

Argonaut

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60



State Board of Education

Gibb supports fee increases, board to examine issue today

By Laura Hubbard

UI President Richard Gibb will support no less than a \$75 per semester increase in student fees and may lobby for increases as high as \$85 or \$90.

The State Board of Education will hold a public hearing today in the Galena Room of the SUB to decide whether student fees will be raised next year. Currently, UI students pay \$408 per semester.

Proposals calling for a \$50, \$75 or \$100 per semester increase in fees are currently before the board. These would go toward making up \$2.6 million, \$3.9 million or \$5.2 million of the \$7 million shortfall in the Idaho higher education budget for FY 1985.

Interviewed Thursday, Gibb said he decided Wednesday evening to support at least a \$75 per semester increase because the university needs new positions, better salaries and better equipment.

"Our equipment problems are even more critical than I realized," he said, adding, "It's almost a horror story to find out what the problems are."

The lack of equipment is especially problematic in the colleges of

engineering, mines, forestry and agriculture, he said. Lack of computer terminals across campus is also a problem.

Though Gibb said he does not like to see students' payments rise, they must have good equipment to work with and adequate faculty to remain employable upon graduation.

The ASUI Senate, on the other hand, opposes any fee increase. However, it specified that if fees are increased "the priority areas to be funded by that increase are faculty development and/or equipment maintenance.

Though legally fees may not be used to pay faculty salaries, Gibb said last week that the proposed fee increases would indirectly go to raise faculty salaries up to equity levels with other area schools.

The board today will also decide on a \$2 per semester fee increase at UI to fund intramurals and recreation. The increase will create \$28,200 in additional revenues.

It will also consider proposed average room and board payment increases of 4 percent.

UI, WSU regents hold session, agree more cooperation needed

By John Ott

The Board of Regents from the University of Idaho and Washington State University unanimously passed a resolution in order to express their desire for further cooperation between the two schools, and heard comments in favor of transferring the KUID-FM radio license to WSU during Thursday's afternoon session.

The resolution called for members of the Idaho State Board of Education and the Washington State University Board of Regents to encourage their faculty and staff to continue beneficial educational exchanges between the two schools.

The resolution said this effort would be made easier by a "recent modification of the academic calendar at WSU which makes joint and cooperative endeavors with the UI more feasible than in the past."

Three faculty members from the two schools addressed the proposed transfer of KUID-FM to the WSU campus.

Robert Furgason, UI vice president for academic affairs and research; Dennis Haarsager, general manager, Radio/TV for

WSU, and Don Coombs, director of School of Communications at the UI, were unanimous in their approval of transferring the FM radio license to WSU.

"Some people have alluded to the fact that the UI is giving the farm away to WSU and I don't see it that way. I see it in regards to the UI having the land and the pick, and WSU has the machinery to make the whole thing really roll," Furgason said.

"Our broadcast students presently get no practical experience with handling news. And the proposal will vastly improve that situation. Students are now pretty much limited to playing records and working as a disc jockey. But with the transfer there will be close to 100 openings of this kind on the new independent station," Coombs said.

If the license is transferred, enough money will be saved to hire faculty to teach courses in subjects including radio at the UI. And without the transfer there would be no other staff members or budget to work with, Coombs said.

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News digest

UI faculty critical of Ten-Year Plan

The research goal of the University of Idaho's Ten-Year Plan is being criticized by faculty members for not allowing departments enough flexibility, according to Corlann Bush, assistant dean of students.

Bush, a member of the committee in charge of the Ten-Year Plan, said faculty members are concerned about the research goal's first strategy, which states that the university will "expect all faculty to conduct research."

Bush said faculty have proposed a revision of the strategy statement such that the university would "require all departments to conduct research and encourage all faculty to conduct research," she said.

With that wording, departments would have the flexibility to assign faculty members to activities for which they are best suited, rather than require everyone to conduct research.

The ten-year plan is designed to provide a framework for the growth

and development of the university over the next ten years. Identified in the plan are expected changes in personal values, technology, the economy and public policy. In response to those changes, the plan suggests goals for the university and strategies toward meeting them.

The major goals described in the Ten-Year Plan are:

- Attract and retain academically superior students.

- Reform curriculum to address changing technological, social and public policy needs.

- Produce graduates who possess the technical and professional knowledge needed by a changing society.

- Expand and upgrade the university's research efforts. All faculty would be expected to conduct research.

- Strengthen graduate education.

- Attract, develop and retain qualified faculty. Teaching improvement and faculty development pro-

grams will be established. A major emphasis will be on improved salaries.

- Expand the university's involvement in international programs and projects.

- Refocus and reorganize the service components of the institution.

- Develop plans for the expansion, upgrading and improvement of maintenance and management facilities and grounds.

- Develop alternative and supplemental sources of funding and methods of finance to support the university's operations and accomplish its goals.

Of the 15 major goals, the research goal has prompted the most discussion, Bush said. However, all interested persons are invited to comment on any part of the document, she said. Written comments will be accepted by the Office of Academic Affairs until May 11.

After that deadline, the committee will meet to discuss changes.

Briefs

Wheelchair hoop in Gym tonight

The Vandal men's basketball team takes to the Memorial Gym hard-court tonight at 7:30 p.m. to participate in a different kind of hoop game.

The Vandals and the Spokane Cyclones will battle tonight in a wheelchair basketball contest.

The Memorial Gym is completely accessible to disabled persons since undergoing renovation.

Admission is free, but donations will be accepted. All donations will go to the Student Advisory Service Disability Programs Department.

Vandal Head Basketball Coach Bill Trumbo, who has been active in wheelchair basketball programs in the past, said he will probably attend the event.

King of Hart's plays piano plug

Carole King will be on campus Monday, campaigning for Democratic Presidential Candidate Gary Hart.

King will not be performing at the engagement, which is chiefly a campaign rally. However, according to Dodd Snodgrass, campus chairman of Students for Hart, there is reason to assume that she would play the piano.

The Monday rally will be held in the SUB Ballroom at 5 p.m. and is open to the public. A donation of \$1 or more is encouraged, and will be applied toward the Hart campaign.

King, who has been criss-crossing the country crusading for the Colorado senator, will stop off here during the first half of her three-day stint through Idaho. King will also be speaking at the North Idaho College, Boise State University and Idaho State University campuses.

Market club makes all the right moves

Are you having difficulty finding a way to get all your stuff home?

The Marketing and Management Club is having their solo annual fund raiser this week and it may be the answer to your problems.

The club is joining Ryder Truck Rentals to give a 10 percent discount to anyone planning on renting a vehicle to move belongings away from Moscow. All you need to do is either cut out the ad from this week's *Argonaut* or pick up one of the flyers located around campus.

The two requirements of the offer are to be at least 18 years of age and show an updated driver's license.

Arne Elisha, club president, said that a good idea might be for a group of people to get together and rent a large van, and cut down on the cost even more.

"Ryder Truck Rentals are really a lot less costly than other leading competitors. And this way we can help out needy students and raise some funds for our club as well," Elisha said.

Senate unanimous against tuition

By Jon Ott

ASUI senators want it made clear that they stringently oppose any fee increase for next fall. But if they must have one they want the money to go towards certain stipulated priority areas.

A resolution opposing a fee increase next fall was unanimously passed by the senate Wednesday night, but the resolution included contingencies that call for any additional fees to go towards faculty development or equipment maintenance.

The resolution — which drew criticism for its wording as well as its intent — was passed after lengthy debate over what some felt was improper grammar used in the resolution.

The resolution, submitted by President Tom LeClaire, cited underfunding of higher education and increased student costs "for travel, housing and books" as factors in opposing a fee increase.

But the resolution went on to state that: "The ASUI Senate believes that if a student fee increase is to be levied, the priority areas to be funded by that increase are faculty development and/or equipment maintenance."

According to Idaho law, student fees cannot go directly for instruction. But President Richard Gibb was quoted recently as saying that an increase in student fees could indirectly affect faculty salaries by increasing the total amount of revenue the UI receives for FY 1985.

Gibb came out Thursday in favor of a fee increase ranging between

See TUITION, page 3

Students to file for summer school

Students planning to attend school this summer need to file a "continuing card" and hand it into the Registrar's Office.

The card will ensure currently enrolled students a registration packet for the 1984 summer session.



Bum me out

It was 10 years ago that the first stalker appeared on a college campus. It was one day ago that four streakers bounded through the UI quad to commemorate the 10-year anniversary of the "unveiling." The four brash lads claim they plan to "educate" Washington State University as well. The streakers ultimately drove away in a white convertible with blue stars, leaving nothing to chance and nothing to the imagination. (Photo by Julia Yost)

Resource author updates edition

Michael Frome, a well-known natural resources writer and visiting professor of wildland recreation management at the University of Idaho, has updated the second edition of his book, *The Forest Service*.

The book provides a history and description of the Forest Service and specifically addresses the agency's organization, responsibilities and activities.

Frome said he wanted to provide

more up-to-date information than was included in the study in the first edition, published in 1971.

"I am especially interested in chronicling changing social and political demands and conflicts affecting public forests and forestry in a manner that may prove positive and useful for the decade of the '80s."

Frome has published 14 other books and is the author of the *Rand McNally National Park Guide*, now in its 15th edition. He has been a freelance journalist since 1959 and has won numerous awards and grants for his writing.

Faculty morale to be studied

In response to a report that faculty morale is low, the Faculty Council decided on Tuesday to have committees study ways to boost morale.

A special "Blue Ribbon" committee reported on April 10 that morale is low among the majority of the faculty members who responded to the committee's survey. Over half of the faculty responded, and 52 percent rated their job satisfaction level as "satisfied to not pleased" or "not pleased."

The faculty pointed to many areas of dissatisfaction, a primary area being lack of funds. The council did not deal with this issue on Tuesday, however.

Instead, the council discussed ways to deal with the concerns related to personal matters, such as working conditions, relations between faculty members and administrators, and tenure procedures.

On these issues, the council decided to have standing committees study conditions and recommend solutions.

Another issue mentioned in the survey was the censure of the university by the American Association of University Professors (AAUP). Several faculty members considered censure as a strike against the university.

The council decided to form a special committee to study

the censure issue and determine how the censure can be removed. The committee, to be appointed by Faculty Council Chairman Dorothy Zakrajsek, will include three returning members of Faculty Council, a member of the "Blue Ribbon" Committee, and a representative of the administration. One of the committee members must belong to the AAUP, the council decided.

In other action, the council approved a revision of performance review procedures that will bring university policy into conformity with the State Board of Education's rule manual.

Tuition

From page 2

\$75 and \$90.

In other business the senate:

— Voted to not punish senators with a cut in pay who do not perform their required duties. Most senators felt such punishment would be counterproductive.

"It was the feeling of the (rules and regulations) committee that it wouldn't work to dock senators' pay. We need a pro tempore of the senate who would be real hard ass," Senator Andy Hazzard said. The senate elects the pro tem at the beginning of each semester.

— Failed a bill that would have required write-in candidates for student elections to sign a declaration of intent. The declaration would be signed to let the board know who is running prior to the election. According to LeClaire, the bill was

introduced because the election board does not always count all write-in candidates.

"It is the job of the election board to count all of the votes," Hazzard said. "There should be no leeway to wait for a certain number of votes,

and if the election board is not doing this we should tell them to."

— Voted to give the Argonaut an additional \$9,500 to meet operating expenses for the remainder of the school year.

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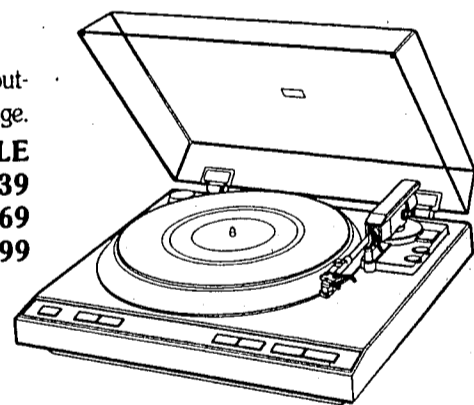
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Opinion

Fee increases: don't do it now

The State Board of Education faces a monumental decision this morning as it meets to discuss raising fees for Idaho's college students.

The choice will boil down to selecting the best of several evils as the board weighs the alternatives of possible program elimination, declining program quality, limiting enrollment or hitting up deflated student checkbooks for another \$50, \$75 or \$100 per semester.

A sense of anxiety hangs in the air as students and administrators wait for the board's verdict. Students have been amazingly quiet about voicing their opinions.

The ASUI Senate *did* pass a resolution at Wednesday evening's meeting with a unanimous vote against raising fees, and the *Argonaut* agrees with this assessment.

UI President Richard Gibb has come out in favor of a fee increase of no less than \$75 and will probably recommend a higher increase.

But UI students have been slow in expressing their feelings about the proposed increase. The letters to the editor column in the *Argonaut* has been almost free of letters addressing the fee increase.

Student testimony at today's hearings will probably be nearly non-existent.

Despite the absence of outspoken opponents on the fee increase, the board should do everything in its power to avoid hitting the students with another increase at this time.

In an era of budget shortfalls, it's convenient to take the easy way out and lay the entire burden on the students.

The board must consider the impact of a \$75 or \$100 fee increase on students, many of whom are struggling to make ends meet already. Although most students aren't thrilled with the idea of a fee increase, they will have to swallow hard and accept it if it is passed. But if this is the case, the board should be prepared to convince them that it's the only alternative remaining to maintain current educational programs, at least.

Soaking the students for \$75 or more per semester (\$150 to \$200 per year) is placing an unfair burden on the students and would force many of them out of the classrooms.

Gary Lundgren



May Cathy Rigby invade your home

Have you gotten your tax refund yet? If you have, you're probably wondering just how in the world you're going to spend your \$23. That's a lot of money for a student.

Well I've got big plans for mine. First, I figure I'll make a down payment of about \$5 on my rent — last month's. Two dollars worth of gas and a jar of peanut butter should leave me with about \$10.

Now the hard part. I could go nuts and have a wild and crazy party — that is, if I don't invite anyone. Or I could support the official government of the Olympics.

Those of you who have received your refund (the rest of you don't worry, an audit isn't *that* bad) have seen the card from the U.S. Treasury Dept. included with your check.

For as little as \$32 you can get some Olympic commemorative coins and help out our American athletes.

If you ask me that's pretty sneaky. Here we are getting back a measly little portion of what we've already given them, and they lay a patriotic guilt trip on us.

Now, I'm as patriotic as the next guy: I pray in school all the time. And I certainly don't want those sneaky Ruskies winning all of the gold in L.A. But if I don't contribute, how will I be able to watch this summer knowing that I selfishly took all of my wind-fall tax break and didn't help out our aspiring Mark Spitzes and Cathy Rigbys?

Isn't it enough that I already eat, wash with and wear every official everything of the Olympics?

Normally I wouldn't feel so guilty, but I read the other day that the Hell's Angels, of all people, have chipped in \$3,000 to help carry the Olympic Torch. I guess it shouldn't have surprised me so much that the champions of extracurricular activities have been bitten by the official Olympic bug.

After all, on their clubhouse door is the

Paul Baier
Managing Editor



warning: "No Bozos. No Wimps." And I'd have to admit that Olympians aren't wimps.

Well, maybe Mark Spitz and Cathy Rigby are wimps, but the majority of our athletes are good Americans.

And who better than Hell's Angels to intimidate the commies that will be infiltrating L.A., America's proof that democracy can withstand anything?

No Russian Boris or Natasha can stand chain to chain with an Angel. Can you see the looks on their red faces when we tell them, "The guys in leather are only the gymnasts, wait 'til you see the boxers!"

The entire U.S. team could trade in their dainty western wear uniforms for head-to-toe leather. That would show the world that we aren't Jimmy Carter's sissies anymore, now we're Rumbly Ron's Roughriders.

In fact, the Russians are already claiming that they aren't going to be treated fairly, so let's not disappoint them. Every time one gets close to winning, we can say he's a spy and send the CIA after him.

Now *that's* something I could spend my tax money on.

And those of you who think that the games are too commercial already and are going to go to Safeway and spend your whole \$20 on yourselves: While you're sitting there this summer watching the Olympics in the comfort of your living rooms, may your screens be flooded with Cathy Rigby commercials.

Argonaut

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Letters

Reported no crime

Editor:

I am out shopping in a nice store, just browsing. There is nothing in particular that I need or am looking for, but I find many things that I would like to have.

There is one small problem though, I don't have any money to spend on new things. See, I am one of those college students trying to make ends meet. There isn't too much money left once the bills are paid, but I am happy with what I have. I have enough material items, and even more than enough if I think about it.

As I am shopping, I see someone who seems to have put something in their bag. They are adjusting their bag (it is a rather large shoulder bag) and carefully looking around.

My own heart starts beating quicker and I wonder if I really did see this individual hide something in their bag.

Should I report my suspicion? What if they really didn't hide something? What to do — what to do?

While standing there in my indecision, the individual had disappeared. I feel guilty for wanting material goods that I don't need. Maybe this individual was like me, no money but wanted nice things. But this individual allowed the wants to take over.

I walk around in a daze the rest of the afternoon wondering if my eyes or my heart had deceived me or was I just scared to get involved.

And I started re-evaluating my wants and needs. You know, I really do have a lot and I'll bet many of you do too. Just remember that if you ever start allowing yourself to get swallowed up by your wants and you begin doing dishonest things, is it really worth it?

Wendy Schwarz

Will do no crime

Editor:

Recently, an event took place in my life that had such an overwhelming impact that my life will never be the same.

What happened was that I was arrested for petty theft. It may not seem like much but it is the worst thing that I have ever done, and I don't think that I could go through such an experience again. The shame and degradation that I have put on myself and my family is almost unbearable.

It is strange how a person never thinks about the consequences of his/her actions until it is too late. This has been

a very eye-opening experience. I come from your average middle class family and what I have done here has hurt them more than I could ever believe.

My friends and I used to kid around about taking things. We were never serious about it, but now even the thought of borrowing my friend's screwdriver without his knowing about it scares me.

I will tell you right now that a thing like this will never happen to me again. No matter what the object is, the pain and agony of getting caught is just not worth it.

Tom Hawkins

Letters policy

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

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



Crime just doesn't pay

Editor:

Shoplifting is a billion dollar a year crime which is committed by all different types of people. It happens in all sorts of retail stores and even in some wholesale stores. One way or another it ends up costing the retailer.

There are many different classes of shoplifters, from the professional to the elderly person. In between these two extremes are the people who do it just for fun, people who feel the urge to steal, and the employee that steals because he feels that he's getting paid too little. Each one of these groups has its very own reason for shoplifting.

To combat this crime, retailers have gone to the extremes to protect their goods. They put surveillance cameras in aisles, two-

way mirrors in dressing rooms, protective tags on merchandise, and hired undercover security guards to watch customers and the employees.

The extent of this security is usually determined by how much the business loses against the cost of a security system. By prosecuting the shoplifter stores are able to add a bigger incentive for people not to shoplift.

From this extra cost in operating a business, retailers are complaining to state officials to make stiffer penalties for the shoplifter. These penalties range from just court costs up to \$250 and five days in jail in the state of Idaho.

This type of fine is not worth the couple bucks gained by shoplifting to anyone.

M. Kinney

Ski run was some fun

Editor:

On behalf of the University of Idaho Ski Team, I would like to thank the Argonaut for the excellent publicity of our April 14, "Where Did The Snow Go?" fun run.

The run had an excellent turnout of 77 runners competing in two separate races on perhaps the warmest day of spring so far. Rick Bartlett was the top man in the 3.5 mile course finishing in 20:21 minutes, followed by Archie George and Jeff Reed. Tammy Crow ran the 3.5 mile in 26:51 for the women's top spot, followed by Barbara Henderson and Doris Tai.

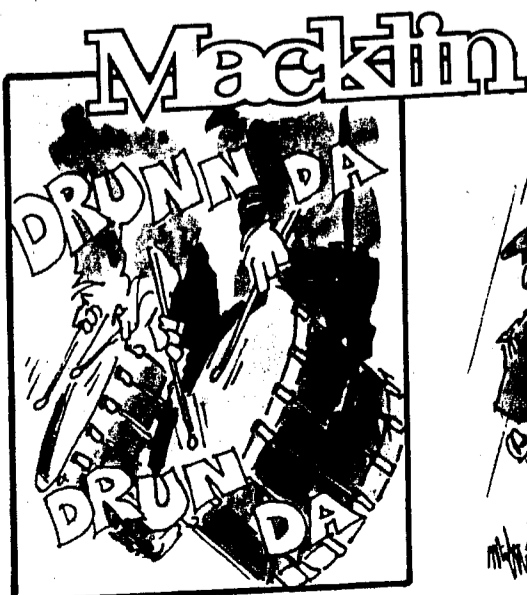
In the highly contested mens' 7.5 mile race, Scott Lorec and Tom Bohannon tied

for first place with the time of 42:44 minutes, succeeded by Chris Williams and James Pennant. Carol Slavik took the honors for the womens' race clocking 7.5 mile in a time of 57:38 minutes. Kathryn Loshe and Beth Fredericks placed second and third respectively.

Thanks to Sports Editor Frank Hill the coverage of our ski races and fund raisers has given the ski team credibility on campus and has given individual members credit for their training and performances.

Fun run t-shirts for those who ordered them will be distributed this weekend and next week by team members.

Charles Gallagher



by Munci

Pre-registration

Department heads say turn-out was a success

When asked how he felt about the School of Communication's pre-registration turn-out for next fall's classes, Director Don Coombs answered: "It was successful from our point of view."

Similar feelings were echoed by the heads of other UI departments which also held pre-registration procedures recently — English, computer science, and electrical engineering.

Instructors of a few English, communication and computer science sections reported that they still had room in some of their offered classes, adding that when students register in the fall they should ask for admittance.

"I expected a little more (to sign up), but we got a sufficient number. People just didn't come in until the last day," reported John Dickinson, head of computer science.

In electrical engineering, Department Chairman James Peterson said that they received back in excess of 500 cards

"I'm pleased because we got in touch with the students and they came in and did their job," Peterson said.

But while he was pleased with the turnout, Peterson said that anywhere from 80 to 100 students will have to be turned away from classes. Those turn-aways will be based upon the total number of credits taken, with special consideration given to graduating seniors and upperclassmen.

Coombs said students should know that Comm 478 (Adv. Telecomm) won't be taught until the spring, but those people that did pre-register will get preference at that time.

The only problem cited by most of the departments was that of too little publicity.

Originally, the publicity consisted of an article in the *Argonaut* and letters written to all department heads and presidents of all the living groups. The problem with this is that not all those letters were read or given to students

who needed the information.

Kurt Olsson, chairman of the English department, felt the amount of publicity was lacking.

"Once we get into the rhythm of pre-registering, the word will spread and many people will be aware of what is going on. But for this first time I felt more needed to be done," said Olsson.

Dickinson said his computer science students had done pre-registering before and they knew what was going on, but with more advertising more people would come out. "It would help out our department a lot," he said.

The only department seemingly not having a problem with letting students know was electrical engineering.

"Informing students was not a problem," Peterson said. "Most of our students were aware pre-registration was going on because of our announcements. I only wish that we had more staff so we didn't have to turn away all these students."

Home economics finally getting some respect

By Holly Rickett

Home economics is not just cooking and sewing.

As we progress into the 1980s, more women — and men — are taking a serious look at home economics as their majors in college and as their careers upon graduation.

The term home economics is actually a broad one for a very versatile area. There are five areas of study in the University of Idaho Home Economics Department that extend beyond conventional perceptions: education, foods and nutrition, clothing and textiles, human development, and resource management.

Helen Connolly, a senior in agriculture/home economics education, said that her major is perfect for what she is planning to do in the future — refurbishing houses.

"It gives a person a broad background in such a lot of areas," Connolly said. She plans on taking some interior design classes and on then going into the business of buying houses with her husband and redecorating them. She may also opt for teaching and planning home economics programs to be run by computer.

As the economy changes so does the need for different jobs, and every year more jobs are becoming available to the student in the field of home economics.

Food and nutrition seems to be the most popular program for prospective home economics majors. Job possibilities open to this major include: testing food products for different companies, researching for various industries, training personnel, working in school programs and hospitals, and all the many areas opened up by food service chains and agencies.

Doris Williams, director of the UI Home Economics Department, said that she is pleased to see an increasing interest in the program among men.

"Back East where I come from, there are many more men in home economics. I am happy to see that the interest is rising out here in the West," Williams said.

Fashion and design, food service, and human development seem to be the fastest growing programs in the country for men in home economics, she said.

However, currently there are only two men enrolled in the UI Home Economics Department.

Williams hopes that men interested in the program will realize what a lift-off point a home economics degree can be to any career they are considering.

"Pursuing a degree in any of the home ec areas can put you ahead in another field you are thinking of developing into," said Williams.

Michael Jaquish, a senior specializing in child care, feels that the home ec program is getting better for men, but still caters to women too much.

"People are changing and I feel more comfortable in my major, but some classes are still geared toward women and that kind of bothers me," he said. Jaquish is planning on specializing in child care in the hospital and will be interning this summer at Deaconess Hospital in Spokane.

"I realize that there are not many men in the program, and I was really excited to hear that there was another guy interested in child care," Jaquish said. "From now on, nutrition and child development will be more the areas for guys and I think you will see a larger percentage in these programs."

In addition to increased interest by men, many more continuing education students are getting involved with the program, Williams said.

"About one-third of the students are older people," said Williams, adding that the 80s job market is "an aging market."

"We are seeing more job opportunities in nursing homes, counseling and therapy, and governmental jobs such as welfare," she said.

A new program dealing with interior decorating — the American Society for Interior Design — is also being planned for the UI, to be joined with the School of Art and Architecture.

Jobs in 4-H programs and working as extension agents are also popular occupations for many people who have earned a home ec degree.

"Extension is consistent in every state and there is a home economist in every county," Williams said.

Banquets honor UI athletes

University of Idaho athletes will be recognized with two banquets held in their honor at the end of this month.

Tribute will be paid to athletes in all areas of women's programs on Sunday, April 29. The banquet will be held at Cavanaugh's Landing at 3:30 p.m. It had been announced earlier that the dinner was to begin at 2 p.m.

Each separate sport in the UI women's program will recognize its athletes. Special awards will also be handed out and a slide show featuring Idaho women in action will also be presented.

Tickets are available from Barb Brown in the East-End Addition of the ASUI-Kibbie Dome. Cost of a ticket is \$7.

All senior athletes who represented the university in intercollegiate athletics will be honored with a banquet at the University Inn-Best Western on May 1. The dinner begins at 7:30 p.m. with a social hour set aside at 6:30 p.m.

The senior banquet features all sports at the university. Those wishing to honor the seniors can purchase tickets from the Athletic Ticket Office in the East-End Addition of the Dome. Price of a ticket is set at \$7.

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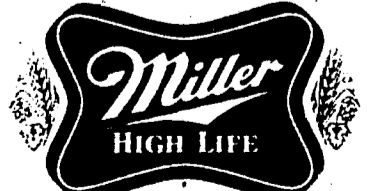
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ZERO DEALS



Welcome to Miller Time

Class aids group communication, comfort

By Judy Strassman
for the Argonaut

Six students are sitting in a semi-circle in a dimly lit room. Some are on couches, one or two are in soft cushy chairs. An instructor enters. He shuffles across the carpeting in ordinary house slippers and greetings are exchanged as he removes his coat.

Idle conversation occupies a segment of the circle as the instructor searches the room for a small chalkboard. He finds it, props it up on a chair and writes a few words.

When everyone has settled and the chit-chat has dwindled, someone asks what is planned for the evening.

"I don't really have any specific structure planned for tonight," the instructor replies. "Instead, I thought we'd just try being a group."

The class is Ed 403, a workshop entitled "Training for Effective Work with Groups." It meets on Thursday nights from 7 to 10 p.m. wherever the group feels most comfortable.

The instructor is Jeff Grimm, a 41-year-old doctoral

student in education at the University of Idaho. With a pushbroom mustache, nut-ton chops and an earring in one ear, Grimm is like a child who loves to show off some of his favorite toys. In this case, his toys are theory models, communication skills and human-relations training techniques.

Grimm refers to his class as a T-group. The "T" stands for training, specifically, human-relations training in a group.

"The objective for the students in this class," explains Grimm, "is to become more effective members of any groups they belong to, whether the groups be official or casual, among friends or professionals."

One of the biggest stumbling blocks encountered in group situations is a lack of effective interpersonal communication. Under Grimm's guidance, the students learn communication skills and have the chance to practice them in a safe and comfortable environment. Eventually, the students can use the skills out of habit when in real

group situations.

"Any group will do what it is supposed to do most efficiently when there is a high trust level among members," Grimm says. "To gain that trust, people must be able to say what they feel in constructive ways. Emotional openness makes for more effective groups because it builds cohesion among members."

The students in the T-group practice the skills Grimm writes on the board as a reminder: restatement, or saying in one's own words what someone else just said; perception check, verifying your interpretation of what a person just communicated nonverbally; feeling statement, conveying feelings that you experience at any particular moment; behavior description, describing someone's behavior to which you are responding.

By developing a natural use of these skills, assumptions about what may be happening in the group are kept to a minimum.

"To do the skills can be scary," Grimm says. "The

skills are most necessary when emotions run high. The brain stops thinking (logically rather than emotionally) and communication can be blocked unless the skills have become habitual."

Through examining theory models about group process while simultaneously practicing communication skills, the students discover how they block their own communication and how they can facilitate it. The experience of the lab is what ties the technique to the understanding; Grimm sees it as one of the most valuable assets to the class.

"We are a group that talks about what is going on in this group," Grimm states. "We are our own laboratory. We look at our processes as we do them and we try to make sense out of being a group by applying theory models."

Experiencing the group process helps individuals to feel confident with themselves as significant group members. The students are encouraged to open up and be honest with their feelings. Often this

means getting in touch with emotions which for most people creates a feeling of embarrassment or inferiority.

"In an effective T-group," Grimm says, "people will often discover things about themselves and their responses to others. Confrontations between members may happen, but in the T-group it is understood that nothing builds trust like conflict resolved.

"So confrontation," he adds, "is not backed away from, but managed, through the use of skills. The truth is discovered that peace does not depend on the absence of conflict, but the management of conflict."

Grimm points out that although students may get emotional, it is not specifically intended that they do so. T-groups are often confused with encounter groups, and they are not necessarily the same.

"What happens in a T-group," Grimm explains, "affects the group as a whole, not just individuals.


See CLASS, page 8



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Class

From page 7

Encounter groups are designed for self-discovery through intense interpersonal transactions; and T-groups aren't designed for that. The focus always returns to the group even after incidents of encounter and self-discovery occur."

Grimm's participation in the group is fairly non-directive in comparison to the normal classroom situation. When he does take initiative it is most often to make observations about the group or give brief theory input rather than to give direction.

"I focus on the here and now," Grimm says. "I try to call the group's attention to the fact that there's more going on here than just talk and to help the group make sense of it."

"The students learn to become very aware of the group process," he adds, "and that it's sometimes appropriate to bring that process to light for a task to be accomplished efficiently."

A typical example common in many groups is the person who seems to be more interested in criticizing the suggestions of other group members rather than getting the task done. In such a situation a person with good communication skills could create an awareness of the effects of that person's behavior on the group in a constructive way.

One of the students in the T-group has been applying what

he's learned to a group situation outside of class, one of the intentions of the class design. He's enthusiastic because he sees it working.

"This class has taught me a lot, especially about myself," the student says. "It's one thing to learn these techniques and use them here, but to apply them elsewhere and see how they work is really exciting."

Some of the students enrolled in the class this semester were also enrolled last fall. Grimm says the course could be taught in one semester ("because somethin's better than nothin'") but it's better to extend it to at least two. That way there would be ample time to become familiar with the skills, concepts and theories, as well as to incorporate them into experience.

Grimm and his students believe that human-relations skill-training with an experimental focus would be beneficial to everyone.

Says one student, "One of the biggest problems among people today is they don't know how to communicate. It's such an important part of everyday living. You'd think that among all the courses students are required to take that this would be one of them."

Currently the University of Idaho is looking into developing a core curriculum required of all students. Grimm would like to see some sort of human



Personal interaction

Mitch Roberts, Jim Watson, and Bonnie Jimerson enjoy the informal discussion period on the last day of their "Training for Effective Work with Groups." One of the goals of the course is to help students feel comfortable working in groups. (Photo by Deborah Gilbertson)

relations training as a part of that, such as some of the related courses already being offered by the School of Communication.

"A freshman level course wouldn't be as experiential as the T-group," Grimm explains. "Instead, the course would be oriented toward understanding theory, building self-awareness and initial building of basic skills."

Grimm envisions an entire comprehensive program in

human-relations training similar to those happening at some universities as a part of a curriculum in Applied Social Psychology.

Enthusiastically, Grimm describes a program that would include a freshman-level requirement, upper-division electives such as Ed 403, and even a full four-year degree program. But the first step is to hope that the university will consider human-relations training as an impor-

tant part of students' education.

If the university were to do so, Grimm says he would very much like to be a part of making that happen, especially if it means having the opportunity to continue teaching the T-group.

Grimm receives internship credit for teaching Ed 403. Since he will be graduating this spring, the future of the class is in question due to the UI's current economic situation.

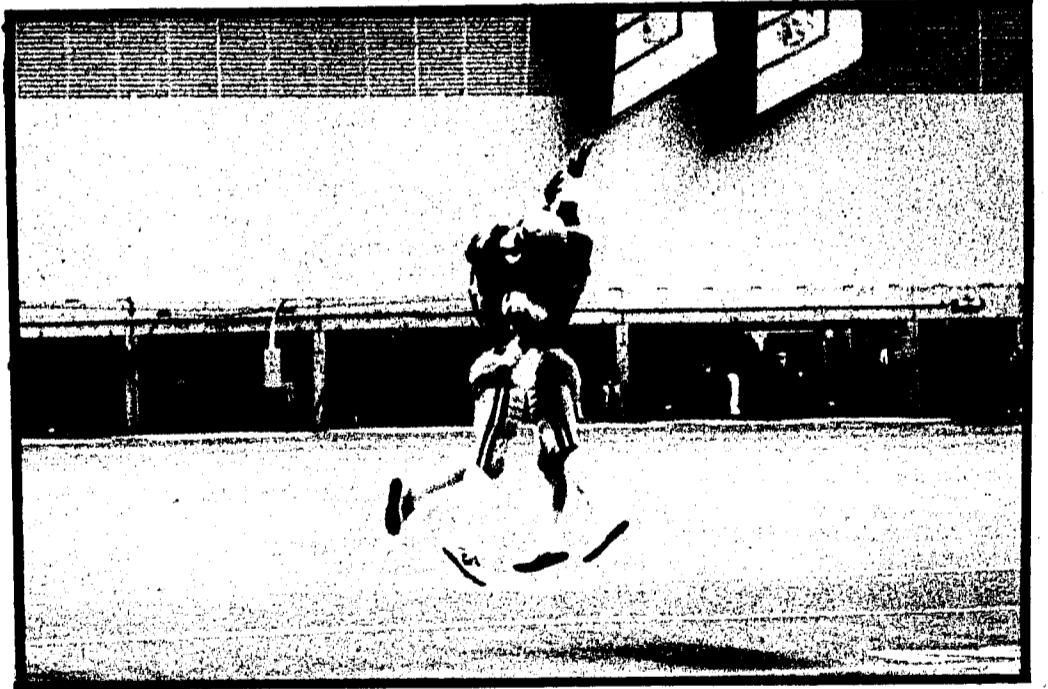
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Renaissance

Festival celebrates spring

By Carolyn Beasley

Royalty is still attainable in the United States ... if only for a weekend. King Peter Basoa, with Queen Karen Lewis at his side, will reign over this year's Renaissance Fair May 5-6. The fair will begin Tues., May 1 with the annual Maypole Dance and will continue on through the weekend with many other attractions as well original costumes worn depicting different eras in history.

The history of Moscow and the University of Idaho is one of many changes, new ideas and traditions. Following these changes for over 50

years is what is now called the Renaissance Fair.

Created in 1909, the event was called Campus Days and was an attempt at promoting a clean campus and cooperation between students. Men were expected to clean up the UI grounds while the women prepared everything for the day's events such as the Maypole Dance, performed by the Spurs club.

In 1953, the fair, referred to as the May Fete, occurred during the war. For this reason the Red Cross held blood drives on campus with

See FAIR, page 11



A maypole dance, like this one of 1939, is part of the 1984 Renaissance Fair activities. (Photo: UI Archives)

The Argonaut Arts and Entertainment Section

Front Row Center

Main Street Co. takes dance to people

By Jeri Davis

For the past two weeks after the customers have left and the store managers have closed their doors; the quiet, peaceful, end-of-the-day atmosphere of Moscow Mall has changed to a hustling, noisy array of dancers in preparation for a concert.

The scene is one of 18 people in various dancewear milling about. One girl adjusts her costume while munching on a carrot; some of her fellow dancers practice a tap combination.

"Somebody help me move this bench and get that garbage can out of the perform-

ing area," screams one dancer. Another authoritative-sounding voice is heard in a different part of the mall: "I want all the *Dancing in the Street* people over here — pronto!"

It looks like confusion; it sounds like chaos. But in actuality it is a group of hard-working dancers. It is the Main Street Dance Company.

April 22 through the 28 is National Dance Week and MSDC will be performing this weekend at the Moscow Mall, partly in celebration of the holiday but also to for-

mally introduce themselves to the community.

The company was organized last summer and in September entertained a crowd of dance fans in their first concert held at Friendship Square. At that time there were only six members in the company.

Since then, through auditions and recruits, they have grown and for this weekend's performance will involve 18 dancers.

MSDC has been exposed to the community several times since their first small concert in the fall. They were part of

the program for Moscow's annual International Food Fair and Folk Festival and have appeared as guest performers in the fall and spring concerts with University Dance Theater.

Cindy Albers, company artistic director, states that this weekend's performance is very important to the company's success.

"Even though people have seen us, they haven't really seen all of us or in a self-produced concert," Albers said. "The guest performances we have done have only given people a small taste of who we are and what we can do. This concert will be a full meal."

One objective in forming the company was to offer an alternative to the dance public to staged concert dance performances. This alternative is taking dance to the public in their own environment. According to Albers one of the best ways to educate people about dance and entertain them is to expose them to it in their own comfortable surroundings.

"We want to dance where the people meet, where they are naturally, and turn them on to dance by allowing them to see it wherever they are," Albers says. In this way the company hopes to become established in the community and use their talents and energies to enrich the cultural opportunities in Moscow.

Albers continues to comment that she realizes that

this will not happen overnight, and that the company is still in an embryonic stage.

"This concert is our first real step into the public view. Our other performances have just been practice steps," said Albers.

There will not be a set stage for MSDC's concert in the mall. The entire mall will be the stage and in some dances the performers will use the furniture and garbage cans found in the hallway as props for the dance.

The concert consists of five dances with accompanying music ranging in style from Lionel Ritchie's *All Night Long* to the original rendition of *Dancing in the Street* by the Shantels. One unique piece is a tap dance involving all but two of the dancers tapping out their own accompaniment which sounds remarkably similar to the sound of a train coming down the track.

Not only will the Moscow Mall be overrun with MSDC dancers this weekend, but other dance groups will be performing as part of the National Dance Week celebration. WSU's Orchestris, Northwest Dance Center, Jazzercise and Nancy's School of Dance are a few of the other groups that will be performing.

The celebration will begin on Friday at 5 p.m. with the major performance by MSDC beginning at 7 p.m. MSDC will be performing twice on Saturday, at 1 and 3:30 p.m., and Sunday at 2 p.m.



Striking a Pose

These dancers are among many who will celebrate National Dance Week by performing in the Moscow Mall this weekend. Performers include those from Main Street Dance Company, WSU's Orchestris, Northwest Dance Center, Jazzercise and Nancy's School of Dance. (Photo by Penny Jerome)

Stubs save money

Student theatre-goers are offered the chance to save money by keeping their ticket stubs and turning them into participating Moscow merchants.

Participating merchants are: Corner Pocket (one hour free pool), Cavanaugh's Landing (two-for-one mixed drinks — except during happy hour), University 4 Theatres (\$1 admission), Baskin-Robbins Ice Cream (50 cents off any regular sun-

dae or larger fountain item), Biscuitroot Park (\$1 off nachos), and Fitness Unlimited (\$2 off a tanning session).

Appearing this weekend and next is *Children of a Lesser God*, by Mark Medoff. Showings are at 8 p.m., April 27 through 29 and May 4 through 6.

To get the discount, students must present the stamped ticket stub to the desired merchant.

Free rock offered Saturday

Celebrate the ending of the 1984 spring semester with an outdoor concert featuring the Seattle band, *Zero Deals*. The last event in the 1984 Miller Rock Series, ASUI Programs and KRPL radio are sponsoring this concert on the Wallace Fields, west of the Wallace Complex on Saturday at 2 p.m.

In addition to sunshine and music, KRPL deejays will be giving away T-shirts, hats and

cups to the audience.

Zero Deals has taken over 10 years to learn and evolve into the group they are today. They began with the collaboration of Brooke Lizotte, Grant Reeves and Art Ford. The recent addition of a fourth member, Mike Mattingly, has brought the band to new heights.

The name, *Zero Deals*, comes from the group's stubbornness to do things the way they see as "right" for them. Their music reflects this stubbornness, as it cannot be solely classified as any one type. It incorporates jazz, rock, funk, classical and other types to create a sound the group calls its own.

Alabama tickets on sale

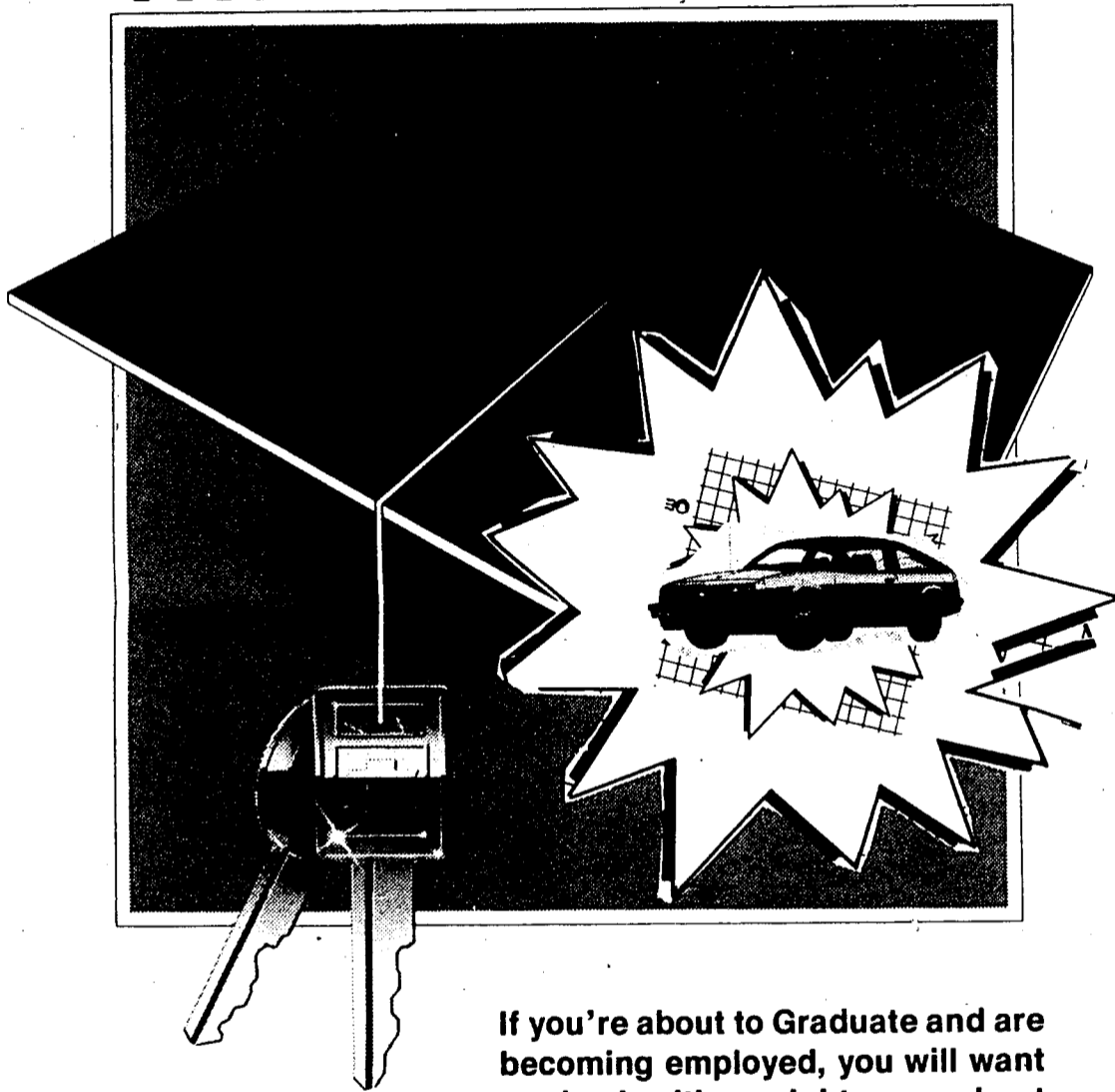
Tickets go on sale Sunday for the May 19 concert by the southern rock band Alabama. The band will perform at the Beasley Performing Arts Coliseum at Washington State University.

Tickets for the concert are \$12.50 and \$13.50 for reserv-

ed seating. Mass ticket blocks of 42 go on sale at the Coliseum Box Office at 10 a.m. Sunday, and individual tickets (up to 10 per purchaser) will be available at noon.

After Sunday, tickets will be available at the Coliseum Box Office, Budget Records and Tapes in Moscow and Pullman, and Process, Inc. on the WSU campus.

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Noted art critic slated to lecture in Pullman

Well-known author and art critic John Canaday will be on the Washington State University campus Monday, April 30, as the invited speaker for the 1984 John Mathews Friel Lecture.

The lecture, set for 8 p.m. in the Compton Union Building Junior Ballroom, is titled "The Artist, the Critic, and the Public" and is open to the public without charge.

Canaday wrote his first of seven mystery novels at age 36 under the pseudonym of Mathew Head. Then

in 1959, he began working for the *New York Times* as chief art critic, a position he held for 17 years.

During his years at the *Times*, Canaday developed a style and sense of humor that people enjoyed.

"If I could write something that people who already knew a great deal about art could enjoy, that was fine," he says. "But I regarded everything I wrote as something people should be able to read, enjoy and get something out of, even if they were never going to see the show."

"The reason for being witty and entertaining, which you never must be at the expense of your material, is that I don't see much point in writing if you're not going to be read," says Canaday.

Canaday was read by the art world as well as those less familiar with the arts. In fact, he was read so intently that when he tried to break the stranglehold of "abstract expressionism" he received obscene mail and threatening phone calls taken word-for-word from his earlier

mystery novels.

Today he feels that abstract art is no longer important as an innovative style.

"Conceptualism is done for and photorealism is kaput," he says. However, various phases of the so-called realist revival, he feels, still look promising.

"I think realism, which was supposed to have been exhausted, is actually the most elastic, expressive form available to the artist," he says.

Fair From page 9

the theme "Bonds and blood, not bondage." Students were urged to give blood, the Maypole dance was still held and the town was recognized in New York and Los Angeles as Moscow USA for its celebration that year.

Time changed and different ways of celebrating were tried. Music became an important aspect of the celebration and eventually rock concerts were held outside the administration building. But the spectators as well as the participants got rowdier as each year passed. The administration ultimately decided that this was not the type of showing they wanted to give visiting parents.

A spring arts and crafts celebration was started in the mid 70s by Bob Cameron, founder of Talisman House, a temporary home on the UI campus for college transients and members of the so-called "alternate culture."

This festival was funded by the UI administration as well as the ASUI. The reason was to perhaps direct the students attention to the fine arts rather than at the revelry on campus.

Finally the fair was moved to East City Park where a group of people forming a non-profit organization to sponsor the arts fair, took responsibility and called it the Renaissance Fair.

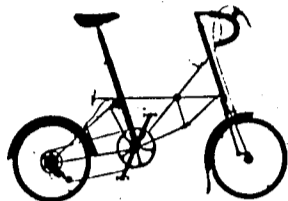
"The Renaissance Fair is symbolic of a rebirth," explained Fair Coordinator Jim Prall. "Its purpose," he continued, "is to promote an interest in homemade arts and crafts and folklore."

"Throughout history people have celebrated changing trends, and seasons," said Prall. "Ancient Romans at this time of year honored Flora, the goddess of flowers," he added.

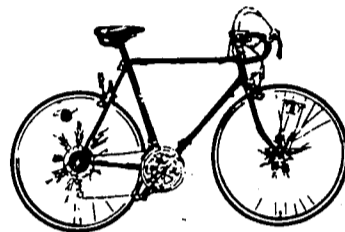
The UI community has celebrated the arrival of the season with just as many different ways. From National Loyalty Day to peace picnics to Mother's Weekend to the turtle derby and, although not directly associated with it, the Renaissance Fair.

Leading the week's events will be the maypole dance in Friendship Square Tuesday at noon. Performers at the park include Idaho Rose, Dingle Regatta, Sun-on-the-Mountain, Banish Misfortune and Belinda Bowler. Bowler will also sing at the Cafe Libre May 4.

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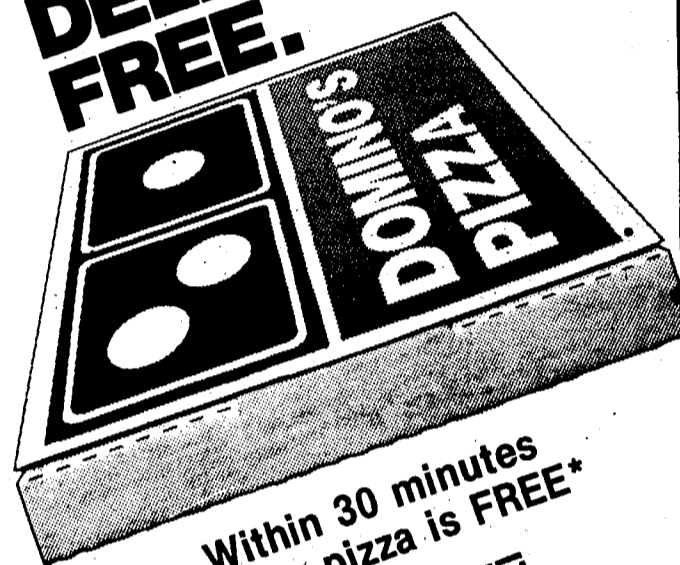
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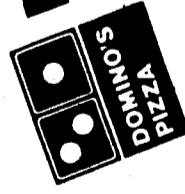


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Weekends were made for getting away

By David Hulbert
for the Argonaut

Once upon a time there was a thing called spring; that, and the end of the semester produce mobs of restless students ready to get out and go. In the interest of recreation, we now offer some suggested spots to help cure that urge to get away.

Whether you like to hike, camp or just need to get away for the day or the weekend, these places are a

starting point to many other places around the Palouse area. Make your own list if you want, but here's ours.

If you are out for just a drive, a treat this time of year is Steptoe Canyon. The best way to get there is to take the Johnson cutoff route south of Moscow to Colton. A sign at the edge of Colton gives further instructions — just remember to take the first left two miles out of town.

Another spot well worth visiting is west of Pullman

toward Colfax on the Snake River near Lower Granite Dam where Boyer Park rests. This location contains a day and overnight-camping park, the dam and just across the dam, a mile of undeveloped dunes for your climbing pleasure.

Looking north from Moscow is Heyburn State Park, Idaho's oldest, located on the southern edge of Lake Coeur d'Alene.

If swimming on a hot day is your kick, then head east

on out to Spring Valley outside of Troy. If that's not a go, motate to the Clearwater and Myrtle Beach.

If you are the type for more secluded swimming, head out toward Deary, go east to Bovill and drive out of Bovill toward Elk River. Be sure to watch for a graveyard about halfway there and turn right on the unmarked road. This will take you directly to Elk River Falls for a nice splash in the water — but be prepared for cooler water.

If you plan to be here this summer be sure to take in some rafting on the Snake and Clearwater Rivers. These locations are also great for water skiing or just kicking back and floating downstream in a tube. Either is a good way to enjoy the sun out on the water.

If you enjoy getting into hot water take a trip to McCall to the numerous hot springs in that area. Another hot spot is Jerry Johnson's hot springs up Lolo Pass.

Camping and hiking fans can enjoy a variety of locations. Within minutes, in Moscow's backyard, Moscow Mountain offers an immediate retreat.

Further away and a step to

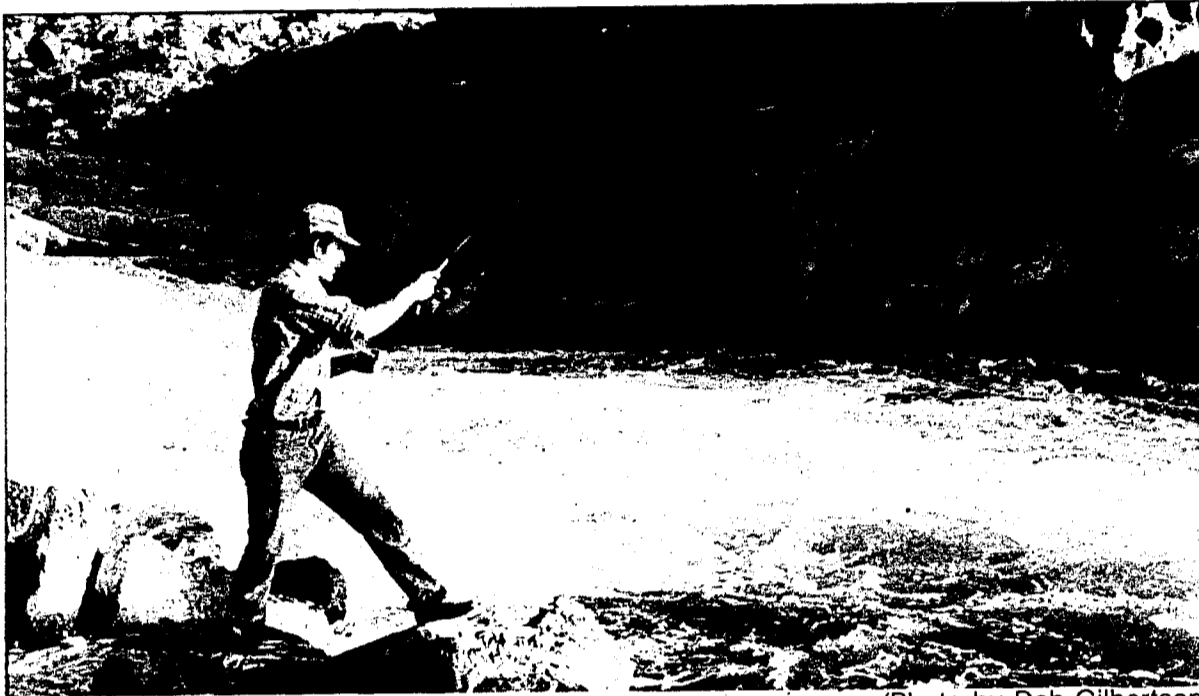
6000 feet above sea level is Freezeout Ridge. Head east to Bovill and turn north to Clarkia, going through town past the schoolhouse. Once there, turn left onto the gravel road, pass the school and head out along the river. As you continue on, check your odometer remembering that Freezeout Ridge is 70 miles away from Moscow.

One more opportunity offered around Clarkia and just north of Freezeout Ridge is Grandmother Mountain. There are also mountain lakes in the area and Marble Creek runs through to provide good fishing.

A little further away and about 100 miles due east of Moscow, between the valleys of St. Joe and North Fork Clearwater Rivers, is a range of mountains that divides the two. This is a great area for hiking and camping and is a part of the Clearwater National Forest. Two of several spots to pick out around here are Larkin's Peak and Five Lakes Butte.

Up north beyond Coeur d'Alene is Indian Creek Park on Priest Lake with excellent fishing and a campground to match.

See WEEKENDS, page 13



(Photo by Deb Gilbertson)

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<p>UNIVERSITY 4 THEATRE Daily at 7:15 & 9:30 Earlybird Discount at 5:00 <i>Splash</i> TOM HANKS DARYL HANNAH</p>	<p>UNIVERSITY 4 THEATRE Daily at 7:00 & 9:40 Earlybird Discount 4:30 <i>GREYSTOKE THE LEGEND OF TARZAN LORD OF THE APES</i> Earlybird discount 12:00</p>	<p>UNIVERSITY 4 THEATRE SNEAK PREVIEW Free for those attending "Racing with the Moon" at 9:30 <i>Sixteen Candles</i></p>
<p>Rick Springfield in his first Motion Picture is simply terrific—Rex Reed New York Post RICK SPRINGFIELD NUARY THEATRE Daily at 7:00 & 9:00 <i>HARD TO HOLD</i></p>		
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Weekends

From page 12

If your idea of fun and excitement is of the wagering nature, go up to Playfair Raceway in Coeur d'Alene for a day of horse racing and betting. An alternative to this might be to head down to the Idaho-Nevada border where the gambling metropolis of Jackpot, Nev. lies — be prepared for a nine-hour drive if the urge hits though. Town visiting is always fun as well. Locally, Sand-

point (to the north) is well worth a visit. Tour around town, see the sights, and take in a meal or two. For a drive out of the state there is the Bend/Sunriver, Ore., area. This prime piece of landscape provides hundreds of things to do and Bend is well worth a tour itself.

If you're out for bigger game and have never been out of the country, try for

something different and take off to Canada. Farther road trips within the U.S. include Yellowstone and Glacier National Parks. Last of all, don't forget that the thriving metropolis of Seattle is only six hours away.

So whether you are a flower-sniffer or a girl-watcher, this region merits some inspection, so take a break and go smell the wind.



(Photo by Deb Gilbertson)

Seattle artist big on miniature scale

Miniatures that manipulate scale and reality will be unveiled tonight at the Prichard Gallery at 8 p.m. with the opening of an exhibit by Seattle artist Heather Ramsay.

Miniatures, whether a whole city or a single object, have a way of captivating people and evoking a range of emotions from inquisitive, childlike wonder to haunting uneasiness.

Heather Ramsay is a Seattle artist who works in the medium of model-building to communicate her ideas and others. She skillfully manipulates scale and reality, providing multiple meanings and interpretations in dramatic ways. Her background is theatre, and it is reflected in her work.

"I guess that, because of my background, I have a real theatrical attitude about it — that whole fakery which is so inherent in theatre," Ramsay said.

"It is so glorious in a way because of the illusions. Miniature doesn't pretend to be real, although it does create a hell of an illusion."

Ramsay works at about one-tenth scale to make pieces the size of an average table top. Her work frequently incorporates use of globes, rocks and checkered floors and almost always features an empty chair.

Ramsay has been making models for several years, but recently has begun to initiate a relationship between the model and the more philosophical issues of representation.

Entertainment spotlight

Off the Wall

Campus Gallery — *Architectural Thesis Show*, ends today, next: BFA Show, April 30-May 4

Prichard Gallery — *Heather Ramsey, Opening Tonight* at 8, Ramsay will attend the opening reception, through May 25

SUB Wall — Kevin A. Gunn and Louise Williams, through May 12

Inexpensive Titillations

Support your gridders — Silver and Gold Game, 7 p.m., ASUI-Kibbie Dome, April 27

Be a Queen/Get Rooked! — Be a human chess piece for a full-scale chess tourney at the Moscow Renaissance Fair (May 5-6), practice with the chess club, Thursdays anytime between 6 and 11 p.m., SUB-Appaloosa Lounge

B Ball — Wheelchair Basketball with the UI Vandals, donations, 7:30 p.m., April 27, Memorial Gym

Free Rock and Roll! — *Zero Deal* in concert (sponsored by ASUI Programs), lots of freebies (shirts, hats, mugs...), 2 p.m., Wallace Fields, April 28

Be a Pygmy — join P.C., the pygmy chief, on the hunt for wild oryctolagus cuniculus in the midnight hours (thanks Billy)

Four! — support the UI golf team in the Idaho Invitational Golf Tourney, April 27-28 on the UI Golf Course

Paddy Murph It — Get Wild, Get Crazy/Get Down, Get Funky ... it's an annual celebration that leaves few men standing, be brave buckaroos and lose your heads: this is 1984 we're talking about (we're watching you Pat, Scott, Andy, Joe, George and Bill)

Don't Miss It

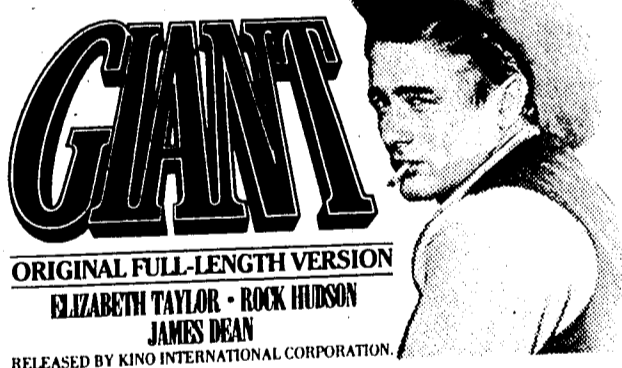
A Play Take the time to see *Children of a Lesser God*, by the UI Theatre Department, quality entertainment, 8 p.m., Hartung Theatre, April 27-29, May 4-6

Gallery Opening: Heather Ramsey, "miniatures," Royal family members and assorted international wildlife expected: be there!, tonight at 8, Prichard Gallery

Art Exhibition and Sale — Etchings, lithographs, woodcuts and serigraphs by major printmakers from the 15th-20th Centuries (Hiroshige, Rouault, Hogarth, Durer, Goya, and others), 10 a.m.-4 p.m., April 28, Cheney Cowles Memorial Museum

Premiere — Debut album by Paul Speer: *Collection 983: Spectral Voyages*, 8 p.m., KUID-FM (91.7), 10 p.m., KUOI-FM (89.3), April 30, Slide show of album premiere: *Visions of Idaho*, 8 p.m., Garden Lounge Moscow Hotel, May 1

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Senate closes doors again

By Jon Ott
Argonaut ASUI reporter

For the second week in a row, the ASUI Senate violated Idaho State Law Wednesday night, by conducting business in closed sessions without meeting the necessary requirements set by law.

When senators went into executive session to discuss a gift for ASUI Secretary Karin Marquette at Wednesday's meeting, they violated the Idaho Open Meeting Law for

the second time in two weeks. Ignoring objections by the Argonaut, senators went into executive session and quickly decided to contribute money

News Analysis

for a gift for Marquette. Later, during communications, several senators apologized for the breach of decorum, saying that they should have hand-

led the situation in a better way.

During last week's meeting, senators voted 8-4 to give ASUI President Tom LeClaire a vote of no-confidence. The vote was done in secret, with each senator writing their vote on a slip of paper.

That action was in violation of Idaho law, and at that time the Argonaut requested a list of senators' names and how they voted. The senate refused to comply, however, saying that such a vote, which affects only themselves as a body, was not illegal.

However, the Idaho Open Meeting Law of the Idaho Code reads: "No decision at a meeting of a governing body of a public agency shall be made by secret ballot." Idaho Open Meeting laws are in effect to protect the public's right to know.

The no-confidence vote, while little more than senator's feelings toward LeClaire's efforts this semester, was still a public vote and should not have been conducted in secret.

The names of the senators who voted for and against LeClaire in the vote of no confidence must be released. If the names are not released the vote will be considered "null and void" according to Idaho State Law.

Ex-ASUI president Maxey dies in N.Y.

David Maxey, 47, a University of Idaho graduate and editor of GEO magazine, died of a brain tumor in New York City last Thursday following a brief illness.

A memorial service is planned today at Alden Waggoner in Boise. Maxey, a former ASUI president, started his professional journalism career at Look magazine, clipping articles out of newspapers for the magazine's files.

Almost two decades later, Maxey found himself editing GEO, a national photojournalism magazine that is patterned after the National Geographic in content.

"My job is similar to that of a ringmaster in circus," Maxey said in an interview with the Argonaut in October. "The average day is a series of 100 two- or three-minute conversations with various staff members, writers or photographers."

Maxey, a Boise native, graduated from Boise High School in 1954 and from

the UI in 1958. After six months in the army, Maxey enrolled in the Harvard University School of Business and received a master's degree.

Maxey returned to the UI campus in October 1983 to serve as grand marshal in the Homecoming parade and share his college and professional experiences with the Moscow community.

Discussing his experience as ASUI president, Maxey said, "The administration didn't think students could run anything."

"If I learned anything from my job as ASUI president, it was how to listen."

During his UI career, Maxey was a member of the Beta Theta Phi fraternity and was named one of the top ten seniors in his graduating class.

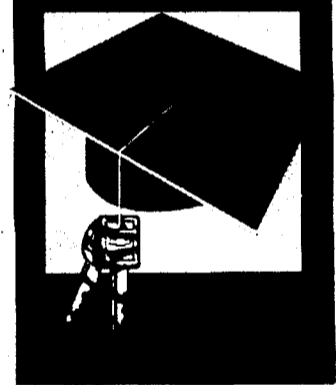
Maxey is survived by his mother, his wife, Julie, and two children.

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Sports



Blue Mountain avalanche

Blue Mountaineers Oly Landsgaard (left) and Eric Jones (amongst the masses in the middle) battle players from Gonzaga University in rugby action at Washington State University last weekend. The 'Blues bombed the 'Zags 46-0. (Photo by Penny Jerome)

Baseball Club splits doubleheader with LCSC

Using timely hitting and taking advantage of Lewis-Clark State errors, the University of Idaho Baseball Club split a doubleheader with the Lewiston JV ball club Thursday afternoon at Guy Wicks Field.

In the opener, the Idaho Club jumped out quick as lead-off hitter Tom Golden tripled down the left field line and later scored on Steve Nash's sacrifice fly. LCSC came back to tie it up in the second on an unearned run.

In the third, the Vandals picked up three more runs, two unearned and one on a Rick Chapman sacrifice, and stretched their lead to 4-1.

The Vandals kept their offense going in the fourth as Jim Brigham and Chris Huck got on with walks and Golden followed with a monstrous shot to left that scored all three. Golden finished 2 for 2 with 1 HR, 3 RBIs and scored 3 times.

With Vandal starting pitcher Glen Ward cruising along and a 7-1 lead going into the final inning, it looked good for the first victory of the year over the Lewiston visitors.

But the LCSC bats came alive in

the seventh as they scored five and left the tying and winning runs in scoring position for the final 7-6 Vandal victory.

In the nightcap, play was again a little sloppy as both clubs gave up many unearned runs with a final score of 14-9, LCSC.

It looked like it was going to be a runaway for the visitors as they jumped on Vandal pitching for 10 runs through 5 innings. But the Vandals climbed back in their half of the frame.

Following three straight walks, Luke Aldrich lined a fly ball down the right field line that was dropped for a three-run error. Aldrich scored shortly on another Warrior miscue and the Idaho club was right back in it, 10-9.

LCSC put the game on ice in the seventh as they erupted for four big runs and extended their lead to the final score of 14-9.

With the split, the Idaho club stands at 7-9 on the year with three games left to play. The final UI games come this weekend against Boise State University's baseball club. All three games will be played at Guy Wicks.

Silver and Gold game tonight

The Vandal football team concludes its spring practices this weekend with the annual Silver and Gold Football intra-squad game.

The game begins tonight at 7 in the ASUI-Kibbie Dome and admission is free.

"I expect this year's Silver and Gold game to be one of the most

competitive that has ever been held," said UI Head Football Coach Dennis Erickson.

"I anticipate a close game," he added.

Ruggers

Blues end season with WSU blues

The Blue Mountain Rugby Club ended its spring season last weekend with a second-place finish in the Washington State University All-College Rugby Tournament.

On Saturday the 'Blues defeated Eastern Washington University 18-4 and Gonzaga University 46-0. But on Sunday, the 'Blues fell to the host WSU Cougars by 20-19.

The UI club ends its season with a 6-4 record for complete matches.

Blue Mountain opened the tourney Saturday with a convincing win over EWU — a new but strong college team. Scoring tries for the 'Blues were forwards Craig Parkinson and Rod Nielson. Backs John Walther and Rich Moore also touched the ball down in the opponent's goal area. Scrum-half and captain Deeder Petersen made good on one conversion in the win.

Saturday afternoon Blue Mountain faced Gonzaga University for the second time this season and the 'Blues were overpowering, scoring nine tries and five conversions. Blue Mountain rarely allowed the 'Zags in their end of the field with solid defense, while both the forward pack and the backline moved the ball well.

Petersen was put out of the game with an ankle injury, so fly-half Lance Levy moved into the scrum-half position.

Ryan Curl and Sam Bockius of the backline each scored three tries, and forwards Bill Young and Rob 'Wink' Winkle also scored tries. Petersen and Levy both added conversion kicks.

Easter Sunday pitted the UI rug-

gers against their toughest competition this season. Earlier this year, Blue Mountain played WSU in the Gonzaga St. Paddy's Day Tourney for the Inland Empire College title and lost 7-4. So, the 'Blues were ready to avenge that loss, but it was not to be.

WSU and Blue Mountain took the field to begin the eighty-minute battle and it was clear from the start that it was pure rivalry. Both teams set the tempo with devastating tackles.

WSU struck first when a Blue Mountain back made an errant pass to a waiting WSU defender, who sprinted 60-meters for a try.

In the first half Blue Mountain kept the ball in the Cougars' end, but tough defense and some mishandling by Idaho prevented scoring tries.

Levy, back at fly-half after Petersen's return to the lineup, put Blue Mountain on the board with a drop-goal from 20 meters out. The 'Blues scored again before half-time when Levy threw in a quick line-out to Lock Eric Jones. This caught WSU off guard, and Jones rambled in for a score from 30-meters out.

Blue Mountain brought good momentum into the second half and continued to attack. Some long clearing kicks by Levy kept the ball in the WSU half, but its defense was impenetrable.

Blue Mountain scored again late in the half when eight-man Bill Young picked the ball up from a set scrum and broke through the defense to score on a great individual effort.

Tennis: UI women snowed out

By Frank Hill

Bad weather is always the enemy of any tennis team. Rain can wash out matches and wind can make playing conditions miserable. But for the Vandal men's and women's tennis teams this season, bad weather has been more than just a foe, it's been a way of life.

The Vandals' new "lifestyle" started this Wednesday when the UI-Lewis-Clark State College men's match was rained out in Moscow.

According to UI Head Tennis Coach Jim Sevall, the men's rained-out match has yet to be rescheduled, but he hoped the game would be played Monday.

"This weekend's definitely out, I'm sure LCSC has a match planned," Sevall said.

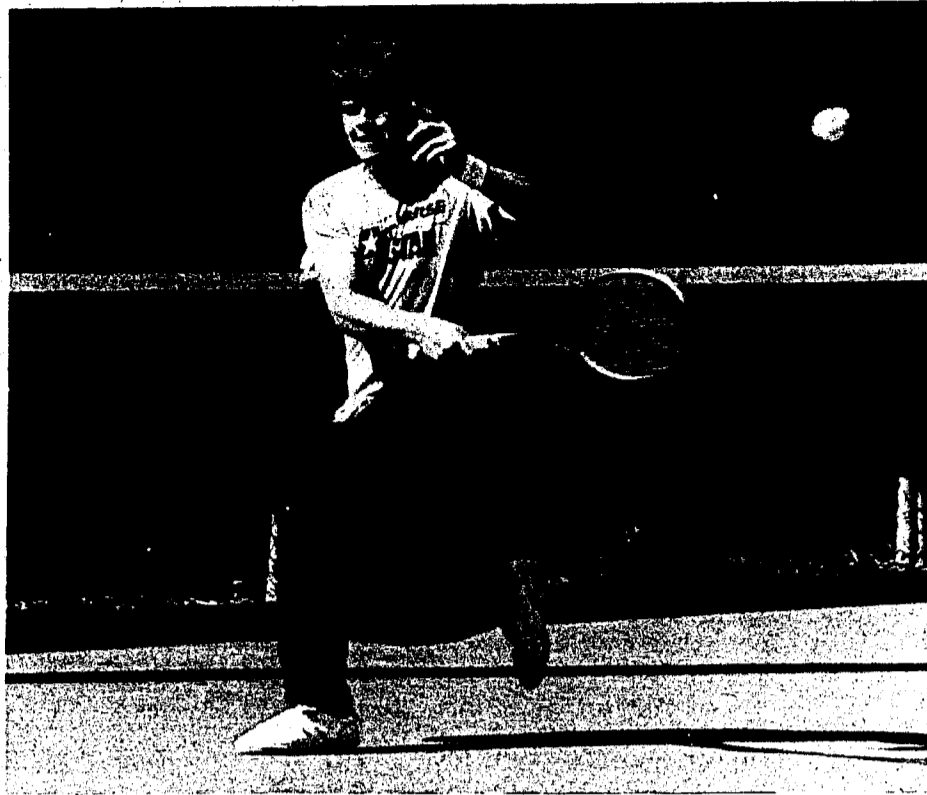
The unpredictable weather of the Pacific Northwest also played havoc with the UI women's team this week.

The women's team was supposed to travel to Montana State University to play in what could be considered a tune-up to the Mountain West Athletic Conference championships. The women traveled, but barely tuned up.

The women's weekend match was scheduled to take place in Bozeman, Mont., featuring squads throughout the MWAC. But weather got the best of the teams.

"Eastern Washington (University) got as far as Butte (Mont.) and Boise State (University) got to Idaho Falls before they had to turn back," Sevall said.

The Vandals meanwhile, made it as far as Missoula, Mont. before



Lance-a-lob

Freshman swinger Lance Faminow cuts loose with a forehand blast in a recent home tennis match. Faminow plays in the No. 5 singles slot for the Vandals. (Photo by Michele McDonald)

Sevall decided to turn back.

"I was told Bozeman had a foot of snow," Sevall said. "We're all just glad to get back."

Despite failing to reach Bozeman and compete in the MSU tourney, the Vandals' road-trip to Missoula was nevertheless worth the effort. While in Missoula, the Vandals played the University of Montana tennis team in a non-scheduled conference match.

The trip to Missoula proved highly successful for the UI

women as they blasted the Grizzlies 8-1.

Sevall said he was glad to get the match in and salvage at least a partial bit of success from an otherwise dreary weekend.

"We were fortunate to play the one match," Sevall said. "It was clear and cold but at least we got it in."

The women captured five out of the six singles matches against the Grizzlies and swept all three doubles encounters.

Area linksters ready for Vandal Invite

Armed with clubs, college players from throughout the Pacific Northwest are converging on the University of Idaho campus in time to get teed-off today starting at 8 a.m.

On the green, rolling hills of the ASUI Golf Course will be enacted an intensive battle for the golfing title as linksters from seven area colleges challenge the Vandals on their own turf.

The two-day, 54-hole Idaho Invitational Golf Tournament includes teams from Washington State University, Spokane Falls Community College, Gonzaga University, the University of Montana, Whitman College, Eastern Montana College and Central Washington University.

Club swinging will continue through Saturday on the par-72 golf course.

The teams will play through 36-holes today beginning at 8 a.m. and will finish out the remaining 18 on Saturday.

The Vandals enter the tournament following a win last week.

The Idaho golf squad came away with a 378-403 dual match victory over the Gonzaga Bulldogs at Spokane's Hangman Valley Golf Course. A rematch with the Bulldogs was played Monday on UI's course.

In last Friday's encounter, Jess Halderman was the UI's top medalist with a score of 71.

Other Idaho scores included: Jeff Hoehner with a 72; Sam Fackrell and Mark Hedge both swung a 76; and Kevin Burton chalked up an 80.

A breakdown of individual scores following last week's competition showed that Kevin Burton, swung for an average of 78.5 over 14.5 rounds, with a low round of 73. Sam Fackrell made it through the tournament with an average score of 79.5 for 14.5 rounds. To date, his low round score is 76.

Mark Hedge has played 14.5 rounds and owns an average of 80.2 — with a low round score of 75. Jess Halderman is hitting for an 80.6 average in 11.5 rounds, ending with a low round score of 71.

Rob Dammarell played 13.5 rounds for an average score of 82.2. Dammarell's lowest round score to date is 74.

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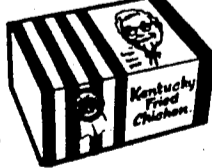
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Pelleuer

UI thinclads bound for Cheney and 'low key' meet

The Vandal men and women's track teams travel west this weekend when the UI squads head to Cheney, Wash. to compete in the Pelleuer Invitational.

The meet begins today at 1:30 p.m. on the Eastern Washington University campus.

Both University of Idaho Track Coaches, Mike Keller and Roger Norris, said the Pelleuer meet is a nice break from the high-pressure meets of recent weeks.

"It's a local meet that is a little more low keyed than our previous meets," Norris said. "We are coming off several high-pressure meets and it gives people the opportunity to try events they haven't run yet. I generally allow the athletes to pick the events."

Meanwhile, Keller said he anticipates taking between 15 to 20 athletes to the EWU meet.

The Pelleuer Invitational draws teams from throughout the Inland Empire, and this year's meet includes athletes from: EWU, Whitman College, Whitworth College, Central Washington University, Spokane Falls Community

College, Bellevue Community College, Green River Community College and the UI.

Several UI runners enter the Pelleuer meet coming off some of their finest performances of the season.

Vandal shot putter Julie Helbling enters today's action after setting a UI school record at the Washington Invitational meet last weekend. The sophomore from Moscow tossed the lead orb 44-11 1/4 last weekend breaking her own school record of 44-11 set in January.

Another record setter will also compete for Idaho at the Pelleuer meet.

During last weekend's Bob Gibb Invitational Classic in Boise, UI junior Janet Beaudry set a meet record when she won the 1,500-meter race in a time of 4:33.54.

Beaudry's time was not only her personal best, but it earned her a nomination as the Mountain West Athletic Conference Track Athlete-of-the-Week. Her time is also the fastest to date among MWAC runners.

Leading the UI men's team will be Trond Knaplund and Jim McKean.

Knaplund, a junior from

Oslo, Norway, qualified for the NCAA national meet when he amassed 7,476 points in the decathlon at the Gibb Classic in Boise.

Knaplund's performance in the 10-event competition not only was tops among Big Sky Conference athletes, but his leap of 24-2 1/4 is the best leap to date in the long jump. He also established four personal best marks at the Boise meet.

For his performance in Boise, Knaplund was nominated for the BSC's Track Athlete-of-the-Week award.

The UI's other winner at the Gibb meet was 10,000-meter specialist Jim McKean. McKean posted a winning time of 31:58.57 — fifth fastest in the BSC.

Following the Pelleuer competition, the women head into their final regular season meet of the year. Prior to the MWAC Championships in Bozeman, Mont., the UI women's team will compete in the Oregon Relays on May 4 and 5.

UI Footnotes — Javelinist Sherrie Schoenborn was nominated as the MWAC's Field Athlete-of-the-Week for her toss of 161-3.

Vandal sport shorts

(As compiled by the Argo wire service)

Kids, coaches to play ball

The Moscow Parks and Recreation Department is now accepting registration for its youth softball/baseball summer program.

These summer events are open to boys age 6-12 and girls 6-15.

Fee for the program is \$12.54 for city residents and \$13.59 for non-residents.

The Parks and Recreation Department is also seeking volunteers to coach summer youth baseball and softball games. Games are held in the

evenings and practices are designated by the coach.

The program starts in early June and ends in July.

For more information call the Moscow Parks and Recreation office at 882-0240.

Epton fun run on for May 20

The Epton House Association of Pullman, is hosting its first annual fun run on May 20 in Pullman.

The run involves two courses — one 1.4 miles in length and the other 4.5 miles long. Both courses begin at the Washington State University Golf Course Club House.

Intramural corner

Sunshine Saturday Morning — T-shirts are for sale in the IM office. Cost is \$4 apiece.

Softball Officials — Umpires who worked more than five days may come to the IM office and pick up a free T-shirt. Thanks for a job well done.

Congratulations to — Gualt Hall for winning the IM men's track meet.

— The "Killer Sharks" for winning the Splash Bash.
— Archie George for winning the 5-Kilometer Fun Run. George's winning time was 17:30.

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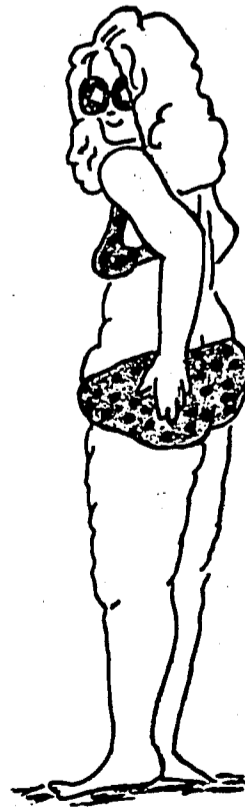
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Campus calendar

Friday, April 27
 — 8 a.m.-5 p.m. Real Estate, SUB-Pend Oreille
 — 8 a.m.-5 p.m. JT Board Meeting, SUB-Chief's, Silver Galena and Gold Galena Rooms
 — 8 a.m.-11:59 p.m. Idaho Associated Students Councils, SUB-Full Ballroom
 — 11:30 a.m.-12:30 p.m. Christian Series, SUB-Ee-da-ho Room
 — noon-2 p.m. ASI Luncheon, SUB-Appaloosa Room
 — 12:30-1:30 p.m. Aerobics, SUB-Dipper Room
 — 2:30-3:30 p.m. Chemical Engineering, SUB-Ee-da-ho Room
 — 3:30-5:30 p.m. BSM, SUB-Ee-da-ho Room
 — 5-10 p.m. President Gibb Dinner, SUB-Gold Galena Room
 — 5-11 p.m. Regents, SUB-Silver Galena Room
 — 5:30-6:30 p.m. Aerobics, SUB-Dipper Room
 — 6-11:59 p.m. ASUI Films: *Giant*, 6:30 and 10 p.m., SUB-Borah Theatre
 — 6:30-11 p.m. Chess Club, SUB-Ee-da-ho Room
 — 7-11 p.m. Creative Travelers, SUB-Pend Oreille Room
 — 8-10 p.m. **Gallery Opening:** Heather Ramsey, miniatures,

artist will be present, all welcome, Prichard Gallery
Saturday, April 28
 — 8 a.m.-10 p.m. IASC, SUB-Silver Galena and Gold Galena Rooms, Borah Theatre and Full Ballroom
 — 8 a.m.-11 p.m. Blackmarket Sale, SUB-Dipper Room
 — 9 a.m.-10 p.m. Chess Club, SUB-Ee-da-ho Room
 — noon-11 p.m. Creative Travelers, SUB-Pend Oreille Room
 — noon-2 p.m. Foreign Languages, SUB-Chief's Room
 — noon-5:30 p.m. Latah County Genealogical Society, SUB-Appaloosa Room
 — 2 p.m. Free Rock Concert: *Zero Deal*, Wallace Fields
 — 7-10 p.m. PSG, SUB-Chief's Room
Sunday, April 29
 — 8 a.m.-11 p.m. Blackmarket Sale, SUB-Dipper Room
 — 9 a.m.-12:30 p.m. Mountain-view Ministries, SUB-Appaloosa Room and Borah Theatre
 — 9 a.m.-12:30 p.m. Believer's Fellowship, SUB-Silver Galena and Gold Galena Rooms
 — 10 a.m.-12:30 p.m. Believer's Fellowship, SUB-Chief's Room
 — 5:30-8 p.m. Believer's

Fellowship, SUB-Chief's Room
Monday, April 30
 — 8 a.m.-11 p.m. Blackmarket Sale, SUB-Dipper Room
 — 10:30 a.m.-12:30 p.m. Public Relations Class, SUB-Silver Galena Room
 — 11:30 a.m.-12:30 p.m. Christian Series, SUB-Ee-da-ho Room
 — noon American Association of University Women (AAUW), brown bag lunch for women with a baccalaureate or higher degree, get acquainted, Home Economics Lounge
 — noon-2 p.m. Deans Council, SUB-Chief's Room
 — 12:30 p.m. Women in the Military: "Why We Joined, Why We Left," Sharlyn Metzger and Tamara Partlow, of Berkeley, (left the military as conscientious objectors; now political activists), Women's Center
 — 3:30-4:30 Homecoming Meeting, SUB-Ed-da-ho Room
 — 4-6 p.m. Students for Hart, SUB-Full Ballroom
 — 5-8 p.m. Engineering Conservation Group, SUB-Appaloosa Room
 — 6-7 p.m. Christian Science Organization, SUB-Ee-da-ho Room
 — 7-9 p.m. Engineering Conservation Group, SUB-Pend Oreille Room
 — 8 p.m. Premiere debut album: "Collection 983: Spectral Voyages" by Paul Speer, former UI music student, KUID-FM (91.7)
 — 8-10 p.m. **Gallery Opening** — BFA Show, assorted works of 11 BFA students, University Gallery
 — 10 p.m. Album premiere, KUOI-FM (89.3)

New law to get tougher on illegal computer users

Computer hackers should think twice before they fool around with computer systems at the University of Idaho and elsewhere in the state. Unauthorized access is now a crime punishable by law in Idaho.

Idaho State Governor John Evans has signed the Computer Crime House Bill into law after it was passed in both the House of Representatives and the Senate, by overwhelming margins.

The bill amends Title 18 of the Idaho Code by adding a new chapter providing for definitions of and punishment for computer crime.

The use of computers with the intent to defraud by means of pretense or to knowingly alter or destroy a computer, be it a system or documentation, is now a felony in the state of Idaho. The intent to access a computer without authorization is a misdemeanor.

James "Doc" Lucas, R-Moscow, was proposing a computer crime bill in the Idaho Legislature at the request of the University of Idaho when the state attorney general and he chose to go together on a shared version.

"It's a new chapter in Idaho law," says Lucas. "There was nothing on computer crime in the state prior to this. I think we now have one of the better bills in the United States."

The attorney general's office and the Boise State Police obtained copies of computer

crime bills from the federal government and other states last summer in preparation for writing the Idaho bill.


"This kind of activity fell between the cracks of existing law," said Deputy Attorney General Ken McClure. "Normal trespassing laws were not very successful because it was tough to prove larceny or the intent to take something. There are 37 other states which have this kind of bill, and I am very proud of ours. I think it is one of the best. One of the benefits of coming in later on this sort of thing is that you can review what went before and select the best elements."

Bill Accola, director of computer services at the university, feels that the bill will give the university what it needs to prevent unauthorized activities of "would-be hackers" on campus.

"In some cases in the past, we were unable to proceed to the extent that we thought was necessary," he said. "This will give the university an avenue for prosecution in the future. Being able to prosecute may make such people reconsider how severe the punishment is for an illegal act they might want to perpetrate."

"There is more of this problem regarding computer crime than we realize," adds Lucas. "It is wise to let people know about this bill. They won't be so lightheartedly fooling around."

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Board

From page 1

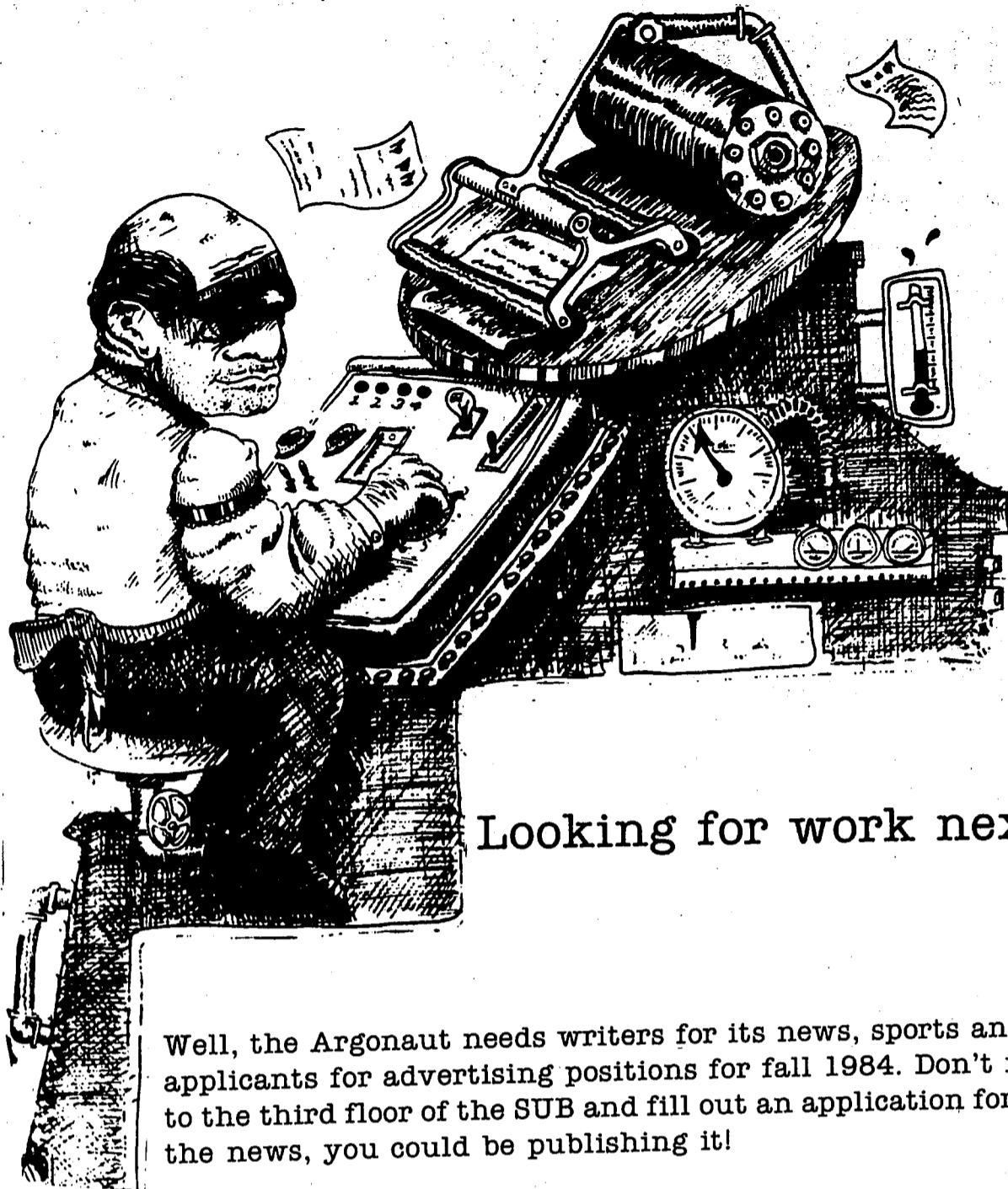
Coombs also said that transferring the license will also add to the overall academic program at the UI.

In case the UI were to decide it wanted the station back in the future the station could be returned. However, the UI would be required to file a request and provide a 180-day notice. According to Haarsager, the transfer would then be final if the license transfer was approved by the FCC.

"With the transfer of the license, both UI and WSU would be able to offer the things commercial broadcasters are looking for in employees," Haarsager said in regards to the advantages of transferring the radio license.

"The opportunities would include news editing, writing, delivery experience, teaching people to work on deadlines, sales experience, promotion, and programming experience. And they would receive this experience while working alongside professionals," Haarsager added.

The combined boards also heard reports from both the UI and WSU vice presidents for university relations about plans for the centennial celebrations for both universities. The UI will celebrate its 100th birthday in 1989 and WSU will celebrate in 1990.



The 'A' Team needs YOU!

Looking for work next semester?

Well, the Argonaut needs writers for its news, sports and features staffs, and applicants for advertising positions for fall 1984. Don't miss out. Come on up to the third floor of the SUB and fill out an application form. Instead of reading the news, you could be publishing it!

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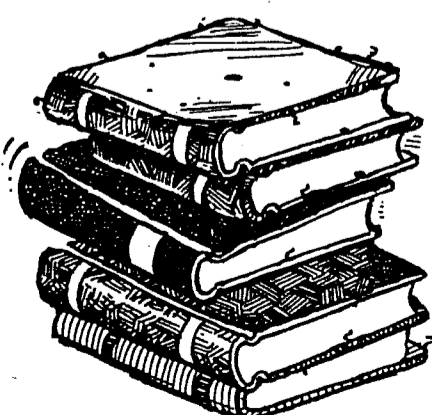
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The Argonaut needs writers for the news, sports and features departments next semester. Pay is 55 cents per column inch. Pick up an application at the Argonaut office, 3rd floor SUB.

9. AUTOS.

1972 Ford 4X4. Rough body but runs great. Good tires. \$1500 or best offer. 882-0810.

1972 Super Beetle. \$2295.00, PJ Automotive, 883-0928.

1981 VW Diesel Rabbit \$4295.00, PJ Automotive, 883-0928.

For sale: 1961 Ford Wagon, excellent condition, 50,000 original miles, mags, good tires, snow tires, \$500, 882-1294.

10. MOTORCYCLES.

Honda XL200R 1983, excellent condition. 885-8152, after 8:00. Located in Tower parking lot.

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11. RIDES.

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Rider wanted to Chicago after finals. Have room for gear. Doug W., 885-6014.

12. WANTED.

People who like to work with animals on a volunteer basis. 7 days a week, 9:00 a.m.-4:00 p.m. Make own hours. Humane Society, 883-1166.

13. PERSONALS.

AMAZONS ANONYMOUS: Good luck running, biking, canoeing, etc. through Wenatchee! (Don't let the train hold you up!)

14. ANNOUNCEMENTS.

YOUR PALOUSE WEDDING Bridal Fashion Show, April 29 2 p.m. University Inn Conven-

tion Center. \$2.00 admission. Refreshments! Door prizes! Tickets available at the door and at participating businesses: Joyce's, The Cake Works, Trish's Bridal Boutique, Sheer Madness, Wine Co. of Moscow.

16. LOST AND FOUND.

Lost — brown folder with histology lab manual and notes, 882-6055.

17. MISCELLANEOUS.

Books, books. Good stuff. Buying, selling, whether you're moving or not. BRUSED BOOKS. Main and Grand, Pullman. Tuesday-Saturday, 509-334-7898.

RETURNING STUDENTS! Favorite house plants too large or fragile for the drive home this summer? I'll care for your plants here in Moscow while you are away — and you may pick them up when you return next fall. Ridiculously low rates — I just like lots of green around my place. 882-1223, days. 883-0703, evenings.

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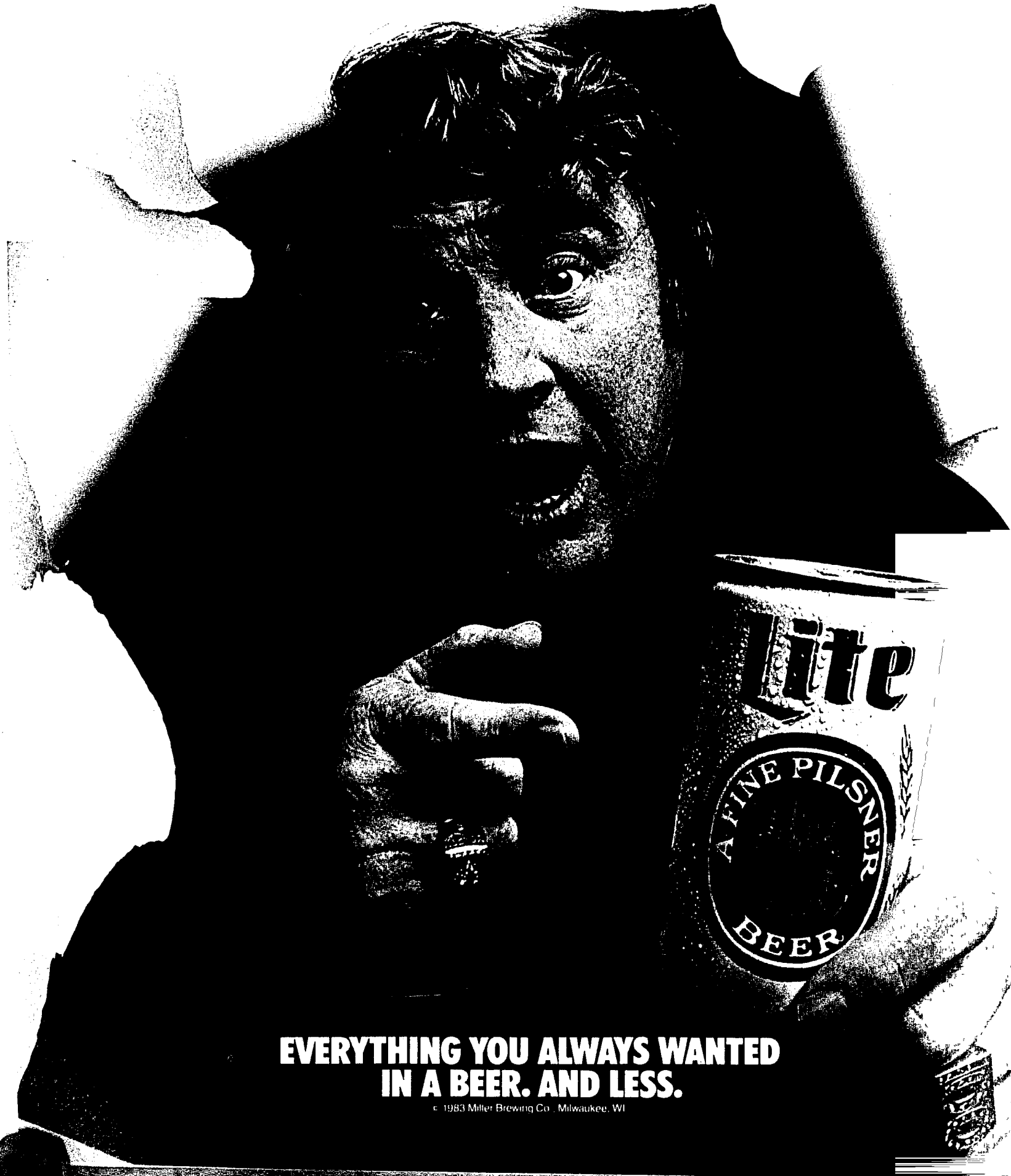


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l e t t e r s

I saw the trailer for *Streets of Fire* the last time I went to the theater and it was great. In fact, it was better than the movie I originally went to see (which was a real bomb). You can bet I'll be the first in line when it comes to Phoenix. Michael Paré is too cute!

Tracy Markman
Phoenix, AZ

I was happy to read your feature on Molly Ringwald: ever since I saw *The Tempest* I've been waiting for her next movie, and *Sixteen Candles* sounds like a good one.

Gerald Gortner
Durham, NC

Another Stephen King movie. I don't think I'm ready for *Firestarter*, but I must admit the idea of George C. Scott pursuing little Drew Barrymore is rather perversely appealing.

Marian Sellers
Davis, CA

What a treat! I've been madly in love with Jenilee Harrison ever since she wiggled onto *Three's Company*.

My only complaint: Her *Tank* interview wasn't long enough.

S.D.G.
Atlanta, GA

Send letters to *The Movie Magazine*, 1680 N. Vine, Suite 900, Hollywood, CA 90028.

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CONAN THE DESTROYER
Arnold Schwarzenegger (above) throws his weight around.



ALL OF ME
Steve Martin (left) is invaded by Lily Tomlin in this romantic comedy.

STICK
Burt Reynolds stars in Elmore Leonard's tale of murder in Miami.

CLOAK & DAGGER
Henry Thomas and Dabney Coleman combine forces in a fantasy/espionage adventure set in San Antonio.

UNDER THE VOLCANO
Jacqueline Bisset (below) and Albert Finney star in John Huston's film of Malcolm Lowry's classic.



PREVIEWS

Writer/producer Cameron Crowe talks about *The Wild Life*; director Bill Forsyth discusses his latest, *Comfort and Joy*; Molly Ringwald stars in *The Breakfast Club*.

OUR COVER

Arnold Schwarzenegger photographed by Dirck Halstead.



WILD LIFE

BY BYRON LAURSEN

"I think what they're gonna get is better than *Fast Times*," asserts Cameron Crowe between on-location takes for his new movie, *The Wild Life*, in the hallways of Torrance High School, south of Los Angeles.

Crowe is a fast mover. Published in *Rolling Stone* at age 15, he went on to authorship of a best-seller — *Fast Times at Ridgemont High* — plus a hit screenplay based on that same book. But he takes enough time to be certain he gets his point across: *The Wild Life*, whose characters are taking their first steps away from home and school, into the charms and pitfalls of swinging singlehood, is definitely not a sequel to *Fast Times*.

Pressure has been on Crowe, who wrote the script of *The Wild Life* and is also working as a co-producer on the movie, to come up with a very similar movie to his earlier opus — heavy on antics and high school subculture. "A group of theatre owners even sent in a petition to the studio," Crowe says, "begging them to have us make *Fast Times II*. But I wanted to move forward, to take some growing-up steps and assume a slightly different focus.

"*The Wild Life* is an offshoot, sure, but it's much more real. I think this has some-

Wasted youth in The Wild Life (l. to r.) Jenny Wright, Christopher Penn, Lea Thompson, Ian-Mitchell Smith and Eric Stoltz.

thing of a *Diner* feel for a younger group of kids."

The main characters of *The Wild Life*, as played by Eric Stoltz and Christopher Penn, are a guy who just got his first apartment and found out he can't afford it alone, and his choice for a roommate, a "self-appointed love god and party connoisseur," who failed to graduate with his buddies.

Penn, the younger brother of memorable *Fast Times* star Sean Penn, stars in the current hit *Footloose* and was also in *All the Right Moves* and *Rumblefish*. "He's a more physical actor, a lot more extroverted than his brother," says Crowe. "He plays a guy who changes all the lives around him without knowing what he's doing."

The changes materialize during an intense week, the first week of the summer vacation following Stoltz and Penn's senior year. It's the time — as it was for the characters in the classic *American Graffiti* — to step over the line from childhood to adulthood. "This film is about the 'small' moments in their lives that have monumental effects," Crowe explains.

Other stars include Randy Quaid (of *Breaking Away* and *Diner* fame) and Ian Mitchell-Smith ("He's our Win-A-Date-With character," Crowe jokes, "a super good-looking young guy"), along with Lea Thompson (*All the Right Moves*), Jenny Wright, Hart Bochner (who played, in *Rich and Famous*, a writer loosely based on Crowe himself) and Rick Moranis, recently in SCTV's popular "Great White North" series of sketches. Art Linson is the director and a co-producer with Crowe and Don Phillips.

The Wild Life opens this fall.

Comfort and Joy

BY JOAN GOODMAN

Tidings of *Comfort and Joy* will be welcome news to followers of Scots director Bill Forsyth's "wee small films" — *Local Hero*, *Gregory's Girl*, and his recently released 16 mm first effort, *That Sinking Feeling*. He's reluctant to talk about *Comfort and Joy* except to say "it's about a fella having a really bad week. It begins on a Sunday and ends the following Saturday and it's quite unusual. Everything happens to him. It's really a tough week he has..." says the sly, canny, eccentric humorist who currently constitutes the whole of the Scottish film industry.

"Maybe I'm being too paranoid about it, but it's because the story is so slight. If there were more story, I'd be quite happy to talk about it. But if people know what it's about before they see it, they won't enjoy the film," he says gloomily. The cinematically cheerful Forsyth has his own down side in reality. He can sound suicidal about the most casual pitfalls of filmmaking. It takes enormous effort to convince him that disaster is not about to strike. It took the British Academy Award for Best Screenplay (beating out *Chariots of Fire*) to convince him that *Gregory's Girl* was not an utter failure, and the New York Film Critic's Best Screenplay Award for *Local Hero* cheered him up considerably. True to his nature, he only seemed nonplussed when *Local Hero* was nominated for 7 British Academy Awards.

Forsyth, a lean, compact Glaswegian of doleful mein, whose shoulders seem permanently hunched in worry, comes by his pessimism honestly. Like the British, the Scots are at their best when their backs are to the wall. "We have difficulty coping with success," Forsyth says, grinning cheerfully.

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In Comfort and Joy, Scottish disc jockey Billy Paterson is abandoned by his girlfriend, leaving lonely Billy to wander around Glasgow in his spiffy BMW — in optimistic pursuit of a mysterious woman.



Henry Thomas draws a bead on the bad guys.

BY JOHN MENDELSSOHN

is first role since *E.T.* made him American moviegoers' favorite young actor finds young Henry Thomas foiling dastardly spies, learning something about the True Nature of Heroism, and otherwise having a grand, grand old time in *Cloak and Dagger*. Written by Tom Holland, the film goes back to the 1947 Cornell Woolrich nailbiter *The Window*. In fact, *Cloak* was conceived as a straight remake of the Woolrich film, about a boy whose penchant for crying wolf almost costs him his neck. But then director Richard Franklin, fresh from *Psycho II*, noticed that it "never really established why no one will help the little boy, who seemed quite a nice kid.

"On the other hand, in a more traditional boy-who-cried-wolf story," the Australian filmmaker explains to a visitor in his office, "one would have had to establish the boy's lack of credibility. And that would have been sort of dull filmmaking.

"I was pondering all this when I met Henry for the first time, and found him playing *Dungeons and Dragons*. His mother said something that just sort of solved everything. 'You know,' she said, 'Henry's so into these games that sometimes we don't know when he's talking about reality and when he's talking about a game he's playing.'"

"Well, my God," I thought, "there's the

way to get around the basic problem of the story." And thus was born a property that makes only "nodding reference" to that of which it was originally intended to be a mere modernization.

Directing the wee Mr. Thomas proved an eye-opening experience for Franklin, who admits, "I had felt that acting, like directing — I don't want to appear to be putting acting down, mind you — was a craft, something that one had to study and learn. Aside from one's good looks or something, it hadn't seemed to have much to do with talent. But Henry really changed my mind

about that.

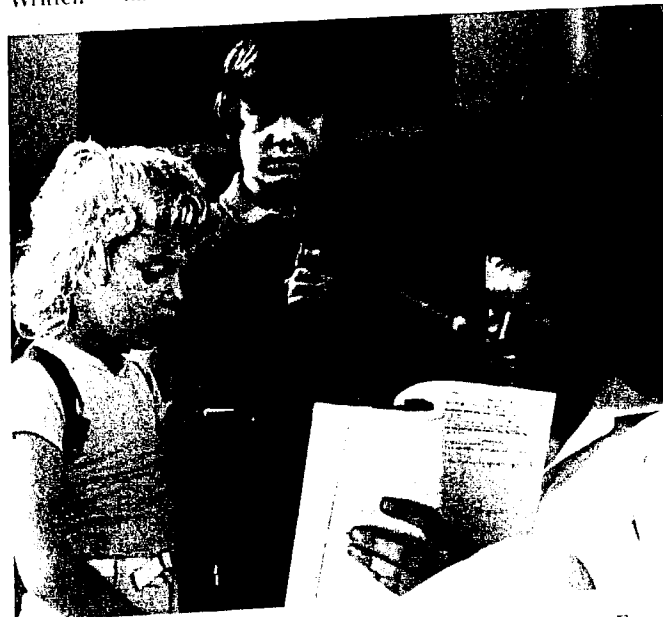
"He does something I've never seen any other actor do — learns his lines only when it's time to do the scene. Only after a scene's been blocked will he come over and look at his script to find out what he's meant to say in it. Bringing no preconceptions to the scene, he believes what you tell him and does exactly what you ask him to do."

But malleability is only one of the many things about Henry that make directors like Franklin, (who'll be familiar to some as the co-producer of *The Blue Lagoon*) so frightfully fond of him. "He was able to express the most complex emotions too," the director tells us. "We did two scenes, for instance, in which he cried on cue. His mother told me that he has certain things that he thinks of to put himself in the mood, but I didn't ask what they were. I just asked him, 'Do you think you can cry here?' and he said yes, and did!"

The ubiquitous Dabney Coleman, who plays both Henry's grievously put-upon dad and his imagined accomplice in bad-guy-thwarting, Jack Flack, superspy, is hardly less enthusiastic in his praise of his fellow Texan. "The nuances that Henry puts in his performance are astounding," he asserts. "I haven't seen many child actors as adept as he. And, more importantly, he's a good kid."

Franklin perceives Coleman's approach to acting as the complete opposite of his little costar. "Dabney's a very . . . caring actor," he notes, "one who works very hard at *everything*, really labors over what and why and where and how. He'd ask for

(Continued on page 15)



Australian director Richard Franklin (*Psycho II*) rehearses a scene with Thomas and Christina Nigra.

BURT REYNOLDS IS STICK

Drugs, Sex & Murder in Miami

BY R. SUE SMITH

Box Office King Burt Reynolds' 1984 bid for acclaim in the dual roles of Actor/Director calls for a vehicle more powerful than the Trans-Am Bandit used to out-fox Smokey; he may have found that slick ride with Elmore Leonard's *Stick*.

Based on Leonard's best-selling action novel, and produced by veteran Jennings Lang, *Stick* boasts a first-rate cast: Gilt-edged actors supporting the star (in the title role of Ernest "Stick" Stickley) include George Segal, Candice Bergen, Charles Durning, Annie Potts, Jose Perez, Richard Lawson, and in her screen debut, Sachi Parker (daughter of Shirley MacLaine).

Stick was crafted for the screen from Detroit-based Leonard's "23rd or 24th" published novel, and as the author explains, he's no rookie at making the page-to-screen doubleplay, having "relied for most of my career on Hollywood sales."

The 57-year-old Leonard outlined his career and his hopes for *Stick* in a recent conversation in his Birmingham, Michigan home office, where afternoon sun played across the covers of his collected works and the pages of his current manuscript. Leonard seems to be living every writer's dream — typewriter to the left, antique writing desk to the right, Adidas-shod feet comfortably propped alongside letters from publishers and agents, he talks with the ease of a man who has not only found his niche but is being paid to stay there.

That 31-year-old career began with a string of Western novels, most notably Martin Ritt's 1967 filming of *Hombre*, which starred Paul Newman and is "an extraordinary landmark in the development of the Western" according to international film scholar Phillip French.

Leonard made the switch to contemporary stories ("They're a lot more fun") in the early Seventies with his screenplays for Charles Bronson's *Mr. Majestyk* and Clint



Director/star Reynolds (above) as *Stick*, just out of prison and about to fall in with a dangerous crowd, including stock market consultant Candice Bergen (left) and weirdo drug dealer Charles Durning (below, with April Clough). *Stick* is based on one of "23 or 24" novels by ace action writer Elmore Leonard (below left), who places most of his stories in Detroit and/or Miami.

Eastwood's *Joe Kidd*. While Leonard's novels are praised for their tightly-knit plotting, the author shakes his head at the idea that he begins each book with a fully-developed story line. "I don't really plot," he says. "I just go along from day to day. Plot isn't the main thing. It's the characters and what comes of their conflict."

The character of Ernest Stickley — "Stick" — was introduced in Leonard's 1976 novel *Swag*, which detailed Stick's 100-day career in armed robbery. *Stick* picks up seven years from where *Swag* left off, years Stick spent doing time for a final botched crime.

The action begins as Stick rolls off a southbound boxcar into a Florida Coast society possibly seamier than that he left behind in the pen. Stick's idea of a media hero is Warren Oates, not Hemingway, but he's about to learn something that proves "Papa" right. A chance meeting with Puerto Rican emigre Rene "Rainy" Moya plunges Stick into a high stakes world where over-the-counter Wall Street investments mix with under-the-table drug deals. Rainy agrees to act as bagman for wiggled-out superdealer Charles "Chucky Buck" Gorman (Durning in a red fright



wig), taking Stick along for the ride. When the assignment turns out to be a pre-arranged negotiated murder, with Stick as Chucky's sacrificial offering to a fellow dealer, Stick becomes a wanted man running from Chucky and from the assassins.

What the underworld hit men don't know is that Stick doesn't take to being set up. It goes against his grain as a businessman. And when Stick runs, it's in circles that lead the pursuers into Stick's trap.

Shelter comes from an unexpected offer. Multimillionaire Barry Stam (Segal) needs two assistants to maintain his fast-lane life. lovely financial wizard Kyle McLaren (Ber-

(Continued on page 11)



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STEVE MARTIN & LILY TOMLIN

together in rare form

Having one actor play two or more roles is one of Hollywood's favorite (and most predictable) plot twists. Leave it to the particularly crazed bent of Steve Martin and Carl Reiner to turn this cliché around and offer two stars in the same role.

In *All of Me*, Steve Martin and Lily Tomlin share more than the lead; they also end up inhabiting the same body.

Lily portrays Edwina Cutwater, a prim and proper spinster who decides, on her deathbed, that if you can't take it with you, don't go. She hires a mystic to transplant her soul into the body of a beautiful young woman. The bizarre plan would have worked, too, if Edwina's inept lawyer, Roger Cobb (Steve Martin), hadn't bumbled into the ceremony.

The mystic's aim is a little off and — ZAP! — Roger finds himself and this old eccentric *really* living together. Of course, since she's so stilted and repressed and he's so horny and uninhibited, neither would really call it living. But it certainly can be called a funny movie.

Unfortunately, Steve Martin is not laugh-



BY ERIC ESTRIN & RICK MCGUIRE

Lily Tomlin as Edwina Cutwater, a very rich spinster with a terminal disease, who arranges to transfer her soul to the body of a beautiful young woman — but the trick switch doesn't click and Lily ends up inside bumbling playboy lawyer Steve Martin; one side of Steve swaggers manfully, while the other side minces primly. No wonder Steve is confused. . . .

ing. Oh, the film is going well; it's his between-scenes gin game that's ailing. His opponent, the screenplay's writer, Phil Alden Robinson (*Rhinestone*), says, "I take Steve for about ten bucks a week." Meanwhile, Martin just keeps muttering, "Where are the nines? Did I pass a king?"

"It's very hard for Steve," says director Carl Reiner. "He's a real card shark, but he's working with a handicap; he's not allowed to cheat."

Reiner himself has been working with a bit of a handicap. Previously having directed Martin in *The Jerk*, *Dead Men Don't Wear Plaid*, and *The Man with Two Brains*, he claims, "It's been very difficult, because if you do one picture with a guy like Steve, well that's one thing, but *four* — that's purgatory!"

Based on the novel *Me Two*, with an adaptation by Henry Olek, the story line itself has also been troublesome. How do you handle the logistics of two people sharing one body? After much debate, it was finally agreed that each controls a different side of the body. Thus, Martin has developed an ingenious walk whereby his left side moves with a feminine swish while his right stalks around in a masculine fashion.

This "split-personality" creates a variety of hazards, whether the hapless lawyer is tooling around town with his stick shift, trying to use the men's room, or attempting to seduce his decidedly bewildered fiancée.

Visually, he sees Edwina whenever he looks in the mirror. This particular special effect demands the set be decorated with a number of fake mirrors, which Reiner habitually catches himself trying to use.

"But I do it," he says defiantly, "despite all the problems. I mean, I was in the war with Hitler; I've learned to live with disaster."

While no major disasters occurred during the filming of *All of Me*, there were occasional events guaranteeing some excitement around the set. Costar Madolyn Smith (who plays Martin's fiancée) took the traditional good-luck admonishment to "break a leg" seriously — she'll be on crutches for about six months. Martin caught the brim of a thrown hat with his eye and required a weekend's recovery time.

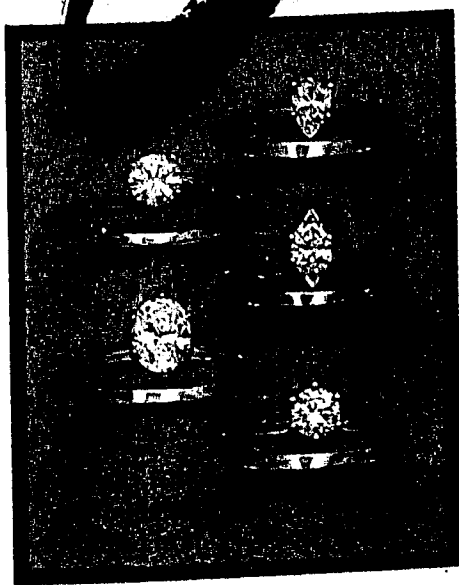
But what could have been the biggest disaster of all never materialized. Instead of the star wars which might be expected when two major celebrities share the same stage, Martin and Tomlin worked well together. Robinson says the two, who never performed with each other outside of brief *Saturday Night Live* sketches, have become great friends: "Our first rehearsal was at Steve's house. After ten minutes, Lily was down on the floor, saying, 'Oh, Steve, why don't you do this?' and he'd say, 'That's great, and you could do this!'"

"We have magical timing together," says

(Continued on page 14)



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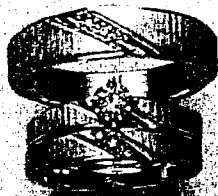


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MIGHTY ARE THE MUSCLES
OF ACTOR-BODYBUILDER-BUSINESSMAN
ARNOLD SCHWARZENEGGER,
WHO ONCE MORE LEAPS
INTO THE FRAY AS CONAN

BY DONALD CHASE



THE DE PLAY IT AG

Arnold Schwarzenegger, just returned from the Mexico City doctor who treated him for a minor leg injury, is both wincing in pain and laughing at the same time. In fact, he is laughing because, back among his coworkers at Churubusco Studios, he is finally in a situation where he can wince without suffering a loss of face.

"In the waiting room and even while I was with the doctor," he explains in a voice from which the accents of his native Austria are fast fading, "I felt I was really being watched. 'How is this macho bodybuilder, how is the fearless Conan, handling himself?' And I didn't want to disappoint anybody, so I just acted as if I never felt better."

The macho bodybuilder, five times Mr. Universe and seven times Mr. Olympia, sustained his injury while playing the fearless hero of *Conan the Destroyer*, the sequel to his 1982 smash *Conan the Barbarian*. It happened on the final day of filming a scene in which Schwarzenegger and basketball great Wilt Chamberlain pummel, slash, and bite each other to a fare-thee-well. (During the biting, the overzealous Chamberlain, who is making his film debut as a villain, was begged by Schwarzenegger, "Wilt, the camera doesn't know if you're really biting my ear. So please — stop biting it and just pretend.") It's one of many scenes — including ambushes, swordfights, and horseback stunts — that continue the gory, treacherous and somewhat mystical tradition of the first film.

"The bottom line is pretty much the same in both films," Schwarzenegger admits. "Conan is good and he destroys evil. In this case, evil is the monster created by Queen Tamaris (played by Sarah Douglas, the black-clad villainess Ursa in *Superman* and *Superman II*, and the Joan Collins-type on TV's *Falcon Crest*). It's called Dagoth — it's a marble statue that comes alive when she plants a magical horn in its forehead." The quest for the horn, which is joined by a black Amazonian warrior (played by rock singer Grace Jones) and a beautiful fairytale princess (played by Olivia D'Abo), comprises the film's plot.

What's new about *Conan the Destroyer*, screenplay by Stanley Mann, story by Roy Thomas and Gerry Conway, is its sense of humor, partly an attempt by producer Raffaella DeLaurentiis to temper the film's violence in order to get a PG rating. "That way," DeLaurentiis says, "it can be seen by the millions of kids who complained that they couldn't get in to see *Conan the Barbarian* because of its R rating."

The humor, says Schwarzenegger, is also partly the difference between John Milius, the director of the original, and Richard

CONAN THE DESTROYER

GAIN, ARNOLD

Fleischer, director of the sequel. Milius, a "very sweet, gentle man" offscreen, could get rather heavily philosophical onscreen, as in the allegedly right-wing quote from Nietzsche that opened the film: "That which does not kill you makes you stronger." Milius' intentions were best served by directing Schwarzenegger "step by step through scenes." With Fleischer, "the approach is much lighter," Schwarzenegger says, and for that reason and because his star is now that much more experienced in the role of Conan, the director "lets you have a certain responsibility. He'll watch you first and then iron out a few things — or say nothing at all."

Richard Fleischer, whose impressive credits in the action-adventure vein include *20,000 Leagues Under the Sea*, *The Vikings*, and *Fantastic Voyage*, says that *Conan the Destroyer* will have a "kind of *Three Musketeers* feeling. We're going to see Arnold play a very funny drunk scene, there will be jokes that relate back to the first film but which can be enjoyed even if you don't know the first film. And there's some almost tongue-in-cheek humor that takes off on Arnold's fantastic body and fantastic strength."

At 220 pounds, Schwarzenegger is 20 pounds lighter and proportionately smaller in every dimension than he was when he was a competing bodybuilder. His body is also more muscular and better defined than it was when he made the first *Conan* — though he hasn't sacrificed the strength, flexibility, speed, and endurance needed to perform the new film's many stunts.

"John Milius," he explains, "said that slave labor doesn't give you definition, and for his relatively realistic film, a less defined body was right. But Richard Fleischer wanted the definition, so my waist is smaller here and I reduced my body-fat level by 2 or 3 percent. He's making more of an adventure-fantasy and in terms of that he's right."

The adventure-fantasy aspects of *Conan*, which opens July 6, are being played to the hilt by Jack Cardiff, the world-renowned cinematographer who has shot *The Red Shoes*, *The African Queen*, and Fleischer's *The Vikings*, among scores of films. "If there's anything in the film that sparkles," he laughs, "it sparkles. I'm using special filters on the sets to make them sparkle. I'm using every trick in the book to produce all kinds of strange atmospheric conditions. What we're aiming for is a savage splendor."

Some of the splendor will come from sets erected at Churubusco by production



Singer Grace Jones (left) and basketball star Wilt Chamberlain make their acting debuts as tough warriors who do battle with Conan. It all has to do with a blonde princess being held against her will, said princess being in need of rescue (ah, rescue...).



designer Pierluigi Basile to represent royal palaces of the mythical Hyborean Age, and from the "Dreaming god" Dagoth, the work of Carlo Rambaldi, famed for creating E.T. While working on Dagoth, Rambaldi is simultaneously putting the finishing touches on his special effects contributions to Raffaella DeLaurentiis' *Dune*.

It was while scouting *Dune* locations that the producer saw the first of the several terrains that would give *Conan the Destroyer* the savagery it required. This was the Salamayuca Desert surrounding Ciudad Juarez, where she ended up shooting portions of both *Dune* and *Conan*. Other Mexican exterior locations used in *Conan* include an enormous waterfall near Pachuca that pours over hexagonal columns of white basalt rock; a preindustrial and thus ageless silver mill, also near Pachuca, to play the exterior of Queen Tamaris' palace; and, at Nevada de Toluca, an extinct volcano holding a black lake in its crater, used as the approach to the castle of the archvillain Thoth-Amon (Patrick Roach).

The devaluation of the Mexican peso, along with the already low cost of Mexican labor and materials, may make *Conan the Destroyer* more savagely splendid than its filmed-in-Spain predecessor. And for some \$3 million less than the \$19.7 million spent on *Conan the Barbarian*. This is not exactly lost on Arnold Schwarzenegger, because it probably won't be too long before he himself starts packaging and producing movies. It's a natural extension of acting in them, he feels. It's also probably an endeavor marked for success, if Schwarzenegger's track record with spinoffs is any indication. In addition to his film-acting career, which began in 1976 with *Stay Hungry*, Schwarzenegger's bodybuilding prowess has edged him into appearing in and producing exercise tapes and TV specials and spawned three bestselling books.

In fact, the bodybuilding spinoffs account for just a fraction of Schwarzenegger's current business empire. Having studied economics and business in

Munich and at UCLA and the University of Wisconsin, he is involved, through seven corporations, in buying, selling, developing, trading, renting and leasing Southern California commercial and residential property.

"There is nothing you do today that doesn't have something to do with business," he says, "and it's foolish not to acquaint yourself with the business aspects of whatever you do, if only to protect yourself from being taken advantage of. But more than that, I enjoy business. I wouldn't do any of the things I do if I didn't enjoy them. I'm not saying that everyone should be as aggressive and competitive as I am, because if they were it would be tougher for me!"

What he is saying, however, is that everyone should go to the edge of their personal limits at any given time — and then expand those limits. "It's a question of setting a goal very clearly. If you have a vision of what you want — what kind of body, what kind of career — you will find yourself casually, almost subconsciously, making decisions on a day-to-day basis that will bring you closer to it."

Schwarzenegger's belief in an expanding personal universe seemed to find official expression last September when he achieved a long-sought goal. After much negotiation, he managed to become a citizen of the United States, which he loves for its "openheartedness, openmindedness, and big thinking," while remaining a citizen of Austria, to which he has a native's ties of affection.

"Arnold strives always to do better than he's done before," says Fleischer. "That's how he became what he became. He's a very ambitious man but not a driven man... As an actor, he's not at all self-conscious. He endeavors to do his best in every shot — he's giving 110 percent all the time... This film is going to surprise a lot of people."

ALBERT FINNEY, JACQUELINE BISSET & ANTHONY ANDREWS IN JOHN HUSTON'S UNDER THE VOLCANO

BY JACOBA ATLAS

Seventy-seven-year-old director John Huston is talking about *Under the Volcano*, Malcolm Lowry's 1947 novel, which he is now turning into a film starring Albert Finney, Jacqueline Bisset and Anthony Andrews (produced by Moritz Borman and Wieland Schulz-Keil, with Michael Fitzgerald as executive producer of the Michael and Kathy Fitzgerald Presentation). *Under the Volcano* has been called the novel Huston was destined to film. Something in the novel's theme, of a civilization crumbling from within each man's soul, speaks to Huston's own life. "For a number of years teachers at universities, scholars and students have connected me with this novel," he says modestly.

Under the Volcano, as written by Lowry, is mostly an internal monologue conducted by a British ex-Consul who is consumed with alcohol, mourning the estrangement of his wife and cursing his soul. The novel takes place within twenty-four hours on November 1 — Mexico's Day of the Dead. The year is 1938; Europe is about to embark on a horrible war, and the Consul, like the protagonists of Camus and Sartre, is trying to come to terms with epic despair. This internal story, which jumps time and place at will, has been refashioned (by screenwriter Guy Gallo) into a linear form with a concrete beginning, middle and end. It is Huston's only concession to commercial filmmaking. "The Consul is a hero," Huston insists. "His reaction to life is to get drunk. He gets drunk in a heroic way. I prefer to think that God is not dead, just drunk. He took one look at what's going on in this world and left on an extended bat in another constellation. It's very clear that the man (Consul) suffers from dipsomania of the soul. His drunkenness is not simply a response to being betrayed by his wife, it is actually a manner of perceiving the world, a response to a disappointment in western civilization."

That theme has at one time or another attracted some of the finest moviemakers in the world. The list of those who tried, and failed, to turn Lowry's novel into a movie is impressive: Luis Buñuel, Joseph Losey, Jules Dassin, Ken Russell, Roman Polanski, Stanley Kubrick. The actors who saw the Consul as their own alter-ego are equally stellar: Richard Burton (he saw the

Consul as a way to re-establish his acting mettle), Peter O'Toole, even Jack Nicholson. "Before Albert," explains Huston, "the role belonged to Burton." He will not elaborate on why Burton lost in the final round to Finney.

Finney came to Cuernavaca, Mexico directly from playing Pope John-Paul for a CBS television movie. He shaved his head to play the Pope and now, portraying the Consul, he wears a wig. Other than that, he is completely without artifice. "I can't live up to the despair of the Consul," he admits, "and imagination has to take over. The love story aspect — well, one can draw on one's own experiences there. The times when one has been disappointed, or felt inadequate. Now in terms of his self-destruction, I've only flirted with it. I understand it, though. Perhaps I've never had a volcano, but I've had my own little

hummocks of self destruction. It's a pretty common feeling, that life is worthless. What I try to do is get to the edge of that in my imagination. Try to catch the darkness."

It's Finney as much as Huston who sets the mood for the filming. His costars — Jacqueline Bisset, who plays his wife, and Anthony Andrews, who plays his half-brother — are slightly in awe of Finney's powers of creation. Andrews has responded with slight competitiveness, trying to capture Huston's attention; Bisset with quiet determination. Huston speaks gently to her, patting her hand and calling her "dear." This is probably the most demanding role of her career and she knows it. Huston has become something of her mentor. "When we first met in Mexico," she says with a smile, "he gave me a long list of books I should read. I'm hopelessly ill-read." Bisset says this is the first time the director has actually worked with her, de-



Anthony Andrews (*Brideshead Revisited*) gives his alcoholic half-brother (Albert Finney) a shave (above) in the long-awaited film version of Malcolm Lowry's classic existential novel. The director, John Huston (left), feels particularly qualified for this project. Jacqueline Bisset (bottom right and below center) plays the ex-wife of former British consul Finney.



COMFORT & JOY

spite the 1972 film *The Life and Times of Judge Roy Bean*. "I don't know where John was on that," she says vaguely, "but my scenes were mostly directed by Paul Newman."

On *Under the Volcano*, Huston is very much in evidence. To conserve his energy, he moves about the locations in a golf cart and views takes on a video monitor. But he directs with a "hands on" attitude, touching his actors, speaking in his low, soothing voice. Working entirely in Mexico suits his temperament; it served as the backdrop for two of his favorite films, *The Treasure of the Sierra Madre* (1948) and *The Night of the Iguana* (1966). "There's an element of adventure in Mexico," he explains. "The country's exotic. I first came here when I was 18. There were still leftovers from the revolution. I like the people, the variety, the way they think." He is working with Mexico's top cinematographer, Gabriel Figueroa, and says the Mexican crews are "among the finest in the world."

Each night at the Cuernavaca Racquet Club — the hotel that serves as the production's home base — everyone is welcome to view what was shot that day. Actors, crew, friends and relatives, even the gardener from the Racquet Club, gather in a front room and watch what was put on film. There's no hierarchy, no privileged information. Young directors in Hollywood may jealously guard their dailies, but Huston knows that his film can't be copied; he's putting his 77 years of living on that screen. The film will open this fall.

UNDER
THE
VOLCANO



(Continued from page 4)

"The Scots have survived on failure for so long that when one is successful he feels he has to leave the country." He intends to be the exception.

The protagonist of *Comfort and Joy* is an aging disc jockey whose girlfriend suddenly leaves him. Finding himself on his own, he tools around the depressed areas of Glasgow in his bright red BMW. He follows a girl in an ice cream van and finds himself involved in an ice cream war between Scottish Italians of a somewhat sinister caste. In his fall from innocence and his pursuit of the elusive, perfect woman, the disc jockey learns just a little about himself — and we learn a lot about Bill Forsyth.

Heading the cast of *Comfort and Joy*, which opens this fall, is Billy Paterson, a well-known Scottish actor who lives in London and who came to Forsyth eight years ago when he and his partner were making industrial films. "Why don't you make film films," he said, "so I can be in them?" It's taken me all this time." Finding good Scottish actors isn't a problem, Forsyth maintains. "Most of the actors in London come from Glasgow, although they don't let on except to another Scot. It's the only way they can survive," he says.

In fact, most of *Comfort and Joy* was cast in Glasgow by Susie Figgis, one of London's premiere casting directors (*Gandhi*, *Local Hero*, *The Killing Fields*, *Heat and Dust* and the BBC's upcoming *Tender Is the Night*). "The problem, of course, was that Bill needed four Scottish Italians who speak English with a Glasgow accent and can speak perfect Italian. The amazing thing is that we actually found them. We needed a fiftyish guy for a leading part and I was in despair. I heard about someone who worked in a kind of supper club as a compere [Master of Ceremonies]. We went to see him there and at first we couldn't get in because Bill wasn't wearing a tie. Then suddenly they realized who he was and let us in. That's how we found Roberto Bernardi, this wonderful, wonderful man who speaks with a thick Italian accent filled with Glasgow phrases. He plays a fairly sinister character, the father of the three young men of the plot. Roberto turned out to be quite extraordinary. He has written songs, been to America where he won all the talent contests and played with Frank Sinatra. He comes off wonderfully in the film."

Figgis, whose saving grace is her sense of humor, says that although Forsyth's films present special problems, they offer greater rewards. "Like any other good director, Bill's difficult because he has a vision. It's hard to fulfill someone else's vision, but I understand Bill and we work well together." The upside, she says "is that Bill is changing in just the opposite way from most directors who become more f---d up and more paranoid as they become successful. Bill has become happier and easier."



Writer-director Bill Forsyth, looking uncomfortable (his typical manner). In spite of his discomfort, his *Local Hero* was awarded the New York Film Critics' award (best screenplay) and nominated for 7 British Academy Awards.

Forsyth agrees that his films may be therapeutic for him. "The blacker things are, the more cheerful I am." Things could hardly have been blacker eight years ago when Forsyth found himself back in Glasgow after a two-year stint at the London Film School while holding down a job as an assistant film editor at the BBC. "I was poor, and London is no place to be poor."

He began hanging around a Glasgow youth club on Friday nights and that gave him the idea for his first film, *That Sinking Feeling*, a heist film involving a plumber's warehouse. He managed to raise \$10,000 and he used the amateur talent of the youth club. The film was the hit of the Edinburgh Festival that year.

The son of a plumber and a housewife, Forsyth feels more comfortable sticking to his roots. Despite his successful track record, he says his mother still worries about him. "When I made *Local Hero* I was very proud and I told her how much my fee was for making the film. She still worried. She thought I had to pay Lancaster and make the film with it as well."

Forsyth, who writes his own screenplays as well as directs, admits that there's quite a bit of himself in his characters. "In *Gregory's Girl*, I'm the gym teacher. In *Local Hero* I used to think I was Danny, but I'm not sure any more. He gets away with more than I can." And there's something of him in the disc jockey in *Comfort and Joy*. What all these characters have in common is the pursuit of the unattainable, elusive, perfect woman. "Yeah, that's true of me," says the unattached director with sly good humor; "my vision of not getting the perfect girl runs deep."

ALL OF ME

Steve Martin with Victoria Tennant, the beautiful daughter of a stable hand — and the original destination for Lily Tomlin's soul.

(Continued from page 8)

Martin, allowing his attention to momentarily wander from the card game. "Like when we have to mirror-image each other; sometimes we do things really spontaneously and we'll do exactly the same thing." To assure himself that such a brilliant observation is not wasted, he offers, "You might want to write that down."

Robinson lays down his card and says, "While you were gabbing, I got a 215-point hand."

Pained shrieks and one disgruntled card shark aside, the set for *All of Me* is a decidedly civil one. Although he wasn't thrilled with the way his *Rhinestone* script came to the screen, Robinson has no complaints about the handling of his latest work, which he says is being treated as a sophisticated, romantic comedy. He says they're "not getting wild and crazy" with the movie, which is wise since the premise itself is so outrageous.

Robinson also has praise for the director. "Carl's wonderful. He's very collaborative and has a respect for writers. A lot of (directors) don't want the writer in the same county with them," he notes. Throughout the six weeks of shooting, Robinson has been on the set making necessary script revisions and taking Martin's money.

"I know you can't be saving eights again," challenges Martin. "Well, you're saving eights again, I see."

Shortly after lunch, Victoria Tennant (who plays the original target for Edwina's soul) shows up. Martin's mood improves appreciably. His game isn't any better, but, outfitted in a t-shirt and boxer shorts, he grabs his banjo and begins picking out "Blue Skies" while Reiner dances around happily.

In her trailer dressing room, Tomlin isn't as jovial as her co stars, but it is no reflection of her experience on the movie. It's been a long day of shooting and re-shooting some particularly emotional scenes.

Her t-shirt, in Spanish, says: "That's what the last girl said." It's a line from *Wicked Woman*, a movie about a bad woman. Is Tomlin a bad woman? "I aspire."

Not too long ago, Hollywood gave her just such a label, saying she wasn't "safe" anymore. Although this is her first film in three years, Tomlin says, "People make that stuff up, you know. If anybody's the least bit different, they'll say you're unusual or something. At that time, I was different comedically."

Across the soundstage, the bloodbath continues. "Take this pig!" says Martin, finally feeling he's gotten the upper hand. Robinson does indeed take it. "You can't! Every time I discard, you're saving it!"

By mid-afternoon, Steve owes Phil \$68.80. "Let's finish this game," says Martin? "then I'll pay you."

With gambling debts like that, Martin hopes *All of Me* is a hit when it opens this summer.



STICK

(Continued from page 6)

gen), and a discreet chauffeur. Stick takes the driving job, and pays attention to Stam's houseman Cornell Lewis (Lawson) who advises him to "learn something" from the country club set.

What the enterprising Stick learns from the Stam lifestyle and from Kyle's personal tutoring is enough to put together a con that saves his skin, asserts his hard-learned principles, and satisfies his newly-understood need for cash flow. But not without a little blood on the fast lane along the way.

Leonard's fast action and straightforward style draw comparisons with hard-boiled masters Hammett and Chandler. But Leonard doesn't credit *The Thin Man* or *The Big Sleep*.

"I was more influenced by James M. Cain and Hemingway," he says. "Hemingway taught me how to write. Since my attitude is different from his, thank God, my sound finally developed into my own sound." Still, he doesn't expect any of his work to emerge on film with the same tone as his books. The books are, he explains, "too true to life."

Leonard's wife Joan brings coffee and cookies — delectable morsels from a posh Birmingham bakery — while a dog as big as a Kleenex box licks any hand it can reach. Watching the action is Ernest Hemingway himself, in a framed, signed photograph.

Leonard is currently at work on a novel which could, depending on *Stick's* success, be a sequel. Like *Stick*, the hero of this work-in-progress is a principled man who commits himself out of personal ethics rather than any guarantee of success. That's an action familiar to many of Leonard's heroes, who share an important common trait. "Of course they're a lot alike," Leonard agrees. "They're all me! It's like when I'm asked where I get my dialogue. That's easy. I make it up!"

The screenplay for *Stick* was written on the heels of the novel, with a short break for Leonard to begin his current best-seller, *LaBrava*. The author estimates he spent less than two months revising his screenplay before and during Reynolds' Florida shooting.

"It's not that I work fast," he explains, "but that I stay with it. I don't wander off and talk about it. I've got to be left alone. After all, I don't know what it's about. I'm having a good time making it up as I go along. I work better that way. The reader doesn't know what's going to happen if I don't know what's going to happen."

So how does he know when a book is done? "It's around page 360," he says with a smile.

Despite Leonard's "surprise me" approach to writing, he has a sure feeling for the film's success. "Right from the start it was a pleasure to work with Reynolds," Leonard says, "especially because I could see he understood the character fully."

"He wanted to play *Stick* as *Stick*, he didn't want to turn *Stick* into Burt Reynolds."

Stick opens this fall.

Reynolds plays an ex-convict who becomes a Miami chauffeur; his employer is played by George Segal (left).





CLOAK & DAGGER

Henry Thomas and Dabney Coleman as father and son — and something else in Henry's imagination.

(Continued from page 5)

motivation all the time, which is pretty hard when you're making a fantasy.

"Dabney plays Jack Flack with quite a bit of humor," Franklin nonetheless says admiringly of his adult star, "although not in any way parodistically. The scene I'm happiest with is the one in which he 'instructs' Davey (Thomas) in driving a car. It turns out that since he's only a figment of Davey's imagination, he knows no more about driving than Davey does. 'Well, how should I know?' he asks Davey. 'I'm just a fantasy character!'"

Set in San Antonio — coincidentally its younger star's hometown — *Cloak and Dagger* features exteriors of that city's most famous monument. But when it came time to shoot *inside* the Alamo, local officials said no go. "Apparently," Franklin relates, "this went back to a time several years ago when an Italian film crew hammered some lights into the wall. We assured them that with the new film stocks, we didn't need to use lights at all, but they didn't believe us. So we had to build a replica of the interior. It's so good that I'm sure the San Antonio authorities, when they see it, will think we somehow managed to sneak in!"

With the help of a twenty-eight-acre nylon and polyester tarpaulin, a nighttime scene in which a van that's chasing our heroes crashes into the front of a downtown San Antonio jewelry shop was shot in the brightest part of a summer afternoon on the Universal lot's "New York Street." Number Richard Franklin among the tarpaulin's biggest fans. "It was terrific being able to shoot that way," he says. "In fact, I don't know what we'd have done without it, since night shooting is normally very unpleasant, and kids are rarely allowed to work late enough to get anything done."

But the scene in which Henry-as-Davey sees an FBI agent being murdered in the mirrored side of the building opposite the one he's in was as devilishly tricky to shoot as the van-crashing scene was simple. "What was tricky," Franklin recalls, shaking his head with the memory, "was that from the angles we wanted, we kept getting the cameras in the shot. Normally when that happens, one puts black velvet all around the camera, but that didn't work in this case. We had to construct miniatures of the area that would have been reflected if the camera hadn't been there and place them around the camera, turning it into a miniature stairwell. In the reflection you really can't detect the camera, but it's sitting right in the middle of frame."

Cloak and Dagger, opening August 17, presents an opportunity to see both America's favorite boy actor at work again as well as Dabney Coleman having great fun playing something other than the venal, vainglorious Merle Jeeter or Buffalo Bill-style jerk, at which he's become one of America's favorite *adult* actors.

p r e v i e w s

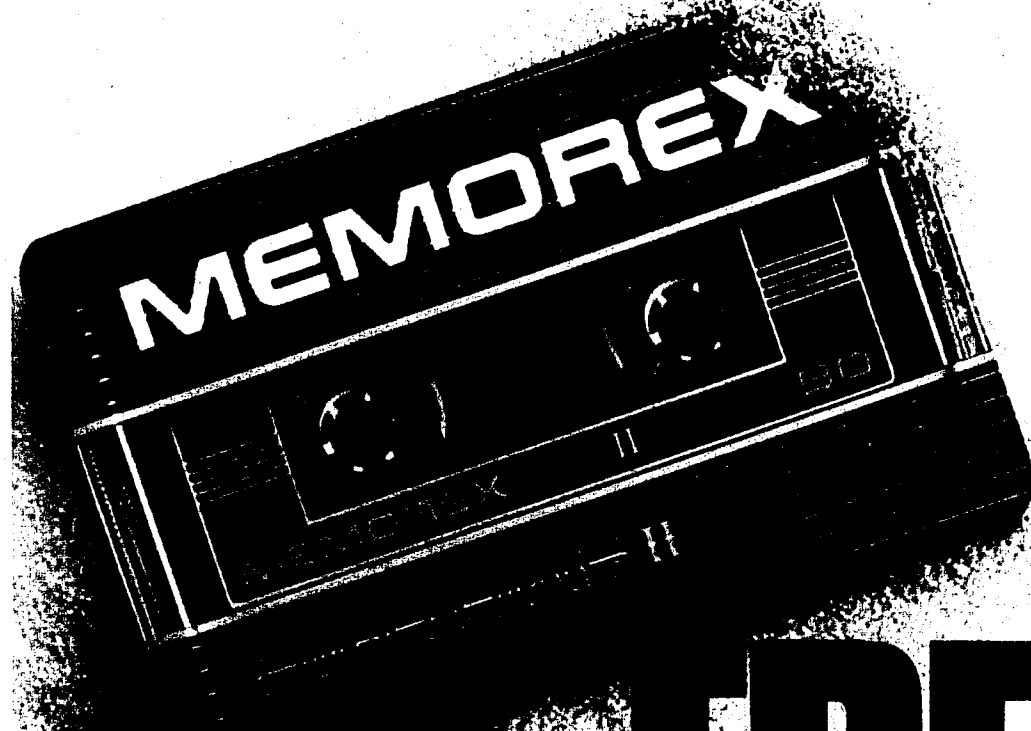
The Breakfast Club

Molly Ringwald, currently visible on screens in *Sixteen Candles*, will again star in a "teenage" movie written, directed and co-produced by John Hughes (the man behind *Sixteen Candles*). *Breakfast Club*, opening later this year, is about five kids who have Saturday detention at a Chicago high school (the entire film takes place from 8 a.m. until everyone goes home at 5 p.m.). But it's not about detention, of course; it's about awkward adolescence, and how teenagers are often more mature than adults. Starring with Ms. Ringwald are Emilio Estevez (son of actor Martin Sheen, and an off-screen friend of Molly's), Paul Gleason, Anthony Michael Hall

(who also appeared in *Sixteen Candles*), Rick Moranis (of *SCTV* fame) and Ally Sheedy, who enhanced *War Games*. *Breakfast Club* is produced by Ned Tanen and John Hughes, and it marks the first effort by A&M Films to reach the screen (A&M being, of course, a major independent record label).

Breakfast Club unites writer-director John Hughes (below right) and star Molly Ringwald (below left) once again (their first collaboration was *Sixteen Candles*). This time Molly is one of five Chicago high school students forced to endure Saturday detention.





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