

# Argonaut

Friday, February 22, 1985 University of Idaho, 90th Year, Number 44

## Program in trouble because of success

University tutoring and learning problems program faces hard times because of high usage

By Lewis Day  
Editor

One of the university's most popular and well-utilized services is in danger of being ended. Because of increases in the numbers of students using the services of the Learning Resource Center, the facility's popular tutoring program has been changed; if the Center's tutorial workload continues at the current rate, even those changes may not be enough to forestall continued cutbacks to the tutoring program.

L.R.C. Director Judy Wallins attributed the funding problems to unforeseen levels of student need. "We've just been too successful this year in our tutoring program," she said.

Terry Armstrong, assistant to UI President Richard Gibb, concurred with Wallins' assessment. "Judy and her staff have been remarkably successful," he said. "One can never predict usage."

The tutoring program, in-

itiated and funded by the ASUI, was set up to provide one hour's tutoring per week in any subject in which a student was ex-

periencing problems. What happened, according to Wallins, was a tremendous surge in the number of students seeking tutoring. This increase was unexpected, according to Wallins, especially since the program in previous years had not spent its ASUI allocation.

When the ASUI tutoring program was merged with the L.R.C.'s programs this year, the first appreciable increases in clients began. As a result, the L.R.C. used most of its ASUI appropriation for the school year midway through the fall semester. The initial allocation of \$3400 was supplemented by an additional \$3000 from ASUI's emergency reserves. Wallins said she had hoped the additional monies would help see the tutoring program through the end of the spring semester; that was not to be the

case, however, and Wallins said the extremely heavy increase of clients at the end of the fall semester wiped out even the additional ASUI allocation.

At that point, Wallins said, the UI administration came to the Center's rescue, with an emergency allocation.

"That amount would have seen us through the year," Wallins said, "if tutoring demand had held steady. However, by the fourth week of the semester we were tutoring as many students as we had all of fall semester."

"It is most appropriate," said Armstrong of the L.R.C. He said a key reason the Center's tutoring programs are so successful is that "students are treated with sensitivity and consideration," both by the staff and student tutors. He said the facility has "a good feeling," and is conducive to learning.

Wallins stressed that none of

the other programs of the Center are endangered because of the tutoring funding shortfall. Reading, writing and study skills programs — funded by the Office of Student Advisory Services — are not affected; nor are tutoring programs funded by the Special Services office. "The only budget in danger is that funded by ASUI," said Wallins.

One tangible result of the funding problem is that the Center has made significant changes in the tutoring programs initially budgeted by ASUI. "We are arranging group tutoring wherever possible," Wallins said. "We are also limiting how much tutoring each student can get. We will limit tutoring to one hour a week, period."

In addition, Wallins said, students who need help with mathematics, accounting and economics courses are being asked to visit labs maintained by those departments. "We have functioned as a back-up to the labs all year, offering highly

individualized help in these three course areas," Wallins said. "The lab staffs often have to work with groups of people; their student load is always heavy, and we have been happy to lighten it."

Wallins expressed disappointment at the loss of funding for tutors, but said she has no idea what the future holds for the tutoring program. "I don't anticipate 10 minutes from now," she said.

While Wallins expressed gratitude to the university administration and ASUI, she indicated new sources of funding for the tutoring program must be found. "We all agree the tutoring program needs a new funding base," she said. "(The administration and ASUI) bailed us out twice, and have clearly proven that they believe in what we're doing." She said the student government and administration are currently exploring options for funding the program in the future. "We are interested in a funding base that will be fair to all students and meet their needs for tutoring."

## Senate dislikes '21, Arg comics

By Laurel Darrow  
Staff Writer

The Idaho Legislature should resist the federal legislation to impose a nationwide minimum legal drinking age of 21, the ASUI Senate stated in a resolution that was passed Wednesday.

In the resolution, the senate encourages the Legislature to refrain from acting on that legislation until after pending legal action is resolved.

Legal action has been taken by the state governments of South Dakota and Wyoming, which are suing the federal government over the drinking age legislation. Idaho recently joined that suit.

The ASUI Senate passed the resolution unanimously. A copy will be sent to the ASUI lobbyist in Boise to use at his discretion. The resolution, written by Sen. Richard Kuck, is similar to two others, also written by Kuck, that were rejected by the senate at earlier meetings. The first drinking age resolution was voted down by the senate after some members said the drinking age should not be one of the senate's priorities.

The second resolution was withdrawn by Kuck after senators asked for more time to consider it. Kuck said at that meeting that immediate action was necessary.

As it turned out, the drinking age is still under consideration in the Idaho Senate.

Kuck urged the ASUI Senate

to pass the resolution Wednesday. He had slightly changed it, deleting sections that referred to his survey of UI students in which the majority wanted the Legislature to resist the federal legislation. Some senators said the survey of 200 students was not a representative sample of all UI students.

At Wednesday's meeting, Kuck told the other senators they should pass a resolution regarding the drinking age. "It's an important issue. To say it's not an important issue to the students of the University of Idaho is naive," he said.

Sen. John Vanderpool agreed. "I think the students really want to see us take a position on this," he said.

In their "communications" at the end of Wednesday's meeting, senators said students have complained about the quality and content of the student newspaper.

Vanderpool said students have complained about the "tastelessness of some of the cartoons." They also want the paper to cover more events on the Palouse. "Some of them don't feel the *Argonaut* is all that useful," he said.

Sen. Chris Berg said a lot of off-campus students are "disappointed" with the paper, especially the *Brain Tumors* cartoon by Brian Tuomey and Shawn McIntosh.

"It's stupid," Berg said. "It's asinine. I have a good sense of humor, and I don't find it

funny."

Gary Lindberg, president pro tempore of the senate, said he thought the cartoon in the Feb. 19 issue was "quite morbid."

The cartoon was captioned "Fred's last night as the morgue's night watchman." It depicted a man dancing with a corpse in a morgue, as police officers enter the room.

Lindberg said Michael Mundt, who used to draw *Macklin* for the *Argonaut*, would be willing to come back and draw the strip "under certain terms." Lindberg said he thought any price Mundt charged would be worthwhile if the paper could get rid of *Brain Tumors*.

ASUI Vice President Mike Trail told the senators to encourage students to write letters to the editor of the *Argonaut* if they have complaints. He said the ASUI does not want to censor the paper, but he said he expects "better of the student newspaper."

Trail also told the senators one of the people associated with *Brain Tumors*, McIntosh, is attending the Columbia Press Association conference with *Argonaut* editor Lewis Day even though McIntosh is not a journalism major. Trail said journalism majors would stand to benefit more from the trip.

In an interview Wednesday night, Day said, "I respect (the senators) comments (about the cartoon), but I have received as many positive comments as

See Senate, page 15.

## Summer school gets preregistration

By Michelle Cantrill  
Staff Writer

The University of Idaho for the first time will be conducting a form of preregistration for students attending the UI summer session.

The early registration will allow students to register before May 31. The new plan is not only more convenient, but it saves on a lot of signature chasing. Most importantly, students will be able to save a little money. The program is on an experimental basis, but if successful, it will be used again.

The tentative plan for the early registration was for the summer of 1986, but the administration decided to try out the project this summer. The mechanics and details have been handled by Sid Eder, Director of Summer Sessions, and Matt Telin, Registrar.

Eder said that they designed the system with all its details in four weeks, a job that usually takes 4-6 months.

"We did our best to design a system that's workable. It's not perfect and it probably has flaws in it, but, we'll deal with that," Eder said.

The system itself consists of a series of simple steps for

the registering student to follow. The steps are:

First, file a "Permit to Register" card with the registrar's office prior to April 1, 1985. Then, a pre-printed registration form will be available in your Dean's office.

The second step is to meet with your advisor, pick your courses and get either your major professor's or advisor's signature.

Thirdly, go to the Controller's office and pay a \$25 deposit.

Next, file the completed form with the Registrar's office.

The final step is simply receiving from the controller a class schedule confirmation and a fee statement.

Along with this form of registration, others will be provided. A mail-in registration will be available to those who are not in the area at the time of the early registration. Also, a more streamlined form of registration similar to the old form of registering will be offered the day before summer session starts.

The new program will greatly affect all students and very few know about it, Eder said.

See Summer, page 15.

# News digest

## Tenants rights discussed

Students who are planning to move off-campus and those who already live there will have a chance to learn about their rights in a Tenant's Rights meeting on Tuesday, February 26.

The discussion, presented by Delta Theta Phi and the UI Law School, will be held in the Gold Room at the UI SUB at 7:30 p.m.

Speakers include Mike Hinman, a lawyer with the Idaho Legal Aide office in Lewiston. Lee Squire and Mike Larsen, senior law students in the UI law school clinic specializing in tenant problems.

Squire will speak on mobile homes and how they have different standards than regular housing. Larsen will speak about the small claims court.

Security deposits, cleaning fees, sub-leasing, repairs, withheld rent and heating will

be among the different areas covered.

The three hope to cover what rights a tenant has in the Moscow area, said Jim Hansen, seminar chairman.

"The meeting is so that people will know what they are getting into; you can bet the landlords know, but the tenants often don't," he added.

Each speaker will give a short presentation, but the majority of the meeting will be a question and answer period for the students.

This is the second seminar given by the law students. Last year's was on the topic of DUIs.

"We hope to have a seminar each year," Hansen said. "It is required for the attorneys to inform the public whenever an opportunity presents itself," he said.

## Racehorse gets artificial leg

A team of veterinarians and an instrument maker have joined forces at Washington State University to develop an artificial leg for a French racehorse whose career on the track was ended by an injury.

Boitron, a nine-year-old stallion, will never race again: But if the stainless steel prosthesis developed here can successfully replace his amputated leg, the dark brown thoroughbred will be returned to stud by the California syndicate that owns him.

Bred in France, Boitron did most of his racing there. He was being shipped to Chicago for a race with the John Henry when he sustained an injury to the bones of his foot. A severe infection developed and the animal lost his right hind hoof. Last June, Dr. Barrie Grant, head of the Equine Section of WSU's

Veterinary Clinic, was contacted.

Grant is known to the nation's thoroughbred racing community for the pioneering orthopedic surgical techniques he developed which have sent several "wobblers" back to the track.

"We were asked to take a look at him and see whether there was anything we could do," Grant said. "We had to do some additional surgery, and I must say I was not encouraged at first." The horse took the surgery well, he said. He got up right after surgery and started eating.

Grant and a team of 17-18 veterinary professionals and senior students go together with Gary Held, and instrument maker in the mechanical engineering shops in Pullman. They tried several different

"legs" with flexible joints, but these proved to be "too movable."

Held then designed a more solid prosthesis which includes a "cup" that fits over the stump of Boitron's leg and is held in place with eight standard ski boot buckles. Extending down from the bottom of the cup to a hinged foot plate are two stainless steel support tubes. Behind the support tubes and mounted directly to the foot plate and support cup is a shock absorber from the steering component of a motorcycle.

The horse is now able lie down and get up, something he could not do comfortably with the first one, said Grant.

Grant and his staff are exercising Boitron regularly to build up the muscles in the horse's rear end. If all goes well, Boitron could be returned to stud early in February.

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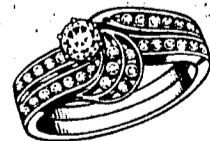
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## Enrollment decline causes budget cuts

The accounts of the ASUI government, radio station and lecture notes service will be cut to help cover the ASUI's \$15,000 budget shortfall if ASUI President Jane Freund's proposal is approved by the senate.

Freund's proposal was presented to the senate Wednesday.

The shortfall occurred because fewer students enrolled this semester, Freund said.

According to Freund's proposal, the president's account would be cut by \$1,500, the senate's account would be cut by \$801 and the attorney general's account would be cut by \$833.

In addition, student radio station KUOI's account would be cut by \$1,300 and Lecture Notes' account would be cut by \$5,757.

An additional \$4,815 would be taken from the general reserve.

Freund said the Lecture Notes cuts were based on the fact that the department was budgeted to provide notes for 25 classes each semester this year but has had less than 20 classes. As a result, there is extra money in the budget.

The KUOI cut was based on the budget appropriation for a teletype service. However, Chan Davis, station manager, said most of that money has been spent. The station did not use the money for a teletype service, but received senate approval last semester to use it to cover other expenses, she said.

The proposal will be studied by the senate finance committee before action is taken.



Lower Granite Dam's reservoir presents a temptation on a cold afternoon in late February. Argonaut Photo by Phil Lauro.



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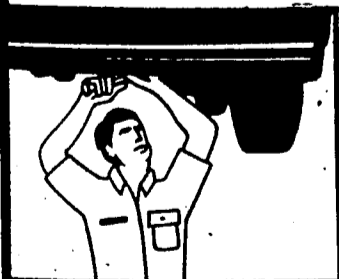
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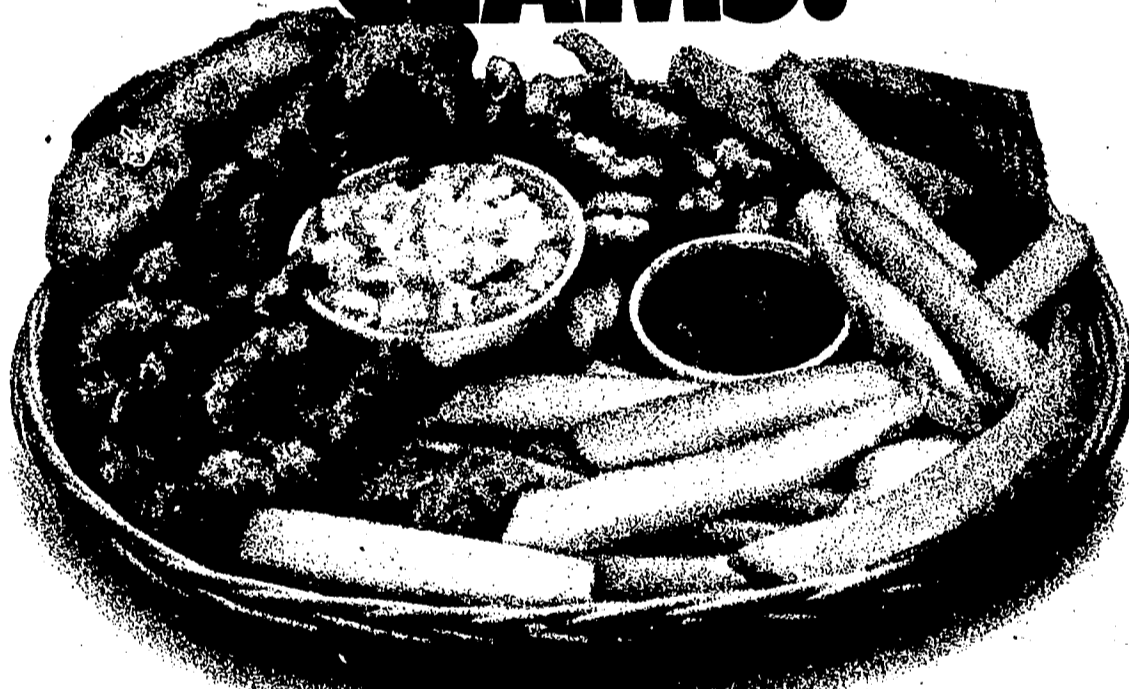
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# Commentary

## Ghosts of Mardi Pas(t)

### Ebersole Gaines

My concept of Mardi Gras is always changing, but as far as the religious elements go, the only ash that will be placed on my forehead will be from the cigarette some punk queen sticks me with on the dance floor at the Beaux Arts Ball.

I like the excitement in the parades and the party — territory where Moscow is really starting to come through with the necessary ingredients. Finally!

My first Mardi Gras was down in New Orleans about three years ago. I was working offshore in the Gulf and was constantly popping in and out of all those small little cajun towns like Catahoula, Thibadoux and Houma. What a different world down there. The music and the food carries a much more prevalent role. Besides becoming addicted to raw oysters and boiled crawdads, I developed a sincere liking for the Cajun/Creole style of music which is some of the happiest, funk-bop-coo-wey-wey-wop-wow I've ever twisted in the dust to.

The final day of Mardi Gras I spent with friends in New Orleans. At the beginning of St. Charles Avenue we jumped on the rear end of a float entered in the parade. As we made towards the center of the city the crowds multiplied and swarmed in the same direction the parade was moving in order to catch the activities on Canal Street and in the French Quarter.

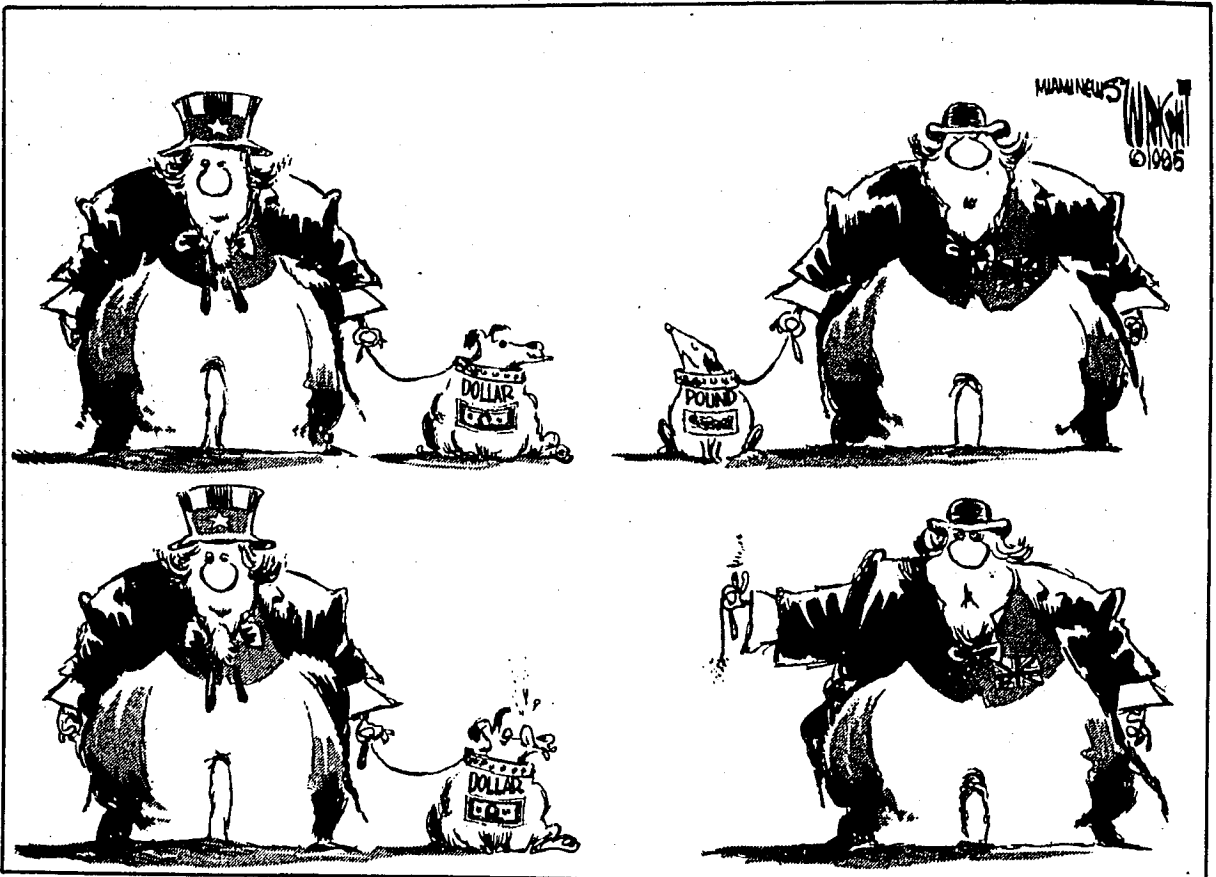
The intensity of wildness got higher and higher the closer to the city we moved. The crowds of people would struggle with police to get as close as they could to the floats from which beaded necklaces were tossed

When the floats — along with a good number of explosive marching bands, which roughly made up a five mile long parade — reached Canal Street, the chaos started. It was the largest assembly of human bodies I've ever seen in my life. As far as you could see down New Orleans' main vein there was nothing but the visible tops of floats swimming in a sea of heads and shoulders. Police no longer had any influence whatsoever, so they more or less pulled out. Several of us started our pass into the French Quarter, the meeting place for thousands where it is hard to move around in on a normal day. A real tourist trap, with all its artists, musicians and weird sex shows.

This is where the real color and weirdness the celebration is famous for appeared. The sea of heads and shoulders continued in here but had grown even thicker by this time. People were packing balconies which hung out over the narrow streets where hundreds of bars opened so that many could fight their way in and out. One balcony, I remember, displayed a woman stripper teasing a large audience on the street below. Frantically shouting suggestive words at her, I seemed to be very attracted to this spectacle and remember being tugged off by my friends long before I was ready to venture on deeper into the crowds.

Music was being performed everywhere. Musicians would gather on a corner and play as young tap dancers would join in with them and create an instant show.

The costumes people wore seemed to all follow one theme only — weirdness. Some costumes showed hours of work in decoration and were incredibly bizzare and clever. New Orleans is definitely the appropriate city for such an extravaganza with its cramped-in, old french-style architecture, warm weather and year long party attitude. It was hosting the largest get down and get dirty costume party in the world. It was the ultimate party.



## Insanity, toads and winter

### Paul Baier

I think the spirit of Mardi Gras could best be summed up by the actions of a friend of mine last year.

This guy spent hours scrunched up under a giant paper toad who was sitting in a hot tub drinking a Margarita.

Now I know the guy is crazy, and I would have understood it if he would have been sitting in a hot tub drinking a Margarita with a toad. He's probably done that lots of times.

But there he was pushing this float down the main street of Moscow, peering through a little slit while his friends watched him from the warmth of a local watering hole.

If you ask me, that's a little nuts. Not the part about the warm watering hole, that's only common sense on a February day. But the part about pushing a big toad in a parade makes me wonder.

What about those belly dancers who turned from white to rosy red as the wind tried but failed to slow down their gyrations.

We wanted to slow down their gyrations too, but they wouldn't come into the warm watering hole.

I can never quite figure out what takes an average bunch of people and makes them act so irrationally.

I used to think that maybe it was a rebellion against the long gray winters we get in these parts, but I'm not so sure anymore.

Winter may have something to do with it, but I think it goes beyond that to something hidden deep within us all.

I guess the best way to describe it would be insanity, but in cases like mine that's probably going to far. It may be a little nuts to watch a mor-

ning parade from a bar, but it's complete insanity to push paper toads and bare your belly on the Palouse in February.

Why do so many people seem to enjoy it then? Even that conservative publication the University of Idaho Argonaut, run by people who live

in the upper towers of the SUB and sometimes have very little contact with the outside world, had a float last year complete with dancing girls.

What is this madness? Even the law students got into the act with their briefcase drill team. Now you know exciting lawyers are, so what got into these guys?

Anyone passing through town might think that someone slipped a few hundred hits of something into the town water supply, especially if they saw the Beaux Arts Ball (or my friend scrunched up under a big toad).

I guess you could say that all that madness was due to the fact that the whole event helps out the UI galleries, but it goes beyond that.

Insanity aside, the name of the game is fun, and if your money can help out a worthy cause, all the better.

Even if the only cause you've got in mind to help is your freeze-dried brain, at least get out there and join in the event that more than any other brings the community and university more in touch with each other.

So get out there and cheer on the participants even if the weather decides not to cooperate.

I'll be cheering louder than anyone, but of course you have to when your voice has to carry through a plate glass window.

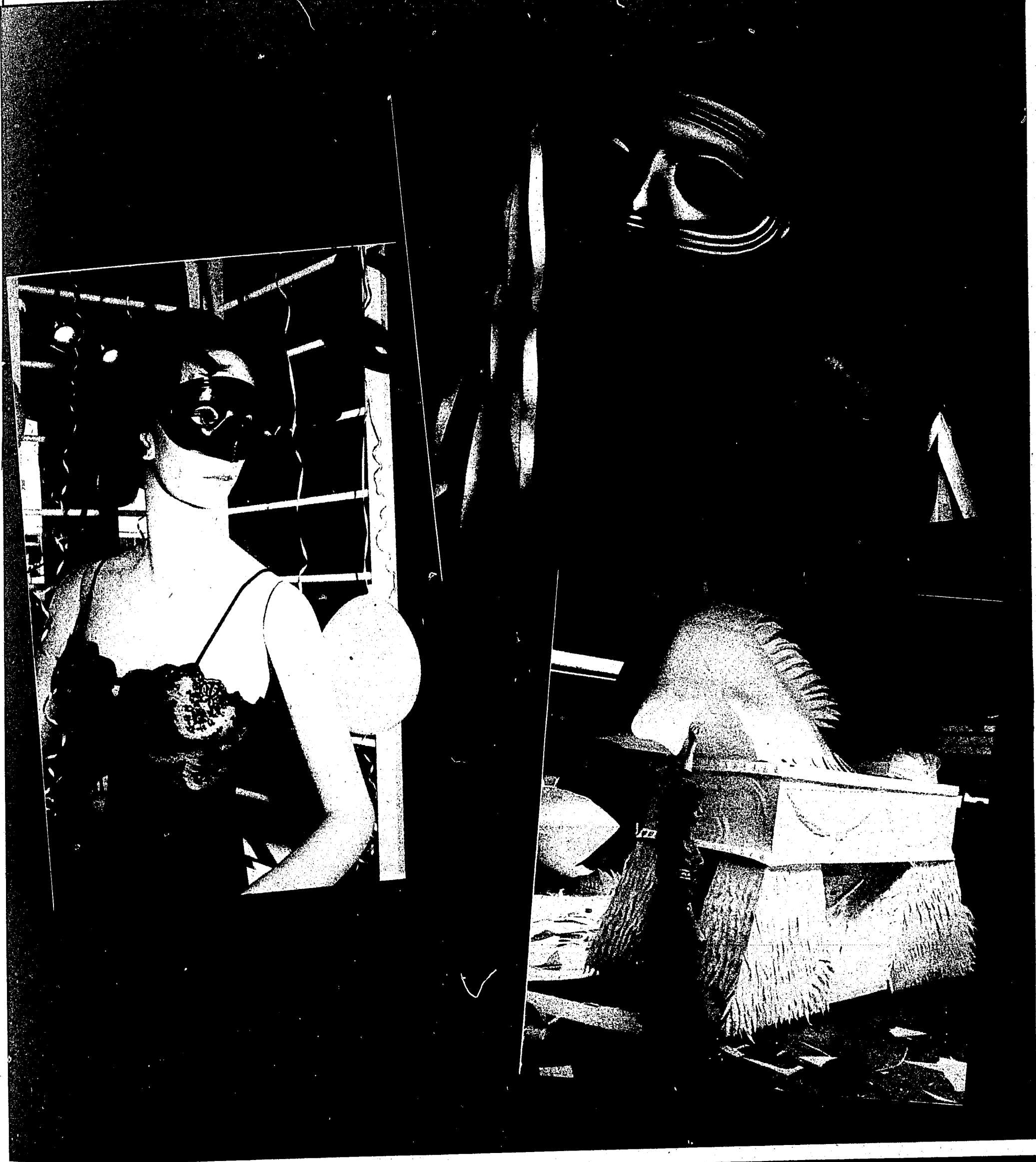
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The Argonaut will accept letters to the editor until noon on the day prior to publication. They must be typed, double spaced, signed in ink and must include the name, address, phone number and university I.D. or driver's license number of the author. Letters may be edited for length, clarity and mechanical mistakes. Letters should be limited to 250 words. The Argonaut reserves the right to refuse letters that are libelous or in bad taste. Letters will be published as they are received.

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The Argonaut is published on Tuesdays and Fridays during the academic year by the Communications Board of the Associated Students of the University of Idaho. Editorial and advertising offices are located on the third floor of the Student Union Building, 620 S. Dealin St., Moscow, Idaho 83841. Editorial opinions expressed are those of the writer and do not necessarily represent the ASU, the UI or the Board of Regents. The Argonaut is distributed free to students on campus. Mail subscriptions are \$15 per semester or \$28 per academic year. Second class postage is paid at Moscow, Idaho 83841. (11)2511-0401

# Mardi Gras '85



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# Mardi Gras history shows color

By Kristi Nelson  
Staff Writer

The righteous colors, mild weather — the sheer magnitude — of the New Orleans Mardi Gras may be missing, but Moscow's black and white color scheme, wintry weather, and university involvement make its Mardi Gras celebration unique.

Originating from a Roman custom of merrymaking before a fast period — merrymaking that often included public orgies — Mardi Gras spread throughout Western Europe and evolved into a long carnival season that culminates on the eve of Ash Wednesday, the beginning of Lent.

Today Mardi Gras is celebrated in many Mediterranean countries, particularly on the French and Italian Rivas; famous Carnival celebrations are also held in Venice and Rio de Janeiro: Traditionally the Mardi Gras, or carnival, as it is sometimes called, begins on Twelfth Night, the sixth of January. Balls and parades are held through Fat Tuesday, but the most frenzied activities begin one week before this Mardi Gras Day.

The French phrase, "Fat Tuesday" arose from the custom of parading a fat ox through the streets of Paris on this day, a remnant surviving

from Roman times when a bull was sacrificed during the festivities. In New Orleans this practice continued until well into the twentieth century, with the slaughtered animal providing the carnival royalty with a banquet.

In 1766, French colonists brought the festival to America, where it has become known as a Southern speciality. Mardi Gras celebrations are held predominately in the South, where the states of Florida and Alabama and parts of Louisiana consider Fat Tuesday a legal holiday. New Orleans boasts the largest and most famous Mardi Gras.

In 1978 Moscow resident Cope Gale witnessed the New Orleans celebration as a Vista volunteer. The next winter while working at Ward Paint and Hardware in Moscow, Gale decided to break the winter blahs by transplanting a small part of the Louisiana Festival to the Palouse. He sported a 20-foot-tall "Grandma" costume while parading in front of his store's window, which had been converted into a puppet show stage.

The following year, according to Moscow Mardi Gras Coordinator Charlotte Buchanan, the imitation became the fledgling of Gale and an expanding group of friends

The group converted David's Center into a carnival with food and game booths. A mini-parade was staged, and a small dance was held in the Center.

The University of Idaho became involved in 1981, when students of David Giese, UI art professor, designed and built floats from white milk carton paper and enlarged the parade.

"It was David who really brought elegance and magic to Mardi Gras," said Buchanan.

Giese also suggested the scheme of black and white for the Mardi Gras colors. The New Orleans Mardi Gras's official colors — purple, green and gold — are credited to the visit of Grand Duke Alexis in 1872. The Russian duke came to New Orleans to hear the Mardi Gras official song, "If I Ever Cease to Love," sung by an admired actress.

Buchanan said Moscow's colors were chosen to follow an eighteenth century French Mardi Gras custom of having the populace dress in black and white, thus equalizing the partygoers' social status.

"You couldn't see the brocades," said Buchanan. "You couldn't see who was rich and who was poor."

She added that the suggested attire also serves the same function in present day Moscow.

"It's a time to bring together



Argonaut Photo by ASUI Phozone.

all of the diverse groups of the Palouse," said Buchanan.

That same year Buchanan suggested the addition of off-the-wall parade entries to imitate the Doodah Parade in San Diego. Groups such as the

"Mutants," "The Brief Case Brigade," a kazoo band and other assorted nutty marching units have enlivened the parade ever since.

The Beaux Arts Ball, a benefit dance for the UI Art Gallery also initiated in 1981. Over 800 people attended the first ball, and each year the profits from the dance have nearly doubled, according to gallery director Kathy Ecton. The parade, carnival booths, and community and university involvement have also increased in scope each year.

Last year Moscow's Mardi Gras was covered by *PM Magazine* and the segment was later aired on national television.

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## Student floats occupy time and cooperation

By Alex Voxman  
Intern

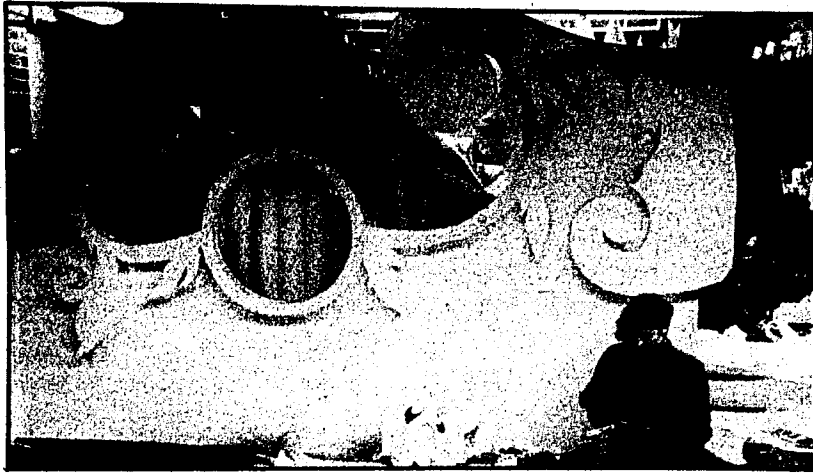
Saturday's Mardi Gras parade will feature 23 floats constructed by students of David Giese's Creative Process and Design class. The floats will include skulls, dragons and even a giant-sized fire hydrant.

According to Giese, the whole parade originated with his design class five years ago. "The idea behind the float project is to create a collective design problem where students work together as teams," added Giese.

To start off the project, Giese splits the students up into groups of four. The students select a major theme together, and then they individually interpret the theme. The students' interpretations are then integrated together, and the integration serves as a basis for designing the object.

The groups proceed to build small maquets which are miniature models of the floats to be built, and eventually the large floats are built out of stiff white paper. The entire project must be completed within a two week period. Students have been constructing the floats in one of the Kibbie Dome concourses.

There are many benefits to



Michele LeFore and Callope. Argonaut Photo by Ray Bohn.

this type of collective design problem. "Very seldom does one work alone (in real life situations), and it is important that students realize the collective design process through which they have to work with and rely on other people," claims Giese. Giese says other benefits are that students recognize the strengths and weaknesses among themselves, they work hard within a relatively short time period, and they are able to actually see their final projects.

Giese selects the people to work in each group. He says that part of the learning process is "working with people you don't necessarily like in order to get things done." He praises the students for their hard work within the two week time

period.

The students working on the floats did in fact derive some of these benefits. Said Paul Exline whose group is working on a float which resembles a centaur. "The big thing about this project is learning how to deal with people and establishing a hierarchy of cooperation." Exline went on to comment that he now has a "better understanding of the amount of work involved in building a large scale sculpture", and he has a "more of flavor for working in a monumental scale as opposed to the two-dimensional scale".

Marc Corney and Doug Cobb are working in a group with two other students on a float which will resemble a dog chasing a fire hydrant. "We started out

with a few ideas and they kept changing. The final project ended up being a fire hydrant," said Corney. One of the things Cobb learned from the float-building project was "how to sort out one's time to meet the (two week) deadline."

As stated previously, all of the floats constructed by Giese's students will be white. One reason for this is that it is much cheaper to not have the added expense of having to buy paint or colored paper. There are, however, more important reasons behind making the floats white according to Giese.

"White is beautiful," says Giese. He adds that "when you score and fold the paper it gives it definition because of the shadow patterns". The white floats also signify the last tribute to winter before the spring hits. Finally, Giese says that the whiteness fits in very well with the black and white colors of the Beaux Arts Ball.

This year's Mardis Gras parade promises to be very interesting and exciting. The floats built by Giese's students will be of special interest to any parade on-lookers. The students derived many benefits from this collective design project, and the general public can expect a top-notch show at Saturday's parade.

## Parade and music colors weekend

While New Orleans is celebrating the Mardi Gras with 200 parades and 60 balls Moscow will be having its own parade and celebrations this week, as well as benefits from the income.

This year the Saturday evening Beaux Arts Ball, a black and white costumed event set for Feb. 23, has expanded to three locations from its former single site. The ball will be held simultaneously at the Rathskeller Inn, the Prichard Gallery, and at the Moscow Hotel. Shuttle buses will run between the three locations and the UI Student Union Building throughout the evening.

The ball is held each year to benefit the UI art galleries — the Prichard Gallery in downtown Moscow, and the Campus Gallery located in Ridenbrough Hall on campus.

"Right now, we need community support more than we ever have," said gallery director Kathy Ecton. "The Prichard Gallery is losing its downtown spot and will have to relocate after May 1 to a new space," she said.

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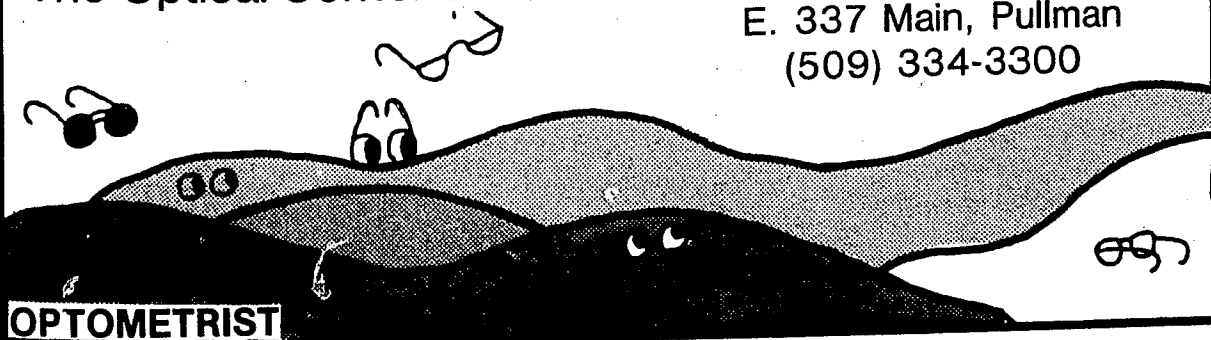
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# Organizers recollect weekend's history

Charlotte Buchanan

By Megan Guido  
Staff Writer

She has been the driving force behind "the blow-out, 24 hour event" for six years.

Charlotte Buchanan, owner and manager of One More Time, is the president of Mardi Gras Inc., a local non-profit organization, consisting of nine board members, responsible for the organization of the Mardi Gras celebration held every year to benefit the University of Idaho Art Gallery.

"I am the overall coordinator," she said.

Buchanan has been involved in the celebration since its birth in 1979.

Cope Gale, Jr., then owner of Ward Paint and Hardware, was the originator of the event. "But then it was just a sale," she said. "It was the zaniness of that Mardi Gras that set an example for the others."

In 1980, Gale and Buchanan put up \$500 of their own money to have a Mardi Gras for a second year. "It was a time for the arts, theatre and ballet." This was also the beginning of the Beaux Arts Ball.

"The third year," she said, "was when the university tied in."



Argonaut Photo by Michael Swanson.

It was in this year that David Giese, associate professor of art, and current vice president of Mardi Gras Inc., decided the money made from the ball should benefit the University Art Gallery. "David brought the elegance and the expertise of the design students," Buchanan remarked.

"One of the biggest kicks for me is to have an idea and then produce it," she said.

The Mardi Gras has grown since the time when it was only held in one building.

The all day celebration begins at 7:00 am and ends with the Beaux Arts Ball at night.

"We'd like to eventually make this in to a three day event," she said.

Although Buchanan is the organizer and the "main

scrambler" for the event, she said there are many other people who make Mardi Gras happen.

"This isn't just Charlotte," she said. "This is students making floats. This is people decorating for the dance. This is the faculty of the Art and Architecture department. The Moscow Mardi Gras is a real team effort."

There are other Mardi Gras, "But the thing that makes ours unique is the university," she said. "The creativity and imagination that goes in to this event is remarkable."

Buchanan calls the Mardi Gras her doctorate of human nature. "I like to see how many different kinds of people you can mix up."

She attributes the celebration's popularity to its humor. "I think that humor is one of the best ways to bring people together and art and music help."

## David Giese

By Ebersole Gaines  
Managing Editor

David Giese is known by many as a traveller, artist, professor, partier, extrovert and more and more as one of the centers of Moscow's annual Mardi Gras.



Argonaut Photo by Clarke Fletcher.

Five years ago Giese, along with David and Mary Ann Moreland, thought of throwing a benefit for the University Art Gallery. That first benefit was called "The Beaux Arts Ball," and was housed in the Moscow Elks Club.

"We wanted to have a celebration outside of athletics which brought the whole community together," said Giese. "This was for all levels of the community, not just specific groups."

Aside from formulating the Beaux Arts Ball concept, Giese has also been the guiding force behind the construction of Mardi Gras parade floats — unique because of their white, monotone milk carton construction. Giese makes the floats' construction a class activity: students create their own floats

and present the finished projects in the Mardi Gras parade.

"What's most amazing," said Giese, "is how four people can get together and put one of these floats together in just two weeks. It really shows the power of collective energy. It's amazing what you can accomplish."

Mardi Gras is definitely one of Giese's favorite times of the year. "I've always liked a good party," he said. "I figure that by the end of February everybody needs a good party."

The Beaux Arts Ball has been known to draw in different types of people of all ages.

"Last year, there was this couple from Lewiston in their fifties. They called and were hesitant. They wanted to know if their costumes would fit in. When I was at the ball someone pointed me out to them. They were incredible. They were dressed as they were in their wedding except she was dressed in the groom's clothes and he was dressed in the bride's gown."

The concept of the Beaux Arts Ball originated with a party thrown in which anyone from any social class could participate. Black and white was worn by all in order that people not be classified by their wardrobe.

"The thing that excites me

See Giese, page 9

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# Ball holds mask contest

By Stephen Lyons  
Features Editor

For all you game show addicts this year's Mardi Gras promises to be a weekend explosion of fun. There are three contests, providing enough excitement to pull any soul out of mid-winter hibernation into the possible limelight of Palouse fame.

The Mardi Gras Mask Competition and Sale is already shaping up to be a wonderful demonstration of the quality of creativity not only on the University of Idaho campus, but also in the Palouse community. Entries have come in from elementary schools, high schools and four UI classes. The deadline is Saturday at 5:30 p.m. at the Moscow Community Center with the actual contest and sale featured between 11 a.m. and 3:30 p.m. Some 100 masks will be displayed and

sold with the proceeds going to the Mardi Gras Association and the individual mask designers.

The rules are simple. The masks must be handmade from any material. There is no limit to the number of entries but, in keeping with Mardi Gras tradition, the entries must be either black or white, handheld or wearable.

According to Charlotte Buchanan, inspiration for the contest came from "the feeling that we got from the *Amadeus*, and the wonderful parties and masked affairs that were in the movie. The contest adds to the mystic and magic of the evening."

It's time to dust off the dusty attic boxes, bring out those postcards you've been hoarding and enter the postcard contest. Drop your favorites off at Bookpeople in downtown Moscow by 4:45 p.m. Saturday and they will be promptly judged

at 5 p.m. by a distinguished panel of seven. Handmade postcards are welcome and there are seven categories that will be judged.

Cope Gale, the past owner of Ward Paint and Hardware, is responsible for the postcard contest idea. The contest has been a regular feature of Mardi Gras for several years.

While you are still in the mood, you can try for the big money by entering the Mardi Gras Gong Show held at the Kenworthy Theater. The show held on Saturday, will begin at 1 p.m. and continue until 4 p.m. Finals start at 3 p.m. The contest is open to all with talent in comedy, music, dance and drama. Entry forms are available at Hoyt's and Ward Paint and Hardware.

The prizes range from \$150 cash to the first place winner to

See Mask, page 12

## Giese, from page 8

the most," said Giese, "are the attitudes and agelessness that becomes everyone. The energy is amazing.

"I keep asking myself each year (before the weekend arrives) is it worth it. It really is."

Giese said he wants to see Mardi Gras become a major

regional celebration — and wants, eventually, to see the Beaux Arts Ball become an extravaganza housed in the Kibbie Dome. He hopes in the future more campus people help out with construction of floats.

Although the process involved in putting the celebration on is physically and mentally exhausting, Giese said the result is well worth the trouble. He

said the cooperation and involvement by all segments of the community is personally satisfying. "The first couple of years it was hard to get people involved. Certain people we

thought would be right for getting involved would end up leaving town. We really don't have to sell it anymore. It's a celebration of the community."

# Ball hosts live music

By Brad Fallon  
Intern

"The Social Event of the Year" is coming to Moscow this Saturday night. Great bands, fantastic light shows, and superb decorations are going to make this year's Mardi Gras Beaux Arts Ball an event you simply won't want to miss.

This will be no ordinary masquerade ball. According to Charlotte Buchanan, president of Mardi Gras Inc., it's the "best way to break out of the blahs of winter ... the best party in the Northwest." Five great bands performing at two different locations will feature a variety of danceable music appealing to all age groups. One ten dollar donation ticket (in advance — they're twelve dollars at the door) will get you into both the Rathskeller's Inn and the Moscow Hotel where this party of the year is being held.

The night of dancing and partying starts off at 7:30 p.m. and lasts until 2:00 a.m. at Rathskeller's and 1:00 a.m. at the Hotel. A shuttle bus will be making stops every fifteen minutes at the SUB on Deacon street, Hotel Moscow, and Rathskeller's to

carry partiers from one ball location to the other. Dance portraits will be taken at Rathskeller's by the UI Photo Center and at the hotel by Phozone.

Decorations for the ball are planned and set up by the College of Art and Agriculture. The theme is Black and White and we can expect to see a complete, quality job. Buchanan said, "We change the whole insides of both of these places. We have the expertise to make this party visually exciting."

Ticket sales, begun last week, have been steady; the Mardi Gras association is trying to raise \$10,000 for the UI Art Gallery. Miller Brewing Company is helping to sponsor the ball and has underwritten a lot of the expenses.

The bands were chosen by submitted tapes and play lists from groups around the area. The Mardi Gras association tried to pick music that would appeal to all the age groups. "The idea is that the music crescendos as the night goes on," said Buchanan. Meaning that early on we'll hear some less

See Bands, page 10

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# Locally filmed *Quest* achieves goal

By Lewis Day  
Editor

"Filmed on location in ..." It's a nice sound to any community outside, possibly, Los Angeles and New York. The phrase means money, jobs and exposure for a community. When the producers of *Vision Quest* decided to film the screen version of the novel of the same name in Spokane, officials tripped over themselves to welcome the movie crew to town. The novel, about a high school wrestler with the desire to be state champion, was set in

Spokane, so it was only natural that the producers decided to film in the city.

Spokane comes off well in the film; it appears as a combination big city/small town. The image is a good one, for that is precisely what Spokane is.

The film, much like the city, sends out contradictory messages — at once it is both disarmingly simple and subtly sophisticated. The producers of *Vision Quest* have taken the very visual ideas of Terry Davis' novel and enhanced the feel to make a nice motion picture.

Matthew Modine stars as the

wrestler whose goal is to become state champion in a new weight class. His struggle to lose weight and keep in shape for the fateful match is chronicled alongside his growing awareness of his first adult love. What starts out as a rather silly — and thus realistic — infatuation develops into a nice love story, of sorts. The melding of the two themes in *Vision Quest* is handled well; the pacing is fast and despite the film's essential passivity, the viewer is never bored.

Linda Fiorentino plays the love interest in *Vision Quest*. As a young artist — just passing through Spokane — Fiorentino's character is down on her

luck, and just a little too tough. And that's the very nicest thing about *Vision Quest*: the characters aren't even close to perfection, and don't really strive to be so. They are human, with their faults — their many faults — and the film makes no apologies.

*Vision Quest* has its problems, to be sure. Teen movies, coming of age movies, discovery movies — they all tend to have a moralistic and tiresome urgency; *Vision Quest* is no different in this respect. Fortunately, however, it is kept to a minimum in *Vision Quest*, and the result is a teen film which can not only be endured — it can be enjoyed.

## Bands, from page 9

rowdy classic Mardi Gras jazz which will evolve into some livelier rock and roll as the night progresses. Whatever your dancing tastes, well almost everyone's. (You punkers can attend the smaller ball in the Community Center

put on by the Palouse Punklore Society) The music should be satisfactory.

Well, enough of the preliminaries. The entertainment starts off at Rathskeller's, 7:30 sharp, with the area's only true New Orleans style jazz band — The Snake River Six. Utilizing a classic Dixieland distribution of instruments, this group will definitely be the oldest one performing. According to trombone player Wallis Friel, the band has been around for 35 years.

The Snakeriver Six started out playing grangehall dances in the late '40s and has evolved into their present band still composed of a trumpet, trombone, clarinet, piano, drummer, and bass. They've been playing "real" jazz for the last 10 years all around the Palouse.

The Snake River Six played in one of the first Mardi Gras at David's Center. They weren't there the next year because mostly rock bands were used. People wrote to the band which had been such a hit the year before.

Now they're back in their third Mardi Gras. If you want to hear some real jazz catch them at the Moscow Hotel from 1:00 to 3:00 p.m., at the Rathskeller's ball from 7:30 to 9:00 p.m., and then back at the hotel from 10:00 to midnight.

Kicking off the ball at the Hotel, performing from 7:30 to 10:00 p.m. will be the Jazzmatics, a five piece band composed of WSU students. According to trumpet player Kevin England, they play "standard bebop, fusion and some blues." The group has been seen previously at Rico's in Pullman mostly.

10:00 at Rathskeller's will roll in with the Fabulous Kingpins (pun intended.) The middle group of the night, they're a transition from the pure jazz to the heavier rock and roll coming later in the night. Dale Keeney, drummer for the group, reports that we can expect to hear rhythm and blues, early rock and roll, pop rock and jazz fusion. Mark LaMoreaux, lead guitar, tells us that, "We play things that people can dance to — or at least tap their foot to. We want them to feel it."

LaMoreaux also spoke of the group following them — Thinman, saying that they feature an outstanding light show. Although Thinman couldn't be reached for comment, Buchanan says that they're a "real good dance band."

Back at the hotel from 11:00 to 1:00 a.m., a relatively new band will be appearing in their first Mardi Gras. They go by Johnny Adult and they write all of their own music — "100 percent," says lead singer and guitarist John Booth. Stating that they play rock and pop dance music, he calls their stuff "highly danceable." Sounds good. Party to the sounds of Johnny Adult until 1:00 and then catch the shuttle back to the Rathskeller's Inn to wind up the Mardi Gras action.

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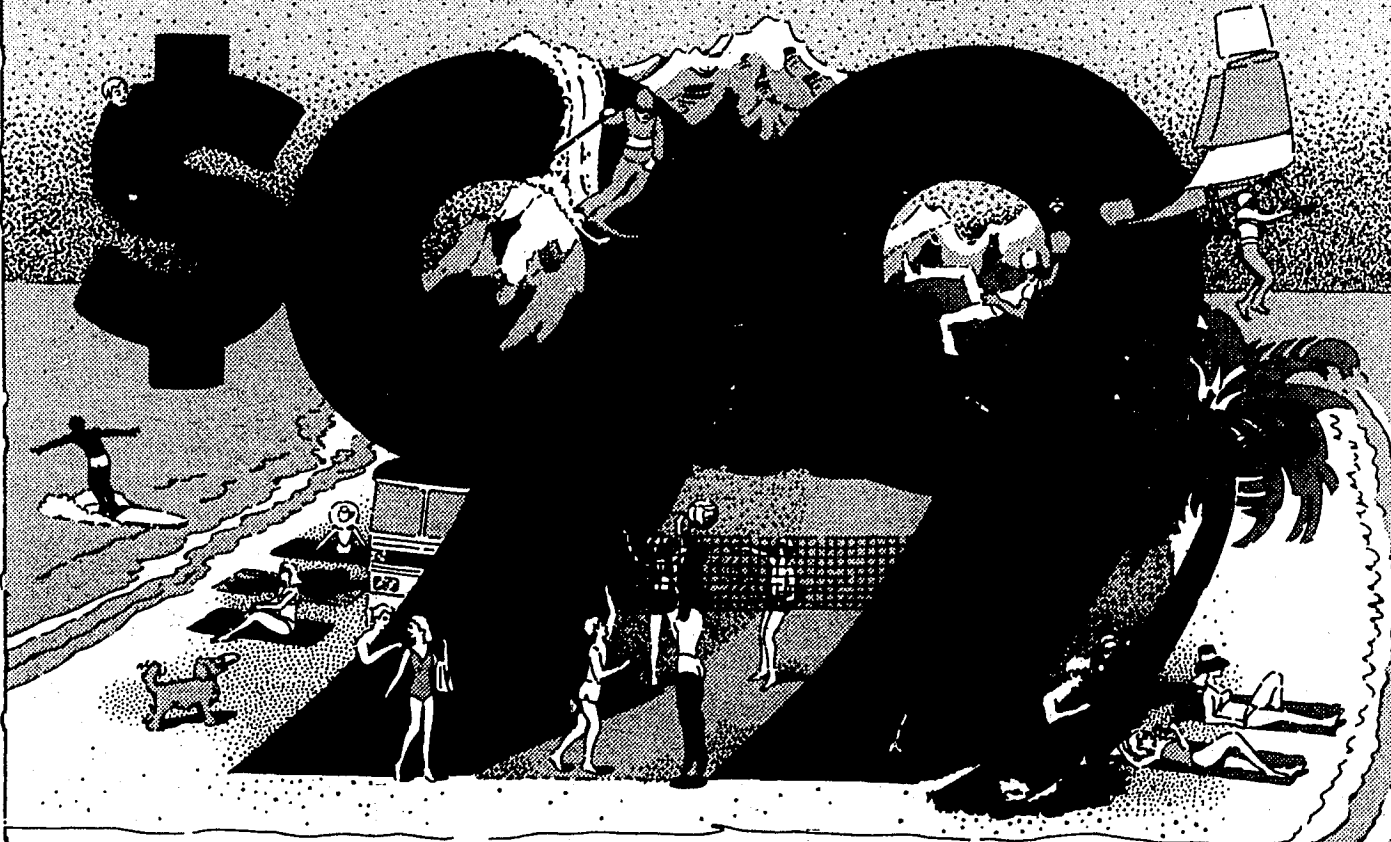
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# Translations opens

By Douglas Jones  
Staff Writer

Tonight is opening night of the UI Theater Arts Department's production of Brian Friel's award winning *Translations*.

The play, set in Ireland in 1833; shows the conflicts that arise when British engineers come to perform a geographical survey to improve taxation.

The survey also robs the Irish of their culture by Anglicizing the Irish landmark names.

The play, directed by professor of theatre arts Forrest Sears, also features the unprecedented casting of a member of the UI Theater Arts Staff in a major theatrical role.

Assistant professor of technical theater, Dan Cochren, will play the part of "Owen", an Irishman who has been hired by the British to act as their interpreter.

"The play has everything: comedy, romance ... and it definitely has this mystery element. To me it really is the stuff of great drama," Sears says.

The set, designed and built by Bruce Brockman, places the scene inside a barn where, in violation of British law, Gaelic languages and classical literature are taught.

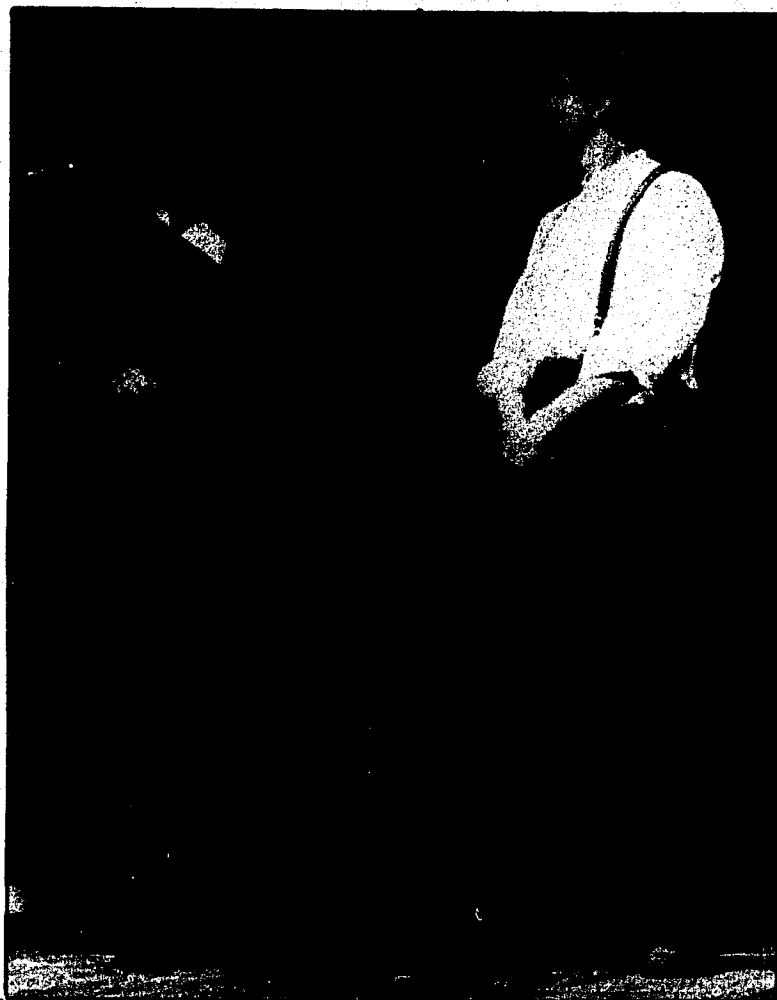
The UI production of *Translations* is an Idaho premiere, but has been performed in other regional theaters such as Seattle and the Oregon Shakespeare Festival in Ashland.

Brian Friel, who wrote the play in 1980, is considered by Sears to be "the leading contemporary Irish dramatist. He is the successor to O'Casey and Synge, who are the early 20th century Irish dramatists."

Randy Ritz, who plays the leading male role, says "I like dialect. I have an ear for music and Irish is a very musical, so I enjoy it immensely."

Ritz's character, Manus, is a young Irishman who finds himself trying to deal with the loss of his country's languages and heritage as well as an involvement in a love triangle.

*Translations* will show at the Hartung Theatre, Feb. 22-24 and March 1-3. Curtain time each night will be at 8 p.m.



*Translations* begins tonight at 8 p.m. at UI's Hartung Theater. Argonaut Photo by Michael Swanson

# Campus Calendar

Friday, Feb. 22  
ETA SIGMA PHI announces a public lecture by Professor James Reece. Heinrich von Kleist's *Penthesilea: The Tragedy of an "unspeakable" Love*. The lecture will be held at the UI Admin. Building, room 316 at 4 p.m.

Sunday, Feb. 24  
The Idaho Coalition for Peace and Justice will meet to discuss its divestment campaign in the Ee-da-ho Room in the University of Idaho SUB at 7 p.m.

Tuesday, Feb. 26  
The ASUI-Blood Drive is scheduled for 12 p.m. until 4 p.m. in the Appaloosa Room of the UI SUB and will continue through Thursday, Feb. 28. Interested persons can sign up now at the SUB information desk. Wednesday's schedule is also 12-4 with Thursday's schedule 9 a.m.-1 p.m.

A French conversational group meets every Tuesday at 12:30 p.m. in Admin. 316. Anyone interested is invited and all levels of ability welcome. Bring a sack lunch if you'd like.

Wednesday, Feb. 27  
The German "Kaffeeklatsch" will take place at 4 p.m. in room 316 of the Admin. Building. German conversation, refreshments and a short German film will be offered. Everyone is welcome.

# Ball tickets up

By Douglas Jones  
Staff Writer

"Are you going to the Beaux Arts Ball?"

"I don't know ... Ten dollars is quite a bit of money."

If you have been wondering why Moscow's largest "town and gown" celebration is also the most expensive, Charlotte Buchanan and Kathy Ecton have an explanation.

"This is something that has to be explained — everybody's yelling 'ten dollars! for one ticket!'" said Mardi Gras Coordinator Charlotte Buchanan. "The Beaux Arts Ball is the sole fund raising event for the art galleries."

"Last year we brought in \$8,000, but it cost over \$4,000 to put on the Ball. We thought we might bring in \$10,000 for the galleries," she said.

Kathy Ecton, director of the University and Prichard Art Galleries and one of the many people who organize and coordinate the Mardi Gras festivities, says that the event has become not only a great way to shake "the mid-winter blahs", but it benefits the Idaho Art Center, as the galleries are collectively known.

"Everything we do at the art gallery is free," Ecton pointed out. "The university pays for the heat and lights," but "the money raised from the Ball pays for the exhibits."

"Some times I feel like I should itemize our costs and put it on the door," Ecton said.

Ecton said the costs associated with running both galleries are "astronomical. In March we set the budget for next year's exhibits — all the shows and displays — and all that money comes from the money raised from Mardi Gras and the Beaux Arts Ball," Ecton said.

This year Ecton said she would like to see about \$15,000 come in. If that happens, "and if we spend around the same on the Mardi Gras as last year, the galleries will have somewhere around \$10,000 to operate on next year."

In the past two years half of all the monies raised from the Mardi Gras celebrations and the Beaux Arts Ball has had to cover the cost of putting on the events.

This year the ball will be held at two different locations — Rathskeller's and the Moscow Garden Lounge. Miller High Lite will help underwrite the six bands that will be playing at the balls. There will all so be a shuttle bus running between the two balls and the SUB all evening.

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Activities;	Wed. Feb 20	Dry
	Thu. Feb 21	No Parties
	Fri. Feb 22	Wet
	Sat. Feb 23	Wet
	Wed. Feb 27	Preference Night

I.F.C.

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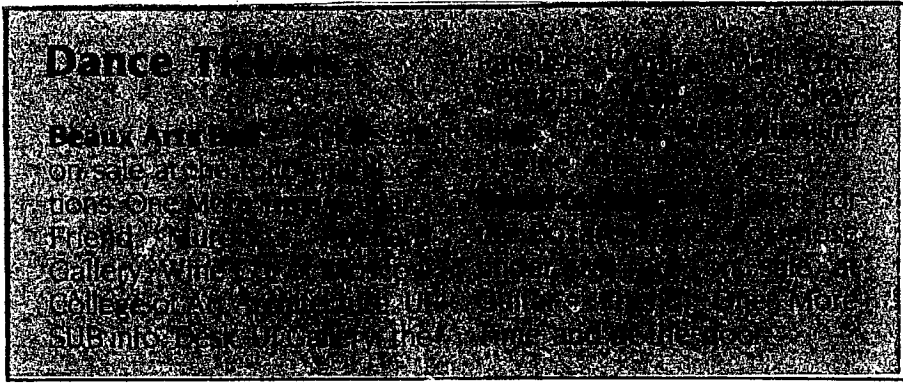
# Mardi Gras Moscow style!

**7 a.m.** — Palouse Sunrises Kiwanis Club Mardi Gras Breakfast. Breakfast will be served in the Moscow Community Center. The menu includes Eggs Mardi, roll, and beverage for \$2.50 (adults), and \$1.50 (children).  
**8 a.m.** — Main Street Deli Champagne Brunch.  
**11 a.m.** — Grand Parade: announcers from KRPL.  
**11 a.m.** — First Mardi Gras Mask Competition and Sale

Saturday,  
February 23,  
1985

**All Day Long** — Postcard competition at Bookpeople and more surprises.  
**Noon** — Hotel Moscow: Chuck Scholl and Paul Scheffert playing the piano.  
**12:30 p.m.** — David's Center: Jr. Jammers.  
**1 p.m.** — Hotel Moscow: Snake River Six, Dixie Land Jazz.  
**1 p.m.** — Mardi Gras Gong show in the Kenworthy theatre. The show is sponsored by KRPL, TOI Movie Theatres and the Moscow Downtown Association.  
**3:30 p.m.** — Community Center...over 100 masks on display and for sale.  
**4 p.m.** — Jazz Mania.

**7:30 p.m.** — Beaux Arts Ball, a fundraiser for the UI Gallery. This year's black and white extravaganza will be held in two locations: Rathskeller's Inn and the Hotel Moscow. Music for Rathskeller's will be provided by the Snake River Six at 7:30 p.m., the Fabulous Kingpins at 9:30 p.m. and Thinman at 11:45 p.m. Music for the Hotel Moscow will be provided by Jazz Mania at 7:30 p.m. and Johnny Adult at 11:45 p.m. A shuttle bus will be provided all night with stops in front of the Hotel Moscow, UI SUB and Rathskeller's.  
**8 p.m.** — Bozarts Dance...for people under 19 years of age and older, music by S.O.C., LD50 and Pest Control. This dance will be at the Moscow Community Center.



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**Mask**, from page 9  
 a \$75 gift certificate for second place and \$25 for third place. The event is sponsored by KRPL Radio, TOI Theaters and the Moscow Downtown Association. Here is a contest where you have the opportunity to showcase that unique gift you've been hiding in the closet all these years. Who knows what Hollywood promoters will be lurking in the wings, cigar in hand, waiting to discover a new talent to whisk off to stardom? Big dreams sure, but that's what Mardi Gras is all about.

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**WSU Coliseum Theatre**  
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# Sports

## Women crack AP Top 20

By Mike Long  
Staff Writer

Rated 20th in the nation by Associated Press International, the Idaho women's basketball team will go up against the Vikings of Portland State tonight at 5:15 and will follow up with the Broncos of Boise State tomorrow, also at 5:15.

The Vandals broke into the AP poll following their 95-79 victory over the Eagles of Eastern Washington last Friday night in the ASUI-Kibbie Dome. The Vandals now own a 22-1 over-all record and are 9-1 in the Mountain West Conference.

Head Coach Pat Dobratz called the ranking "great" and said, "We've been kind of looking to break into the poll. It just seems like the major newspapers put the emphasis on the AP poll and that's the one that gets circulated."

She feels the publicity will help "people to be aware of us for next year, for recruiting ... even if we happen not to win conference, we'll have an at-large bid."

"We feel fortunate to be in the polls. You see a lot of good

teams that aren't mentioned," Dobratz said. "We want to stay in there the rest of the season and I think it helps motivate the players."

She says the ranking has no real effect on the other teams, but their first place conference standing does. "Whoever is number one, you want to knock off."

Prior to the AP rating, the women broke into the United Press International poll and USA Today/CNN. They are currently ranked as 19th in the UPI and 20th by the USA Today/CNN poll.

They will also be able to host the MWC conference play-offs here in Moscow if they are able to overcome (once again) three of their next four opponents. This is why Dobratz calls these upcoming games at home "must wins at home."

"Both of these teams this weekend are scrappy," Dobratz said about Portland State and Boise State. "They're going to be relaxed, really no pressure on them — so a lot of times, you play your best 'ball then."

In the first match-ups with the two earlier in the season, Idaho

"got off to terrible starts. We've been starting well as of late and we'll be emphasizing that," Dobratz said.

In was their last first-half against their strongest opponent to date, EWU, the women were able to put in 75 percent or three out of four of their two pointers to finish the evening with an average of 71.9 percent.

"It's going to be hard to top last week's performance, but we'll settle to match it." She is also excited about the improvement in Idaho's rebounding.

The team's major weakness in the beginning of the season appears overcome as they have out-rebounded their last two opponents in a row. Dobratz is content with how the starters are doing and says the girls are up for each game.

Dobratz "feels like each game that we're having some improvement and that we're going to peak at the end of the season. We've got lots to look forward to."

The games will be played prior to the men's at 7:30, who will be going up against Nevada-Reno tonight and NAU tomorrow.

## NAU, Reno invade Dome.

By Greg Kilmer  
Sports Editor

The University of Idaho basketball team's hopes of getting out of the Big Sky basement are on the line this weekend as the Wolfpack of Nevada-Reno and the Lumberjacks of Northern Arizona invade the Kibbie-Dome for the Vandal's final home-stand.

Idaho is presently alone in the cellar of the Big Sky with their 1-9 record and trail Idaho State and Boise State by two games. ISU makes the swing through Montana this weekend while Boise faces NAU and Reno.

Reno, currently second in the 'Sky, is led by rugged Curtis High. High, second in BSC scoring at 18.6, is just one of four Wolfs averaging in double figures.

Like the Vandals, the Wolfpack is not big. 6-foot-7 forward Dwayne Randall and 6-5 Tony Sommers lead the Reno school in rebounding with an eight-a-game clip.

Guard Rob Harden, 11.6 a

game, is the leading three point shooter in the Big Sky. Of his 58 total field goals, 49 have been from three point land.

Saturday's opponent, NAU, is having their best year of their Big Sky life this season. The Lumberjack's 15-9 and 7-4, in conference are the best marks since they joined the BSC family 15 years ago.

NAU is led by last weeks Big Sky Conference Player of the Week Andy Hurd. Hurd had a pair of 23 point performances against the Montanas last weekend that included nine of 15 and 10 of 13 shooting highlights.

Hurd is the only Lumberjack to average in double digits, tallying a 16.1 average for fifth in conference play.

It will be a homecoming of sorts for ex-Vandal Antwine Murchison. Murchison, a Vandal in 1982, is averaging 4.6 points a game and 3.9 rebounds. He is listed as a probable starter at the post in his first return to the Dome.

## SUB FILMS

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You must be 19 years or older to attend



Photo by Deb Gilbertson.

# Sprinters Shine

By Tom Liberman  
Staff Writer

This weekend the Vandal track team visited Portland, OR for the Portland Indoor Invitational. Although they only took eight men for the event, the team performed well.

Doing particularly well for the Vandals were sprinters Dave Smith, Chris Stokes and Everton Wanliss. Wanliss finished best for the Vandals in the 55 yard dash, taking third place.

Although Wanliss finished in the best position of the three, Smith broke a Vandal record in winning the preliminaries with a time of 6.27.

Stokes took fifth place in the prelims but did not make the finals, although his time of 6.29 also broke the old record of 6.34.

Star decathlete Trond Knaplund did not compete in the meet. Last weekend Knaplund pulled up with a

slight bruise of the hamstring and Coach Keller felt it wise to have him skip the event.

Keller said Knaplund "is coming along slowly and may not compete this weekend." The Vandals host the Kimmel Athletic Indoor Games this Sunday and expect about 800 college and high school athletes to compete.

At the Portland meet several other Vandals did very well with pole-vaulters Mitch Wolfe and Eric Van Zanten both clearing 15' and freshman Steve Ott vaulting 15' 6".

Tim Taylor set a personal record in the shot-put with heave of over 58', but did not place in the meet.

Long distance runners Mark Forster and Mike Rousseau did very well with Forster taking seventh in the mile with a time of 4.13.

Rousseau did not place in the 1000 yard run. Keller was pleased with the harrier's time of 2.16 nonetheless.

The Kimmel games this weekend will be the last chance the UI students will have to see the Vandals compete as the team is away for the rest of the track season.

The outdoor season is fast approaching and Keller said that the Vandals will be ready for it. The Big Sky race "will be between Northern Arizona and us."

The first outdoor meet of the year will be in Pasco, WA for the Eastern Washington University Invitational. This is considered a warm-up to the All-Idaho meet that takes place April 6.

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### IM Corner

**Women's Track Meet** — Scheduled for Tuesday at 6:00 pm in the Kibbie Dome.  
**Badminton singles** — Entries open on Tuesday and are due on Tuesday, March 4.  
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## Blue Key Talent Show Auditions

### Auditions

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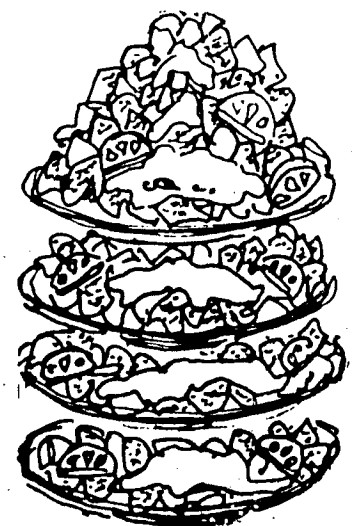
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**Summer, from page 1.**

Perhaps, the greatest benefit of early registration is that students can save on fees by paying early. The summer session is listing the 1984 summer bulletin's prices for early registration. If registering early, these are the prices the student pays. However, by registering later, the student is subject to the possible fee increases that the Board of Regents may impose.

According to Telin, per credit hour charges for part-time students are no different than for the fall and spring semesters. The students will be saving money by registering early.

Telin also stressed the importance of filling the "Permit to Register" card.

"Those even thinking or contemplating about going to summer school should file the "Permit to Register" card," Telin said.

Telin's job in designing the new system "was to retain as much of the material a student does now for registration, so it won't be difficult for them." He said the process will be basically the same.

Another benefit from the early registration besides the added savings is that there is less risk for class closures. According to Eder, if a number of registration forms come in that indicate that a course is filling rapidly, the faculty and administration can add new sections and create more openings for the students.

"It will give departments the opportunities to make course adjustments," Eder said. "We hope to make things easy for summer students on campus and we are also attempting to reach the long-range planning goals of the university."

Eder said that he wanted to "make it as accessible as possible to the other student populations."

Pre-registration has always been a controversial issue on this campus, Eder said. There are strong opinions one way or another about it. Due to these feelings, the new summer pre-registration is just an experiment.

"It's a summer pilot to see how it works and how students react to it," Eder said.

**Senate, from page 1.**

negative ones. And I'm very gratified to know people are reading the *Argonaut*."

In response to Vanderpool's comment that students want the *Argonaut* to cover more Palouse events, Day said, "We do report on events on the Palouse. We've had articles on Moscow city government, the state legislature and events at Washington State University."

Day also responded to Traill's comments about the Columbia Press Association conference and the fact that McIntosh is not a journalism major. "I am not a journalism major," he said, "nor have been most of the *Argonaut* editors with whom I've had the pleasure to work."

"I'm a history major. My managing editor is an economics major. And my copy editor is from the College of Forestry."

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If you have an agriculture degree or farming experience, as a Peace Corps volunteer, you could help close the food gap, working in developing countries to give people the skills they need to grow their own food.

It's one of many projects where Peace Corps volunteers are sharing their skills to make life better. And it's a unique opportunity to discover the world, and broaden your own capabilities with some real experience. At a professional level.

Call Bob Phelps, your campus representative, at 885-6757, or talk to him in the Student Advisory Service Office, UCC 241. And put your experience to work where it can do a world of good.

Office Hours: 1-4 pm  
Monday thru Thursday

**U.S. Peace Corps.**  
The toughest job you'll ever love.

# Entertainment spotlight

## FLICKS

**Pinocchio**(PG) — Micro Cinema — 7 & 9:15 p.m., through Saturday, 2/23.  
**Turk 182** (PG-13) — University 4 — 5:15 — 7:15 & 9:15 p.m.  
**Frances** — CUB Auditorium (Pullman) — 7 and 9:30 p.m., through Saturday, 2/9.  
**The Falcon and the Snowman**(R) — University 4 — 4:30, 7 & 9:30 p.m.  
**"Urgh! A Music War"** — SUB/Borah Theater — 6:30 8:45 & 11 p.m., tonight only.  
**Mischief** (R)— University 4 5:30 — 7:30 & 9:30 p.m.  
**Beverly Hills Cop** (R) — University 4 — 4:45 & 7 p.m.  
**Fast Forward**(PG). — University 4 — 7 p.m. only  
**Flamingo Kid** (PG-13) — Old Post Office (Pullman) — 9 p.m.  
**The Killing Fields** (PG) — Kenworthy — 7:00 — 9:30 p.m.

**The Cotton Club** (R) — Micro Cinema — 7 & 9:30 p.m., begins Sunday, 2/24.  
**Vision Quest** (R) — Nuart — 7:15 — 9:00 p.m.  
**A Passage to India** (PG) — Cordova (Pullman) — 7:30 p.m. 4 p.m. (Sunday only)  
**The Breakfast Club** (R) — Audian (Pullman) — 7 & 9:15 p.m.  
**The Conformist** — CUB Auditorium (Pullman) — 7 p.m., Sunday, 1/24.  
**Pinocchio** (G) — Old Post Office (Pullman) — 7 p.m.  
**The Terminator** (PG) — Micro Cinema — Midnight, through Saturday, 2/9.

## NIGHT MUSIC

The Capricorn — Country Western music with Western Justice starting at 9 p.m. Friday and Saturday.  
 Garden Lounge — Progressive Jazz every Wednesday at 9 p.m.

Murdoc's — Sneak, Friday and Saturday at 9 p.m.  
 Scoreboard Lounge — Top 40 music with Night Wings, Friday and Saturday at 9:30  
 No-Name Tavern — Rock and Roll with Masters, music starts at 9 p.m.

Tom Paxton, 7 p.m. at WSU'S Kimbrough Auditorium.

Chameleon — New Wave Music every Friday and Saturday night.

Rathskeller Inn — Rock and Roll with the Black Rose, Friday 4 and 9 p.m.

## ART

SUB Gallery — A photo essay. Baja: Exploration by Sea Kayak.

## THINGS OF INTEREST

tenants rights seminar — Tuesday 7:30 p.m. in the SUB Gold Room open to the public

## Brain Tumors

By Brian Tuomey & Shawn McIntosh



"Death to the depraved beast!"

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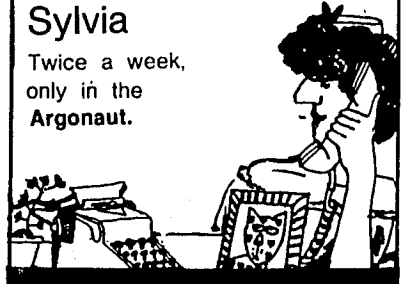
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