

Argonaut

Friday

October 5, 1984
University of Idaho
90th Year, No. 12

Borah committee selects Africa as topic

Apartheid, geopolitics are major topics

By Ebersole Gaines

The Borah Symposium, one of the UI's more attractive yearly occurrences, is in the planning stages once again. Currently, the Borah committee is in the process of planning this year's topic on South Africa. Understandably, the committee is faced with the problem of organizing an effective approach of how to conduct a two day symposium focussing on the extremely complex issues present in that part of the world.

Although still tentative at this stage, there is the possibility that this year there will be a pre-symposium meeting. This meeting will serve two purposes: one will be an overview providing an historical and demographic background which will include UN policies and the impact of colonialism, it will also include the importance of mineral resources; the second purpose will be to discuss apartheid (the South African government's policy of racial separation).

Committee members feel there is a need for an explanation of the repressive racial policies and opposition to them in South Africa; the committee wants to highlight recent constitutional changes as well. Dennis Brutus, a refugee from the

area is being considered to address this topic. To give balance to the discussion, the committee will try and draw in a speaker from the Dutch Reformed Church who would defend the policies.

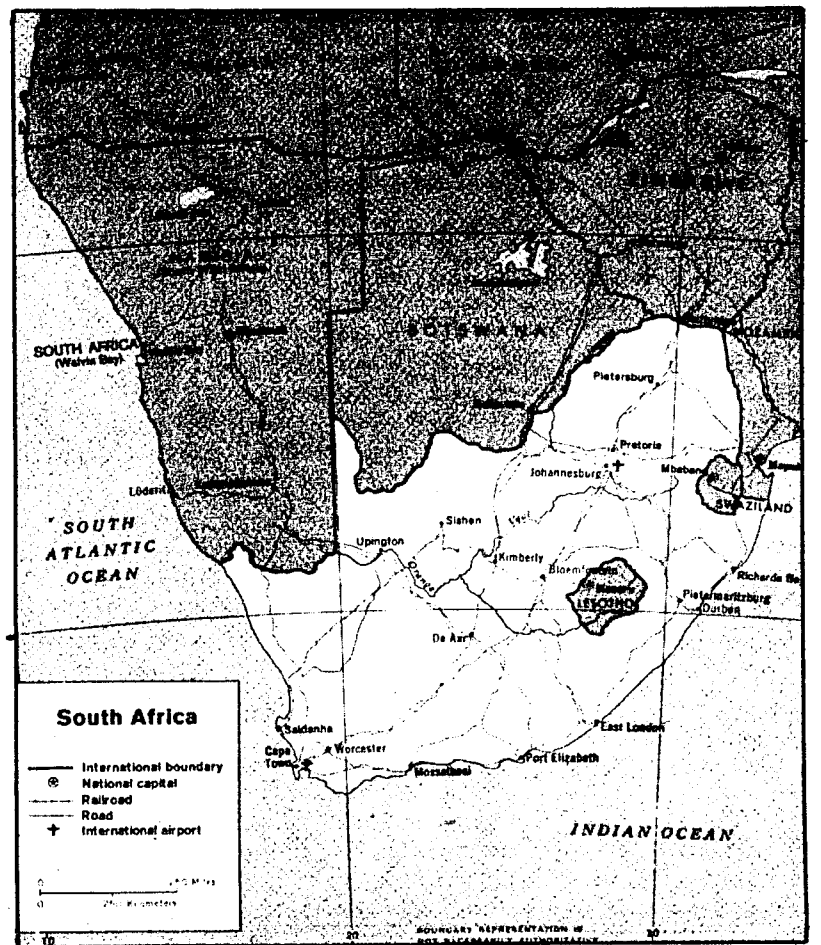
At the conclusion of Wednesday night's meeting, the committee felt comfortable with its outline of the two symposium nights. Although it still is tentative, the first night's discussion topic will focus on how South African interaction with border states affects geopolitics. There will be an introduction of countries and situations dealing with the balance of power and world peace. The second night of the symposium will be used to discuss what are the strategic and economic implications of southern Africa and whether or not there is any strategic importance there to the United States.

At present, exploratory letters are being sent out to speakers by committee members but there have been no commitments yet. Names such as Jeanne Kirkpatrick, Andrew Young, Jesse Jackson and Jesse Helms are being tossed around but still are only possibilities.

There are problems with drawing in certain speakers to these symposiums. One problem that the symposium committee will always faced is trying to

bring someone in public office to speak. Because of sensitive topics, and in this year's case, the uncertainty that election years promote, officials in public office must maintain caution which can interfere with the effectiveness of their debate as well as the incentive for them to show up in the first place. Also there is always the problem of some situation arising before a symposium involving a committed speaker's presence. In a case like this the speaker may be forced to send a staff member of lesser authority to represent him which could possibly affect the balance of a debate.

Other speakers being considered to appear at the symposium are Leon Sullivan, David Chaniawa and Dr. Jean Sindab. Leon Sullivan is a black board member of a multinational corporation. He takes a position of being concerned whether apartheid will be reflected in corporations in Southern Africa. David Chaniawa from Zimbabwe is the Deputy Secretary for Labor and is currently functioning on the South African Development Coordinating Conference. Dr. Jean Sindab has served as the Executive Director of the Washington Office on Africa (WOA) since 1980. WOA has moved to counter the Reagan Administration's policy of forming a closer alliance with South Africa. It has



Southern Africa

launched a campaign to stop U.S./South Africa nuclear collaboration. It has tried to prevent IMF loans to South Africa and to have US export controls reimposed on goods to the South African military and police.

According to several committee members, organization of

this symposium is running ahead of schedule and there is confidence, in a month's time, a format will be generally agreed upon.

Last year's symposium, La Cia, will be televised Oct. 9 at 10 p.m. on KUID-TV and again on Oct. 11 at 7 p.m.

Richard Simpson, sophomore, dies

Richard Simpson, 19, a UI sophomore majoring in computer science, died Thursday on the UI campus.

Simpson had a pacemaker since he was an infant, and it apparently failed while he was rushing to class Thursday morning. He collapsed near the Theatre Arts Building.

Simpson was born in Lewiston on Nov. 11, 1964, to Don and Joyce Simpson. Don Simpson died about two years ago. When Simpson was an infant, the family moved to Everett, Wash., and lived there about two years. Then the family moved to Seward, Alaska, where Simpson's mother now lives.

Simpson was a member of the Phi Delta Theta fraternity. He enjoyed sports. He liked to ski. In high school he was manager for basketball team, and at the

UI, he played intramural football, even though it was against doctor's orders.

Simpson also enjoyed traveling. He has traveled to the East Coast several times, and during the summer following his junior year of high school, he spent about three months in Japan on an exchange program.

In addition to his mother, Simpson is survived by a brother, Bill; and two sisters, Jean Bardarson and Barbara Kraft both of Anchorage, Alaska. He is also survived by cousins at the UI, Bruce Smith of the Phi Delta Theta fraternity and Dianne Smith of the Delta Gamma sorority.

Services will be held at the UI and in Seward, Alaska. Arrangements have not yet been made.

Board suspension defined

By Holly Rickett

Editor's note: Apparently our coverage of the suspension of Argonaut Editor Frank Hill left some doubts in readers' minds. We hope, with this article, to clear up any misapprehensions or doubts which might be lingering.

There has been some confusion surrounding the suspension of Argonaut Editor Frank Hill by Communication Board Chair Michelle Brown. Brown said she thought it very important that everyone understand that no one is being accused of anything.

"No one is being accused. I suspended Frank because I thought and still think that it was best for the running of the paper," said Brown.

The Board suspended Hill on the grounds that he did not inform the board that he made a change in the Argonaut pay policy.

The Board based its suspension on Section 12 B of the Communications Board regulations which states: "(The Editor) shall determine all editorial and business policies of the Argonaut subject to review by the Board." During the Spring 1984 semester, reporters were paid for all that they wrote whether it was published or not. This semester however, Hill changed the pay policy such that reporters are paid only for what is printed.

Hill's pay policy follows an unwritten policy that has been used on-and-off by Argonaut editors for the past ten years.

The board members believed that Hill should be suspended because he did not come to them for a review of the change in pay policy and because the Argonaut's Spring 1984 payroll is being audited.

The board suspended Hill with pay for two weeks. At the end of that period, the suspension will

be brought up before the board for review.

"There is an audit of the department going on and I felt it was best to remove the administration head while it is being conducted," Brown said.

Brown orally suspended Hill Sept. 26 following the ASUI Senate meeting in which the audit was called for. Then on Sept. 28, Brown gave Hill written notice of the suspension. Communications Board bylaws require that the board chairman give the editor written notice and that the chairman's suspension be confirmed by the board within 72 hours after the editor is notified. The board met Sept. 29 to confirm the suspension. At that meeting, Lewis Day was appointed as interim Argonaut editor for the two-week period. Brown had appointed Laurel Darrow as acting interim editor until the board could meet and appoint an interim editor.

News digest

Council talks summer, Borah

By Megan Guido

Starting times of classes during the eight, six and four week sessions offered during the UI summer session will be uniform, the UI Faculty Council decided at its Tuesday meeting. The common starting time for all classes was selected to eliminate individual scheduling problems.

An ad-hoc committee was appointed by Faculty Council Chairman Roy Fluhrer to work out any departmental scheduling problems resulting from the change. The committee will be chaired by Mathematics Professor James Calvert.

Council members also expressed their concern with the four day week schedule available during the UI summer session, compared to the five day

week schedule, when classes meet every day. About a third of the council members present said they did not like the shorter week, with longer class time. They said students will not have enough "digestion time" for the material presented in class.

In other business the council approved the addition of one more student on the Borah Foundation Committee. The committee administers the yearly Borah Symposium on the UI campus. The change in structure will increase the number of students serving on the committee from three to four.

Faculty council will act on proposed State Board of Education changes in its policy on the periodic performance review of tenured faculty members at their next meeting, October 9, at 3:30 p.m. in Brink Hall.

Legislative interns wanted for spring

The Department of Political Science is looking for ten interns for the coming legislative session in Boise. Interns will work closely with legislative committees for the first nine weeks of the spring semester.

Students who are accepted for the intern program will receive

nine upper division political science credits. Any student with at least a 2.2 grade point average and sophomore standing is encouraged to apply. Students need not be majoring in political science.

Interested individuals should contact Sydney Duncombe in his office, Ad 204.

Senate considers nominations

By Holly Rickett

ASUI President Tom Le Claire has chosen Dean Boston for the open position of senator in the ASUI. The vacancy on the senate came open when Senator Sally Lanham resigned her position. Lanham is not enrolled at the UI this semester.

Le Claire informed the senate Wednesday night that Debbie Decorde, the first applicant chosen for the position, turned down the job because of a work conflict.

Le Claire said that he thought Decorde would have made a fine senator but because she is also working as a resident advisor on Hays Hall in the Theophilus Tower she felt the work schedule would have been too much of a conflict.

"I was very disappointed that she couldn't accept the nomination," Le Claire said.

However, Le Claire said that he has nominated DeCorde for the position of Associated Students of Idaho (ASI)

delegate.

Le Claire said that he also nominated John Ott for a position on the Communication Board. Both of those bills should be on the floor next week.

Nominations that the senate passed on Wednesday night include appointing Greg Eiselein to the ASUI Academics Board and David Leffel to the position of Activities Board Chairman.

ASUI Productions Manager Dave Esser spoke to the senate on upcoming events planned for the UI.

Esser mentioned such things as Palouse Performances, SUB films, Campus Network, and concerts that are available to UI students.

Esser said Productions (formerly ASUI Programs) is trying to bring big name talent to the area but it isn't easy. Promoters, he said, don't count this region as a big draw for concerts.

"We are not doing real well for the reason that this area isn't

given the same amount of opportunity as others," Esser said.

He also spoke about the plans for UI-WSU cooperation on certain programs. However, Esser said that in order to keep working on bigger and better things for the UI, the Productions Department's budget needs to be updated.

"There is a definite increase needed in the budget if we are going to have an expansion of events," Esser said.

Other events in the senate meeting included discussion on what to do about the amount of parking at the UI. Some of the ideas from senators included special parking permits for people residing in the dormitories and making motorcyclists pay for a parking permit as car owners do.

For anyone who would like to speak on this subject there will be a public meeting of the University Parking Committee on October 23 from 1:30 to 3:00 in the Chief's Room in the SUB.

Pace suit to go before court

The case concerning former University of Idaho professor Lois Pace will again go to trial on November 5th.

Pace filed suit against the University of Idaho and the Idaho State Board of Education arguing that she was not afforded due process when fired during a state of financial exigency. Her position was one of seven axed in a round of budget cuts the university initiated in 1981.

Second District Judge Ron Schilling decided earlier this week that the two issues should be separated and will hear arguments from both sides in deciding whether the university was really in a financial emergency at that time.

This essentially creates two trials. The second trial, scheduled for Feb. 19, 1985, will clear up the remaining points of the

lawsuit which also includes whether she was afforded due process.

Pace had been with the university for nine years as a 4-H extension home economist when fired and was only one year from her scheduled retirement.

"The only way a tenured professor can be fired is with cause or during a financial emergency," Pace said. "My records show that I did a good job."

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Children more important than tradition

By Megan Guido

How many men go into a career dominated by women? Steve Zownir has decided to. He is a senior at UI majoring in elementary education.

"Ninety percent of my peers are women," said Zownir. This doesn't bother him. He is the only male in Education 322, a class which certifies students to teach grades K through 6. "They are excited that I am in the class. For the longest time I wanted to be a teacher."

Zownir had not always intended to be a teacher. He was a student at Bernard Buruch College in New York, planning to major in business management. A friend majoring in education influenced him to get into education. "She guided me toward the right direction."

That direction brought him to Moscow, to the UI College of

Educaton. "I wanted to get away from New York and wanted a small town environment."

He volunteered his time at the UI kindergarten in building last spring. To fulfill the requirement for his kindergarten education class he now works three hours a week at the kindergarten where he is known as "a college friend."

Zownir can not pinpoint why he likes working with children. "There are so many things I can't describe — they're feelings."

"I've felt there was progress with the children and felt I had influenced them," he explained. "That made me feel really good."

He hopes to teach second grade. "I want to influence kids like teachers influenced me." Zownir said he would also be happy teaching children in kindergarten and first grade.

Zownir said he selected this age group because many kids come from one parent homes and "he balances it out."

"I'm not sure how parents feel about young male teachers being with their little kids in kindergarten level," Zownir commented, but he believes there should be more male elementary teachers in today's schools. "In kindergarten class, I find the kids more receptive to males, at least to me."

Women are not the only ones with soft spots. Zownir admits he has a hard time disciplining children. "I have to work on that."

Next fall, Zownir will student teach, and he hopes to do so in Moscow. "I like the schools here. I'm excited about student teaching and have a lot of wonderful ideas." He added, "But I'll be scared."



Although Zownir enjoys Moscow, he wants to settle down in a bigger city eventually. "There are a lot of things I really miss about New York."

The thought of teacher salaries and the availability of jobs has

crossed Zownir's mind. "I've never really cared that much about money," he said. "I think teachers, of course, should make more money. The jobs are out

See ZOWNIR, page 6

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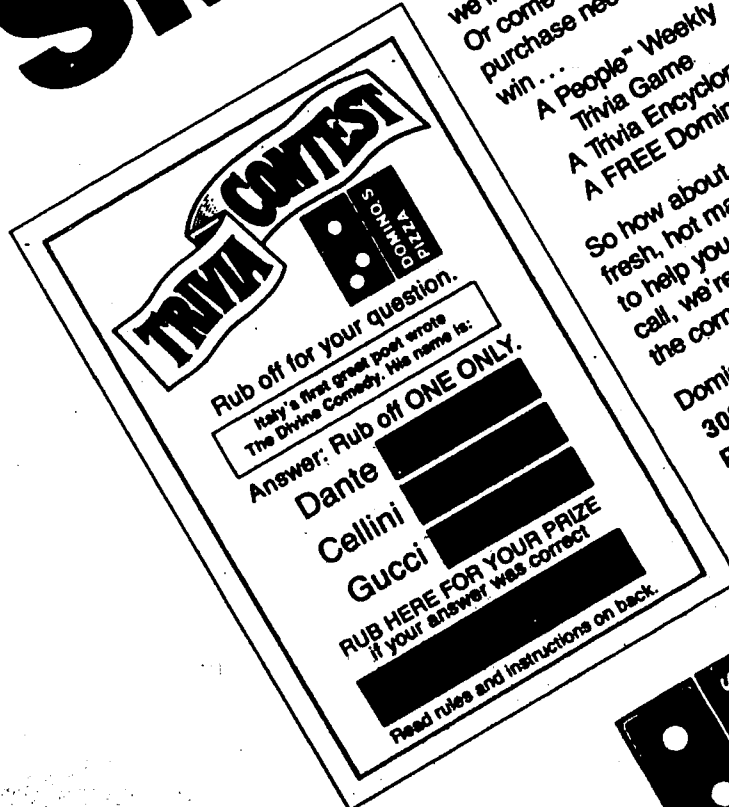
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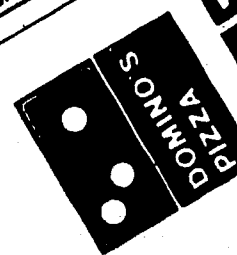
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Opinion

Borah topic good both for UI, region

The committee which decides the topic for the yearly Borah Symposium has done a masterful job in selecting a topic for the 1984-85 edition of the event.

In their selection of Southern Africa, with an emphasis on the Republic of South Africa, the Borah Committee has chosen a topic which is both timely and timeless. The continuing intransigence of the apartheid regime in Pretoria has essentially blocked any progress in the problems which face the multiracial society that is modern South Africa; the residual problems of colonialism and racism are evident throughout the Third World.

The committee's selection of South Africa may, for the first time in many years, lead toward some substantive resolution of the situation. The Borah Symposium has the prestige and resources to bring people to the UI campus and actually lend a hand in constructive dialogue which could bring about a peaceful resolution of the dangerous and extremely volatile situation. The charge of the Salmon O. Levinson bequest to the UI was to use the symposium to explore "the causes of war and the conditions of peace." The selection of a topic which is, and will be, in the news is conscientious deference to the mandate given them. What a pleasure to see.

This year's topic selection process, in marked contrast to years past, has been relatively quick and painless. The possibilities, therefore, of attracting qualified, credible and decisive participants are quite good. The symposium can bring in people who are knowledgeable and have personal experience in the region's political, sociological, economic and human problems. The committee, no doubt, will proceed with a balanced approach, selecting speakers representing not only the apartheid government of South Africa and representatives of the African National Congress, but also speakers who represent constituencies left out of the "political" process.

People in the non-political category could include literary and cultural spokespeople — Nadine Gordimer, Athol Fugard and Alan Paton are but three who immediately come to mind; religious leaders could lend special emphases — Desmond Tutu and Allan Boesak immediately come to mind; the leaders of states surrounding South Africa would be naturals as symposium participants; representatives of U.S. industry (which props up the artificial government of State President Botha) could be brought in to explain the rationale behind their support of the South African regime.

The Borah committee has a topic which is one both of immediate importance and future significance. The university community should support the committee's selection and appeal for a wide range of speakers from varying points of view. *This year* the UI could be a positive force for change in a troubled part of the world. That's what the symposium is all about.

Lewis Day

Letters Policy

The *Argonaut* will accept letters to the editor until noon on days prior to publication. Letters must be typed (double-spaced), signed in ink and must include the name, address, phone number and student ID number or driver's license number of the author. Letters will be edited for clarity and spelling. Letters should be limited to 200 words. The *Argonaut* reserves the right to refuse letters that are libelous or in bad taste.



In pursuit of trivia

Paul Baier

You hear it a lot this time of year, especially now that we've been stampeded by that first herd of tests.

From aspiring scholars not yet sure of their fields of endeavor you hear: "I'm changing majors." From those embedded in their majors comes another familiar cry: "Why do I have to take *this* class?"

I have to admit that I fall into the second category. By this time I feel like I've got a pretty good handle on my chosen quest into the real world.

Others may disagree. But when you get so close to the end, you start to have less and less patience with classes that you don't think you need and you certainly don't want.

For example, take Econ — that four-letter word that legalizes both sadism and masochism. This class is so bad that they divide it in two — macro and micro. From what I've learned about economics so far, macro you hate a lot, and by the time you get to micro your senses are dulled so much that you only hate it a little.

Why should I have to subject myself to studying a subject no one ever agrees on? Supply and demand? Any beer drinker can figure out that when the supply of beer is up it makes for lower prices and less interest in demanding anything.

But do they appeal to that common sense? No, they throw you a bunch of acronyms, graphs and funny symbols, and they do it all with a smug little smile.

I'd be smug too if I could leave an entire auditorium full of students with writer's cramp wondering why they took this foreign language class.

Another roadblock I've encountered in the "have to take" category is good old computer class.

I know the old argument: "The world is run by computers, and you can't get away from them." But if we had to learn as much about cars before we learned how to drive, we'd still be learning the parts of a V-8 engine and riding bicycles.

I read an article yesterday that told how a group of scientists are trying to figure out why people who communicate via computers have a tendency to use rudeness and profanity more than people who communicate face to face. They call it "flashing."

I've dropped two computer classes now, and I'd be glad to aid that research. People do this because computers deserve it.

I haven't flashed one yet, but plenty of perverted thoughts have entered my head while dealing with these inhuman eggheads.

Since I've made up my mind to stick out the year and earn my piece of paper, I've found a way to use classes that seem to have no practical value.

I figure they're priceless as training tools for playing Trivial Pursuit.

Think about how you can dazzle your non-college-educated friends when you pick the science category every time while they're struggling to name Roy Rogers' horse.

This might sound a little callous to people who have chosen some of these fields and now struggle to enrich our undernourished brains, but how else can you look at it?

Some of that cramming has got to pay off some day.

And I figure if some of these little tidbits can help me get a piece of that Trivial Pursuit pie, more power to me.

But just once on a test I'd love to get a few more questions that weren't written with that smug little smile.

Argonaut

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Letters

Reconsider, please

Editor:

I recently had the pleasure of discussing the currently suspended editor of the *Argonaut*, Frank Hill, with Michelle Brown, chair of the Communication Board. I expressed my concern to Ms. Brown about Mr. Hill's employment situation, and asked her to fully explain the reasons behind his suspension.

She replied that Mr. Hill was suspended due to an audit which will be conducted by the university. She felt that the paper would run smoother without Mr. Hill there. She also informed me that there was no legal precedent for the action she had taken, and that she took responsibility for Mr. Hill's suspension, and her board backed her up.

Since there is no evidence that Mr. Hill has done anything wrong, and there is no legal precedent for the action she has taken, I suggest that Frank Hill be reinstated as acting editor of the *Argonaut*.

Suspension is a very serious blow to anybody's career, and it can stand out as a scandalous blot on the career of a journalist. After talking with Ms. Brown, I got the impression that she was a lady who sincerely believed she did the right thing. I hope she is also good enough to admit she may have made a mistake.

Paul W. Thomas

Pesticide rebuttal

Editor:

In regard to Chan Davis' article on the pesticide controversy, I disagree with Joseph Krasnec's assessment of the hazards of low-flying aircraft, noise pollution, and accuracy of aerial application of pesticides. I am also a pilot and I know that it isn't just some bozo up there flying around squirting chemicals with little regard. These guys usually have more than a thousand

hours flight time, have been certified as a chemical applicator by the state in which they work and know how to spray. The aircraft they fly are designed to be flown at low altitudes and at low airspeeds.

Mr. Krasnec's statement of the planes flying at less than safe altitudes as determined by the FAA is incorrect. FAA rules do indeed allow operation of agricultural aircraft below altitudes set for general aviation. Check the regulations!

An airplane crash into the Moscow Mall is extremely unlikely and to mention the possibility of such an accident is just more "soapbox rhetoric." Aircraft noise is a problem yet to be solved. My apologies, I like airplane noise!

Aerial application can be the most cost effective means of spreading chemicals to crops. It is fast and efficient and in the end reduces the cost of our groceries. Would Mr. Krasnec or anyone else be willing to pay the price of reducing chemicals in the ecosystem, of reducing noise pollution, and of saving us from that very improbable and highly theoretical airplane crash into Moscow Mall?

Bob Hammond

Support Vandalball

Editor:

A note to all of you GDI fans. This year, 100 points are offered for every 20 people with a hall banner attending this week's MWAC volleyball matches. Idaho plays Weber State at 7:30 p.m. on Friday, the Vandals take on Idaho State at 7:30 p.m. on Saturday. Both games will be in Memorial Gym.

Remember, 100 points per 20 people per match. Let's get out there and support the Vandals.

Michael Couch

Whose side, God?

Editor:

Facts come to my mind as I read the "Letters to the Editor" on abortions quoting passages of the Bible. Wish they'd read some of Job to see God's will on violating 10 or 12 year olds. Would make for an interesting evening.

Fact: Thomas Paine said in this country in the 1700's, "There's freedom of religion, but not freedom from religion."

Fact: In over 21 states, sex in any form but the missionary position is a felony. Idaho is one of these. How did the term missionary position arise? To this day the native Hawaiians are the most diversified in the art of making love (there's quite a bit of difference between this and sex). The missionaries came and said, "This is not God's way." Need I say more?

Fact: The IUD is over 3000 years old. Arabs used them on their camels. There's nothing more useless than a pregnant camel.

Fact: The principle of the birth control pill was developed in this country in about 1896. It was used for over 64 years on cattle before we thought about making it available to people. If a cow calves in the fall, the calf will never grow to face winter.

Fact: Until 1970 almost all hospitals in the US used the 120 rule on voluntary sterilization: if your age times your number of children did not equal 120, they would not perform the operation.

Close to 10,000 people a day die of starvation in India.

Last year, over 5000 people died of starvation in this country.

And I think of watching a four-year-old burn to death from napalm.

"...but you can't count the blessings with God on your side."

Charlie Brown

Spineless' reply

Editor:

As secretary of the Association of Spineless Studs, I feel compelled to address your readership on the subject of Mike Bissell's "Spineless Stud" letter.

I would just like to say that the membership of ASS does not habit the practice of driving about in 'cudas, shouting manly things at little girls. Our time is typically spent in our rooms watching our chest hairs grow.

In Mr. Bissell's ignorance, I think he has confused spineless studs with the fellows who have returned, with daddy's car, from a summer at Uncle Sam's machismo building boot camps.

Chris Warner

Conservoliberal rag

Editor:

What you had in mind when you hired Bruce Skaug as a regular columnist I cannot figure out. I have come to expect certain things from this newspaper and, up until now, you have delivered it. It's kind of an unwritten code that the *Argonaut* be comprised of a very liberal-minded staff. So who is this Bruce Skaug guy? I mean, he doesn't exactly fit into the *Argonaut* status quo of the editorial staff. This is nice. Skaug may need a little polish in his style, but I sure appreciate his tackling tough issues and not being afraid of a few retaliatory remarks. His column gives me something to look forward to each week and that is something I haven't been able to do since the days of Macklin (pre-1977, when he was funny). I also appreciate a liberal student newspaper hiring a conservative columnist. Now, don't make the same mistake that KWSU made last year when they fired Doug Wilson for doing what he was hired to do.

Roy Knecht

Editor's note: The *Argonaut* is neither a conservative nor a liberal publication. This newspaper has a variety of columnists who represent many differing viewpoints; the news side of the paper does not take political sides.

Correction please!

Editor:

Unfortunately, my letter to the editor in the last issue entitled, "True Christianity, had several errors which were not edited. The last sentence in the first paragraph should read as follows: "...it is not necessary or very intelligent to write letters criticizing opinions unless they are presented as facts. The only facts, which were presented, dealt with Ferraro's inconsistencies..."

There are also two misspelled words: remend should be remind and hypocrite should be hypocrit.

George P. Hattrup

Editor's note: We take the dunning deserved for remend, but agree with several Websters that hypocrite is the correct spelling.

Correction

In Tuesday's *Argonaut* it was incorrectly reported that the size for entries in ASUI Productions' competition for a new logo was to be six feet by six feet.

Entries for Productions logo entries must be approximately six inches by six inches in size. They must be able to be reduced or enlarged.

We goofed!

Because of a minor technical difficulty, the *Argonaut's* regular "Campus Calendar" feature is missing from today's paper.

We apologize for any inconvenience this may cause.

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Late summer slumber

UI student Pat Hornbeck enjoys a late afternoon snooze, presumably after a long, hard day in the classroom. (Photo by Tim Frates)

ZOWNIR

(From page 3)
there. Everyone I spoke to last year who graduated in education now has a teaching job." He appreciates the two month vacation, and hopes the time "off" will give him time to supplement his income.
Despite the fact elementary

school teaching is not a profession most men enter, Zownir has received support in his decision. "I get a lot of praise from friends and family." He also receives some kidding from his friends which is "all in fun." When asked the usual question "What is your major?", he will reply, "Double E." Elementary education, that is.

Health teachers meet here today

More than 300 health and physical education teachers from the Pacific Northwest are here today for the annual convention of the Idaho Alliance of Health, Physical Education, Recreation and Dance.

The convention, which began Thursday and ends this evening, offers physical education teachers a chance to attend several of the 50 different sessions offered.

Today's conference highlights include a day-long workshop on health and fitness computer software. A new computerized fitness test called a "Fitnessgram" will be discussed at the meeting.

The public is invited to today's computer workshop, organizer Bonnie Hulstrand said. It will be held from 9 a.m. to 3 p.m. in the UI Physical Education Building.

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The Argonaut Art and Entertainment Magazine

Front Row Center

Graduate art show has its ups, downs

By Kurt Meyer

The exhibit of graduate art students' work is fortunately titled the Graduate Student Preview. A "preview" suggests a more complete offering to come in the future — and it will in the spring. A preview should also be alluring enough to make the audience look forward to the coming attractions. Some of the work in the Graduate Student Preview succeeds in doing this; too many others do not.

John Thamm's *Talking Head* is a leather mask of a face, formed, stitched and wrinkled in such a way that gives it age. The talking head's mouth is stitched so that it cannot talk, yet does speak of character — it is not difficult to imagine this face as being real. It would be interesting to see this piece after twenty or more years of weathering, cracking, and

wrinkling.

Michael Wilson's *Self Portrait X 4* is a mixed media drawing of pencil, ink, watercolor and acrylics. *Self Portrait X 4* consists of four horizontal frames, each containing a portrait of the artist; yet only one frame allows a fairly clear view of a face. The three other frames have been slashed with black, gray and white strokes of paint, revealing nothing or very little of the face beneath it.

Pattern, color and layering are what Kevan Smith addresses as central issues in his two *Untitled* pieces. Both mixed media works are of enamel paint on glass, masonite and aluminum foil. At first glance, one is struck by the brightness of the color in each. But moving closer, one begins to realize the fact that all these complex little color-

patterns are painted on descending layers of glass.

Enamel on glass does something that most surfaces do not allow. It leaves a very sharp edge of paint and nonpaint. Press several plates of painted glass together, and the patterns cast shadows onto the surface beneath it so that a real sense of floating occurs, almost a three-dimensionality.

The interplay between the three elements of color, pattern and layering results in two very lyrical pieces of art. There's nothing heavy here.

Two more untitled pieces by Doug Kinney also deal with pattern and layering, but in a much different way. Rather than additive layering, as seen in Smith's work, Kinney instead selectively subtracts intersecting

shapes produced by the arbitrary layering of perfect geometric forms, i.e. circles, triangles and squares.

While one of the pieces (the one on the left) does not seem to follow through with the strictness of imposing geometry, the other does in that whether or not a shape has been subtracted from the raised surface, the form of the initial geometric form has been etched into the surface, thus allowing us to see where the remaining or subtracted shapes originate. It also gives the entire composition a movement that the other piece does not.

Sue Congleton's piece from the *Journey* series (can't wait to see the rest) is a primitive but quiet little work composed of two tooth-like objects set in a rough aggregate concrete form that

rest upon a small silver pedestal and is framed with nylon twine, tethering and wire. As if a precious gem, it rests upon a cushion of black foam.

Here Congleton has taken some extremely coarse materials, and with subtlety of color and relationship of one material to the others, she has created a beautiful jewel.

Perhaps the most provocative piece(s) in the show, in terms of making a point, are three by Larry McCormick. They could almost function as one piece in itself, and perhaps should, with titles like *Painted Patriotism*, *Patriotic Painting with Plug* and *Wrapped and Painted Freedom Figure for Various Minorities*.

All three are protests against American involvement in places

See ART SHOW page 15

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Irreconcilable plot baffles audience, reviewer

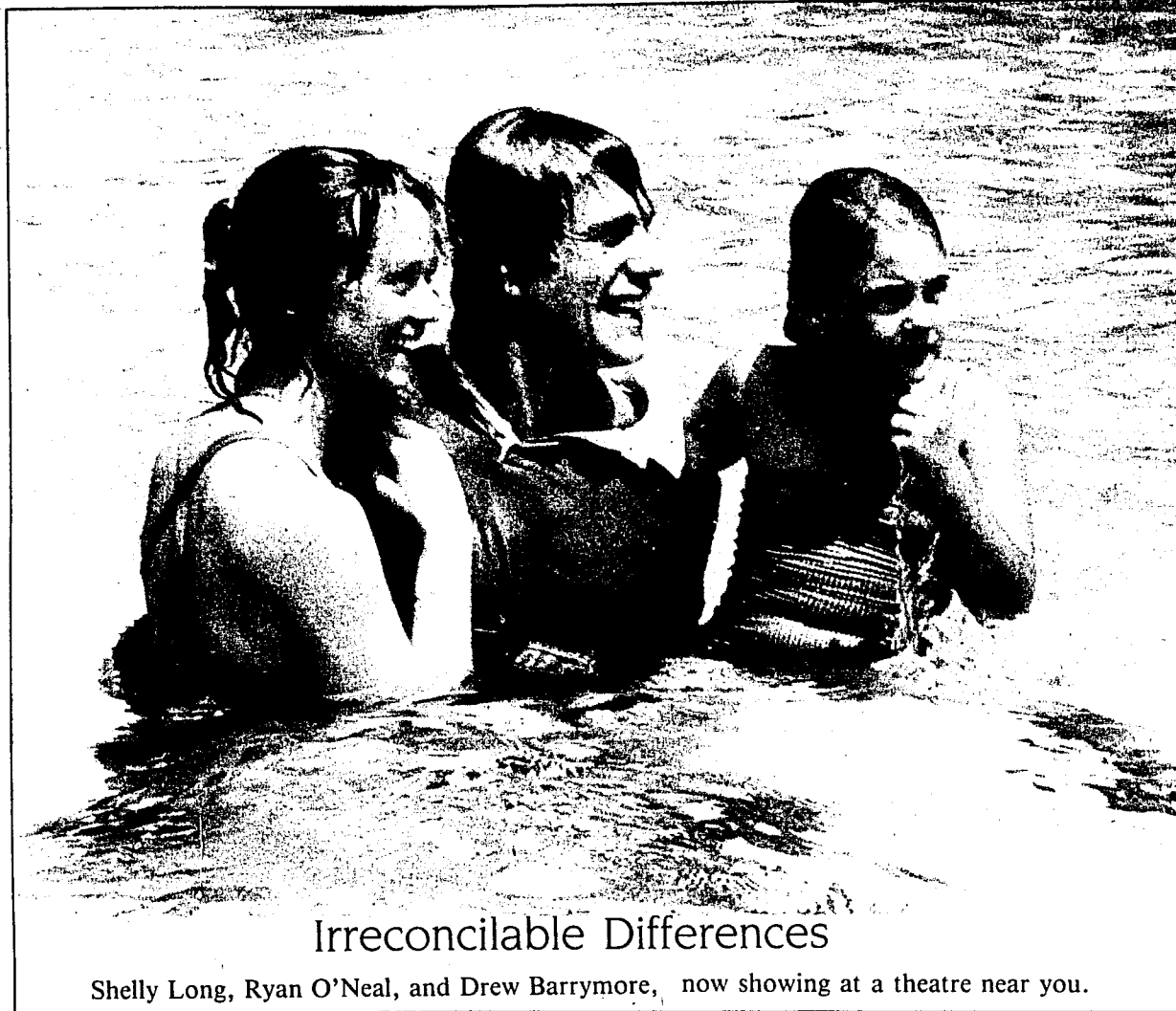
By Paul AlLee

It was bound to happen sooner or later. With nearly half of all American marriages ending in failure, it is no wonder that Casey Broadski, a fiery ten-year-old "poor little Californian rich girl," would do the unthinkable — sue her parents for divorce!

Irreconcilable Differences is a collection of Broadski family flashbacks. Structured as a series of remembrances inspired by the court testimony of the Broadskis, the movie portrays the family's entire life story as a bittersweet comedy. From the day Casey's mother, Lucy, drenches her would-be husband, Albert, with mud, to the day her parents' zany but successful scheme to write a number one box office hit becomes a reality, the movie is a summary of the family's tribulations.

In the search for success, however, the Broadskis often forget to consider Casey's feelings. When the couple divorces, Casey is literally and physically caught in the middle. In fact, in the film's humorous climax, each parent grabs one of Casey's arms and pulls, causing her to scream as she is stretched in opposite directions.

But if the movie is beginning to sound like a lot of fun, don't get your hopes too high. For the most part, author/producer Nancy Meyers' production falls short of moviegoers' expectations as it attempts (and I do mean at-



Irreconcilable Differences

Shelly Long, Ryan O'Neal, and Drew Barrymore, now showing at a theatre near you.

tempts) to examine the sensitive topic of child neglect through the use of low, comic humor.

True, the film has its moments, but the final scenes flounder into nothingness, as the audience is left wondering whether to con-

tinue laughing at the family's pathetic fate, or cry (possibly from a few weak acting performances).

Drew Barrymore (*E.T.* and *Poltergeist*) fails to meet her role's requirements fully. Sure,

she is the pudgy cheeked, cuddly moppet that her part as Casey requires, but during dramatic lines in the final scenes of the movie, she speaks too softly for the audience to feel the full impact of her wise oration. Bar-

rymore also has a tendency to look down a lot, which leads us to wonder if her lines are written on the floor.

Shelly Long, in her role as Lucy Broadski adds some redeeming value to the picture, with her incredible sense of comic timing and convincing acting. Long effectively transforms Lucy from a bubbly air-headed fiancée of a Navy man to a wonderfully dedicated housewife, and later from an impoverished overweight slob to a blossoming, sleek and sexy woman of the 80's — quite an accomplishment in a two hour feature.

Her leading man, Ryan O'Neal, plays Albert Broadski. While Long never pulls any punches, O'Neal sometimes is slow at delivering his lines, wrecking some of the movie's most potentially funny scenes. O'Neal is convincing as a loving father figure, though; his changed character seems to fit his unchanging acting mold by the movie's end.

But in spite of these actors' attempts to save *Irreconcilable Differences*, the movie fails to provide the tight, enjoyable plot that most moviegoers yearn for. Rated "PG" and distributed by Warner Brothers, *Irreconcilable Differences* fails because of its irreconcilable plot, for the audience is left baffled as to whether the movie is a comic parody of high class living, or a tragic comment on parental neglect.

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Disk spinners rate Riff Raff, Comateens

Dave Edmunds, Riff Raff, CBS Records

Victor E: "Former Rockpile frontman Edmunds returns with a collection of bouncy, mainstream-variety pop. Smoothly crafted vocal harmonies and guitar rhythms add life to an otherwise dull array of future rock video fodder. Most cuts are overtly reminiscent of his MTV hit *Slipping Away*. Indeed, I expect more from one of England's better session guitarists. Even guest appearances by Jeff Lynne (Electric Light Orchestra) do little to enhance this average effort. Best cuts? The slide guitar boogie of *Can't Get Enough*, and *Rules of the Game*, with great tribal drums ala Bow Wow Wow. Interesting."

David Nielsen: "More accurately entitled *Repeating Riffs*. Variations on the same theme Edmunds has been wearing out since his Rockpile days. Edmunds knows the pop format

components, but what's needed here is more than the obligatory tempo change every four minutes. Old fans may be appeased, but initiates would be better off purchasing one of his past efforts."



Anni-nuke: "This guy's so ugly, who cares what he sounds like. At any rate it's very blah. The beat is a very traditional rock and roll one. *Breaking Out* sounds like Electric Light Orchestra on big-time barbs. You could waste your money on this album or just dig through your own records and pull out an old Denny Lane or something."

The Comateens, Deal With It, Polygram Records

E: "From the 'Where's the Beef' file comes more pop '60s-influenced electro-funk, which

seems to be the formula nowadays. The 'Teens jump on the mainstream bandwagon, and their latest LP lacks any hint of original creativity. The cover accurately reflects the aforementioned with artsy graphics and a fashionably smug, gaunt, dark-eyed trio of musicians. (Terry Bozzio obviously did their make-up.) An example of the main malady affecting the present music scene: the emphasis on cuteness instead of raw energy. If you're seeking the substantial, the Comateens do not deliver."

Nielsen: "The only apparent talent here is the manager who landed this band a record contract. Shallow lyrics and aimless melodies disguising themselves in a spurious dancebeat which lacks any pop sensibilities or rhythmic intensity."

Nuke: "These guys have a most appropriate name. This is music for the young would-be mods, if they had enough class. I like it — just kidding, believe it or not. The beat is redundant,

the vocals drip and the music is just basically boring. It sounds very rehearsed and actually recited. Zzz time on the dance floor."

DJ Picks

Lenny Kaye, I've Got A Right, GPS Records

"On this LP (a protracted three-year effort) Lenny Kaye takes a step backward. The raw, rock energy from his earlier stint as guitarist for the Patti Smith Group has been supplanted with happy pop melodies that are as unprovocative as they are unredeeming. Although the overall production quality is superior and the tunes are carefully crafted, I was unimpressed. Hopefully his next effort will be a little more sincere." — Victor E.

Robert Fripp and Andy Summers, Bewitched, A & M Records

"Friptronics finds a purpose. In the persona of Andy Sum-

mers, Robert Fripp has found, first, someone compatible with his eclectic style and, second, someone to control his overindulgences. The result is a superb instrumental mix that is both intelligent and danceable." — David Nielsen

The Fiends, We've Come For Your Beer, Bemisbrain Records

"Now, these guys don't have to worry about a Grammy or anything. It's punky to the point of obscurity. I feel sorry for the lead's poor, poor larynx. But I must have been in a wierd mood because the lyrics cracked me up. Who says fun has to be in good taste? I'm sure it would get old fast but — . Well, catch these lyrics: 'Him and Bing, what a team eh? They made me laugh. How 'bout you? Good ol' Bob Hope. Here's a song about him called Die Bob Die!!' The rest you can't even understand — what? You didn't like it? Oh, well." — Anni-nuke

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The Old Post Office Theatre (Pullman) — *The Last Starfighter* (PG), 7 and 9:15 p.m.

Kenworthy — *Irreconcilable Differences* (PG), 7 and 9 p.m.

Micro Movie House — *Kip-Perbang* (PG), 7 and 9:15 p.m.

Nuart — *All of Me* (PG), 7:15 and 9:15 p.m.

SUB Films — *Greystoke, the Legend of Tarzan* (PG), 7 and 9:30 p.m., SUB Borah Theatre.

University 4 — *Until September* (R), 7:30 and 9:30 p.m. — *Ghost Busters* (PG), 7:15 and 9:30 p.m. — *Police Academy* (R), and *Grandview USA* (R), double feature, 5:15 and 9:15 p.m. — *The Evil that Men Do* (R), 7 and 9 p.m.

Gigs

The Capricorn — Hot Country, Friday and Saturday at 9 p.m.

Garden Lounge — Progressive Jazz Music, Wednesdays 9 p.m.

Rathskellers — Rebel, Friday and Saturday at 9 p.m.

Scoreboard Lounge — Maxy, Friday and Saturday at 9 p.m.

No Name Tavern — Horizon, Friday and Saturday at 9 p.m. The tavern is sponsoring a contest to name the place. A \$100 prize will be awarded to the winner.

Recitals

Pianist — Anne Marie McDermott performs in the UI Administration Building Auditorium Oct. 4.

Hang-ups

Handcolored Photography — Lisbeth Thorlacius displays her works of art on the SUB Gallery Wall.

Prichard Gallery — Watercolor Display by Moscow area artists, beginning Oct. 8.

Futuristics

Theatre — The National Theatre of the Deaf presents *All the Way Home*, at the WSU Coliseum Theatre Oct. 11 at 8 p.m.

Ninth Annual Young Artists Competition — Young

artists compete in the Washington Idaho Symphony's annual competition, Oct. 28 at WSU Bryan Hall Room 305.

Things of interest

Palouse Masseuse Airin Wheeler will demonstrate how to give and receive neck and shoulder massages at the Women's Center Oct. 9 at 12:30 p.m.

Awareness week — Christine Craft, awarded \$500,000 for a sex bias suit, speaks at WSU Bryan Auditorium Oct. 14 at 8 p.m.

Politics — Candidates from Districts 5 and 8 for the Idaho Senate and House of Reps. are slated to appear at the Women's Center Oct. 10 at 12:30 p.m. to share their views and answer questions.

Play — "Waiting for the Parade," a Canadian production about five women and how they react to the war (WWII). Performance is Oct 10-12 at the Collette Theatre on the UI campus at 8 p.m.

Architecture — "Interior Design," Cynthia Blue, assistant professor of interior design will lecture Wednesday, Oct. 10 in Room 113 of the UCC at 7:30 p.m.

Run, bonfire, dancing To highlight GDI week

It's that time of the year again. Time for the dorms to get wild, have some fun and race against each other. It's GDI week.

What the residence halls are competing for this year is a three-hour cruise on Lake Coeur d'Alene. Such a goal can only be attained by enduring the pains of the week and receiving the most points for a hall. The second place team will be awarded \$250 of food.

Shirts will also be available for sale during the week. "We have over 1000 orders," said Scott MacKinnon, GDI week chairman and Resident Hall Association (RHA) president. Proceeds from all money-making events are donated to the United Way, he said.

"The purpose of GDI week is to unite the halls and get them fired up about GDI life," explained MacKinnon.

GDI week officially begins Monday, but competition between the halls begins at the Vandal's volleyball game Friday in Memorial Gym at 7:30 p.m. The GDIs will also compete by displaying signs at the volleyball game Saturday. Residence halls can earn 100 points for displaying a hall banner at the games.

During the rest of the week, GDIs compete for points in a variety of events. The first event is beer chugging at Rathskeller Inn on Monday at 7:30 p.m. Teams consist of five members. Women have to chug 16 ounces while the men have to chug 32.

Tuesday is the GDI Rally Dance in the SUB Ballroom. At 6 p.m. the GDI skits for the bonfire on Wednesday will be previewed. Then the dance begins, featuring a jitterbug contest.

At 6 p.m. Wednesday a parade consisting of the UI marching band will start in Greek Row, head towards the Wallace Complex, and will pick up students there to head to the Aboetum for the bonfire. Anyone wishing to go to the bonfire, should just follow the marchers. At the bonfire the GDIs compete with the Greeks by singing and presenting skits.

A mini olympics is scheduled on the yard in front of the Willey Wing of the Wallace Complex Thursday at 6 p.m. A scavenger hunt is also scheduled after the olympics. It lasts about an hour. Later on there will be a pyramid building contest, a car-stuff and a tug of war.

GDIs don their running shoes Friday for a 5-kilometer fun run at 4 p.m. At 5 p.m. is a car bash. Anyone can take a swing for 50 cents or three swings for \$1.

A parade tops off the week Saturday at 10 a.m. as a part of homecoming weekend. All the living groups will participate.

Miller Beer is the official sponsor for the '84-85 GDI week and will be awarding trophies and prizes to event winners.

The residence hall with the most points at the end of the week wins the lake cruise.

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The Company will present ALL THE WAY HOME, the Pulitzer Prize-winning play by Tad Mosel which is based on James Agee's Pulitzer Prize novel, "A Death In The Family". Colleen Dewhurst, who won a Tony Award for her starring role in the original Broadway production of the same show in 1961, is directing.



Thursday, October 11, 1984 8:00 P.M.
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Sports

Vandals looking for some sweet revenge

By Greg Kilmer

It's hard to regroup after a tough loss but even tougher to bounce back to top form after winning one of the biggest games in school history. But that's exactly what the Idaho Vandals must do this weekend.

"We've gotta have it," Coach Dennis Erickson said of this weekend's contest against the University of Nevada-Reno.

"We dug ourselves into a hole with the loss to Montana State," the third year head man said. "It's hard to win the Big Sky with two losses."

Reno, the defending Big Sky Conference champion, is expected to have a good chance to repeat.

"They are a better defensive team than last year," Erickson said. "They're big and are a very physical group."

On the other side of the ball, Erickson singled out two Wolfpack stars, running back Johnny Gordon and quarterback Eric Beavers.

"Gordon is as good as the two they had last year," Erickson said referring to Anthony Corley and Otto Kelley, both now on pro rosters. Gordon, a JC transfer, is currently second in the Big Sky in rushing with an 82.5 yards per game average.

"Beavers has really improved this year with his passing," Erickson said. Evidenced by the Wolfpack signal callers 100 straight passes without an interception this season. Beavers, UNR's starter in '83, is currently third in passing efficiency and fifth in total offense in the conference.

In order to beat Reno, Idaho

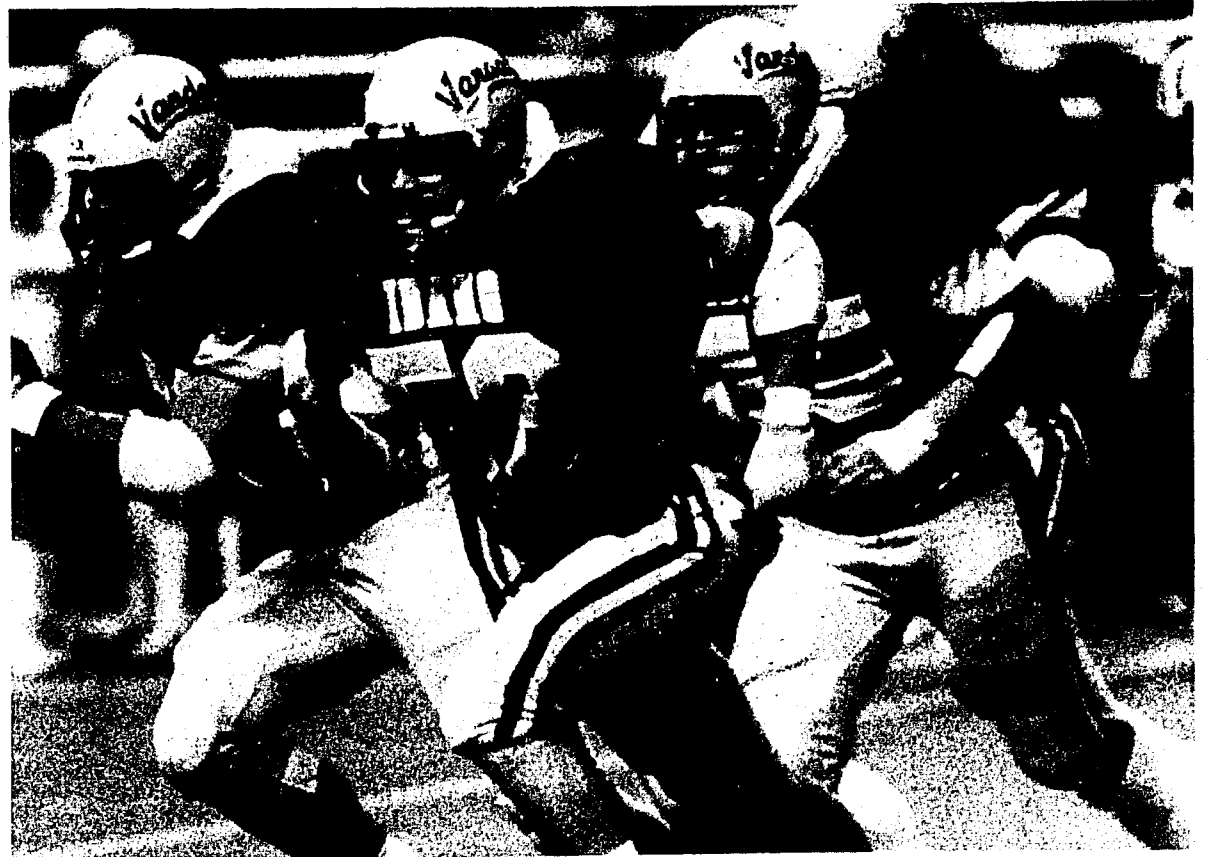
must match last weekends defensive effort. "We must stop their running game," Erickson said. "We've got to stop them on first down in order to force them out of their game plan."

Reno is leading the Big Sky Conference in rushing offense averaging nearly 200 yds. and stands seventh in passing offense averaging 214 yds. per game.

If Idaho is to beat the Wolfpack, it will be Big Sky history. The pack from Reno holds a 5-0 advantage since joining the league in 1979. For the entire series, Reno holds a 6-3 edge with Idaho's last victory a 6-0 win in 1940.

Reno stands at 2-2 on the year and 1-1 in conference play. The Wolfpack have victories over the Big Sky's NAU Lumberjacks and a thrashing of Texas A&I while suffering setbacks to conference foe Boise State and Pacific Coast Conference's Pacific University.

Sophomore QB Scott Linehan will be getting his first start since injuring his shoulder against Fullerton State in the Vandal's second game of the year. Linehan will be wearing a protective flack jacket to help prevent further injury to his shoulder.



Watch out Reno

Although Linehan will be back in uniform, Vandals Eric Yarber (wide receiver), Tom Hennessey (linebacker) and John Andrews (tackle) will not be

making the trip to the nation's "biggest, little city."

Game time is set for 1:00 PST Saturday at Reno's Mackey Stadium. The next weekend, the

Vandals will return to the ASUI-Kibbie Dome for the Homecoming match-up with the Weber State College Wildcats.

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Spiking toward victory

By Mike Long

The UI women volleyball players are hoping to continue their winning streak this weekend as they compete with Weber State on Friday and Idaho State on Saturday. Both games begin at 7:30 p.m.

Last weekend they conquered both Montana State and University of Montana on their home turfs, something that no Vandal team has ever done before. The women hope to continue their winning streak in their games at home to finish near the top in conference standings.

"We're 2-0 in conference," said Volleyball Head Coach Pam Bradetich. "We need to win on the road, but to end high in the standings, it's crucial to do well at home."

"That's our goal. If we play well, we'll win. The team has set a goal to win these two matches," Bradetich said.

The first task toward fulfilling that goal is to beat Weber State College from Provo, Utah. "They've got strong outside hitting and have been serving tough," she said.

She said that Weber has been blocking well. Weber State and Idaho State are 0-2 in the Mountain West Athletic Association.

Bradetich said that the ISU Bengals, from Pocatello, are young and inexperienced, but she also said, "They have been getting better and better every time they play."

"They have two freshman setting for them, and their inex-

perience will show up," she said. "If we block their hits, we'll do fine."

Is Idaho ready for the upcoming matches? "Oh yeah!" Bradetich said. "They have had a rough week of practice and have been trying to catch up, not only on schoolwork, but also on rest and sleep. They haven't been home (for a game) in a month — on weekends, that is."

She said the women are excited about playing in front of a home crowd.

"We're hoping for a big turnout. Idaho is one of the most exciting teams to watch," she said. She added that the more enthusiastic the crowd is, the more momentum the team can build up.

Idaho need that momentum to carry them back onto the road as they follow up these games with matches against Boise State University Oct. 11 and Portland State the following Saturday.

Volleyball Spikes— Idaho is currently sporting the best overall record with a standing of 13-10. Weber is 4-12 and Idaho State is 3-15.

Idaho's Jenny Frazier is currently listed as second in digs average with teammates Julie Holsinger and Laura Burns in fourth and fifth place. Kelly Gibbons is eighth.

Idaho is tied with Portland State and Boise State, which also boast 2-0 records. The Portland State Vikings were the 1982 and 1983 MWAC champs.

Blue Mountain joins Washington Union

By Tom Liberman

The UI Blue Mountain rugby team is gearing up for another season of rough action by going up against the Bulldogs of Gonzaga University in Spokane, Wash. tomorrow.

Actually the team plays both a fall and a spring schedule with the spring games being against the same teams and the Bulldogs will be just the start.

The team has already had a practice game with WSU but now are preparing for the regular season and the game against the Bulldogs is essentially a warmup for the "real" season with the team's union matches beginning next week.

Blue Mountain belongs to the Washington Union which consists of teams in the Washington area. The Union is part of the Pacific Union which includes teams from Washington, Oregon and California.

In the regular season, they will play the University of Washington, WSU, Eastern Washington University and others so during the the next few weeks of the fall schedule, the team travels to Spokane, Seattle and Pullman.

Deeder Peterson, member of the club, said "the team's chances are pretty good; we lost to WSU, but it was only our first game and they had played a few already."

The format of league play calls for the team to play all the teams in the Washington Union during both the fall and spring.

Then there is a playoff among the best teams to decide who gets to play against the winner of the Oregon league.

The victor of this match travels to California to play in a national rugby tournament.

UI students will get their first look at the team in November, when the team plays a series of matches against Washington teams.

After next week's matches, an All-Star team will be chosen from among the rugby players and this group will go up against the Oregon All-Stars.

Harriers run at Whidbey

By Mike Long

The first big test of the season for the UI men's cross country team is tomorrow at the Fort Casey Invitational in Whidbey Island, Wash.

Men's Head Cross Country Coach Scott Lorek is interested in seeing how the Vandals match up against the field of major universities, colleges and clubs.

He is most interested in seeing how the Vandals match up against Montana. "They are quite good in our conference, and it'll show us just how far we have to come before Districts."

Another team that catches Lorek's interest is the University of Washington. "We want to take a look at both Montana and Washington to see where we

Schulte.

"If they run, we'll compete quite well. If they don't, we won't do as well as we hoped," Lorek said.

The Vandal runners who qualified for the meet, in the order they qualified, are Tom Bohannon, Schulte, Tennent, Kirk Messersmith, Jim McKean, Chris Williams and Michael Contreras.

"It'll be a very fast course, and we're looking for a high finish. There is going to be a lot of competition, but high quality," Lorek said.

Lorek is optimistic about the upcoming run. "If we all run, we'll do quite well. I'm very optimistic right now and hopefully I'll feel this way on Sunday after the match," he said.

are."

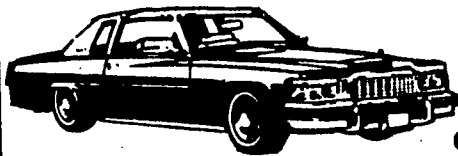
Lorek said that it will be the biggest field in which the men run this season, even bigger than when they go to the NCAA District VII Championships because of the number of teams that are competing.

Teams include Boise State University, University of Montana, Club Northwest, the Evergreen Harriers and several junior colleges such as Bellevue, Simon-Frasier and University of Victoria from Canada.

Lorek said that he is hoping for "good things" to come out of this competition. He said he expects the Vandals to do quite well, although he is uncertain whether two ill Vandals will be running in the competition. They are James Tennent and Chris

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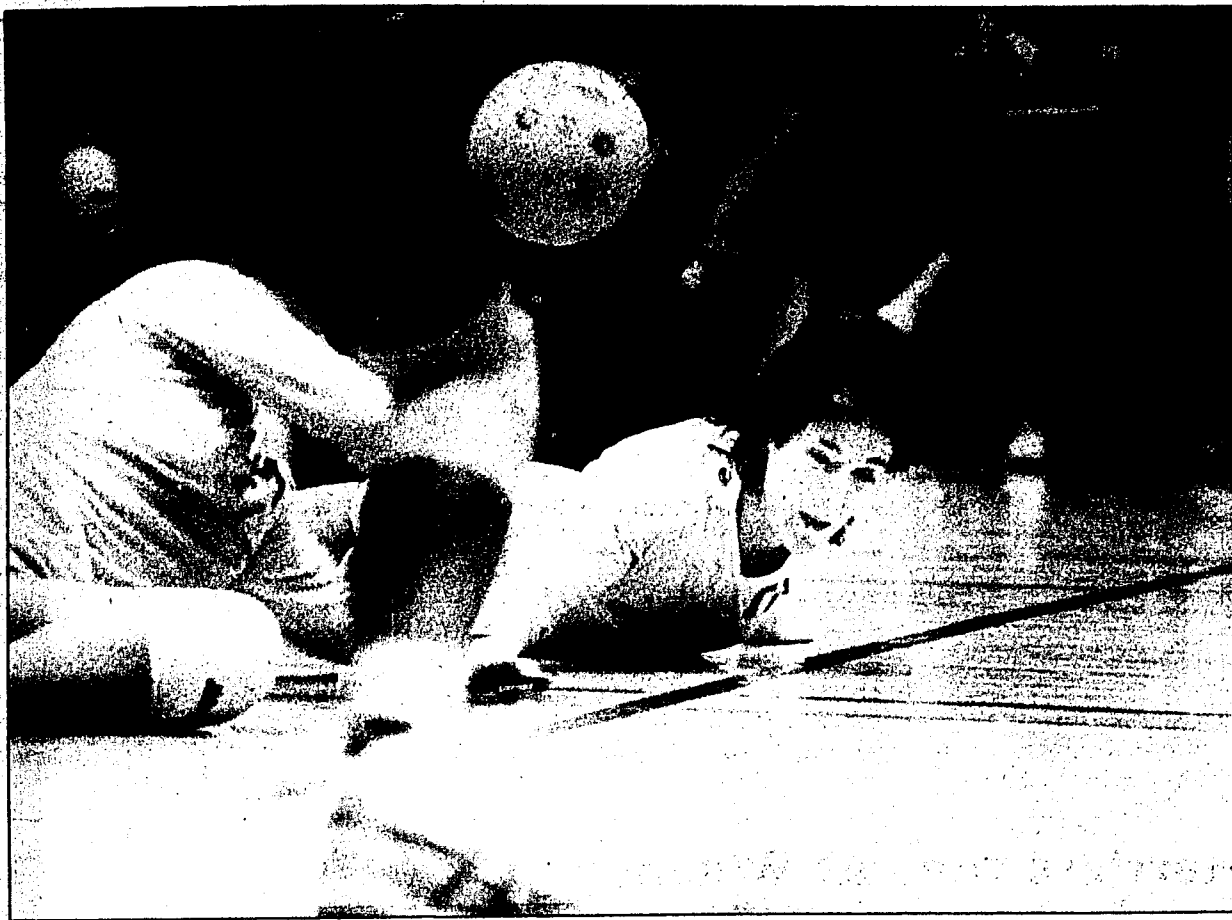
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Digging it

Idaho spiker Laura Burns goes to the floor in an attempt to dig or bump the ball back up into play. She will use all of her abilities for the Vandals tonight and tomorrow.

Intramural corner

Co-Rec Racquetball — entries will open on Tuesday, Oct. 9 and are due on Tuesday, Oct. 16 in the IM office.

Volleyball (men/women) — entries are open on Monday and Tuesday. You must sign up in the IM office. The mandatory captain's meeting is scheduled for Thursday, Oct. 11 at 4:30 p.m. in UCC 109.

Bowling (men/women) — entries are open on Monday and Tuesday. You must sign up in the IM office and games will be played at 4:30, Monday thru Thursdays at the SUB.

Each team has to pay their own bowling fees, which is approximately \$3.50 per person each time you bowl.

Fourth Annual Bridges Run — 5 and 10m for individuals and teams. 9:30 a.m. Kiwanis Park, Asotin, Wash. For more info., call Al Coons at (509) 243-4752.

Turkey Trot (men/women) — entries open on Tuesday and close on Friday, Oct. 19 at 4:30 p.m. in the IM office. The two mile race is scheduled to begin on the ASUI Golf Course at 8:30 a.m.

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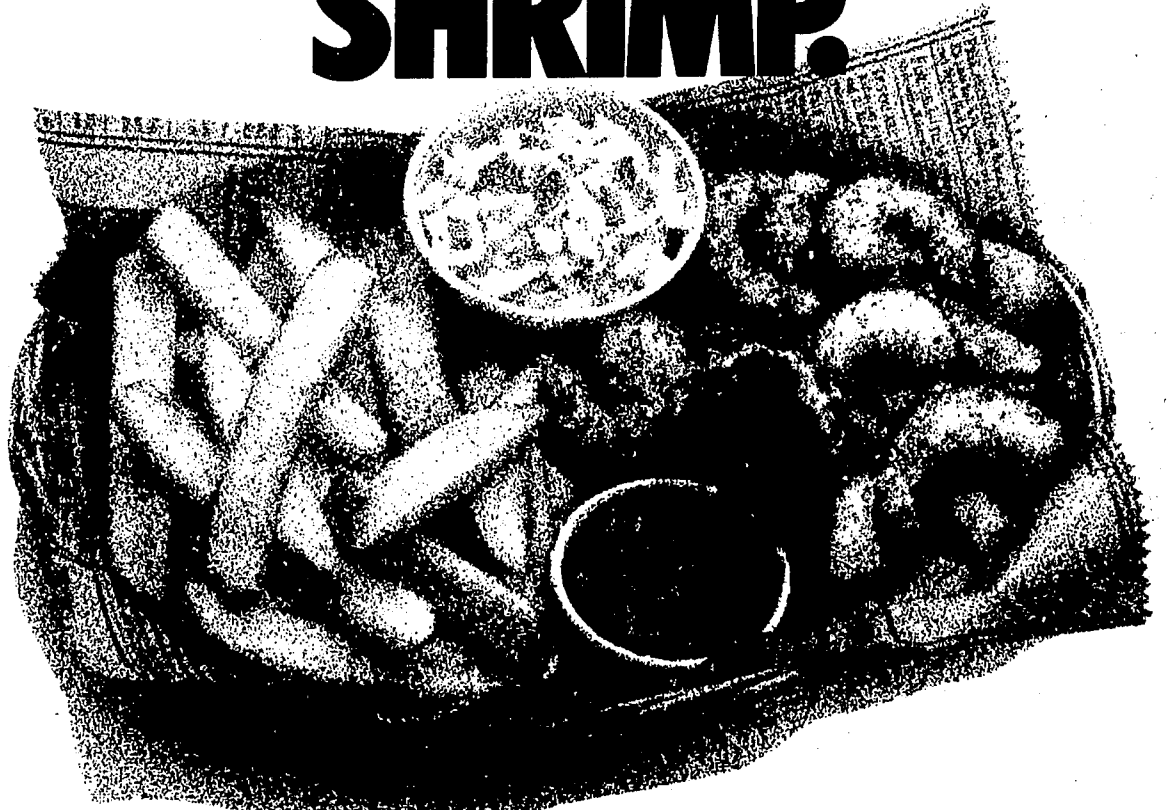


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Reaching Skyward

UI volleyball team member Kelly Gibbons prepares to spike the ball back to the opposing team. She and the other spikers will be back into action at home tonight against Weber and then Idaho State tomorrow.

Gibbons devoted to her team

By Linda Winheim

The UI volleyball team has a co-captain this year that sets her goals high.

She plans to have fun, enjoy the game, and enjoy the team, this year as she did her last, said Senior Kelly Gibbons. This includes making it to the playoffs. "That's a big goal", says Gibbons. But "as far as setting goals, we shoot high".

A public relations major from Idaho Falls, Kelly is already obtaining some of her personal goals this year, including playing her position the very best she can. She plays a new position this year making the change from left-side hitter to right-side hitter.

However the change hasn't been detrimental to her outstanding kill rate. She has actually increased her effective percentage.

At the Wyoming and BYU tournaments this season Kelly was selected for both of the All-Tournament teams. At the BYU tournament Gibbons was selected from over two hundred players.

Included at these tournaments UI was matched up against their rival Boise State University. The

UI team defeated BSU in marathon matches Gibbons said but, she added, UI has never beaten BSU at home. Gibbons is looking forward to the third match-up this season, taking place at home on Nov. 11.

Gibbons will prepare for this game as she does for all the others. "I have to have five to ten minutes by myself to get mentally ready for the game."

She uses this time to visualize the game in her mind and prepare herself for the kind of action that will be taking place on the court. She then listens to a lot of music and gains more motivation from the noise of the fans.

These fans, stated Gibbons include Shoup Hall, an official self-appointed booster club of the UI volleyball team. Shoup Hall is a resident hall for male graduate students located just below Wallace complex on the UI campus. She added that Shoup sent them 15 red roses while they were in Montana.

Motivation is a big part of volleyball; added Gibbons, it "is a momentum game." She said this is the first year since she has been a part of the UI team that they've really had the momentum it takes to be successful. A

result of this is, "we've shown that we can win", said Gibbons.

Gibbons did not become involved in the sport of volleyball until her junior year in high school. She then attended Piper Volleyball Camp where she was coached by Marlene Piper. Gibbons said, "I had never seen the game played quite like that before."

Gibbons plans to graduate in May. In the fall of 1985 she will attend Colorado State enrolling in a graduate home design two year program. Once out of school she plans to become a practitioner of home design and eventually hopes to have her own business.

Gibbons enjoys home design because she likes doing little things around the house. She also enjoys all aspects of sports.

The UI plays Weber State tonight. Weber sports several seniors and are a tough team said Gibbons. She added that they "would be a good one to win."

UI faces Idaho State tomorrow. Gibbons replied that UI has always beaten Idaho but she is not starting to overlook them now. She will see her first Friday in Moscow since volleyball season began.

North South looking for Ski Patrollers

The North South Ski Patrol is looking for about twenty good, strong skiers to work for them

this season.

The ski patrol meets at WSU's Wilson Hall, room 5, Oct. 9 at 7 p.m.

Wilson Hall is across from the Compton Union Building.

Applicants must be at least 18 years or older.

North South ski area is about an hour's drive from the UI towards Emiea through Potlatch and the resort will be open Friday evening through Sunday evening during the season.

The position would be volun-

tary, and would be associated with the National Ski Patrol System, which is a non-profit organization. Applicants would be expected to work about two shifts a week.

It is not necessary for all those interested to be at the meeting, but patrol representative Scott Rowe recommends attendance because first-aid classes begin then.

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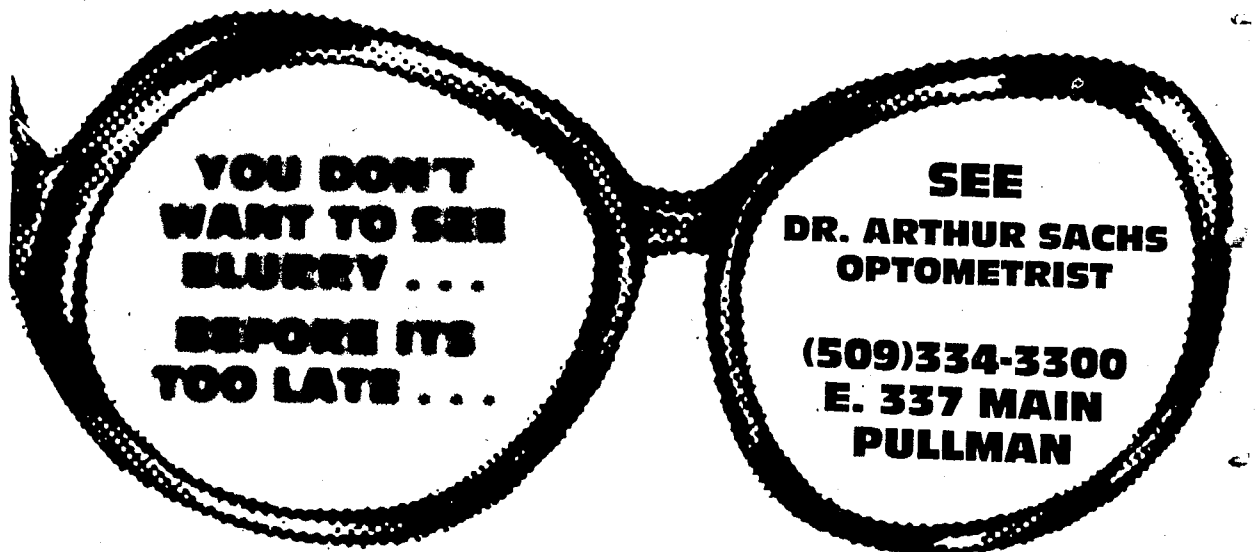
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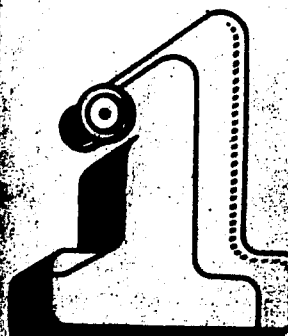
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graduate art show

(From page 7)

where we don't belong and the terrorist-like tactics we employ in justifying the spread of "freedom." They are appropriately brutal and stirring, especially *Painted Patriotism with Plug*, which incorporates a nightmarish tape with one-liners like "dream," "scream," "Lebanon," "Grenada," "El Salvador."

What is interesting about *Wrapped and Painted Freedom Figure for Various Minorities*, even though the figure itself could have been more generic in its representation, is the bright white lights around it. It is hard to look at the figure - the eyes burn, the head aches. Perhaps this says something about our reluctance to look at the discriminated-against, the trodden-upon. It's a lot easier and more comfortable to look the other way.

Both the Graduate Student



Graduate Art Display

The "Talking Head" by John Thamm, a graduate working on his masters degree in Art (above) is currently being displayed at the UI art Gallery. (Photo by Penny Jerome)

Preview and the Faculty Exhibition run through October 22nd. Opening at the Prichard Gallery

on Monday evening at 8:00 p.m. is a watercolor exhibition of local artists.

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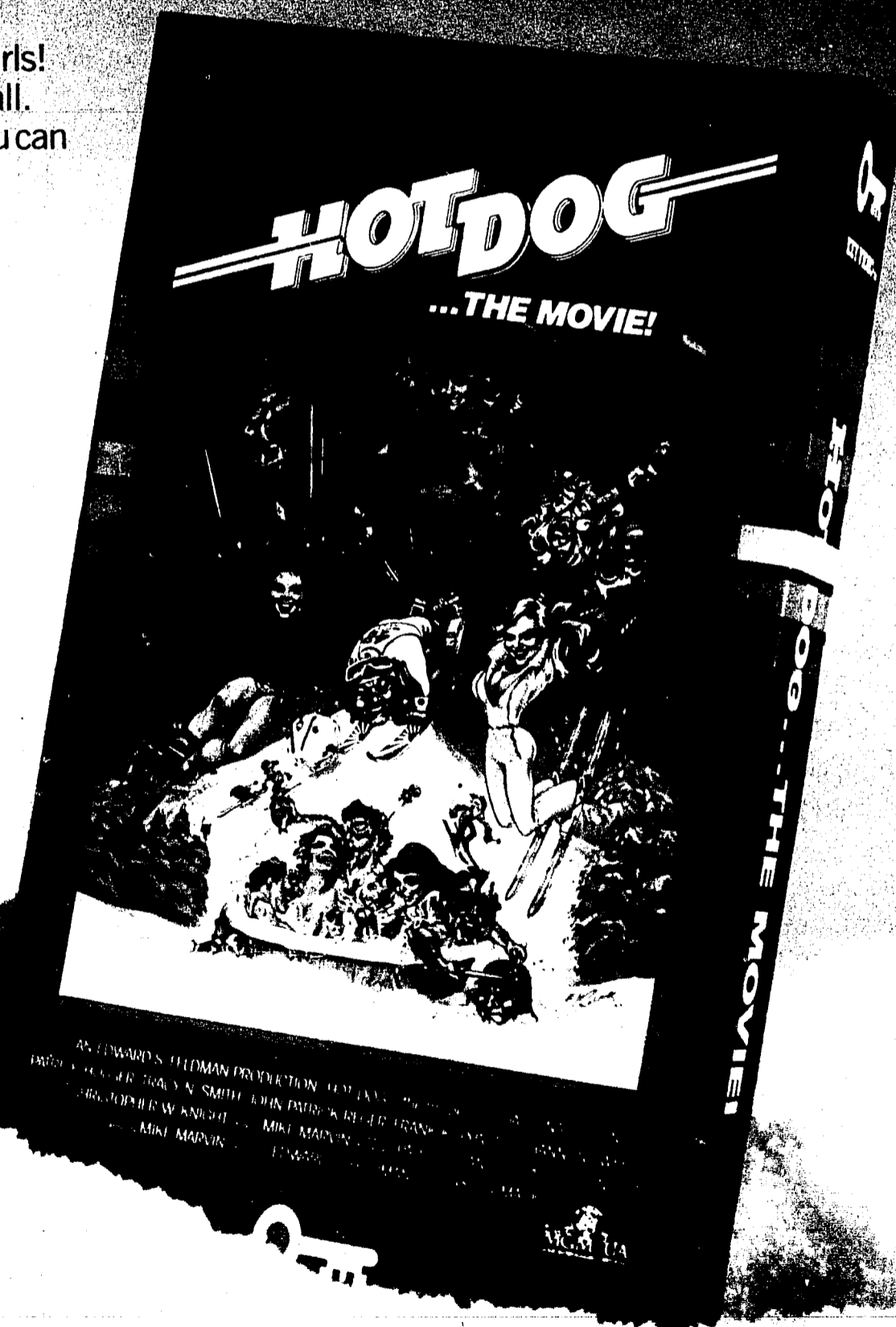
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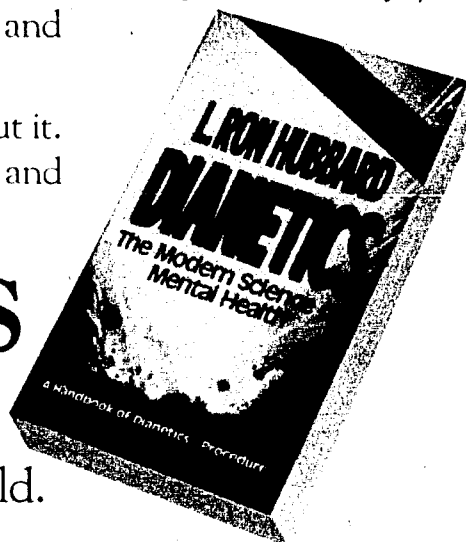
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IN ONE EAR & OUT THE OTHER BY JANEY MILSTEAD

HERE COME THE GOONIES

Steve Spielberg has dreamed up another critter, and it'll be cavorting before the cameras this fall for a movie to be released next summer. It's called a Goony, and since there are plenty of the little (big? — no one knows, thanks to Steven's famous secret network of workers who don't blab) whatever, the title of the film will be *Goonies*. Richard Donner of *Superman* fame will direct and co-produce this further-dip into Spielberg's kid-at-heart imagination. The word from the front is that *Goonies* is a young person's adventure for people of all ages, and that it definitely isn't a sequel to *Gremlins* or a creature feature.

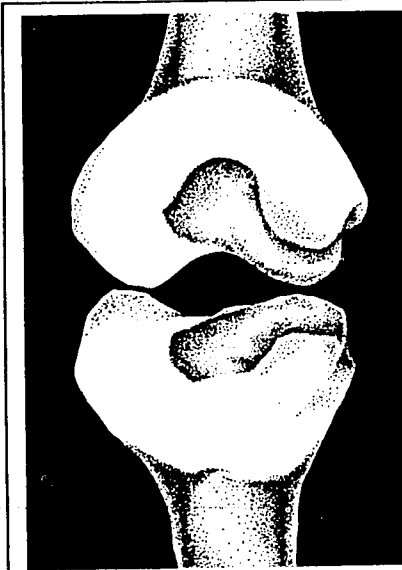
Spielberg is also working toward his third (and final, sob) Indiana Jones epic, and also his much-discussed *Peter Pan*. With so many of the "teen" movies peopled by actors who haven't been teens recently, Steven promises Peter will be played by a boy around 12 years old. "No five o'clock shadow," swears Captain Steve.

In his spare time (ha), Spielberg will head a weekly TV project set to debut in the fall of '85. Titled *Amazing Stories*, it'll be a weekly half-hour anthology of... you guessed it... amazing stories! Part of the idea fodder will come from a magazine (*Amazing Tales*) that's been around since the winter of '09 (actually 1926) and now belongs to Universal. The rest of the goodies will come from SS's amazing head.

NOSING AROUND HOLLYWIERD

Stories are still filtering in about the Jackson's Victory tour and it was truly a biggie, but a lot of the tales concern Michael's propensity for going out in disguise in nearly every town and bringing Jehovah to the wicked in the Witnesses' own inimitable style. My fave is the story of him going out as *himself* and everyone thinking he was an MJ dress-alike and that this worked so well, he went on doing it and was never recognized. I've interviewed

Michael several times, but not since he became a star's star and loosened himself from the earthly bonds of reporters... Congrats to *Hill St. Blues* and *St. Elsewhere* for their Emmys and to the television industry for voting for the best, not the most successful... Tom Selleck was in Vancouver (see what I mean?) finishing up his *Runaway* movie when his *Magnum* buddies John Hillerman, Roger Mosley and Larry Manetti each received a very special present from Mr. Dimplecheeks himself — would you believe a Porsche? ... Jonathan Demme's film of the Talking Heads concert tour, *Stop Making Sense*, has a distributor and will open in New York and Los Angeles before Thanksgiving, followed by a major cities release around Christmas... I had dinner on the set of the now-hot *Karate Kid* with Ralph Maccio and the teens who played The Cobras, and it was quite a night! The caterers were serving steak and lobster, not bad for location



This *Ampersand of the Month* is a joint effort, even though Dan Levine of Syracuse University did it all by himself. Boning up on the principles of illusory art in Professor Alex White's Visual Communication class, Levine fractured our staff with his effort. A \$30 prize is his. Want to get a leg up on your own art career? Send us your fresh concept of an ampersand, rendered in black ink on sturdy white paper: *Ampersand of the Month*, 1680 N. Vine, Suite 900, Hollywood, CA 90028.

fare, but Ralph passed on the lobster. He was on a very strict diet-plus-exercise to look lean and mean for the Karate sequences... If you're into Trivial Pursuit, there's a reference book on the market to help you dazzle them with your footwork. By Avon, it's called *Trivial Conquest* and sells for a whopping \$9.95.

PARANOIA GAZETTE

Are you ready to worry about Cabbage Patch Dolls? The government fears that some folks who aren't exactly living dolls will use those cute birth certificates to put the dolls on welfare!!... In Beverly Hills, they've just opened a Caviar Bar where you can buy a bit of your own roe to hoe, plus a sip of champagne for as low as \$5! I ask you, where else could this happen?... Prince Charles is seriously thinking of becoming a vegetarian (no more steak and kidney pie? Tut) and Princess Di is already practically a veggie (so to speak)... Did you know that Michael Jackson's nickname amongst his intimates was Smelly? No, he doesn't smell, but he does have a habit of saying "smelly jelly" when a song sounds good to him... Cindy Williams and her husband Bill Hudson (of the Hudson Brothers) are readying a joint television venture in the form of a series for NBC... Great Quotes: How's this one from Pia Zadora's husband, Meshulam Riklis — "I consider that I was put on this earth to serve women." Does anyone have this guy's phone number? I'd like a Salade Nicoise and a gin and tonic. Poolside, please.

SOAP SUDS

Kin Shriner, that beastly Scotty from *General Hospital*, has been signed to play the boyfriend of Philece Sampler, that beastly Renee from *Days of*

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Service poolside?

PIA ZADORA

DIPLOMAS BY TRINITRON New Television Series Offer College Credit

Couch potatoes rejoice. Thanks to Walter Annenberg, the man who brought America *TV Guide*, it may now be possible to partially work your way through many colleges and universities simply by turning on your television set.

Bankrolled with a hefty grant from the Annenberg School of Communications — \$150 million to be spent over the next 15 years — the Annenberg/CPB Project will provide funds for programs using telecommunications technology to make "higher education increasingly available to millions of Americans."

The program is being kicked off this fall in a big way. Five television series are being presented on the Public Broadcasting Service that are college credit courses, including two that will be broadcast during prime time: *The Constitution: That Delicate Balance* and *The Brain*. Three other series, which bring total viewing hours to 64, are *Congress: We the People*, *The Write Course*, and *The New Literacy: An Introduction to Computers*.

"Two years in the making, these five series are the first results of this new effort," says Dr. Mara Mayor, director of the funding program administered by the Corporation for Public Broadcasting. "They provide a foundation on which we will build a full collection of materials designed to help distant learners who cannot go the traditional on-campus route to earn a degree." The Annenberg/CPB folk are pulling out the big guns on this one. For the series on the U.S. Constitution former CBS News President Fred Friendly will use the "Socratic method" for discussions that will include such heavyweights as former President Gerald Ford, retired Supreme Court Justice Potter Stewart and former Secretary of State Edmund Muskie. And they're just the warm-up acts.



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SOAP SUDS

Continued

Our Lives, on the new soap, *Rituals*. Wonder what will happen when these two villains get together? Actually, in real life, two nicer people never existed ... Lots of Loving: Patty Lotz, who plays construction worker

Ava on *Loving*, really was a construction worker two years ago, building houses with her brother-in-law ... Michael Damian, who plays Danny on the hot *Young & Restless* says a guy feels just as dumb when a girl turns down an invitation to dance as a girl probably feels

when she doesn't get asked in the first place. Michael, who digs going to clubs and looking at the beautiful women, says he usually has a comeback when he gets turned down. "I say, 'Oh, I don't dance. I just wanted to know if you did.'" And the beat goes on.

SHORT TAKES

SPEAKING OF MOVIES ...

There are about nine million movies in the making (a slight exaggeration, perhaps), some for release around Christmas '85, and here goes with a list of sorts. *Fast Forward*, directed by Sidney Poitier, is the story of 8 young kids from Ohio who go to New York to be dancers, and the rest is history (and herstory). Franc Roddam of *Quadrophenia* has taken on a project starring Jeannifer Beals and Sting. Called *The Bride*, it's a re-telling, but not a re-make, of the *Bride of Frankenstein*. Although it's not a rock movie, it will have music, but it still isn't for sure that Sting will participate in that end. Sting was also in *Quadrophenia*, a my-t-fine British rock film of a few years past. *White Knight*, starring Mikhail Baryshnikov and Gregory Hines (alright!) along with Ingrid Bergman's daughter Isabella Rossellini, is helmed by Taylor (*An Officer and a Gentleman*) Hackford and isn't a dance movie, a musical or a comedy. (Okay, that's fine with us.) The success of *Purple Rain* from Prince has given birth to five more such projects. One will be a second feature starring Prince, and Maurice White of Earth, Wind & Fire and Ray Parker will be featured in two more.

Since there really are almost nine million movies in production, let's take a shorter form and see if we can't turn you on to what to expect from your neighborhood screens. The following are in production: *Sylvester* (working title), starring Melissa Gilbert (film debut) and Richard Farnsworth — an old rodeo horse is retrained for Olympics '88 ... *Big Trouble*, starring those famous in-laws (out-laws?) Peter Falk and Alan Arkin, also Beverly D'Angelo and John Cassavetes ... *The Mean Season*, with Kurt Russell and Mariel Hemingway ... Eddie Murphy as *Beverly Hills Cop* (the movie Sylvester Stallone was too tantrum-prone to make) ... Timothy Hutton's latest, *Turk 182* ... *Mask* starring Cher and Sam Elliott ... Ray Sharkey and Marjoe Gortner in *Hell Hole* ... Ridley Scott's very secretive *Legend* with Tom Cruise ... *Oz*, via Disney, not an animated feature and not a re-make or a re-telling; another of the adventures from the *Oz* books ... Jodie Foster and John Lithgow in *Mesmerized* ... *Silver Bullet* from shockathon scribe Stephen King, not to mention his *Cat's Eye* ... Steven Guttenberg in *Cocoon* ... *Enemy Mine* starring Dennis Quaid and Lou Gossett Jr. ... Sylvester Stallone's *First Blood II* (second blood? Oh, never mind) ... *The Howling II*, *Police Academy II*, *Electric Boogaloo Is Breakin' II* (with Shabba Doo and Boogaloo Shrimp, who else?), *Porky's Revenge* and *Meatballs III* ... Gary Busey in *Insignificance* ... *Turtle Diary* with Ben Kingsley and Glenda Jackson ... C. Thomas Howell in *Secret Admirer* ... *Miracles*, starring Tom Conti, Terri Garr and Paul Rodriguez ... Richard Pryor in *Brewster's Millions* ... Two famous fictional characters coming to the screen are Chevy Chase as that very strange "detective" *Fletch*, and *Birdy*, starring Nicholas Cage and Matthew Mondine ... Tatum O'Neal and Irene Cara are working together in *A Certain Fury*, one of many flicks being shot in Vancouver, B.C., as are Sissy Spacek and Kevin Kline in *Violets Are Blue*, which was lensed in sumptuous Venice, Italy, and Kathleen Quinlan and Sam Waterston in *Biobazard*.

GAMMA LIAISON



From Little House on the Prairie to Big Screendom: Melissa Gilbert, once TV's favorite pioneer waif, pals with lovable rogue Richard Farnsworth in Sylvester.

DEEP THOUGHTS

BY JACK HANDEY

I bet one of the main rules of hunting is, "Don't shoot any animal that is hitching a piggyback ride on your friend."

Here's a good magic trick: Ask somebody to pick a number between one and ten. Then, run away.

I guess of all my uncles, I liked Uncle Cave Man the best. We called him Uncle Cave Man because he lived in a cave, and because sometimes he'd eat one of us. Later on we found out he was a bear.

Greed, Hypocrisy and Stupidity were all walking down the road when they came to a beautiful forest.

"Oh, boy," said Greed, "I think I--"

All of a sudden, Murder ran up and shot all of them.

The place was teeming with fish. And I was teeming with desire to catch them. But there would be no fishing today. This was Pop Teeming's property.

I hope that someday man is able to realize his age-old dream of farming on a comet, because ummm, I bet comet corn would be good.

Don't laugh, but I used to be real afraid of trains, but I think I'm finally over it. For instance, I was afraid of taking a nap on the railroad tracks, and I was afraid to hop on the locomotive as it went by. I was even afraid of tying pillows around myself and letting the train hit me.

I'm glad this fear of trains is behind me, because now I can get on with my life.

If I was a surfer, I'd surf right up next to another surfer and go, "Hey, man, how's the surf?" We would both already know how the surf was, but my saying it would be like a bond between us surfers.

I bet what happened was, they discovered fire and invented the wheel on the same day. Then, that night, they burned the wheel.

Marta said she once kissed the ring of the bishop. "That's nothing," I said. "Once I kissed the ass of a millionaire." Sometimes Marta thinks she's so smart.

Innocence is like a young deer, nibbling at some acorns. Your kid walks up to feed him, but suddenly, the deer grabs your kid by the neck of his Superman shirt and drags him off into the woods. You chase after them, but then a gang of deer comes out. They flap those big deer ears across your face, and man, it stings!

So, you give up and go back to your car, and hope your kid is raised by a nice deer family. About a year later, you hear some hunters bragging about shooting a Superman deer, but naw, it's not him.

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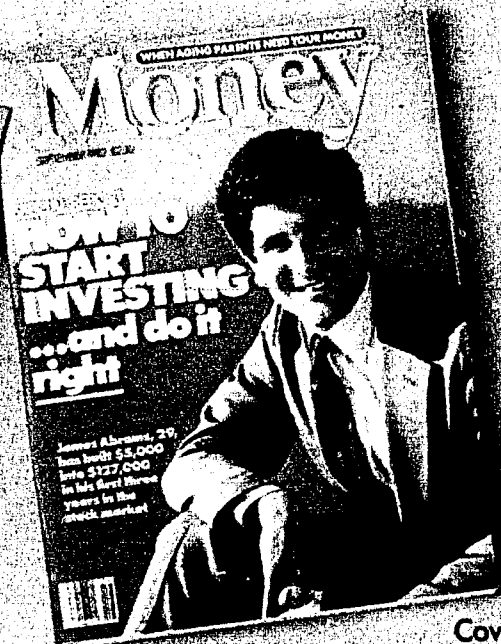
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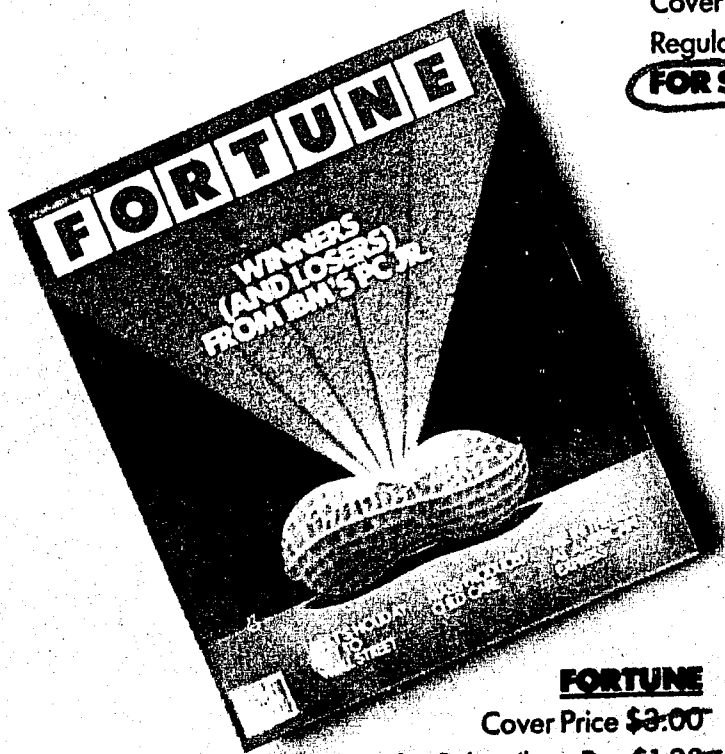


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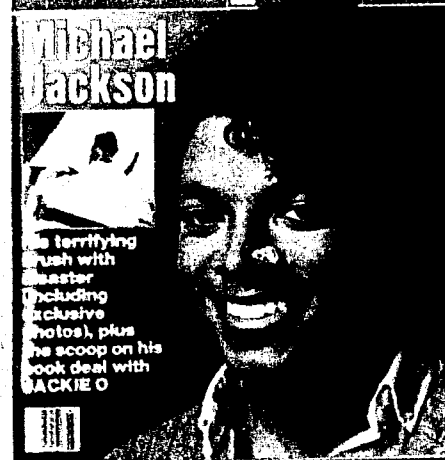
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CINEMA MCCARTNEY

BY JOAN GOODMAN

Part One: Beatles Whipped with Spoons

It's hard, it's always hard the first time," says Paul McCartney. "I remember when we were starting out, I mean the Beatles, we didn't get it right the first time either. This ballroom dancing scene in the film reminded me of that and took me back a bit. We used to play ballrooms a lot you know.

"They were never as grand as this," McCartney gazes up at the sound stage at Ellstree Studios, outside London. It is an elaborate recreation of London's historic Lyceum Ballroom — great swags of pink velvet and ornate splashes of gold paint. On the dance floor, formation dancers in pink tulle dresses remove their pumps and relax their feet, while a technical problem with the camera which is on a crane is sorted out. McCartney, in a fifties-style bright blue drape suit and black and white winkle-picker shoes recalls, "I remember we once nearly won a competition at one of them; but it was always 'nearly' and 'almost.' We always got beaten by this woman who played the spoons. An old lady who used to

come to all the concerts and enter all the contests and play old favorites with a bunch of spoons. She always used to beat us," Paul laughs.

"Even the blonde girl in this scene reminds me of a bird me and Ringo once tried to pull." Ringo, in blue drapes and dark glasses, is perched up behind his drums on the bandstand. He gives the drums a riff. Paul looks up and smiles and excuses himself and makes his way to the piano. John Paul Jones, Led Zeppelin's bass guitarist and the legendary Dave Edmunds and Chris Spedding originally of Rockpile (all in the film) pick up their instruments and start jamming. The sound filters through and technicians on a break come round to listen. Steven Spielberg, filming on a neighboring set, stops work to take in this creme de la creme British rock session.

Part Two: Twist and Shoot

Twenty years after *A Hard Day's Night* and *Help* Paul McCartney is back before the movie cameras, writing, starring in and generally supervising his own \$8 million musical *Give My Regards to Broad Street* (a Beatle-style pun on *Give My Regards to Broadway* substituting the name of a shabby London commuter station). It's the latest twist in the career of the world's most successful pop composer — as certified by the Guinness Book of Records — and one of the world's richest entertainers. The "cutest Beatle" is now 42, his baby-faced good-looks vitally intact, fit and healthy from the simple rural life he and his wife Linda enjoy, though with a few flecks of grey in his fashionably cut hair. Says McCartney, "I took turning 40 as a cue to do different things. There are millions of things I've been interested in in my life and never done, one of which happened to be to write a screenplay. I'd enjoyed making The Beatles' films all those years ago and I had it in the back of my mind that I'd like to get back into the film world."

While making the *Tug of War* album with producer George Martin, McCartney found himself being driven from his Sussex farm to London and back every day. Since the trip took a couple of hours each way and the album was a year in the making, McCartney de-



Maybe he's amazed: Paul McCartney (above), of Beatles and Wings fame, says filmmaking gives him new impetus. Hi Hi Hi: John Salthouse, Linda and Paul McCartney and Tracey Ullman (right).





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decided to use the time to write.

"I stocked the car with pads and pens and made a start. I was always scared of writing. I was never any good at it, even in school, so I began just trying to write 'a day in the life of Paul McCartney' sort of thing. Then I heard a story about the Sex Pistols having the master tapes of their first album go missing and that started me thinking."

As it stands *Broad Street* concerns an international pop star (played by McCartney) who has worked for a year on a new album when the master tapes vanish, perhaps stolen by an ex-convict he's taken pity on and given a job. Ringo who was working on *Tug of War* with Paul read the script and loved it. "Great," said Paul, "because I've written a part for you in it." Ringo and his wife, actress Barbara Bach, were among the first to sign on for the film. Record producer George Martin (sometimes known as "The Fifth Beatle" because of his influence with the group's records) plays himself. Australian actor Bryan Brown ("Breaker Morant") plays Paul's shrewd Australian manager (echoes of Steve Shrimpton, Paul's real Australian manager?). There are 14 songs in the film ranging from Lennon/McCartney favorites like "Good Day Sunshine" and "Eleanor Rigby" to "Band on the Run" and "So Bad" to some new songs written especially for the film.

Part Three: Sharp Words

McCartney is well aware of the criticisms that have been levelled at him and at his music since the Beatles broke up: that he is manipulative and hypocritical, that his songs are sentimental and superficial. "It does annoy me when journalists write about me as if 'oh, isn't he the sharp one.' I remember one day when we were having arguments in The Beatles. I said something and as it happens I was in the right. John (Lennon) turned around and said 'well you're always right aren't you?' But he still did it his way. It was shocking to me because suddenly I thought, 'oh god, I've always thought it was okay just to be right. Someone's wrong, someone's right and we go with who's right. But sometimes it isn't enough to be right and it was a shock to me having to learn that."

"I'm not trying to be the clever one these days at all. I really try to avoid it like mad, in fact. I mean, people do get a very wrong impression of me. If they're feeling bitchy, they'll categorize me as the schmaltzy one. I don't mind if they call me romantic or sentimental."

Talking about himself, McCartney can be his own worst enemy. He's not nearly as conventional as he sounds but he doesn't have the way with words that John Lennon had that made his own domesticity seem like the ultimate in

rock rebellion. The facts are that Paul, of all the ex-Beatles, has tried hardest to remain true to the old rock and roll. When the Beatles broke up, the formed Wings with his wife Linda and guitarist Denny Laine, packed them in the back of a transit van and set off on an ad hoc tour of Britain, turning up at colleges unannounced and asking if he could play for them for free. It was back to basics with a vengeance and as a result McCartney says, "we couldn't believe it when Wings became successful. There'd been tremendous criticism of Linda being in the group (Linda McCartney, a professional photographer before she met Paul, had no musical training). We'd formed Wings on a whim, we'd done it on vibes."

Part Four: Bandleader on the Run

Whatever its origins, Wings was the beginning of McCartney's staggeringly successful solo career. He's always been a perfectionist and a workaholic. As George Martin observed on *Broad Street*: "I couldn't stand the pace Paul goes. He gets up incredibly early in the morning, he drives two hours to and from Sussex to the studios, he acts all day. During lunchtime he's talking about problems on the film with one person or another, every evening he's having discussions with the director or the producer. He's involved in every aspect."

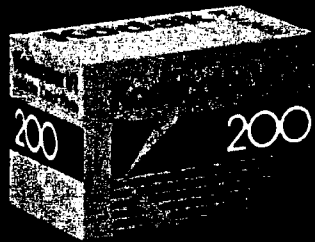
"Obviously it's easier for me to make a film or do some big project that it would be for the average person," says McCartney who pumped \$100 thousand of his own money into *Broad Street* before 20th Century Fox took over the financing. "That's one of the terrific things about my life. It's one of the things you work and become successful for even though you may not realize it. When you get money, you don't just stop; so there must be something else. I think it's this kind of thing. The freedom of action, the freedom to change your direction professionally a little."

Though he has collaborated with the best, like Stevie Wonder on "Ebony and Ivory" and Michael Jackson, McCartney's name is forever linked with John Lennon. Though their relationship degenerated into bitter squabbles after the Beatles broke up, Lennon's murder in 1980 hit Paul hard.

"On a purely selfish level it affected my composure in public places. You begin to be wary of getting into close quarters with fans. When some kid reaches into his pocket for a pen or a bit of paper, you tense and want to ease away. That passes with time to some extent. What will never pass is the personal sadness. I'm just grateful that the last words we had together were pretty decent. That means a lot to me."

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Because time goes by.

NO TIME FOR PLOT

Scotland's One-Man Film Industry

BY ERIC FLAUM

Comfort and Joy is Scottish director/writer Bill Forsyth's follow-up to his highly acclaimed box-office successes, *Local Hero* and *Gregory's Girl*. A soft-spoken, intense individual whose thick Scottish accent gives everything he says a melodic, lyrical quality, Forsyth has little in common with the star-oriented Hollywood community that gathered for the Los Angeles premiere of his movie.

Gossip pages featured photos of Elizabeth Taylor and Joan Collins; but Forsyth slunk through the glamorous surroundings with the air of a man forced to visit the dentist.

"I was quite out of it at the Opening," he admits over lunch in New York, just before departing to his beloved Glasgow. "I didn't really feel like I belonged there. I felt as if one of those Secret Agents was going to come down and remove me any minute. It was quite an odd feeling."

Wearing a yellow plaid shirt of the picnic table variety with a blue and white striped seersucker jacket, Forsyth was actually more conspicuous in the chichi hotel cafe we spoke in than the traveling

rock and roll band that had just noisily checked in.

Comfort and Joy is the story of a Glasgow DJ who finds himself, improbably and unexpectedly, in the middle of a mafioso ice cream war. "Dickie-Bird" is a personable, velvet-voiced local celebrity whose girl has just abruptly left him. In pursuit of new romance he stumbles into a war — "Mr. Bunny" against "Mr. McCool" — for dominion over Glasgow's ice cream truck routes. There's a melee of window smashing by McCool hoodlums of a Mr. Bunny van. The assailants are doused with raspberry syrup. A fleeing hood recognizes Dickie-Bird and soon the hapless platter spinner is playing peacemaker while at the same time



Mr. Bunny: Raspberry syrup violence. Bill Forsyth (below, left): Humane comedies on a Glasgow basis.

nursing his broken heart.

Like Forsyth's previous films, *Comfort and Joy* is mostly a character study, working off of a simple, amusing premise. It is a developing trademark of Forsyth's work to spin a simple story in a rich atmosphere. "Usually there is an idea, and usually it's an idea that strikes me as being funny," says Forsyth.

"Most films have too many ideas or too much plot in them," he continues. "It just seems like a burden if you've got a very complex plot. It just soaks up too much time."

Forsyth uses time to create and develop characters. The results have been picturesque voyages through the lives of interestingly off-beat people.

Bill Forsyth is a devout self-analyzer, and his observations seem quite accurate. "I'm just kind of realistic," Forsyth says in a matter-of-fact way. "I think I can see things pretty much as they are. I think I'm quite perceptive, without getting distracted by too many things. This wasn't always the case."

Over-contemplative in his earlier years, Forsyth seems to have been a lot like the central character in his first commercial release, *Gregory's Girl*, the film that beat *Chariots of Fire* to win the British Isles' equivalent of an Oscar.

"I must have been about sixteen and I had two friends and we formed ourselves into this little thinking cabal. One Saturday night the three of us were in the park and by that time the cafe had closed and the evening had kind of whittled to nothing. You see, we wanted to go see girls in the cafe. And we would debate about it until the cafe was closed! One of my friends says, 'You know what the problem is? We think too much!' So we just threw a bench into the pond and went home."

These days Bill Forsyth has found a more constructive way of channeling his

energies. (He has not, however, forgotten the lesson.) Films have become an ongoing passion, and the basis for some of his friendships as well. When we discuss Mark Knopfler, guitarist-leader of the group Dire Straits, who scored *Gregory's Girl* and *Local Hero*, Forsyth pays him a high compliment when he credits Knopfler with "a filmmaker's brain, because the way he works is very conceptual. His work is often based on little stories, much like my own."

In fact, two Knopfler compositions from Dire Straits' last studio album, *Love Over Gold*, inspired Forsyth in the creation of *Comfort and Joy*.

"He played me the album," recalls Forsyth, "before I'd sat down to write the script, although I'd had most of the general ideas for it, and there was a real kind of coincidence in finding his album going down the same road. The basic concept in 'Telegraph Road' of a city being born and dying, and then 'Private Investigations,' which was the other side of my story about a solitary person with an enigma, was all in the album, and it was really inspirational."

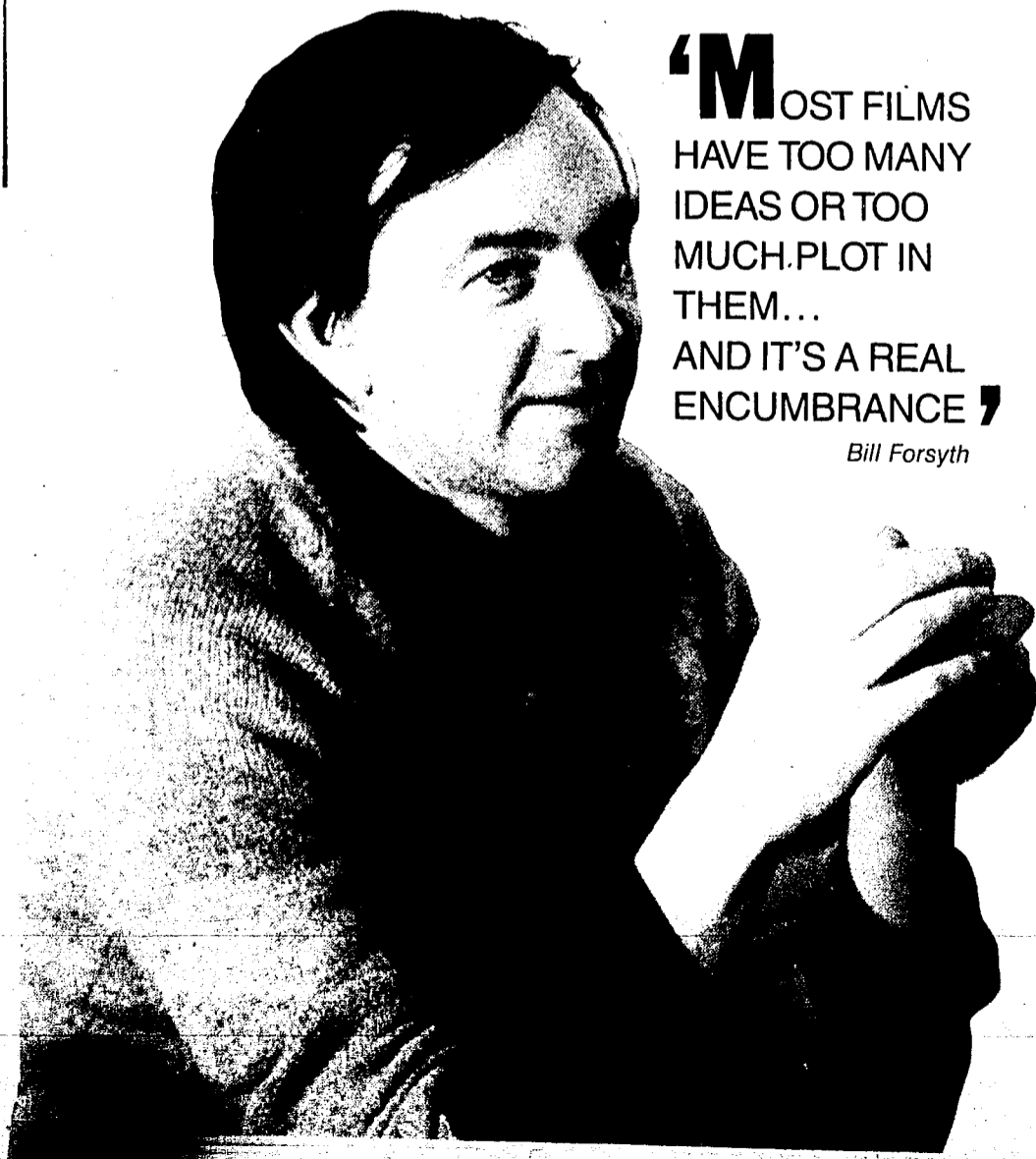
The result is a delightful story of a jilted lover's search for companionship and meaning. There is much humor, but a deeper examination of human nature as well, a concern that permeates Forsyth's work. Although all too often, however, reviewers have chosen to focus entirely on the lighter side of Forsyth's movies.

"I think the kind of humor that I work with is always bordering on the darkness of the other side of itself," Forsyth reflects. "I like working on the borderline, but it just depends on how people perceive it. Maybe they're scared to look over the edge."

"In almost indescribable ways you reveal yourself when you make a film," Bill Forsyth says.

'MOST FILMS
HAVE TOO MANY
IDEAS OR TOO
MUCH PLOT IN
THEM...
AND IT'S A REAL
ENCUMBRANCE

Bill Forsyth



At first blush Peter Garrett, the gaunt, cueball-skulled lead singer for Australia's hard-stomping, outspoken band Midnight Oil, resembles the long-lost brother of Michael Berryman, top geek in Wes Craven's horror film *The Hills Have Eyes*. After some questioning, however, the true origins of the vocalist's chrome-domed tonsorial style become more obvious; a style sported by a small army of Southern California beach punks. Garrett is a surfer.

"I'm just a body surfer now—I don't ride a board anymore," Garrett says, a little apologetically, in his metallic Oz accent. Clad in a bright, aborigine print shirt, his long legs dangling off an in-

"We've tried lots of singers since you've been away, but do you want to come back?" I said, "Why not, I've got nothing else to do."

With Garrett's almost off-handed re-en-



MIDNIGHT OIL'S GUT RESPONSE

by Chris Morris

strument case, Garrett is lounging in a back room of Hollywood Studio Instrument Rentals, anticipating his band's first American concert and musing about Midnight Oil's remarkable rise.

It's the beginning of an odd scenario: the story of a band that exploded out of Sydney's surf community in the late '70s to become the most musically potent, politically committed group Down Under, later rising to popularity in the U.S. with their critically praised album *10, 9, 8, 7, 6, 5, 4, 3, 2, 1* and their kinetic performances on an 11-city American tour this spring.

The seven-year saga of "the Oils" began when Garrett was an unemployed law student visiting his parents in Sydney. "I went looking for a job and couldn't get one, and I saw an ad in the paper: 'Band wants singer to tour around the coast,'" he recalls.

Garrett left the band, which included drummer Rob Hirst and guitarist-keyboardist Jim Moginie, to return to school in the fall, but he returned to Sydney the following year to find the group still together, now writing songs. "They said,

try into the group, Midnight Oil began their conquest of the surfing community along Australia's north beach. "The Antler Hotel at Narabeen, which is like surf headquarters of Australia, just happened to be the place where we started, and we drew that kind of audience, who responded to our no-nonsense approach to the way we played," Garrett recalls. "We had songs about surfing—we were sort of the new wave hard rock Beach Boys for a period of time."

The band's popularity grew nationwide, and Midnight Oil embarked on a recording career with their own label. The group's eponymous first album, which featured the curl-riding anthem "Surfing with a Spoon" and the anti-uranium mining tract "Powderworks" side by side, flew directly in the face of prevailing musical trends. Garrett notes: "At the height of punk, when we were considered a punk band by the Australian press because we played very fast and hard, we included a seven-minute song full of guitar solos." The record's successors, *Head Injuries* and *Places on a Postcard*, further honed the group's

pungency and forceful social consciousness.

Last year, after five years of spectacular success on their home turf, Midnight Oil finally pacted with CBS and released their first U.S. album, *10, 9, 8 . . .*. For American audiences totally unfamiliar with the group, the record came as a pleasant shock. It showcased a devilish hard rock sound, kicked along by the feverish rhythm section of Hirst (who beats his drum kit into submission with a Keith Moon-like intensity) and bassist Peter Gifford, the twin-guitar heat of Moginie and Martin Rotsey, and the gale-force howl of Garrett's vocals. Even more dazzling than the fury and fluid ensemble dynamics of the playing was the songwriting, which took on imperialism ("U.S. Forces"), personal political commitment ("Power and the Passion"), and the lessons of history ("Short Memory") with deft, painterly strokes.

The mention of such "political" songs as "Power and the Passion" causes Garrett to tense noticeably. The singer is aware, more than anyone, of the pitfalls of being branded a "political band."

"We don't seek to preach to anyone particularly," Garrett says. "I don't see the stage as a soapbox to say my own personal ideas, although I'm willing to express them if I'm asked. The thing that I think we're most concerned about is that we don't get labeled by the press as being, uh. . . ." Garrett pauses.

A political band?

"Yeah, in the sense of like a Clash or a Crass or something like that. If you want labels, it's humanistic ecology or whatever word you want to use for it. It's instinctively based. A lot of our stuff has come about from a concern about what we've seen and thought to be very wrong, that we've written songs about just as a gut response."

So where do the members of Midnight Oil see themselves standing in the rock political spectrum, with the issue-oriented Clash at one end and the hazily idealistic Alarm at the other.

"I suppose in the middle, but . . . not really in the middle, no," Garrett says with a quiet laugh. "We don't see ourselves primarily as a political band—we see ourselves as a band."

BY MIKE BYGRAVE

Hemingway

read menus backwards, starting with dessert," confides Mariel Hemingway, her collish, rawboned frame tucked into a banquette at a Hollywood cafe. "Dessert is my main interest." With her broad cheekbones, heavy eyebrows and low forehead conspiring to make this lanky granddaughter of the great novelist Ernest Hemingway look like some unusual combination of Swede

and Eskimo, 21-year-old Mariel Hemingway has nonetheless managed to start the menu of life backwards, too. Sweet things like film roles with world-class directors and writers (Woody Allen, Bob Fosse, Robert Towne), bon-bons like an active love affair with a mucho handsome leading man (Christopher Lambert), have already crossed her plate. Her most recent morsel, following up her praised portrayal of slain Playboy Playmate Dorothy Stratten in *Star '80*, is a co-starring slot alongside Peter O'Toole and Vincent Spano in an upcoming comedy-drama called *Creator*.

In person, Hemingway is tall, speedy, giggly and not quite either the ethereally calm teenager she played in Woody Allen's *Manhattan* or the world-class athlete of Robert Towne's *Personal Best*. Were she not a movie star, she could be the proverbial girl next door. Or, judging from the cuts and bruises she sports from her minor collisions with life, the tomboy next door.

As Bob Fosse, her *Star '80* director has said of her, "she has a kind of innocence without being dumb." It was also Fosse who for a long time didn't think Hemingway had the sex or the sophistication to play a *Playboy* model. Fortunately he changed his mind, but meeting the real Mariel you can see what he meant. Though she is athletically attractive, she's no classic beauty and her manners have the charm and directness of her Idaho small-town origins.

Says Hemingway herself, "The other movies I'd done I was sort of playing myself — I wasn't really but it's a great compliment when audiences think you are. Those movies weren't different enough to show what I could do. I wanted *Star '80* so badly in order to make a statement that I could do lots of



A NATURAL SCRUFF MAKES OUT

different stuff." She laughs and adds ruefully, "It's real funny. Now *Star '80* came out, everyone thinks *that's* what I can do. They never really believe you're an actress, you know."

Hemingway is not only an actress, she is also, literally, "a natural." One of three daughters of Ernest Hemingway's son, Jack, she grew up living the outdoor life

with her father, a dedicated hunter, fisherman and sports writer who taught her to fish, dry fly method. "I had no desire to be an actress," she recalls. "At different times I wanted to be a singer, a marine biologist, a secretary." Margaux Hemingway, Mariel's sister, was already a well-known model and when Margaux got her first film (*Lipstick*) she asked

Mariel to be in it with her. "Even after that film, I really didn't think I'd do it again. I went back to Idaho to ski race — which was my passion for a long, long time. Then I got a TV movie playing an unwed mother. There were millions of babies around and I was baby crazy at the time. It was 18 days and I really worked hard and I had the best time. And then I did *Manhattan* with Woody [Allen] and of course that was fabulous. Those two experiences decided me." Now, Mariel says, "I love my work so much I go crazy when I'm *not* working." She's also made recent preliminary steps toward studying her craft. She's taken on an acting coach "when I'm not working. I tried acting classes but I didn't like all that Method stuff. This way, it's just me and him, and I go and read Shakespeare, Chekhov, all the stuff I've never done." She also did her first play, in Dallas, "and I want to do it again and again and again. It was so good for my voice. I used to be quiet. I used to hide behind my mother and everything as a kid. I was desperately shy as a teenager. I used to be a nightmare for the sound people — they were always saying, can't you speak up louder? That's all changing, as you can see."

She is especially happy with her new film, *Creator*, because "I get to yell and scream. I'm definitely not the victim in this one." However, in the part-drama, part-comedy about a scientist (Peter O'Toole) who plays God, Mariel is once again in risky sexual territory. In *Manhattan* she was Allen's teenage mistress, in *Personal Best* an athlete involved in a graphic lesbian affair, in *Star '80* a nude model and in *Creator* she's a college girl trying to get the much older O'Toole into bed. There's no question Hemingway's fresh looks and inner simplicity make her effective in such roles. Her frankness extends to her own life and the May-September relationship she had with Robert Towne, the top Hollywood screenwriter who made his directing debut with *Personal Best*.

"Robert and I didn't go out when we were making *Personal Best* — in fact, he was going out with (co-star) Patrice Donnelly. But I did live with him when I was making *Star '80*. It's so incestuous and awful. Isn't it fun? It never crossed my mind when we were working to-

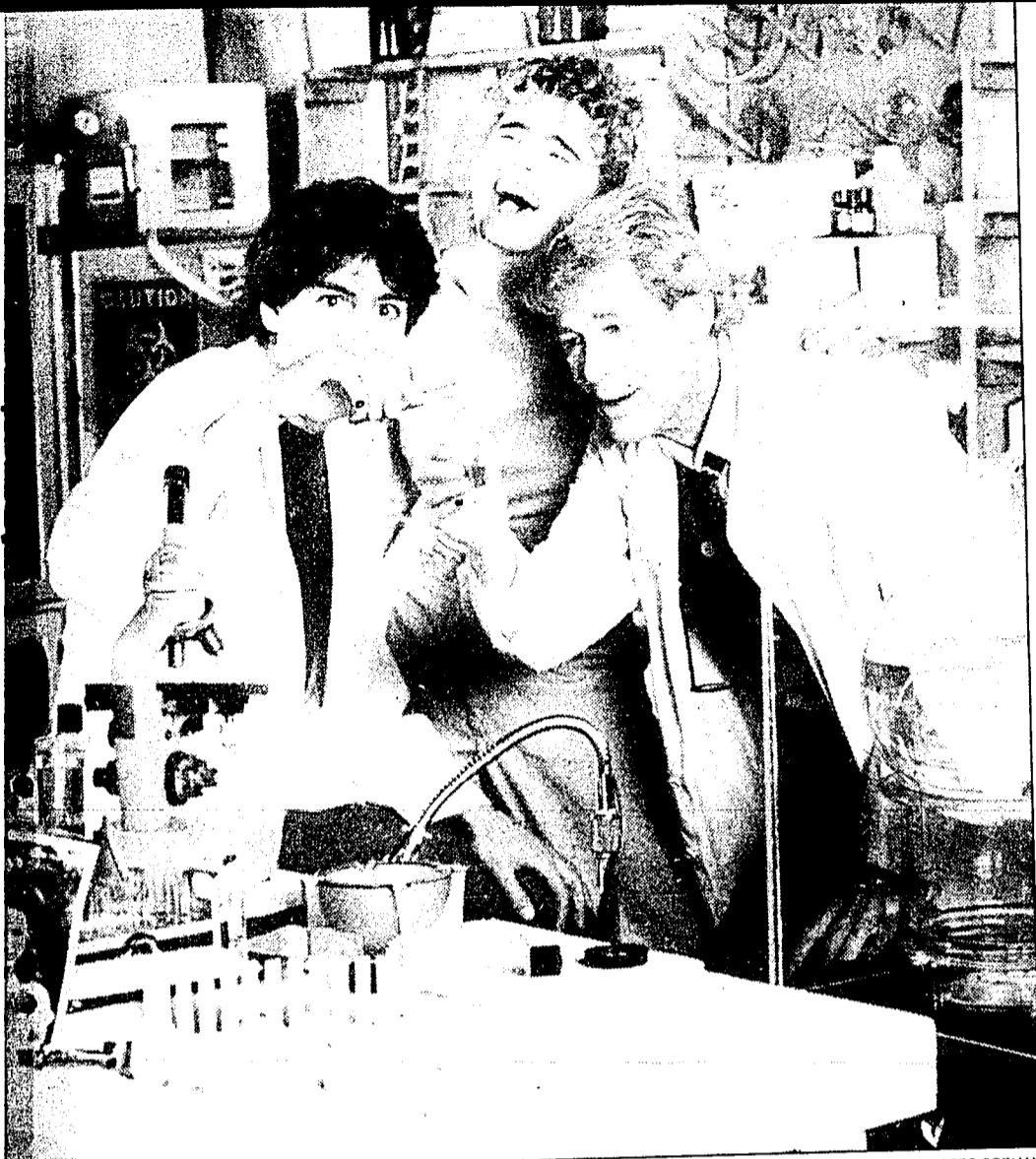


PHOTO COURTESY OF UNIVERSAL STUDIOS/GREG GORMAN

Mad scientists? They seem awfully happy. With the able assistance of her Creator co-stars, Vincent Spano (left) and Peter O'Toole (right), Mariel Hemingway tests the effects of laughter on various chemical compounds.

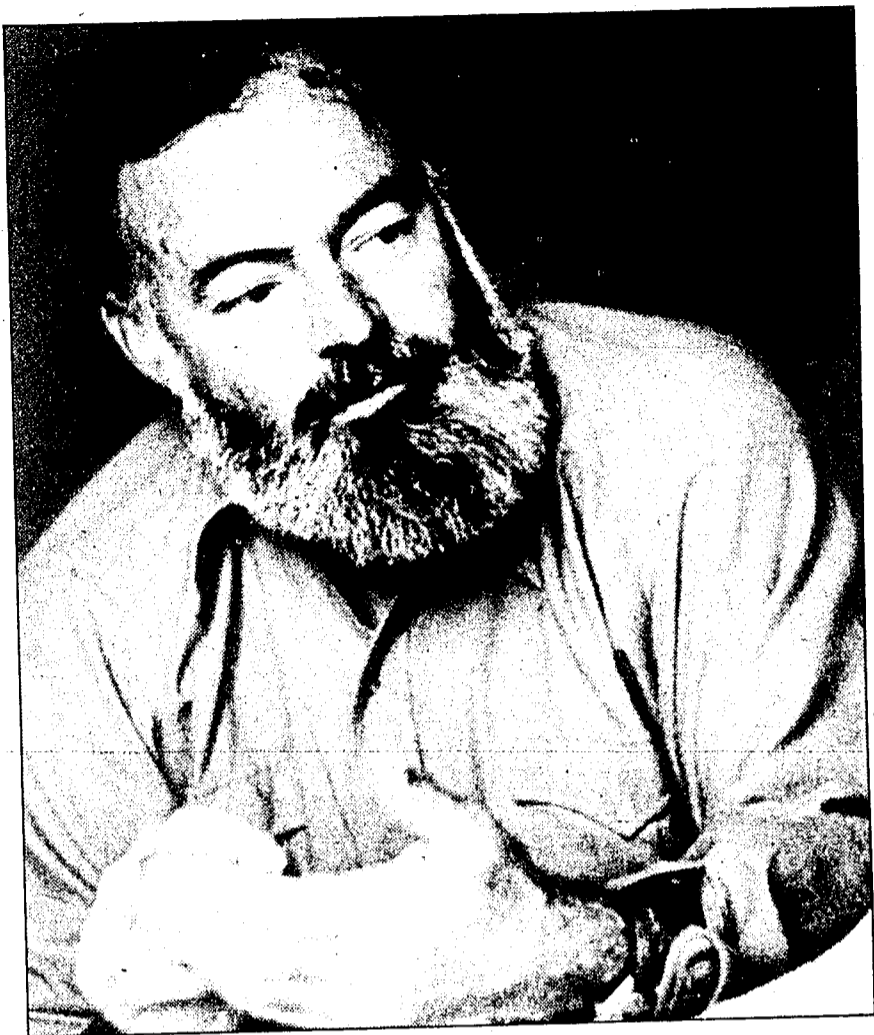
gether that we'd go out. I don't know why we ever lived together. He works through the night and I was filming all day so we never saw each other — perhaps that's why it worked so well. We had such a close bond from the three years of *Personal Best* and I didn't want to lose that. Then of course, as soon as *Star '80* was over, I realized I hadn't needed to move in. I've learned from that. Now I don't move in with every person I become attached to!"

Mariel won't comment on her current relationship, reportedly with French actor Christopher Lambert, who was Tarzan in *Greystoke* and who was seen of late squiring her around London, Ms. Hemingway, looking uncharacteristically fashionable and elegant in a black silk pantsuit. But there are plenty of things she will talk about, like her new-found celebrity in the wake of *Star '80*: "There are a couple of things that really bother me about it, like standing in line at the grocery store, standing in line to buy stamps and going to dance classes. The dance classes always made me nervous, actually. I always felt tall, even before people recognized me. And standing in lines is when you start to hear, 'Oh, I think I know who she is...'"

Part of her early shyness, Mariel feels, had to do with being the great Heming-

way's granddaughter. Though she was born after he died and didn't read his books until she was a teenager, she is a knowledgeable and fierce partisan of her grandfather's writing and she admits to being "teased a lot at school. And can you imagine having to hand in an essay with the name 'Hemingway' on the bottom?" But much more important was her self-consciousness about her looks. At 21, she is confident and carefree, but an infallible way to get Mariel to revert to a blushing teenager, holding a restaurant napkin up in front of her face, is to tell her she's pretty. "I'm not! And when people tell me I am, it makes it worse. I feel like a fake. When I was a teenager I had a very bad period when I grew like crazy — my legs got immensely long in proportion to my body. And I had a friend who was really beautiful all the time. I'd try so hard. I'd get dressed up to go out and my hair would be greasy and messy so I'd wash it and style it. Five minutes later, it was greasy and messy again. I'm a natural scruff."

A natural scruff and a natural actress, Hemingway is also a natural athlete. It was seeing a photograph of her on a trampoline that prompted Towne to cast her in *Personal Best* and that led to a year of intensive physical training. "I thought I was pretty athletic until I found



First Hemingway in Hollywood. Novelist and short story writer Ernest Hemingway sold a wealth of his tales to the film industry.

THE IMPORTANCE OF GRANDPA ERNEST

He wrote of people living dangerous lives. His style was sparse. His theme was stoic courage, expressed in tales of resolute soldiers, bum-luck athletes, aged fishermen and, quintessentially, bullfighters. Ernest Miller Hemingway, born in July of 1898, committed suicide in July of 1961, well before Mariel Hemingway was born to his son Jack. He saw life as war; perhaps, with his self-inflicted shotgun blast, he believed he was refusing to surrender though he couldn't continue to fight. He had once said, speaking of his many stories about bullfighters, "I was trying to learn to write, commencing with the simplest things, and one of the simplest things and the most fundamental is violent death."

Because his style is so unadorned that it can, quite on purpose, approach monotony, Hemingway has collected his share of critical horse-laughs. Nevertheless, he is among the most powerful and influential writers in American history. His plots and dialogue were highly original and his psychological observation acute. Some of the delight in reading Hemingway's novels and short stories comes from realizing how much freight his tight, economical constructions carry. His first novel was *The Sun Also Rises* (1926), his first book was *In Our Time* (1924). *A Farewell to Arms* (1929) drew on Hemingway's experiences while serving with the Italian infantry during World War I (his exploits in that war won the author decorations for valor). *For Whom the Bell Tolls* (1940), another war novel, draws on the Spanish Revolution and may be Hemingway's best. If any of the above sound cinematically familiar, along with other titles like *The Old Man and the Sea*, *To Have and Have Not* and *Islands in the Stream*, you have just recognized Ernest as the first Hemingway to make a splash in Hollywood.



You can take the girl out of Idaho, but country-bred Mariel Hemingway will always be a Sawtooth Mountains gal at heart.

out what it takes to be a world-class one," she says with a grin. Exercise remains a top priority in her life, so much so that she's recently made a video of her personal routine. "Please don't say it's me competing with Jane Fonda. It's just an alternative."

Hemingway remains close to her family but spends less and less time in Idaho, where she passed a summer building her own cabin with a group of friends. Home now is a New York apartment and she has to keep in touch by phone with Margaux in Los Angeles and third sister Muffet who's "a cook and

Mariel

writes cookery books" and who stayed in Idaho.

Working on *Creator* with director Ivan (Cutter's Way) Passer and O'Toole has been a thrill for Mariel "because Peter is legendary. I was so nervous. I didn't know what to expect. But it turned out great. He'll try anything. He'll go and make such a fool of himself and then he'll make it work. He's taught me to be freer in what I do."

For his part, *Creator* screenwriter Jeremy Leven sums up the feelings of the production people when he says, "Mariel was a surprise and is a continuing surprise. She's a superb actress — as far as I'm concerned the most underrated young actress around."

Mariel Hemingway is not likely to be underrated for much longer. Besides, she feels "the fact that it has been sort of slow for me has been good. Apart from *Manhattan*, my movies haven't been huge boxoffice hits and that's been OK. To live up to a really big movie is hard. I've worked with strong directors and I've been lucky that at least two of them — Robert Towne and Bob Fosse — are the kind of people who do keep in touch and do continue the relationship after the film is finished, which is very unusual in this business. Some nice projects are coming to me now and I'm getting excited. For a long time, not much came in because no one knew if I could play a woman or if I was still a teenager. *Star '80* sort of settled that."

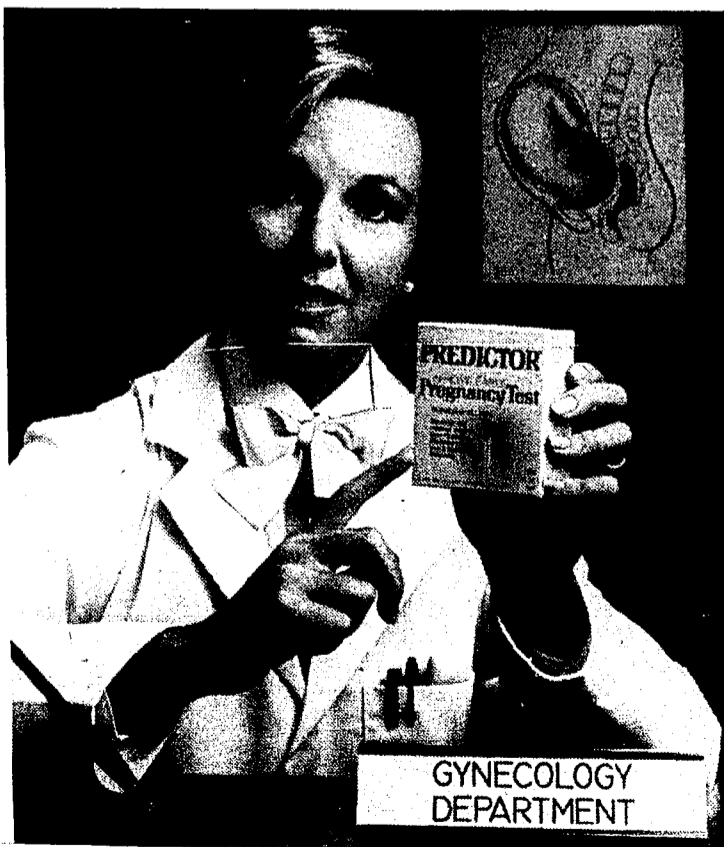


Pachyderms and Asses POLLS APART

Trying to figure out whether or not — deep down — you're a liberal or conservative? Palms getting sweaty over the prospect of choosing sides this election year? Drinking yourself half to death trying to figure out whether Fritz 'n' Gerry or Ronnie 'n' George should be in charge of spending the nation into bankruptcy over the next four years? Is that what's bothering you, Bunky?

Then lift your head up high, square back your shoulders and take a walk in the sun! *Polls Apart — A Handy Guide to Knowing Your Ass from Your Elephant* is the book for you. Covering such political necessities as sports, suicide, money, kissing, stupid lawn decorations, booze, art scandal and playing the ponies, *Polls Apart* humbles not only such "serious" books of political nonfiction as *The Rise and Fall of the Third Reich*, *All the President's Men* and *Ball Four* but — what with almost one hundred cleverly etched cartoons — has a leg up on such American fiction giants as *Moby Dick* and *Marjorie Morningstar* as well.

That's right. Strange as it may seem, there are no cartoons in *Moby Dick* — quite a missed opportunity. However, the cartoonery of *Polls Apart*, rendered by sometime *Ampersand* contributor Bill Plympton, is classically frantic and the prose is a lot more digestible than Melville's. In fact, the prose is essentially a string of captions for visual jokes. *Polls Apart* is one of those "concept" books that will be found near the cash register, priced at 2-1/2 times the cost of a greeting card. The publisher has referenced it handily as "Humor/Politics," but *Polls Apart* is really for people who see the two entities as one. Or maybe that's meant to be read "Humor Slash Politics," which actually sounds like a good idea.



Think you're pregnant?

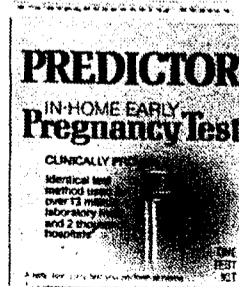
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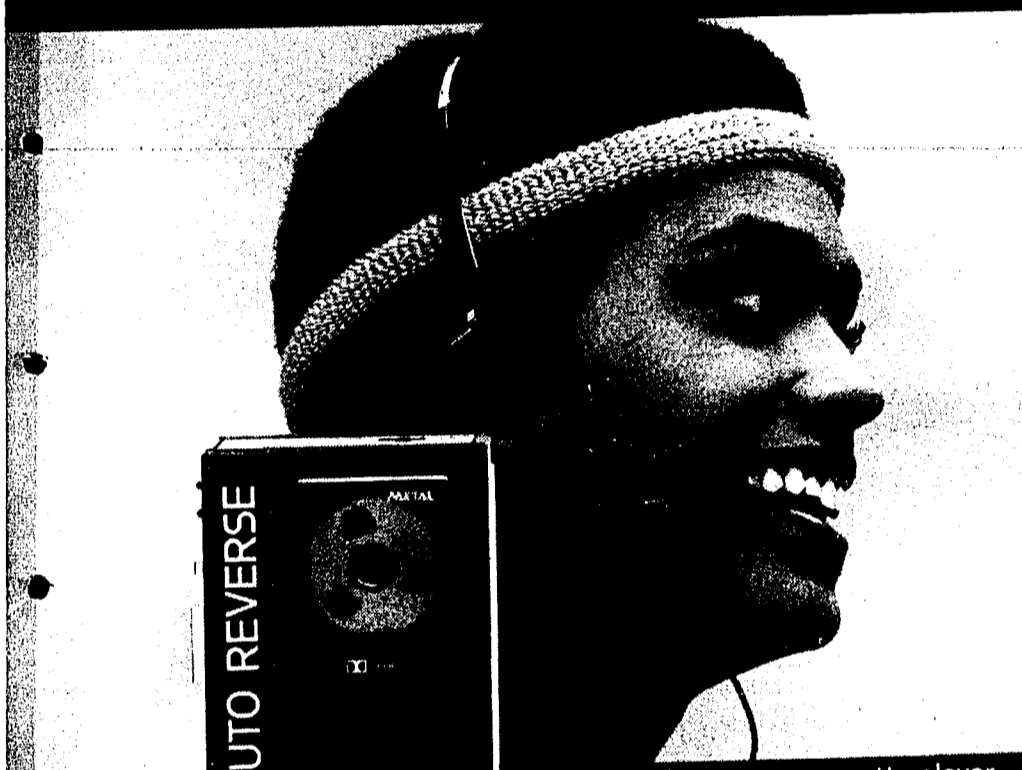
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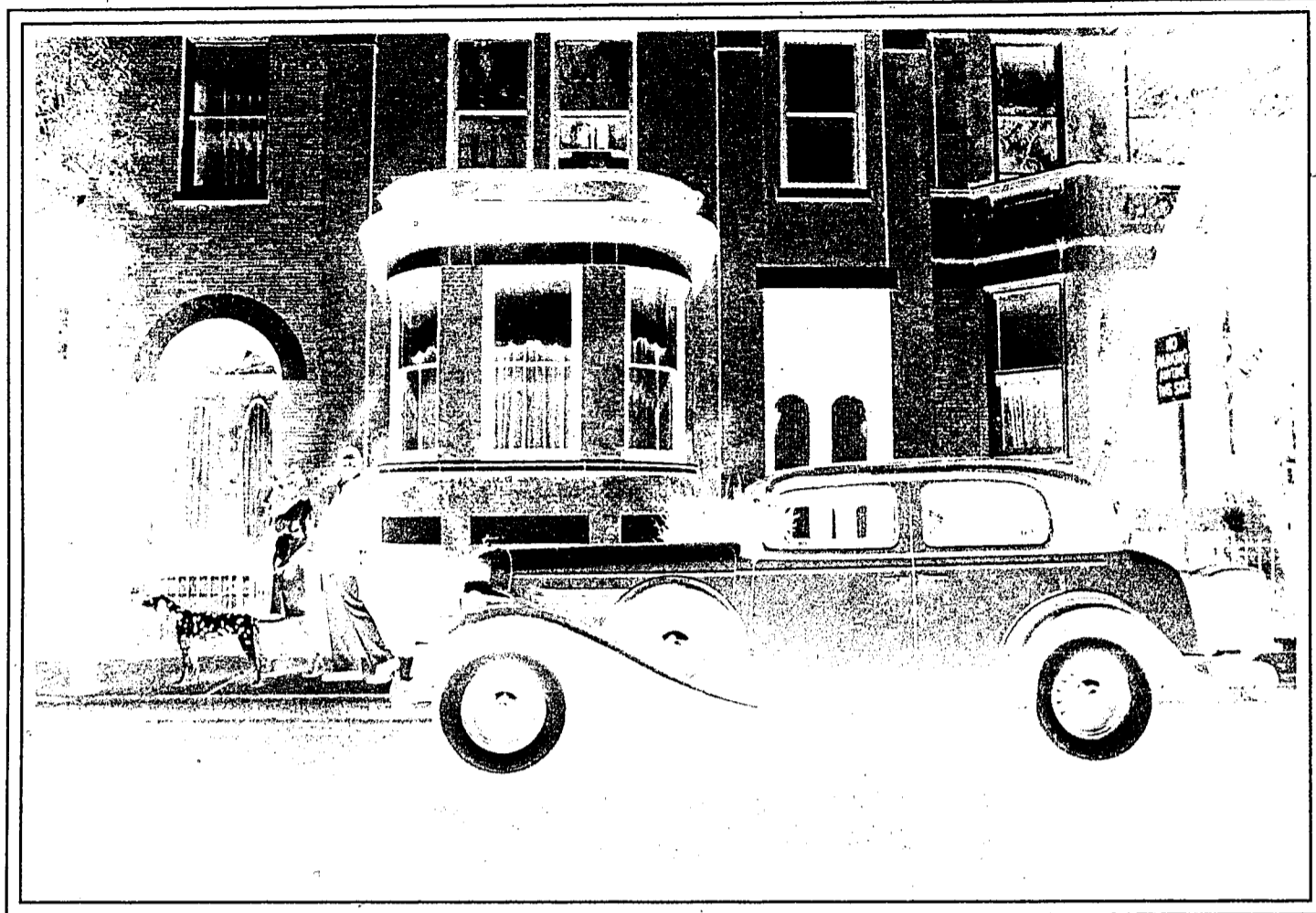
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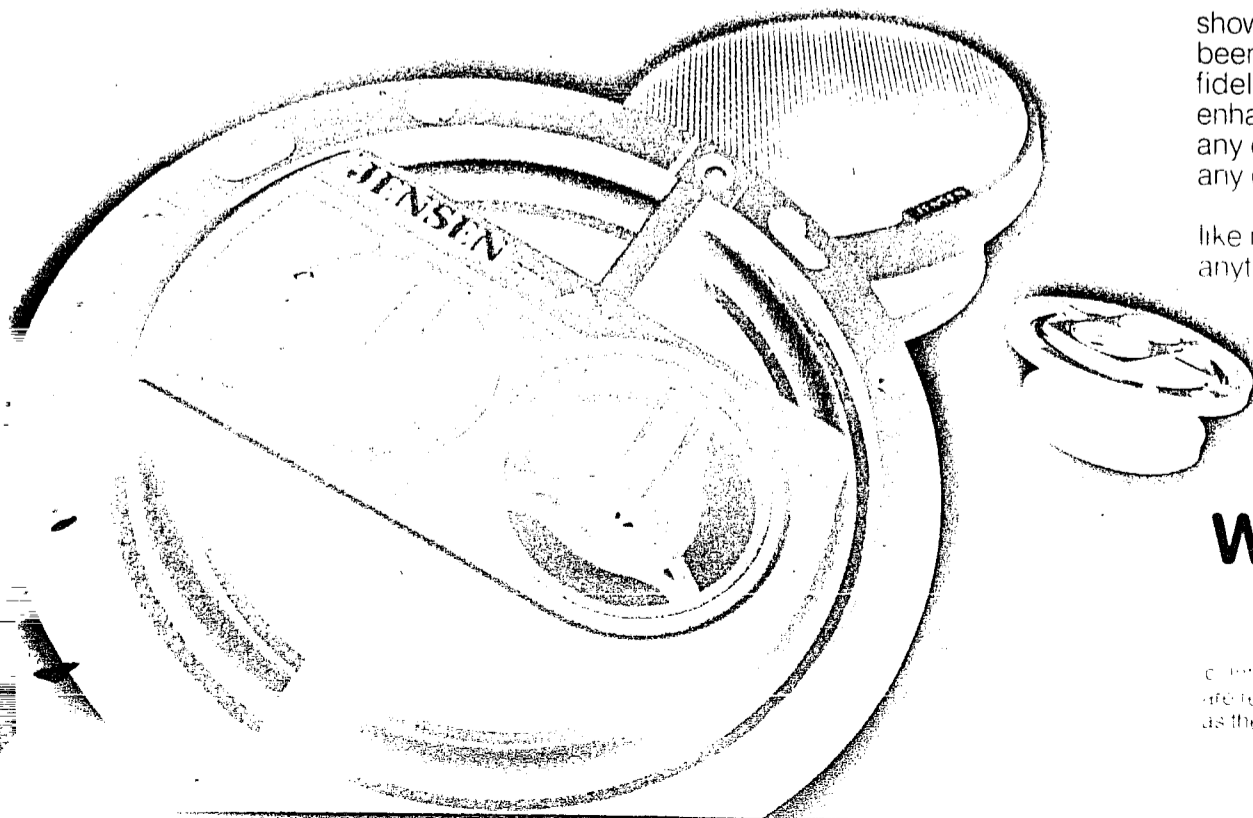
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THE TOP DR OXYGEN-RICH STUDY STYLE

BY CLAIRE-FRANCE PEREZ

Do you catch yourself yawning whenever you try to study late into the night, cramming for next-day exams? Then you're suffering from student fatigue. Whether you drop off to sleep or continue yawningly on through a bleary-eyed reading of Absalom, Absalom, Kinship Studies Among Kapauku Papuans or whatever, your exams (or deadlines) will arrive precisely as scheduled. Believe it or not, though, light exercise and smart clothing can help you alleviate those bouts with fatigue. Here's why:

During an extended study session your attention span shortens with each yawn. You yawn because your body is screaming for more oxygen. Your brain wants that precious metabolism-stirring stuff in order to stay alive and perky. Ultimately, oxygen deprivation can cause brain death—which can often be observed in graduate students. Yawning, or even deep breathing, will likely not be enough to re-prime

PHOTOS BY PHOTO SESSIONS, KATHY KUEHL, STYLIST

The layered look—a hands-on approach. Her stripey ensemble in pink and periwinkle blue is by Tickets, his locker room look is a set of gray and white sweat togs from Sweats Bi Ebe.

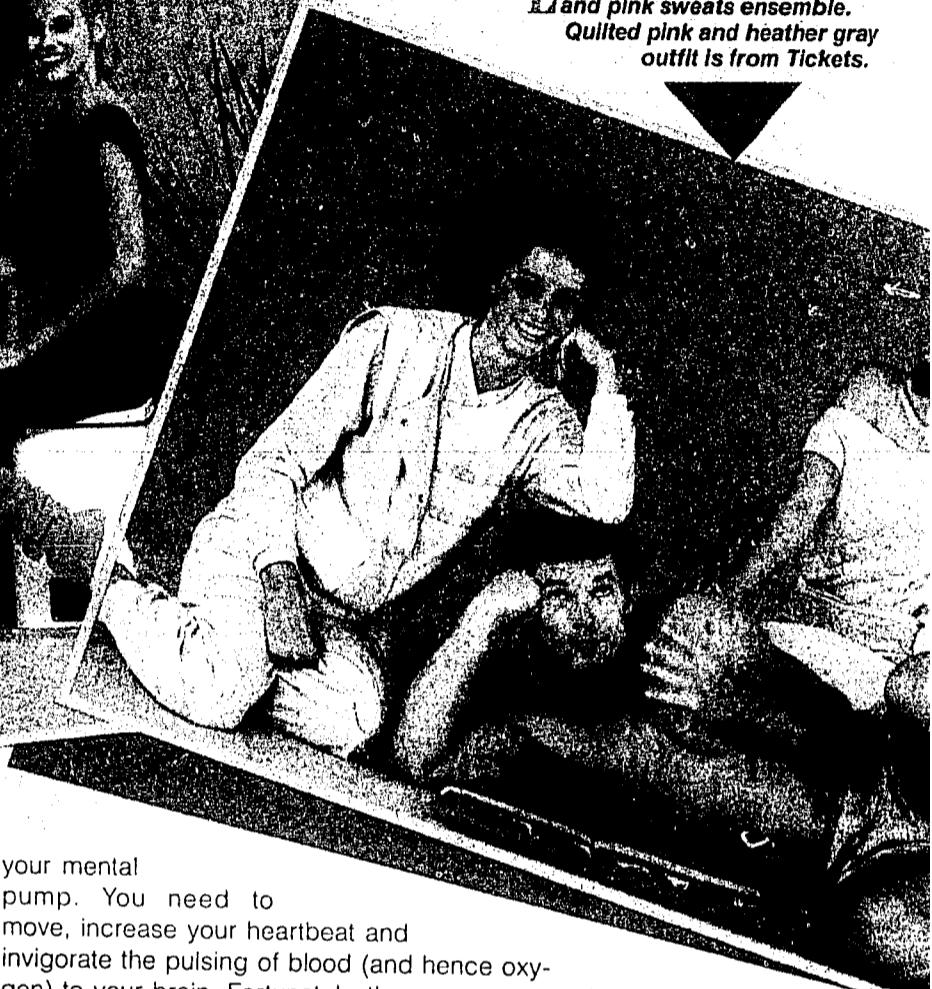


Brain and body upkeep kit includes: weights, jump rope, "squeezebar," wrist and ankle weights. Colorful exercise pad is by Wendy Gray for Joe Weider (publisher of Shape magazine); body wear is by Carushka.



Barely Legal paints "long johns" in cheerful tones. Rainbow striped black leotard and coordinating leggings are by Tickets. Designer David Bober combines black and blue for layered sweats by Apriori. Heather and gray outfit is from Sweats Bi Ebe, athletic shoes are by New Balance and Asics.

Levi's Juniors created the mint and pink sweats ensemble. Quilted pink and heather gray outfit is from Tickets.



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your mental pump. You need to move, increase your heartbeat and invigorate the pulsing of blood (and hence oxygen) to your brain. Fortunately, there are ways and means for inserting an exercise dose into your study regimen without appreciably slowing your reading rate. In other words, here's how to take a study break while you study onward.

One component of the plan — not indispensable but certainly an asset — is a modern chair design. It's been copied, but the original (as shown in our photos) is called the "Balans" chair, a design of Svein Gusrud. It distributes body weight differently and allows you to sit with your legs at a more open angle to your trunk — about 120 degrees instead of 90 degrees. Thus, blood flow between upper and lower body is less constricted. Additionally, it is easier to squirm about and move your upper body for exercise.

The need for increased oxygen in the blood can also be met with upper body exercise. A set of small weights — such as the Joe Weider concept shown in the accompanying photos — can be kept in a nearby drawer, handy for an exercise break between chapters. Or even during a chapter, if you feel you can't spare a minute of reading time. Weider's kit includes pulls that attach right to the door knob, affording a taste of gymnasium even in a dinky dorm room.

The study break when you need to get serious should be a five-to-twenty minute spurt of energy, followed by five minutes of deep breathing. Keep the weights (a couple of soup cans will do if your bank account's anemic at present) near you at the desk. Keep reading and begin to breath slowly and deeply. In time with your breathing, flex your arms (weights in hand) out and in repeatedly.

With a spare corner of your soon-to-be-gratified brain, use the athlete's trick of visualizing a positive result from your endeavors. A positive mental image can produce a hairline of difference. Sometimes, as you've probably learned, grades can swing on a hairline of difference in your performance.

For a positive image in your outer appearance, to match your inner image, try something like the designed-for-activity clothing pictured on these pages. How will that help? Again, thorough circulation and deep breathing are the goals. Loose, attractive clothing meets the need. It doesn't create the constriction that tight clothing can when you are seated. Well-designed activewear not only liberates your waist, neck, legs and arms, it also appeals to your sense of self. And, if you keep on yawning, at least you'll look a lot better doing it.

Good friends keep you going when all you want to do is stop.



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Löwenbräu. Here's to good friends.

iAY, CHIHUAHUA!

A CREATIVE BUSINESS by Claire-France Perez

I had an undeclared major in the Liberal Arts," admits fashion designer Tracy Hansen, one of a team of four friends — average age, 28 — that started a Berkeley, California fashion sensation called Chihuahua! back in 1980.

None of this team had any inkling of what they would do when they "grew up." A friendship took their careers an unusual route — no interviews in personnel offices or answering of newspaper ads.

Debbie Moore, now thirty, is the quartet's textile designer, responsible for the eyepopping printed designs that impel Chihuahua! fashions into the closets of renegade trendlovers. Moore allows her skills are self-taught. "I go for the thing

that keeps me the most entertained," she says. Although she is involved in the current-primitive trend, Moore says her upcoming collections will evolve beyond it.

The Chihuahua! (pronounced Cheewa-wa) group originally started as an energetic foursome of friends. Katrine Thomas (now 27), the business manager, planted the seed when she suggested to then-painter Moore her work might sell better if it were printed on a t shirt.

Moore, then 26, disagreed. It was the first business conflict that occurred between the not-yet-partners, but the solution was a creative blend of art and management.

Moore explains, "It would have involved too many colors for our collective \$80, so we just took another route." Narrowing the colors to just simply black, the entrepreneurial pair embarked on their first product: hearts, restyled into a leopard print, for Valen-

tine's Day.

"Suddenly we wound up in business," recalls Moore.

Enter Tracy Hansen, then 22 years old. Her primitive-inspired clothing shapes were the fashion influence that blasted Thomas and Moore's t-shirt origins into ancient history. Hansen's daring silhouettes won the new trio respect and attention from the retail world. Stores could now carry a whole line instead of unrelated items.

What might have continued as a flurry of fashion self-indulgence was carried back down to earth by the fourth new partner in the group: the level-headed Teresa Haedt. Her pricing and production talents shaped the company's profit structure and led the balance sheets to financial solvency.

Tracy Hansen remembers being warned about the potential grief of going into business with friends. Yet, she says, "Starting out as friends and ending up in business is great. In spite of the 'fear factor' there is a sense of unity that never knew what that fear was."

Hansen summarizes the difference between their friendship and their professional relationships: "The personal relationship and the personal obligation and responsibility are the same thing. Conflicts aren't a threat to the consensus, they are a normal function of a creative business."

Claire-France Perez, a fashion writer and former editor of *Apparel News*, knows a sharp look when she sees one.

Right: This faux bijou (false jewelry) print is hand-silkscreened in gold ink over black cotton jersey, with shirred sleeves and sides producing its contoured hemline. Left: Chihuahua's charm—and business sense—derives from these four. Teresa Haedt and Katrine Thomas (standing), Tracy Hansen (seated) and Debbie Moore (seated on floor).



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
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