



Robert Furgason

Leaving town

Better offer lures Furgason from Idaho

By Kathy Amidei

He's leaving. The slight, balding man who has been at the University of Idaho since 1957 has received a better offer.

Robert Furgason has been vice-president of academic affairs and research here for the past seven years. On Saturday he announced his acceptance of a position with the University of Nebraska at Lincoln.

He will take over as Nebraska's vice chancellor for academic affairs on May 1 — a decision, he said, that he did not make on the spur of the moment.

"I've put nearly 25 years of my professional life here, so this is not the kind of thing that you do in a quick moment," Furgason said.

Start-up salary for the new position is \$69,500 — which is \$13,000 more than he is presently earning at the UI.

However, Furgason said salary was not the major factor that influenced his decision. The key reason was frustration.

He said he has become frustrated trying to maintain the quality of instruction without adequate financial support from the state. And he has become disappointed by the unwillingness of Idaho legislators to support higher education in tangible ways.

"In general, I think that the people in Nebraska support higher education — at least visibly — more than they do here in the state of Idaho," Furgason said.

Furgason's announcement was not exactly unexpected. He had been mulling the offer over for the past week and was merely awaiting approval of his contract by the Nebraska Board of Regents before officially releasing the news of his departure. The Board approved the contract at its meeting on Saturday.

At the University of Idaho, there has been what some label as an exodus of teachers out of Idaho to states which pay more — an exodus which hit the top-level here with Furgason's announcement.

The 48 year-old father of two has received numerous invitations to apply for jobs, but does

not even bother to apply if the salary offered is not high enough.

"Monetary considerations are not the overwhelming situation," says Furgason. "If that were true I would go into industry. Those are where the big dollars are.

"On the other hand, it is a consideration always," he said, in an interview before the official word was out. "And when salary differentials become so large as you weigh all the considerations in here, then that starts to tip the scales."

Furgason finds it interesting to contrast the attitudes of those in control who believe administrators are the most important cog in the wheels of education with those who think that administrative positions can be skimmed upon.

"I don't think Chrysler would believe that," he said. "I think they look to their major officers in the corporation as being the ones to provide the leadership, and they're willing to get the best and go after them and pay for them.

"They go after Lee Iacocca and expect him to do the job — and apparently he has done it."

Furgason's position as academic vice president here has enabled him to be involved in the interviewing and hiring processes. He has found that few applicants for positions turn down offers purely for monetary considerations.

"You don't see lots of that," Furgason said. "Although we do know it is a consideration, because if you go back and ask them they say, 'Well gee, I can't afford the job.'

"It's never a simple issue like that," he said. If it is simply the money the applicants are after, they know ahead of time and do not even apply.

Furgason stressed that salary per se is not the primary motivation of most of the faculty. Most of them would be able to find jobs in business and industry that would generate greater salaries — taking into consideration their knowledge and degrees, he said.

"Most of them are motivated. They like

See FURGASON, page 16

Salaries

Low pay creates problems with administrative turnover

By Laura Hubbard

University of Idaho faculty and administrators are leaving — and they're leaving for all the wrong reasons.

This is a problem caused by low salaries in this state compared to area states, according to UI President Richard Gibb. He said having people leave for job opportunities is healthy; having people resign primarily because of low pay is undesirable.

According to a report by the Idaho Association of Commerce and Industry (IACI) released in June, 1983, faculty salaries at the UI are lower than those of national and regional peer groups by 8 to 12 percent, depending on rank.

It is these lower salaries, Gibb said, that have increased a normal turnover rate of 4 to 5 percent to 11 or 12 percent in the past few years. For one reason, salaries are the university's No. 1 priority.

Gibb said to a certain extent he likes to recruit people who will be in high demand. It is a sentiment he conveyed when interviewing with the State Board of Education.

"I don't ever want to hire an administrator that some other institution won't be trying to recruit five years from now," he said. "And if we get someone who isn't wanted elsewhere, then we've got the wrong person."

Recently, Academic Vice President Robert Furgason accepted a job at the University of Nebraska and Financial Vice President David McKinley has been offered a job at another university.

He added, "Personally, I'd rather pay competitive salaries even if we have to get by with fewer people. It's always contending with people. If \$40,000 might be more profitable than four people at \$25,000 and \$30,000, more, that's how important the salary is."

According to Gibb, many of the administrators who have left the UI in the past few years were not leaving for better jobs, but for better pay.

"If you're going to leave, you're going to leave for a better job," Gibb said.

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News digest

Bowl team wins regional title

TACOMA — The University of Idaho College Bowl Team captured the Region 14 Championship by defeating teams from five other schools at the University of Puget Sound over the weekend.

The UI team defeated Boise State, 385-75; Whitman College, 295-60; Puget Sound, 205-120; Alaska-Fairbanks, 170-130; and the University of Oregon, 205-170 and 270-195.

In the second round match, the team suffered a 115-200 loss to Alaska-Fairbanks, which according to Team Captain Lewis Day, placed the team in the loser's bracket. However, by winning the next five matches, the team earned the title.

In addition to Day, Melynda Huskey, Keith Stutler and Paul Thompson make up the UI squad.

"We are certain we couldn't have done it without the fine cooperation of Sue Hovey, our coach, Esther Louie, Terry Armstrong, Dean Vettrus and the ASUI," Day said.

The UI team received a plaque and earned the right to represent the western region at the national playoffs.



Regional winners

College Bowl team members Lewis Day, Melynda Huskey, Keith Stutler and Paul Thompson ponder a question. The team captured the regional championship over the weekend in Tacoma. (Photo by Julia Yost)

Lobbyist, aides top senate agenda

By Jon Ott

The ASUI Senate may debate several topics this week, including the merits of ASUI Lobbyist Doug Jones, the appointment of two presidential aides, and a bill to permit President Tom LeClaire to conduct a telephone vote during a time of "emergency."

Jones was criticized last week by Idaho Senator John Barker, R-Buhl and several other senators following a report he made before the Housing, Education and Welfare Committee in Boise. Barker is the chairman of that committee.

University of Idaho President Richard Gibb, responding to a phone call from Barker, said the chairman "interpreted Jones' remarks to the committee as personal attacks against him."

The ASUI Senate, following Barker's criticism of Jones last week, discussed other criticism that some of the members had heard from Boise. The discussion took place in an informal meeting following the regularly scheduled senate meeting last Wednesday.

In a phone interview Monday, Senator Chris Berg said, "Barker has a personal problem with Jones. As far as I am concerned there never was a problem."

Idaho State Senator Norma Dobler from Moscow also defended Jones, saying, "In my opinion, Jones is very effective, and because of that the opposition is seeking to quiet him. They are trying to discredit him so his efforts will be less successful."

"Senator Barker has made some complaints that I think are completely unfounded. In my judgment, Jones' comments were not that much out of line," she said.

Dobler added, "I am beginning to be optimistic that we might win the tuition battle. Jones has done a super



Hard at work

Ron Simpson, a construction worker from Kenaston Corp. of Lewiston, clears a doorway in the side of Carol Ryrie Brink Hall. The project should be done by the end of the week. (Photo by Marty Fromm)

See AGENDA, page 6

Briefs

Feb. 22 last day to file incompletes

Wednesday, Feb. 22, is the last day to remove incomplete grades.

All Removal of Incomplete, or Extension of Time cards, must be filed in the Registrar's office by then.

Experiment station gets new supervisor

Maury Wiese, University of Idaho pathologist, has been named assistant director of the Idaho Agricultural Experiment Station.

The appointment was announced by Lee Bulla, Jr., experiment station manager and associate dean of the UI College of Agriculture.

Wiese will supervise the maintenance and improvement of College of Agriculture facilities for research, teaching and extension programs. He will review grant proposals and reports of College of Agriculture researcher.

Grad school office offers fellowships

If you were to explore the list of active experts in any of a wide variety of education and research-related occupations, the chances are that you will find a University of Idaho Whittenberger Fellow.

Since the Whittenberger Fellowship program began in 1974, 18 UI students have been helped financially while working for doctoral degrees.

Again this year, two Whittenberger fellowships are being offered with application for the prestigious \$6,000 grants due in the Graduate School office by March 4. The 1984-85 recipients will be selected April 8.

Council rewords evaluation proposal

The faculty council has recommended that student evaluations should be made available to students unless restricted by the instructor concerned.

The original recommendation had been worded such that evaluations would be made available only if the instructor took action to make them available. At the faculty council meeting on Feb. 14 the council reworded its recommendation in order to make the procedure more clear.

This recommendation must now be approved by the general faculty, President Gibb and the Board of Regents before it is approved for inclusion in the Faculty-Staff Handbook.

The faculty council will not meet today because no items were submitted for the agenda. The council will next meet on Feb. 28.

Salary

From page 1

means an awful lot of money; and they left without wanting to, but they couldn't afford to stay. We can't afford to have people leaving who don't want to go but who are forced to because of inadequate salaries."

However, Gibb said Moscow has been able to hang on to many good faculty members because of good working conditions, support, involvement, lifestyle and the pleasantness of the area.

"There are, no doubt, some who will work on a given campus and simply won't move someplace else even though they might have financial inducement to do it, because they like it on that campus," he said. "I think we have quite a few here who are in that category."

But in the past few hard economic years, Gibb said, Idaho schools have had to compete with other pleasant areas who do pay more. These are schools in such states as Washington, Oregon, Utah, Colorado and Montana.

"There, we're competing almost head-on on a dollar basis."

Largely in response to the IACI report and other studies, Governor John Evans has recommended that a catchup salary raise of 50 percent be added into this year's budget,

with the other 50 percent to be made up next year. The Board of Education has recommended a 75 percent makeup this year and 25 percent the next.

Gibb said he will be happy with either plan if it is passed by the Idaho Legislature.

Because of these proposals, Faculty Council Chairman Dorothy Zakrajsek last month said, "I think that faculty have a glimmer of hope that something is going to happen this year — something positive — in salaries." She added that dimming that ray of hope would be "destructive" to faculty morale.

The IACI report also makes mention of low faculty morale across the state because of what they perceive as "Idaho's lack of support for its system of higher education and the important role faculty plays."

Both Zakrajsek and Gibb were optimistic about the influence the report will have on legislators and about the general support for higher salaries this year.

"I think it's going to make it much easier to get an improved budget," Gibb said.

Members of the task force, he said, have been working behind the scenes with legislators to get its recommendations for higher salaries passed.

"Certainly we are trying to convince legislators that there's a salary problem and that if it persists we will lose the good faculty and we can't attract new good faculty," Gibb said. "But you have to be careful that you don't create the impression that all you have left is deadwood when that's not true."

Although a high percentage of the faculty who have left in the past few years have been ones the university would have liked to keep, Gibb said it is too early to tell if they have been replaced with equally good people. Nevertheless, if current turnover rates continue, he said, quality will more than likely suffer because of it.

"We shouldn't be surprised with the number who've left, we should be surprised with the number who've stayed."

Zakrajsek said the university is becoming a "training ground or boot camp" for raising up young faculty members until they get good enough to go somewhere else.

"That's a shame for any university to go through," she said.

A particularly sticky subject with legislators and the public is administrative salaries, Gibb said. He said he will be pushing for higher salaries for them as well as for classified

staff, whom he calls the "unsung heroes" of the university.

The IACI report, too, revealed that in Idaho as rank goes up, salary equity in comparison to peers in other states goes down.

This has resulted in several inversions in salaries versus rank, according to Gibb. An example of this is an associate dean on campus who is being paid more than the dean in the same program. Because percentage salary increases have been greater in the lower ranks, their pay has crept up over those of their supervisors.

"You never win anything by talking about administrative salaries," Gibb said. "That's just not a popular topic to talk about those problems."

Gibb said that he prefers to pay administrators well because it is they who can best stretch the educational dollars. Good deans, he said, are needed for leadership and to make improvements in programs.

"Every year when the board (of education) takes its action on administrative salaries, it gets flack for whatever it does," Gibb said. "But I think that's part of the role of the board. I think the board has to serve as a buffer and has to be willing to take that flack."

One exception, he said, happened a few years ago when the university was at first unsuccessful in hiring a new law dean because of low salaries. At that time, the administration heard an outcry from students wondering if the university would spend the money necessary to recruit a good one.

But after the "chorus of amens" died off, Gibb said, concern about high administrative salaries came back. Even now, the university has the second lowest law school in terms of salaries, he said. Only Puerto Rico is lower on the pay scale.

The dean of engineering, recently hired at a salary \$12 above Gibb's, is not being paid at a midpoint level compared to deans across the country.

But while Gibb said he knows where the university's monetary needs are, he will not try to make recommendations about where revenues will come from. He said he will leave that up to legislators.

Should the temporary 4½ percent sales tax be lowered back down to 3 percent, though, he said there will not be any money for proposed salary increases — or for a lot of other things.

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Opinion

The time is ripe to fatten salaries

It happened again.

Robert Furgason, academic vice president, has joined the ranks of former University of Idaho administrators who have packed their bags and left the state for better paying jobs.

And you can't blame him.

Furgason, like the people who left before him, said the UI's uphill struggle to maintain the quality of the institution with inadequate financial support from the state played a key role in his decision to accept a similar post at the University of Nebraska at Lincoln.

In addition to possibly fewer financial headaches, Furgason will himself also earn approximately \$14,000 more per year for performing essentially the same duties he's been doing at the UI for the past several years.

David McKinney, UI financial vice president, is also reportedly considering a job with another university.

In light of the recent administrative resignations, it's certainly time for the Legislature to address the issue of administrative salaries.

Low administrative salaries have pushed the university's normal turnover rate of four to five percent to 11 or 12 percent in the past few years, a figure which could continue to grow if something isn't done to reverse the current trend.

The Idaho Association of Commerce and Industry (IACI) report stated that faculty salaries at the UI are lower than those nationally and regionally by 8 to 12 percent, depending on rank.

In response to the IACI report, Gov. John Evans has proposed a salary catch-up plan which calls for a catch-up raise of 50 percent to be added into this year's budget with the other 50 percent to be included next year.

The Board of Education carried the idea one step further and recommended a 75 percent raise this year and 25 percent next year.

Both plans deserve some attention.

Since the UI is competing directly with other states for top administrators — as witnessed by Furgason's departure — the money to attract the most qualified people is essential.

Adequate salaries are also important for keeping current administrators as well as hiring replacements.

Something must be done immediately about the financial predicaments facing UI administrators. The university can't hope to keep qualified campus officials when the people holding the purse strings continue their tradition of penny-pinching.

Gary Lundgren



Summer festival could aid all

This is a call for suggestions.

In recent years increasing importance has been given to the necessity of close cooperation between the city, the business community and the university. Such cooperation now ranges from the common use of university recreational facilities to joint efforts in improving traffic circulation around the campus.

The projected widening of the intersection at 6th and Deakin streets is a good example of this cooperation, as is the recently initiated effort to find ways to alleviate traffic congestion on the Pullman highway.

The upcoming Mardi Gras festival is another instance where the city, the university and the business community have worked together for their mutual benefit. This event, that began as a fundraiser for the university galleries, has become a major tradition in Moscow.

In addition to benefitting the galleries, Mardi Gras provides us with a welcome relief from the dreariness of February in Moscow by serving as a vehicle for a host of artistic events.

The city, through its Arts Commission and city council, has facilitated the staging of the myriad of activities associated with the festival, and the business community obviously profits from the thousands of people taking part in the events.

I believe that there is a tremendous potential here for additional activities of this and

Bill Voxman

Guest commentary



even greater magnitude. Specifically, I think that a high quality summer festival would be well received by the people in our region.

Such a festival would provide an excellent opportunity for various sectors of the community to work together in a venture that would be advantageous to all.

A major festival would not only provide considerable enjoyment to those of us who spend the summer in Moscow, but eventually could also serve to attract many visitors to Moscow — people who could delight in their stay in Moscow, but would soon depart, leaving behind a healthy contribution to the local economy.

What is needed now are ideas for developing such a festival, as well as people who would be willing to ensure that these ideas are brought to fruition.

I would certainly welcome suggestions you might have along these lines. This project is long overdue.

Bill Voxman is a University of Idaho mathematics professor and a member of the Moscow City Council.

BSU wants it, let 'em have it

With all the fuss in the Idaho Legislature these days over in-state tuition, maybe our legislators should test the waters before they throw all Idaho students to the sharks.

Down in the more affluent southern part of the state, the student leaders of Boise State University claim that they support the idea. The solution: experiment and only charge BSU tuition. In a year tabulate the results, and then at least the Legislature will have an idea of what it is talking about.

Paul Baier

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Letters

Nude dude was crude

Editor:

Re: Page 20 of the Friday, Feb. 10 *Argonaut*. The advertisement for the male strip show at the Down Under was tasteless and showed a lack of professionalism in your staff. It should have been obvious after it came out in Friday's paper. However, your attempt in Tuesday's issue to "clean it up" by using a censor bar seemed merely sarcastic and was further evidence of your lack of journalistic responsibility.

Practice makes perfect. If

you continue to practice irresponsibility and crudeness, you will not become a more responsible and discerning journalist. You must remember that an *Argonaut* staff member is not a journalist (or ad manager or editor) but only *training* to be one. It may be fun to sit around the *Arg* office and chuckle at what you can get away with, but it will not help out when you attempt to get a job at a real newspaper.

Roy Knecht
Manager, Dawn Treader
Records

A bunch of Sweet guys

Editor:

Four large framed individuals sit playing cards in the Willis Sweet TV lounge. One of them yawns, bearlike, and reveals canine teeth filed to sharp, jagged points.

"Haven't seen *Nightwatch* lately," says a grisly card player, entirely covered with matted black hair.

"Not since Joe bit the arm off that one guy a couple months ago," agrees another, wiping red gobbets of raw meat from his snout with a razor-sharp claw ...

Overdramatic? You bet! But, frankly, we here at Willis Sweet are surprised such a passage didn't appear in the article on *Nightwatch* printed on Tuesday, Feb. 7. What could have been a newsworthy story was sadly marred by the junior newshawk jour-

nalism and evident bias of an *Argonaut* writer in her constant references to Willis Sweet.

We have an image problem stemming from events too old and dusty to mention. We didn't appreciate the reinforcement of this outdated image by the use of inaccurate, twisted quotes and cheap melodramatic scenes.

Willis Sweet is just another campus residence hall trying to survive. We have a lot of fun, and feel we have a lot to contribute in a positive fashion. We're not a bad bunch of guys, really. How about cutting us a little slack, *Argonaut* staff, and giving us the room to improve?

Guy Taylor
President, Willis Sweet
The men of Willis Sweet

Blame it on Eve

Editor:

Re my letter on militant feminism (Jan. 17). I'd like to delve into the historical aspect of my position that feminism is destroying America.

One cannot go further back than Adam and Eve, where Eve conned Adam into eating the forbidden fruit.

When God sent them out of the garden, He said that the man would rule over the woman, which set the stage for a life of turmoil for

mankind.

In the New Testament, the story of Jesus describes His persecution by the feminist rulers of that world. But the story of Jesus is also just that, a story, for the entire 1611 King James Bible is actually prophecy to be spiritually fulfilled this day.

But we can redeem ourselves and personally know Jesus by walking His path of persecution in resisting feminism.

Wayne L. Johnson

Evaluation vote explained

Editor:

In last Friday's issue of the *Argonaut* it was incorrectly stated that Faculty Council voted "not to allow students to view faculty evaluations unless the individual instructor requests such records be shown to the public." It should have stated that students will still be allowed to view faculty evaluations unless the individual instructor requests that they not be shown to the public. The important difference is that an instructor must request removal, not that the instructor must request they be made public.

Also, I want to explain why I voted in favor of this change in policy. I would like to present both sides of the issues, which many people — including this newspaper — have failed to do, and allow you to make an intelligent decision based on the facts, just as I attempted to do.

Faculty Council, myself included, was not out to shaft the students in any way, nor is this an issue that should be viewed as student versus administration. The issue was not so much student access but rather public access which happens to include students. The issue was whether or not these evaluations are public or private documents.

The primary purpose of student evaluations of teaching as stated in the Faculty/Staff Handbook is "to assist individual instructors in improving their own teaching." A secondary purpose of evaluations is "to assist academic administrators in counseling instructors about their teaching."

Also, the handbook states that the evaluations "must be carefully weighed and used as a factor in judging the teaching component in tenure, promotion, and salary determinations." This last point leads to the question of whether these documents should be considered public or private by this university. This was the issue which Faculty Council was attempting to address.

There was concern among some faculty members that this university could be taken to court over this issue in the case where an instructor was denied promotion based partially on unfavorable (whether deserved or not) student evaluations. This instructor could claim that his right to privacy was violated because of public access to these documents. Again, "public" includes, but is not limited to, students.

As passed, the change in the current policy — which must pass the faculty as a whole and the Board of Regents before becoming fact — allows faculty members who are concerned that their rights may be being violated the option to limit public access to these documents.

After taking into consideration the ASUI Senate's position on the issue, I voted in favor of the change in policy because I believed that the instructors at this university should have the right to choose. I voted taking into consideration both sides of the issue, but I have my doubts about whether the senate did the same. Student politicians should stop considering every action by this university as an attempt to shaft the students.

In the three semesters that I have been on Faculty Council, I have yet to work with an instructor who was not conscientious about their job, who was not concerned about the quality of their work or who did not consider student opinion important.

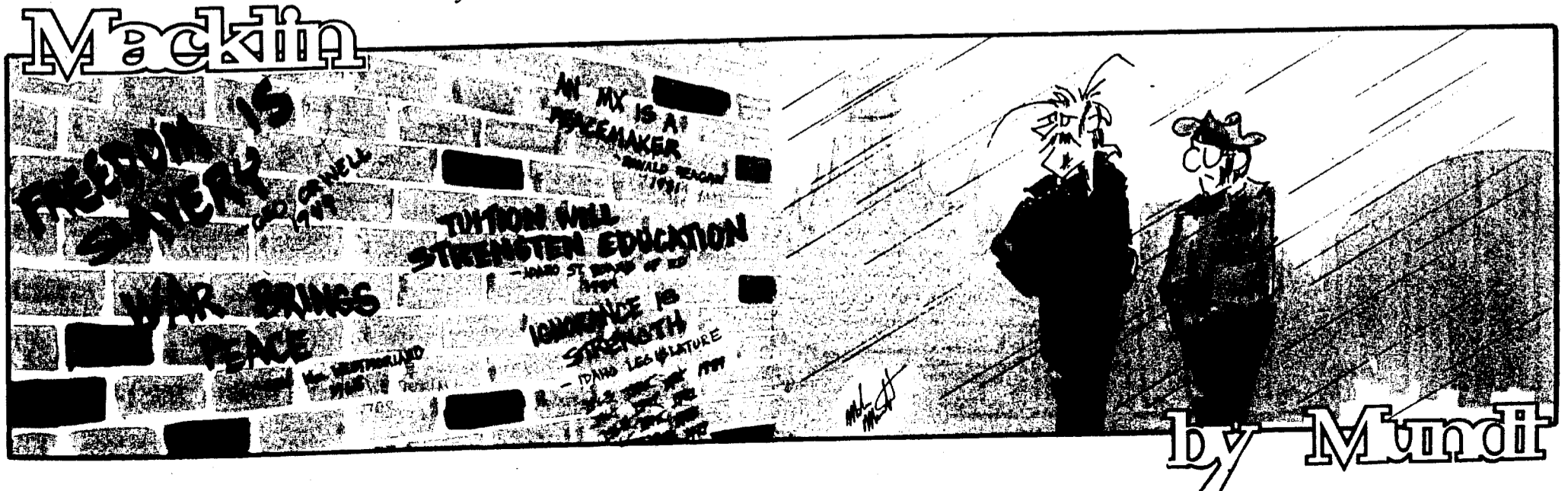
It may be true that if there were no students there would be no university, but the result would be the same if there were no instructors. As students, we always want people to listen to us and to take into consideration our point of view. But if we want them to listen, we too should be willing to hear their views. Life is a two-way street and if people would stop putting up one-way signs going in their direction we could accomplish a lot more.

Kevin Grundy
Faculty Council Representative

Letters policy

The *Argonaut* will accept letters to the editor until 10 a.m. on days prior to publication. They should be typed (double spaced), signed, and must include the name, address, phone number and stu-

dent ID or driver's license number of the author. Letters will be edited for clarity and spelling. The *Argonaut* reserves the right to refuse letters that are libelous or in bad taste.



Alpha Phi abducts Gibb for charity

Scenario: University of Idaho President Richard Gibb has been kidnapped and is being held for ransom. His abductors, members of a UI sorority, are demanding enough money to purchase an Arrhythmia Annie for Gritman Memorial Hospital.

This is a familiar situation each spring when the Alpha Phi sorority holds its annual "cardiac arrest," where they kidnap prominent staff members of the UI administration, faculty, and sports department, as well as businessmen and politicians from the local community.

The victims then help to

Heart Fund, which the Alpha Phis are supporting this year.

The Arrhythmia Annie is a machine that can be used to educate the public in the basic life-saving skills of cardiopulmonary resuscitation, and can also be used by the professional to train in emergency situations.

Kathy Thompson, one of the organizers, said that they will have to raise approximately \$3,000 to purchase the Annie, which, hospital officials have assured the sorority, will receive frequent use.

This year, the "arrest" will take place on March 1st.

Firing range lead levels harmful

By Jerri Davis

Lead levels found at the UI firing range, located in the basement of the Memorial Gym, have been found to be dangerous. According to UI Safety Officer Bob Macpherson, the firing range facility does not measure up to Army standards. This determination has resulted in a dramatic cut back in the use of the firing range.

Following a request sent by the Army, Macpherson conducted a series of tests at the firing range to determine the level of lead content in the air.

"Exposure to a high lead level is a definite health hazard," Macpherson said. "There is evidence that lead

exposure in the extreme can cause infertility, birth defects in pregnant women, brain damage and bizarre behavior."

Macpherson related a story he was once told about the effect of lead exposure. Apparently a theory exists that the fall of the Roman empire was brought about by a state of toxic shock in the bodies of the Roman aristocracy. Scientists and archeologists studying the remains of Romans have found high levels of lead substance in the hair and teeth.

They concluded that the presence of the lead resulted from exposure due to a lead material used in the plumbing

systems of aristocratic palaces. As the theory goes, lead exposure through the water may have caused brain damage and thus the fall of the great empire.

Macpherson worked with the Army and the Navy ROTC rifle teams in conducting the tests. One experiment was conducted with a four-hour shooting session of 1,000 rounds an hour. Air sample tests were taken before, during and after the session. On another day, similar tests were taken after rounds were increased to 2,000 an hour.

Both experiments showed

See LEAD LEVELS, page 18

Agenda

From page 2

job and deserves most of the credit for the conditions that justify my optimism."

ASUI Vice President John Edwards said that most of the ASUI Senators have called legislators they know to ask about Jones. Edwards said his

own feedback had been mixed, but did not know what kind of response the other senators had received.

In other business, the senate may vote on a request by LeClaire to pay two presidential assistants who

have yet to be officially appointed.

Berg was optimistic, saying, "I think we have the support for the bill now. It has been written into a re-budgeting request for the president." He added that the senate will receive \$500 back from the president if the request is approved.

According to Edwards, "LeClaire seems to have some good justification in his mind for appointing the aides. But in my mind I see the need as 90 degrees the other way."

The senate is also checking into the legality of the president having the power to secure emergency votes by telephone.

Currently, the ASUI vice president, who presides over the senate, has the power to conduct a telephone vote in the event of an emergency.

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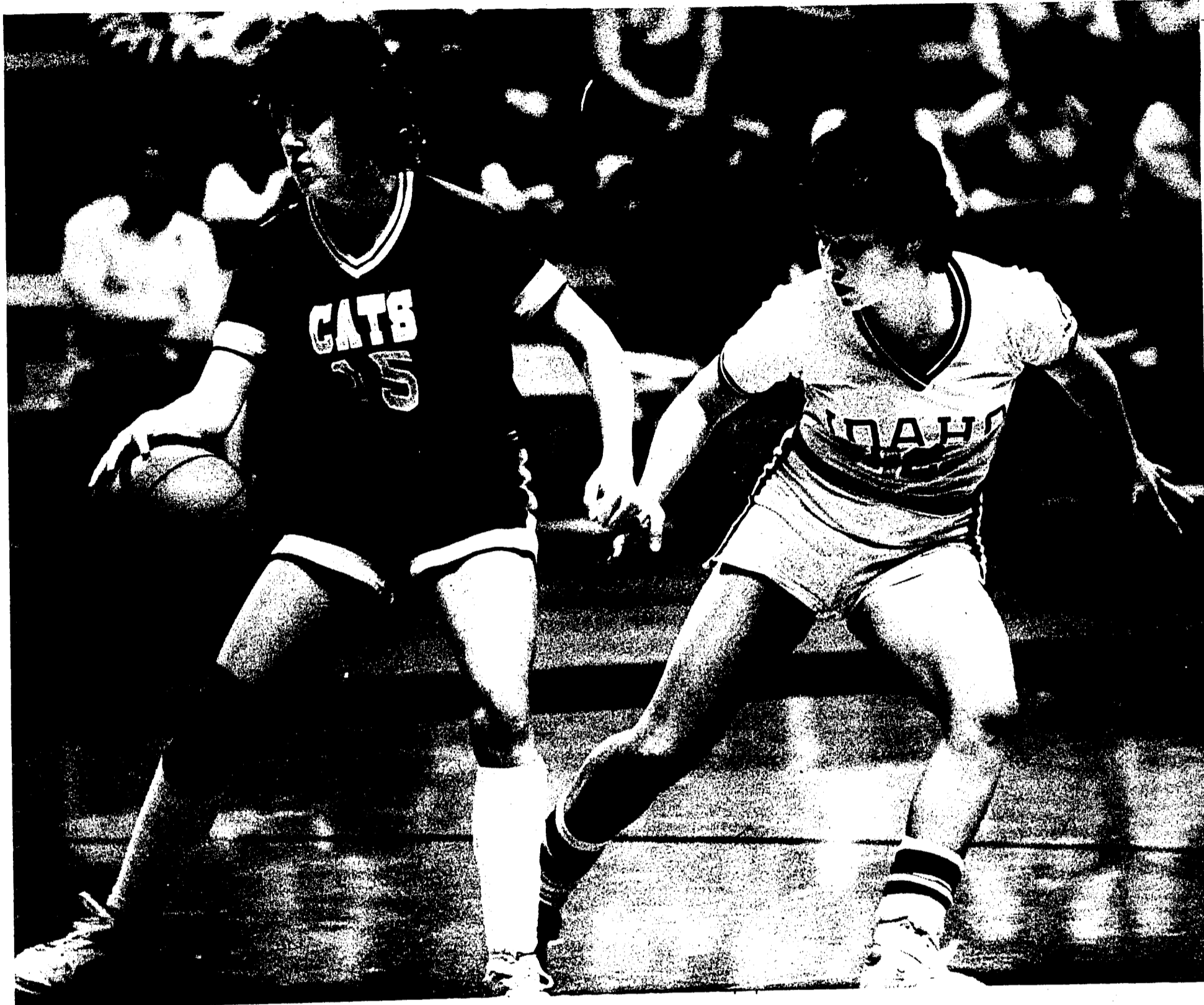
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Sports



Dunn finds a Dome at Idaho

Vandal guard Krista Dunn (12) stays stride-for-stride with Montana State University guard Kathie Roos (15) during a recent UI home game. Dunn, a freshman this year at the UI, is the Vandals' third-leading scorer this season with an 11-point-per-game average. Dunn recorded two fine games this weekend against the University of Montana and Montana State as she scored 10 points versus the Grizzlies and 13 points against the Bobcats. (Photo by Penny Jerome)

Krista Dunn: Starting, not subbing is her job

By Mike Long

First-year college basketball players are not supposed to have it easy. They are supposed to bide their time and wait. They are supposed to spell tired starters or fill in when the game is lost. In short, rookie basketball players are supposed to sit on the bench and suffer.

But riding the pine bench is something freshman Vandal guard Krista Dunn is unaccustomed to doing. After graduating in 1983 from Shadle Park High School in Spokane, the 5-foot-7, 146-pound guard has started every game for the UI women's team this season.

"I didn't know that I would have a

chance to start," Dunn said. "I thought I would just come off the bench and play. Starting this season surprised me, though it always was a goal to start as a freshman."

It undoubtedly surprised Head Vandal Basketball Coach Pat Dobratz as well.

"Coming into the season, we had two sophomore guards (Netra McGrew and Robin Behrens) as tentative starters. But then Robin hurt her foot," Dobratz said, "so we started some drills and Krista came out ahead."

And Dunn has not disappointed her coach. Presently, Dunn is the third leading

See DUNN, page 8

Vandals, Eagles roost tonight

By Frank Hill

In what could turn out to be a preview of this season's Mountain West Athletic Conference basketball finale, the University of Idaho women's basketball team travels to Cheney, Wash., tonight to take on the Eastern Washington Eagles. The game begins at 5:35 p.m. and can be heard live on KUID-FM 91.7.

EWU and Idaho are currently situated in second and third place respectively in the MWAC. Only the top four teams in the MWAC will advance to the post-season playoffs.

"We need to win one of our last three games to be assured a spot in the playoffs," said Vandal Women's Head Basketball Coach Pat Dobratz.

Idaho enters tonight's game with a 7-4 league record and a 16-6 overall mark. EWU also possesses a 16-6 overall record, but owns a 9-2 MWAC mark.

"Eastern's a good team," Dobratz said. "They always-

See EAGLES, page 8

Dunn

From page 7

scorer on the Vandal team (11 points-per-game average) and for a time was ranked among the league's leading free throw shooters.

"She's really a good competitor and is not afraid to put the ball up," Dobratz added. "She goes out full of confidence, handles the ball well, works well with Netra on the fastbreak, plays good defense and shoots well from the outside. She definitely doesn't play like a freshman."

Fellow teammate, 6-1 junior forward Kris Edmonds, echoed Dobratz's comments, "I think she's been a surprise as a freshman by the poise she has on the court and she plays well above what any freshman is expected to play."

Although new to the starting line up at the beginning of the season, Dunn was no stranger to playing basketball at the UI.

"I first saw her at our summer basketball camp two years ago and she led the camp there," Behrens said.

Dobratz also remembered Dunn from the summer camp. "My assistant, Ginger Reid, had seen her play in high school and really wasn't that impressed. She was pleasantly surprised by Krista's ability, but it was when I saw her play as a junior in high school that I decided we had a place for her."

"She came down a couple of years ago and really stood out," Dobratz added. "Going through three different high schools didn't help her overall high school record, though."

It may not have helped her overall record, but it allowed Dunn to appreciate the adjustment it takes to jump from one level of play to another.

"I spent my first two years of high school at Oakesdale, Wash. It was a B school. Then, because my Dad worked in Spokane and I wanted to try competition on a higher level, we moved to Spokane. I spent a year at Mead and then graduated from Shadle Park. It was quite an adjustment going from a B school to AAA."

After graduation, Dunn was forced to adjust to the ranks of collegiate ball.

"College ball was a big difference," Dunn said. "But I played on the Spokane All-Stars during the summer and we went to nationals at the University of Notre Dame and met some real competitive teams."

Dunn's competitiveness on the court is equally as fierce in the classroom.

"She came down and did a good job academically," Dobratz said. "Though she runs into trouble once in awhile, she's pretty mature for a freshman. She knows what she wants to do and she's doing it."

Eagles

From page 7

get up and play their best game against us."

Dobratz's statement proved to be true earlier this season as EWU defeated the Vandals in the ASUI-Kibbie Dome 62-56. "We had them at halftime, but blew the lead in the second half," Dobratz said about the January 27 loss to the Eagles.

If the Vandals are to defeat EWU this time around, Idaho will have to stop the Eagles' three top players: Lisa Comstock, Fay Zwarych and Brenda Souther.

"On different nights anyone of them could beat you," Dobratz said. "We're going to have to watch all three."

Comstock, a 5-foot-6 junior who leads the team and the MWAC in assists with 6.7 per game, is the Eagles' playmaking guard. Her .518 shooting percentage is fifth best in the league. She is also ranked among the top 10 free throw shooters and take-away artists in the conference.

"Comstock's a good outside shooter," Dobratz said. "To stop her we're going to have to break her rhythm."

While Comstock is EWU's playmaker, Zwarych and Souther are the dominating forces underneath the hoop.

Zwarych, a 6-0 senior wing, is the fourth leading scorer in the MWAC, averaging 16 points per game. Last season Zwarych tallied almost 19 points a contest.

Souther is one of EWU Coach Bill Smithpeters' top newcomers. The 6-2 freshman leads the MWAC in blocked shots, averaging over four a game. The UI's Mary Raese is second in the league in blocks with a 3.3 per game average.

VANDAL INTRAMURAL VOLLEYBALL SCHEDULES

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Co-Rec Volleyball League 1

Day, Date	Time	Court	Teams
1-SAE / ACO, 2-Forney(1), 3-TMA 33, 4-Steel / TH(1), 5-GrH, 6-TKE			
Wednesday, Feb. 22	6:45	1	1-6
	6:45	2	2-5
	6:45	3	3-4
Monday, Feb. 27	6:45	1	1-5
	6:45	2	6-4
	6:45	3	2-3
Wednesday, Feb. 29	6:45	1	1-4
	6:45	2	5-3
	6:45	3	6-2
Monday, March 5	6:45	1	1-3
	6:45	2	4-2
	6:45	3	5-6
Wednesday, March 7	6:45	1	1-2
	6:45	2	3-6
	6:45	3	4-5

Co-Rec Volleyball League 3

Day, Date	Time	Court	Teams
1-TMA 9(b), GH Houston(2), 3-OC#16, 4-Olesen, 5-LCA(1), 6-Campbell			
Wednesday, Feb. 22	7:30	3	1-6
	7:30	4	2-4
	8:15	1	3-4
Monday, Feb. 27	7:30	3	1-5
	7:30	4	6-4
	8:15	1	2-3
Wednesday, Feb. 29	7:30	3	1-4
	7:30	4	5-3
	8:15	1	6-2
Monday, March 5	7:30	3	1-3
	7:30	4	4-2
	8:15	1	5-6
Wednesday, March 7	7:30	3	1-2
	7:30	4	3-6
	8:15	1	4-5

Co-Rec Volleyball League 5

Day, Date	Time	Court	Teams
1-PDT, 2-Steel TH(2), 3-ATO, 4-Houston(1), 5-TMA 79, 6-Argonaut			
Wednesday, Feb. 22	9:00	1	1-6
	9:00	2	2-5
	9:00	3	3-4
Monday, Feb. 27	9:00	1	1-5
	9:00	2	6-4
	9:00	3	2-3
Wednesday, Feb. 29	9:00	1	1-4
	9:00	2	5-3
	9:00	3	6-2
Monday, March 5	9:00	1	1-3
	9:00	2	4-2
	9:00	3	5-6
Wednesday, March 7	9:00	1	1-2
	9:00	2	3-6
	9:00	3	4-5

Co-Rec Volleyball League 7

Day, Date	Time	Court	Teams
1-TMA 13(a), 2-KAT PKT(2), 3-Steel/TMA, 4-GH Houston(4), 5-NA, 6-WSH			
Thursday, Feb. 23	6:45	4	1-6
	7:30	1	2-5
	7:30	2	3-4
Tuesday, Feb. 28	6:45	4	1-5
	7:30	1	6-4
	7:30	2	2-3
Tuesday, March 6	6:45	4	1-4
	7:30	4	5-3
	8:15	1	6-2
Thursday, March 8	6:45	4	1-3
	7:30	1	4-2
	7:30	2	5-6
Thursday, March 8	8:15	1	1-2
	8:15	2	3-6
	8:15	3	4-5

Co-Rec Volleyball League 8

Day, Date	Time	Court	Teams
1-PKT, 2-LH(2), 3-Houston(2), 4-DC(2), 5-OC#12, 6-UH			
Thursday, Feb. 23	7:30	3	1-6
	7:30	4	2-5
	8:15	1	3-4
Tuesday, Feb. 28	7:30	3	1-5
	7:30	4	6-4
	8:15	1	2-3
Tuesday, March 6	8:15	2	1-4
	8:15	3	5-3
	8:15	4	6-2
Tuesday, March 6	9:00	2	1-3
	9:00	3	4-2
	9:00	4	5-6
Thursday, March 8	7:30	3	1-2
	7:30	4	3-6
	8:15	4	4-5

Co-Rec Volleyball League 2

Day, Date	Time	Court	Teams
1-Hays, 2-TMA 21, 3-KAT.PKT(1), 4-10th Floor, 5-GH/Houston(1), 6-TMA 13(b)			
Wednesday, Feb. 22	6:45	4	1-6
	7:30	1	2-5
	7:30	2	3-4
Monday, Feb. 27	6:45	4	1-5
	7:30	1	6-4
	7:30	2	2-3
Wednesday, Feb. 29	6:45	4	1-4
	7:30	1	5-3
	7:30	2	6-2
Monday, March 5	6:45	4	1-3
	7:30	1	4-2
	7:30	2	5-6
Wednesday, March 7	6:45	4	1-2
	7:30	1	3-6
	7:30	2	4-5

Co-Rec Volleyball League 4

Day, Date	Time	Court	Teams
1-TMA 9(a), 2-TMA 22, 3-LH(1), 4-GH/Houston(3), 5-AGD, 6-AFROTC			
Wednesday, Feb. 22	8:15	2	1-6
	8:15	3	2-5
	8:15	4	3-4
Monday, Feb. 27	8:15	2	1-5
	8:15	3	6-4
	8:15	4	2-3
Wednesday, Feb. 29	8:15	2	1-4
	8:15	3	5-3
	8:15	4	6-2
Monday, March 5	8:15	2	1-3
	8:15	3	4-2
	8:15	4	5-6
Wednesday, March 7	8:15	2	1-2
	8:15	3	3-6
	8:15	4	4-5

Co-Rec Volleyball League 6

Day, Date	Time	Court	Teams
1-TMA 82, 2-OC#10, 3-AP, 4-DC(1), 5-OC#15(a), 6-PKA			
Thursday, Feb. 23	6:45	1	1-6
	6:45	2	2-5
	6:45	3	3-4
Tuesday, Feb. 28	6:45	1	1-5
	6:45	2	6-4
	6:45	3	2-3
Tuesday, March 6	6:45	1	1-4
	6:45	2	5-3
	6:45	3	6-2
Tuesday, March 6	7:30	1	1-3
	7:30	2	4-2
	7:30	3	5-6
Thursday, March 8	6:45	1	1-2
	6:45	2	3-6
	6:45	3	4-5

Co-Rec Volleyball League 9

Day, Date	Time	Court	Teams
1-Forney(2), 2-GH/Houston(5), 3-LCA(2), 4-OC#15(b), 5-SN, 6-FH			
Thursday, Feb. 23	8:15	2	1-6
	8:15	3	2-5
	8:15	4	3-4
Tuesday, Feb. 28	8:15	2	1-5
	8:15	3	6-4
	8:15	4	2-3
Tuesday, Feb. 28	9:00	2	1-4
	9:00	3	5-3
	9:00	4	6-2
Tuesday, March 6	9:00	1	1-3
	9:45	1	4-2
	9:45	2	5-6
Thursday, March 8	9:00	1	1-2
	9:00	2	3-6
	9:00	3	4-5

Vandal sport shorts

(As compiled by the Argo wire service)

Exercise program set for Saturday

The University of Idaho's "Sunshine Saturday Morning" program continues this weekend with a five-hour doubles and singles racquetball tournament.

The event begins at 8 a.m. with an advanced singles and intermediate doubles tournament.

The tourney continues at 10:30 a.m. with a beginning doubles and advanced doubles round-robin tourney. The entire program will end at

1 p.m.

The racquetball tournament is open to all UI students, faculty and staff. Doubles teams may be men, women or co-rec.

Entries are limited, so sign ups will be accepted on a first-come, first-serve basis. Entry fees are \$1 for refreshments and an optional \$4 for a tournament T-shirt.

Monsters invading Moscow's "Pocket"

Monsters will be invading Moscow this weekend and all those wishing to do battle should assemble at the Corner

Pocket on Saturday, Feb. 25.

The World Monster Association will be holding its area arm wrestling championships on Feb. 25 at 9 p.m. at the Corner Pocket lounge.

The "Monster" is a unique arm wrestling machine designed to take the controversy out of arm wrestling.

The Moscow area arm wrestling championship is open to men and women. Weigh-in time will be from 7:30 p.m. to 9 p.m.

Awards will be given for first, second and third place finishers. Winners of the tourney will qualify for county, regional, state and national meets.

Intramural corner

Co-Rec Volleyball — Play begins tomorrow and all games will be played in the Memorial Gym. Schedules are posted on the IM bulletin board in the Memorial Gym.

Co-Rec Volleyball Officials — This organizational clinic is scheduled for today at 4:30 p.m. in Room 400 Memorial Gym. All interested officials must attend the meeting.

Racquetball Doubles (men) — Play begins today in the ASUI-Kibbie Dome.

"A" Basketball Championships — The UI "A" championship game is scheduled for tonight at 8 p.m. on the main court in the Dome. BTP will take on TMA 59. TMA 59 won the UI championships, last year.

"B" Basketball Championships — The UI "B" championship game will take place tonight at 7 p.m. on the main court of the Dome. PKA (1) will battle TMA (13).

Basketball Playoffs (women) — Playoffs begin tonight in the PEB. All teams go to the playoffs, so check the schedule posted on the IM bulletin board in the Memorial Gym.

Track (women) — Entries are due today. The track meet will be held on Feb. 28 in the Dome.



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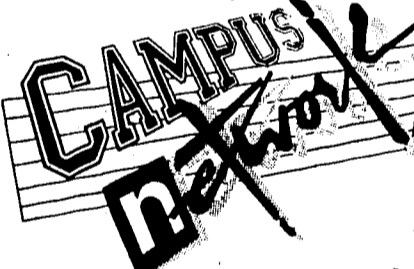
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Bowling



"Bowling": An American Film Institute Northeast regional winner from Hampshire College.

Hot shot Broncos ride roughshod over Idaho

By Jeff Corey

BOISE — Pent-up energy played its toll on the University of Idaho men's basketball team Saturday night, as it fell to a hot shooting and intense Boise State University Bronco team 74-57 in the BSU Pavilion.

The Bronco team and crowd let the Vandal team know early who was going to be the victor; BSU started the game hot and never let up defensively on the Vandals.

"I think Boise rose up to the competitive challenge," UI Coach Bill Trumbo said. "They got out and just defended us, forced us out of our motion and forced us to make mistakes."

Idaho tried early to contain the strong BSU front line. The Vandals opened the game in a man-to-man defense but switched to a match-up zone in hope of controlling the inside game. However, this change was to no avail.

"By and large, the inside guys are why we didn't stay in the zone. They were scoring from three to four feet in front of the basket; it was like they were scoring on the zone every time, so we decided to get out of it," Trumbo said.

"Our quickness, of course, is inside," BSU Coach Bobby Dye said. "That is where we can hurt people."

The Bronco front line was paced by forward Vince Hinchin, who poured in 19 points to lead the BSU squad. Forward Rawn Hayes added 10 points, and center James McNorton contributed 11 points. McNorton lead all BSU players in rebounding with seven.

"Hinchin is going to make some, because he is averaging 18 to 20 points a game," Trumbo said. "He is going to score against us, because he is going to shoot the ball. He will make some and miss some."

Pete Prigge, who terrorized the Broncos last time the two teams met with 25 points and 15 rebounds, was held to only one point and three rebounds. This proved to be one of Idaho's many downfalls in the game. Besides Prigge's lackluster performance, Idaho committed 18 turnovers and shot a mere 42 percent on the evening.

"Prigge had the ball in and around the basket a lot but didn't handle it too well. It was a considerably different ball game for him," Trumbo said.

Argonaut goof hits intramurals

Due to an error in vision and just down right stupidity on the part of the Argonaut Sports Editor, the date of the Intramural Department's "Sunshine Saturday Morning" exercise program was incorrectly reported in the Feb. 17 issue of the Argonaut.

The program will be held on Saturday, Feb. 25 and not Feb. 18 as reported.

"We went out there and dropped the ball, and Pete was trying to dribble too much. You can't dribble against quick athletes. You must move without the ball, you have to keep it off the floor, you've got to make them foul you and get them in the air," Trumbo said.

"Their quickness becomes an advantage when you put the ball on the floor," Trumbo added. "They did a fine job defensively and took us out of almost everything offensively. We just didn't move."

"We played rather defensively at times," said Dye. "I think it was a team effort, though."

"Tom (Stalick) and Pete (Prigge) just did not play well defensively," Trumbo said.

"Those guys just got the ball when they wanted and where they wanted, and we just couldn't stay in the zone. They (Prigge and Stalick) matched up inside against the two inside guys, McNorton and Hayes, and they were just eating us up."

"Pete and Tommy didn't play their normal solid game. They weren't intense, and it's not what we need out of them."

Only two Vandals scored double figures. Freshman guard Ernest Sanders led the team with 13 points, while center Tom Stalick followed with 10 points and led Idaho in the rebounding department with five.



Noisy Boise

Vandal forward Steve Adams drives against Boise State forward Ron Grossart during the Vandals' victory over the Broncos in the ASU-Kibbie Dome earlier this season. Idaho did not continue its winning ways last weekend as the Vandals fell to the Broncos 74-57 in Boise. (Photo by Michele McDonald)

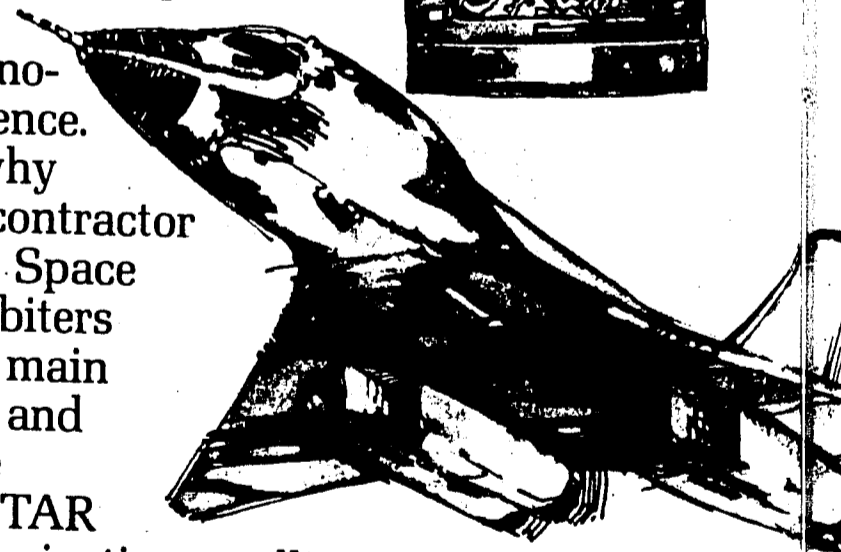
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Vandal women hoopsters split in Montana

Scraping by with a narrow split this weekend, the women's Vandal basketball team returned from its Montana road trip with a bare victory over the Montana State Bobcats, 66-64, on Saturday night but fell to the University of Montana on Friday night, 69-64.

"I feel pretty good about the split," said Women's Head Basketball Coach Pat Dobratz. The split left the Vandals standing 7-4 in conference and 16-6 overall. The loss to Montana also ended the Vandals' perfect road standing of 10-0. Idaho's road string now stands at 11-1.

The Vandals also returned home with an injured Leslie McIntosh, Idaho's starting 6-foot-0 junior forward. McIntosh sprained her ankle in the last five minutes of the Montana game.

"We're hoping to get her

back into some use," Dobratz said. "Right now the injury is day by day."

As it was, the team was forced to limp its way through most of the Montana game without the aid of 6-4 starting center Mary Raese. She could only turn in a weak performance during the MSU game. Raese's "ill" performance was due to a case of the flu, from which she is now recovering. "We're glad she's getting stronger," Dobratz said.

"Raese was out with the flu, which left us a little out of sync because we were used to having her there," said 5-6 guard Robin Behrens of the Montana game. "It was hard to get it all together."

"We could have won or lost at any point in the game, but towards the end of it, we didn't take advantage of our opponent's mistakes, though we did shoot well from the free

throw line (74 percent from the Montana charity stripe)," Behrens said.

With Raese out of the picture for the Montana games, it was up to the other half of the Twin Towers tandem, 6-4 center Mary Westerwelle, to fill the void. And fill she did.

Westerwelle came away from both games with a total of 33 points and 11 rebounds, while shooting seven for ten in field goals.

"For a player who usually plays 13 minutes of the game, she came in for nine-tenths of the game," said Dobratz. "She did a good job for us."

Agreeing with her coach, 5-9 guard Paula Getty said, "Westerwelle came in and did a good job, but having Raese would have helped. Leslie got hurt towards the end — Westerwelle fouled out — not to make excuses, but it didn't help. We played pretty sloppy

the whole game and had too many turnovers."

Discussing the move that left her and McIntosh out of the game for the rest of the night, Westerwelle said, "One of their forwards was shooting from the base line and we were in a zone defense. The girl went to shoot, and I tried to block it. I didn't realize at the time it was a foul at the time.

"Four of us were in a cluster and Leslie came in behind and fell on her ankle, and sprained it. With Raese, McIntosh and I out, Dana (Fish, usually an Idaho forward) was forced to play center, Kris (Edmonds) came in for Dana, and Paula (Getty, usually an Idaho guard) also had to play forward.

"We would have beat them for sure if we were all up for it. Mary (Raese) is our leading scorer. I was really nervous

coming in as a starter, I'm used to coming in later and was not really used to the starting guards. We didn't play our best game," Westerwelle said.

Also putting in a top performance for the Vandals was 6-0 senior Dana Fish, who put up 17 points for the Vandals in the MSU game and achieved a team high rebounds of eight in both games. Though waylaid by the flu, teammate Raese was able to pick up eight rebounds in the MSU game.

Before being put out by her ankle, McIntosh managed to nab seven rebounds and 12 points in the Montana game.

The Vandals now proceed to Cheney, Wash., to take on the Eastern Washington University Eagles tonight at 5:35 p.m.

Idaho men go to UNR

For the Vandal men's basketball team, this season's Big Sky Conference road trips could be compared to a group snipe hunt. While the remaining seven teams in the BSC have been winning games on opposing teams' home courts, the Vandals have been left holding the proverbial "bag" and to date have come up empty-handed.

The Vandals, however, will attempt to reverse this losing trend Thursday night by bagging a win against the University of Nevada-Reno Wolf Pack. The game will be played in Reno, Nev. and will start at 7:30 p.m.

"UNR is beatable," said Vandal Head Basketball Coach Bill Trumbo. "Playing on their home court will be tough, no doubt about that, but we can beat them."

The Vandals enter the game with a 3-7 conference record — the worst in the BSC. Their 1-4 road record does not look bright, either, as Idaho has failed to gather a legitimate road win this season. Idaho's lone victory was by forfeit against Idaho State University earlier this month.

Reno, however, has also been experiencing problems this season. The Wolf Pack finds itself in next-to-last place in the BSC with a 4-7 record. Overall, the 'Pack possesses a 10-12 mark.

The Wolf Pack and Vandals tangled earlier this season in the ASUI-Kibbie Dome, and UNR came out on top, 83-70. In that game, the hot shooting of UNR senior Dannie Jones did the majority of the damage to the Vandals, as the 6-foot-3 guard fired in 30 points.

"Jones is a good athlete," Trumbo said. "I don't know if you can stop him — either he's on or he's off, you just never know."

But it has been Jones and backcourt teammate Curtis High who have been leading the 'Pack in scoring all season long. Jones is ranked among the top 10 conference scorers and averages 11.8 points and 2.1 steals per game.

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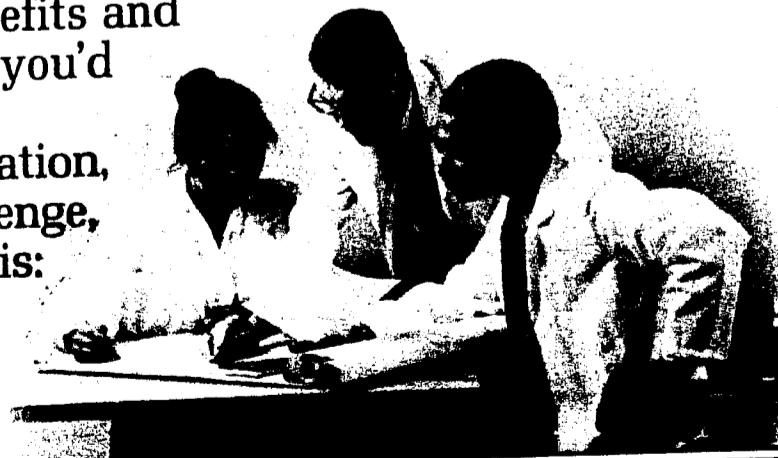
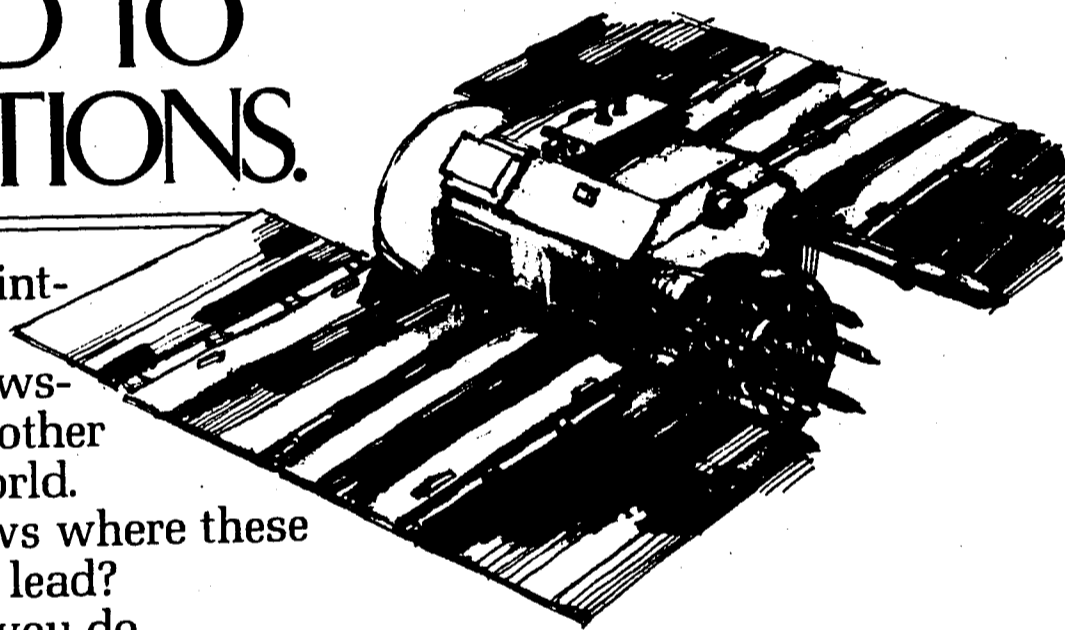
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Back to the basics

Vandal swimmer Kent Mitchell backstrokes his way to a third place finish at the Pac-West Swimming Championships in Eugene, Ore., last weekend. Mitchell took third in both the 100- and 200-yard backstroke. (File photo by Deb Gilbertson)

Three more qualify for nationals at Pacific West swimming meet

Returning home from the Pacific West Championships, held in Eugene, Ore., last weekend, the Vandal women swimmers brought back a third place finish with 602 points. Idaho finished behind the University of Washington and the University of Montana, who placed first and second respectively.

The Vandal men returned with 340 points, which earned them a sixth place finish behind Washington, the University of Oregon, the University of California-San Diego, the University of Puget Sound and Simon-Fraser University.

Qualifying for the Women's NCAA Div. II Championships in both the 200- and 400-yard freestyle relays was the team of Kate Kemp, Tracy Thomas,

Bonnie Flickinger and Tonya Nofziger.

The team's 200 time of 1:40.27 not only qualified it for nationals but also gave it first place at the meet and a school record. The 400 time of 3:38.99 earned it a second place showing at the meet.

Also qualifying for nationals was Charene Mitchell, a freshman out of San Jose, Calif., with a time of 17:44.09 in the 1,650-yard freestyle. Her time was good for a fifth place ribbon at the meet.

Placing first for the men was junior Jack Keane of Coeur d'Alene, Idaho, with a time of 1:54.62 in the 200-yard butterfly. He also took second in the 100-yard butterfly in a time of 52.35.

Coming in second at the meet was senior Sarah

Osborne with a time of 1:02.02 in the 100-yard backstroke. She also earned herself a fifth place finish in the 200-yard medley relay along with teammates Anne Kinchloe, Flickinger and Nofziger with a time of 1:54.49. The quartet also captured sixth place in the 400-medley relay in 4:14.79.

Splashing into third place for the Vandals was Kent Mitchell with a time of 1:57.2 in the 200-yard backstroke. He also took third in the 100-yard backstroke in a time of 54.35.

The women's 800-yard freestyle relay team also took third at the meet. The relay is comprised of Thomas, Jennifer Norton, Mitchell and Nofziger.

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Features

Pretenders' rock 'n' roll is for real

By Dena Rosenberry

People of the Palouse have been waiting for live rock 'n' roll longer than anyone cares to remember. They received quite a dosage Sunday night when the Pretenders played the Performing Arts Coliseum in Pullman.

"I'm on a crusade," Chrissie Hynde, guitarist and lead singer for the group, said before the concert. "I really want this tour to be great."

The band sounded well-rehearsed, the efforts honed from previous tour dates in Britain, Australia and New Zealand. Bassman Malcolm

Foster, lead guitarist Robbie McIntosh, and Hynde blend together to create a full guitar sound reminiscent of the bands from the late 60s and early 70s.

But the group's appeal isn't due to any influence of older bands; it is their integration of that rich, hard-rocking sound with a swing, pop beat that reaches out and asks you to dance. It's the bop of the 80s.

This night, Hynde's vocals were in top form, and when added with McIntosh, Foster, Martin Chambers on drums and Rupert Black on keyboards, they made a solid evening of rock 'n' roll.

Chambers held his own on drums. Never plodding and not into special electronics, he blasted the beat in traditional rock fashion, but was capable of producing reggae-style rhythms as well. He made his presence known like a primal force — it's there, it's powerful, it's driving. It works.

Hynde is a rocker and also an exciting performer, dancing and moving around the stage as she pushed the band, the crowd and herself to the heights.

The crowd was treated to "Thin Line," a song originally recorded by the Persuaders, a soulful, rhythm and blues

song with Chambers providing tight, crisp syncopation under a smooth melody.

Along with top hits from their three albums, the group also played "Waste Not Want Not," which they had never performed live. "Now I know why we've never played this live," Hynde says with a laugh in the middle of the tune. "I can't remember the rest of the lyrics."

A few songs later, the band broke into "Chain Gang," and there was no stopping either them or the audience. Hands clapped, feet tapped and bodies boogied the rest of the night away.

"I'd say this is a pretty hip town, myself," says Hynde during the band's first encore.

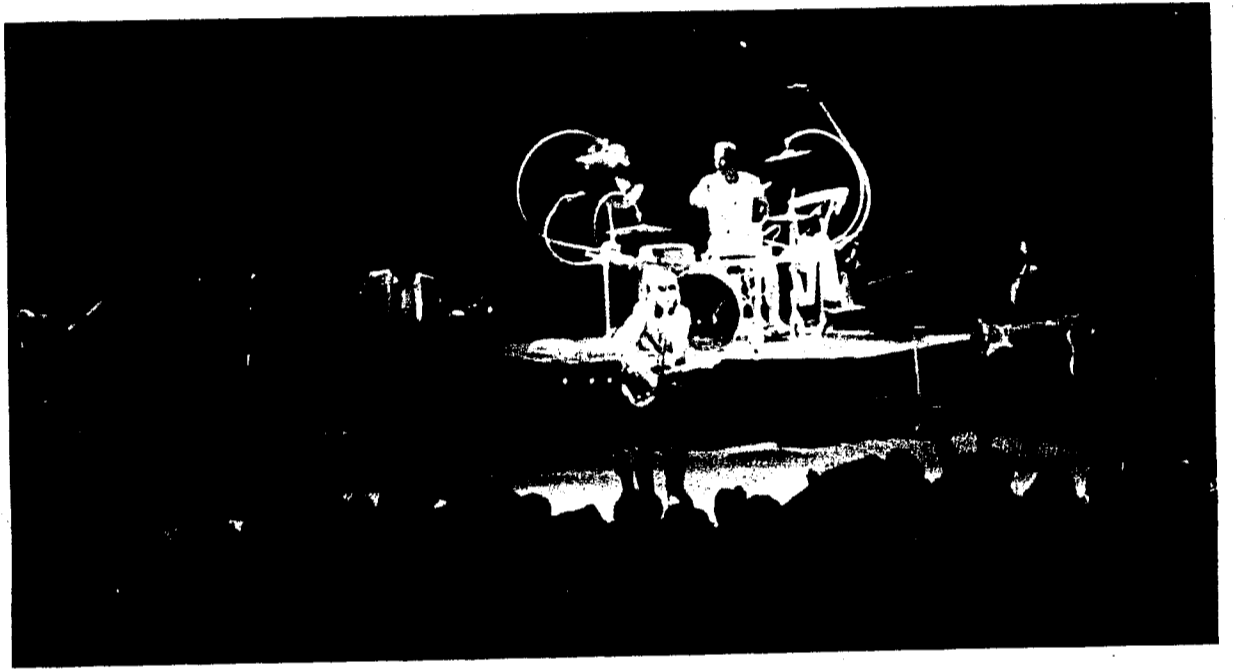
Hynde introduced the group as "the best band in America" and Sunday night it would have been hard to dispute.

"I want you to know how much we've enjoyed playing," Hynde said. "The security up front has been a bit harsh, but ..." she motioned toward the security guards. "I know, you're just doing your job."

As the band cranked into another song a barely audible Hynde added, "Well, I prefer my job," and her guitar rang out for a final song.



Malcolm Foster



The Pretenders

Photos by J. Yost



Chrissie Hynde

Crusader

Chrissie Hynde sings a rock campaign

By Jane Roskams

Chrissie Hynde, lead singer with the Pretenders, is no rock star, she's a rock singer.

Once described by Ray Davies of the Kinks — her lover and friend for over two years — as the "greatest rock and roll singer in the world," she works hard to live up to the reputation.

At the same time she manages to avoid the trappings of "stardom" as it is perceived by most. She is unpretentious, honest, and dedicated to making music.

On stage she is vibrant, charismatic and totally absorbing — a tigress roaming the stage, waiting to pounce; teasing, seducing and attacking the microphone, as she pours her heart and being into every last note.

In person, she is a composed, cautious, canny, direct and mature 32-year-old woman who just loves to rock and roll. These traits came out in her interview with the *Argonaut* prior to going on

stage in Pullman Sunday night.

Hynde has had a bad history of relations with the press; unusual really, considering she used to be a rock journalist for the popular English paper, *New Musical Express*. However, once you talk to her, you can understand why.

Hynde certainly doesn't fit your image of the glamorous female rock star, although many people like to put her in that role. To begin with, she is unconcerned about chart success, although she admits she doesn't dislike it.

"I would much rather do a good tour than sell lots of records," she says. "I don't want to concentrate on promoting our records, I want to make people enjoy themselves. When it comes down to it, I'd prefer to sell half as many albums and entertain twice as many people."

And this is coming from the leader of a band whose previous album went straight onto the charts at number

one, and produced three hit singles.

Since then however, the Pretenders have lost two of their original members. Having replaced them, the band recently released a new album, aptly named *Learning to Crawl*. The only original Pretenders remaining are Hynde and drummer Martin Chambers.

Hynde admits that she was a little anxious about going out on the road again after an absence of two years. "I was kind of concerned that people may have forgotten us, after all we had been out of the limelight. But it was great to see we still had a loyal following."

The tour began January 6 in Ipswich, England, and included a number of dates in the North of England that are considered off the usual big band circuit.

Hynde speaks fondly of Britain, and refers to it frequently as "my place." She says she

See HYNDE, page 15



Photo by Deb Gilbertson

Amanullah Farahmandia

World unity main goal of UI graduate student

By Maribeth Tormey

"I plan to live to be 200 years old; I have to live to be 200 years old to do everything that I want to do."

Amanullah Farahmandia, a graduate student in civil engineering at the University of Idaho, is determined to see this country and travel throughout the world before his life is over.

Aman, as he is called by his friends, is from Persia and has been living in the United States since 1977. A member of the Bahai faith, he was able to leave his home country before the present regime came into power. The Bahai faith has been outlawed by that regime; followers are executed or forced into hiding.

"It has been seven years since I have seen my family," he said. "I miss them but

won't go back under the current regime."

Instead of returning to Persia, Aman plans to finish his doctorate, and then teach for a few years at a university in the U.S. Eventually, he plans to go around the world as a pioneer for his religion.

"There are millions around the world who follow Bahai," he said. "The book is translated in over 1,000 languages. I will go through Bahai to ask for world unity."

The Bahai faith preaches unity for all people and one world government with delegates elected from countries throughout the world. Bahai also calls for equality for men and women and an established kingdom of God on earth, Aman said.

Aman feels that the U.S. is "almost heaven" compared to other nations. He said that with cooperation from the citizens, the government of the United States can be made the center of the world.

While Aman expressed a great deal of praise for this country, he was also eager to point out what he feels are the weaker aspects of this country.

"If I compare students from my country who are in high school with college students here, they have the same knowledge in math," Aman said. He believes that this problem originates in the leniency of requirements expected from high school students in the U.S.

Aman not only feels that education should be more structured in this country, he also believes that family life should be more traditional.

"The family is lacking a strong relationship between parents and children," he said. Aman feels that disunity in the family leads to disunity in the world. Until communication is improved in family life, he said, the fulfillment of his religious quest, world unity, will remain at a standstill.

Aman came to the U.S. to study engineering and teach people the Bahai faith. However, while he is here he is also engaged in leisure activities.

He plays the "tar," a six-stringed wood instrument popular in Persia. His own instrument, over 200 years old, was given to him by his grandfather. The tar sounds similar to a banjo.

Since his arrival in the U.S., Aman has played in concerts in Washington D.C., Virginia and West Virginia. He has also performed several times in Moscow for the Bahai community. He hopes to play at the UI and is in the process of contacting other members of the Bahai faith who also play instruments.

"I thought my music would be different," he said. "I thought people wouldn't like it but they did. I am happy in this country."

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Hynde

From page 13

thinks it is more important to go down well in Britain than it is elsewhere because English audiences can be more critical.

"It doesn't mean they enjoy us any more, it's just that American audiences are so easily pleased — they just go right out there and enjoy themselves. British audiences stand around, listen, and if you're not playing well, they soon let you know — they even walk out; Americans just go right on and make the most of it."

She says that she wishes they could have toured Britain after the United States, and after their album had been out longer. That way, more people could have had a chance to listen to their new stuff before seeing them. However, she rates their British tour as fairly

successful, and is now firmly back in the driver's seat as touring goes. She is enthusiastic about this tour and says, "Once this gets going, it'll be wild."

Hynde shifts nervously, is easily distracted, and looks at you intensely as you talk. Her experiences with the press show through as she constantly asks you to clarify statements, questions and comments. She doesn't want to be misunderstood at any cost.

She passes over questions of motherhood and any personal relationships with the smoothness of one who is obviously there to talk about what she does best — sing.

Nevertheless, the constant presence of her one-year old daughter (and accompanying English nanny) shows a

genuine dedication to the motherhood that she admits has changed her perspective on life. Children, however, are casually omitted from the conversation, although she has been known to admit to wanting at least one more.

Whatever happens, she says, it's not going to affect her life as it stands at the moment. Her daughter, Natalie, didn't affect her choice to tour this time with the band, and probably won't — provided she's still happy.

"The way I look at it, if you're determined to do something, then you'll make sure you do it," she says, applying that same theory to most of the things she has had to go through. Through a wrecked personal life, a split in her original band, the death of two of her former

Pretenders colleagues, and a rebuilding of all aspects of her life, one thing has remained constant — her belief and faith in vegetarianism.

This becomes apparent when Janey, a pleasant and accommodating English girl whose sole job is taking care of Natalie, orders vegetarian baby food — something of an anomaly to your usual Moscow hotel. Hynde reminds of her "crusade" for vegetarianism: "It's the only way, don't forget to tell everybody that."

Her attention will switch suddenly from conversation to the television, where she is once again revelling in, and somewhat humoured by, a talent show. "Just look at those guys," she says, "every single one the exact same." One guy in particular catches

her attention, and becomes yet another victim to the now famous Hynde caustic wit.

Later in the evening, Coliseum security men fall under her critical eye, and are destined to become her next victims. However, after criticizing them harshly, her understanding shows through with an admittance of, "Yes, I know you're only doing your job. Now let me get on with mine."

The Pretenders U.S. Tour is co-sponsored by MTV, although Hynde says that arrangements like that are purely managerial, and aren't really the decision of the band. She isn't really that impressed with MTV in the first place, and certainly isn't over-enthusiastic about making videos.

"These days you have to make videos to go with singles, and we've made one for each of ours. Basically, all I want to do is make records. That's what's important."

Life on the road has yet to take its toll on Hynde. After a whirlwind tour of Britain, and a short tour of Australia and New Zealand, the Pretenders arrived in the United States last week to an outstanding reception in Honolulu.

The Pretenders' unusual entourage — wives, sound men, roadies, lighting men and two babies — makes quite an interesting sight. Their arrival at Moscow-Pullman Airport left a certain airport official with strained arms having had to unload every piece of their voluminous luggage from the aircraft to the car.

Hynde is a very private person, and reserves her innermost feelings and habits for those who know her well. Every now and again, a glimmer of the private person shines through. For instance, she insists on using globetrotter luggage wherever she goes, and many of the entourage follow suit — she even converted her nanny to them. After over a decade on the road, Hynde has learned all the tricks.

She quibbles over the meaning of "settling down," and gives you the distinct impression that whatever the future holds, settling down of any variety is not on the agenda. "Doing shows is what it's all about, and that's what I want to go on doing, whatever happens."

She leans over and begins to tickle and play with the baby, signaling subtly that maybe it's time to leave.

One hour later, she appears on stage. Clad unpretentiously in leather trousers, baggy shirt and waistcoat, she looks extremely vulnerable as she peers out into the dark wastes of the WSU Coliseum for a sign of recognition.

The lights go up, the guitar strikes a chord, and Hynde, at full volume begins to do what she does best — belts out a "Message of Love," to the Palouse residents lucky enough to witness the unpretentiousness of the Pretenders and their lead singer.

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Furgason

From page 1

teaching, they like working with the college-aged students — I do myself," the UI professor of chemical engineering for over 25 years said. "They like doing research, they like the atmosphere of the university.

"But when things get so bad that you wonder whether or not you can pay the increase in the light bill — then that becomes a dominate issue," he said. "And that's what is happening on our campuses."

"When you have old and dilapidated equipment that doesn't work well and not the money to repair it or replace it — those become many times as big a factor as just your paycheck," Furgason added.

That has been one of the consequences of the severe budget reductions the university has had to face in the past.

"We don't have money to upgrade equipment on a regular basis and provide proper maintenance dollars and the support that the faculty need to get their jobs done," he said. "So they become frustrated in that respect.

"I think more often than not, when we talk with faculty in faculty meetings or individually their focus will be more on the fact that that kind of support isn't there — more so than even their salaries," said Furgason.

"If someone then comes by and says, 'Hey, not only will you get a nice raise out of this, but we can provide you with the kind of laboratories that are contemporary and new and will do the job a lot better,' — you've got to admit it's attractive," Furgason said.

"It is not a problem that just came overnight. We've seen it coming," Furgason said. "We've known it's been a problem. And it's not getting better — it's getting worse.

"The financial crisis has to be one of the major things I've had to deal with since I got into this job," Furgason said of his current position. "It started, I guess, coincidentally — I hope not because of — when I became vice president. And only this year does it look like it's stabilized."

National survey reveals freshman traits, opinions

College Press Service

LOS ANGELES — This year's freshman class is a bundle of contradictions, according to UCLA's just-released national survey of freshman attitudes.

Incoming freshmen are for school busing, against the legalization of marijuana, slightly more liberal than last year's freshman class, and yet more concerned with making money, the survey said.

"Probably one of the most significant finds of this year's survey was the concern students voiced about grading in high school being too easy," said Kenneth Green, associate director of "The American Freshman" survey, which has been conducted annually since 1966 by the UCLA Graduate School of Education.

According to Green, the UCLA survey is the biggest of its kind.

Student concern that high school grading systems are too easy "shows that the national concern over academic quality is not limited to educators and policy experts," Green said.

Over 58 percent of the 254,000 students surveyed at more than 480 colleges felt their high school grades were inflated, compared to 54.5 percent last year.

At the same time, students' high school grades declined for the third year in a row. Only 20.4 percent of the students

earned "A" averages in high school, compared to 20.8 percent last year and 23.3 percent in the peak year of 1978.

This year's frosh are also more supportive of busing to integrate schools. For the first time in the history of the survey, over half the students are pro-busing.

Only 36.9 percent of the students support increased military spending compared to 38.9 percent last year.

More students are for a national health care system and greater government efforts to protect the environment.

Nearly half the freshman class of 1970 said married women "belong in the home." Only 24.5 percent of this year's entering class maintain that same attitude toward women, according to the study.

Overall, more students — 21.1 percent compared to 20.7 percent last year — label themselves as "liberal" or "far left" in their political attitudes, while the students who labeled themselves as "far right" or "conservative" dropped from 19.4 percent to 18.7 percent.

"Middle of the road" continues to be the most popular label and was endorsed by 60.3 percent of the students.

"We're finding that more than ever, the traditional labels of liberal, conservative and middle of the road are not

necessarily predictive of student attitudes on certain issues," Green noted.

For instance, fewer students support the legalization of marijuana, greater government vigilance in protecting consumers or more government-run energy conservation programs.

More students than ever before are interested in making money and "being well off financially," the survey shows.

And the number of students concerned with "developing a meaningful philosophy of life" hit an all-time low of 44 percent, down from 46.7 percent last year and 83 percent in 1967.

Business continues to be the most popular major, although the number of students interested in an engineering degree dropped for the first time in several years, from 12 to 10.8 percent.

The number of students interested in teaching rose for the first time in 15 years, from last year's record low of 4.7 percent to slightly more than 5 percent.

"The trends in our data are reflections of the national economy," Green said. "The days of the college degree by itself bringing an assured future are gone, and we are seeing that reflected in the students' choice of majors and career goals."

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UI Olympic hopeful sets sights on 1988

By Jane Roskams

Hurting down an icy maze at speeds in excess of 60 miles an hour with only a thin sled separating your body from hard ice may not be everybody's idea of fun. But Mike Grady longs to ride the luge again.

Grady, a graduate student at the UI, is one of 150 Americans people who participate in the luge — an icy dice with death on a thin wooden frame with steel runners and a leather saddle.

In 1980, while living back east, Grady trained for the Winter Olympics in Lake Placid, but did not make the final selection for the U.S. team. Now four years later, he again missed the Olympics, held recently in Sarajevo, Yugoslavia.

The reason? Idaho is too far away from the only Luge course in the country, in Lake Placid. He now also has a family to take care of and support.

But this hasn't discouraged him from competing. He is now setting his sights on the 1988 Winter Olympics in Calgary, where, if fate lends a hand, he is hoping to be living — and perhaps competing against the best in the world.

His sporting interests don't stop at the luge either. He has "dabbled in a number of strange things." While earning a degree in biology at

Featured Student

Notre Dame University during the 1970s, he participated in track, rugby and boxing, as well as getting his first taste of the luge.

Grady has also competed in marathons in the Chicago area where he was brought up, although he admits they almost did him in. "You just get past that 20-mile stage, and you feel just like you're running against a wall. It's fun, though."

His involvement with the luge began merely as a whim. "I had a crazy roommate, and he saw an article in *Sports Illustrated* on it, and decided he wanted to give it a try. There was another friend of ours, Kevin Poppleman, in the law school in Notre Dame and he was equally crazy, so he came with us. You have to be pretty crazy to do something like that."

After graduating, Grady joined the military, where he began studying for a masters degree in psychology. During this time, he managed to persuade his superiors to give him a few months off each year to go to Lake Placid to practice the luge with a few of his friends.

"It wasn't exactly time off," he says, "it was called Per-



Mike Grady

missive T.Y., and was kind of like a paid vacation. Technically, they weren't supposed to pay you, but they used to pay my room and board, and help me out."

In 1978, Grady's mastery of the luge won him both North American and National honors in competitions in Lake Placid. He finished 9th in the U.S. singles competition, and 10th in the North American singles. With Poppleman as his partner, he took 6th in the U.S. doubles, and an impressive fourth in the

North American doubles.

Shortly afterwards, Grady found himself on his way to Idaho and the Mountain Home Airforce Base. "I picked Mountain Home because it sounded really romantic, like it would be up in the mountains, amongst Lakes and spectacular scenery," he says. "Little did I know it was way out in the middle of the south Idaho desert, miles away from anywhere."

He may not have found Mountain Home to be romantic, but it did get him a wife.

"My wife, Lisa, was also in the military, and we met and were married in Mountain Home." He recalls their first big date as "going mountain climbing. If you're going to date, you might as well do it in style."

Lisa, a mother of two, is a UI undergraduate student studying for a degree in horticulture.

After coming to Moscow in December 1981, Grady and his wife began school at the UI

See GRADY, page 19

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Lead levels

From page 6

signs of dangerous lead levels in the air. "These tests used intense firing levels, but the results are clear that the facility does not have proper ventilation to control the lead content in the air," Macpherson said. He also said that the tests showed as much as 34 times the accepted exposure level in the air.

The lead content in the air does not result from the bullet hitting the target but instead from lead styphnate from the primer which comes out in a gaseous state when the rifle is fired. According to Macpherson, the gas is not only a problem in the air but is also a serious problem after it settles in the dust.

Custodians cleaning the area can also be dangerously exposed to the lead while cleaning the facility. They now clean the area using a respiratory system to protect them from exposure and use a High Efficiency Particulate Air Filter mask.

The content of lead in the dust not only affects the custodians but also the people that may use the facility for activities other than firing. The room is very large, and only half is used for a rifle range. The other half has in the past been used for athletic activities.

"With athletic activities the dust is stirred up and the lead

goes back into the air, so the danger for exposure exists without the rifles," Macpherson said.

After formulating the test results, Macpherson strongly suggested that the use of the facility be curtailed. Limitations have been placed on the Army and Navy ROTC rifle teams, and all other activities in the room have been stopped.

"The limitations placed on our use of the facility have reduced the (rifle) team's practice time from three to four hours a week to one hour a week per person," Army Lieutenant Colonel Edward Lindahl said. "This is discouraging for the team because they would like to go on improving and competing."

Lindahl feels that an excellent rifle team can bring attention to the university and to the individual members of the team.

Plans are in progress now for installing a ventilation system in the firing range. Macpherson feels that until some renovating can be done the facility is a great waste of space.

"Architectural plans are finished, so now it is a matter of funds. Hopefully by next fall the facility will be in full use again," he said.

Alpha Phi Alpha fraternity alive, well on the UI campus

By Jane Roskams

You may not have heard of the Alpha Phi Alpha fraternity. This may seem unusual for a fraternity that boasts a membership that includes such eminent people as the late Dr. Martin Luther King, athlete Jesse Owens and politician Andrew Young.

However, the fraternity, which is exclusively for black students, has not only been in existence, but has been active on the UI campus since 1975.

The fraternity, conceived and born at Cornell University in New York City in 1906, was brought to the Palouse by two Washington State University students, Mark Davis and Ron Allen.

Thus, the Iota Tau chapter was born, and now boasts a membership of 14 which they hope will increase to 20 when their current pledging period ends. The international organization, which encompasses the Virgin Islands and Africa as well as Hawaii and the entire United States, now has a total membership of approximately 80,000.

Curtis Johnson, current dean of pledges at the UI chapter, is also a former president of the APAs. "We are pledging at the moment, and it looks like

we've got some really good people who are interested in becoming brothers."

Joe Taylor, another former president, says that the fraternity encourages its members to bring out their own individual talents. "We're very tight together," he says, "but in the same way, we all have different talents, and we set very high standards that we like our brothers to keep to."

Johnson agrees. "Although we have a lot of athletes, we can't stress enough the importance of academics to our brothers." During the pledge period, they hold a study table, and try to help out their new pledges.

"The whole focus of our fraternity is to learn," Taylor said. "We run the frat, bring it to its pinnacle, and then we back off so that the other guys can learn. We like to help them learn — both socially and academically."

The APA motto, "First of all, servants of all, we shall transcend all," reflects the standards that the members set for each other.

"The good thing about our brothers," Johnson said, "is that they're all good at something, and they're not afraid to be themselves. So many of

these other frats, the guys just run with the pack. Ours don't, they just do their best at whatever they can."

The fraternity organizes a number of fund-raising events during the year that they try to make as entertaining as possible. They host a Mom's Day every year, which incorporates a number of bake sales and a fashion show. This is held at the Best Western, and this year, falls on March 5th.

Rehearsals are now underway for a "Step Show," which will be held at J.W. Oysters on March 20th, at which the members will be demonstrating their skill on the dance floor.

At events like these, the members are helped by the "Alpha Angels," a group of black female students who, according to Taylor, work in close proximity with the APAs.

The money raised by the APAs is distributed among several things. The main part of their money goes to cancer prevention, but they also send a certain amount each year to their headquarters in Chicago. From there, it is used to support black colleges throughout the U.S.

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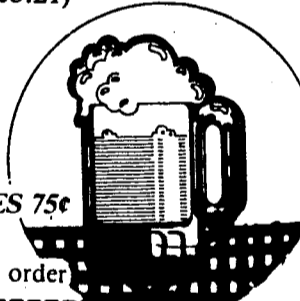
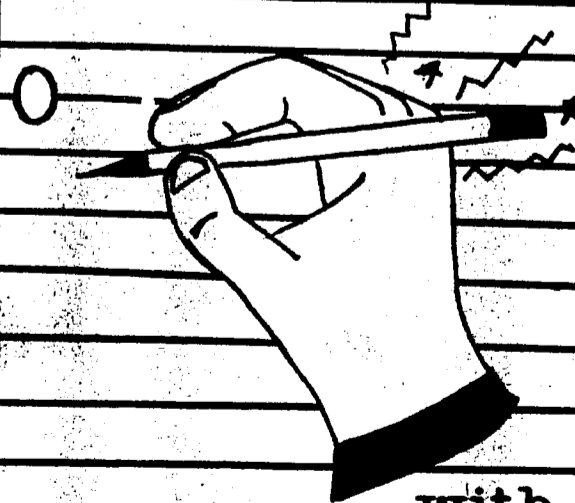
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Tuesday, Feb. 20

— 8:30-9:30 a.m. Facilities Use Committee, SUB-Ee-da-ho Room
 — 8:30 a.m.-4:30 p.m. Physical Plant, SUB-Silver, Gold and Appaloosa Rooms
 — 11:30 a.m.-12:30 p.m. Christian Series, SUB-Ee-da-ho Room
 — 12:30 p.m. Women's Health Connection Part III; Dr. Connie Brumm, health issues for women discussion, Women's Center
 — 1-3 p.m. Parking Committee, SUB-Ee-da-ho Room
 — 1:30-3:30 p.m. CS Design, SUB-Pend Oreille Room
 — 3-5 p.m. Ad Hearing Board, SUB-Chief's Room
 — 5-6 p.m. PRSSA, SUB-Ee-da-ho Room
 — 5:30-10 p.m. Greek Class, SUB-Pend Oreille Room
 — 6 p.m. Writing Proficiency Test Workshop, Learning Resource Center
 — 6-11:30 p.m. Dance Class, SUB-Ballroom
 — 6:30-7:30 p.m. Spurs, SUB-Chief's Room

— 6:30-10 p.m. John Sawyer, SUB-Ee-da-ho Room
 — 7-9 p.m. PMTC, SUB-Appaloosa Room
 — 7:15 University Cities Duplicate Bridge Club, \$1.75, partners provided, Brink Hall Faculty Lounge
 — 7:30 p.m. "Southwest Indian Communities: Cultural Variety in a Modern World" Dr. Donald Cole, dir. of Minority Services, College of Santa Fe, SUB-Silver Room
 — 7:30-10 p.m. Pre-Session, SUB-Chief's Room
 — 7:30-10:30 p.m. Honors Program, SUB-Gold Room
 — 8 p.m. Guest Recital: Stephen Boswell, guitar, Recital Hall

Wednesday, Feb. 22

— 9-10:30 a.m. Communication 434, SUB-Silver Room
 — 11:30 a.m.-12:30 p.m. Christian Series, SUB-Ee-da-ho Room
 — 2-4 p.m. Physical Plant, SUB-Pend Oreille Room

— 3-4 p.m. Letters and Science, SUB-Ee-da-ho Room
 — 4 p.m. German Kaffeeklatsch, conversation, refreshments, film, all welcome, Admin. 316
 — 6-7 p.m. Arg Advertising, SUB-Pend Oreille Room
 — 6:30-9 p.m. APO, SUB-Appaloosa Room
 — 7 p.m. Guitar Workshop with Stephen Boswell, Music Building
 — 7-8:30 p.m. InterVarsity Christian Fellowship, Campus Christian Center

— 7-9 p.m. English Conversation Group, SUB-Pend Oreille Room
 — 7-9 p.m. Believer's Fellowship, SUB-Gold Room
 — 7:30-10 p.m. Outdoor Programs: Slides of climbing expeditions on Mexican Volcanoes, SUB-Borah Theatre
 — 8-9:30 p.m. Christian Series, SUB-Silver Room

Grady

From page 12

the following semester. "I had always been interested in geology but I had never got round to studying it. The UI provided my ideal opportunity, and Lisa wanted to study horticulture, so we jumped at the chance."

He admits that the going can get tough sometimes; both he and his wife are full-time students, he has a part-time job, and they have to share the responsibility of caring for their children, Jenny and Erin.

"We're both looking forward to graduating in December. We have to graduate by then because our money will run out," he says. The future as yet is uncertain, but Grady says he hopes to be able to get a job in off-shore exploration with an oil firm.

His Olympic dream still remains, however, and he

looks forward to a time when he can dust off the cobwebs from the luge equipment in his garage, and get on the ice again.

"I knew quite a few of the guys who were over in Sarajevo this time," he recalls. "One of them, Frank Nasley, was the guy who was carrying the American flag at the opening ceremony. He was only 17 or 18 when I competed against him."

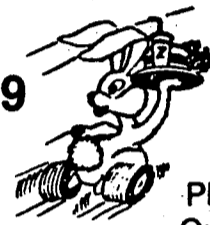
Unfortunately, as is the case with many winter sports, it is difficult to do well unless you have a great deal of money and the accessibility to a luge course.

"I would really like to be based in a job in Calgary," he says. "That's where they have the only luge course in the West. That way I could start training for the 1988 Olympics on their home course. Then, who knows?"

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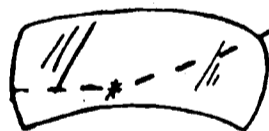
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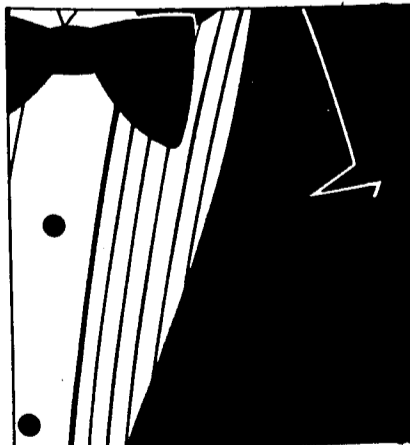
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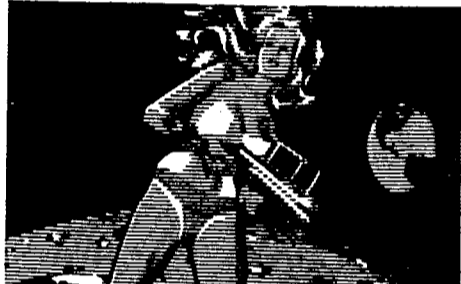
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FEATURES

**THE LAST
STARFIGHTER**
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some outer-space denizens ... **4**

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stars Drew Barrymore **6**

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James Garner hits the road
in one helluva machine ... **10**

**SIXTEEN
CANDLES**
Molly Ringwald sparkles
in teenage tale **12**

COMING SOON
Films in the wings **14**

OUR COVER
Michael Paré stars in *Streets of
Fire*, photographed by Stephen
Vaughan/Sipa Press.



Molly Ringwald (left) stars in *Sixteen Candles*, a gentle comedy from the writer of *National Lampoon's Vacation*. James Garner in *Tank* (right) is a mean army man with his own vintage World War II Sherman tank.



Flames engulf cars, houses, and people in *Firestarter* (below), from Stephen King's bestseller. Drew Barrymore is the girl with the fearsome fire power.



Lance Guest (below, with video game) stars as a young Earthling who finds himself enmeshed in an intergalactic struggle in *The Last Starfighter*.



Michael Paré, whose face launched a career — his own — stars as Tom Cody in the first of three Walter Hill epics, *Streets of Fire*.



The Lonely Guy Contest Winner!

We had hoped that all entries in our Lonely Guy Contest would be snide and silly, as was our contest entreaty, but after reading through every scrap of paper, it was obvious that some of you took us seriously!?!?

Fortunately for our lives and our sanity, some of you *were* snide and silly. Our first place Lonely Guy is **Tony Razzini** of St. Cloud State University, St. Cloud, Minnesota, who wrote: "(Yes, I am a lonely guy because) I go to the computer room here at SCSU and listen to the girls moan when their computer programs don't work." For his eavesdropping loneliness, Mr. Razzini receives a trip to Los Angeles for one, a screening of *The Lonely Guy* (for one), and assorted other lonely prizes as detailed in our last issue.

In addition to our winner, we have two runners-up who deserve Dishonorable Mention — no prizes, just our gratitude. **Kevin Davis** of Kearney State, Nebraska, is a lonely guy because "whenever I go out with girls they always tell me they never kiss on the last date." **David Laing** of Milwaukee, Wisconsin complains that "I drive down one-way streets the wrong way just to get someone to wave at me."

We mourn for so many of you whose pet ferns died, and whose parents have forgotten your names. We thank every entrant, and we certainly hope that you all become a little less lonely in 1984.

LETTERS

In your Winter (83/84) issue you had an article on the upcoming movie *Iceman* (I'm always aware not to prejudge, but that title struck me as a winner). At any rate, the reason for my letter is article-writer Zan Stewart's remark "but there hasn't been a film which at once explores our future and our distant past."

Now, I'll admit that *2001: A Space Odyssey* must have been beyond many people, but what does Mr. Stewart think it was about? It explores human intelligence and man's destiny. What could draw history (pre-history and yet-to-come) closer together? Perhaps Ringo Starr in another caveman role?

I might suggest the books *2001: A Space Odyssey*, and its sequel, *2010: Odyssey Two*, both by Arthur C. Clarke; and especially *The Making of Kubrick's 2001*, edited by Jerome Agel, and *The Dragons of Eden* by Carl Sagan.

A reader

No address given

I was interested to read about *The Lonely Guy*; I'm one of the nine or ten people in this country who loved *Pennies from Heaven*, and I'm glad Steve Martin is still trying to do something besides *The Jerk*. Don't get me wrong, I liked *The Jerk* ... but I like *I Love Lucy* reruns, too. Eclectic taste and all that. I wish him well — and your magazine, too. I just wish it came out more often.

Sally Johanssen
Urbana, IL

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DUNE

A fan club for the movie *Dune* is currently being formed somewhere in the arid sands of Hollywood. Those readers interested in joining, or receiving more information, should send name and address to:

DUNE FAN CLUB
Box 699
Hollywood, CA 90078

Details will be mailed as soon as they are available.

THE LAST STARFIGHTER

Computer War Across the Universe

BY BYRON LAURSEN

A movie script is a recipe, a schedule of ingredients and proportions. If the pages are going to produce a feast, those ingredients have to be top choice and their preparation must be careful. In the case of *The Last Starfighter*, the chefs are so proud of their methodology they won't tell a soul about the close details of their cookery: *The Last Starfighter* is the most secretive production in Hollywood since the last *Star Wars* installment, at least.

"The computer graphics for this film have seven-and-a-half times greater resolution than has been seen before," says producer Gary Adelson. "Some of the special effects sequences were actually shot before any of the live action photography was begun. There's a full year of work on the special effects alone. That's about all I can tell you."

The Last Starfighter is concocted from an imaginative leap outward. An arcade-type outer space blast-the-attacking-alien game becomes a training device for the "real" thing — good, old-fashioned good-vs-evil intergalactic warfare. Space armadas are laid waste. Alien blood washes starship interiors like Red Mountain Burgundy at a fraternity bash. Creatures, weird to the Nth degree, pitch high-tech tussles while the fates of galaxies hinge on the precision timing of fast-as-light, bogglingly destructive weapon blasts. In short, nothing like the Jane Austen novel you had to read in Survey of Eng. Lit.

Drawn into the struggle, unaware and even unwillingly, is an Earth boy from the boondocks. In the great tradition of epics and mythology, he overcomes his reluctance and grows into the role of hero. Initially he's shanghied into heroism by a magical trickster, an intergalactic con man. Then he decides, on his own under the press of battle, that life is worthless unless he chooses a path of honor. The story's threads can be traced back to all sorts of popular and classical works; those who have enjoyed such as *Lord of the Rings*, *Star Wars*, *The Niebelungenlied* and various Greek myths, not to mention American comic books, will sense some deep similarities in Jonathan Betuel's screenplay.

That's the recipe, in compressed form. The ingredients include a young director drawn from the USC Whiz-Kids film school background that has produced such



The lovers are Lance Guest and Catherine Mary Stewart (top). That's Guest again (above right) with a decidedly alien creature (veteran actor Dan O'Herlihy under the scales). The futuristic vehicle (above left) is Centauri's "car-space ship," Centauri being Robert Preston.



as Steven Spielberg, John Carpenter and others. They also include some promising young unknowns, ala *War Games*, and Robert Preston, who prepped for his role as the trickster Centauri through years of playing friendly and deceptive types — Julie Andrews' manager/confidante in *Victor/Victoria* being the latest in a string that runs back to *The Music Man*.

"We wrote the part with Preston in mind," says producer Adelson. "We were extremely happy when he agreed to do the picture."

Lance Guest is the hero, Alex. In his very first big screen role (he had a small part in *Halloween II*), the personable newcomer gets to vaporize the forces of evil. Not a bad start. His sweetheart, Maggie, played by Catherine Mary Stewart, encourages Alex to use his talents so he can go places. But Maggie never dreams that the places will be whole star systems away from their rural trailer park. Both Guest and Stewart have a fresh, tousled-haired

appeal that audiences should easily identify with. They're the ordinary people who find themselves in extraordinary circumstances, through which they learn that they're actually quite special people. Since nearly all of us believe, no matter what our surroundings, that we're secretly very special, the roles should provoke a lot of cheering.

The director is someone moviegoers have mainly seen behind a mask. Nick Castle is the son of Nick Castle, Sr., a well-known film and television choreographer. An actor by age eight, performing in *Any-*

(Continued on page 11)

QUANTUM LEAP

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FIRESTARTER

BY ANTHONY DE CURTIS

Sometimes it takes her half an hour to cry, sometimes..." Director Mark Lester's voice trails off hopefully. Lester is huddled with producer Frank Capra, Jr. in the forty-degree cold on the set of *Firestarter* in Wilmington, North Carolina. The subject of this confab is the adorable (the word comes instinctively at this point, as if it were her title) Drew Barrymore, who charmed the world in her starring role in *E.T. - The Extra-Terrestrial*. Lester has had nothing but good things to say about Drew, but tonight, as the production comes within a week or so of wrapping... well, no one wants any difficulties to arise now.

Yet Drew's initial problem drawing tears for what Lester describes as a "very emotional scene" puts her in very good company on this set. Nobody's doing much weeping over this \$15 million production, which after more than two months of shooting in a location virtually virgin to filmmaking, is both within budget and within four days of the original schedule. In fact, spirits around here couldn't be higher.

Based on the best-selling novel by Stephen King (author of *Carrie*, *The Shining* and *The Dead Zone*), *Firestarter* boasts both an all-star cast and fire effects of a scope and dimension that haven't been encountered since General Sherman used the South as a site for some epic incendiary scenes during the Civil War. The script by Stanley Mann (*The Collector*, *Omen II*) sticks closely to King's riveting story of two college students who, to earn some extra bucks, participate in a drug-related experiment secretly funded by the sinister Department of Scientific Intelligence, a C.I.A.-like government agency referred to



as "The Shop." In addition to the cash, the students, played by David Keith (*An Officer and A Gentleman*) and *Dynasty's* Heather Locklear, pick up extra-sensory powers and some hot genes that enable Charlie (Drew Barrymore), the daughter they eventually produce, to torch at will anyone or anything that makes her angry. The Shopkeepers see young Charlie as a prime candidate for some further experiments, and their efforts to capture and eventually eliminate her and her father provide the core of *Firestarter's* suspenseful action.

In addition to Barrymore, Keith and Locklear, *Firestarter* features three Academy Award-winners for Best Actor/Actress: George C. Scott, Art Carney and Louise Fletcher. Scott plays John Rainbird, a deranged hit-man for the Shop who yearns to achieve a kind of spiritual union with Charlie by bashing her brains in. Carney and Fletcher portray a trusting farm couple who shelter Charlie and her father, Andy, as they flee the Shop's murderous pursuit. Martin Sheen, who recently portrayed John F. Kennedy in the NBC miniseries *Kennedy*, appears as the Shop's genial administrator.

Director Mark Lester is delighted with these casting coups. "We have people that we never imagined would ever be in the movie, people like George Scott, Martin Sheen and Art Carney," he points out enthusiastically. "This became a much classier project because we had this great talent in it. The cast is beyond what I had expected when I started the film. Because it was so expensive to do the effects, we thought that we wouldn't be able to afford a large cast. But everyone was so confident in the script that they raised the budget and put more stars in."

This film's effects, however, will definitely give the stars a run for their money. Special effects for *Firestarter* were handled by Jeff Jarvis and Mike Wood, who have collaborated on such eye-stunners as *Poltergeist* and *Amityville 3D*. *Firestarter's* demands presented the two with a real challenge. "Mike and myself have tried to develop some new, interesting, and different ways of burning people and burning houses down," Jarvis reports with understated cool. He is a large, broad man whose silvery gray hair and beard make him seem



Drew Barrymore (top right) has the gift and the curse of fire — one look from her, and flames envelop her unlucky victim (top left). Her parents (David Keith and Heather Locklear, above), were themselves victims of secret government experiments, and now renegade agents are after their "talented" daughter.

a combination guru and glamour-boy wrestler. "And we've come up with some things that've never been done before. Like the suit that the stunt people get into for their full body burns. We've actually cut the suit down to about one quarter the size that it normally is. When you see a full body burn in the movies, the suits are always so big and bulky, it looks like the guy is twelve times his normal size! For this film, we got it down so that the suits are approximately an eighth to a quarter of an inch thick. We've been able to achieve as much as a minute and forty seconds of burn time before we have to get the man out.

"We've also developed face masks from molds of the actors that we put over the suit, so you can look through the fire and actually see some facial characteristics. And there are a number of gels that have been invented to help protect the stunt

An All-Star Cast Brings Stephen King's *Firestarter* to Blazing Life

people, so we can burn people with a minimum amount of fire-retardant clothes on. They can do it with their open skin."

Glenn Randall, whose credits include *Star Wars*, *Raiders of the Lost Ark*, and *E.T.*, is an intensely soft-spoken man whose mild manner and blend-into-the-woodwork looks belie a familiarity with danger that would make Mr. T shudder. He is the man who had to devise the movie's pyrotechnic stunts as well as assemble a crew capable of passing these trials of fire. "Normally setting people on fire is a stunt in itself," Randall explains. "But we've been incorporating other stunts that involve not only the actual stunt, but the fire as well. We're

ished *Raiders II* when they contacted me for the project. I read the script and realized that we did have some huge problems. And it was a challenge. I've been in the business twenty-three years and have seen almost everything and done almost everything. I'm always looking for something new and different. The creative aspect of the business is what appeals to me at this stage of my career. We got some very unusual shots for this movie. We've been able to come up with some things that have not been put on film before. I'm well pleased."

Firestarter, opening May 11, was filmed entirely in North Carolina, with the bulk of

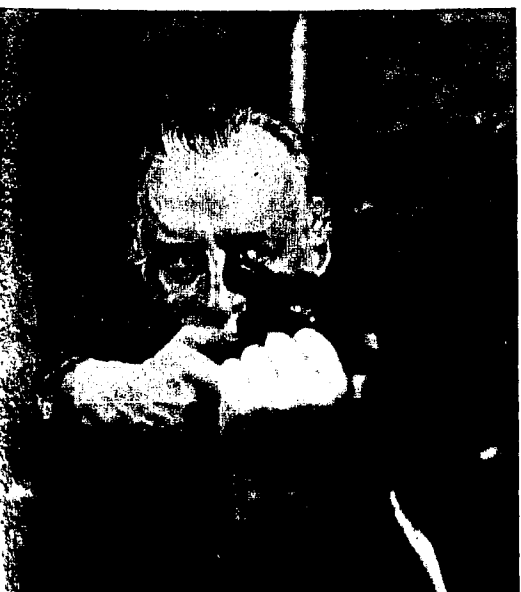
sky with torrents of flames and fire-balls hurtled hundreds of feet across the set to crash in thunderous explosion against the mansion house.

No stranger to such violent cinematic atmospheres, Mark Lester exudes an impressive calm amid the firestorm. Lester, an intense, distracted man with longish black hair swept back from his face and perpetually darting eyes, made his reputation with such action-packed extravaganzas as *Roller Boogie*, *Stunts* and *Class of 1984*, but it was the multidimensional quality of Stephen King's novel that made him decide that *Firestarter*, which was originally conceived as a vehicle for John Carpenter, was the right project for him. "I was given *Firestarter* by (executive producer) Dino De Laurentiis to read, and it was the first Stephen King book I'd read," Lester states. "And I loved it. It works on so many different levels: as a great love story, as a thriller, as suspense, as a supernatural study. That's what attracted me, the book itself."

Lester's belief in the essential power of King's story is so strong that he is not at all concerned that *Firestarter's* eye-boggling effects will overwhelm its more emotional aspects. "It does separate in my mind, the effects portion of the film and the dramatic portion of the film," the director admits. "But without the human relationships and characters, the effects never work. We've seen so many effects in movies, and often the human story is lost. So in this I wanted to make sure that the human story is there and that people love the characters and are involved especially with the leads, Andy and Charlie. I wanted to make sure that the love story between the father and daughter was the central focus, so when the effects came they would be a plus to the whole movie."

Lester is convinced that the topical quality of *Firestarter* is also one of its great strengths. "I'm a very politically involved person myself, so that aspect of the story really interested me," he comments. "While the movie works on the entertainment level, I also kept in that social aspect that was in the book, which involves the civil liberties of people, and government agencies and their use of people for research in ways those people don't know about. All those issues that are in the book and that made it such a popular best seller, we kept those in the movie, though they're very subtly done. I think people who are looking for that will find it in the movie."

Asked what he'd like his audiences to feel as they leave the theater after seeing *Firestarter*, Lester replies, "I hope they'll leave on an upbeat note because we tried to keep it away from being a really gruesome film. I think they'll be very excited [he begins to laugh] and anxiously awaiting the sequel, *Firestarter II*, or maybe *Firestopper*. Uh, directed by Richard Fleischer!" After more than two months on location and with a final week of heavy shooting left, Mark Lester is cracking jokes. Things must be going well.



George C. Scott (above left), Art Carney and Louise Fletcher (above, with Drew Barrymore), all Academy Award winners, star in *Firestarter*. Director Mark Lester (far left) and producer Frank Capra, Jr. (near left) confer on location in North Carolina.



the shooting taking place on the 258-year-old, 12,000-acre Orton Plantation. Producer Frank Capra, Jr., an unpretentious lord of the manor who wanders the set with a glad hand and easy smile — and a watchful eye — regards the spectacular Orton site, which lies on an intercoastal waterway and formerly was a rice plantation, as a real find. "We looked a long time before we found this place," he recalls. "We looked in Mexico, we looked in Rome, we looked in Texas and in and around Louisiana. When we finally found this place, which was a combination of seeing a picture of it on the cover of a magazine and tracking it down through the Film Commission of North Carolina, we came here and said, 'This is perfect for us!'"

A full-size replica of the enormous plantation house and stables was erected for the production, and a pond was dug into the grounds. On this night of shooting, the gloomy, heavily forested plantation bore brooding witness as the stables lit the night

drawing people on cables, staging high falls, catapult shots, a lot of various gags that are usually tricky enough without the additional problems of putting people in burn suits." This degree of artistic challenge is a good part of what drew Randall to *Firestarter* in the first place: "I'd just finished



STEVEN VAUGHAN/SIPA PRESS

Michael Paré Stars in Walter Hill's *Streets of Fire*

BY DAVIN SEAY

An elevated train roars through the squalid city in the dead of night. From somewhere a woman's voice, hoarse and world weary, talks on, as if only to herself. "My brother's name is Tom," she says, "Tom Cody." Whiskey and coffee blunt the edge in her voice. "He was complicated. A lot more complicated than people thought. He had a lot of backbone at a time when it was kind of scarce . . ." As she speaks a lone figure hangs on the overhead straps of the subway car. He wears a long coat and a chambray shirt and at his side is a battered suitcase.

Thus Walter Hill introduces, with all the portentous significance his directorial skills can muster, the mythic lead of his latest film, *Streets of Fire*, the first in a projected film trilogy titled *The Adventures of Tom Cody*. Subsequent installments have been dubbed *The Far City* and *Cody's Return*. Cody is, from the get-go, a character considerably larger than life — a kind of Dirty Harry/Travis Bickle concoction with liberal doses of Brando and Dean added for the appropriate smolder and menace.

Streets of Fire takes Hill full circle, beyond the gritty black humor of his biggest hit *48 HRS.*, past the queasy bloodletting of *Southern Comfort* and *Long Riders*, harking all the way back to an especially gripping modern urban nightmare called *The Warriors*. Hill's first directorial effort (he started out as a screenwriter), *The Warriors* told the tale of roving, rival street gangs and sported speed-editing, street talk and a surfeit of spectacular violence. Billed as a "rock and roll action fantasy," *Streets of Fire* takes place in some gloomy, dirty future and revolves around the kidnapping of a

rock and roll singer (played by Diane Lane of *The Outsiders* and *Rumble Fish* fame) by a gang of bizarre bikers.

"The following story takes place in the Other World," writes Hill and co-scenarist Larry Gross on the very first page of the film's script, "a far-off place where genres collide — in this case, futuristic Fantasy meets the Western, gets married and has Rock and Roll babies . . ." On that same page is a couplet from the Bruce Springsteen tune from which the movie draws its name. "I live now only with strangers," howls The Boss, "I talk only to strangers — I walk with angels that have no place — Streets of Fire . . ." No one could ever accuse Walter Hill of not knowing exactly the kind of movie he has in mind.

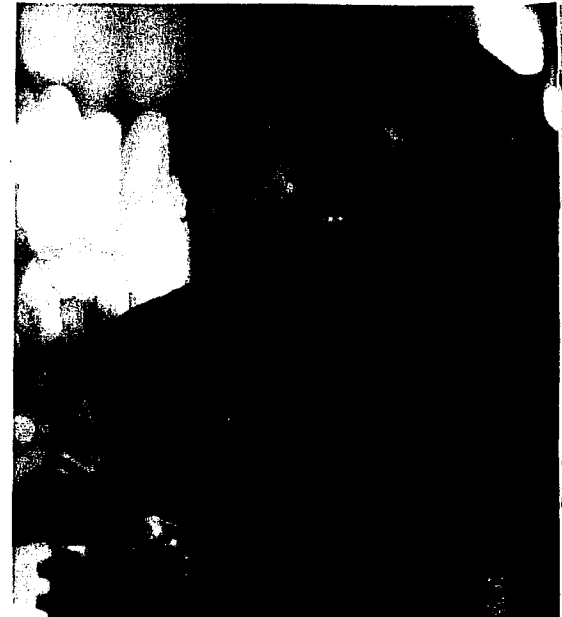
Hill needed a face, a personality to match his consuming vision of the ultimate action hero. The search for an actor to portray, project and embody Tom Cody stopped dead at the clean lines of Michael Paré's jaw.

"He had the right quality," Hill says. "He was the only person I found who was right for the part . . . a striking combination of toughness and innocence."

It takes some kind of toughness to endure the scorching set on the San Fernando Valley backlot where the shooting of *Streets of Fire* is in its final week. To speed up the schedule, the entire set, six blocks of carefully detailed New York City streets, complete with elevated train tracks and a full-scale movie marquee, has been roofed over with an enormous expanse of plastic tarp to allow night shooting during the day.

In the midst of this sweltering chaos

STREETS OF FIRE



The brooding, smoldering face of Michael Paré (above left) as hero Tom Cody, mythical creation of veteran action director Walter Hill (above). *Streets of Fire* harkens back to one of Hill's biggest hits, *The Warriors*: both films take place in their own time, neither past, present, nor future, where Western legend combines with fiery urban madness (below).

Diane Lane (opposite), who debuted as the precociously adorable young girl in *A Little Romance*, has grown up; she's a rock & roll singer, Tom Cody's former lover, whom he must rescue from a gang of leather-jacketed motorcycle bullies.



Michael Paré sits calmly smoking a Marlboro, watching Walter Hill set up yet another take of a shot they have been laboring over all afternoon. The 24-year-old actor is, incredibly, dressed in heavy suede britches and a long-sleeved woolen undershirt — Tom Cody's costume and a horrifying reminder of the price stardom sometimes exacts. Paré seems to mind neither the gruelling heat nor the hurry-up-and-wait pace on the set. He has apparently wound some internal clock to half speed, his lids at half mast over pale blue eyes, his blond hair occasionally re-ruffled by a harried make-up woman. He seems to be saving himself up, holding himself in careful reserve, forcing himself to move, talk and react with slow deliberation. The impression created is striking and a little unsettling — it's uncertain whether Michael Paré is about to explode or fall asleep.

"Walter has a vivid picture of what he wants," Paré observes, pulling the final cloud of smoke from the Marlboro and expelling it into the saturated air. "There's never a question of 'do I have what he needs.' You wouldn't be here if you didn't."

He has a point. The reason Paré is here is precisely because Hill saw in his classically chisled features and tightly self-contained presence the makings of a genuine American hero — Hill's own decidedly jaundiced version of the right stuff. Paré, even on first impressions, is uniquely qualified to fit Tom Cody's boots. He broods and flares with all the panache of a Matt Dillon or Richard Gere, resembling, albeit slightly, a considerably younger and healthier Nick Nolte with a touch of down-home Gerard Depardieu.

"Of course I'm lucky," Paré admits, while around him crew and extras slog through their jobs like penitents in hell. "I'm the luckiest guy I know." Biographical details bear out the assertion. Born in Brooklyn, eighth in a line of ten children, Michael's earliest ambition was in a field far from acting. "I went to the Culinary Institute in Hyde Park," he explains, "because that was the first real job I had after my father died and I got out of high school. It was something I could do and get at least a middle-class income. But I never considered it my life's work."

Well, maybe. If cooking was a temporary gig, Paré certainly took it seriously. He graduated from the Institute with a cooking degree and quickly landed a series of apprenticeship jobs that would in time certainly have resulted in full-fledged chefdom. At 21 he became an assistant baker at New York's très chic Tavern on the Green. It was just about then that Opportunity knocked, or rather tapped.

"Streets of Fire is a rock & roll fable," Hill says, "in the sense that the situation and totems of the film are identical with the concerns of most rock & roll songs."

"I was waiting in a bar for my girlfriend," he recounts, "when I felt a tap on my shoulder." Beckoning him to stardom was a New York-based talent scout who eventually put the rather bewildered Paré in touch with the late legendary agent Joyce Selznick. "She helped me get acting lessons," he explains. "I quit cooking and gave myself a year to make it as an actor."

Even someone with Paré's phenomenal good luck can hardly be expected to hit the big time in 12 short months. It took two full years before he landed a supporting role in a short-lived TV series called *Greatest American Hero*, where he stayed for another year-and-a-half, leaping in a single bound over the obligatory acting hurdles of off-off-Broadway, soap operas and commercials. "It was a good experience," he allows. "I learned how to hit my mark and get to make-up and wardrobe on time."

He also, it seems, learned how to project a considerable on-camera appeal. Writer/director Martin Davidson, spotting Paré on *Greatest American Hero*, recognized the former sous-chef's natural talent at conveying all manner of alluring and dangerous undercurrents and cast him in the title role of the turgid rock and roll melodrama called *Eddie and the Cruisers*. "It was a big gamble for both of us," Paré confides. "I



really felt the pressure, but in the end, being able to get up on stage and let loose, it all fell together." Apparently it didn't fall together far enough. One of the most substantial embarrassments of the '83 film season, *Eddie and the Cruisers* perished despite a massive publicity campaign, but Paré hardly went down with the ship. Even before the movie's release he'd been cast for both *Streets of Fire* ("Saw him in *Eddie and the Cruisers*," Hill says tersely; "Met a few times. Talked. That was enough for me.") as well as a co-starring spot in *Undercover*, an Australian effort directed by David Stevens of *A Town Like Alice* fame. "I play a New York promotion man in the 1920s who goes Down Under to sell corsets," Paré explains, while stage hands roll a fire-engine-red, chopped and channeled Mercury onto the set. "*Undercover* is a kind of Cary Grant and Doris Day screwball comedy and it was a lot of fun to make."

Hill summons him to the set. Climbing into the Merc, Paré waits for his cue, then jumps out and strides through a collection of vintage '51 bullet-nose Studebakers, decked out to look like 21st Century squad cars. He glares menacingly at the camera lens and Hill cries "cut."

One gets the impression that Paré is not as interested in keeping his private life private as many a more established and wary film star might be. What he does with his off-camera hours seems calculated to be quite normal and average. "I spend time with my wife," he says with a shrug. "Sometimes we go out with friends. Sometimes we stay at home and watch TV." Michael met Lisa, a law student who works as an assistant in the Los Angeles D.A.'s office, in New York. "She was a blind date for my brother Terrance, who writes romance novels for a living. We were married two years ago and moved out to Hollywood. When she finishes school we'll find a little place in upstate New York."

It all sounds quite, well, idyllic, but one wonders whether Paré, given his current status as a bankable property, will ever have the chance to indulge his bucolic dreams. If, as seems certain, *Streets of Fire* is another Walter Hill hit, Paré will be caught up in the destiny of Tom Cody for the foreseeable future when the film opens June 8. It's a fate that suits him well.



Where Does James Garner Drive His Tank? Anywhere He Wants To!

BY CHRIS MORRIS

James Garner is tank jockey Zack Carey in Irwin Yablans' forthcoming production *Tank*, directed by Marvin J. Chomsky from a screenplay by Dan Gordon. It's a plum role for Garner. Carey is a tough, acid-tongued professional soldier with some sturdy, old-fashioned ideas about love, duty, family and honor. He arrives at his new post, Fort Clemmons in the rural South, with his wife LaDonna (Shirley Jones) and his son Billy (C. Thomas Howell), daydreaming of his imminent retirement. His arrival at the fort attracts some immediate attention — after all, it isn't every officer who arrives on base with a completely restored tank in tow. The tank is Zack's hobby; it's been painstakingly reconditioned over the past fifteen years. Asked why anyone would want a Sherman tank, he replies, "Because the odds against accidentally shooting yourself while cleaning it are incredible."

The trouble starts for Zack Carey when he leaves the base one night and drives to neighboring Clemmonsville in search of a cold beer and a friendly alternative to the dull pleasures of the officers' club. In a Clemmonsville roadhouse, he strikes up a conversation with Sara (Jenilee Harrison), a young prostitute who works for the local vice lord, Sheriff Buelton (G.D. Spradlin).

The two stars — Sherman's finest vintage armament (above, crushing a car and at least one brick building), and James Garner (inset left) as the Sergeant Major who restores the World War II mobile destroyer and then finds good use for it.

When one of the sheriff's deputies roughs up the girl, Zack retaliates by beating the deputy senseless.

Buelton then strikes back at Zack by arresting his son Billy in a trumped-up drug bust. When Billy is finally sentenced to the state prison farm, Zack decides he's had enough of Southern justice and moves his own armament into action.

Zack Carey's vengeful tank raid on the Clemmonsville jail is just the beginning of an uproarious, explosive cross-country chase which pits the crazed Sheriff Buelton and his minions against the armor-clad firepower of the Sherman tank manned by

*T*ank was just a joy. It will be a great little part for me," Jenilee Harrison says of her role as the 17-year-old prostitute Sara. "The best thing for me was wearing absolutely no makeup, with my hair up on top of my head in a ponytail. They only cared about my acting, they didn't care how I looked." A welcome relief for the actress after her stint on ABC's *Three's Company* and her "surf chick" role in the TV movie, *Malibu*, where much fuss was made over appearance.

"James Garner is great, we became good friends," she says enthusiastically. "We played cards every night for three months. We played Jerry's Rules. Jerry is his chiropractor. It's a great card game."

As for the near legendary difficulty of star Garner, Harrison is clearly on Garner's side. "He takes an authoritative position many times, but that's just

Zack, Billy and Sara.

Tank's high-spirited action is perfectly suited to the talents of James Garner. The durable and charismatic leading man, known to millions as TV's Bret Maverick and Jim Rockford, is himself no stranger to the role of military man. Some of Garner's best-remembered films, including *The Great Escape*, *Sayonara* and *The Americanization of Emily*, featured the actor as a wise-cracking American in uniform.

Shirley Jones has been one of America's most wholesome actresses since the Fifties,



to protect himself. James Garner has made himself a star, nobody else has done it. He never got out of line, never dictated anybody else's job."

Tank spent those three months on location in Georgia, "in some small towns, and we worked six days a week," Ms. Harrison remembers. And how was Georgia? "A lot of red clay," she says succinctly.

When asked about her career after *Tank*, Ms. Harrison replies, "I take it day by day. I plan on being in this business my whole life."

Judith Sims

when she rose to stardom as the singing star of the film versions of Rogers and Hammerstein's *Oklahoma!* and *Carousel*. She graduated from girl-next-door roles to her latter-day identification as everybody's favorite Mom via her stint in the long-running TV series *The Partridge Family*, which co-starred her real-life stepson David Cassidy. But those accustomed to the squeaky-clean Shirley Jones may be in for a shock: Screenwriter Dan Gordon has conceived the distaff Carey as a tough, sometimes tart-tongued Army wife.

C. Thomas Howell comes to his role as Billy Carey fresh from his starring debut as Ponyboy Curtis in Francis Ford Coppola's film of S.E. Hinton's *The Outsiders*. *Tank* is only Tommy Howell's third film (his first screen role was as one of Henry Thomas' bike-riding buddies in *E.T.*), but he's already getting a chance to display his versatility — the fast-paced action of this current project is in marked contrast to Coppola's introspective drama.

Not that Tommy Howell isn't at home with action. His dad, Chris Howell, is a well-known stunt man, and Tommy himself is quite the cowboy — he was California Junior Rodeo Association Champion in 1979.



Rounding out *Tank*'s cast are a master screen villain and a vivacious young actress. G.D. Spradlin is a superb and well-traveled screen heavy. If a part demands a menacing Southern or Southwestern type, Spradlin is the man for the job. The square-jawed, steely-eyed actor is well-known to connoisseurs of movie evil as the hard-nosed coaches in *North Dallas Forty* and *One on One*, the corrupt Nevada senator in *The Godfather Part II*, and the grim general who dispatches Marlon Brando's assassin in *Apocalypse Now*.

Tank marks the screen debut of Jenilee Harrison, but she should be no stranger to fans of the long-running TV comedy *Three's Company*. The blonde, curvaceous actress was prominently featured on the show as the bubble-headed roommate of John Ritter and Joyce DeWitt.

Tank's solid cast is put through their sometimes exhausting paces by Marvin

A little family get-together — Shirley Jones (center) joins Harrison, Garner, C. Thomas Howell and the tank — for a joyous homecoming after a very tough journey.

Chomsky, a veteran director whose credits include some of the most noteworthy TV films of recent years: *Holocaust*, *Roots* and *Inside the Third Reich* (for which he won the prestigious Director's Guild Award for best director).

The Georgia locations serve as a colorful backdrop for a brightly variegated story. *Tank*, opening March 16, offers audiences intimate family drama, raucous comedy, and, most of all, full-tilt action, much of it supplied by its eponymous centerpiece. As Zack Carey's Sherman slogs toward the state line at the climax of the film, crowds of onlookers roar — a response that's sure to be duplicated in movie houses around the country.

THE LAST STARFIGHTER

(Continued from page 4)

thing Goes, the younger Castle was a film school buddy of John Carpenter. They saw *The Resurrection of Bronco Billy*, a project on which they combined talents, win an Oscar in the "short subject" division. Castle later assisted Carpenter with the ahead-of-its-time science fiction movie *Dark Star* and, also with Carpenter, co-wrote the Kurt Russell-starring *Escape from New York*. The masked role? Castle was seen (and yet not seen) as the psycho killer in *Halloween*.

The in-kitchen mysteries connected to the preparation of *The Last Starfighter* concern, and I quote the only material available to the press at present, "... a facility that can fully utilize the most powerful graphic software ever written, for the most powerful computer that has ever been built, combined with an extremely high level of man-machine interaction."

Digital Productions, an independent company headed by John Whitney, Jr. and Gary Demos, has been tabbed to make the battles among the stars come alive. Until now, computer-aided images have been little snippets here and there — the rugged bolts that spin down on a Chevy truck emblem, to cite one often-seen example. Rather frequently, computer-generated images have been part of a live action scene, a minor overlay intended to create a



short-lived "How did they do that?" impression. For the first time, whole blocks of movie time are going to be high-resolution computer graphics, thanks to what's called the Digital Computer Scene Simulation Process. What appears on the screen will have come directly from the mind of the programmer/artist, with the substantial aid of a \$6.5 million CRAY 1S/1000 computer. Compared to the secrecy surrounding their work at Digital Productions, Demos and Whitney make the people in charge of Russia's missile programs seem like compulsive blabbermouths. At this point only two things are conclusively known outside

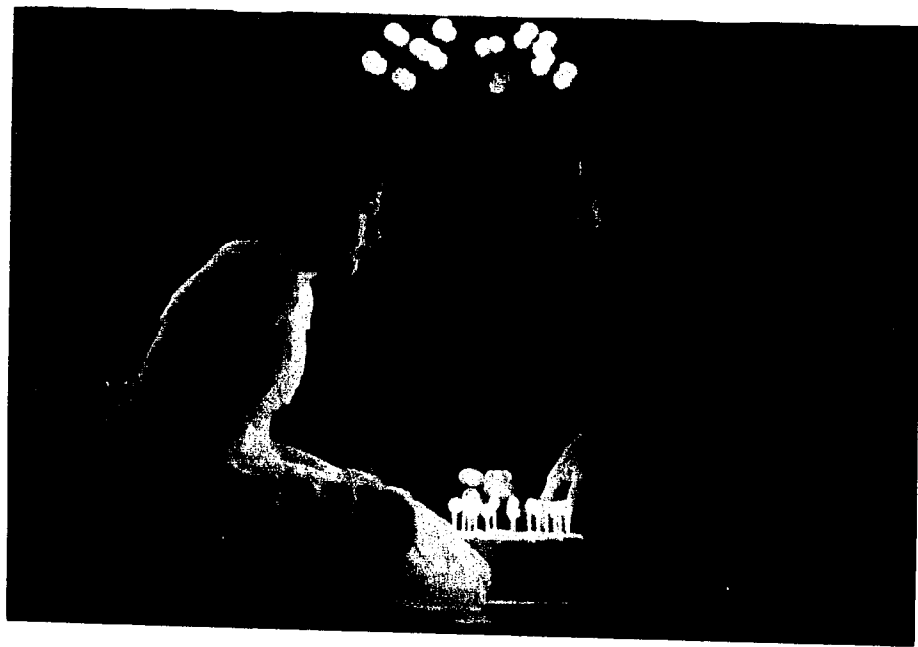


Robert Preston (above, with Lance Guest) plays an intergalactic con man — a sort of Music Man in Outer Space. The film's producer, Gary Adelson (above left), is proud of his movie's technical achievements in special effects — which have remained top secret.

the inner circle of *The Last Starfighter*'s makers: The costumes for the aliens are the weird and whimsical creations of a master costume designer named Robert Fletcher and the space battle sequences are going to be a step beyond anything ever done before. It could be a feast. *The Last Starfighter* opens June 22.

Sixteen Candles

Sixteen Candles, "a typical teenager off the set. But when she acts, she's charming and interesting to look at on film. You get the camera in close and there are ever-changing, subtle expressions going on underneath the surface. She has a face on which emotions play. Meryl Streep has that



Teenage Agony and Ecstasy, From the Writer of National Lampoon's *Vacation*

BY MIKE BYGRAVE

What's the worst thing that can happen to a teenager? According to Molly Ringwald, having the whole family forget your sixteenth birthday may not be the worst, but it comes close. That just happens to be the plot of Ringwald's new film, *Sixteen Candles*, opening May 11, and a subject close to her heart in real life. Her own sixteenth birthday is in February, 1984.

"Sixteen is so major. Especially if you live in Southern California, like I do, where you really can't go anywhere without driving. Turning sixteen and getting your driver's license is really like getting your freedom."

No one is likely to forget Ringwald's birthday. Indeed, some months prior to the event, negotiations were under way as to what kind of car she would receive as her present. "I want a Rabbit but my parents want me to get a BMW. I don't want a BMW because it'll look like I'm driving my

parents' car. A Rabbit is so cute — a white Rabbit convertible."

Ringwald has earned her car. She's been performing since she was 4, singing with her father's Great Pacific Jazz Band. She played one of the orphans in the West Coast production of *Annie* and later became a regular on TV's *Facts of Life*. But it was her role as John Cassavetes' daughter in Paul Mazursky's *The Tempest* which put her career into overdrive. Since then, she's made a couple of TV movies and the sci-fi epic *Spacehunter: Adventure in the Forbidden Zone*. *Sixteen Candles* is one of two films about teenagers in Chicago being made back-to-back by writer-director John Hughes, both starring Ringwald.

"John says he basically writes about teenagers because he finds them more interesting than adults, and I think that's great," Ringwald says. "*Sixteen Candles* will remind people what it's like to be a teenager again. When I read the script I thought, 'yes, this is exactly how it is to be 16.'"

Although she's been working most of her young life, Ringwald is the opposite of a "stage kid." She's fresh, unspoiled and, according to the highly regarded character actor Paul Dooley, who plays her father in



kind of face, where you see three or four emotions going on as she says one sentence, and Molly has it too. There's more to her acting than just the words."

Ringwald acknowledges her life has been extraordinary, but says she never missed "having a normal childhood. I think I've gained much more than I've missed. I haven't had to waste half my life figuring out what I want to do. I've been able to do something sooner than most people and, if I don't want to keep doing it forever, at least I've had the choice and I know what it's like."

Her film work has introduced her to other things besides acting. For *Tempest* she spent two months in Greece and a month in Rome ("the first time I'd ever been abroad"). Working in Canada and meeting French-Canadians on *Spacehunter* led to her current interest in studying French. "I'm going to a French school now and I hope to learn enough so that, when it's time for me to think about college, I could go to a college in Paris."

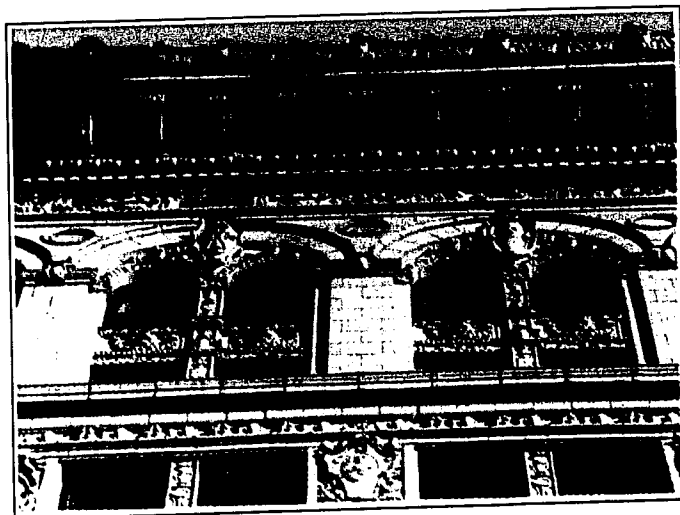
Ringwald credits the support of her family with helping her to keep a perspective

(Continued on page 14)



It's Molly Ringwald's sixteenth birthday, but she has to spend it as a member of her sister's wedding party (above). Michael Schoeffler (top left and left, with Molly and writer/director John Hughes) helps her celebrate more romantically. Paul Dooley (opposite, above) is her harried father — if he looks familiar, it's because he played Dennis Christopher's harried father in *Breaking Away*.

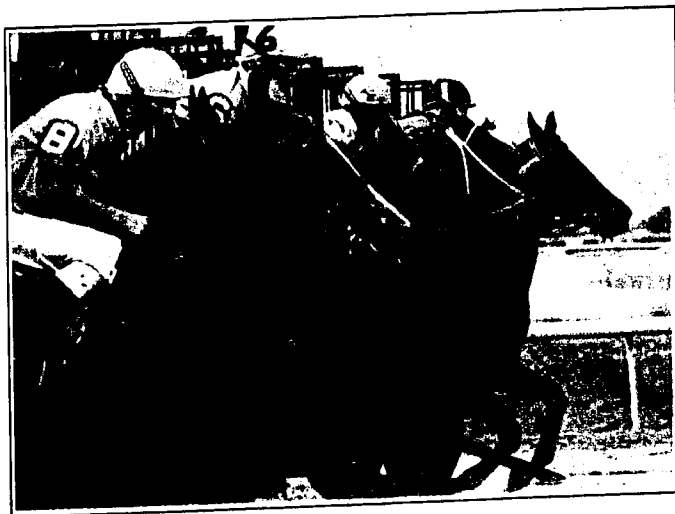
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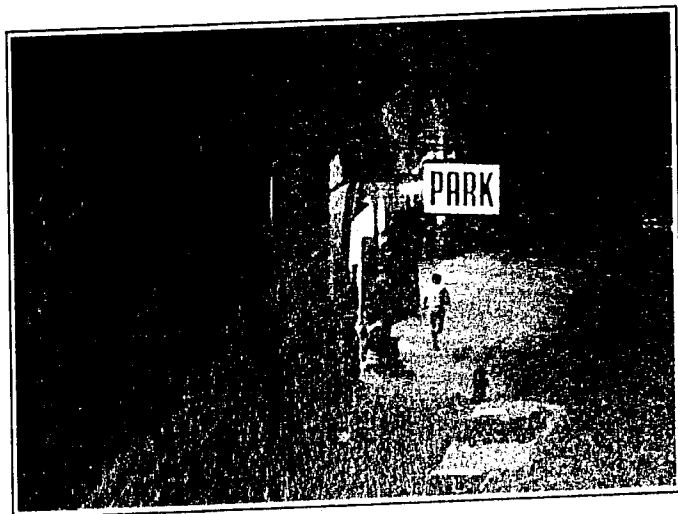
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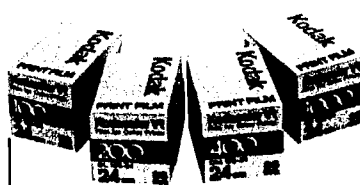


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Sixteen Candles

(Continued from page 12)



on her success. One teenage trait she doesn't have is rebellion. "I'm really close to my whole family. Show business can be really superficial and people are always telling me things. I wouldn't be able to deal with that without the family. If I didn't

have my parents to keep me down to earth, I don't know what I'd do."

Because of Molly's age, her mother usually accompanies her to locations. Though Ringwald herself decides what projects to accept, the family is involved in her decisions and there is an absolute prohibition on "taking off my clothes in a role. I wouldn't want to anyway. I know a lot of people just consider it work, but I'm not at the stage where I could take it in my stride."

Ringwald, whose own movie idols are the Jack Nicholsons and the Warren Beattys rather than any of her contemporaries, is honest about her films. She expressed dissatisfaction with *Spacehunter* and says in general "some of the films I've done I think could have been better. But they're all experience and that's what I need." She has no doubt about *Sixteen Candles*, though. "I guess you'd call it a teenage movie, but in a sense it's not. It doesn't make the adults in the film look like idiots or completely take the side of the kids. It keeps a good balance."

Ringwald is already working on the second John Hughes film, *Breakfast Club*, about "five teenagers in high school detention who are all total opposites. They hate each other at the beginning of the day and

they're best friends by the end." As well as Ringwald, *Breakfast Club* will feature two other rising young stars, Ally Sheedy (from *War Games* and *Bad Boys*) and Emilio Estevez, Martin Sheen's son (soon to be seen in *Repo Man*).

An avowed New Wave music buff, when she's not acting Ringwald can be found at rock clubs and concerts. In her own singing, she sticks to jazz: She still sings every Sunday at a San Fernando Valley hangout with her father's band, "mainly Billie Holiday and Bessie Smith numbers." Ringwald says she knows few people in the film business "though Emilio (Estevez) has been taking me to meet people like Tom Cruise for the first time." Her boyfriends tend to come from school "partly because my parents won't let me date anyone over 19." For the next couple of years the money she makes will continue to go into a trust fund, to be released when she's 18, and her plans for it are a nice mixture of the practical and the fanciful. "I'll use it to go to college, buy a house, and maybe buy a plane — or a boat." It's too far off for her to worry about. First comes that unforgettable sixteenth birthday and, just to make sure no one can forget it, Ringwald asked for a video camera for Christmas so she can film the whole event.

COMING SOON

Conan, King of Thieves, Part II is in full battle dress down in Mexico, clanging and sweating and, well, battling. Only two stars return from the first *Conan* — Arnold Schwarzenegger (with his costarring muscles), and Mako, who plays the wizened wizard narrator. New faces include bizarrely unique singer Grace Jones, who plays Zula, a warrior. Ms. Jones has already laid several stuntmen low with her enthusiastic and all-too-realistic whamming, thumping and poleaxing. Another warrior is former basketball star Wilt Chamberlain, who plays Bombata, guardian of a young woman Conan is sent to fetch. Like the first, *Conan II* involves a quest, thieves and other lowlife, and supernatural elements, full of crypts and labyrinths, forests and deserts and grungy folk, all directed by Richard Fleischer from a script by Stanley Mann (who also wrote *Firestarter*, detailed elsewhere in this issue). *Conan* and *Dune* are operating side by side in Mexico, and there are at least three major overlaps — producer Raffaella De Laurentiis, publicist Anne Strick... and Carlo Rambaldi, who created giant sandworms and the

Guild Navigator for *Dune* (and *E.T.* himself in past credits). Mr. Rambaldi has constructed for *Conan II* a god that metamorphoses into a winged, clawed, nasty beast.

A handsome remake of a venerable American film looms in the distance. *Brewster's Millions*, which has enjoyed six previous versions (the first in 1914, the last in 1961), will be remade this year by director Walter Hill and producer Joel Silver (who collaborated on *48 HRS.* and *Streets of Fire*). For those unfamiliar with *Brewster's* long history, it is the tale of a young man who, in order to inherit a vast fortune, must give away or throw away \$30 million in 30 days. (In the earlier versions, the sum was \$1 million; the new edition has been adjusted for a few decades' inflation.) The film, scripted by Timothy Harris and Herschel Weingrod, will be shot on location in San Francisco for eventual release around Christmas 1984. And who will play Brewster this time? Maybe Bill Murray, maybe not.

All of Me is definitely not a remake, but the theme may sound familiar to fantasy addicts. Lily Tomlin plays the richest woman



Arnold Schwarzenegger, his pectorals and his sneer as they will appear in *Conan, King of Thieves, Part II*.

in the world who knows she's about to die. Unwilling to just leave in peace, she arranges to have her soul transferred to the body of gorgeous Victoria Tennant (*Winds of War*), daughter of a stablehand, but there's a hitch in the switch and Lily ends up inside attorney Steve Martin. Carl Reiner directs Phil Robinson's screenplay.

Brazil, which title has nothing much to do with that country, sounds like 1984 as seen through Monty Python — since Python animator/director Terry Gilliam is director and cowriter (with famous playwright Tom Stoppard and Charles McKeown). *Brazil*, we're told, is a twisted look at paternal governments,

red tape, and assorted other nightmares, and it stars Jonathan Pryce and Kim Greist as two innocents abroad in this plot, which also includes Robert De Niro, Monty Python's Michael Palin, Katherine Helmond (*Soap*) and Ian Holm (the latter two appeared in *Time Bandits* as the ogre's wife and Napoleon, respectively). The comic fantasy, filming in England, is produced by Arnon Milchan... who is also producing *Legend*, an "epic romance in primeval time," peopled (and animated) with dragons, fairies, elves, unicorns and sorcerers. The screenplay by William Hjortsberg will be directed by Ridley Scott (*Alien, Blade Runner*). *Judith Sims*

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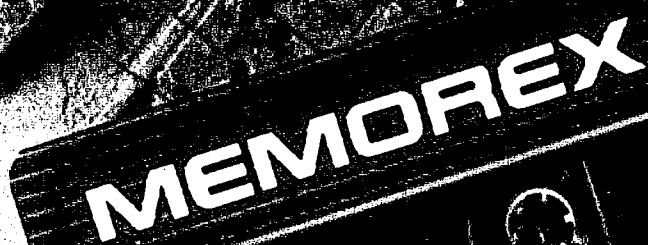
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