation in resource use planning.

First, Peterson advocated the establishment of an Idaho Resource Inventory Service (IRIS). IRIS would be set up as a database system, utilizing a statewide computer network to keep track of the state's natural resources. All state, federal,

tribal and private lands would be inventoried, with an eye toward simplification and cooperation in land use planning. IRIS's major benefit would be in increasing communication between the myriad of agencies involved in land use planning. The state's universities, according to Peterson, would play an instrumental role in utilization of IRIS.

Peterson's other recommendations included the establishment of a "natural resource management roundtable," a monthly meeting of administrators and private individuals to keep channels of communication open. He also advocated a consolidation of

See **Idaho 2000**, page 16

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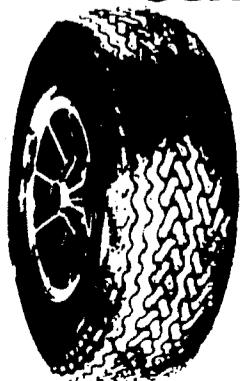
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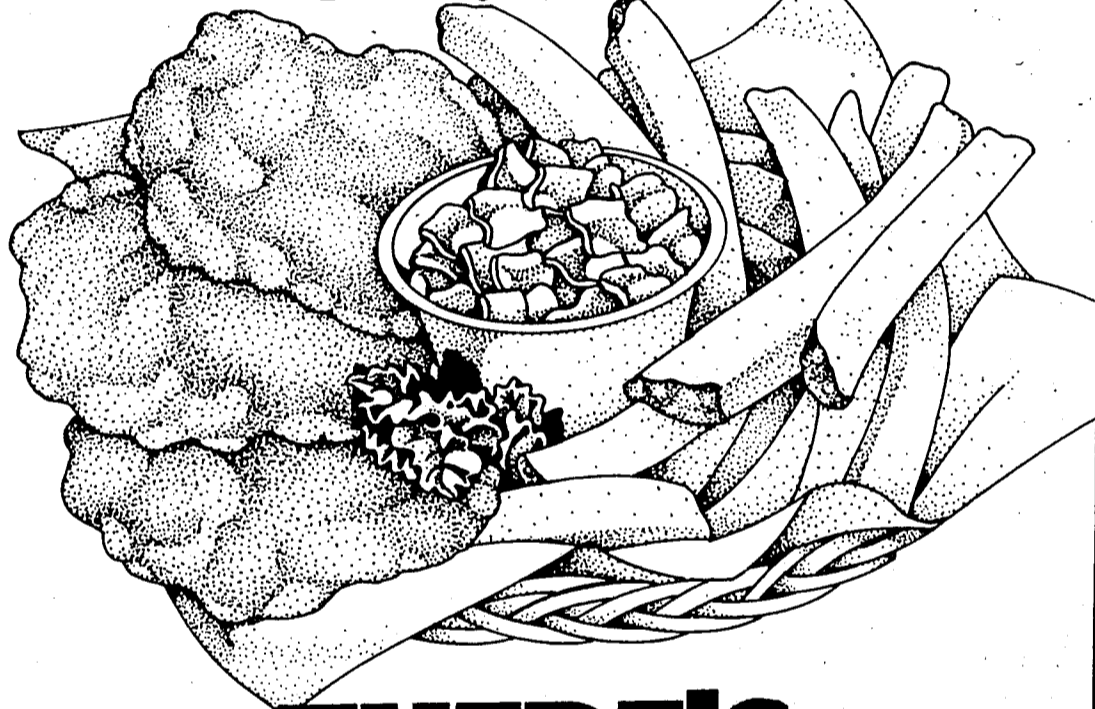
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Idaho 2000

From page 15

state endowment lands — those for the state's schools — into large, manageable units. Peterson cited a program under development in Utah for the consolidation of that state's 40,000 units into approximately 20.

Peterson's fourth point was the establishment of a statewide comprehensive joint review process. A proposal which has already been tried with some success, the joint review process would bring together IRIS and state and federal agencies. The joint review would bring developers and officials concerned with planning together in order to streamline the application process and eliminate red tape.

The final two of Peterson's proposals involved the uses of appropriate technology. He said Idaho's leadership in dry land irrigation, high altitude farming and crop improvement research should be expanded. By utilizing those areas in which the state already enjoys preeminence, Idaho can step progressively into the next century.

According to Peterson, another existing gem in Idaho's chest of treasures is the Idaho National Engineering Laboratory (INEL) at Idaho Falls. The federal facility has brought together some of the finest minds in nuclear technology, placing Idaho at the fore of research and development, he said.

Noting the UI's educational center at Idaho Falls, Peterson said "a union with the state's universities should be formed." A "conclave" of the state's education, government and business leaders should be held with INEL administrators to create an Idaho Science and Technology Center at Idaho Falls.

Richard Slaughter, of the governor's office of financial management, said "Diversification in Idaho manufacturing over the next 20 years is bound to occur, if only because employment levels in traditional resource industries are being displaced through technological change." This diversification will occur in the service related

economy, rather than in manufacturing. The base in resource extraction will shrink as the service sector expands.

Slaughter said Idaho faces two prospects; growth and expansion or stagnation. The first alternative will necessitate the state's being "competitive in terms of quality of life." State policy will have to be "focused accordingly on human environmental and structural public capital." If Idaho doesn't progress, it will be due to a wrongheaded and solitary emphasis on further "development of resource industries in agriculture, minerals and wood products." He said such a policy will result in a low commitment to education, the environment, infrastructure and local public services.

"To be competitive Idaho will need strong university research, good telecommunications, good transportation, a high quality of environment and life." These variables are controlled by government, he said, meaning "Idaho's future is very much in her own hands."

Idaho could become "an area of national sacrifice," according to Mary Lou Reed of the Northern Lights Institute, an environmentally-oriented think tank headquartered in Montana. She described two possible —

and quite divergent — futures for Idaho. The first, a dismal look at Idaho as the nation's nuclear waste dump, depicted a bankrupt state with a crippled school system and rampant pollution.

Reed's second scenario was that of a bright future with the promise of a healthy economy, serious protection of the environment and alternative energy sources. The determining factor will be the way in which the state sees itself. "Idaho is dominated by the outdoors," she said, and it is the topography which ultimately shapes how Idahoans relate to themselves and their state. Idahoans are "claimed by the land."

Idahoans have several vision blocks — problems which will have to be resolved if the state is to move ahead in a positive way. *Rear-view Mirror Vision* is popular vision block; Idahoans have a "concentrated hindsight" which doesn't allow for change. There is no vision of the future in a rear-view mirror dominated Idaho.

Myopia and Dollar Dazzlement are two other distinctly Idahoan vision blocks. *Myopia* is the simple failure of the state's leaders to form a vision of Idaho, while valuing short term results over long term solutions is a feature of *Dollar Dazzlement*.

The common notion that Idahoans love, and want the best for, their children is debunked by the fact that the state spends less, per capita, than any other state on education, a problem Reed called *Double Vision*. The last significant vision block Reed cited is *Astigmatism*, the tendency for "anarchists of the right to exacerbate problems," and to fight government at every turn. Good government cannot flourish, she said, in an atmosphere that is anti-government.

As a remedy for the serious vision deficiencies the state suffers from, Reed advocated a series of six "eye openers:" a

vigorous press, an employed work force, a responsible corporate world, capital, natural social structures and a strong educational system. With these eye openers Idaho can be on its way to social goal-setting. Reed stressed the necessity for looking at regulation as positive, and said the Idaho of 2000 will be less than the vision we have today if Idahoans aren't responsible.

Afternoon speakers focused on the role specific segments of Idaho's private and public sectors. Ali Moslemi of the UI College of Forestry, Wildlife and Range Sciences cautioned that the future will show a steady decline in Idaho's share of the wood products market, even though the industry as a whole will enjoy a strong upturn. He attributed this lag to competition by Canadian firms and the inflexibility of Idaho's forest products industry. The inflexibility of the industry, Moslemi said, is due to high labor costs and ignorance of consumer wishes.

Idaho can thwart this prospect by paying attention to consumer needs, adapting computer technology to the forest products industry and a Forest Products Marketing and Research Center should be established at the UI. If these guidelines aren't followed, Moslemi warned, the wood products industry in Idaho may die.

Other afternoon speakers included Idaho Travel Council President Dennis Sessions, Idaho Conservation League representative Will Venard, UI Research Professor of Agricultural Economics John Carlson. Thursday's events closed with a banquet and address by Terry Armstrong, assistant to UI President Gibb.

The Idaho 2000 Symposium continues today in the SUB, with messages by Idaho State Senator Norma Dobler (D-Moscow) and UI Geography Department Chairman Harley Johansen.

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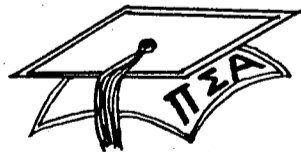


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Coors executive to speak at UI

A well-known brewing company executive will take up the case of responsible use of alcohol during Alcohol Awareness Week at the University of Idaho Nov. 1-3.

William Coors, chairman of the board and chief executive officer of Adolph Coors Brewing Co., will speak at 7 p.m. Wednesday, Nov. 2 in the Hartung Theatre. His talk is entitled "Why Do People Drink?" and will discuss the responsible use of alcohol and consequences of its abuse.

Coors, 67, has been with the company since 1939, and is the third generation of the Coors family to be involved in operation of the company. He holds a masters degree in chemical engineering from Princeton University.

Jim Bauer, coordinator of residence hall programs at UI and director of Alcohol Awareness Week, said, "The fact that a large percentage of students do drink is why Student Advisory Services has taken an active role in promoting the responsibilities of drinking. This is a hard job, but if no one does it, the kids may never hear about it or think about what can happen as a result of alcohol

consumption."

He said student leaders from Washington State University and Lewis-Clark State College are being invited to the UI Alcohol Awareness events, as well as UI students. The UI is the only university in the state that has an organized yearly program to promote alcohol awareness.

In addition to Coors' talk, there will be a session on legal liabilities of drinking at 7 p.m. Nov. 1 in the SUB, and a carnival at 8 p.m. Nov. 3 in the Sigma Chi lodge. The carnival is planned as an example of how to hold a social event where alcohol is offered, but isn't the focus of the party, Bauer said.

A similar event last year attracted over 1,000 students from all across campus, and was considered a success, he added.

He noted that the legal presentation will include information on the new laws pertaining to driving and drinking in both Idaho and Washington and their potential impact on violators' records.

For more information about the programs, contact Bauer at 885-6757. All are free and open to the public.

Computerized sequencing aids agriculture school

By Jane Roskams of the Argonaut

Computer technology seems to be everywhere these days. It has recently arrived at the University of Idaho College of Agriculture where researchers now use their new computer to sequence genes.

The step toward computerization is making what used to be a difficult and time-consuming process much easier and more efficient.

According to Lee Bulla, associate dean of the College of Agriculture, the new equipment places the UI at the cutting edge of genetic engineering technology in the U.S.

"As far as I'm aware, this computer hardware and software is unique in the

Northwest," Bulla said.

Gary Held, a post-doctoral researcher who works with Bulla, explained what the new equipment is made of: "In short, it consists of a general purpose microcomputer, an electronic digitizer and some specialized software."

The equipment is being used primarily for DNA sequence analysis by Bulla and Held.

The portion of DNA being studied is placed on a thin porous gel through which an electric current is passed.

Upon completion of this, the genes collect on the gel according to their size. The size of the bands produced is relative to the different amounts of each nucleotide present.

The trace obtained is photographed by X-ray,

creating a schematic image of the gene sequence. The computer "reads" this image via the digitizer, and translates the coordinates of the bands into the particular nucleotide sequence that they represent.

This computer can also talk to its operator. "A verbal synthesizer is built in to tell me what information the computer thinks it's getting," Held said.

If the pencil is mistakenly placed between bands, the computer will call out, "input error."

They say it will take a long time yet before they get all the information that they need, but they agree on one thing, "The computer is going to make our lives a lot easier from now on."

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Competition at the movies

Area theatres vying more for audience of students

By Ebersole Gaines
of the Argonaut

For years, one of the most common activities for University of Idaho students has been to go out for an evening and see a movie. As it so happens, though, there has not been much competition among the people who show films in Moscow.

Recently, though, there's been a distinct rise in the movie market competition, mainly because a new theatre owner arrived in town. Now, four different movie theatre owners compete for sales but at the same time offer different products. Some students say they've seen a rise in film quality since then.

"We make our money showing movies. It's important to put on a good presentation." That, according to manager Ernie Saxman, is the motto at the University Four Theatres, early

this year became the new kid in town.

In January, Theatre Operators Incorporated (TOI) based in Bozeman, Mont., opened up its subsidiary in Moscow in the University Four. The four-plex movie theatre is located in the Palouse Empire Mall behind the University Inn — Best Western.

Saxman says he first broke into the theatre business as a doorman to put himself through school. He stuck with it and eventually landed a job as a house manager in a twin theatre in Butte, Mont.

Competition among theatres in the Moscow/Pullman area is heavy, he says. "Having four additional screens in town brings in more recently released movies more often," Saxman said.

According to Saxman, many of the movies that come to the University Four Theatres are ordered out of the TOI office in Bozeman. Even so, Saxman

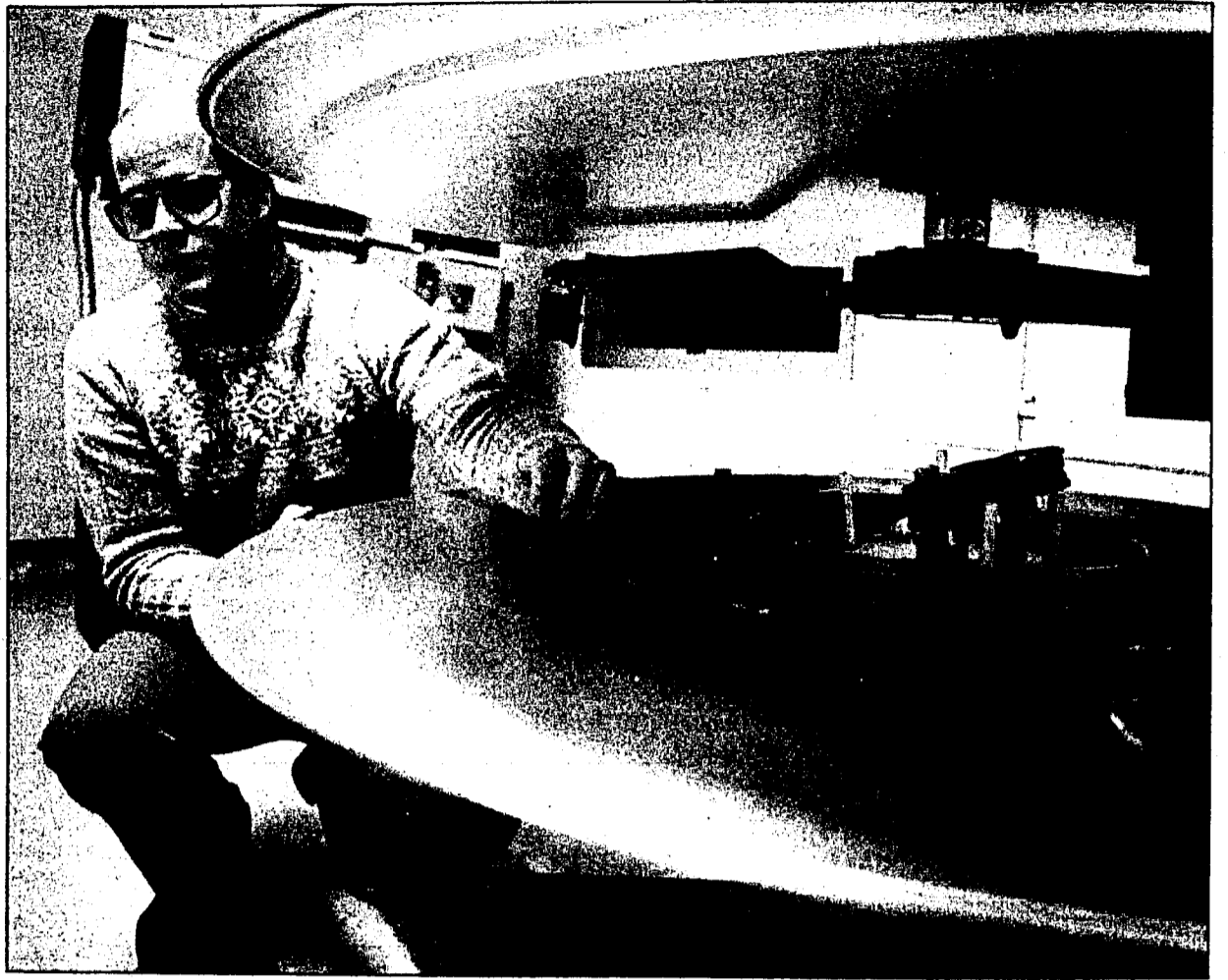


Photo by Scott Spiker

Ernie Saxman, the manager of the University Four Theatres in Moscow, demonstrates how the long-playing movie reel at the theatre operates.

sometimes must bid prices over the telephone with a district distributor. The distributor then becomes a price setter and can quote a bluff price to boost up the bids.

A distributor can also charge a flat rental rate on a film for a certain amount of time, or he can charge a certain percentage of each ticket sold for a specific movie.

"We do everything up front," Saxman said. "They check us." He said that occasionally a distributor who is charging a percentage might drop in to check ticket prices.

At one point in time, Moscow's Kenworthy and Nuart theatres and Pullman's Cordova and Audian theatres (all four are owned by the same company — Kenworthy Theatres) had the corner on the local movie market. As such, competition among Moscow theatres was minimal if it existed at all. Now the two theatre operations are forced to compete for popular box office draws.

However, Vic Cornell, manager of the Kenworthy chain for 10 years, doesn't see the mood of competition between the two theatres as being that

keen. "There are so many good films these days that it works out," Cornell said.

The major theatres may also feel some pressure from a couple of small theatre operations on the Palouse, the Micro Movie House in Moscow and the Old Post Office Theatre in Pullman. However, those businesses offer mostly second-run and specialty or foreign films, and are not competing with the other theatres for the films themselves. Rather, they compete with them for audiences;

See Movies, page 19

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Movies

From page 18

but even that is limited since both theatres are relatively small.

Bob Suto, owner/manager of the Micro, deals through a booking agent entitled Northwest Diversified Entertainment out of Seattle. "I don't bid on films," said Suto. "I can't compete with those people, I don't have the seats to compete with them."

According to Suto his booking agent handles close to 60 screens in the Northwest, which provides him with a good pick of the film crop.

"I've never tried to be a 'first run' theatre," said Suto. "The Chosen was the only one that I ever bid for but it didn't make us any money."

The different theatres offer different products. The Kenworthy and the Nuart both provide the movie watcher with a more comfortable environment.

The Micro Theatre is smaller in size and seating capacity than the others but offers quality movies, some older and some more recent.

The University Four Theatres, on the other hand, have modern facilities with more total seats for the four theatres combined than the Kenworthy theatres, but fewer for each of the separate theatres. The seats are smaller and closer together. Employees tend the aisles during showings to make sure moviegoers are not damaging the seats by resting their feet on them. The theatres may show a film, at times, longer than the Micro, providing the film is popular and providing revenue.

'Lead institution' proposal completed

An alternative to the "lead institution" proposal made by State Board of Education Executive Director Charles McQuillen has been completed by the presidents of the four institutions of higher learning involved and should be in the hands of board members soon.

Linda Stalley, chief academic officer for the board, said that McQuillen received a call from the University of Idaho Thursday to inform him that he would have a copy of the alternative proposal

today.

However, no one at the UI or from the board could comment on the substance of the proposal. It will be discussed at the board's meeting Oct. 27-28.

McQuillen's "lead institution" concept is to rewrite the role and mission statements of the UI, Boise State University, Idaho State University and Lewis-Clark State College to designate areas of emphasis each institution would be responsible for.

In an interview last month,

McQuillen explained what his proposal meant. "For example, Boise State University's mission statement indicates that Boise State is the lead institution in the state with an emphasis on public affairs. If the budget says you can have one public affairs kind of operation, it seems to me that operation belongs at Boise State."

He has also said institutions without emphasis in certain areas would not be deprived of those programs.

However, the proposal has caused an uproar among faculty and administrators at the UI. Some fear it will mean a decline in the quality of non-emphasized

programs.

The Faculty Council here has gone so far as to approve a statement which condemns McQuillen's proposal at its Tuesday meeting.

McQuillen's proposal would place an emphasis on international cooperative programs and programs, such as those in agriculture, which are related to the land grant status of the UI. BSU would be responsible for the performing arts and graduate programs in the social sciences. ISU would concentrate on health-related programs, except for LCSC's nursing program and the UI's medical program.

Students design new tool

One year after receiving \$100,000 worth of computer equipment from the Hewlett-Packard Corp. to learn how to design very large scale integrated circuits, (VLSI), University of Idaho College of Engineering students have developed a complex and very sophisticated "computer-aided design" (CAD) tool that can be used in the design of VLSI chips.

CAD tools allow engineers to design and test new microchips without having to build prototypes, thereby saving time and money.

"Those companies which possess the most advanced tools will be able to make more complex and sophisticated products in less design time," explained Don Curtis, division manager of Hewlett-Packard's Disc Memory Division in Boise.

The project has been important to UI faculty, according to Mel Jackson, acting dean of the

UI College of Engineering.

"It is important that UI faculty be exposed to these types of tools that engineers are expected to utilize, and secondly, be able to teach these concepts," Jackson said.

The Hewlett-Packard Corp. has funded similar research at a select number of other universities around the country, including the University of Illinois, University of Utah, Carnegie-Mellon, MIT, Cal Tech, Stanford and the University of California at Berkeley.

"The quality of work being done at UI compares very favorably with that being done at these other institutions," said Merrill Brookaby, head of Hewlett-Packard design activities.



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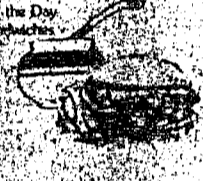
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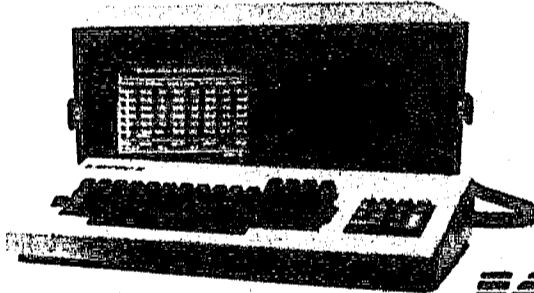
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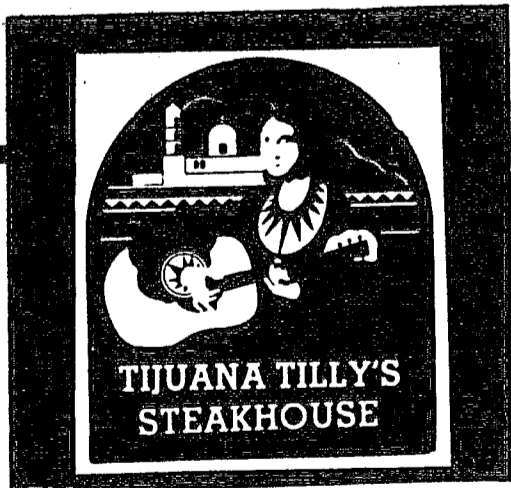
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Coming home with the class of 1958

By Paul Baier
of the Argonaut

College students don't change much over the years. Sure there are the obvious physical changes — the spare tires, the bags under the eyes. But the goals pretty much stay the same: money, sex and fun.

Are these goals attainable? We here at the Argonaut decided to take a look back at some of the goals — and results — from the yearbook of the class of 1958 at Whatsamatta U.

The sports star of '58 was Waldo (Wallthumper) Fletcher. The Wallthumper's entry in the yearbook under goals read: "to become involved in law enforcement and eventually join the FBI."

We located Wallthumper at his current job, sweeping out the local police garage and asked if he had made it to the FBI. He

said no but that they let him sub for the night watchman on Monday nights. However, living up to his nickname in college apparently made him unfit to carry a gun.

Knute (Kingpin) Gadinsky, the 1958 bowling team captain, listed his goal as: "to join the Professional Bowler's Tour and hopefully bowl in the Lincoln, Neb. Tenpin King Tournament someday."

When Gadinsky was contacted at his villa in Omaha, he said that yes he had turned pro, but quit on his 40th birthday with over \$3 million in prize money, royalties of \$1 for every bowling ball sold in Nebraska and added that yes, he had won the Lincoln, Neb. Tenpin King Tournament nine years in a row.

The aspiring Thespian of '58 was June (Dimples) Wannamacker. June had a loftier goal: "I want to be a star." We

Humor

couldn't talk directly to June, but we did contact her latest "director." Bud Smith, the manager of the "Girls, Girls, Girls Club" in Walla Walla, Wash., said that Dimples was quite a favorite with the regulars and had also starred in a few videos on the side, the most notable titled "Walla Walla Sweets."

Weldon Walters Jr., the '58 Columbus Day King and president of Gnu Stigma Gnu, wanted to "climb the corporate ladder." Weldon used part of his inheritance and started a trailer park with plans to turn it into an empire.

Unfortunately, Weldon used a little faulty judgment. When the vice squad busted his partner-swapping ring and caught him in a 40-ft. double-wide in a com-

promising position with a midget wrestler, Weldon was given five to 10.

Glen (Sheep) Shepperd was best remembered as the 6'6" scoring machine on the basketball court. What '58 alum couldn't remember the time old Sheep pumped in a season-high 12 points and then got booted from the game for teasing the Montana players?

Sheep's goal was "to rise above it all." Following a dishonorable discharge from boot camp, Sheep bought himself a little ranch outside of Missoula and is quite content with his little wool operation. Now Sheep gets all the teasing, but he has a smile on his face that just won't quit.

Hilda (Hips) Gerber, voted Nicest Sorority Girl Queen of 1958, had a simple goal: "To raise a family and do a lot of baking." Hilda ran out on her family in 1960 and now owns a national chain of fitness centers. It is rumored that Hilda is now known by Jane Fonda, Richard Simmons and others as the Cellulite Queen of New Jersey.

Art (Scoop) Wortman, the '58 editor of the Whatsamatta U Tattler, listed his goal as "To strive for journalistic truth." We found Scoop on assignment digging for facts for the National Libeler.

"It's a job," Wortman said. "As soon as I get this trash back into the can I'd be glad to answer your questions."

Joey (Scam) Sinatra, listed his goal as "money, money, money." The only lead we could find on Joey was from the Florida Customs Office. It seems that Joey is making a tidy profit with a sizable, but highly illegal, import business in Miami. Snowflake Valdez, Sinatra's "valet" said that he would relate to Joey the Argonaut's wish to have him as the guest of honor at the paper's next party.

"Class crooner, Hal Gomez, the star of those '58 campus sensations, "The Crewcut Guys," wanted to be "the next Al Jolson." Hal can now be heard behind the piano bar in a nightclub in Wallace. Hal said that he still does a pretty strong version of *Mammy*, and besides, he gets all the beer he can drink.

The last alum we talked to was class valedictorian Benjamin Binghamton, III. Benjie's goal was, "to take over my father's corporation." Benjie did just that, but dropped out of sight in the '60s.

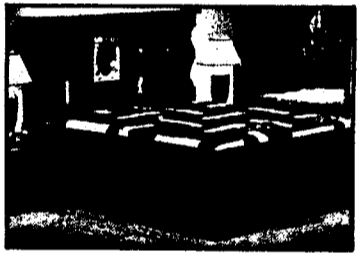
Some investigative reporting turned up Benjamin's teepee in the hills behind Grangeville. Preferring to be called "Not So Serious Israel," he is content to tend to his plants and meditate.

"After the first hit of acid, I couldn't stop," Not So Serious said.

So as we celebrate this gala of past and present we can remember the words of the 1958 valedictorian, Not So Serious Israel, "I'm home, I'm really home."

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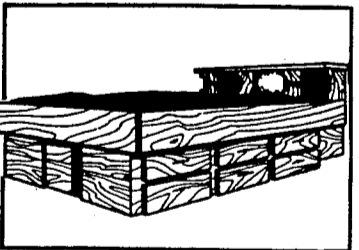
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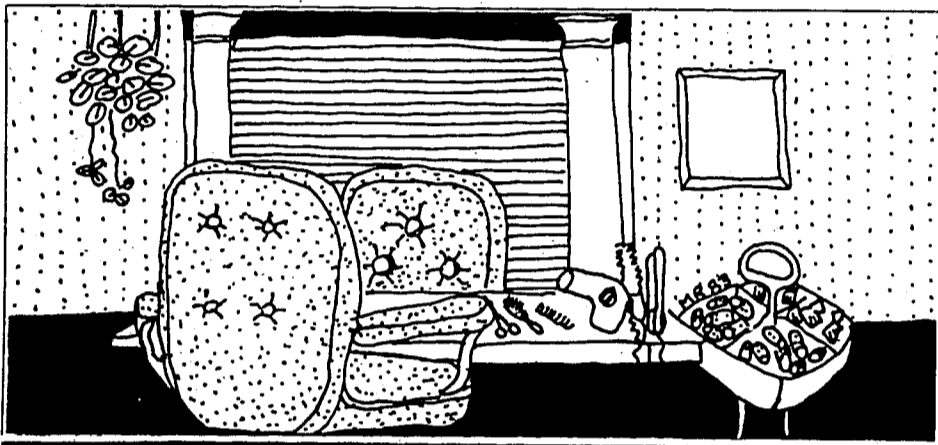
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- Friday, Oct. 21**
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 - 4:30 p.m.-6:30 p.m. Theta Chi, SUB-Pow Wow Room.
 - 7 p.m. and 9:30 p.m. SUB Films, Borah Theater.
- Saturday, Oct. 22**
- 9 a.m.-10:30 a.m. Lambda Chi, SUB-Pend Oreille Room.
 - 10 a.m.-11:30 a.m. Campus Christian Center, open house with free doughnuts.
 - 11 a.m.-12:30 p.m. High School Relations, SUB-Ee-da-ho Room.
 - noon-11 p.m. Creative Travelers, SUB-Pend Oreille Room.
 - 5 p.m.-8 p.m. Kappa Sigs, SUB-Appaloosa Room.
 - 6 p.m.-8 p.m. ISA Meeting, SUB-Chief's Room.
 - 7 p.m.-10 p.m. PSG, SUB-Ee-da-ho Room.
 - 9 p.m.-noon, Delta Chi, SUB-Silver Room.
- Sunday, Oct. 23**
- 9 a.m.-noon Mtn. View Ministries, SUB-Borah Theater.
 - 9 a.m.-noon Believers' Fellowship, SUB-Galena Silver Room.
 - 4 p.m.-10 p.m. Outdoor Program, SUB-Ballroom.
 - 4:30 p.m.-6:30 p.m. APO Meeting, SUB-Gold Room.
 - 8:30 p.m.-10 p.m. Circle K, SUB-Chief's Room.
- Monday, Oct. 24**
- 11:30 a.m.-12:30 a.m. Christian Series, SUB-Ee-da-ho Room.
 - noon-2 p.m. Dean's Council, SUB-Chief's Room.
 - 1:15 p.m.-3:30 p.m. Parking Committee, SUB-Ee-da-ho Room.
 - 2 p.m.-3 p.m. UIRA Slide Show, SUB-Gold Room.
 - 5 p.m.-6 p.m. PRSSA, SUB-Pend Oreille Room.
 - 6 p.m.-11 p.m. Dance Classes, SUB-Ballroom
 - 6:30 p.m.-10:30 p.m. The Refuge, SUB-Silver Room.
 - 9 p.m.-11 p.m. Delta Tau Delta, SUB-Appaloosa Room.

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Student faces UI judicial process

The case of a University of Idaho student accused of using a computer to gain access to UI student financial records is no longer under police investigation, but the university judicial process is continuing. The student's name has not yet been released.

Captain Robert Means of the Moscow Police Department, said "We're done with it. We gave the case to Hamlett and he rejected it." According to an article in yesterday's *Daily Idahonian*, Bill Hamlett, Latah County Prosecutor, said, because there is no provision under Idaho law for

such a case, he will not file charges.

Bruce Pitman, student services dean, said "Our situation is different than that faced by the county prosecutor. All we have to do is prove it (the act) happened." Assuming it is proven, he said that the student could be charged with several violations of the UI Student Conduct Code.

Possession of a computer password is a violation of the code, Pitman said. "A password is just an electronic key," he said. This attempted security breach

would fall under Article VI Section II of the code, concerning the possession, transfer or creation of a key to UI property or facilities without proper authorization.

The student could also be tried by the judicial council for violating Article II Section II of student code, concerning the accuracy and protection of UI records and documents. According to the code, "Entrance without proper authority into any private office or space of a member of the faculty, staff or student body is in violation of this code."

Found Money Fund to provide scholarships

A fund has been set up at the University of Idaho to consolidate all lost monies found on the campus.

The Found Money Fund of Idaho's assets are approaching the \$3,000 mark, according to Terry Armstrong, executive assistant to President Gibb, and co-founder of the fund.

Armstrong said that he would like to see the fund top the \$3,000 mark by Homecoming weekend.

He said an effort is made to find the owners of money that is found. The money that is not claimed is invested through the Consolidated Investment Trust, an investment firm for the university. He said that with current rates of return, the money should double every six years and that this would yield a sum of roughly \$300 million by 2089, the bicentennial birthday of the university. Scholarships will then be awarded from the

interest of the money through the fund for academic excellence.

Armstrong said that the fund began in January 1981 with 18 cents and by January 1982 the total grew to \$44.56. Due to stories by the Associated Press he and a student, Karen Sobotta, were invited to appear on the NBC game show "Fantasy." Together they won \$2,100.

Carol Yenni, co-founder of the fund said that people who return

money become official members of the fund; because of this there have been some problems.

She said that people must actually find the money that they turn in, although it can be difficult to detect imposters.

Armstrong said, "The true members are resourceful, they will look in phone booths, in coin returns and for a challenge will search through snow banks in the winter."

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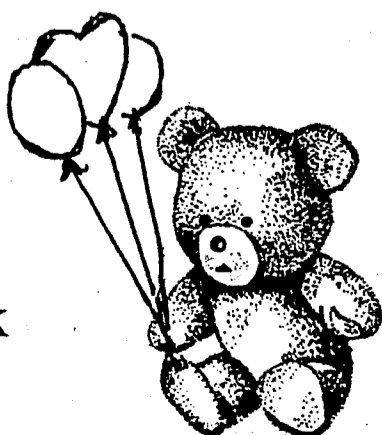
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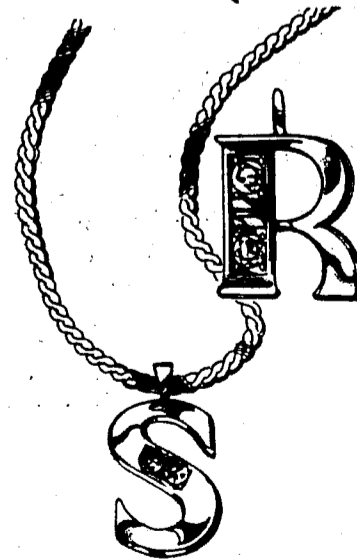
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Evans

From page 1

let them; they forced them to vote with the party ... As far as I'm concerned, these legislative leaders are failing the people of Idaho."

Some of the benefits of a strong higher education system, Evans said, are both economic and qualitative.

"If you just look at the statistics, look at what a person who earns a BA or BS degree from a university makes in their work, you'll see that they will earn twice as much as they would otherwise," he said. "And if we improve our educational opportunities for people in this state, we can get them to stay in Idaho, develop their own firms or go to work for some of the firms that are here, or go to work for some of the firms that we attract here."

"It all adds up to improving the quality of life in the state, and the reason a good share of the people who come here to live are still here — because of the home life and the environment ... it's so attractive."

So far, the lack of support for

higher education has not kept potential industries from locating in Idaho. But Evans says that such could be the case in the future.

"We aren't losing interested businesses right now because of that," he said. "But if they don't see a progressive attitude among the leaders of the state — and that means the governor and the legislators and everyone involved in running the state — then, no, they're not going to have any interest in coming here."

Part of that progressive attitude, he said, includes strong financial support for higher education.

Evans is optimistic, however, that the tide is changing in the Statehouse. "It appears to me that things are changing around," he said. "I think the Republicans suffered from a serious political backlash for the treatment they gave education during the last session. They've been hearing from their constituents."

"So, politically, it's going to be

wise for Republicans to show a change in attitude ... which is going to have to take place in the leadership. It was particularly the legislative leadership that was leading Idaho government in the wrong direction."

The governor urged students around the state to work with legislators in their home districts to persuade them to give strong backing to Idaho's university system.

"If students within each region of the state were to ask for a conference with their legislator, and ask for legislative support and let their feelings be known, that would be a tremendous help," Evans said, "especially since it's an election year, when legislators are very sensitive about listening to their constituents. Students themselves, their parents, or a group of students can get together and make their feelings known."

Evans also indicated that he would remain opposed to in-state tuition for Idaho college students. The Idaho Constitution currently forbids tuition to be

charged at the UI, a measure that has been extended to include all of Idaho's state colleges. However, a recent report compiled by the Idaho Task Force on Higher Education recommended the implementation of in-state tuition in Idaho, to the extent that students would be paying for as much as one-third of the cost of their educations.

"I always have been a strong opponent to charging tuition for Idaho residents," Evans said in response to a student's question during the press conference. "I've always believed that if student costs were restricted to fees, then the Legislature would have to support higher education to the greatest extent."

"I don't believe in shifting that responsibility to the backs of the students. I really think that a lot of young people in this state would not be able to afford college if they had to pay for one-third of the cost of their educations ... I believe that we need to hold the costs for students as low as possible."

Evans said, however, that the Task Force report in general was worthwhile and deserved careful

attention.

"We'll be looking at the various parts of the report and evaluating them on their own merits," he said.

But Evans was noncommittal on the proposal currently being considered by the Idaho Board of Education that would create "lead institutions" for various programs at the three major state universities. The designations of lead programs would probably be based on role and mission statements recently completed by the three universities.

"I'm happy to see the university presidents sit down and come up with a solution on this," he said. "I'm not sure if the proposal we have now is what we want; I think there's an alternative program."

Evans said that if Idaho does not adopt a program similar to the "lead institution" idea, then the state would have to revert to a chancellor system. A chancellor system would mean that the program emphasis would be dictated to the universities instead of being prepared voluntarily under the current board proposal.



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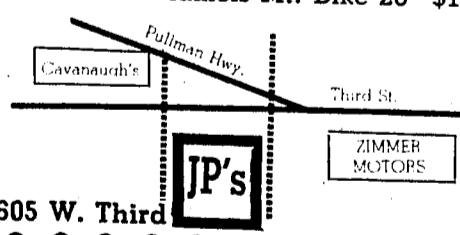
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Sports

Vandals entertain Grizzlies for Homecoming

By Don Rondeau
of the Argonaut

After Idaho's and Montana's less-than-spectacular showings last week, don't be surprised if the ASUI-Kibbie Dome turns into a boxing ring when two unfriendly rivals eager to overcome last week's embarrassing losses get together on Saturday.

It's Homecoming for Idaho and the Vandals face a must-win situation if they are to keep their slim hopes alive for the conference championship. Idaho has a 1-2 record (4-2 overall) in the Big Sky Conference and another loss would put it out of contention. Montana, which has a 2-1 record, also must avoid defeat if it is to remain in close contact with league-leading Nevada-Reno.

"We must win our next five games. There is still a chance we can win the conference or get into the playoffs," said Vandal head coach Dennis Erickson.

The Vandals and Grizzlies split their two encounters last season. Montana easily won in Missoula during the regular season, 40-16, while Idaho upended the Grizz in the first round of the NCAA I-AA playoffs last November in the Kibbie Dome, 21-7.

Kickoff is slated is for 1:30 p.m.

Montana is coming off a 38-0 licking from Nevada-Reno in Missoula last week that snapped a seven-game home winning streak. Like a replay of the



UNIV. OF MONTANA
GRIZZLIES

Vandals' loss against Weber State, the Grizzlies committed six turnovers after trailing only 7-0 at halftime. The first four turnovers against the Wolfpack resulted in scores.

At quarterback for Montana is Kelly Richardson. The 5-11, 182-pound junior takes over the QB duty from Marty Mornhinweg. Mornhinweg, who led Montana to the Big Sky Conference championship last year, was suspended for the entire school year in June for an academic infraction.

Richardson, who shares time with Bob Connors, has connected on 60 percent of his passes for 577 yards on 54 of 90 attempts. His touchdown and interception ratio is equal with six apiece. Connors has completed 18 of 32 passes for 56 percent and 220 yards. He has thrown two interceptions.

"I've been impressed with both of them. They aren't as experienced as Mornhinweg, but they have excellent athletic ability," said Erickson.

"They (Richardson and

Connors) are doing a nice job. We have to give them more help," said third year Montana head coach Larry Donovan.

Senior tight end Brian Salonen, who received all-conference honors with Vandal Kurt Vestman, is far and away Richardson's and Connors' favorite target. He leads the team in number of catches (32), total yards (418) and touchdowns (3). Salonen is UM's career leader in receiving with 115 catches for 1,468 yards.

The Grizzlies do throw long and split end Brad Dantic usually gets the wad. Dantic has Brian Allen like statistics by averaging 24.2 yards per reception. He has hauled down two TDs on only six catches. Dantic also returns punts.

In the rushing department, tailback Joey Charles is a one man show in the Grizzly backfield. He is filling the vacant spot held by last year 1,000-yard gainer Greg Iseman. Charles has rushed for 325 yards on 67 carries for a 4.9 average. He is followed by fullback Derrick Williams with only 97 yards on 18 carries.

In last week's game against Weber State, the Vandals had to face big 6-8, 280 lb. offensive tackle Sam Slater. The Idaho defensive line will have another giant to contend with in Montana's 6-5, 270 lb. tackle Rick Linderhold. His backup is made of fair size himself. Tom Rutt packs a 6-6, 273 lb. frame. The remaining offensive lineman

I would like all students to come out and support us. It makes a big difference when the students are there. They are the twelfth man.

—Dennis Erickson

average close to 242 pounds.

The Grizzly defensive line is solidified by left tackle Cliff Lewis. The 6-2, 245 lb. left tackle was the main road block for the Vandals' offense in the UM-UI clash in Missoula, according to Erickson. Lewis was a second team BSC pick last season.

Starting at strongside safety is Ted Ray. He takes over the spot from Tony Fudge, who was all-BSC pick in '82 and a three year starter for the Griz.

"I'm happy with our football team and with the attitude it has. I hope we can improve from last week," said Donovan.

The Vandals are coming off a disappointing 28-10 defeat of the Wildcats last weekend, a team Montana has already beaten.

Idaho was its worst enemy again as it committed six turnovers. "I don't really like to

talk about it, but we have to quit making so many mental mistakes," Erickson said.

The Vandals are averaging 482.8 yards per game in offense, but the yardage does not overly impress Erickson. "All the statistics are fine, but the most important are the ones on the scoreboard," he said. It is uncharacteristic of the Vandals potent offense that it has only scored 27 points in the last two games.

On an encouraging note, the Vandals' running game has begun to show an added dimension with Idaho's pass-oriented offense.

In the loss to Weber, Mike Shill and Kerry Hickey rushed for 75 yards and 78 yards respectively, for 153 yards. Hickey has increased his team-leading yardage to 273 yards with a 5.3-per-carry average.

Despite throwing 14 interceptions, Idaho quarterback Ken Hobart appears to be on schedule, erasing his 1982 statistics when the Vandals were 9-4. He has already thrown for 2,055 yards on 149 of 282 attempts for an average of 52 percent. Everytime Hobart lets loose of the pigskin, he averages 13.7 yards a throw.

"Anyone who plays Idaho better play defense," Donovan said.

The Vandals defense, which has already lost key starters

See **Football**, page 31

Spikers plunder Pirates, in non-conference match

By Frank Hill
of the Argonaut

The UI Volleyball team split a non-conference dual match against Whitworth College and Spokane Falls Community College Tuesday, but still came away without a notch in the loss column.

The Vandals defeated the Whitworth Pirates 15-5, 15-5, 15-13 in the five-game series, but lost to Spokane Falls, 9-15, 15-8, 15-6 in a three-game series. Another loss, this one to the Spokane Junior College, did not hurt the Vandal's won-loss record, however, because of Spokane Falls' JC status. Games played between Division I schools, such as Idaho, and junior colleges are considered exhibition events.

Idaho's overall record this season is 19-11.

"We treated the Spokane Falls match as a kind of JV scrimmage," Amanda Gammage, head Vandal volleyball coach said. Gammage used back up setters Michelle Laub and Mylinda Varns in place of usual setter Kelley Neely against

SFCC. "That move sure made everybody appreciate Kelley Neely a little bit more," Gammage said.

Because the "game didn't count for anything," the Vandals went out and just had fun against SFCC, Gammage said.

Against Whitworth College, however, the stats from the game did count and the Vandals made sure their statistics looked good. Earlier this season, Idaho defeated the Pirates in straight sets at the Idaho Northwest Invitational Tournament. Once again Tuesday night the Vandal spikers again thumped the Whitworth Bucs. "We played pretty well," Gammage said, "I was pleased."

Volleyball notes — At the halfway point of the Mountain West Athletic Conference volleyball season, the Vandals find themselves in sixth place with a 2-5 record... Only the top four teams of the eight-team league will make the playoffs... Montana leads the MWAC with a 7-0 record... As of games through Oct. 15, Kelley Neely leads the MWAC in assists averaging 11.07 per game.

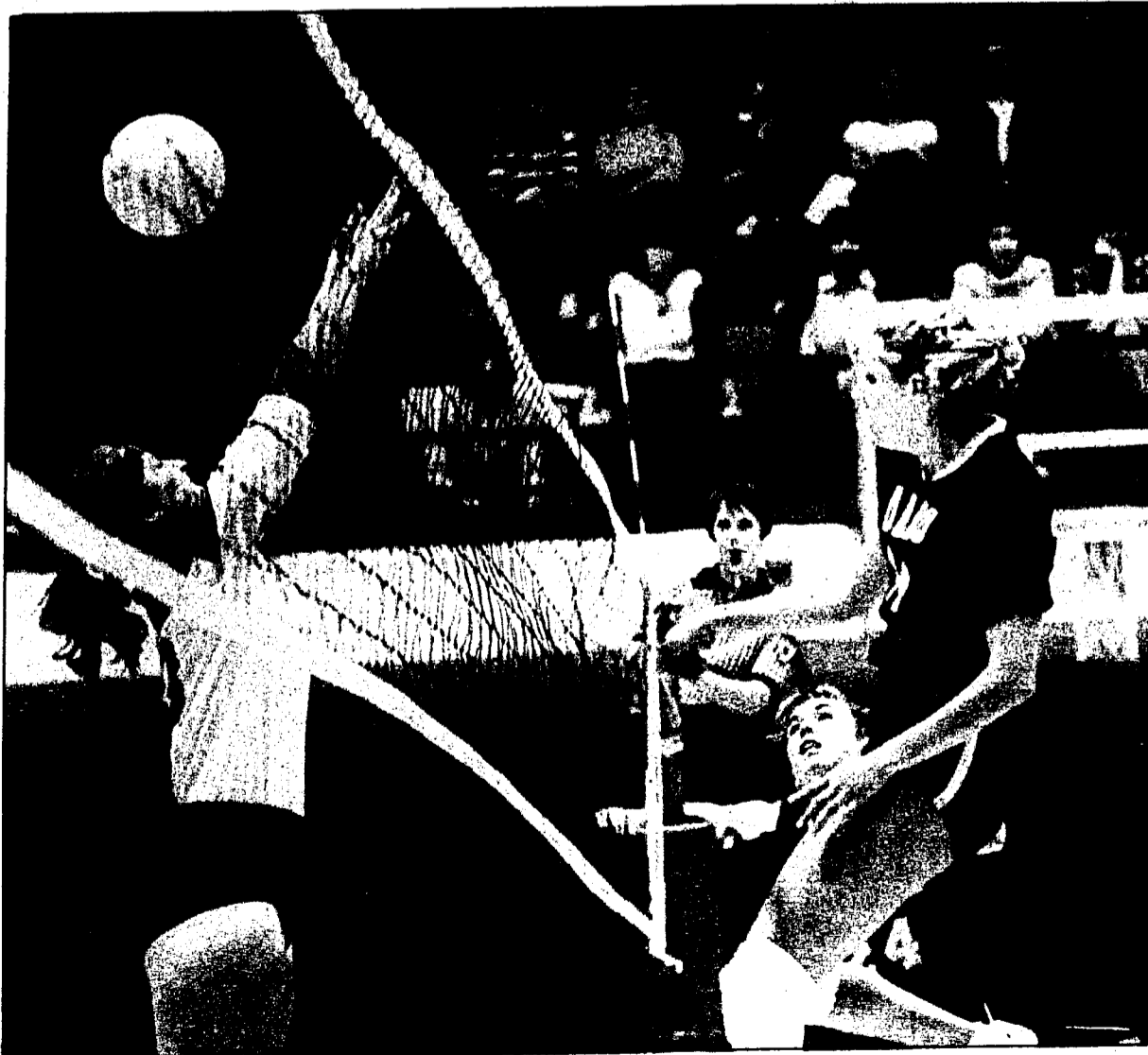


Photo by Penny Jerome

Vandal hitter Nellie Gant (14) demonstrates her killer spike to an opposing player. UI setter Kelley Neely (24) looks on.

Idaho-Montana

80 years of football memories

By Frank Hill and
Brian Beesley
of the Argonaut

The University of Idaho and the University of Montana have been playing football for a long time. A long, long time. So long, in fact, that anyone born on the date of the first UI-UM football game, just celebrated his/her 80th birthday.

Yet few people can remember (or are left to recount) the exploits in the first Vandal-Grizzly football game. Other than that, Idaho defeated Montana 28-0, few facts remain from the 1903 encounter.

Following the initial blanking of Montana, the Vandals and Grizzlies have squared off against each other 64 more times. And as history as shown, the Vandals have usually prevailed over the Grizzlies.

Prior to this Saturday's game, Idaho has an overall record against Montana of 45-18-2. Idaho has beaten Montana more times than any other team the UI has ever opposed. Yet over the years, Idaho's wins and losses to the Grizzlies have been some of the most exciting football games ever played. Here are just a few examples of some past Idaho-Montana football battles:

— In 1914, the Vandals and Grizzlies struggled to a 0-0 tie. Marking only the second time the Vandals and Grizzlies locked horns, the 1916 *Gem of the Mountains* referred to the 1914 team as a group that "never quit fighting till the last whistle blew." Perhaps more interesting than the game itself were the nicknames of some of these early Vandal gridgers. Where have you gone, "Buck" Phillips, "Spud" Casey, "Ding" Dingle, "Gronny" Groniger and "Speed" Purdy?

— In 1915, Idaho suffered its first-ever loss to Montana 15-3. Although losing, according to the *Gem*, "For three-quarters of the game Montana was outclassed in every stage."

— In 1916, Idaho lost to Montana once again. This time the score was 19-13. Although losing, the *Gem* said, "The 'Grizzlies' were outplayed in every phase of the game; and at the end of the third quarter had a 13-0 score chalked up against them. But by rallying in the last eight minutes of play the Missoula took the long end of the score by running up nineteen points." How times never change.

— In 1926, the Vandals beat Montana 27-12. But according to the *Gem*, "The score of 27 to 12 does not begin to indicate the superiority of the Erbmén (Vandal head football coach, Charles Erb) in this decisive victory."

— In 1931, "The University of Montana felt the unleashed fury of the vengeful Vandal gridmen when the Grizzlies invaded Moscow," the 1932 *Gem* said.

Some "unleashed fury." The final score: Idaho 21, Montana 19.

— The 1936 Vandal-Grizzly game was one of five games that season in which the Vandals failed to score. The *Gem* rationalized the defeat with the time-worn phrases, "Idaho's fumbles were costly ... Badly handicapped by a large number of injuries ... the Vandals were defeated by the Montana Grizzlies 16-0 at Missoula."

Perhaps the 1940 UI-Montana game was the most significant loss the Vandals ever experienced. Coming off of six consecutive shutout losses, the Vandals fell to Montana 28-18 on their way to a 1-7-1 season. Enough said.

Two years later Idaho returned the shutout 16-0. According to the *Argonaut* and head football coach Francis Schmidt, the Vandals "played our best ball this year." The statement would seem quite true considering the Vandals were coming off of losses to Oregon State, 32-0; Air Force (second team), 14-0; Stanford, 54-7; and Oregon 28-0.

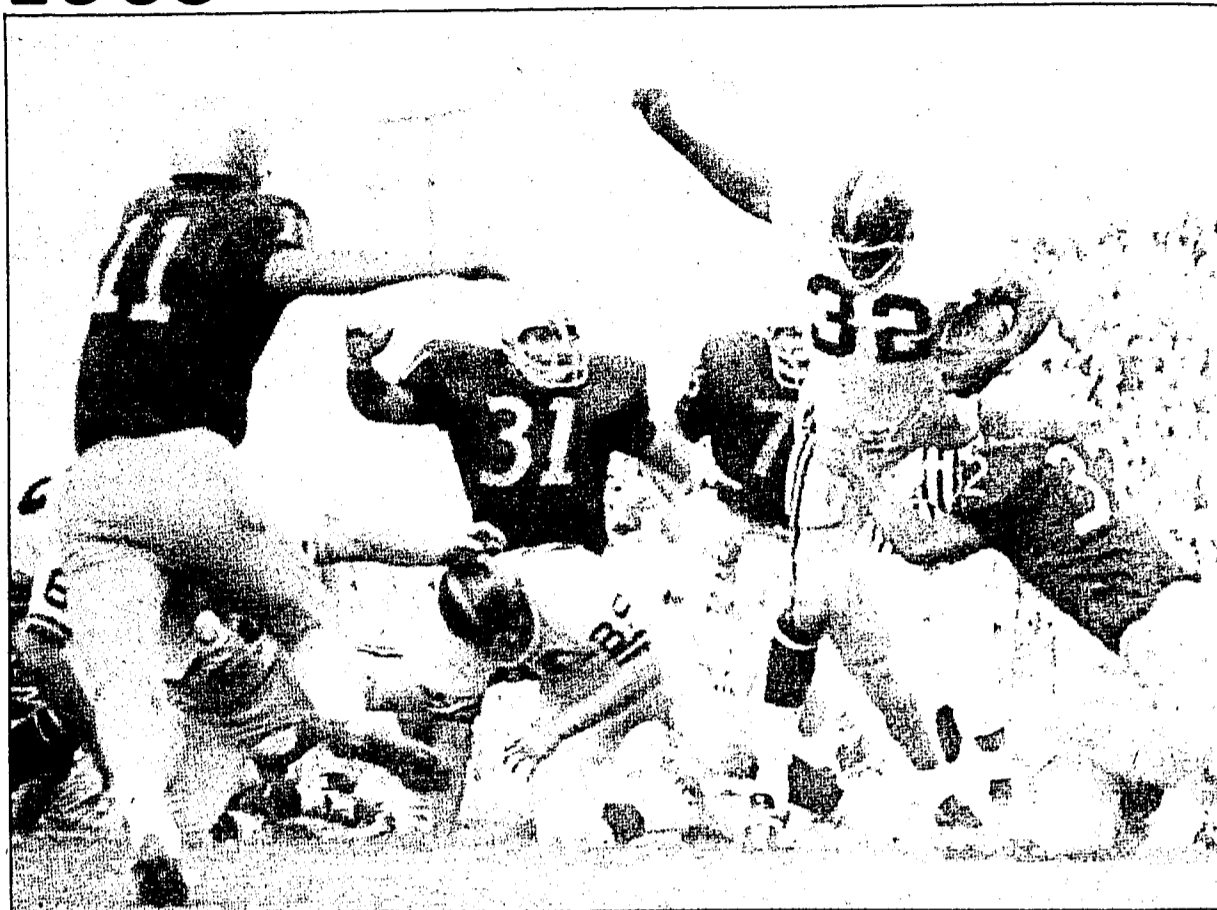
During the 1950s, Idaho beat Montana on seven out of eight occasions and was perhaps the era of Idaho's greatest individual stars, Jerry Kramer and Wayne Walker.

By the 1960s, there was but one word to describe the Vandals, "McDonald." "Big" Ray McDonald. McDonald, who still owns numerous Vandal rushing records, was practically the Vandals' entire offensive output for four years. An example of his rushing success was exhibited during the 1965 UI-Montana game. In that game, McDonald rambled for 249 yards on 32 carries as the Vandals cruised to a 35-7 victory. McDonald also scored four of the Vandals' five touchdowns. What makes McDonald's performance even more impressive in light of the report from the *Argonaut*: "Jerry Ahlin played an impressive game at quarterback (for the Vandals) completing 4 out of 5 passes for 97 yards. His passes, although wobbly at times ... proved to be a vital part of the Vandal offense."

And let us not forget the 1970s. And in particular, the 1973 Grizzly deep freeze in Missoula. According to the Nov. 6, 1973, issue of the *Argonaut*, "The Vandals played in 20 degree weather with 35 mile and hour winds making the wind chill temperature 10 degrees." Somehow the Vandals beat Montana, 20-7. Oh, how lucky we are to be watching today's game in the ASUI Kibbie Dome.

And now for this Saturday's game. Who knows what memorable events may occur? Indeed, when Dennis Erickson unleashes his 1983 Vandals against Montana, both teams enter the game with as much on the line today, as their football forefathers did so long ago.

1965



Idaho 35, Montana 7

Vandal running back Ray McDonald plows his way through the Montana defense. After graduation, McDonald was selected in the first round of the NFL draft by the Washington Redskins.

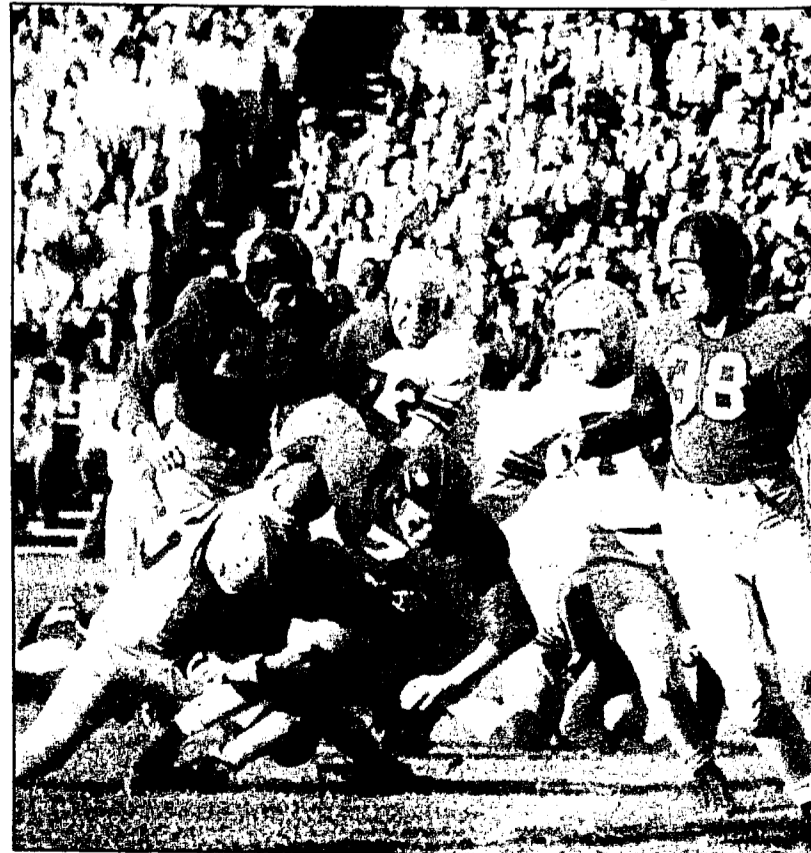


Wayne Walker

Wayne Walker played center for the Vandals and went on to become an all-pro for the Detroit Lions.

1957

1948



Idaho 39, Montana 0

Vandal back John Christensen rambles for big yardage as the Vandals blanked the Grizzlies.

1902



Early Idaho Football Team

This picture, lifted from the first *Gem of the Mountains*, depicts one of the earliest Vandal football teams. Of note, Robert L. Ghormley (famous for his World War II career and who's name is associated with a local park) is seated front row right.

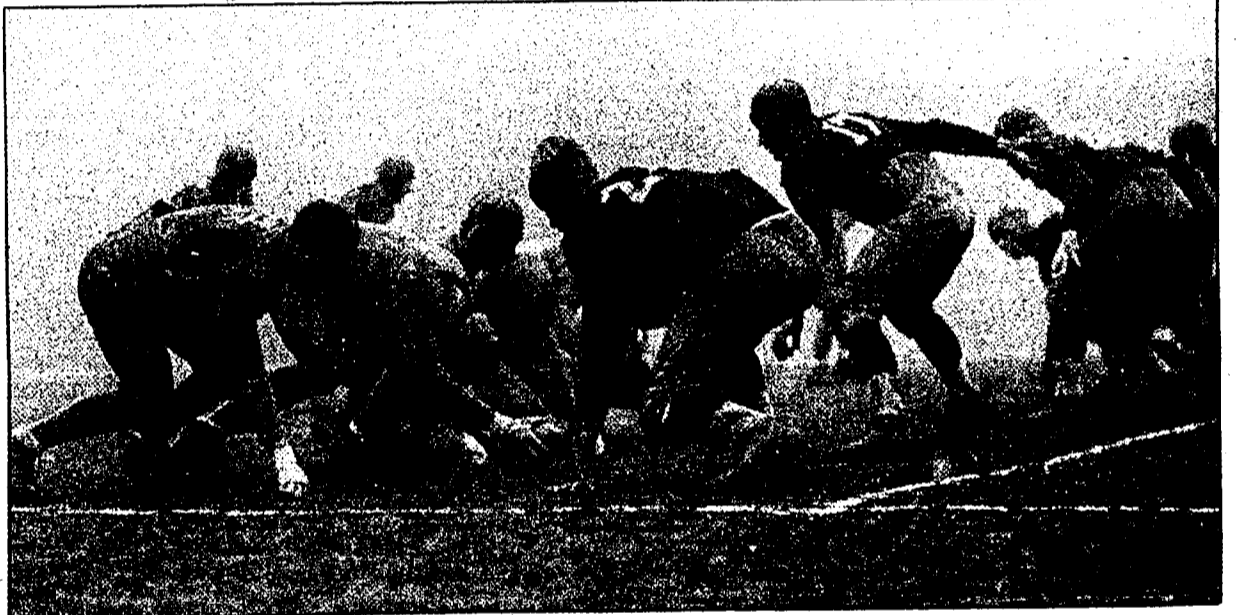
1982



Idaho 21, Montana 7

Idaho's 'Kamah Kid,' quarterback Kenny Hobart, goes to the air in last year's playoff game against the Grizzlies.

1926



Idaho 27, Montana 12

Playing in the mist and fog of Missoula, the offensive-minded Vandals downed Montana.

1931

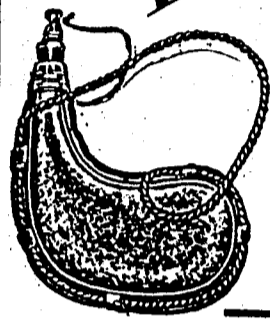


Idaho 31, Montana 19

Although Idaho won the game, in this picture dark-clad Grizzlies bust through the Idaho offensive front line.

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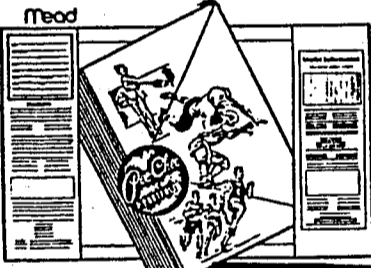
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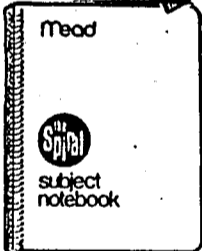
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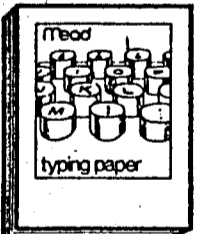
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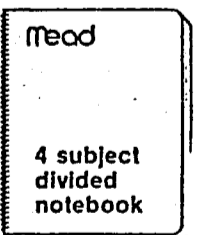
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The members of the UI 1956 ski team: from left, Byran Ringheim, Helge Gagnum, Eirik Berggren, Reidar Ullevaalseter and coach Ron Byers.

1956 UI ski team finished fifth in nation

By Don Rondeau
of the Argonaut

Although the 1981-82 University of Idaho men's basketball team was rated in the top ten for the latter part of the season, another Idaho team sport nearly won a national championship 27 years ago this year.

The 1956 UI ski team placed fifth in the NCAA championships in Winter Park, Col. The championships consisted of three events; alpine, cross country and jumping.

The Vandals won the nordic championships, jumping and cross country, but fell behind in the alpine. The overall winner was Denver.

Idaho might have won the championship meet if not for an unfortunate mishap in the last race of the alpine. Frank Commack, who was inducted into the Idaho Hall of Fame in 1981, broke his ski on the run and could not finish.

Coaching the Vandals that year was Roland "Ron" Byers. He was teaching engineering at the UI at the time; he retired two years ago as chairman of the general engineering department.

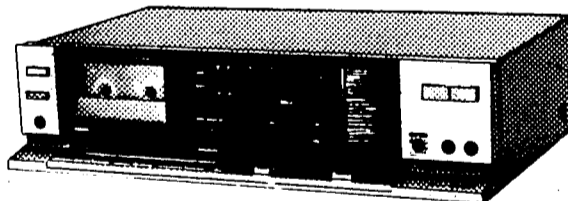
The Vandals had an impressive showing in the jumping and cross country competition because of Norwegians Eirik Berggren, Reidar Ullevaalseter, Helge Gagnum and Per Windju. Three of the team competed in

the three-man 20-mile relay team and all ski-jumped. Berggren and Ullevaalseter were All-Americans that year and both were also inducted into the Idaho Hall of Fame in 1981.

Skiing was funded by the athletic department until the mid '60s. Byers held the non-paying job from 1955-58.

The Vandals had to travel to various sights for practice. The cross country skiers most often practiced on Moscow Mountain and occasionally in Banff, Canada. The jumpers had to travel to McCall, since it had the nearest jumping facility. The alpine skiers traveled to Spout Springs on Blue Mountain.

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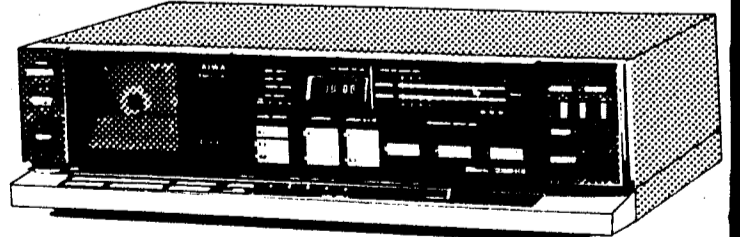
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Vandal guard Jerry Kramer from a 1955 photo.

“Where They Are Now” Ex-Vandal guard Jerry Kramer remembers Lombardi, Packers

By Don Rondeau
of the Argonaut

In the 1957 University of Idaho homecoming football game, in which the Vandals suffered a 9-6 heartbreaking loss to Oregon, a young man from Sandpoint was playing offensive guard for the Vandals. Of those in attendance, few would have thought that one day a seemingly insignificant Vandal guard would go on to reach stardom in the National Football League.

Jerry Kramer was that guard and he played a key role with the Green Bay Packers when the Packers were a dynasty in the '60s.

As a fourth-round draft choice of the "Pack" in 1958, Kramer played offensive guard and second-string kicker for 11 years. During his stint, he was on three NFL championship teams (1961, 1962 and 1965) and two Super Bowl winning teams (1967, 1968). In addition, he was a five-time all-pro selection during his career.

Kramer played under the late Vince Lombardi, who enjoys the reputation of being perhaps the greatest professional football coach ever. Lombardi was named the Packer coach before Kramer's second season.

"Looking back, it was a rare privilege to play at that time. He (Lombardi) was the strictest,

toughest and meanest s.o.b. I ever met. He was the reason why we won," the former Idaho griddier said.

Kramer had the privilege to block for a backfield that included quarterback Bart Starr and running backs Jim Taylor and Paul Hornug.

During the Packers' heyday, Kramer and fellow guard Fuzzy Thurston made the famous Packer sweep the most feared offensive weapon in the NFL at the time ... possibly of all time.

The game that stands out the most in Kramer's mind was the 1962 championship game against the New York Giants in Yankee Stadium — the temperature was close to six degrees below zero. In the game, he booted three critical field goals to lift Green Bay to a 16-7 victory. His last field goal with two minutes left put the game out of reach.

"The last one was the most

exciting thing for me in professional football," he said.

Kramer was the man of the hour in that game, but he came through with another clutch performance five years later.

Playing in the 1967 NFL Championship Game in Green Bay where the temperature was a bone-chilling 13 degrees below zero (the coldest temperature of any pro game), Kramer threw the block against Dallas Cowboy tackle Jethro Pugh that enabled Starr to sneak in from one yard out. That touchdown gave the Packers a 21-17 come-from-behind victory with 16 seconds left.

Kramer said: "Pugh got off the line of scrimmage standing up. We thought we could run at him in goal-line situations. We tried the play the Thursday before the game." The win put the Packers in their second consecutive

See Kramer, page 31

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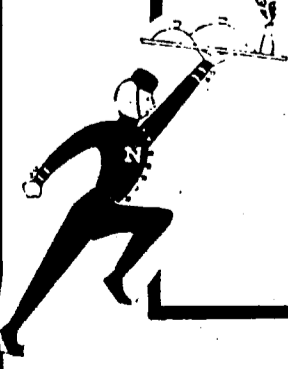
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Trumbo looks to youth for basketball help



Photo by Monte LaOrange

Vandal basketball coach Bill Trumbo.

When Vandal head basketball Coach Bill Trumbo held his first official practice of the season last Saturday, the event marked the end of an era at the University of Idaho. No longer would Palouse area Vandal fans cheer one of Idaho's most beloved basketball coaches, Don Monson. The "Age of Monson" was now a memory and in its place, the "Age of Trumbo" was just beginning.

Trumbo came to the UI following Monson's departure to the greener pastures at the University of Oregon. Monson, who amassed 100 career wins in five seasons at Idaho, took a struggling basketball program and turned it into one of the powerhouses of the Big Sky Conference. For Trumbo, replacing Monson would be no easy chore.

To compound Trumbo's ascension to the Idaho basketball throne, Monson's departure coincided with the graduation of four of Monson's seniors. Not only would Trumbo have some huge shoes to fill, but he'd have to find some new horses to pull Idaho's basketball wagon.

"You just can't replace players like Brian Kellerman and Phil Hopson right away," Trumbo said. But Trumbo and his staff may have done the seemingly impossible. Because after an arduous recruiting season, it would seem that Trumbo has found the stallions needed to run Idaho to victory.

During the summer, the Vandals' 1982-83 basketball team lost seven players to either graduation, matriculation or grades. The only remaining members from that team are Stan Arnold, Pete Prigge, Freeman Watkins, Pete Reitz, Zane Frazier and Matt Haskins (red-shirt). Only Arnold and Prigge are returning starters.

"Stan Arnold and Pete Prigge saw lots of action last year and I can't discount experience," Trumbo said. "Experience is a very important ingredient."

Experience is what Trumbo feels a successful basketball team must have to win, and that is why he recruited some of the most savvy court players he could find.

Two such new Vandals are **Ulf Spears** and **Steve Adams**. Both freshmen are from Benson Technical School in Oregon and could be keys to Idaho's winning or losing the Big Sky basketball title. "Ulf's a talented 6-4 guard who played forward in high school," Trumbo said. "Adams is a 6-6 small forward who can leap like a high jumper. We were fortunate to get him without him visiting the campus."

Another pair of high school teammates also found their way to the UI. **Chris Carry** and **Tom Stalick** attended West Albany High School in Albany, Ore. "Chris was a highly sought-after first team all-state point guard," Trumbo said. "He has good leadership and is a tough player; he'll be fun to watch."

"Tom came in late to Idaho," Trumbo said. "We watched several films of him and were impressed."

The final five new additions to the Vandal basketball team include a freshman, a sophomore and a trio of juniors.

"**Ernest Sanders** attended Pasco High School and was signed early in November (1982). He's very quick and explosive. We're gonna bring him along slowly ... he'll play behind Arnold."

The new Vandal sophomore is **Mark Hoke**. "Hoke has sophomore eligibility following his mission to Bristol, England," Trumbo said. Hoke, a teammate of Brian Kellerman's in high school in Richland, Wash., "has been away from the game for awhile but he'll be an inside forward," Trumbo said. Hoke stands 6-foot-7-inches tall and weighs 200 pounds.

All three of the juniors are transfers from other schools. **Frank Garza** is a junior college transfer from Trumbo's old school, Santa Rosa; **Dan Wright** transferred from Fullerton Junior College; and **Rodney Taylor** arrived via the University of Oregon.

"Garza (6-feet-6) is a super kid, the type of guy you love to coach," Trumbo said. "Wright (6-feet-5) is an excellent rebounder and Taylor will be red-shirted this year following his transfer from from Oregon," Trumbo said.

Lentil ruggers host tourney

The University of Idaho intramural field will be the sight of the Northwest Pacific Women's Rugby Regional Tournament this Saturday, Oct. 22 beginning at 10 a.m. and continuing on Sunday.

Moscow's Dusty Lentils will

host the round robin tournament. Other teams competing are Portland, Missoula and Eugene.

The Lentils will play Eugene at 10 a.m. and Missoula at 12:30 p.m. on Saturday and the Zephyrs on Sunday at 10 a.m.

The winner of the tourney will advance to the territorial regionals in San Francisco later next spring. This weekend is a major tournament before the territorial and national meets.

The Lentils, who were 3-0-1 in regular season action, only need two victories to advance to San Francisco.

The Lentil ruggers were led in scoring this season by Penny Rice. She scored 16 points. She was followed by Felicia Potter, Janis Jackson and Danielle Cherry with four apiece. The Lentil scrum were responsible for 12 points on three attempts.



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Kramer

From page 29

Super Bowl where they came away with an easy 33-14 victory over the Oakland Raiders. Kramer got his picture on the cover of *Sports Illustrated* magazine hoisting Lombardi on his shoulders.

Perhaps the only regret Kramer has of his Packer days is not being nominated for the Pro Football Hall of Fame. "I thought I would 10 years ago," Kramer said. "My chances were better then than they are now. I don't understand the politics of it (the selection process)," he said.

The Idaho teams that Kramer played on from 1954-57, were nowhere near as successful as the Packers. The best record the Vandals could muster was 4-4-1 in 1957, his senior year.

However, no other Idaho team can claim the talent of the teams Kramer played on during his four-year college career. Along with Kramer, the Vandals had center Wayne Walker, who went on to reach all-pro status as a linebacker with the Detroit Lions. Walker currently provides weekly commentary on CBS professional football telecasts. In the 1957 season, both Walker and Kramer started on the Vandal offensive line.

There were six other Vandals in that era who either played pro football or had tryouts.

One reason the Vandals of Kramer's era were not a winning team was because they were in the old Pacific Coast Conference and had to face such foes as Oregon, Arizona State, Oregon State, and Washington State. All those teams are presently in the Pac-10 Conference.

Kramer concluded his professional career with the Packers after the 1968 season at the young age of 32.

"I'd done everything I wanted to do. It was time for me to go. I wanted to see what the rest of the world was about," he explained.

However, Kramer nearly came out of retirement to play with the Los Angeles Rams and with his

6
He (Vince Lombardi) was the strictest, toughest and meanest s.o.b. I ever met. He was the reason why we won.

—Jerry Kramer

good friend Merlin Olson. Kramer felt Olsen and Detroit's Alex Karras were the best defensive linemen he'd ever lined up against.

Kramer seems to have been as successful off the gridiron as he was on it.

After his retirement Kramer worked as a football analyst for CBS for a few years. He also was the author of three books about the Packers (In a photo in one of his books, Kramer is shown lying in a hospital bed holding two seven inch wood splints that were taken out from his large intestine in an operation in 1964. The splints were from a tussle he had with a calf eleven years earlier on his farm when he accidentally stepped on a board that shattered and fragments landed in his groin area). He has also made motivational films from his knowledge obtained while under Lombardi's coaching. Kramer was offered a job by Howard Cosell for ABC television on a local TV sports show in New York City for the lofty sum of \$70,000 a year. He declined the offer because of his love for the country lifestyle he was accustomed to in his native Sandpoint.

Today, Kramer lives in Parma on a 600-acre ranch with nearly 1,700 head of cattle. He also is involved in an oil and gas exploration business and has an office in San Antonio, Texas.

Vandal sports shorts

Road race set for Oct. 29

The Moscow Roadrunners Club will stage its 5th annual Women's Run on Saturday, Oct. 29. Two races will be run, 3.75 miles and 7.1 miles. Both races start at 10 a.m. from D and Mountain View Streets, at the Moscow Jr. High School.

The entry fee is \$3 (\$2 for Moscow Roadrunners members). Entry blanks can be picked up at local sporting goods stores, and entries will be accepted until race time. For further information, call Steve Smith at 882-6178.

The two courses are mainly flat with three hills in each. The records are 26.27 for the 3.75 mile course, and 51.53 for the 7.1 mile course.

Ruggers to battle in Seattle

With a 13-10 victory last week over the Missoula Maggots, the Blue Mountain Rugby Club travels to Seattle this weekend to face Old Puget Sound.

In the games against the Maggots, Lance "Scoop" Levy and Eric Phillips provided all the offensive scoring. It was the Blues' third consecutive win over Missoula since last spring.

Yarno signs with Denver

John Yarno, a 1976 All-American center for the University of Idaho and most-valuable player in the Big Sky Conference, will get a second shot in professional football after he was cut by the Seattle Seahawks prior to the opening game of this season.

Yarno and his brother, George, the starting offensive guard for the Tampa Bay Buccaneers, signed contracts with the U.S. Football League's Denver Gold earlier this week.

Football

From page 25

Frank Moreno and Cal Loveall, may be missing another key performer. In Tuesday's practice, strongside safety and Vandal co-captain Boyce Bailey, suffered a seriously sprained ankle and may be unavailable for Saturday's game. If Bailey cannot play, Erickson will install either Paul Pitre, Mark Johnston, or John Cayton.

"It'll hurt (Bailey's injury) us leadership-wise. You're going to have injuries. Successful teams have backups that can come in and play very well. Ruhl (UI freshman defensive tackle) came in and played excellent," Erickson said.

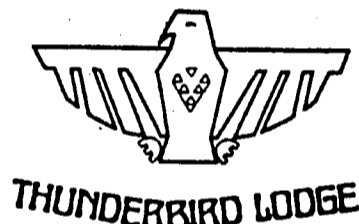
Two other Vandals, defensive tackles John Alwine and Joe Smiley missed last week's game, but are expected to see action against Montana. Alwine was sidelined due to a serious thigh bruise and Smiley sat out due to an ankle injury.

Because of the importance of Saturday's Idaho-Montana game,

Erickson has made a special request: "I would like all students to come out and support us," he said. "It makes a big difference when the students are there. They are the twelfth man."

Vandal Notes — Vestman and Sam Manoa were named this week's Idaho offensive and defensive Players of the Week. Vestman grabbed 11 passes for 106 yards in his finest showing of the season and Manoa was given credit for four unassisted tackles, four assisted tackles and three tackles for losses

which totaled a minus 12 yards... Eastern Kentucky, who defeated Idaho 38-30 in the semi-finals of the 1982 Division I-AA playoffs, leads the Ohio Valley Conference with a 5-0 record... Brian Allen is fifth in the Big Sky Conference in all purpose running averaging 90.3 yards a game. The leader is Northern Arizona's Pete Mandley averaging 152 yards... Hobart leads the conference in passing efficiency with 124 rating points and total offense with 354.3 yards per game...



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Vandal harriers off till Nov. 5

The UI women's cross country team finished their regular season of competition at the 3,000 meter Oregon Track Club Invitational Oct. 16 and will face a break in action until the Mountain West Athletic Conference (MWAC) Championships set for Nov. 5 at Missoula, Mont.

The Vandals under Coach Roger Norris are the returning MWAC Champions. "I wish we'd had more meets in our schedule,

but it wasn't possible this year," Norris said. "We picked those we attended in hopes of preparing us for the MWAC and District VII Championships."

The highest Idaho finisher in the Oregon meet was junior Sherrie Crang. The Vancouver, Wash. native finished seventh overall in 16.55. Teammate Patsy Sharples finished in eighth place with a time of 17.26.

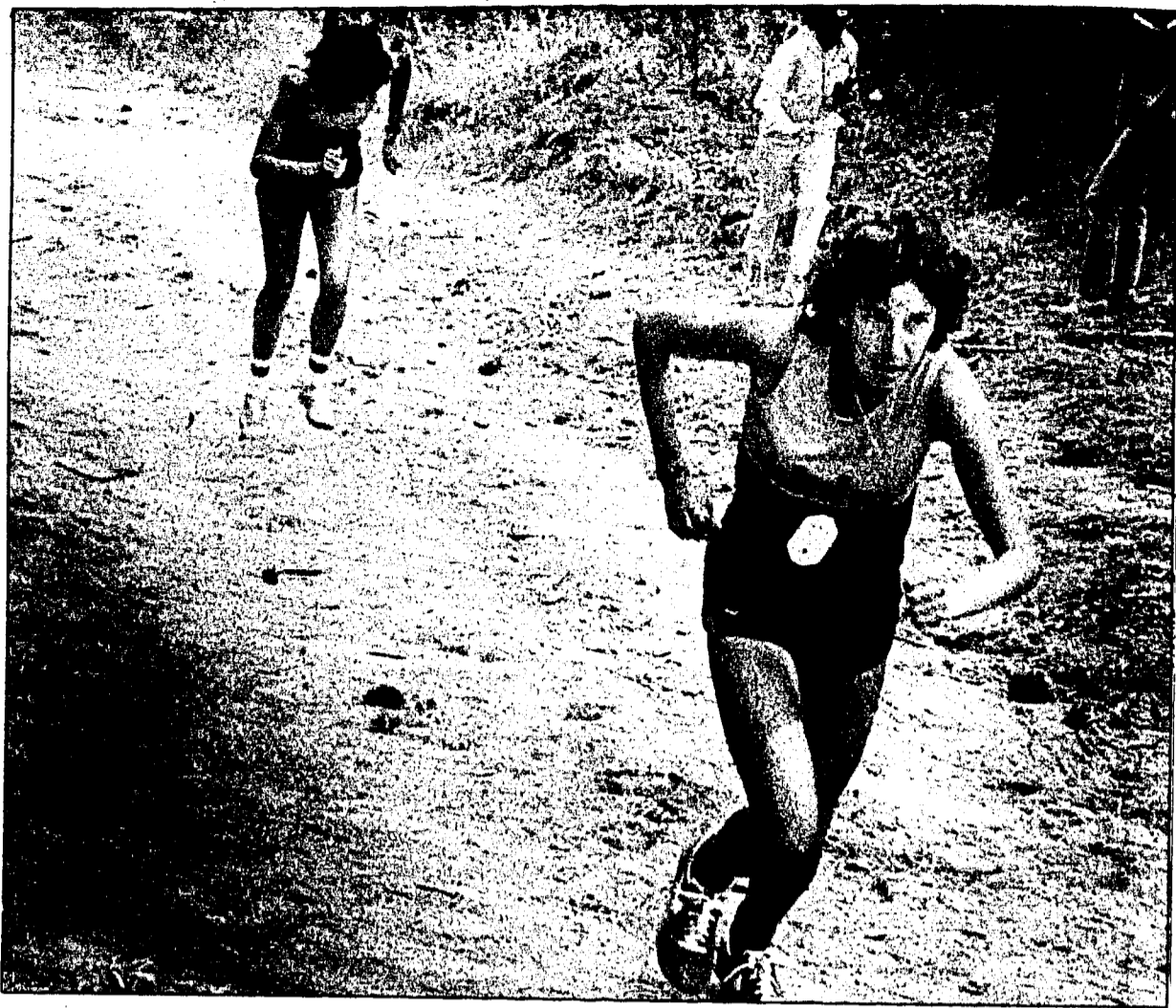
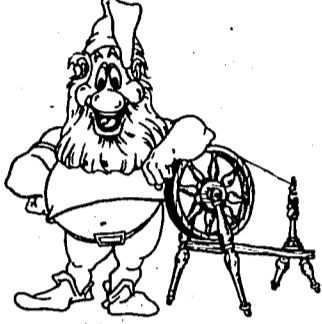


Photo by Scott Spiker

Vandal Harriers Patsy Sharples (right) leads teammate Sherrie Crang in an earlier meet this year. Sharples and Crang are the one-two punch of the lady harriers.

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Vandal swimmers ready for Idaho Relays

By Mike Long
of the Argonaut

Frank Burlison, Vandal swimming coach, believes the University of Idaho will field its strongest swim teams ever when the UI hosts Central Washington, Whitworth College, the University of Montana and Washington State University in

the Idaho Relays Nov. 5.

The meet will be the first of the year for the Vandals.

Burlison's analysis of the men's team revealed that the men should be strong in almost all areas, with the possible exception of the breaststroke, where only three Vandals will compete.

Their greatest strength will be depth; a strong bench is something Idaho has never possessed, Burlison said. He also stated that the relay teams have the potential to rewrite every Idaho record now in the books.

The women's team will be stronger than last year,

according to Burlison because some "big holes" were filled, with the breaststroke being perhaps the women's strongest area.

The men's chief competition should be from Central Washington, Burlison said, but adding, "We can handle them."

Referring to the women's chances, he said that it would be close with Idaho, Montana and Washington State "at each other's necks."

Changes in this year's meet allow each school to field a larger team. They went up from 10 members apiece last year to 17. Also, the meets are no longer co-ed. This allows the University of Montana and Washington State to compete in more meets since both lack a men's swim team. This also left room for the addition of a few more events Burlison said.

Returning varsity members of the men's team this year are Jack Keane, Theo Schmeckle and Hank Hazelett. Keane is a junior with school records in the 100 and 200 meter meter butterfly. Schmeckle is a senior with school records in the 100 and 1,650 meter freestyle. He is also the co-captain on the men's team. Hazelett is a senior diver.

GOOD LUCK VANDALS!

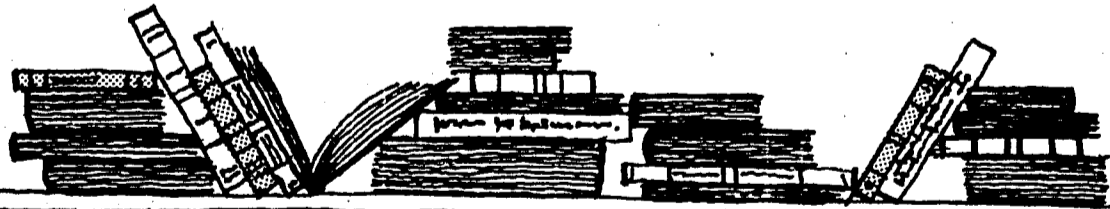
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The Argonaut Arts and Entertainment Section

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Beat Generation poet reads at UI

**Gary Snyder
makes poetry
a verbal art**

By **Letitia Maxwell**
of the Argonaut

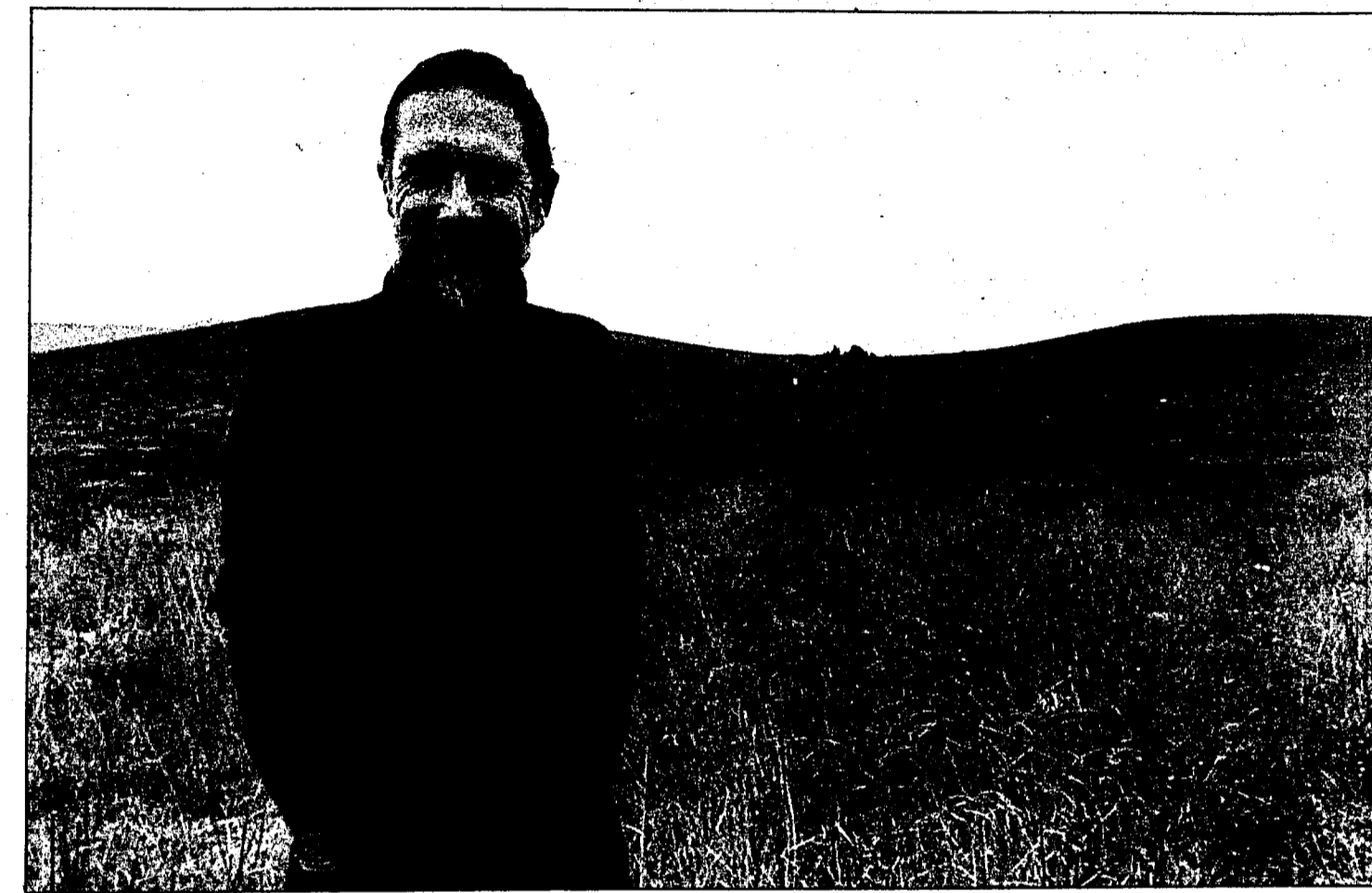
One of many things that can be said for the creativity of the Beat Generation of the 1960s is that it widened the audience for poetry. And Gary Snyder is as much responsible for that increased recognition as anybody.

"It's true most people don't think much of poetry," the Pulitzer Prize-winning poet said, "but a whole lot more do now than did." Snyder was awarded the 1975 Pulitzer Prize for poetry for his book, "Turtle Island."

Snyder was one of several writers, including Allen Ginsberg, Jack Kerouac, Kenneth Rexroth, Philip Whalen and Brother Antoninus, who constituted the San Francisco-based Beat Generation. These were the writers who made poetry readings fashionable, and Snyder says it hasn't lost any of its impetus since then.

"You'd be surprised at just how many people do explore it, and who are not associated with a university in any way, but for who poetry is a part of their seeing world. That number is growing all the time. So it's really there."

But there's still plenty of room for interest to grow, he added. "If poets wanted to make a push to be more accessible and leap out into a larger audience," added Snyder, "they could



Gary Snyder

do it."

Those who attended Snyder's poetry reading Wednesday evening discovered poetry was also an oral art. Snyder, who regularly performs his own poetry, is a superb reader. "Poetry enters its true mode of existence in the oral presentation," he said. "Just as a play has its true mode of presentation in a performance on stage.

"You can read the text of a play in a book, and as you read it, you know it was meant to be performed. When you read a poem on a page, you must know it was meant to be heard because poetry is the musically compressed and intensified art of language.

"Language," he continued, "is sound, not writing.

"Writing is just the symbolic represen-

tation of speaking real sounds in the real world. We are over impressed by writing. It is language itself that is the mystery. Writing is just a simple way of trapping words."

Not all of the responsibility for appreciating poetry lies with the

See Beat, page 34

'The Matchmaker' opens tonight at the Hartung

By **Charles Gallagher**
of the Argonaut

"The sign that something's wrong with you is when you sit quietly at home wishing you were out having lots of adventures," echoes Barnaby Tucker as the moral to the University of Idaho Theater production, "The Matchmaker." The play opens this weekend with tonight's 8 p.m. performance at the Hartung Theater.

The innocent and stooge-like Tucker, played by Leigh Selting, epitomizes the theme of Thornton Wilder's farce on youthful America. "The Matchmaker" is a story of many loves, but only through an adventure in New York City do those affairs have the chance to bloom — by way of "an awful mess" Tucker says.

The farce is a story about Horace Vandergelder, a rich old merchant from Yonkers, N.Y. played by Randy Ritz. He is now so rich that he decides to take a wife, and employs the services of a matchmaker to find one. A marriage is a

See photos on page 35

good investment for the shrewd businessman; Vandergelder feels a woman will run a household with order, comfort and economy.

Mary Jo Blumenshein as the Matchmaker has less than Vandergelder's best interests in mind. She pares the competition down to herself — telling him his favorite, Mrs. Malloy (played by Lynne Rigby), was seeing other suitors.

The Matchmaker schemes a rendezvous between Vandergelder and a young mystery woman in New York City.

The plot deepens quickly when Vandergelder forbids his niece, Ermengarde (played by Lisa Swanson), to marry the young artist, Ambrose Kemper (played by David Borrer). Determined to keep the two apart, the merchant sends his niece to a boarding house in the city. The artist follows.

Vandergelder's two overworked apprentices, Tucker (played by Leigh Selting) and Cornelius Hackl (played by Tom Watson) also converge on the city to have a good meal, to be in danger, to be almost arrested, and to spend all their money. They have been suffering under long business hours and want to experience the spontaneous; to kiss a girl.

Matching your own match isn't as simple as eliminating the possibilities, as the Matchmaker soon finds out. She confronts the merchant with a marriage proposal of herself, with the reasoning that a nagging wife will bring spirit into his life, rather than one who's a good housekeeper, but who cheats behind his back. Vandergelder's shrewdness detects and rejects her scheming.

The loss of Vandergelder's billfold in the Harmonia Gardens Restaurant proves to be the catalyst for breaking the cast of couples out of their separate circles. Mrs. Levi returns the billfold to the merchant, after the purse of bills changes hands and brings some luck with it.

When Vandergelder finally begins to court Mrs. Levi, his perspective on business changes — as does his attitude toward love. This change of heart remedies all the complications of love and lovers which Vandergelder's earlier attitude had caused.

The tomfoolery and hide-and-seek scenes of the clerks bring to life the innocence of 19th-century theater. American virtues of 'honesty as the best policy,' and 'one vice at a time' bring substance to Wilder's fun-filled anecdote for the proper mix between adventure and sitting at home.

The farce consists of four acts divided by an olio piece of singing with piano accompaniment. The olio was a vaudeville number of song or dance performed in front of the curtain between acts which required major set changes.

The production is directed by Roy Fluhrer and will run through Nov. 6. Tickets are \$3 for students and \$4.50 for general admission.

Palouse sees the Bard

Palouse Performances was launched last night with the Kennedy Center Acting Company's presentation of William Shakespeare's farce "Merry Wives of Windsor" in the Beasley Performing Arts Coliseum.

The production was also a debut joint venture between the WSU Coliseum Events Group and ASUI Programs, with the common interests of promoting professional-touring performing artists on the Palouse.

The play centered around Sir John Falstaff, the bawdy but cunning character Shakespeare first brought to life in "Henry IV." Queen Elizabeth inspired William Shakespeare to lift his character from the battlefields to a romantic entanglement with two women of Windsor.

The result is a fast-paced farce in which the play's two plot lines are smoothly integrated. Falstaff, being penniless, decides to court two women, wives of wealthy townsmen, by sending

them both identically written letters.

The women share their love letters with one another and decide to conspire against Falstaff. The wives also inform their husbands of Falstaff's letters. Jealousy leads to anger and finally to drastic measures by the husband of Mistress Ford.

The Morca Dance Theatre is the next production set for Sunday, Nov. 13 at the Coliseum. The contemporary Spanish dance company will perform dance concert pieces ranging from emotionally-charged Flamenco to the music of Bach, Vivaldi and many other composers. Teo Morca, artistic director and principal dancer for the company, is claimed by Guinness Book of World Records to have the fastest feet in the world.

As a special bonus to Palouse Performances, a musical version of Charles Dickens' "A Christmas Carol" will be

presented at the Coliseum Wednesday, Nov. 30. Season ticket holders will have the first choice of tickets for this performance.

On Friday, Feb. 10, The Preservation Hall Jazz Band from New Orleans will set toes tapping in the Coliseum. This evening will feature traditional and dixieland jazz at its finest, by members who have played together for over 50 years.

The Palouse Performances will travel to the Administration Building Auditorium Monday, Feb. 20 with the Soviet Emigre Orchestra chamber recital. Every member of this orchestra has emigrated to the United States from the Soviet Union.

A solo performance by actor Jerry Rockwood is the presentation set for WSU on Saturday, March 24. Edgar Allan Poe - A Condition of Shadow, is an in-depth characterization of Poe adapted from his writings.

Mime Musica returns the series of events to Moscow on Saturday, April 21. The dulcimer music of Joemy Wilson combined with Jon Harvey's universal language of movement make a unique blending of sight and sound, mime and music.

Tickets will be sold before each event at the SUB Information Desk and the WSU Coliseum Box Office.

High school bands to perform in Dome

Eighteen high school bands and drill teams from Idaho, Washington and Oregon will perform together in a pregame show with the University of Idaho Marching Band Saturday in the ASUI Kibbie Dome.

Dan Bukvich, director of the UI Marching Band, said that this will be the 10th year that high school bands have performed for Homecoming.

Usually the bands perform at halftime, Bukvich said, but they will perform before the game this year because of Alumni requests for a regular half-time show by the UI Marching Band.

The bands will arrive in Moscow Saturday morning for the Homecoming Parade, in which they will be judged by UI students selected by the parade chairman. After the parade, the bands will rehearse together for the first

time in the Kibbie Dome. With that one rehearsal the bands will perform Harold Walter's Instant Concert, which includes many familiar classical pieces, according to Bukvich.

Also during the pregame show the UI Vandaleer Choir, under the direction of Harry Johansen, will sing the National Anthem and "Try to Remember" from the musical *Fantastics*. Greg Steinke, director of the School of Music, will direct the choir in singing "Here We Have Idaho."

For the halftime show, the UI Marching Band will perform a medley of George and Ira Gershwin songs such as "Swanee" and "I Got Rhythm."

Also during halftime the Homecoming royalty will be crowned and the Golden Girls will perform.

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Beat

From page 33

audience, Snyder noted. "There are a lot of bad poets and a lot of poets who can't read their poetry well. People have been turned off poetry readings because of one or two bad poets doing a flat-toned job.

"There is also an enormous amount of poetry that's been published in the last two years that nobody wants to look at — including the guys who wrote it.

"I certainly don't blame the American world for not having more of a sense of poetry. They get their poetry from the songs that they listen to."

However, Snyder did blame American teaching methods for not instilling this sense of poetry in students. "Very few high school teachers, themselves, know how poetry works. Yet, kids all have a great sense of poetry. It's natural for them to enjoy it. So poetry is actually destroyed in education."

Snyder quoted nursery rhymes and pointed out how children delight in playing rhyming games. "'Baby baby suck your toe all the way to Mexico' — They have fun making those things up," he said. "If teachers would only learn how to connect with the children's inherent delight in language and language play and move right in and teach them poetry, they'd understand it."

He added if the continuity from the playground to the classroom could be established, poetry

"wouldn't be a mystery to students or a chore to read."

The themes of Snyder's own poetry try to reconcile nature and culture, history and wilderness, wild freedom and self-discipline. Ron McFarland, UI professor of English, said Snyder's work implies a particular benevolence toward nature.

"The major aim of Snyder's dozen or so books might be said to be the definition of the authentic," McFarland said.

Among Snyder's many books, "Turtle Island," published in 1974, won him the both the Pulitzer Prize and, more importantly, critical acclaim. Snyder said the prize was "no big deal" but it did establish him in the conservative circles of the establishment, an acceptance which he said "helped."

His new book, "Axe Handles," published this year by North Point Press, is a collection of poems covering the past nine years. In it, Snyder reveals the roots of family and community and explores the transmission of knowledge and cultural values.

Snyder, however, does not explain or define his work; that isn't his job. "I give the world my poems and the world interprets them. If I needed to explain my poetry, there would be something wrong with my poetry — art is self-presenting, a thing all to itself."



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The curtain will rise tonight
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'The Matchmaker'



TOP — Barnaby Tucker (played by Leigh Seltng), Cornellus Hackl (played by Tom Watson), Minnie Fay (played by Carla Capps), Mrs. Malloy (played by Lynn Rigby) hide while listening to the Matchmaker and Vandergelder (played by Randy Ritz) in the restaurant.

CENTER — Mrs. Levi (played by Mary Jo Blumenshein) tries to convince Horace Vandergelder (played by Randy Ritz) to marry her.

BOTTOM LEFT — Mrs. Levi, the Matchmaker (played Mary Jo Blumenshein), consoles Mrs. Malloy (played by Lynn Rigby) in the hat shop on her loss of Vandergelder.

BOTTOM RIGHT — Before the opening act, Barnaby Tucker (played by Leigh Seltng) applies the finishing touches to his makeup.

Photography by Julia Yost
Design by Gary Lundgren

Adkison art show opens tonight

By Dena Rosenberry
of the Argonaut

Opening tonight at the Prichard Gallery and running through Nov. 18 is a one-woman show by Kathleen Gemberling Adkison, a well-known and respected artist from Seattle.

Adkison has been called one of the premier abstract painters of the region. Her work is traditional only in the sense that it involves interpreting the observed world. The large canvases included in the show were gathered on loan from private collectors, corporations and institutions.

Adkison feels a strong association with landforms and expresses those landforms with free, loose images. Her paintings capture the overall impact of those impressions; they capture the mood and action of her subjects rather than concentrating on a direct replication of a specific subject.

Her exceptional composition and use of color create organic motion well-represented in form. Adkison's work is a subjective

analysis of form, structure, light, composition, color and image.

Born in Nebraska, Adkison expressed early interest in drawing and coloring. By high school age, when she and her family moved to Seattle, Adkison had begun to concentrate on artistic pursuits.

The most influential person in Adkison's painting evolution was artist Mark Tobey, whom she studied under during the 1940s. Tobey's contributions went beyond artistic technique: Adkison strived to absorb his concepts and philosophy, as well.

Adkison then moved to Spokane, where trips to the region's wilderness areas opened her subject matter to nature and nature's processes.

"I'm sure if I lived in Manhattan I would not be painting as I am today," Adkison said. "Painting is a felt thing, as music is."

Adkison's direction turned to abstract expressionism when she desired a technique that could adequately capture the images she saw. Drops of paint are used to express many of

Painting is a felt thing, as music is.

— Kathleen Adkison

nature's details, including flowers, stars, lichen and tide waters.

Since the mid-1970s many of Adkison's paintings have dealt with images seen in Eastern Washington and Canada: rock outcroppings, waterfalls, fields of flowers and star-filled skies.

Another well-known series of paintings involved an intense study of the different seasons, capturing the impressions and the vivid contrasts in the annual cyclical changes.

"The energetic contrasts of nature further challenge and

excite me," Adkison said at the time. "Energy is utilized in different ways, so that the fields become vital activity and dance-like, compared to the slow, ponderous rhythm of rocks."

Later, travels to such varied destinations as the Himalayas, Greece, Crete and the Bahamas provided Adkison with many more images that she was eager to express on canvas. Her desire to record the natural forms she saw in her travels required new techniques in painting. Adkison developed new methods in order to capture as richly as possible the images she was after.

"I like the idea of an unfolding so that the big ideas are composed of small details to be found — to create an exciting sense of relationships—contraction and expansion," Adkison said. "Sometimes changing the color of but one drop builds tension."

"I go by the way I feel and try to think what the painting is doing," Adkison said. "It is finished when I have a real excitement — exhilaration, a high — about the painting."

Adkison will be in town tonight for the opening reception at 8 p.m. The gallery is open Tuesday through Friday from 11 a.m. to 5 p.m. and Saturday from 1 p.m. to 5 p.m.

School of Music plans recital

A cellist, a pianist and a symphony orchestra will offer their performances on the University of Idaho campus next week.


Linda Wharton, a cellist, performs in the School of Music Recital Hall on Sunday at 4 p.m. She will play Sanmartini's "Sonata in G major," Brahms' "Sonata in E minor," and Saint-Saens' "Concerto in A minor." Wharton will also play Popper's "Serenade" and Cassado's "Requiebro," both of which she described as short pieces with Spanish flavor. Wharton will be accompanied by Pullman pianist Meg Kelly.

Jay Mauchley, UI associate professor of piano, performs in the Recital Hall on Oct. 25 at 8 p.m. Mauchley's performance features George Crumb's "Makrokosmos II," which is a series of fantasy pieces associated with the Zodiac.

The UI Symphony Orchestra performs Oct. 27 in the Administration Building Auditorium at 8 p.m. Under the direction of Stephen Folks, the orchestra will play Carl Maria von Weber's "Oberon" Overture, Shostakovich's Cello Concerto with soloist Bill Wharton, and Sibelius' "Symphony No. 1."


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'Theatre Mom' helps out behind the scenes at UI

By Letitia Maxwell of the Argonaut

How much apple pie does it take to mother 52 University of Idaho students? Louise Biggs has the answer. She's surrogate mother to theatre arts students who exchanged their mothers' loving care for the college experience, and she makes sure they get regular hugs and hot meals.

The students call her Theatre Mom and rave about her chëesecake. Whenever a hungry face stops in at the U-Hut, where Louise works as a part-time office assistant, she is always ready to hand out doughnuts or apples.

During stage productions, Louise fills in selling tickets, assisting the costume designer or helping anyone who needs an extra hand backstage. "I don't think people know just how much work goes into one of these productions. For six weeks the students involved live,

eat and breath theatre. They literally forget to eat," Louise said, and that's why she feeds them.

At Saturday's "Matchmaker" rehearsal, Louise made chicken enchiladas, rolls, two salads and lemonade for the cast and technical crew. Louise added that whenever she tries out a new recipe she takes it over to the Hartung and lets the students test it.

"I worry about their health. I notice when they don't look well and I ask them how they're doing. I know lots of them get low on money. It's hard for me not to mother them."

Louise has four children herself. The oldest, Ron is a UI graduate. The other three, Anita, Steve and Cathy are undergraduates here. Louise is also a UI student. She enrolled two years ago and is majoring in psychology.

Being on campus with her kids could create some family problems but Louise said it more

often than not makes them more cohesive. "They help me with my studies and when I first came here Anita showed me all around campus, just like the new kid in school."

Louise added, "I try not to stick my nose in my kids' lives. To me, the purpose of raising kids is to make them independent and let them choose their own life."

Before moving to Moscow, Louise lived in Salmon with her husband of 26 years, Glenn. Glenn is a logger presently working in Montana. He drives to Moscow every weekend to be with Louise and their children.

In Salmon, Louise took extension courses through Idaho State University and worked for the public health department, the field which she wants to pursue.

After she graduates in December, Louise will work while Glenn goes back to college. "I thought it would be easier than this but every weekend it gets harder to say goodbye."



Photo by Penny Jerome

Louise Biggs

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Screen Scene

'Right Moves' fumbles away 2 hours

By N.K. Hoffman
for the Argonaut

All the Right Moves has several things to offer the viewer and several things to refuse.

One thing it refuses the audience is an explanation of the title, since its hero, Stef (in a fairly good portrayal by Tom Cruise) makes wrong moves one after another. That is one annoying thing about the film: in an effort to make you sympathize with Stef, troubles are heaped on him, but the build-up of tension is so smoothly progressive it seems contrived.

One thing the movie does offer is a better-than-average characterization of Lisa, the hero's girlfriend. Stef is interested in football and engineering; Lisa is interested in music and Stef. These

characterizations may seem two-dimensional, but that's one more dimension than we usually get in this sort of *One-On-One/Rocky* film. Lea Thompson, who plays Lisa, gives a pert and enchanting performance.

The film falls down again with the script, which, besides being predictable, is fairly boring. There are standard boy-girl, boy-coach, boy-boy and, boy-father exchanges.

Two of the film's greatest assets are Jan DeBont, its director of photography, and set director Ernie Bishop. Both work to make setting at least as important as any character in the film.

The portrait of a Pennsylvania steel town, with its gray light of perpetual rain, drab low-light interiors, harsh noises, muddy football fields, and occasional startling beauty (one scene

shows showering columns of sparks as shadow men work in the steel mill) is marvelously and depressingly real. During one exchange between Stef and his older brother Greg, women are hanging wash on the line behind them, and this background action nearly eclipses the foreground — which points out that the characters somehow are not important enough to carry this film.

But there are some gorgeous visual moments in this film; even the grope close-ups are rendered artistically.

Craig T. Nelson, last seen as the father and veteran of TV remote-control wars in *Poltergeist*, gives a good portrayal of the basically unsympathetic and sometimes

implausible Coach Nickerson, the primary force in Stef's young life.

Charles Cioffi turns in a good performance as Stef's father, although the role itself seems weak through stereotypical repetition.

Overall, *All the Right Moves* tackles something it can't quite bring down. It attempts to grant new life and individuality to a story about a boy in search of a football scholarship, looking to get as far away from his roots as possible, though he does say, "It's about time one of us had something to say about the steel after it's made. It's going to me."

The film offers instead some tired high school hijinks and plot complications, including a sideline about I got her pregnant now I'll have to marry her and I'll

never get out of here.

There are occasional moments that strive for something better — for instance, in one shot right before the obligatory big game, we see the hands of the team touching in succession a battered football which has written on it "State Champs—1960."

But *All the Right Moves* never really escapes its pre-programmed genre. Maybe there aren't any new stories and maybe we have a primal longing to see the same successful story over and over again, but there's such a thing as walking too exactly in one's predecessor's footsteps.

All the Right Moves plays at the University 4 at 5, 7, and 9 p.m. except Sunday, when the 5 p.m. show is not offered.

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A PARAMOUNT PICTURE
20th CENTURY-FOX FILMS

Your own private Idaho

A weekly arts exposé

Homecoming events dominate entertainment

Have you been wondering what you can do to entertain the folks while they're in town for Homecoming weekend?

If so, stop wondering. There are many events to choose from.

You can dance, see a play, eat at campus dinners, dine at Moscow restaurants, listen to music or go to a movie.

There are two dances to choose from. At the Elks', dance to Big Band music by *Gentlemen of Note* or rock to the music of *Rail* in the SUB Ballroom. Both Homecoming dances are free and start at 9 p.m. Saturday. The dances are sponsored by ASUI Programs and the Alumni Association.

An evening at the theatre is yours for the asking when Thornton Wilder's "The Matchmaker" is performed in the Hartung Theatre Friday, Saturday and Sunday at 8 p.m. Tickets are \$4.50 general admission and \$3 for students.

The Campus Christian Center, the Ski Club and St. Augustine's Catholic Center are all sponsoring meals this weekend.

Campus Christian Center — Eat free homemade donuts at the open house from 10 to 11:30 a.m. Saturday.

Ski Club Spaghetti Feed — Indulge yourself in all the pasta you crave at the Moose Lodge Sunday at 4:30 or 7 p.m. Tickets cost \$3 and are available at the SUB Information Desk or at the door.

St. Augustine's — The Pancake Breakfast will be served from 8:30 to noon on Saturday at the Center. Donations are requested.

Dine with your parents or dates at Moscow restaurants. The following restaurants have specials this weekend.

Cavanaugh's — The restaurant will serve a buffet Saturday in addition to its regular

menu. On Sunday morning brunch will be served from 8 a.m. to 2 p.m.

Main Street Deli — The Deli will serve its regular menu in addition to the following special meals: a Warm-up Breakfast sponsored by the Alumni Association on Saturday starting at 7:30 a.m., a barbeque dinner at 5 p.m. Saturday, Champagne Brunch from 9 a.m. to 2 p.m. Sunday, and a pasta supper from 5 to 8 p.m., also on Sunday.

Mark IV Restaurant — The special this weekend is prime rib. On Sunday, Champagne Brunch will be served from 10 a.m. to 2 p.m. The restaurant is open from 6 a.m. to midnight.

Nobby Inn — The special is prime rib and crab legs on Saturday. No reservations will be taken. The Nobby is open from 6 a.m. to 1 a.m. this weekend.

University Inn — Two special meals are scheduled: brunch on Saturday from 8 to 11 a.m. in the Broiler, and the Vandal Deli luncheon from 11:30 a.m. to 1:30 p.m. in the Convention Center.

If it's music you want, here's what's happening at local bars on Friday and Saturday.

Billiard Den — "Alliance" plays top 40 music 8:30 p.m. to 1 a.m.

Cafe Libre — Elijah Wald, folksinger, performs 8 to 11 p.m. Friday only.

Cavanaugh's — "D. Joys" play top 40 tunes 9 p.m. to 1 a.m.

Capricorn — "Suzy Martley and the Hired Hands" play country-rock 9 p.m. to 1 a.m.

JW Oyster — Recorded top 40 dance music will be played 5 p.m. to 1 a.m.

Rathskeller's — "Ocean" plays rock 8:30 p.m. to 1 a.m.

Bring your ticket stub from the Homecoming game Saturday to get a free drink.

Scoreboard Lounge — "The Sneaks" play top 40 9 p.m. to 1 a.m.

Or, go to a movie at any of these Moscow and Pullman theatres.

Audian (Pullman) — *Zelig* (R), 7 and 9 p.m.

Cordova (Pullman) — *Never Say Never Again* (PG), 7 and 9 p.m.

Kenworthy — *Beyond the Limit* (R), 7 and 9 p.m.

Micro — *The Year of Living Dangerously* shows at 7 and 9:30 p.m. and *Love and Death* plays at midnight Friday and Saturday. *La Nuit de Varennes* starts Sunday, with shows at 7 and 9:30 p.m.

Nuart — *The Big Chill* (R), 7 and 9 p.m.

Old Post Office Theatre — *Risky Business* (R), 7 and 9 p.m. and *Debbie Does Dallas II* (X) at midnight.

SUB Borah Theatre — The Annual Bogart Double Feature. *The Caine Mutiny* plays at 7 p.m. and *The African Queen* plays at 9:30 p.m. Friday. Two shows for the price of one.

University 4 — *Eddie and the Cruisers* (PG), 7 and 9 p.m. — *Under Fire* (R), 7:15 and 9:15 p.m. — *Dead Zone* (R), 7 and 9:30 p.m. — *All the Right Moves* (R), 7:45 and 9:45 p.m.



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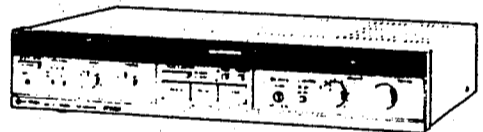
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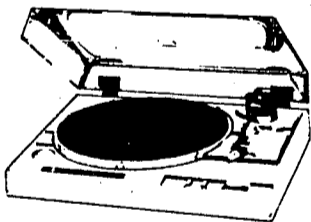
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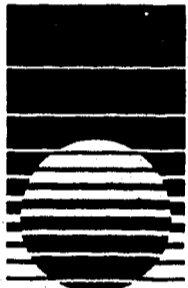
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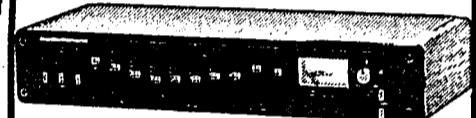


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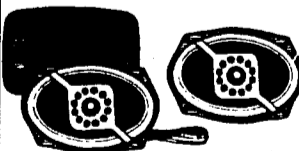
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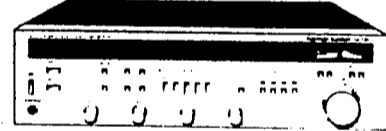
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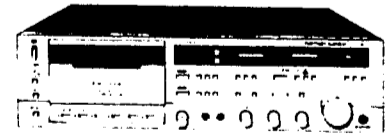


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BACK TO SCHOOL

Amperca

VOL. VII NO. 1 September/October 1983

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(maybe not in that order).

MICHAEL PARÉ

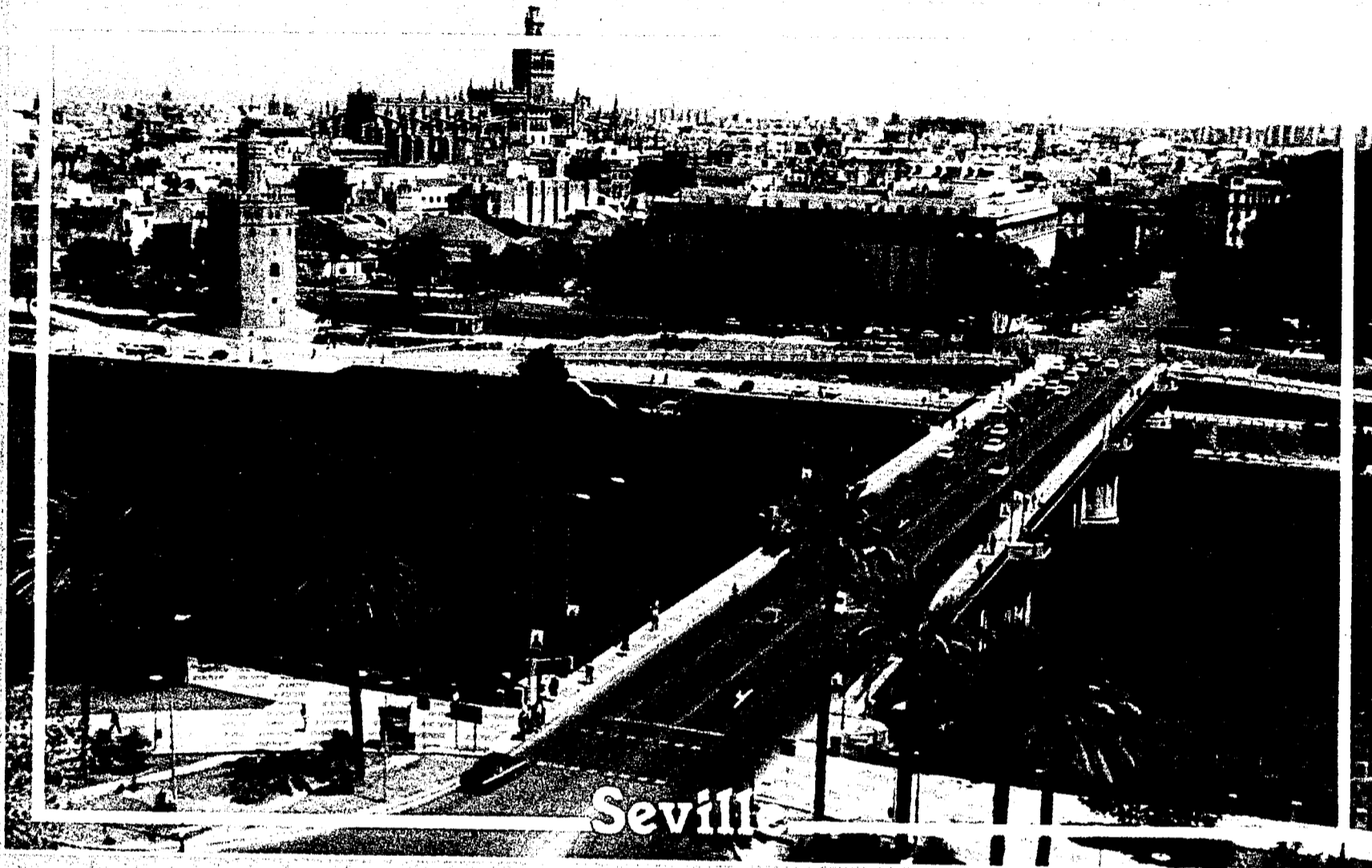
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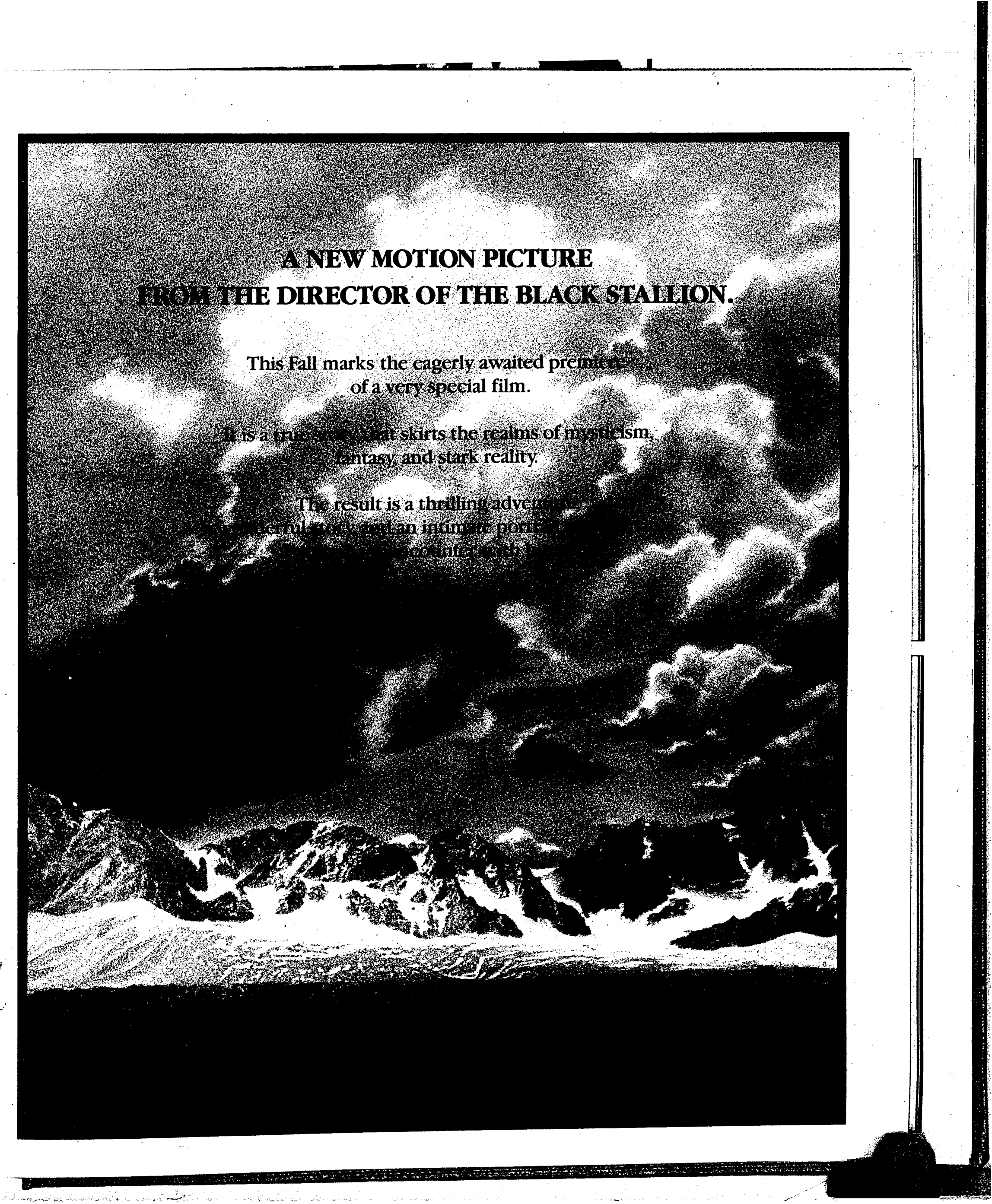
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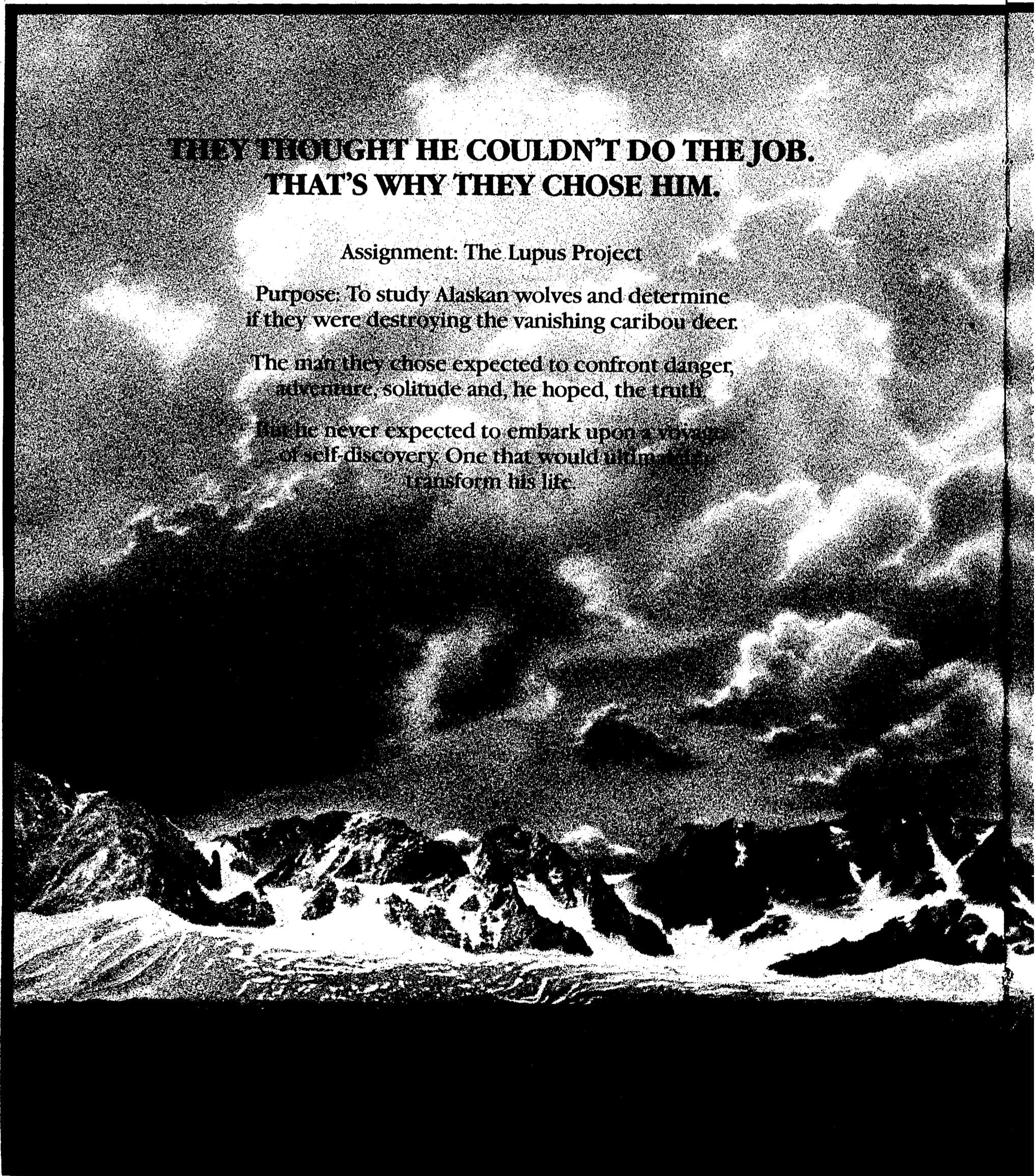
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& Ampersand

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Welcome to *Ampersand's* Back to School issue. This is our seventh year of publication (tra la), and we're pleased to present something new: a special consumer-information section in each of our six issues. In this one — Fashion. Next month, we survey Home Electronics, and for December, Food and Entertainment (for the holidays, of course). Future issues will grapple with HiFi Sound, Health & Personal Care, and Beyond the Campus (travel, credit, etc.). All of these special programs are extra — we still bring you entertainment news and features in every issue.

We'd like to know your reactions to the special sections, and to *Ampersand* in general. Write to us, and soon; we live for the mail (things can get pretty lonesome around Hollywood...).

P.S. A trivia quiz: Who was on *Ampersand's* first cover, back in September of 1977? (No prizes — just the winners' names in print in a future issue. Your mothers will be thrilled.)

Judith Sims
 Editor

Send your comments, kudos and complaints to In One Ear, 1680 North Vine, Suite 900, Hollywood, CA 90028.

IN ONE EAR

letters

I am a bit confused about Eric Flaum's reference to New Jersey as "rightfully one of the most maligned states in the na-

tion." I'm especially confused with your use of the word "rightfully."

I've grown up in New Jersey, spending all of my summers on the Jersey shore or in the northwestern corner of the state. New Jersey has some beautiful places with miles of farmland, beaches and lots of beautiful horse country. We serve the nation (yes, the whole nation) as a gateway or causeway to New York City. When did we earn such a horrible reputation?

It is because of you and hundreds of other malinformed journalists who are looking to hop on the band wagon and poke fun at New Jersey that things are the way they are. So from now on keep your opinion to yourself.

I regret you had to be the subject of my wrath but I had to begin somewhere. I'm just tired of hearing it from Johnny Carson's *Tonight Show* to small, useless columns like your own.

Anthony Stefarelli, Jr
 Glen Ridge, NJ

Joe Piscopo, in our cover story this issue, says some very nice things about New Jersey, which we did not bother to contradict, being the fair-minded, neutral, fine humans that we are.

Loved the cartoon illustrations by Paul Ollswang in your April issue. Could you feature him again sometime?

Kathie Pederson
 University of Oregon

Mr. Ollswang is a regular contributor, and he will no doubt reappear in these pages.

Just wanted to send a quick note of appreciation for your magazine. I plan to live in the Northeast for the summer and your magazine has helped me with my summer plans (i.e. your Summer Travel and Entertainment section in Vol. VI, No. 6, April, 1983).

Incidentally, I discovered *Ampersand* at Arizona State University.
Dawn M. Tosch
 Mesa, AZ



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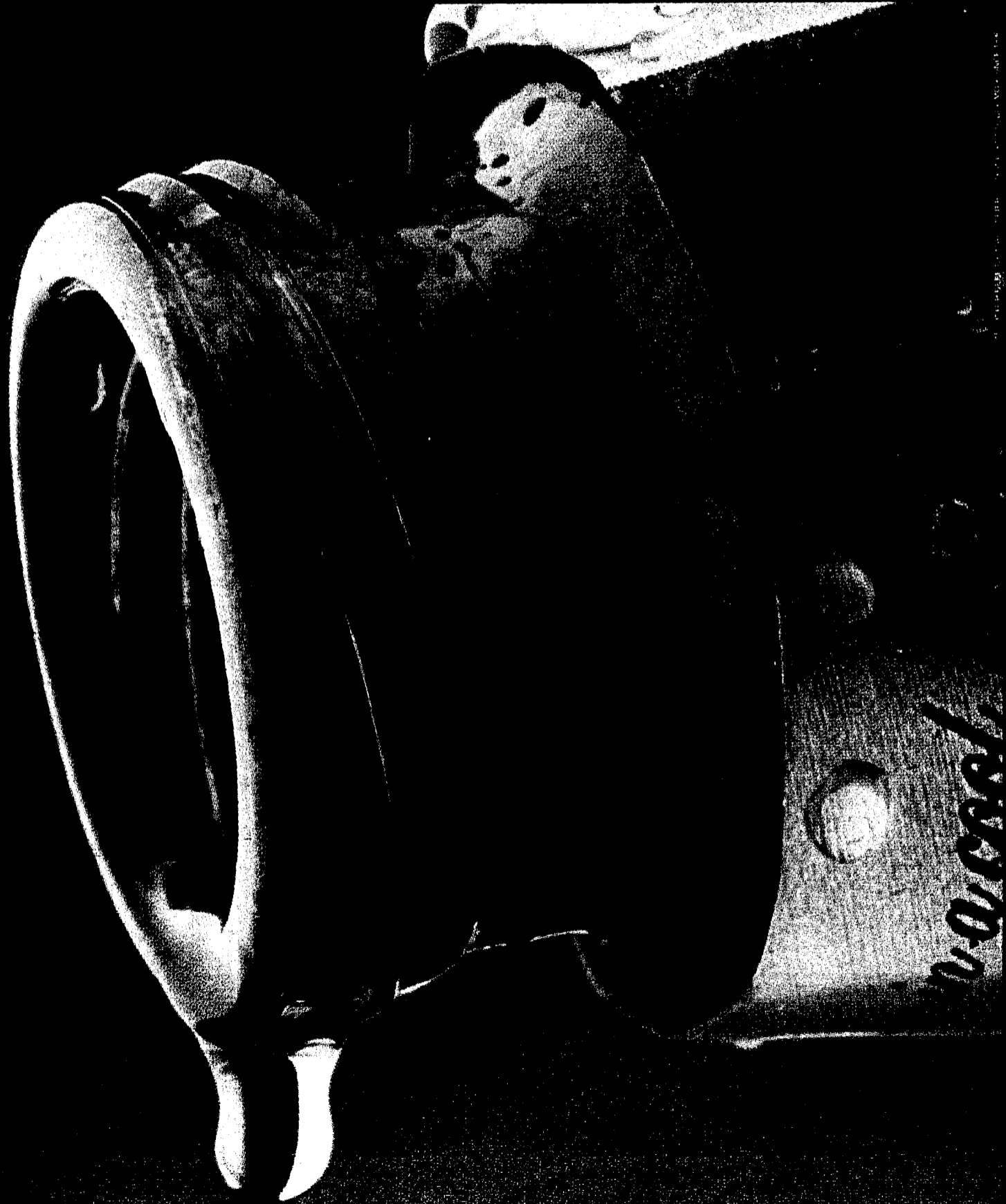
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f e a t u r e s

MICHAEL PARÉ • 10

Brand new screen presence

JOE PISCOPO • 12

SNL's next breakaway star

A FLOCK OF SEAGULLS • 17

Flap, flap, caw, caw...

BRAINSTORM • 18

Doug Trumbull's beleaguered special effects bonanza

SPECIAL FASHION SECTION • 20

Sneakers of the Gods

Your Fashion Future

Keeping Warm

Your Wardrobe: Good News & Bad News

d e p a r t m e n t s

IN ONE EAR

Letters

& OUT THE OTHER • 9

News, rumor & hype

OUR COVER

Joe Piscopo was photographed by New Yorker Deborah Feingold

& OUT THE OTHER

goings on

BY STEVEN GINSBERG

No Laughing Matter

AFTER YUKKING IT UP in *Meatballs*, *Stripes*, and *Tootsie*, former *Saturday Night Live* star Bill Murray is now taking on his first serious role. He plays a young man coming to terms with the world in 1920's Paris in *The Razor's Edge*, based on the W. Somerset Maugham novel. Murray co-wrote the screenplay with director John Byrum (who wrote the putrid *Heartbeat*) and is shooting on locales in England, France and the Himalayas. And if the transition to drama doesn't work? "I promised to do a comedy if I mess this up," Murray says. It's a safe bet: he's already signed to do *Ghostbusters* with Dan Aykroyd. Aykroyd and Harold Ramis wrote the script (to be directed by *Stripes*' Ivan Reitman), which was at one time intended for Richard Pryor.

THE 1984 BIG BROTHER Calendar, the brainchild of Deborah Caulfield, David Crook and Michael Gershman, "celebrates" our real-life versions of George Orwell's nightmarish fiction. The calendar, which

unfolds as a generous 3x4 poster, details Nixon's crimes, HUAC's blacklist, Vietnam, and dozens of lesser-known but no less shameful American events. (Example: In November 1972, "Rep. William Moorhead reveals White House plan to install FM receivers that can be operated by government in every home, boat and auto.") Available in campus book shops, this calendar is a great gift for the truly paranoid or the merely worried. Coming next spring from the same trio (plus Robert Ellis Smith) is *The Big Brother Book of Lists*.

Signing Up

REMEMBER THE OLD DAYS in Hollywood when everyone had a studio contract? They're coming back. Paramount Pictures has in the last few months signed long term deals with Eddie Murphy (for a mere \$15 million and his own production company); *Staying Alive* co-star Cynthia Rhodes (for a six-figure salary and an option to do five films); *Winds of War* director Dan Curtis (for the opportunity to make features); and *Flashdance* producer Don Simpson and Jerry Bruckheimer (for...?). Why the sudden urge for a stable of talent? "There are certain people whose creative vision we share and want to make movies with over a long period of time," a Paramount rep explained. And we thought they just wanted to make money.

Old Lovers Never Die

CHECK VERY CLOSELY and you'll find Diane Keaton in one of the many still shots contained in Woody Allen's latest film, *Zelig*. Keaton is seated at a table in a party scene with Allen's *Zelig* character and costar Mia Farrow. But it's doubtful you'll find Keaton in any of Allen's upcoming films. She'll be spending a good part of next year in Europe starring in the filmization of John LeCarre's novel *Little Drummer Girl*. After that it's the lead in *Modern Bride*, where she portrays a woman in her thirties getting married for the first time.

MIKE NICHOLS has committed to direct a film version of Nora Ephron's roman à clef *Heartburn*, the humorous story of a marriage breakup that is said to be based on Ephron's own stormy matrimony with Watergate hero Carl Bernstein. The novel centers on a Washington columnist and his wife, a kind of hip Julia Child who has her own cooking show. It also offers at least one recipe about every 20 pages — though none for popcorn.

Bo-Zo

POOR BO DEREK. First she finds out that her costar in her new movie, *Bolero*, Fabio Testi, has herpes (and after they did some major romantic scenes). Now she suffers the further indignation of having to retitle her film. *Bolero* has already been registered by someone else. But BoBo gets the last laugh this time. She's simply calling her epic — *Bo-Lero*. Get it? ... We thought you would.

The Bible, Baby or Get Down With Thy Bad Self

BECAUSE WE KNEW you must be wondering what self-possessed ladykiller Richard Gere could ever do to top himself, we're happy to tell you he's found a new niche — in the Bible. Gere will portray the biblical hero David in *The Story of David*, a saga that shoots next year in Europe. The adventure story takes David from innocent shepherd boy through fun times with Bathsheba and his reign as the King of Judah. But fear not. Though Bible heroes may seem lily white, insiders tell us that David liked to flirt and seduce to get his way. At least as portrayed here.

It's Not All Glamour

PRODUCTION HAD TO BE shut down for three weeks on *Indiana Jones and the Temple of Doom*, the sequel to *Raiders of the Lost Ark*. It seems star Harrison Ford hurt his back on the set. But fear not. Ford was sent home from London to recuperate in L.A. with new wife Melissa Mathison (*E.T.*'s screenwriter). After three weeks of attention, and a program of swimming, Ford is said to be as good as new.

E.T.'s ADOPTIVE SISTER, Drew Barrymore, will next star as a pint-

sized pyromaniac in *Firestarter*, a film based on the Stephen King horror novel for *King Kong*'s producer Dino DeLaurentiis. Being the star she is, Drew, of course, won't set things aglow with an ordinary pack of matches. She uses telepathy powers. (Remember Sissy Spacek in *Carrie*?)

Respect

YOU JUST HAD TO BE at Aretha Franklin's L.A. concert at the Beverly Theatre in Beverly Hills to appreciate it. Not only did the queen of soul do just 55 minutes, relying mostly on the vocal power of her background singers, she wore a blue glittery mermaid-type gown that was so tight we got to see what kind of navel she has (we always wondered). ... OK, you win. It's an "inny."

THE GUYS BEHIND the comedy hit *Airplane* are back in the saddle (or air) again in a new movie only being referred to as *Top Secret*. Again written by brothers Jerry and David Zucker (and a third writer, Martin Brike), the film is shooting in London under the most confidential of circumstances. The only thing its distributor, Paramount, will say is that the film's subject is top secret and that we'll get to see it next summer.

JERRY HOPKINS, star biographer (*Elvis: A Biography*, *Elvis: The Final Years*, and *No One Here Gets Out Alive*, about Jim Morrison), has produced another — *Hit and Run*, the Jimi Hendrix story. Revealed in same is a bizarre kidnaping of Hendrix which was, amazingly, kept silent at the time. Hopkins' next subject (a live one, for a change): David Bowie.



Jimi Hendrix

ANNE BANCROFT, best known to contemporary audiences for roles in *The Turning Point* and *The Graduate*, should be known as a singer by Christmas. She is said to steal hubby Mel Brooks' remake of the Ernst Lubitsch classic *To Be or Not to Be* with her Polish rendition of "Sweet Georgia Brown." Actually, Bancroft is not a newcomer to music. She was the original choice (before Barbra Streisand) to do *Funny Girl* on Broadway and has won Emmies for her musical TV specials in the late Sixties.

Comic Book Mentality

FROM THE PRODUCERS of *Superman I, II and III*, get ready for — *Santa Claus*! A \$50 million version of a syrupy Santa story featuring at least one evil elf (what else?) is going to be shot early next year so it can be at theaters in time for Christmas, 1984. Personally, we'd rather have coal in our stocking.

Speaking of *Superman* stories, know how much Marlon Brando really made for 12 days work on the first two of the series (he was cut out of the second) — \$13-\$14 million, according to its producers Ilya and Alexander Salkind in a recent *New York Times* interview. But they've learned. Brando is nowhere to be found in the upcoming *Supergirl*, which we'll be treated to next summer (when does it stop?). Actually, we were figuring the leviathan Brando as a natural for Santa Claus. Save on padding, you know. Anyway, newcomer Helen Slater is in the title role battling it out with arch villainess Faye Dunaway.

Amazing Meryl

WHAT ELSE CAN Meryl Streep do? Sing. A single is supposed to be released in a few months with the two-time Oscar winner warbling "Amazing Grace," a number she does in her latest movie, *Silkwood*. Portraying Karen Silkwood, a woman who died mysteriously while unraveling the reasons behind unsafe conditions in the plutonium plant in which she worked, Streep apparently surprised skeptics and did a top notch job with the tune.

No More Tomorrows ... Please.

JUST WHEN YOU thought it was safe to like orphans again, producer Ray Stark has announced plans to make *Annie II*. The new picture stars now not-so-little Aileen Quinn (who will be 13 years old during filming next year) in an "action adventure story with music." Boston-based independent filmmaker Jan Egleson directs. Why continue the story? For one thing, sources close to Stark say market research shows little girls and their mothers are interested in another *Annie* story. And — Quinn's exclusive contract with Stark was about to run out. At one point, the studio was even thinking of putting Quinn into the forthcoming sequel to *Eating Raoul*. Really.

More News

NOT ALL STORIES in the film biz have unhappy endings. Director Jonathan Kaplan's latest picture, *Heart Like a Wheel*, a compelling biography of female race car driver Shirley Muldowney, seemed all washed up after it bombed in its initial release down south (film executives aren't likely to release a film elsewhere if it doesn't do good business with the audience it's meant for). But because a few people at Twentieth Century-Fox liked the picture, they've thought up a whole new ad campaign. Now they'll be using an ad approach a *la Norma Rae* by painting Shirley as a woman who goes up against the system (profes-

Hot Young Actor **MICHAEL PARÉ** Stars in His First Two Movies

BY DAVIN SEAY

It's a publicist's dream... no long, drawn-out saga of a dreary, dues-paying climb to the top. No sir, you don't get much more instant than Michael Paré's nimble leap up the ladder of success, clear over the heads of countless toiling also-rans, right to the very portals of marquee immortality.

Consider, for instance, the current pitch: 24-year-old Paré's first film, as well as, not coincidentally, his first starring role, is Embassy Pictures' *Eddie and the Cruisers*. Paré portrays, quite convincingly, a mythic Sixties rock star, a cross between Eddie Cochran and Jim Morrison who disappears under suitably mysterious circumstances. "Michael doesn't do his own guitar playing or singing," his press agent breezily informs. "It's all synched

of few actors in Hollywood history who's never had to endure the indignity of playing a supporting role.

"Of course I'm lucky," says Paré between bites of breaded pork chop. "I'm the luckiest guy I ever met," and no one in the crowded town square — clogged with catering trucks, an idle herd of Harley Davidsons and a battalion of tattooed extras in black leather regalia — seems inclined to contest the point. For one thing, they're all busy scarfing down pounds of quintessential movie locale cuisine — canned fruit, overcooked entrees and stale cold cuts. For another, it's unbelievably hot out here — three degrees over a hundred on the Universal Studios backlot in Hollywood, where the filming of *Streets of Fire* — director



People who've seen the picture don't believe me when I tell them. That's how good Michael is." The stunning non-sequitur passes by without a pause. After all, lip synching is an art like any other; if one's client excels in faking it, why not let the world know?

Eddie and the Cruisers is something of a muddle: a flimsy whodunnit with a surfeit of who-cares plot twists, the flick wallows in enough clichés to embarrass the entire staff of *Reader's Digest*, while Martin Davidson directs with a hand heavier than Mr. T's. It is equally true, however, that for the time Paré's lean and hungry good looks fill the screen we are in the presence of a Presence. Even as rickety a vehicle as *Eddie and the Cruisers* can't seem to slow Paré's considerable matinee idol momentum — he smolders, flares and broods with all the instinctive elán of a Richard Gere or Matt Dillon. Even from such scant evidence it appears likely that with time he'll expand his dramatic repertoire to include charm, vulnerability and other emotional essentials.

As of this moment, the fate of his fledgling career rests on two considerably more promising starring slots, which must make him one

The face that launched a career:
Paré as Eddie in *Eddie and the Cruisers* (above) and as Tom Cody, Walter Hill's latest futuristic urban hero in *Streets of Fire* (above right).

Walter Hill's latest paean to manly violence and other heroic virtues — is proceeding in fits and starts.

Standing by an enormous tub of strawberry ice cream is Mr. Lee Ving, fresh from his debut film role as the sleazy nightclub manager in *Flashdance* and quickly recruited for a small part in *Streets of Fire* alongside such notable supporting actors as SCTV's Rick Moranis. Lee's shirt is off, revealing a tattooed snake circling his bicep, and he's waving around what looks like a sawed-off shotgun, one of hundreds of dangerous-looking weapons lying in piles on the set. Next to him, another sunburned extra sans shirt totes an

enormous beer belly, waddling by to reveal the Harley Davidson logo etched onto his back. Ominous-looking knots of biker types silently consume lunch beneath a pitiless sun, their D.A.'s wilting. Walter Hill, orchestrator of all this menace, is huddled with producer Lawrence Gordon under the only shade around, a mottled patch beneath a wormy elm tree. Looking like someone's jovial truck driving uncle, Hill, pudgy and bearded and wearing a baseball cap, seems completely at ease amidst the sizzling chaos of his own design.

"Walter has a vivid picture of what he wants," remarks Paré, squinting against the blinding glare. "There's never a question of 'do I have what he needs.' You wouldn't be here if you didn't."

Hill does indeed seem to know exactly what he's up to. Among the hottest of a current crop of bankable Hollywood directors, the one-time screenwriter is flush from his box office smash *48 Hrs.*, a film mapping exactly the same macho cosmos as the rest of his work, which includes the queasy *Southern Comfort*; that masterpiece of slow-motion gore, *The Long Riders*; and the hair-raising *The Warriors*, to which *Streets of Fire*, billed as "a rock 'n' roll action fantasy" bears more than a passing resemblance. With Hill's impressive credentials he could, of course, snag any number of rising or established stars to front this latest effort — the first of a projected film trilogy titled *The Adventures of Tom Cody*. That he chose Paré, a nearly complete unknown, to portray his mythic hero is revealing evidence of the young actor's considerable on-camera charisma.

Born in Brooklyn, the eighth of ten children, Paré and family moved to the wilds of Westchester County when Michael's father died. "I went to the Culinary Institute in Hyde Park," he relates through a mouthful of canned peaches, "because cooking was the first real job I had when I got out of high school. It was something I could do and get at least a middle class income. But I don't think I ever considered it my life's work."

That last comment sounds a bit fishy. After all, Paré graduated from the Institute with a cooking degree and began almost at once climbing the long ladder to chefdom, taking a few sous-chef positions in New York restaurants, filleting and flambéing until he landed a spot, at age 21, as an assistant baker at New York's ultra-trendy Tavern on the Green. It was just about then, however, that destiny intervened with stunning alacrity.

"I was waiting in a bar for my girlfriend to get off work," relates Paré, his winning smile suddenly bright at the memory. "I felt someone tap me on the shoulder." The tap, believe it or not, was Opportunity itself, in the person of a New York talent scout/agent who liked what she saw and wasn't shy about saying so. She suggested he attend acting school, where he was eventually to meet the late legendary talent agent Joyce Selznick, who was also duly impressed.



STEPHEN VAUGHN

Sitting across from him it's impossible not to catch the full force of his appeal to sharp-eyed scouts and canny film directors. His striking good looks are set off by pale blue eyes and a shock of unruly blond hair. Looking a bit like a pre-dissipated Nick Nolte with a touch of down-home Gerard Depardeau, Paré certainly possesses the right mix of star quality facial fundamentals. But there must be file drawers full of appealing composites Hill and company passed clean over in favor of Paré. Why? It seems to have more than a little to do with the fledgling star's casual and unselfconscious poise. "When I first met him, he struck me as a kid with good instincts and not a lot of training," remarks *Eddie and the Cruisers* co-star Matthew Laurence. "I felt about him like a son, and even with everything that's swirling around him now, he's still that same kid." (Laurence is incidentally, roughly Paré's age.) There is, even now, a palpable eagerness to Paré, a transparency and guilelessness that is quite disarming. He is, in a word, malleable. "What he's got," intones one press release, "you can't spell."

Nor, it seems, is it something Paré can easily articulate. His frequent search-me shrugs seem about the most eloquent statements he's able to make on the subject of his own success. "I fell for acting right away," he says. "Who wouldn't?" One gets the feeling he's waiting to wake up.

With lunch over, the *Streets of Fire* menagerie straggles back to the scene of today's shooting. Six blocks of ersatz New York City streets, complete with elevated train tracks, comprise the main set for Hill's Fifties-styled vision of the future. Mounted over the entire length of the stage is one enormous expanse of plastic tarp. What seemed like a good idea at the time — cover an outdoor stage set to allow night shooting during daylight hours — now resembles a diabolical health hazard. The plastic sheet, flapping in a blistering breeze, cooks the set to an even 110, creating a sort of greenhouse effect as hordes of extras, decked out as the film's evil motorcycle gang, sweat and steam while waiting for their cues.

Paré, sitting in the ubiquitous personalized director's chair, suffers along with everyone else as he waits through another interminable break in the shooting. His costume is a woolen, Wallace Beery-style undershirt with suspenders holding up heavy suede trousers. Smoking a succession of Marlboros, he continues his account of his rocket ride to verging stardom. "After I met Joyce Selznick," he recalls, "I started taking the whole thing a little more seriously. She helped me get acting lessons, and I quit cooking. I gave myself a year to make it."

It took two, but he eventually landed a supporting role on the benighted prime-time TV series *Greatest American Hero* playing a "smart aleck kid" named Tony. "I had that job for a year and a half," he recounts, apparently unaware that in a single bound he cleared the

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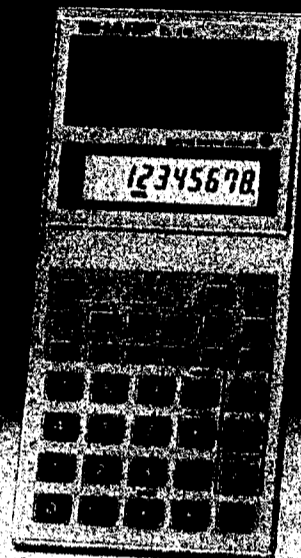
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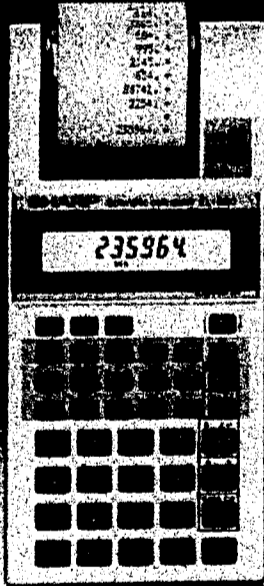
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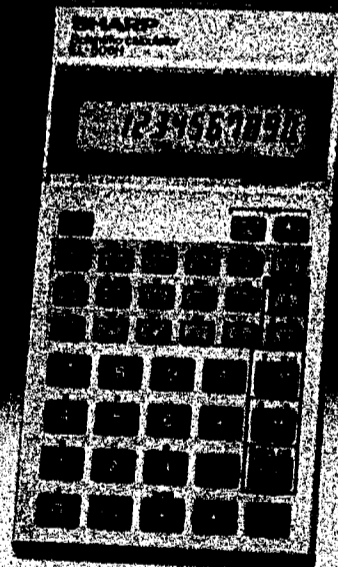
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Joe Piscopo should be standing, his feet firmly planted, his arms crossed Cochise-style, his chin pointing up with pride. Behind him, in a steady breeze, the stars and stripes should flap and wave. There should be music: the "Star Spangled Banner" would do nicely. In fact, just put Joe where George Reeves used to be, towering there as Clark Kent/Superman in the opening credits of the Fifties TV series.

Joe Piscopo, American. "You know what I believe?" he says, sitting in his back yard, squinting a little in the hot summer sun. "My father came over here when he was nineteen, from Avellino, Italy. He settled in Newark and worked in New York in a hat factory. All the other nationalities, they called him a Wop bastard. My grandfather would literally have to fight his way to work, he had a lead handle on his umbrella and if they bothered him at the factory he'd beat the s-t out of them with this umbrella. So he worked there until he had saved enough to buy some buildings. Then he developed the buildings. He gave my parents a nice life and my father took that and blossomed that and he became an attorney, and he gave our family a great life. That's why I want to be even better. My father's a hero to me. I respect my grandfather. Those people are heroes to me. That's a lot of s-t to go through. Yeah, I'm an American.

"You know what I mean? They came to America and they made it work. Sinatra did that." Piscopo stops, smiles.

"Isn't that hokey? The way I think like that? I am medieval in my thinking — if that's medieval."

Medieval, schmedieval. Joe Piscopo, 32, New Jersey born-and-bred, star of *Saturday Night Live*, is just a satisfied dreamer of the American Dream. He has a wife, Nancy, and a little ham of a kid, Joey — a skinny, grinning 4-year-old. There's a black half-Lab, half-mutt canine called All-Star, who wags his tail and (yes, really) smiles.

The Piscopos live on a couple of acres of prime Jersey real estate, tree-shrouded upper-crust suburbia, a half-hour's drive from Manhattan. The house is a modest two-floor affair, red cedar shingles with white trim. In

Joe & Joe Piscopo decide to be serious people. Deep. Always thinking about life's important matters. Foolishness bits! It's irresistible, a sudden Silly Attack. Joe & Joe lose concentration. Joe & Joe agree never to concentrate again. "You got a deal, Pop," says Joey.



DEBORAH FEINGOLD

the family room there's a wall of photographs of Piscopo's relatives — his grandfather, his father and mother, uncles, brothers, cousins.

On the counter by the kitchen there's this modern, slabby-looking statuette: the Father of the Year Award. "I got the Father of the Year award, man, I'm so proud of that," Piscopo says. "I'm not bragging. I'm showing you more out of astonishment than anything else. I'm the Television Father of the Year; Benny Goodman was the Music Father. I felt so out of place, but it was a real honor. I said, 'How did you pick me for the Father of the Year? I'm on *Saturday Night Live*. I'm the antithesis of what any kind of parental guidance should be.' But they gave it to me."

Piscopo is serious about this. "Drugs are out, families are in. No kidding."

He's a big amiable fellow. He has curly hair and a kindly, cartoonish face with eyes that pop out, twinkle. Sometimes when he talks — about Joey, or about his good friend Eddie Murphy, who has just bought a house a few minutes away — he almost lisps: it's a sweet, tender, sincere voice. Piscopo cares about his friends, his family, more than he cares about his career.

Still, his career is moving along quite nicely, thank you. The former DJ, dinner theater and TV commercial actor, comedy club emcee and standup comic has come into his own these last couple of years. His uncanny, manic caricatures of Frank Sinatra, Jerry Lewis, Andy Rooney, David Letterman and a gaggle of other celebs have made him — along with Murphy — *Saturday Night Live's* star attraction. His recorded version of Sinatra doing a medley of Joan Jett and Foreigner tunes was one of the best comedy discs in years. Dick Ebersol, SNL's executive producer, had to up Piscopo's salary from the cast's weekly pay of \$13,500 to \$20,000 and offer him door-to-door limo service to lure him back on the show for the new season. Piscopo



Saturday Night Live's **JOE PISCOPO** *Father of the Year vs. the Sleaze Kings*

BY STEVEN X. REA

has committed to do all 20 programs, unless a movie comes up, and then he'll do 15.

Even with all that, Piscopo's still not sure he made the right decision. "Yeah, it was tough," he says. "First of all, Eddie's only coming back half the time and it's no fun when he's not there. He's a great guy. He's just like a good friend to be around. So he's only going to be there half the time, and I don't think that my talent, what I do is — I don't have a real chance to showcase it on *Saturday Night Live*. I do characters, I do impressions and things like that, and that's great, I have a lot of fun, and it's amazing that I've gone as far as I have — not that I've gone far at all, honestly — just doing that. But what I really want to do, what I really look forward to is one day doing my own television show. I want to do my own half-hour weekly variety show. That's my goal. So I can address the camera, talk to the camera and be myself like I'm talking to you now. On *Saturday Night Live* I can't address the camera. I've got to do makeup, like if I have to do Sinatra or something, it takes me an hour to get into it and then I'm doing a couple of sketches and then I'll have to change into another character ... half the time I'm in makeup, so it's kind of crazy."

Though television is Piscopo's passion ("I'm a television baby," he says), like SNL stars Aykroyd, Belushi, Chase, Murray and Murphy before him, Piscopo is making the leap from the small screen to the big. His first venture: a co-starring role in *Johnny Dangerously*, a Thirties gangster sendup starring Michael Keaton (with whom he's worked on SNL) and Maureen Stapleton, directed by Amy (Fast Times at Ridgemont High) Heckerling.

"We're going to give movies a shot," Piscopo declares, tugging at the front of his dark blue NBC sports shirt. "I think I could be a great movie actor. I really have confidence in my acting, more than anything. But I can't believe it," he laughs, shaking his head, "I want

to stay in television. I really enjoy television. There's nothing I like more than to go 'Hey, hey, we have a really great show this week, *The Joe Piscopo Variety Half Hour*, with guest Eddie Murphy, it'd be like a dream. But movies, yeah, I haven't really been bitten by the movie bug.

"But I'm looking forward to *Johnny Dangerously*. I'm Michael's arch enemy, Danny Vermin. I'll put on my Italian voice and model myself after some of my relatives. We're shooting on the Fox lot, with all these great fake sets. Hosed-down streets, gorgeous cars.

"And then," he says, sighing, "I've got to come right back for *Saturday Night*. That'll be a grind. I'm trying to think what I can do on the first show."

Piscopo doesn't foresee any problems arising among the rest of the SNL ensemble and him and Murphy when they all gather again for the season premiere, even though Piscopo and Murphy are clearly the show's stars.

"Nah, I don't think there'll be any tension or anything," he muses. "I was going to say it's an ensemble show, but I don't know if it ever was. An ensemble show starring Chevy Chase, an ensemble show starring Bill Murray. I guess it never was. Naah.

"But right now I'm concerned because Barry Blaustein and Dave Sheffield — they were supervising producers and two of the premier writers up there, along with Pam Norris and Bob Tischler — Barry and Dave said they're not coming back and I don't know if Pam is coming back."

He laughs: "Eddie just left a message on my machine, he goes (adopting a haughty, effeminate accent): 'Hello Joe, this is Edward. I just talked to Barry Blaustein and he told me he wasn't coming back. Well, I guess we're all f---d. Goodbye.'"

No matter what happens with *Saturday Night Live*, it's clear that Eddie Murphy and Joe Piscopo are still the best of friends, despite what was said in *Rolling Stone's* June cover story on Murphy. The magazine reported that during one show, when scheduled guest host Nick Nolte bowed out at the last minute and Murphy hosted, Piscopo was upset that he didn't get to bask in the limelight. The story said that Piscopo wanted to host the show as Frank Sinatra.

To say that thing about me hosting as Sinatra, I thought that was hysterical," Piscopo says. "Can you imagine hosting the show as Frank Sinatra? Hey, there's something that will hold up over an hour and a half. (In Sinatra voice): 'And now, the musical guest, please welcome Lionel Richie, a wonderful groovy cat.'" Piscopo laughs. "What was I supposed to do?"

"That was an outright lie. It really bothered me. To the point, where you can't believe — I was so hurt. More than anger, I was just hurt by it. And I couldn't figure out where it came from. As far as me and Eddie, it just rolls off our back, because there are editors who are assholes. And I have a feeling the writer was

CONTINUED

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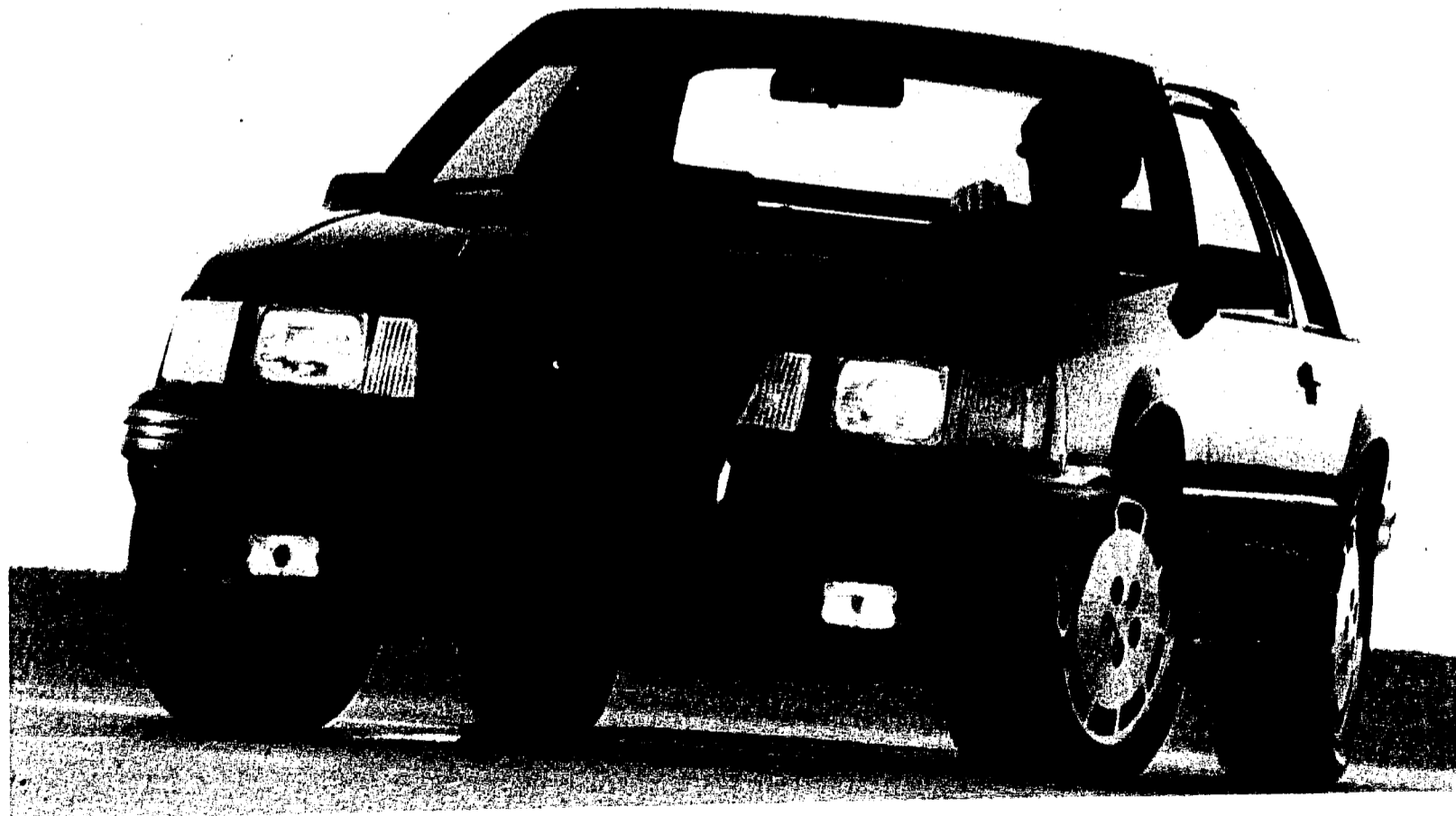
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Saturday Night Live's

PISCOPO

CONTINUED
an asshole in this case. First of all, for him to say that I'm envious of Eddie is just, it's so ludicrous."

Piscopo is getting worked up. "I don't know how to say this so it doesn't sound ridiculous, but all I ever want to do is work. All I ever wanted to do was be a television actor and just be—I'm perfectly content doing that.

Just give me some bucks, man, and let me get my little farm and I'll be fine. My family, the dog and everything—that's all I ask in life. And to say that stuff about me and Eddie—it just really hurt.

"Rolling Stone is a sleaze magazine, and that's for the record. Rolling Stone is a hip National Enquirer, it really is."

Little Joey, his girlfriend from next door

How to land a 165lb. hunk without hook, line or sinker.



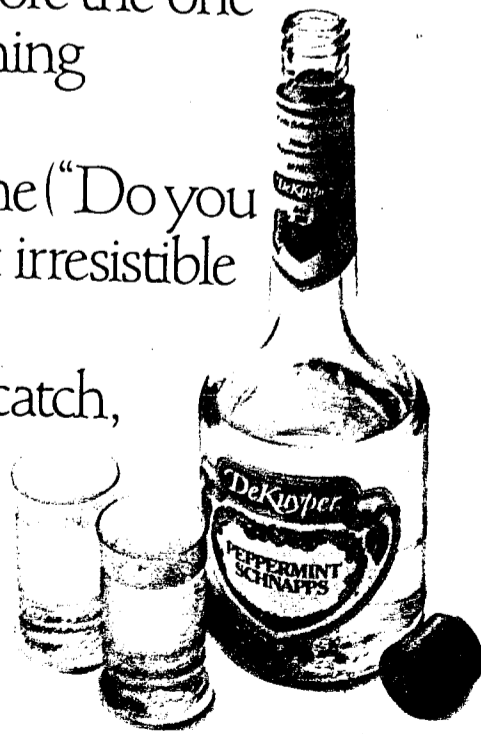
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So next time you're going for a prize catch, cast off with DeKuyper Peppermint Schnapps. And "the one that got away" won't be the one that got away.



A close look at this man does not fail to produce his serious side, as it would seem here. Below, with his half-and-half All-Star.

and All-Star, whom Piscopo sometimes calls Neuro-Brain, shamle into the garden. The performer is getting hot in the sun, motions to move inside.

"You know what I really want to do?" asks Piscopo, a man who's about to make a movie, signed to do a comedy album and does a weekly syndicated radio show called *Joe Piscopo at Large*.

"Ultimately, I'd like to produce. I've got my whole career pretty much planned out... I want to hire the talent. I hate being judged, I want to be able to go out and say to the talent, 'Now this is what we're going to do. This is funny.' But I'll tell you what, from writing on the show and performing on the show, I think I'll become a better producer one day, because I'll understand all those facets of it. And that's what I want to do."

Piscopo steps into his house, closes the sliding glass door behind him. He looks around and moves to the kitchen, grabs a beer from the refrigerator.

"Show business," he says, nodding happily. "Show business is my life. Show business and New Jersey."



DEBORAH FEINGOLD

DeKuyper Peppermint Schnapps.

& OUT THE OTHER

CONT. FROM PG. 9

Enough Already

STEVEN SPIELBERG and George Lucas continue to have the magic touch. With the success of *Return of the Jedi*, the two guys are now responsible for the six biggest-grossing movies of all time. In order, they are: *E.T.*, *Star Wars*, *Jedi*, *Empire Strikes Back*, *Jaws* and *Raiders of the Lost Ark*. Only one thing in the business eluded them both—the Oscar.

THEY'RE FINALLY GOING to make a film out of *A Chorus Line*. Writer Arnold Shulman has penned a script that meets the approval of Embassy Pictures, the new owners of the project. Shooting is supposed to begin in the next few months directed by either Adrian Lyne (the man behind *Flashdance*) or Richard Attenborough (who fought for 20 years to put the epic *Gandhi* on screen).

JOKES

Q. What's the difference between Florida and yogurt?

A. Yogurt has an active culture.

A blind guy walks into an antique shop and starts running his cane along the shelves, knocking over an expensive vase, a crystal decanter, several candelabra, and an entire set of china. The owner, hearing the commotion, runs from the back office screaming, "What are you doing? What are you doing?"

The blind guy replies, "Just looking."

Hugh Brown
Berkeley, CA

Q. What do you get when you cross a hit of acid with a birth control pill?

A. A trip without the kids.

Nancy Damiani
Flossmoor, IL

Q. How many Marxists does it take to screw in a proletarian lightbulb?

A. None. A proletarian lightbulb contains the seeds of its own revolution.

Mary Fair
Stanford, CA

OK, folks, you managed to keep the dead baby jokes to a minimum last year, so now we beg of you — no more lightbulb jokes. Please. We want original (if possible) or at least fresh jokes, outrageously humorous, for which we pay the enormous sum of \$20 each. Such largesse.

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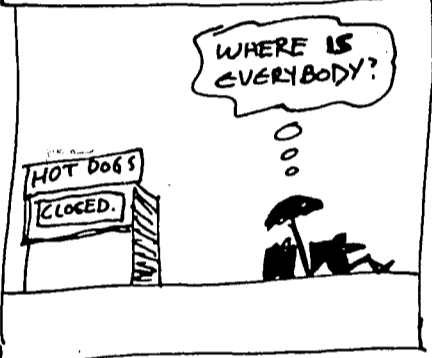
BOID

© 1982 by Michael Ward

SEPTEMBER. WHEN THE ETERNAL RITE OF LEARNING REVIVES ITSELF.



CHEERFUL THE SCHOLASTIC THROUG, IMMERSSED ANEW IN MUSTY TOMES.



THROUGH THE WAVING LIGHT OF FALL THEY TOIL, DRINKING DEEP AT WISDOM'S FOUNT.



WENDING SWIFT TOWARD WINTER'S TESTING TIME.



A NEW SCREEN character is about to be born. Walter Hill, who had a big hit with *48 Hrs.*, will direct a film of *Dick Tracy*. And though nothing's yet firm, Warren Beatty is said to be very interested in playing the title role. Well, if you think about it, there is a resemblance. It's a project that John Landis (*Animal House*, *Twilight Zone*) had nurtured for years. But his legal woes, stemming from the famous helicopter crash that killed actor Vic Morrow, forced him to step aside.

What Price Fame?

WE DON'T LIKE to tell tales (well, we do, a little ...) but Sean Penn and Elizabeth McGovern, two ultra successful young actors who costar in a new movie, *Racing With the Moon*, are, as they say, an item. Holding hands at an industry screening of *Staying Alive*, they tried not to be noticed. Penn even went up to the guy taking names at the door and whispered, "Sean Penn." It didn't do any good. The guy answered back, "Uh, I know."

TWO OF A KIND is now the title for the long-untitled fantasy love story just filmed by *Grease* alumni John Travolta and Olivia Newton-John. Among other things to look forward to (or dread) — a lovey-dovey scene where John (barechested) gets it on with Olivia (clothed). Travolta next plays a rock star for director Brian DePalma in *Fire*.

Ring-a-Ding-Ding

HE MAY BE THE greatest popular singer in American history. If you can forgive his rancid politics and scuzzy associations, that is. For those lucky few with apolitical ears, Frank Sinatra will be pressed on virgin vinyl by Mobile Fidelity Sound Labs in a specially boxed and numbered sixteen album set. Price will be around \$350, delivery to stores about mid-October. A similar set, encapsulating the

Beatles' career, was put out last year and is said to bring prices of \$1,000 from nutty record collectors.

For those who can't spring \$350, the choice move is Joe Piscopo's parody waxing (see story this issue) of Sinatra tackling contempo rock tunes. Sample of Joe as Frank doing Foreigner: "You're as cold as ice/You're willing to SACK ... rifice our love/You don't take advice/Someday you'll pay the tab."

HILL STREET BLUES' Charles Haid, Barbara Bosson, Bruce Weitz and co-producer Steven Bochco (husband to Ms. Bosson) have something in common besides their multi-Emmied show: they all attended Carnegie-Mellon University, and will be returning this fall for Homecoming festivities October 14-16. They'll even do the parade number ... meanwhile, their TV show has once again earned more Emmy nominations than any other on the tube. In fact, the Writing in a Drama Series category is a sure-fire win: all five nominees are for *Hill Street Blues* shows.

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A M P E R S A N D



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A FLOCK OF SEAGULLS



The Gulls (clockwise, starting from bottom): Paul Reynolds, Mike Score and his silly hairdo, Frank Maudsley, Ali Score.

Songs for Our Gull-ible Age

BY BARRY ALFONSO

Unexpected flying objects seem attracted to Mike Score, a Flock of Seagulls' lead vocalist/keyboardist. Here comes one now—a fat black bumblebee sweeps past Score's head, almost brushing the curtain of golden hair which veils half of his face. Everyone at the table by the Hollywood hotel pool starts to duck, but there are no further divebombing missions.

Score has seen a lot more than large bees descend from the sky. On this hot and smoggy July afternoon we've been discussing the UFO he and brother Ali (the Flock's drummer) sighted in their native England several years ago. Don't tell them that the object was a surveillance plane or swamp gas—they know it was a spacecraft.

"We were driving back from a pub when we suddenly saw this flash," he says in serious tones. "This thing kind of skips across the sky, and everytime it skipped there was another flash of light." His hand makes a rippling motion in the air to illustrate. "There was no build-up of noise like a jet would've made. We've been told there are sightings of saucers in that area all the time...."

Mike Score and his fellow Gulls have had ample chance to tell Americans about this Close Encounter. The band spent the better part of last year diligently touring the States, bringing their spacey-but-danceable techno-rock to large and small audiences. And, in classic show biz fashion, the hard work paid off: a Flock of Seagulls is now among the brightest of the rising New Music stars.

"I Ran" and "Space Age Love Song" ascended high on the U.S. singles charts in '82.

defying any expectations that the Flock was too odd for American tastes. This summer, they did it again with "Wishing (If I Had A Photograph of You)," like the band's previous hits a pulsating, moody track with a mysterious lyric. A gold album and a Grammy (they won for "Best Rock Instrumental") came to the group within a year of their first LP release on Arista.

Score is aware that his group is frequently compared to the Human League, Duran Duran, Soft Cell and a host of other U.K. outfits who base their sounds around synthesizers. He's quick to point out the difference between the Flock and the rest of the pack. "There are a lot of bands preaching doom and despondency. They tell people to follow a particular line. But we're not trying to say what people should do or expound our thoughts on the universe. We'd rather hide our ideas in a song and let someone find the little jewel."

The Flock came together in Liverpool at the end of 1979, after Mike Score (then earning his way as a hairdresser) had served as bassist with other groups. Switching to keyboards, he formed his new band around brother Ali on drums and Frank Maudsley on bass. After many unsuccessful candidates, Paul Reynolds was chosen for the guitarist's slot. The combination of Mike's synthesizer and Paul's guitar styles, placed on top of a solid rhythm section, came to define the band's sound.

The way Score tells it, the Flock was some-

what on the outside of the hip British music circles at the start. During the band's early period, the since-faded New Romantic movement was the chic development in U.K. rock. In contrast to its foppish exponents (including Duran Duran and Spandau Ballet), a Flock of Seagulls played with an aggressive edge. "We'd go out and play with a New Romantic band," says Score, "and we'd let loose with this horrendously powerful sound and they'd come up with this wimpy little-thin-White-Boy sound. We'd seem really outrageous, because it wasn't a fashionable thing back then."

If the Flock's energized approach disturbed the New Romantics' sense of cool, it poised the group for success across the Atlantic. American rock fanciers are a lighter-hearted lot than their British counterparts. Morose, brooding bands such as Echo and the Bunnymen and New Order do well in the U.K. but have never found equal favor here.

"There's a lot of British bands that wouldn't have done anything in America if we hadn't come here and toured as much as we did," Score feels. "We won over a lot of people by playing live and that served as an advertisement for new English bands. Duran Duran tried for a year to break in the States, but they couldn't until we had an album in the Top Ten here."

There are a few dark undercurrents in the Flock's songs. Even a group as technologically-inclined as they recognizes the dangers of science out of control—"Man Made," from their debut LP *A Flock of Seagulls*, is a warning about the misuse of the machine. The same applies to advances in music, says Score: "If you can use technology creatively, it's good—if it uses you, it's bad."

Hand-in-hand with the band's interest in musical advancements is a love for science fiction, especially in films. While their fixation on extraterrestrial phenomena might've been too bizarre for the public in the past, the current mass appetite for outer-space movie epics makes the Flock's songs quite in step with the times. "Everybody wants to believe in flying saucers nowadays," says Score. "When they go to a science fiction film, they want to escape into it, to let it saturate them. It's the same thing when they hear our music."

Score's lyrics often personify (and eroticize) his cosmic themes. I mention to him that "I Ran," "Space Age Love Song" and "Wishing" all depict goddess-like women who visit male earthlings, only to prove elusive in the end. "I find it easy to sing about that," he acknowledges. "The woman in those songs is a dream woman, always in the mind but never in the flesh. You always want the one you can't get, I guess."

Does the band worry that such private fantasies might be lost on the public? "That doesn't concern me at all," Score responds. "I'm sure we've done songs that have completely different meanings to the people who listen to them than they do to us. That's why we don't put lyric sheets in our albums—if you actually put the words down, maybe it'll ruin someone's ideas of what the songs are about. You've got to make people feel things, not just put it all out on a plate for them."

Right now, a Flock of Seagulls is perceived as primarily a dance band, but Score doesn't guarantee they'll stay that way. "We're getting more into atmospheric stuff with *Listen* (their latest album). We're still developing—I think it takes a band five to ten years to develop a special way of playing and recording. Record companies want you to do your hits over and over again. Sometimes, you have to forget about success to progress musically."

MICHAEL PARÉ

CONT. FROM PG. 10

acting hurdles of off-Broadway, summer stock, commercials and soap operas. "It was a good experience," he allows. "I learned how to hit my mark and get to make-up and wardrobe on time."

Along the way, Paré took a breather and got married. "I met my wife Lisa when my brother Terrance, who writes romance novels, took her out on a blind date. We've been married two years." Lisa, a law student, studies and works as an assistant in the Los Angeles D.A.'s office. "We'll stay in California until she finishes school," Paré confides. "Then hopefully move to upstate New York."

Not, apparently, if the Hollywood powers-that-be have anything to say about it. In the midst of his stint on *Greatest American Hero*, Paré was singled out by director/writer Martin Davidson to star in *Eddie and the Cruisers*. "It was a big gamble," Paré says, "for both of us. I really felt the pressure, but in the end, being able to get up on stage and let loose, it all fell together. I loved it." Paré's involvement in two rock-oriented pictures (*Streets of Fire* concerns the kidnapping of a rock and roll singer, played by Diane Lane, in some doomy, unspecified future, and features a performance by rockabilly purists the Blasters) raises questions of Paré's own interest in modern sounds. "I wish I could sing like Frank Sinatra," he responds, answering several questions at the same time. "Music's okay, but I never go out to concerts or anything. It's too dangerous... too many maniacs out there. When I get time off I like to fish, or whittle or cook. It helps me relax."

Hovering behind the cameras, Hill instructs his young lead to get into a fire-engine red, chopped, channeled and lowered Mercury that sits ready on the hosed-down street, wait for his cue, then stride out through a phalanx of 1951 bullet-nose Studebakers, decked out as world-of-tomorrow police cars, and glare menacingly at the lens. Paré prepares for the scene with a bit of shadow boxing and, after four takes, returns to his chair, the job well done.

"After *Eddie and the Cruisers* I went to Australia to be in a movie called *Undercover*," he picks up, as his *Streets of Fire* co-star Diane Lane (last seen in Coppola's ill-fated *The Outsiders*) rehearses her next shot. "It was directed by David Stevens who did *A Town Like Alice* and wrote *Breaker Morant*. It was the first time I'd ever been out of the country." And the second time in two films he landed a leading role. "I play a New York promotion man in the 1920's who goes to Australia to teach people how to sell corsets. It's kind of like a Cary Grant/Doris Day screwball comedy." He adds, "Australia is a beautiful country, but empty. There really isn't much competition over there if you're an actor."

What Paré knows about competing is, on the other hand, hardly a topic for meaty discussion. Two weeks after returning from down under, Hill called him with an offer. The kind of breaks that have littered his career to date don't seem to be diminishing: if *Streets of Fire* is a hit, which appears likely from both Hill's current success and the fashionably futuristic look of things around the back lot, Paré, as Cody, is assured of a starring role in at least two more films. "Cody is a character I think Americans can really identify with," Paré says. "He's someone who can come in and straighten everything out. It's great to be that guy."

As Hill summons his star back to the set, a sweating extra, shrouded in black leather, looks up briefly from a copy of *Variety*. "Look at that," he says to a nearby lighting man with a mixture of awe and contempt in his voice. "Walter is setting him up in every shot like he was Clint Eastwood or something...."

A M P E R S A N D

BRAIN STORM

BY JACOBA ATLAS

Two years ago Douglas Trumbull had reason to be optimistic about his future: after ten years of false starts and unkept promises, he was less than two weeks away from completing his first feature film since 1971's *Silent Running*. His film, titled *Brainstorm*, dealt with thought transference to video tape and the re-experiencing of someone's life and death.

Then tragedy struck. Natalie Wood, co-starring with Christopher Walken and Louise Fletcher, drowned while vacationing off Catalina Island. The death of the forty-three year old actress was sad enough, but then MGM turned personal loss into corporate battle: the executives at MGM announced there was no way for Trumbull to complete his movie as intended, and they pulled the plug on the production. What the studio wanted, instead of a movie which could play in theaters, was a quick insurance pay-off. "I knew if this film didn't come out I'd never direct another movie. I was fighting for my life."

In a way MGM was also fighting for its corporate life. The company was mired in astronomical debts and a cash pay-off from an insurance company looked soothing. Trumbull now says his only ally during this time was the insurance carrier, Lloyds of London.

"I showed them [Lloyds] the movie and explained what still needed to be shot. I always said that Natalie's crucial scenes were completed. There were some minor bits of business and one scene I had re-written for her which originally belonged to another character, but nothing that couldn't be eliminated or re-scripted. Lloyds of London listened to me, looked at what I had shot and said the movie could be finished."

Trumbull insists no one seeing the movie will suspect that Wood had not finished her role as originally planned. "If she had died just one day earlier in the shooting schedule I wouldn't have been able to finish my film. The last day I worked with her we shot a crucial scene—the one in the laboratory where her husband (Walken) records her thoughts about him on tape—thoughts that are very hostile. He then replays that tape and learns what went wrong with their marriage and is able to patch things up. Without that scene I wouldn't have had a movie."

Trumbull ultimately dedicated *Brainstorm* "to Natalie."

Today, as Trumbull's movie is about to reach the public, not one of the executives who wanted to shelve *Brainstorm* is still at the studio. A whole new regime is calling the shots and is supporting the film.

Trumbull is no stranger to the vicissitudes of the movie business. Born and raised in Los Angeles, the son of a painter and an inventor (his father works for special effects rival John Dykstra), Trumbull became a technical illustrator while at college and later worked for the Navy and Air Force making movies. By the time he was 23 he was working full time for director Stanley Kubrick who had seen a Trumbull-conceived short called *To the Moon and Beyond*. Kubrick was then assembling a special effects team which would make movie



Brainstorm star Natalie Wood, whose crucial thought-transference scenes were completed the day before she drowned. Christopher Walken (The Deer Hunter, Pennies from Heaven) plays her scientist-husband who develops a unique method of transferring experience. Director Douglas Trumbull (above right) with actress Louise Fletcher and a mad jumble of technology; Trumbull is a renowned special effects innovator, but he insists that the story is most important.

First the Star Died. Then the Studio Wanted to Kill the Picture. But Director & Special Effects Wizard Doug Trumbull Persisted. "I'm an Optimist about the Future; I Think It'll Be Just Like Today."



history. The film they created was *2001: A Space Odyssey*.

"I spent 2-1/2 years in London working for Stanley," Trumbull recalls. The experience remains unique. "We had no budget for special effects—Stanley simply told us to come up with whatever we wanted and to take the time and spend the money needed to make it work on the screen." MGM, which financed *2001*, would tear out its corporate hair on the cost overruns, but Kubrick had his dancing planets. Incredibly, Kubrick worked without storyboard or pre-planned shots, the kind of preparation that is considered basic to the next generation of filmmakers, Lucas and Spielberg.

Trumbull returned from London still on the rosy side of thirty with a yen to direct. In the early Seventies movie companies were desperate to embrace the "youth culture" (remember *Easy Rider*?) and Trumbull was given a chance to direct by Universal's Ned Tanen, the man who would later greenlight *American Graffiti* and say no to *Star Wars*.

Silent Running, which starred Bruce Dern in his first non-maniac role, was about preserving greenery in a polluted universe and featured three adorable robots nicknamed Huey, Dewey and Louie, an idea later embraced in part by both *Star Wars* and *E.T. Silent Running*, however, was not a box-office success. Trumbull announced several other

pending movies, but none got off the ground. Trumbull supported himself and advanced movie experimentation with his Entertainment Effects Group, a special effects house which, along with Dykstra's Apogee and George Lucas' Industrial Light and Magic, represents the state of the art in effects. EEG's projects have included *Close Encounters*, *Star Trek the Motion Picture* and *Blade Runner*.

"I no longer get all that involved in doing effects for other people. With Kubrick I was into everything and a real pain in the neck. With Spielberg on *Close Encounters* it was the same. I was never isolated, I always felt part of the whole." Now Trumbull tends to let others on his staff work out the details.

Although Trumbull is known primarily as an effects expert, he insists that what matters in movies is the story. *Brainstorm* is about people: scientists, who except for their brave new world visions, are just like everyone else—trying to make a marriage work, trying to raise a son, trying to understand and come to terms with death. It's that transference to tape of the "death experience" of scientist Louise Fletcher that makes up the climax of *Brainstorm*.

Trumbull based his images on the work done by psychologists Stanislav and Christina

Grof, who study near-death experiences and have a theory that our lives are lived in response to our birth experiences. "They say we relive that trauma throughout our lives and the way we face a crisis relates all the way back to the way we were born."

"How to do that sequence took up a major part of our debate on the film," confides Trumbull. "When to cut back to Walken and when to stay with a point of view of the death trip. I didn't want the trip to overpower the character. *Brainstorm* was to me always a film about people, about the human experience, so I wanted to keep cutting to Walken to force you to deal with his character and not just go along for the ride."

The temptation to do otherwise must have been enormous. Much of *Brainstorm's* power comes from the special visual effects that pull us into the movie and keep us gasping. Because the tapes recreate experience, Trumbull packs his movie with cinematic joy-rides that put us—almost literally—in the drivers seat. Roller coaster, jet planes flying through space, sexual hijinks. "We do the fun stuff in the film because it seems so real; then when we go inside the brain that will also seem real."

"I wanted the sequences when we go inside the brain to be superior technically to the rest of the film. In other movies, when you go into a character's mind in a flashback or whatever it's black and white or fuzzy or in some way less than the rest of the film; with *Brainstorm* it's just the opposite."

A M P E R S A N D

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AT NEWSSTANDS NOW!



Lifestyle

FALL FASHION

3 SPRING LOOKS

Pale romance or khaki survival or even the ubiquitous sweatshirt...

BY LIZ GANT

Come Spring, men and women let loose in updated versions of this season's three premier looks: the Flashdance, Japanese and Survival Looks.

If Flashdance is your thing, then you'll know to choose one of the latest tee's and slouch shirts with mesh contrast at the shoulders. You'll find them in all sorts of nubby natural fibers like pure cotton and raw linen. And again, in Pure Pales, variations on earth tones like celery and mustard, or pastels (even for men) like aqua and lilac. Or take it to the max with mix 'n matchers in sweatshirt fabric with oversized necklines, and do wear them over ankle pants. Your most important accessory will be your best belt. Make it extra long, extra wide and woven, even multi-colored. Then wrap, wrap and keep wrapping, waist height or over your hips. Very hip.

If the Orient beckons, then answer the call in one of the season's continuing variations on the big geometric look of Japan. Choose one of any number of square, slightly oversized jackets, paired with tapered, ankle-length pants.

Your primary colors here will probably be white, red and black, like the signature statement on some of the popular Kamikaze tee shirts and big dresses. One hamburger too many? No sweat. Skip the belt and just add layer upon layer, with perhaps a generous obi sash at the hip to make the picture complete.

Like the idea of Survival? Then hit the quad in one of the updates on the safari jacket theme. Longer and more tapered, with wider shoulders and epaulettes, these new jackets are worn over ankle-length cargo pants that have more marvelous snaps and detailing than ever before.

Khaki softened a bit may be the color you choose, or something even more primitive, akin to an African print or camouflage suit. When it's warm, go with gauze, in all sorts of soft tie-dyed shades, long and loose and lovely.

For men and women, shoes will be flat-flat for most of day wear, but in interesting fabrics like canvas and mesh. Norma Kamali herself, the designer best known for her sweatshirt dressing, is bringing out a line of shoes so extreme, you'll either love or hate 'em! Norma's got a Fifties Wedgie shoe in bright blue suede — straight out of a late-night black-and-white Bogart movie. But her most controversial is a high-heeled penny loafer. This you've got to see to believe! Another toe tap-

per is her Dungaree shoe, made of, you guessed it, denim — but in a high heel.

So, plan ahead. Just remember, your body size determines what style you can carry off well. Take a careful look in a full-length mirror before you buy. No matter what's "in," it's "out" if it doesn't make you look your best.

KEEPING WARM

A Student's Guide to Fall Fashions '83

BY CLAIRE-FRANCE PEREZ

It hardly seems fair. Just when the semester begins to settle in, the weather takes a different turn. Midquarter exams and the oncoming chill simultaneously arrive, and the old stand-by jacket, cardigan or parka is removed from winter storage for a new assessment. It becomes a familiar burden, hanging over the chair until class is over, and then on again into the weather.

The problem of course, is that the familiar favorite, that might-still-pass-as-new winter warmer, starts out the year just a little more worn and faded than expected. It's as though the curse of winter also affects last year's clothes. It's time to take an inventory.

A replacement in fall '83 will end up costing between \$70 and \$200, depending on the already very tight funding for campus life and the desire for quality in spite of price. To merely buy cheaply does not guarantee a good buy. The right investment may seem expensive, but only at first glance. To buy new or to keep the old remains an emotional issue: to spend or not, that is the question.

When deciding on the right purchase, several considerations should be examined: is this item to be used for everyday routine, including weekends and evenings? If it is, then the expense is not necessarily the only consideration. Daily wear abuses clothes beyond the normal lifetime of a garment — a disaster for those who cannot spend everytime the need for replacement comes up. Keep in mind a simple rule: for heavy use, buy two. For light use, only one is economical. Two purchases, two separate jackets (although initially more expensive when purchased all at once, this is much less costly in the long run), have greater longevity. It also means that one can be in the cleaner's while the other is in use.

Another consideration is upkeep. Dry cleaning is admittedly a quick drain on the pocketbook, but must be taken as a maintenance cost that adds life to your purchase. It is one thing to have that expensive winter warmer, but much like anything else, it is quite another to keep it.

A garment's versatility and your life style are important when making decisions on

A M P E R



purchases. If you do a lot of walking outdoors and a lot of driving, then a longer coat for the walks and a shorter, more comfortable jacket in the car are the solution. Design different uses for differing garments. Sitting in a stadium requires more protection since the body is still, but activity between classes and on weekends doesn't require that blanketed feeling. Think about your needs in terms of what you are doing while wearing something to keep warm, as well as figuring just how long you will wear it per day. Even the number of times you take off and put on a garment should be considered. A coat or jacket that fights back will not make your days easier.

Fantasy knits are the key to the fall season, where jungle and forest inspirations combine in a fashion collectible (not just another trendy sweater!). From Sunbow II by Nancy Johnson (\$60).

Buying two at the same time now solves myriad problems: going shopping in January for the same items you saw in September could be disastrous. The stores are geared for spring just then, and the jacket/coat/sweater inventory has been finally sold off in the Christmas rush and ensuing January sales. Buying two in October — don't wait for a sale

YES

It's too late to worry about this now, but we thought we'd point out some obviously brilliant decisions (and some real clunkers) shared by everyone who has ever faced a new year at school. If you remembered everything in this list, prepare to gloat and strut.

EVERYONE

- A thesaurus and *Elements of Style* • Sports equipment • Your personal stereo • A good umbrella that won't invert in a stiff breeze
- A backpack • A calculator — even if you're a French lit major (especially if you're a French lit major...)
- Sleeping bag. You never know... • Skateboard, unicycle, bicycle (choose one) • Your Beatle albums
- Halloween materials • Dr. Denton jammies

FEMALE

- At least one miniskirt — and a long coat to wear over it. (Studies in the late Sixties — the last miniskirt era — indicated that women's thighs, exposed to cold winter air by the short skirts, built up extra layers of fat to insulate the body. Be warned.)
- Blow dryer, curling iron • Tri-tone pastel flats • Warm, comfortable boots

MALE

- Vuarnet sunglasses (or earmuffs) • One crewneck sweater over a standard Ivy League shirt (a classic) • At least one pair of shoes without treads • Golf clubs • High-top sneaks

NO

Don't feel bad if you have many of these items on hand. You can hide them in a drawer, give them to Good Will, or try to convince others that yours is in (Andy Warhol made a career of this).

EVERYONE

- Monograms • Designer jeans • "Let's Get Physical" headbands • The class photo of your high school steady • The James Michener novel you started in September

FEMALE

- Your pleated plaid kilt • Velour jogging suits • Leg warmers (except for ballet dancers) • Ruffles • Your senior prom dress
- Bright blue eyeshadow • Valley Girl lingo
- Platform shoes • Padded bras with false nipples • Stuffed animals — unless you use them for ritual hangings

MALE

- Madras shorts • Shiny print polyester shirts
- Computo-scan digital overkill watches
- Double-knit anything • Boxer underwear
- Fishnet Tee-shirts • Shredded Tee-shirts
- Tee-shirts with coyly obscene messages emblazoned on the front and/or back (unless you're a coyly obscene person, in which case you should warn everyone) • Your letterman jacket and class ring • Your heavy metal albums (especially AC/DC) • Oxy 5

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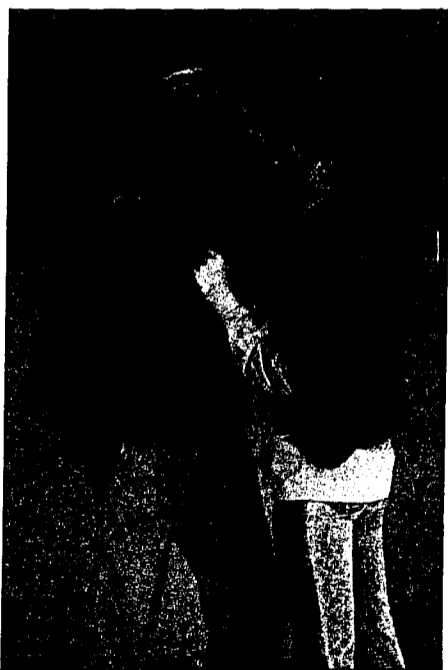
Lifestyle

CONTINUED

Leather—definitely dramatic, and so protective (below). From *Speciale Mode*, the bi-color collar automatically changes the look of the jacket for multi combinations (\$180); the jeans-cut leather pants (\$140) promise long fashion life and warm legs.



Warm sophistication in heathery wool melton by *For Members Only* (below left): a quilted detail on the cotton jersey "sweat" (\$100) combines camel and gray for fall. Twill pants (\$80) remain casual, yet "industrial" with grommet and stud

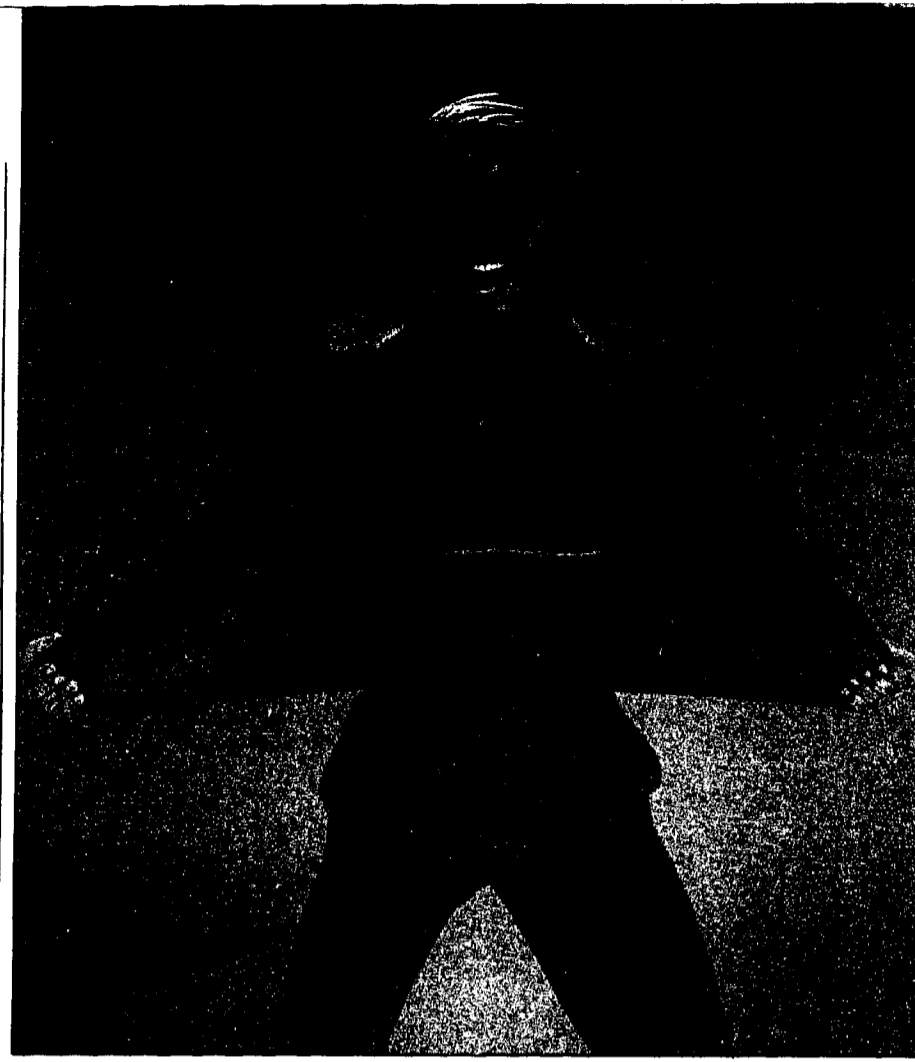


ing velvety all over. The result is a cross between velveteen and suede, soft and fuzzy, referred to mostly as moleskin. The advantages of this new, less refined uncut corduroy is a luxury look that wears well in a casual, campus setting.

Leather is more important than ever, and is the one impermeable that can take a winter beating with a vengeance, provided the care instructions are carefully followed. Rich color combines with black or gray for a high profile fashion statement. Leather pants cut just like regular jeans have fashion longevity beyond next season.

Snaps, oversized zipper details, draw-

A M P E R S A N D



detailing. Denims for women are not new, but from *Guess?* they're anything but ordinary: jeans offer two different faded indigo sides (\$55). The big shirt (\$56) in twill cotton fits under the denim jacket (\$98).



The plaid pattern is knitted right in the heathery knit from *French Connection* (above, \$50). Quilted unbleached cotton makes a practical choice in contemporary vest fashion (\$70). Moleskin pants by *Skeets* (\$40). Quilting and natural cottons go together in the women's fashions, where *Freego* uses pre-laundered cotton in their canvas contrast jacket and jeans (jacket, \$84; pants, \$47; shirt, \$40).

strings, grommets and studs lend a more hardware feeling for fall '83, with industrial looks emphasizing the casual side of life more than ever.

In women's fashion the limitations of the imagination might better define the range of looks: fantasy denims are not so well-priced, but the originality of design and silhouette promise a look that wears over several seasons. Jackets and vests figure in better-than-

From the *Levi's Movin' On* division of the great *Levi-Strauss* (left & below), corduroy gets contrast color treatments for cold weather outings. (Jacket, \$40; shirt, \$28; pants, \$30; sweattop, \$15; bottoms, \$12.)



Merona Sport turtleneck (\$29) under polo shirt (above, \$44) with corduroy (pants, \$46). For men, a tee-shirt under a rag wool sweater (*Fresh Squeeze*, \$23 and \$60) goes one step further: the tee-shirt has a contrast cotton sheeting yoke, detailed with snaps. Pants and varsity sweater also by *Fresh Squeeze* (\$27 and \$78).

ever styling, with not a traditional vest or blazer in sight. Signature of the season is the shape: loosened over tight. The "big" shirt is seen over slim, well-fitted pants, to dominate the current fall '83 looks.

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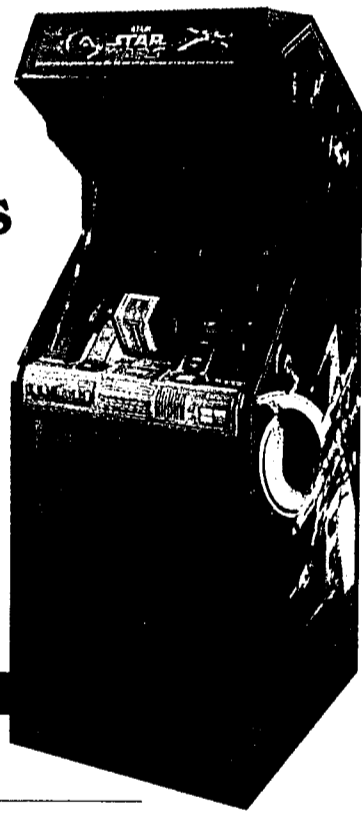
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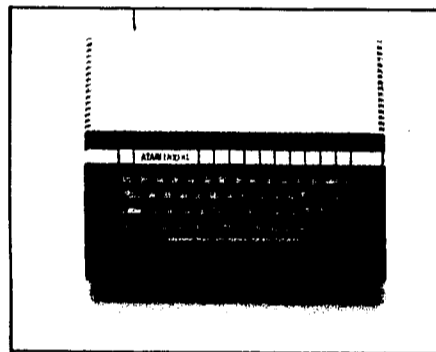
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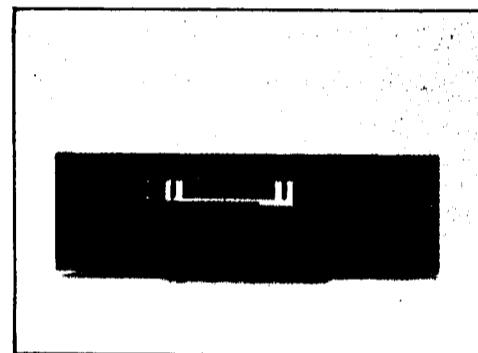
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SNEAKERS OF THE GODS

Carbon Footstrikes on the Evolutionary Trail

BY BYRON LAURSEN

Twenty years ago, most amateur sporting was done in canvas and rubber shoes loosely called "tennies" or "sneakers." But up in Eugene, Oregon, a popular track coach was promoting a new fitness discipline called jogging. Bill Bowerman, leader of the University of Oregon's powerhouse NCAA track squad, had induced local people of all ages and genders to trim their frames by shuffling at moderate pace around a track. It was a certified trend when *Life* magazine, in the Spring of 1963, sent a camera crew to the scene. Circling ahead of the pioneer jogging squads on a flatbed truck, they also drew flocks of freshman boys in leather oxfords, ties and white shirts, eager to make the pages of *Life*.

Jogging caught on. But oxfords didn't. As the army of run-for-your-lifers grew, common sneakers took the opportunity to evolve.

Puma and Adidas, a pair of German firms, were the major names in track shoes then. Adidas had made the shoes in which Jesse Owens won four gold medals during the 1936 Berlin Olympiad. Puma had been in business since 1948, producing the rarified, ultra-light footwear demanded by track competition.

When sneakers were crossbred with these track shoes, the results were lighter and more sophisticated than the former while more multi-purpose than the latter. They were cooler and more comfortable. They made sports performance easier, staved off injuries and generally kept one's dogs from barking. By the early Seventies, with jogging and other fitness activities on a wild upswing, Nike, New Balance and several other new firms joined the ranks of the Germans and those few established American sneaker companies—like Converse and Keds—in the running shoe market. By 1972 there were about twenty models to choose from. Today there are about three hundred. The National Sporting Goods Association pegs sports shoes as a \$1.88 billion business annually, according to 1982 statistics. Only (only, he says!) \$421 million is specifically spent on running shoes, a figure that has tripled in size since 1980. But the majority of all sports shoes is design-related to our current running shoes. Millions of research and development dollars have been spent by firms wanting to stay ahead of the volatile market. "Choosing a running shoe is like being in a candy store," says Angel Martinez, a marathon runner and representative of Reebok. "Trying everything that looks good can be hazardous to your health."

Section by section, here are some standards for choosing your shoes:

The Outer Sole smacks the ground repeatedly, so it must be tough and yet flexible. The best are of carbon black rubber compounds. EVA (ethyl vinyl acetate) and other cushiony compounds are also acceptable. They may wear more quickly, but they will be lighter than the carbon black models.

Waffle designs are the best cushions—which becomes important when you consider that each time a running foot lands, it's subjected to stress two to six times the runner's

body weight. But the waffles wear quickly on pavement. Pavement is also hard on you, says orthopedic surgeon Dr. Ivan Higgins of Portland, Oregon, who has operated on more jogging-injured ankles and legs than he cares to remember.

While the waffles are best for grass and mud, channeled outsoles are the choice for general surfaces. They allow water to squeeze out sideways, reducing slippage on rainy days. But there should be at least a quarter-inch between channels, or else you may collect mudcakes.

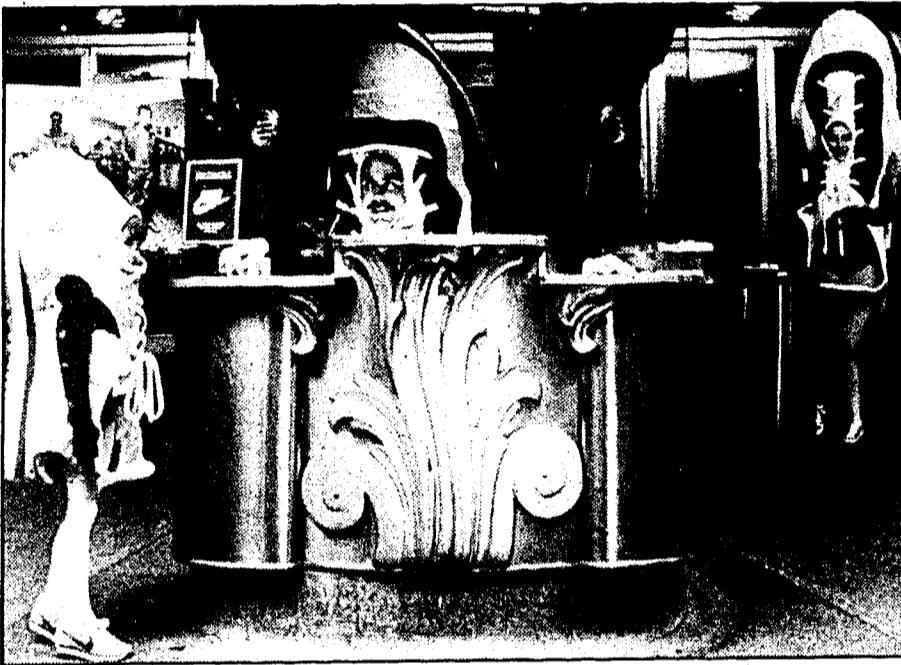
Vans, which sells lots of tough sneakers to BMX (bicycle motocross) enthusiasts, has just entered the running shoe field with an outsole design that's rippled. It looks capable of edging you forward a smidgen with each

turning movements on a hard surface.

The Sock Liner, which sits directly beneath your foot, will probably be made of low-density EVA. Spongy, it will gradually conform to your foot shape. Cushioning value will dissipate, but the sock liner will absorb moisture and help "lock" your foot into the shoe.

The Upper is the most visible part of the shoe, the top and the sides. Colors of cinabar, crimson, magenta or what have you, plus racy identi-logos, compete for your glances.

Leather and nylon are usually teamed for uppers. Nylon resists stretching, breathes well and dries easily, and won't cause abrasions. Leather, alone, can leave uncongenial raw spots on top of your toes, especially if it's lower-grade split-grain leather. Placement of



stride. New Balance had a similar design on their prototypes ten years ago, but didn't retain it.

The Midsole and the Wedge are the thick, cushiony layer just above the outer sole. They need to be made of materials with good memory. Otherwise they'll gradually flatten out and leave your knees to do the shock absorption.

Squishy soft material will probably lose its memory quickly. Test a pair of shoes by jumping on a hard surface. They should give slightly and rebound immediately. EVA is a typical component, but it can be softer or denser depending on how it is compounded. Some makers put a softer blend in the wedge and a harder one in the midsole. Polyurethane is an excellent midsole and wedge material, but it is more expensive.

Nike recently introduced a cushioning set-up they call Air Sole. It's a plastic tube system filled with inert gas. They claim 30 percent greater cushioning than EVA with no loss of memory after 500 miles.

Slip-Lasting is one construction technique, **Insole Board** is another. Each has its true believers and you may hear arguments favoring one over the other. An insole board is a semi-rigid, foot-shaped piece of either cellulose fibers or leather dust fibers, bonded in a glue. The upper and lower components of the shoe are glued to it. Some claim that it's a more solid construction, preventing twisting motion that may injure a foot. But Saucony, which placed two models in the top five on last year's *Runner's World* poll, makes slip-lasted shoes, as do some other respected manufacturers. Still others, like Brooks, make shoes with insole boards at the heel for strength and slip-lasted at the toe for flexibility. Judge for yourself by seeing how stable the shoe feels when you make twisting and

leather should be at structurally important points like toes, heels and lacing areas. Leather that's used more extensively should be top quality, like the full-grain calf leather in Reebok's Freestyle and Ex-O-Fit models.

In better shoes the nylon uppers will be a sandwich of nylon tricot underneath, a layer of foam, and nylon mesh on the top side.

The Heel Counter is the back section, which must grip your heel snugly. It should be rather rigid, to minimize rolling and side-to-side motion. A weak heel counter could lead to an ankle sprain. Grab the counter, squeeze it, tug it. Pre-molded polyethylene and pre-molded woven nylon are typical materials here, but a solid feel is the most important standard.

The Sum of the Parts should be a shoe that looks close to faultless. Gluing shouldn't be sloppy, stitching should be just right.

"Make sure the shoes fit as you would like them to fit," advises Howard Sorofman of the Saucony r & d department. "Not every manufacturer can be perfect for everybody's feet, no matter how good their product." The overall sensation should be of well-cushioned stability at the heel, at the forefoot, everywhere.

Fortunately, there's a long list of manufacturers strong on quality and continued research. Brooks, which had its financial and quality control problems, was bought out a year ago by Wolverine and is back with a \$250,000 research grant to Michigan State University's Biomechanics Research Lab. Greg Meyers won the 1983 Boston Marathon wearing Brooks shoes. Nike, with one of the highest research budgets in the industry, employs the venerable Coach Bowerman and boasts overall sales in the vicinity of \$700 million. Adidas, headquartered in Germany, produces some 280,000 pairs of shoes daily. Puma, still

a family business, has maintained a reputation for durability and excellent quality control.

Mizuno, which also produces some baseball gloves that look like samurai gear, has introduced what they call a "cassette" system of midsoles and outer soles. This allows you to custom order the cushioning capacity to your weight and running habits. Etonic espouses a reduced-mass heel which they claim provides weight reduction and longer wear. New Balance, an insurgent eleven-year-old American firm, has some of the handsomest color schemes and a midsole design wherein a horseshoe shape of harder EVA cradles the heel. Converse was the giant among basketball shoe manufacturers until the Running Shoe Revolution hit. Though playing catch-up ball nowadays, they have the advantage of a long-established distribution system and are promoting a very full line of shoes.

If the past twenty years of evolution have been feverish, what lies ahead? Hovercraft for the feet? Not likely. We'll probably see continued refinement of cushioning and construction. As the market expands—and even more so if it stops expanding—we'll see more aggressive promotion to establish brand preference. But knowledge of what makes a pair of shoes worth the price is more valuable than seeing ads or even guest appearances on the silver screen. Your brain knows how to find the marks of quality; your feet know what feels good. Let them collaborate on your next running shoe choice.

Hike Higher! Climb Faster!

BY BYRON LAURSEN

A fascinating spin-off from running shoe technology has recently emerged. Some professional mountaineers, weary from the heavy stompers they've trundled uphill with over the years, switched to climbing in top-quality running shoes. In so doing, they sacrificed some durability. But they showed running shoe manufacturers another opportunity for evolution.

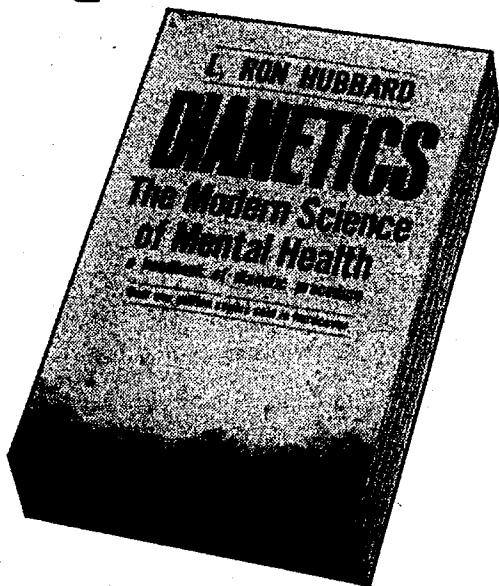
New Balance, Nike and Brooks have all married sturdy, lug-soled bottoms to midsoles and uppers whose designs are influenced by running shoe technology. The results are like evolved variations of the "waffle stomper" boots that were very popular on campuses a few years ago. Lou Whittaker, who operates America's largest mountaineering guide service from the spectacular slopes of Washington's Mount Rainier, collaborated with New Balance on their entry, called the Rainier.

Off to test the product against Mt. Everest this March, Whittaker says the new designs will "make every 8-pound leather leg killer obsolete." A Lady Rainier model is also available.

Nike has two stylish market entries, the Approach (hightop) and Lava Dome (lowcut). Brooks, which will compete against more conventional hikers from its Wolverine parent company, calls its line Geotech Hikers. It includes the Explorer, with a 7-inch hightop; the Challenger, with a 6-inch hightop; and the Pathfinder, which is lowcut.

As much as these new hiking boots may be a boon to mountaineers and their overtaxed feet, the manufacturers are even more excited that they may become standard knockabout campus wear. The potential for this looks good, especially in parts of the country where rain and snow dominate the winter months.

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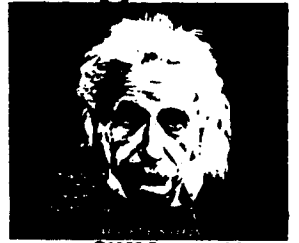
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Homecoming 1983

Vandals give big crowd something to cheer

By Don Rondeau
of the Argonaut

BEING an offensive lineman on a football team is not a position that receives much glamour or glory; that is reserved for the quarterbacks and running backs who usually receive all of the bright lights and press attention. It is the lineman who is forced to do all of the dirty work and let his teammates receive the plaudits.

But in Idaho's 45-24 Homecoming victory over Big Sky Conference rival Montana on Saturday, it was the Vandal offensive line that quietly provided the major difference in the Vandals' important victory.

The largest crowd in Idaho football history — 16,400 — watched the Vandals raise their record to 2-2 in conference play and 5-2 overall this season.

The not-so-well-known Vandal offensive front line of Steve Seman, Dave Thorsen, Matt Watson, Lance West and Shawn Jackson refused to allow a single Grizzly sack of quarterback Ken Hobart while opening up gaping holes for the running backs.

Hobart used that protection well. He connected on 25 of 33 passes for 285 yards and



four touchdowns.

The extra time also was helpful in curtailing the disturbing number of Hobart aeriels that have been picked off lately — only one errant pass was intercepted in the contest.

Idaho Head Coach Dennis Erickson said afterward that he was relieved by the decrease in aerial turnovers: "It's nice when the offensive line can keep the pressure off of Kenny."

Another Vandal who took advantage of gutsy play by his blockers was junior fullback Mike Shill. The 5-foot-10, 195-pound transfer from Spokane Falls Community College had his best day in an Idaho uniform, rushing for 78 yards on 12 carries, including a one-yard touchdown plunge.

"The offensive line was blowing the holes wide open," Shill said. "They all had good games. They are getting better and better each game. Teams can't base their defense on the pass anymore, but it takes a lot of pressure off of Kenny."

Gregg Smith, one of Idaho's offensive line coaches, said that the performance by his charges put some of the Vandals' recent frustration to rest. "They've been kind of frustrated in the last two or three weeks. Things just didn't gel for us. Today, we popped everything off. It was the first full offensive game we played all year."

"We've been spending more time on the running game," Smith said, adding that all five

See **Football**, page 7

Maxey: Geo editor returns to UI campus

By Gary Lundgren
of the Argonaut

MOSCOW is located a continent away from Manhattan. But both are "home" for Dave Maxey, the editor of *Geo* magazine.

In metropolitan Manhattan, Maxey enjoys a hectic New York lifestyle in his job as a magazine editor.

But this past weekend Maxey returned to Moscow and his alma mater, the University of Idaho, to look back on his college days, attend a class reunion and serve as grand marshal of the annual Homecoming Parade.

A 1958 UI graduate and former ASUI president, Maxey started his professional journalism career at *Look* magazine, clipping articles out of newspapers for the magazine's files. Almost two decades later, Maxey finds himself editing *Geo*, a national photojournalistic magazine that is somewhat patterned after *National Geographic* in content.

"My job is similar to that of a ringmaster in a circus," Maxey said. "The average day is a series of 100 two- or three-minute conversations with various staff members, writers or photographers."

"As editor I must bring these people (the staff) along while still keeping my hand in there," he said.

Maxey, a Boise native, majored in business administration at the UI. In addition to serving as ASUI president, Maxey was a member of the Beta Theta Phi fraternity and was named one of the Top Ten Seniors to graduate that year. Maxey was also a member of the Blue Key and the Silver Lance.

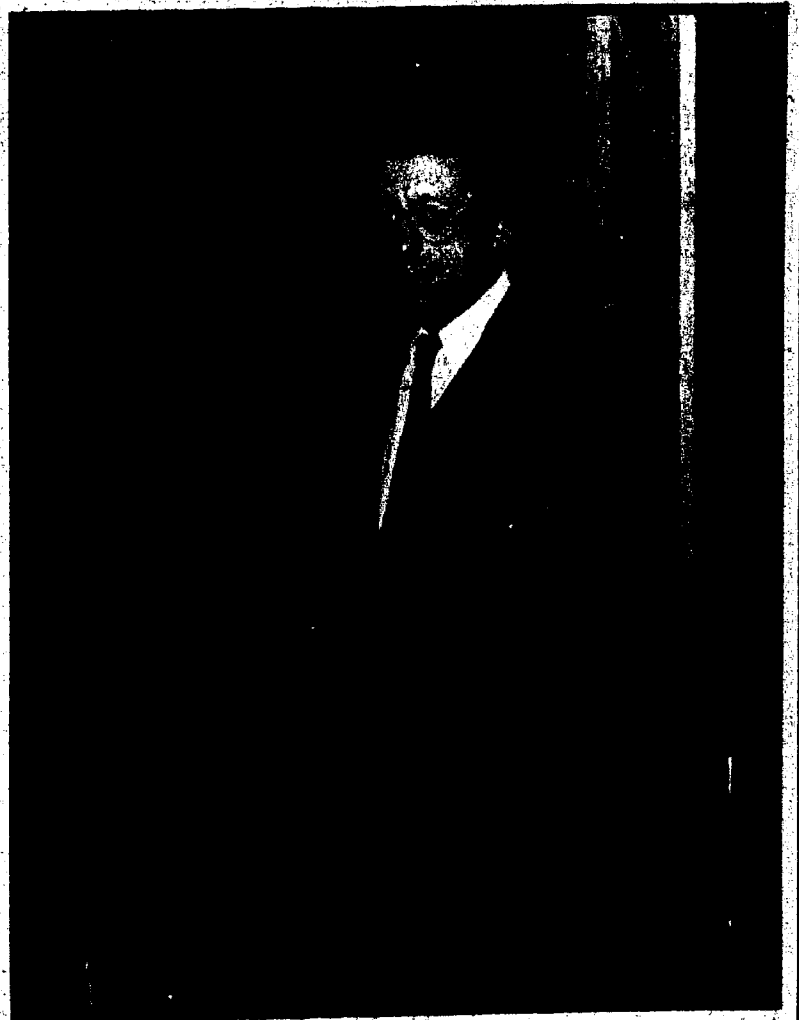
Looking back on his extracurricular activities, Maxey said his job as ASUI president provided a valuable experience that helped him later on in life.

"The job forced you to listen, which is an awfully good thing to be able to do," he said. "We really don't have enough good listeners."

The student government's relationship to the UI administration during his term as president is still fresh in Maxey's mind.

"The administration didn't think students could run anything," he recalled. Maxey said that the ASUI couldn't even ask state senators to speak at the SUB. The administration was afraid doing so would anger key legislators upon whom the university depended for financial support.

Serving as ASUI president also placed Maxey in the role of a newsmaker rather than a newswriter. Now that the shoe is on the other foot, he can see some of the



See **Maxey**, page 5

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