

argonaut

Friday, March 1, 1985 University of Idaho, 90th Year, Number 46

Dianne
Reeves

Lionel Hampton

Stan
Getz

Hank
Jones



John
Poole

Freddie
Hubbard

February 28 – March 2, 1985

Jazz Festival '85 coverage begins on page 7.

Anita
O'Day

Rhodes; a test for applicants and judges

By Kristi Nelson
Staff Writer

Before 1939, the University of Idaho had produced more winners of one of the most prestigious scholarships in America than any other school except the Ivy League universities. Then suddenly the streak ended ... and Idaho's 46 year long dry spell continues.

Rhodes Scholarships have been awarded annually to 32 Americans since 1902. According to Marvin Henberg, secretary of the state selection committee, applicants are chosen on the basis of intellectual attainment, physical vigor, leadership, and qualities of character. The UI applicants are not lacking these attributes, but seem not to have presented the judges with the right combination of qualifications at the right time.

"We get some remarkably able young people," said Kent Hackmann, chairman of the history department and Rhodes Scholar Advisor. "The way you measure success is whether or not you've put your best foot

forward."

Available to students of any major, the scholarship was established by Oxford Alumnus Cecil Rhodes, who amassed a fortune in diamonds as a British colonist in his former namesake country of Rhodesia, now called Zimbabwe. Rhodes wasn't interested in "mere bookworms" as he said in his will. Rather, he wanted academically outstanding students who were also motivated, well-rounded leaders capable of using their experience to better themselves and mankind.

"When somebody is going to get a Rhodes scholarship," said Hackmann, "it's going to be somebody who's a self-starter, who's charted their course."

A former Rhodes scholar himself, Henberg agrees that the candidates must be adventuresome to be considered.

"Rhodes Scholars aren't selected for being wallflowers," he said. "If the students are going out and doing other things, have leadership, they have a chance."

Applicants must be between the ages of 18 and 24, unmar-

ried, and

have a bachelors degree prior to their commencement of classes at Oxford. Such a prestigious award understandably requires a long selection process. Hackmann first speaks with each interested individual to assess their qualifications and to exchange information.

"Part of my task is to be up front with reality," he explained.

Then the students who still show an interest in applying complete a application form by October 15 and return it to Hackmann. The requirements include writing a "soulsearchng" personal essay, he said. Hackmann critiques the essays, and the applicants then meet with a UI committee. This committee recomends whether or not the students should submit their applications to the state selection committee, which holds interviews in Boise in December.

Last year 14 UI students showed an initial interest in the program, said Hackmann. None of the four UI students who eventually interviewed in Boise were selected as the two

students to represent Idaho at the district elimination.

The United States is divided into 8 districts for this process, with each state being allocated two candidates. Idaho is part of the least populated district, which includes 6 other Northwestern states. Henberg has served on this district's selection committee for the past seven years.

Four scholars are chosen in December from each district by committee members who are appointed by the Rhodes Trust. The 32 Americans begin classes at Oxford in October of the following year, joining about 38 other Rhodes scholars from 13 British commonwealth countries and West Germany.

The scholarship's specification that allows candidates to apply from their home state or from a state in which they have attended a univerty for two years can present problems for Idaho applicants. That is, candidates from Idaho's state universities can be competing against students from Ivy League schools and other prestigious private institutions. Henberg, who attended

Washington and Lee University, decided to apply from his home state of Wyoming.

"I wasn't crazy enough to apply from Virginia," he laughed.

Yet this choice poses dilemmas for the selection committees

"Our biggest problem is how do you compare a student with a 4.00 from Harvard with a student with a 4.0 from the University of Montana?" Henberg said. Thus the "cordial but exhaustive and terrible" interviews the candidates are subjected to acquire an extreme importance.

"One of the most effective ways is to put them under pressure and probe," Henberg said. "You have to put them on the spot and have them defend their ideas. After ten minutes you can find out what they do know, and the rest of the time you find out how they think."

Hackmann, who earned his undergraduate degree at Yale, believes students who attend a school with a highly competitive

See Rhodes, page 9.

Briefs

Senate taps ASUI with budget cuts

By Laurel Darrow
Staff Writer

The ASUI senate cut \$15,000 from its budget and gave \$1,000 to the Nightline Support Service at its Wednesday night meeting.

Senators also discussed "financial matters" in an executive session. Vice President Mike Trail said after the meeting that the senators discussed budgeting problems.

The senators were "informed of some things that have happened" and that they might want to consider budgeting for

next year, Trail said.

He has called a special senate session to discuss the ASUI's fiscal situation today at 3:30 p.m. at the Russett Room in the basement of the SUB. The meeting is open to the public.

At the meeting Wednesday, the senate cut \$15,000 from its budget to take care of the ASUI's \$15,000 shortfall. It occurred because fewer students registered this semester than had been expected.

According to the bill passed by the senate, the president's account will be cut \$1,500; the ASUI attorney general, \$833;

student radio KUOI, \$820; Lecture Notes, \$5,751. The remaining amount, \$6,096 will be taken from the general reserve account, leaving less than \$14,000 in that account.

The senate also decided to donate \$1,000 to Nightline, a telephone service that offers help to troubled people. Last year the service took calls from people who were troubled about abortions, alcohol, anxiety, depression, interpersonal relationships and other problems. The service also received 32 suicide calls.

Nightline requested \$2,000, but senators said they did not want to donate that much because of the ASUI's budget problems.

"We should give more," said Sen. Rich Kuck. But he added that the ASUI cannot afford to give more.

Gary Lindberg, president pro-tempore of the senate, pointed out that with the senate's donation and a \$440 donation from the ASUI Academics Board, Nightline will be \$560 short of

See ASUI, page 9.

Film festival posts language skills

With plans for a major film festival, high school workshops and campus-wide education, the UI's first foreign language week promises to be filled with activities for virtually everyone, organizers of the event promise.

The brainchild of the student foreign language group, the University Language and Culture Association (ULCA), the week is planned as a learning experience, both for high school students and students of the UI. According to Joan West, assistant professor of foreign languages and literatures, "The purpose of foreign language week is to help students become more proficient in the language they are studying." The only

languages which will be used in the week's activities are French, Spanish and German, although the UI also offers instruction in Latin and Greek.

Gov. John V. Evans has declared the week of March 3-9 as foreign language week in Idaho, and said, "There is a great need for Americans to understand international mat-

ters, to develop appreciation for other cultures," and encouraged the study of language.

Over 200 students from northern Idaho and eastern Washington are expected to attend the North Idaho Foreign Language Festival tomorrow, March 2. The high school students will participate in a scavenger hunt, poetry recitations, skits and an awards session. West said students will be grouped with others in the same language group. "They'll be divided according to the language they are involved with, and festival activities will be in their particular foreign language," she said. "For the scavenger hunt, we'll give them a list of things they have to find, but the list will be in their foreign language. In the skit competition, students will have a list of foreign vocabulary words, and will have a certain amount of time to prepare an impromptu skit."

The rest of the foreign language week will be devoted to a foreign film festival on the UI campus. All films will be shown at 7 p.m., in room 326 of the Administration Building.

Young Torless, in German with English subtitles, will be shown Sunday, March 3. Based on the novel by Robert Musil, the film was made in 1966.

The second film, *I Am Joa* See Festival, page 14


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News digest

KUOI gets bad survey results

By Laurel Darrow
Staff Writer

Student radio KUOI-FM isn't worth what it costs, according to 50 students who responded to a unscientific survey by ASUI Sen. David Dose.

"If you're looking for a quick way to make \$20,000, guys, KUOI got a lot of negative comments," Dose told senators at their meeting Wednesday.

He said he gave out more than 200 surveys to students in the living groups he regularly visits. He received about 50 responses from students living at Alpha Chi Omega sorority and French, Graham and Hays residence halls.

The purpose of the survey was to determine the relative importance students place on certain ASUI programs.

Students were asked to rate

the programs on a scale from 1 to 6, with 6 being the worst rating. The category to earn the most points was "Communications," meaning KUOI, which earned about 235 points.

The other categories were "Publications," meaning the *Argonaut* and the *Gem of the Mountains*, which earned about 190 points; "Student Government" and "Recreation," which nearly tied with about 175 points; "Entertainment" with about 140 points; and "Academics" with about 120 points.

The survey also included space for comments. Dose said the most common remarks were

— "Nobody listens to KUOI. Terminate it."

— "Make the lazy — who don't go to class pay for their own lecture notes." (Dose did not repeat the profanity which

apparently was contained in the comment.)

— "Publish the *Argonaut* once a week."

Dose said he thinks what is spent on ASUI services should reflect how students want their money to be spent.

According to a graph Dose distributed, the average student wants 26 percent of his fees to be spent on academic programs; 17 percent each on student government, entertainment and recreation; 15 percent on the *Argonaut* and 9 percent on KUOI.

Dose said the response regarding KUOI was "way out of proportion" with what the ASUI spends on the station.

Dose suggested that the senate consider changing the programming at KUOI or "cut it entirely."

Credit load issue at faculty council

College deans, like the graduate dean, should be able to decide whether a student can take an overload of credits during the summer session. This was the general consensus of the Faculty Council as they discussed in great length the amount of credits a student may take during the summer session.

Faculty Secretary Bruce Bray said he will write up the council's ideas in the form that they will need to be put into the University of Idaho bulletin and present it to the council in their meeting next week.

The limitation, as now stated in the UI bulletin, is that an undergraduate student can take no more than the 10 credits per eight-

week session or an accumulation greater than 1.25 credits a week for one week with approval by the student's adviser. The student can exceed these limits only by petition to the Council of Academic Deans. Graduate students need only the approval of the graduate dean to take an overload.

Sid Eder, director of summer session, said the policy would impact certain colleges, especially the college of education.

He said that the University of Idaho is the only institution that uses the 1.25 accumulation policy, and this causes impediments to those professionals that use the summer session as

See Credit, page 9.

Jumpers raise money

Hop! Skip! Jump! An all campus jumpathon was held on February 23, to raise money for the fight against America's number one killer — heart disease and stroke.

The jumpathon, better known as Jump Rope for Heart, was sponsored by the Physical Education Major and Minors Club, the Idaho Alliance for Health, Physical Education, Recreation and Dance, and the American Heart Association.

Bonnie Hulstrand, overseer of the event, said "This event was attended by all schools of the area, and was tied in with cardiovascular fitness. It usually culminates at this time of the year, and was a good way for those who have had some jump-roping experience to have a good time and further their health." In fact, rope skipping is an excellent cardiovascular fitness program, usually recognized as one of the best ways to get into overall good shape.

Teams of six students jumped rope for a maximum of three hours, but not three hours straight for each member; instead, the way it usually works is "when one member gets tired, usually after a ten minute jump period, then another member of the team can jump for ten minutes, and so on," said Hulstrand.

Since it is a money raising effort, pledge sheets were distributed to the various living groups. Pledges collected were distributed to the local Heart Association programs in research, education, and community service.

"85 percent of the money raised went to the American Heart Association, 5 percent to the Alliance of Health, Physical Education, Recreation and Dance, five percent to the National Alliance of the same name, and the last five percent will go to our club for expenses," explained Bonnie.

Local businesses donated prizes to be awarded during the jumpathon for categories such as the oldest and the youngest jumper.

These prizes included coupons for pizzas, hamburgers, some Idaho Athletic bags, a few cases of Pepsi from Lewiston Beverage Company, and gift certificates from various local merchants.

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Opinion

Tough choices

The concern which prompted an informal survey of students by ASUI Senator David Dose contains much food for thought. However, given the limited nature of the survey and its restriction to on-campus residents, no one should misconstrue the results as indicating anything more than the isolated opinions of some 50 students.

The budgetary problems which have suddenly hit the ASUI — due to lower than expected enrollments — have sent the senators scurrying in search of ways to slash this year's budget. Next year's allocations by the ASUI have already been cut by 10 percent.

Informal polls are a bad way to go about determining which expenditures should be eliminated. What the senate and ASUI President Jane Freund need to do is examine the issue very carefully, and cut back funding only to those departments which serve very limited constituencies. While no department currently funded by ASUI should be faced with cutbacks, those which serve a wide audience — and which serve students most visibly through service and training — should have some guarantee of continued operation.

Radio station KUOI-FM, the Palouse's only completely credible, student-run radio outlet is faced, if Sen. Dose's survey carries any weight, with virtual extinction. Although the budget still backs the ASUI faces for this semester only, it is almost a certainty that any department savaged by cutbacks now will not recoup the funding next year. The scenario — as it has been played out throughout the university — is that once funding is cut, it is virtually impossible to restore.

The idea of ascertaining student wishes is indeed a good one, but such a move at this point, for this semester, is a bit late. After all, senators are elected to represent the best wishes of the student body as a whole. While some senators might labor under the misapprehension that they have a particular constituency, in reality they are elected to serve all students.

Sometimes being in the service of all 9000 UI students means senators must make decisions based on the common good. And sometimes that responsibility means ignoring the all too vocal wishes of a few.

Lewis Day

Springtime — at last!

The Jazz Festival is once again thrilling audiences from throughout the region, Mardi Gras was a resounding success, plays and concerts abound — it must be springtime on the Palouse!

The return of Moscow and surrounding communities to some semblance of reality — spring and no snow, that is — is heralded each year by the twin giants of the cultural year — Mardi Gras and the Jazz Festival. These two events put winter behind the community, leading us to look toward the two "happenings" which close out spring — the Borah Symposium and Renaissance Fair.

More than that, however, these two weekends provide a needed change in outlook. Just as winter becomes too drab and dreary we have two weekends of frenetic, wild enthusiasm. Even when the weather fails to cooperate, these weekends reorient the community.

With spring break coming up next weekend, the month or so of classes between St. Patrick's Day and Graduation ought to proceed smoothly. With all this rest, relaxation and culture, the UI should be that gleaming "city on a hill" its founders envisaged.

Take time out and enjoy the great jazz this weekend. We have made it through the rigors of a long snowy — oh, so snowy — winter, and deserve the good time.

Lewis Day



Heeeeere's Ed\$\$

Paul Baier

Has anyone out there gotten their personalized check from Ed McMahon yet?

You know the one I'm talking about. It's the one-out-of-a-million promotional sweepstakes that you find in your mailbox that promises if you win, "Heeeeere's Johnny's sidekick at your door to hand you your check for a MILLION DOLLARS!!"

I've been waiting for mine for a long time.

Every day I check the old mailbox, look for Ed. I wait for the Reader's Digest black limousine to whisk me to the nearest airport, fly me to Chicago and then have someone hand me a check for a MILLION DOLLARS!!

But the mailbox is always empty, Ed stays in Burbank and the only black limo that pulls up is my landlord's.

But I still send in the little forms, check the "no, I don't want to subscribe box," lick the stamp that will guarantee me a new Ferrari, spend my last 22 cents and send it in.

I don't care what they claim, but I know that when you check the "no, I don't want to subscribe box," your entry goes into the "no, and you aren't going to win either box."

But I still send them in.

And you know why? Because I'd love to win a MILLION DOLLARS!! Wouldn't you?

Admit it. You send in those suckers too, don't you? And why not? Some lucky suckers are going to find a check in their mailbox, get visited by Ed or whisked away to Chicago for a grand old time. Or are they?

Have you ever noticed how you never hear anything about the winner until it's time for a new promotion? You've probably seen the TV ads.

They hire a hillbilly from Backwater, Tennessee who draws in a Southern monotone, "I

won a million dollars and you can too. Now my momma will never make grits again on the old cook stove."

Sure, buddy, and you're about as excited as an old hound dog on the porch in August.

If I'd have won and they tried to get me to make the commercial, about all I'd be able to do is shriek, "I won a MILLION DOLLARS!!"

It got so bad for me that I started entering the Washington State Lottery. And like everyone else that enters for the first time, I was sure I was going to win.

I figured the combination of numbers I picked couldn't lose. I was very scientific about it. I remembered memorable times in my past and then used the age I was at the time for a lottery number.

Things like my first beer — 12; my first girlfriend — 8; my first "F" in Econ. — 30; my first year with Steve Symms as my senator — 27.

I was very systematic about it, but I didn't win. Three people from Oregon won 2 MILLION DOLLARS!!

I wasn't jealous, though. I just sent each one a letter asking for half. I'm still checking my mailbox, but the checks haven't arrived yet.

I know I'm going to win the big one sooner or later though.

And when I do, when the little ping-pong balls pop up with my numbers, or when Ed comes knocking at my door, or when that black limo comes screeching up my driveway, I'll be ready.

It won't change me though. And you'll still be able to recognize me when you see me on TV shrieking "I just won a MILLION DOLLARS!! And I'm never eating Top Ramen again."

Paul Baier, former managing editor for this newspaper, was, at the conclusion of this column, whisked away by a very large black limo.

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Commentary

Tom for Gov.

Douglas Jones

Having worked last year with the Idaho Legislature, I was ecstatic upon hearing that Idaho Speaker of the House, Tom Stivers, might run for governor.

I can still remember sitting in the House gallery watching this man control the floor with colorful tantrums, shouts and threats. Boy, does he know how to keep them in line!

Tom Stivers knows a lot of other things, too. The man is gifted with an insight in running, not only his own bank, but every department under the Idaho state budget. His knowledge alone should get him the office. His views are well thought-out and stand alone against the river of unintelligent facts and opinions that say otherwise.

If he does run, the people of the state will have an opportunity to examine this man's inspiring record of public service. Yes, the voting public will get to see his entire record. A lot of people don't know that Stivers considers his voting record a statement that he has "done more for education than" the Idaho School Superintendent's Association.

Forget about the voting record. Just look at the ideas the man has:

1. Tom Stivers sees the logic in selling the state of Idaho's buildings to private business (including the State Capitol) so that the state could lease them back.
2. Tom Stivers sees that the real way to create educational opportunity in Idaho is to sell our higher educational institutions to private enterprise.
3. Tom Stivers alone understands that the best way to create efficiency in our universities is to get them in a 'fight to the death' back-biting contest for each other's funds.
4. Singlehandedly, Stivers has given northern Idaho its best reasons for secession.
5. Tom Stivers also has the ability to get presidents of universities to confide in him things that they vehemently deny in public.
6. Tom Stivers and his loyal comrades can look through the smoke screen of cries and whimpers to see that state employees are grossly over-paid.
7. The Stivers group alone upholds the logic that all kids can get a better education at home than in school.
8. And just when we were getting used to Reaganomics, along comes Stiver's own brand of economics — the idea that the state budget can be cut even though the Federal government is turning over more and more programs to the states.
9. And lastly, Stivers and his band believe that the state of Idaho can do just fine (thank you!) with the lowest paid teachers and professors in the nation.

There is no doubt about it — the man is the greatest political prophet to come along since the impeccable George Hansen. After all, if we can't have George the Dragon Killer we should have Tom the Titanic.

It is no mistake that the predominantly Mormon Twin Falls district elected Stivers, even though he does have a drink every now and then (nobody's perfect.) It is also no mistake that the House of Representatives selected him to speak on their behalf — they're not idiots!

When Stivers runs he'll have no problem beating that moderate whipper-snapper of a Lt. Governor for the Republican nomination. Then the state will get to see televised debates of Stivers showing just who the people want for governor by starting a shouting match with former Governor Cecil Andrus.

And how the people will vote. Voters that had not bothered to even register to vote in years will come out of the mountains to sway this election.

My only question is why the governorship? He already has done wonders for the office through wholesale budget cuts and redistricting the state to make the Legislature veto-proof to any mis-elected (Democratic) governor.

I think he ought to look to bigger things *outside of the state*.
I think he ought to run for President.

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.

Hold on drinking Best idea not 1

Editor,

There is a perception, largely in the minds of those who red-ink our futures; through their legislative vote, that we the students of UI live only for "booze, broods (doods), bongs and breakfast."

Given this notion, those who wield power in the legislature continually seek to rape higher education budgets and forestall progressive program development, wick ultimately tears down a system that seeks to produce successive generations of enlightened Idahoans. They do this in ignorance, in the name of cost reduction or simply because they see only an apathetic, narcotized student body who care for little, save their social life.

Yet on this first Friday of March, we have the chance to make a strong, rational statement to those who doubt our sincerity as students.

I speak of the "Rally for Higher-Ed" to take place this afternoon at 3:30 on the Admin Lawn. I challenge you to postpone a happy-hour sojourn just this once, so that as a collective whole we can demonstrate to the legislature our support for the quality in Higher Ed. It's not asking very much from each of us. And it will effectively convey our pride, our concern and our sincerity as UI students.

Please help convince the Legislature of our unified stance by showing up for the rally at 3:30. It is an important gesture on our part.

Joe Carpenter

Editor,

I enjoyed the letter concerning the styrofoam cups in the SUB. Isn't it surprising how they make bad coffee taste even worse. Styrofoam, besides being 100 percent nonbiodegradable, (regular plastic will biodegrade in around 10,000 years), also gives off cyanide when burned. That's one reason it's no longer used for inner wall insulation.

Try a few more facts of petroleum waste on for size. I know of three patents for recycling plastic the oil companies bought. Have you noticed them in use? Goodyear bought the patent for a tire designed to last an average of 100,000 miles. Have you seen one? I have a friend who quit Texaco Corporation when twice he saw an executive rip up a patent for 10 times the mileage. In layman's terms, that's 200 to 500 m.p.g., instead of the 20 to 50 so advertised with pride.

Free enterprise may no longer be free, but it certainly is enterprising.

Charlie Brown

Women still going

Editor,

Thanks in good measure to the support of UI student fans, the UI women's basketball team has just clinched the right to host the Mountain West Conference Tournament in the ASUI Kibbie Dome, Friday and Saturday March 8 and 9.

I want to urge you to arrange your spring break plans to allow

you to stay and cheer the Vandals on to the Conference Championship and berth in the NCAA playoffs! Your support is very important, as we'll have more spirit items to hand out to help you cheer us on.

Additionally, I want to let you know about the conference tournament ticket policy. As a conference championship, Mountain West policy requires all spectators to purchase tickets, regrettably including UI students. However, we have a special all-tournament rate for students of \$5. Single night student admission will be only \$3! I assure you we would allow free admission by UI ID if that were possible, but it is not. All-tournament tickets go on sale Thursday, Feb. 28 in the UI athletic Ticket Office.

Again, thanks for your support all season. Remember, the second season now begins, and we need your help more than ever on March 8 and 9.

Kathy Clark
Assistant Athletic Director

Film to be shown

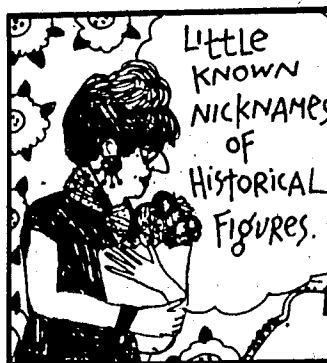
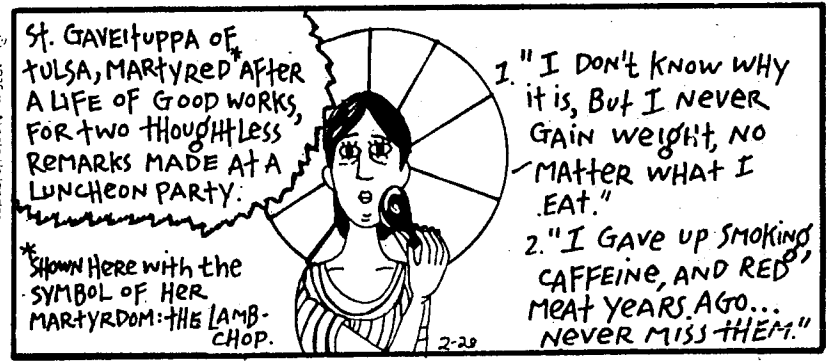
Editor,

A video tape will be shown is coming Sunday evening in the Main Lounge of the Campus Christian Center showing the difficulties which a band of Cree Indians is experiencing in Alberta Canada. Native American and other American students are invited to view the video documentary and to bring food such as flour, tea/coffee, canned meats, dried beans, rice canned fruits or sugar which can be delivered through the Spokane based Lubicon Lake Indian Project.

Stan Thomas

Sylvia

By Nicole Hollander



Letters

Education march

Editor,

As students at the University of Idaho, we are directly affected by decisions made by the Idaho legislature concerning higher

education. The current session of the Idaho legislature is considering proposals which if passed may adversely affect higher

education in Idaho. A student march will be held Friday, March 1, to demonstrate to the legislature that students at UI strongly support higher educa-

tion and stand opposed to measures which undermine it.

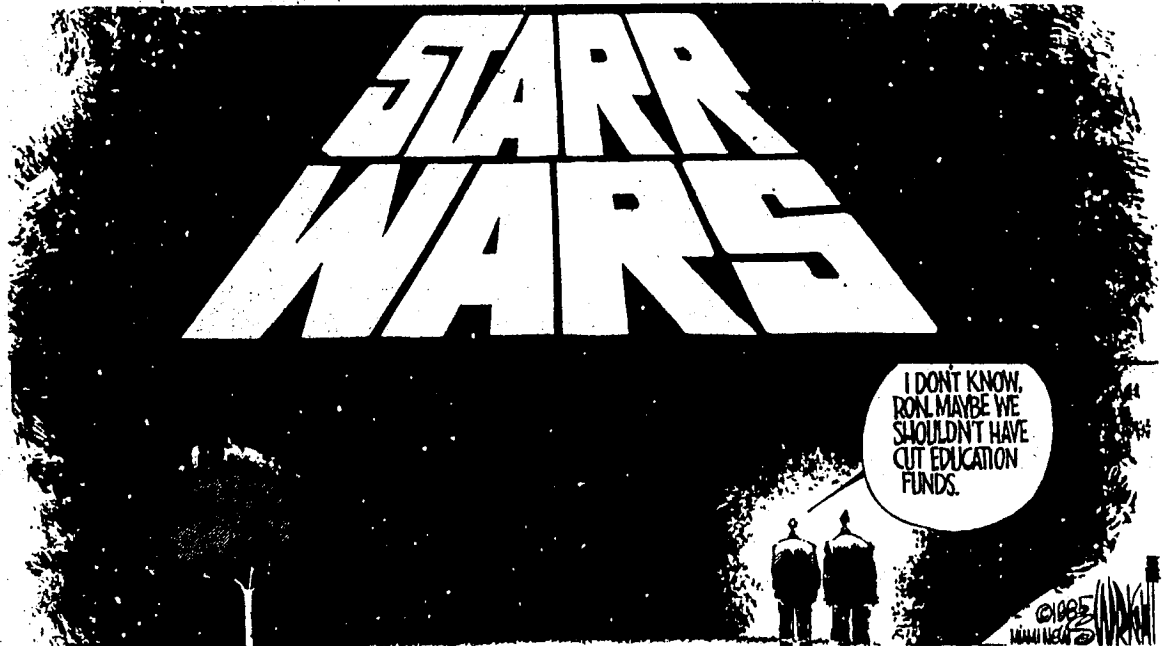
The march will begin at 3:30


pm at the Administration Building and proceed to the UCC. Representatives from area colleges and universities will be

speaking on the issue. We strongly encourage students to

participate in the march in order to make a meaningful statement to the legislature.

The ASUI Political Concerns Committee



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Party had losses

Editor,

A few weeks ago Charlotte Buchanan contacted several fraternities on the UI campus about hosting a pre-Mardi Gras party hoping to promote ticket sales for this weekend's Beaux Arts Ball. Sigma Chi, Pi Kappa Alpha, and Tau Kappa Epsilon agreed to host the all campus party which was held at the Sigma Chi house on Saturday, the 16th. Although we didn't manage to sell many tickets, we feel the party was a success.

I would like to thank the following organizations for their generous contributions: John's Alley, Billiard Den, Latah Distributors, Corner Pocket, Gambino's, Murdoc's, Sit and Soak, Spruce Tavern, Sigma Chi, Pi Kappa Alpha and Tau Kappa Epsilon.

Unfortunately, a few less considerate party-goers spoiled the fun for the rest of us. Stolen articles include two taps (one universal, one diamond,) a new ski parka, a plaque off the wall, a valuable official Sigma Chi document and several paddles from the 20's and 30's donated by alumni. These Sigma Chi items are of great sentimental value to our fraternity but have no monetary value to anyone else. We would appreciate the return of any and all of these articles or information about how we might recover them. If the parties who took these articles wish to remain anonymous they can return them to the ASUI office in the SUB. Any information regarding the party or parties who collected for more beer and never returned would also be appreciated.

Steve Hatten

Economist here

The executive director of the Political Economy Research Center in Bozeman, Mont., will be the UI's visiting Scholar in Political Economy this spring.

John A. Baden will make several trips to UI, the first on March 7. At that time he will review and analyze three books at the luncheon meeting of the Business Discussion Club. He is also slated to be on campus in mid-April during Natural Resources Week. Details of his other visits are still being arranged.

Baden earned his Ph.D. at Indiana University and has prepared numerous publications on topics such as natural resource management, environmental ethics, alternative energy and the timber harvesting policy of the U.S. Forest Service.

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The Argonaut Art and Entertainment Section

Front Row Center

Jazz Festival a homecoming for UI grad



Jazz great Lionel Hampton will be joined by UI music graduate Chris Gulhaugen for this year's Jazz Festival.

By Ed Ulman
Staff Writer

"Like all artists he (Lionel Hampton) can be temperamental and, of course, the life is hard, but that's the nature of the gig." So says bass trombonist Chris Gulhaugen, a graduate of the University of Idaho who is presently the composer-arranger and bass trombonist for the Lionel Hampton big band.

Also here with Gulhaugen is Hampton's lead trumpeter, John Pendenza. Hampton's full big band won't be here this year, but the two are here to direct and take part in the big band that will be featured Saturday night in Memorial Gym.

One of jazz's great band leaders, Lionel Hampton, will be there along with tenor saxophonist Stan Getz for what should be a blow-out concert on that final Saturday night.

The band is made up of UI faculty, students and local musicians which include such local notables as: UI director of jazz studies, trumpeter Robert McCurdy; WSU Tenor saxophonist and jazz director, Greg Yasininsky and UI music faculty member Dan Bukvich on drums.

"This band is great," said Gulhaugen after the rehearsal Wednesday night, "and we're doing all the hard ones — nothing but openers and closers."

Gulhaugen started playing and writing for Hampton three and a half years ago. Before that he had taught at the Tacoma Community College. But after three years at the college, he decided teaching wasn't for him; he packed his bags and left for New York. His first big break came when jazz trombonist Curtis Fuller heard him and his arrangements. Fuller suggested

a position with Hampton and Gulhaugen got the gig without having to audition.

"Lionel just told me to show up on Tuesday. I did," Gulhaugen said.

Having spent five years here at the UI studying for his bachelors degree in music composition, Gulhaugen said coming back feels like old home week.

"Compared to New York, this is heaven," Gulhaugen said.

Gulhaugen is the typical, cool sort of jazz musician who at first seems simple and laid-back in a conversation. But there's much more under the musician's facade than that. He's an individual who has developed a philosophy about his work and his life style.

"Satisfying myself musically is important; there is always something new to develop," Gulhaugen said. "And what can be more satisfying than doing what you want and getting paid for it?"

"But the most important thing is knowing that people only pay for good material. Money is the reinforcement." Gulhaugen continued. "If you can only get paid because you've done a good job, you've done a good job."

Gulhaugen, who was originally classically trained here at the UI and raised with classical music, also knows exactly what kind of music he likes to play.

"I like to play music that moves people, that makes some emotions happen. Lionel plays music in an entertaining fashion," Gulhaugen said.

He also had something to say about trying to make it in New York.

"There are too many people and not enough jobs. In New York, though, there are a lot of opportunities to play with bad

See Jazz Fest, page 8



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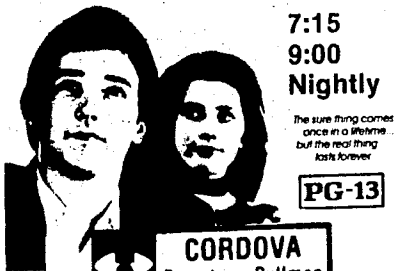
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Utah Symphony travels to Palouse

One of the most traveled orchestras in the nation will bring Mozart's Symphony No. 33 K. 319, Barber's Violin Concerto and Dvorak's Symphony No. 8 to the Palouse in a concert set for Monday, March 4, at the Washington State University Coliseum Theater.

The Utah Symphony gave its first concert in 1940, and since then has grown from a relatively young ensemble of 52 musicians to a nationwide symphony with 85 musicians.

The orchestra has made five international tours and travels some 20,000 miles each year to

perform. The symphony ranks third in the country in total performances given by a major symphony, presenting more than 260 concerts every season.

During a recent visit to London, a critic said about the Utah Symphony, "By any standard the Utah Symphony is a first class ensemble. Make no mistake, this is a great orchestra."

Conductor and violinist Joseph Silverstein is the Artistic Director, selected from 163 candidates for his post with the Utah Symphony. Previously, Silverstein served as assistant conductor of the Boston

Symphony.

Silverstein is recognized as one of the foremost violinists today, and received a Grammy nomination for his recent Telarc recording with the Boston Symphony Orchestra of Vivaldi's "The Four Seasons." Silverstein will be the soloist for the Barber Violin Concerto.

Charles Ketcham, associate conductor, will lead the symphony during Silverstein's performance. Ketcham was among the first to be chosen for the E/on Arts Endowment conductor program. He has conducted

in Europe and Africa, as well as such American orchestras as the Pittsburgh, Dallas, St. Louis Indianapolis, Denver and Portland symphonies.

Concert Master Andres Cardenes holds the distinction of being the top American prize winner in the 1982 Tchaikovsky International Violin competition in Moscow. He was the recipient of the Bronze Medal at the 1980 Sibelius International Competition in Finland, the highest prize ever awarded an American.

Since 1980, Cardenes has

been a cultural ambassador for UNICEF, giving numerous benefit concerts worldwide on their behalf.

Tickets for the concert are \$7 to \$10 and are available at the WSU Coliseum box office and the information desk in the University of Idaho Student Union Building.

The performance will begin at 8 p.m.

For further information call ASUI Productions at (208) 885-6484 of the WSU Coliseum at (509) 335-1514.w

Jazz Fest, from page 7

musicians." Gulhaugen said. "I've been lucky enough to play music that is commercially acceptable, with good musicians, that's still a lot of fun."

Although Gulhaugen is good at what he does, his income could never support a family nor could his musician's life style. He's content to continue as he does, making such sacrifices for his trade as extensive travel and exhausting work.

"Travel is a hard part of living — it's hard on the body." He said. "I can lose three to four pounds just during a three hour gig."

Many people might ask, "Then why would anyone want to take such risk and work so hard when there's not that much of a reward?"

"I did because... the reward is playing."

Ballet hosts classes

Tanis Michaels, who has worked with jazz great Bob Fosse, in films such as "All that Jazz" and shows such as "Dancin'" will teach master classes in beginning/intermediate and intermediate/advanced jazz at the University of Idaho on Saturday, March 2, under the sponsorship of the American Festival Ballet.

The classes will be held in the University of Idaho Women's Physical Education Building

Room 212 and are open to the public. Dance students from throughout the Palouse and Lewiston-Clarkston Valley are invited to attend. The beginning/intermediate class will be held from 12:30 to 2 p.m., and the intermediate/advanced class will be held from 2:30 to 4 p.m. The cost for each class is \$6. Both classes can be taken for \$10.

Tanis Michaels started his career performing with Ann Margret after completing his B.F.A. degree in acting and directing from the University of Southern California. He took

part in the first national tour of "Chicago" with Gwen Verdon and Chita Rivera, and in the first national and oriental tour of "Dancin'", with Ann Rienking and Sandhal Bergman.

His film credits include "Funny Lady", "Soylent Green" and "All That Jazz." Tanis has headed jazz departments, and taught master classes in New York City, Cannes, San Jose, Los Angeles, Chicago and San Diego.

Next season Michaels will be setting one of his works, "Fresh Air Four", for the Alvin Ailey Dance Company of New York City.

For information about the classes call, 882-7554 or 882-2623.

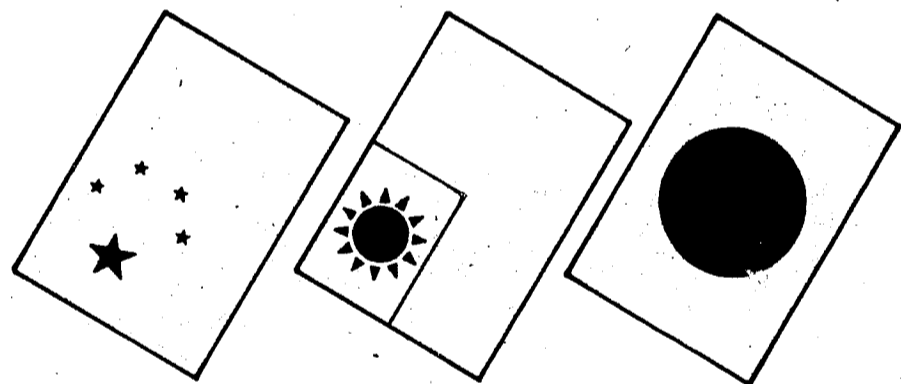
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Off-campus meet set

Off-campus students can meet with ASUI senators March 5 at the SUB Galena Room from 3:30 to 5 p.m.

Any other students who would like to talk to the senators are also welcome.



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ASUI, from page 2.

the \$2,000 request.

Sen. Chris Berg said Nightline should make a greater effort to raise funds. "I've never seen Nightline actively pursue raising money," he said.

"Nightline isn't an organization we can just turn away ... because they're so important to this community," he said.

But he added that the senate should consider "what we're doing to our own organizations to help an outside service."

Betsy Farman, a Nightline volunteer, told the senate, "A thousand dollars is great, but \$1,500 would be really great."

She said Nightline tried to get donations by sending notes to UI living groups. No one responded, she said.

Sen. David Dose said he may write a resolution encouraging living groups and service organizations on campus to contribute to Nightline.

In other business, the senate discussed but did not act on a bill that would give the ASUI Communication Board the power to act as the broadcast agency for KUOI and the publisher of the *Argonaut* and the *Gem of the Mountains*.

The bill was sent back to committee for further study.

During the senate meeting, Board Chairman Kurt Laven said the bill would make the board — rather than the ASUI Senate — responsible in libel suits brought against the *Argonaut*. It would also give the board more power over the business policy and content of the student newspaper, he said.

"It doesn't give us lots more power than we have now, but it does give us a little bit," he said.

For example, Laven said, under current rules, the board can check into the *Argonaut's* policy regarding the cartoons it publishes only if the senate presents petitions to the board.

If the bill were passed, the board "could tell them to get rid of the cartoon" without the petitions, he said.

ASUI President Jane Freund said she thinks the board, rather than the senate, is the "ideal group" to be publisher of the *Argonaut* "since they have people with communications experience."

Lindberg also supported the bill. He said it defines the powers of the board and also "builds in a safety factor" that gives the board more control over the *Argonaut* editor. "(Now) the editor has total power to decide how the paper's run," he said.

If the board abused its power over the editor, the senate could step in, he said.

Sen. Holly Rickett, a former *Argonaut* reporter, said, "I don't like this bill at all." She said she hates to give any governing body more power over a newspaper.

See ASUI, page 14.

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KEN'S STATIONERY

Rhodes, from page 1.

admissions system are "generally a bit more aggressive and self-motivated" and thus tend to compete and inspire each other — meaning that they are more likely to pursue a Rhodes scholarship. "The negative is not having the environment that stimulates creativity," he said. Moscow also does not offer the opportunities for social service, an important judging criterion, that an urban center can, said Hackman.

Despite the drawbacks, Hackmann asserts that "there are qualified students on campus — it's just a matter of identifying them."

Hackmann solicits applicants primarily in three ways: through public notices, directly contacting students with high GPAs after viewing a printout of the entire student body's grades, and through faculty recommendations. The last, Hackmann says, is the most valuable and the most neglected potential source.

"The faculty have not been going out of their way to encourage the right people to apply," he said.

Henberg agreed that ignorance is probably keeping some exceptional students from applying.

"A lot of the good engineers have never found out about the

program," he said regretfully.

Both Henberg and Hackmann hope the University's new Honors program, initiated in 1982, will induce more students to pursue the scholarships and also help eliminate a common weakness among candidates — the lack of diversity in academic studies.

"If you're a chemical engineer, you're usually not interested in taking Shakespeare," said Hackmann.

He explained that the recent trend toward very specialized fields of studies has reinforced the norm that the majority of the Rhodes scholars are liberal arts majors. As all of the applicants are outstanding in their respective fields, the committees must look for those students who also have a diverse academic background to differentiate between the candidates.

"We had a biology major who was just outstanding, but she was a little weak outside of her DNA interests," illustrated Hackmann.

Henberg speculated that the UI produced so many Rhodes Scholars early in the century because of the efforts of a classical language teacher. During that time, Greek and Latin were entrance requirements at Oxford, and were requirements that had to be met before enrollment as a Rhodes Scholar was official. This would have in-

fluenced the selection committee to choose candidates with a strong grounding in the classics.

"They must have had somebody who was doing a good job of preparing them," Henberg said.

Even today, official standing as a Rhodes scholar, who is free to study any subject of his choice, is contingent upon acceptance at one of the school's many colleges. This is usually only a perfunctory act, said Henberg, and the colleges no longer require language knowledge.

Besides prestige, the scholarship offers two or three years of paid educational costs, an ample living stipend, travel costs, and is renewable for a third year.

Anyone interested in breaking the UI's dry spell should speak to Professor Hackmann in Room 311C of the Administration Building.

"I am certain that we have some people who are quite capable of winning," Hackmann stressed, "and they don't have to be supermen or superwomen."

Credit, from page 3.

an intensive workshop for "brushing up" their skills.

He said the college of education has made special courses designed especially for return-

ing teachers for 4- and 6-week sessions and that sometimes these classes overlap for a couple weeks, giving the student an "overload" of credits.

They must then petition, which involves a \$5 fee and a waiting time. This is a cumbersome process, Eder said, and may cause some of these teachers to go elsewhere.

However, Charles R. Stratton, a representative of the University Curriculum Committee, said these teachers constitute only a small minority now and that the current rule should be kept.

He said that 80 percent of those enrolled in last year's summer school had been registered here the previous semester.

Al J. Lingg, vice chairman of Faculty Council, said, "These people know what they are up against in summer school. If they can handle it, why not let them?"

Roger Wallins, assistant dean of the graduate school, said that the graduate dean's office tries to dissuade students from taking an overload.

He said that 10 credits during the summer session is equivalent to 20 credits in the regular session.

He said the goal for the student is not to take as many credits as possible, but to "savor" those that he does have by having the time to go to seminars and to do background work.

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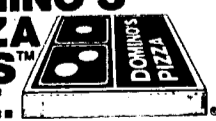


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Play successfully looks at cultures

By Douglas Jones
Staff Writer

Somehow, in the festivities of Mardi Gras and Greek Little Sister rush last weekend, many people missed the opening of Brian Friel's *Translations*.

Although this weekend may also be busy with the Jazz Festival, you owe it to yourself (and a friend) to see this striking production.

Last Friday evening, before a smaller audience than it deserved, this play opened eyes and ears to the life of an Irish community in 1833. I loved it.

Brian Friel's writing is colorful, lively and rich in meaning and depth. *Translations'* first and second acts are permeated

with the action, romance, and characterization of the great dramas. The third act, although striking in characterization and action, lacked a structural climax and hence floundered a bit.

The characters in the play were portrayed as benevolent people caught in the friction between two great forces: Ireland with the gravity of its culture, history, and mythology, resisting the momentum of England to move the Gaelic culture into the nineteenth century.

The title *Translations* takes on many levels of meaning in the plays. The romantic lovers seek to translate their feelings to each other without the benefit of common language. The Irish

people either seek or refuse to seek ways to translate their culture into the mainstream of human history in the 1800's.

The set, designed by Brockman, illustrates the relatively carefree life of the Celtic characters and its contrast with the British lifestyle. The set is a barn that is also used as a school (a thing that is in violation of English law.)

The script likely offered a variety of interpretations and it is to director Forrest Sears' credit that he chose to place every character's best and most human characteristic in the forefront. The audience is drawn to all the characters, even Captain Lancey (played by Charles Miller) and Doalty Dandoalty (played by Louis Sumrall), who both are indicative of the violent aspects of each culture.

Shelley Olson's performance as Maire, and Russell Leatherman as Lt. Yolland conveyed the magic and passion of romance

in a situation of tender frustration.

Russell Leatherman's exceptional showing as the British officer becomes more remarkable when one considers that this is his first appearance on the UI stage.

Also, as would be expected from a theater staff member, Dan Cochren's performance as Owen was nothing short of professional. (Cochren is also the technical director.)

All the roles are professionally filled, from Lori White's mime-like role of Sarah to Randy Ritz's role of Manus. Several performances came alive: Shelley Olson's as Maire, Louis Sumrall's as Doalty, Dan Cochren's and Russell Leatherman.

The play is new, universal and one that I am sure we'll be hearing from again.

Translations continues at the Hartung Theater March 1, 2 and 3. Performances start at 8 p.m.

UI salutes Bach

UI music students will pay tribute to the 300th anniversary of Johann Sebastian Bach's birth in a musical convocation at 2:30 p.m., on Thursday, March 7 in the Music School Recital Hall. The program will include a varied menu of Bach's compositions for different instrumental and vocal media.

There will be chorale preludes played by David Ingram, an alto aria from Cantata 94, sung by Lisa Willson with Kristina Syverson, flute and Susan Billin, organ; Trio Sonata in C Major performed by Rhonda Larson, flute, Jefferson Schoepflin, violin, Susan Billin, harpsichord; and the "Brandenburg" Concerto No. 4 for violin (Schoepflin), two flutes (Syverson, Larson), strings and continuo.

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Last Tango in Paris — CUB Auditorium (Pullman) — 7 and 9:30 p.m., through Saturday, 3/2.
The Falcon and the Snowman(R) — University 4 — 4:30, 7 & 9:30 p.m. — SUB/Borah Theater
A Passage to India (PG) — University 4 9 p.m.
The Killing Fields (R) — University 4 — 4:45 & 7 p.m.
Witness(R) — University 4 — 4:15 7:15 9:15 p.m. only
Flamingo Kid (PG-13) — Old Post Office (Pullman) — 9 p.m.
Missing in Action (R) — Kenworthy — 7 & 9 p.m.
Children of Paradise — Micro Cinema — 7:30 p.m. only. Starts Sunday 3/3

Vision Quest (R) — Nuart — 7:15 — 9:00 p.m.
The Sure Thing (PG-13) — Cordova (Pullman) — 7:15 & 9 p.m.
The Breakfast Club (R) — Audian (Pullman) — 7 & 9:15 p.m.
The Brothers Karamazov — CUB Auditorium (Pullman) — 7 p.m., Sunday, 3/3.
Soldiers Story (PG) — Old Post Office (Pullman) — 9 p.m.
The Terminator (R) — Micro Cinema — Midnight, through Saturday, 3/2.

NIGHT MUSIC

The Capricorn — Country Western music with Gene Travis Country starting at 9 p.m. Friday and Saturday.
 Garden Lounge — Progressive Jazz every Wednesday at 9 p.m.
 Murdoc's — Music with Foreplay, Friday and Saturday at 8:30 p.m.
 Scoreboard Lounge — Music with Modern Dance, Friday and Saturday at 9:30

No-Name Tavern — Music with Lexicon Friday and Saturday night music starts at 9 p.m.
 Chameleon — March 7, Bindy Bowler at 8 p.m., \$2 admission. New Wave Music every Friday and Saturday night.

THINGS OF INTEREST

Sunday, March 3, the Moscow Renaissance Fair organizing committee is having a planning party at Jeanne Wood's pottery studio in Joel seven miles east of Moscow. The deadline for arts and crafts exhibitors is April 1. Call Jeanne at 882-1135 or write Box 8848 in Moscow for details. Volunteers and entertainers are all asked to call and get ready for this year's fair May 4 and 5 in East City Park. *Translations* continues at the Hartung Theater, March 1, 2, 3, at 8 p.m.

Campus calendar

Sunday, March 3

Native American Night will be presented at the Campus Christian Center at 5 p.m. Food will be served at 5 p.m., a video on the Lubicon Lake Indian Project at 5:30, followed by a discussion at 6. The meeting will adjourn at 6:30.

The Canterbury Club will meet at 7:30 p.m. at the Campus Christian Center to discuss the future club meetings. Open to the public. For Episcopal students. Monday, March 4

The UI Juggling Club meets at 7 p.m. in the Kibbe Dome every Monday. Tuesday, March 5

A French conversational group meets every Tuesday at 12:30 p.m. in Admin. 316. Anyone interested is invited and all levels of ability are welcome.

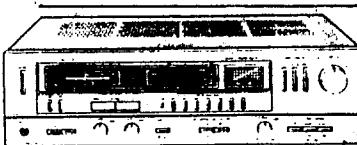
There will be a Bact.Biochem. seminar entitled "Baculovirus-Mediated Expression of Bacterial Genes in Dipteran and Mammalian Cells." Speaker will be Luis F. Carbonell. The talk meets in rm. 104 UCC at 12:30 p.m.

Wednesday, March 6

The German "Kaffeeklatsch" will take place at 4 p.m. in room 316 of the Admin. Building.

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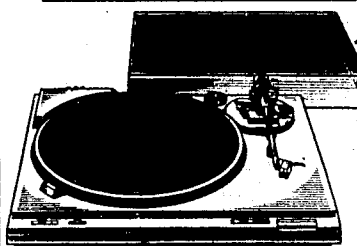


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Film is entertaining, sure thing



On college break, Gib (John Cusack) and Alison (Daphne Zuniga) share a cross-country journey to Los Angeles in Embassy Pictures' romantic comedy, *The Sure Thing*.

By Lewis Day
Editor

A "sure thing," or so the film of the same name assures us, is free, unattached, relaxed, non-committal sex. And, as the movie goes on to point out, there really is no such thing.

The Sure Thing, is the rather simple story of the age old Hollywood favorite — boy meets girl/girl meets boy. Without much pretense *The Sure Thing* talks frankly, although with some humor, at the complete silliness which can result when two people from different existences are thrown together. Director Rob Reiner (*This is Spinal Tap*) has put together a production which is boisterous while maintaining a sense of reality; the film is silly enough to appeal to college audiences but has, at the same time, an intuitive grasp of what post-puberty — the college years — is all about.

Daphne Zuniga stars as Alison, a freshman at "a small northeastern college," the usual euphemism for upper middle class affluence. Alison is portrayed as being a bit shy, with a tough defensive exterior which keeps her from doing much that is impulsive or out of form. Her life mapped out for the next 20 years, Alison is purposed to a future which contains affluence, a law career and basset hounds. Alison, in other words, is a bit of a bore.

Alison's foil in *The Sure Thing* is Gib, played by John Cusack. Gib is everything Alison is not — jocular, impulsive, silly and more than a

little overbearing. Gib's defensive motto seems to be, "keep 'em laughing and they won't see how insecure you are." Gib is, in short, somewhat of a jerk.

It does not take a genius to see how much Alison and Gib have in common. Not much. Of course — otherwise there would be no movie — Gib and Alison are thrown together. They are in the same English class, they wind up crossing the country together and they develop a deep antipathy for one another. Must be true love, right?

Alison has to travel to Los Angeles to spend the Christmas holidays with her boyfriend, a colorless slug named Joel ... or Jeff ... or Jerry ... or something. Gib, on the other hand, sets out to meet a "sure thing" a friend has set up for him. He is promised little more than a lump of willing flesh — sex without any conditions. The "object" — and that is how she's portrayed throughout the film — is a litesome tanned blonde who embodies the typical eroticism of Hollywood dreams. Gib is out to get a "sure thing."

The balance of *The Sure Thing* follows Alison and Gib across the country as they endure ridiculous situations and encounter people who are even stranger than they are. Piercingly funny moments are sandwiched between very clear scenes in which the two really

begin to know — and appreciate — each other.

Reiner's use of comic situations to drive home points about blossoming romance downplay the "seriousness" of the situations. Love, while the earnest stuff the future is made of, is treated without the overwhelming deference which often makes supposed love stories reek with phoniness. Keeping things in balance, however, *The Sure Thing* treats the emotions of these youngsters with respect. The result is a film which laughs at itself while maintaining a grip on the very real emotions and trials these kids must go through. *The Sure Thing* makes a masterful mix between truth and fiction, the result being — as we all suspect — that the two are not so different after all.

While not particularly outstanding in terms of acting — as such — or writing, or editing, *The Sure Thing* is an enjoyable film. You have the feeling that's precisely what Reiner was striving for. And, in a season divided between insincere skin flicks and very sobering dramas, a little fun is exactly what is in order. It is, in effect, a "sure thing."

The Sure Thing, was presented as a sneak preview last night by Kodak. It is currently showing at Pullman's Cordova Theater.

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The helpful supplement

Sports

Women after 25, 26

By Mike Long
Staff Writer

The very successful Idaho women's basketball team will finish regular conference play tonight and tomorrow as they go up against the Weber State Wildcats and the Bengals of Idaho State.

This will be the second time that Idaho has faced the two teams. The Vandals have proven themselves to be accomplished kitty tamers after defeating both Weber and Idaho State, 87-67 and 102-61 respectively, this season.

Head Coach Pat Dobratz does not expect a strong challenge from either team since Weber appears to have locked up the fourth position in the Mountain West Conference standings with a 5-7 record.

The starting lineup will be a little different as the Vandals hit the road. All-American candidate Mary Raese is suffering from a sore foot caused by a stress fracture and will not be starting as center for her team.

Instead, the other half of the "Twin Marys," Mary Westerwelle, will step into her place and starting guard Paula Getty will take Westerwelle's starting forward position.

Getty will be replaced in the guard position by Netra McGrew, who was a regular starter in last year's lineup. Dobratz says the team will have to "play extremely hard to make up the point difference."

She feels her team may have relaxed before the loss of Raese to the bench, but now Dobratz

foresees them working extra hard. The opposition will probably be "excited if they don't see Raese in the lineup."

This does not mean that Idaho will be any weaker even though Raese is on the bench. She is matched in game-high points by Westerwelle at 28 and more than half of the starting squad has shot over 20 in any one game.

If the Vandals do get into a position requiring Raese, she is still available from the sidelines. Dobratz described the lineup change as presenting "really no problem."

She said the key to the Weber game will be to "get the game running" and this she will be able to do by the insertion of McGrew who, along with starting guard Robin Behrens, is known for quickness on the playing court.

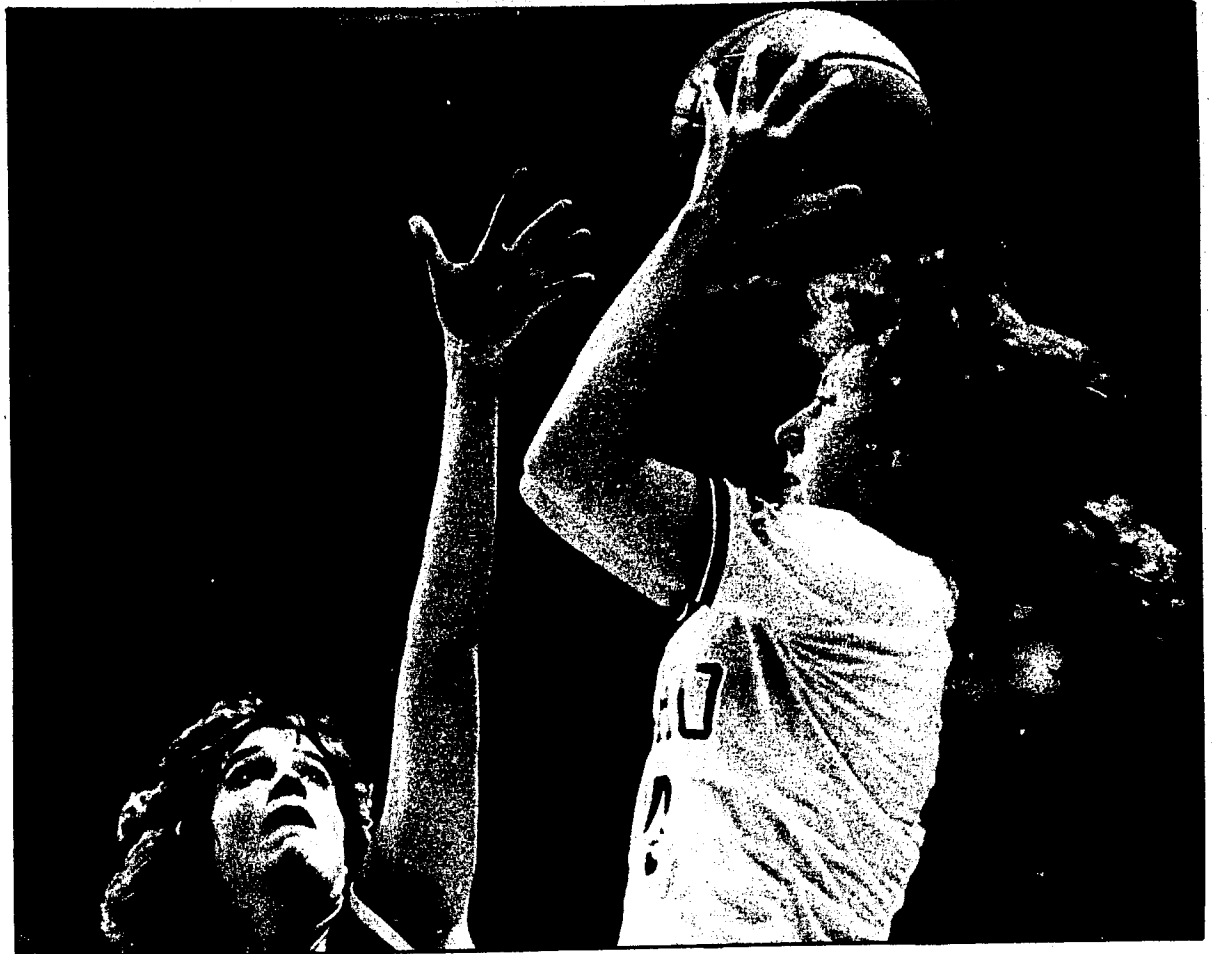
Following their match-up with the Wildcats at Ogden, Utah, the Vandals will take a short trip north to Pocatello where they'll face off against the Bengals, a team that has never defeated the Idaho women.

The only way the Bengals can hope to have a chance at making the MWC playoffs will be to defeat both Eastern Washington and Idaho. "We'll know if they have a chance," Dobratz said.

The Bengals are the biggest team Idaho faces in the MWC, even "taller than us," Dobratz said. "Offensively we'll do fine."

Following the roadtrip Idaho will return home to host the MWC playoffs here in Moscow.

The Vandals earned the right to host the event after locking a



Vandal Paula Getty puts up a jumper in Idaho's triumph over Boise State last weekend. Argonaut Photo by Tim Frates

firm grip on the top position in their conference by defeating Portland State and Boise State in the ASUI-Kibbie Dome last weekend.

In the first playoff game, they will go up against Weber State once more, if the Wildcats continue to hold their grip on the fourth position in the conference.

Depending on the outcome of the first two games, the Vandals will then take on either the

Eagles of Eastern Washington or the University of Montana Grizzlies, last year's conference champs.

According to Dobratz, the Vandals need the two wins this weekend to buy insurance against disaster in the playoffs. Should the Vandals secure these two wins, but fail to secure the top of the MWC, they will have a chance at an at-large berth to the NCAA playoffs.

Dobratz said the location of the first round playoffs in the NCAA and the teams competing will be announced Sunday morning, March 10 at 11 a.m.

The Vandals have slipped out of the tie for the 20th position on the AP poll even though they defeated their last two opponents. As of last week, Idaho was also ranked 17th in the USA Today/CNN poll and 19th in the UPI poll.

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Ruggers ready

By Lance Levy
Staff Writer

The University of Idaho Rugby Club opens its Spring season this weekend in Caldwell Saturday with two matches. Idaho will play the Snake River Snakes and their second side, Indian Creek.

The Idaho Ruggers, starting their third season of play in the Pacific Northwest College Rugby Union, face perhaps the strongest team in Idaho when playing the Snakes. As a senior mens side, the Snake River organization has been consistently strong in the Pacific Northwest club standings. Most of the Snake River players have been together for five or six years, so they play well as a team. But Idaho Captain Deeder Petersen looks toward this weekend with optimism.

"This weekend is basically a warm up for us," said Petersen. "Even though we have never beaten the Snakes, we've had some close games. We are bringing down a strong side, so we have a good chance," Petersen said. It will be the Snakes first competition of the season as well. Idaho is travel-

ing to Caldwell with 23 players.

The team's first match in the college union will be March 9th against Simon Fraser University in Burnaby, British Columbia. Idaho is competing for a spot in the Pacific Coast Collegiate Championship to be held April 27 and 28 in Seattle. This tournament will feature eight teams from the coast region (California, Utah, Arizona, Oregon, Washington and Idaho), and the winner will advance to the NCAA Collegiate Finals. In order for Idaho to move into the coast tourney, they must finish in the top two in the Pacific Northwest.

Based on past seasons, Idaho has a good chance. Currently ranked third behind Oregon State and Washington State, Idaho has many veterans returning from injuries.

Aside from Simon Fraser, Idaho will also play Oregon State, Oregon, W.S.U., Gonzaga and Eastern Washington in collegiate matches, and will co-host the WSU-UI All College Tourney in Pullman April 13 and 14. The club's first home match is March 23 against the Missoula Maggots.

Vandals prepare for final two

By Greg Kilmer
Sports Editor

The University of Idaho basketball team faces their final two Big Sky league contests as they travel to Pocatello tonight to take on Idaho State and tangle with the Weber State Wildcats Saturday in Ogden.

Idaho could sneak out of the BSC cellar if they could knock off ISU and upset Weber State. The Bengals are currently two games up on the Vandals in conference standings. The Bengals must also drop Saturday's contest against Boise State.

Idaho State, the UI's only league win this year, like the Vandals are coming off three straight Big Sky losses. The Bengals are currently 3-9 in league and 11-17 overall.

The Bengals are led by senior guard Nelson Peterson, the BSC second leading scorer. Peterson's 18.3 average is joined in double figures by teammates Donn Holston's 14.5 and Chris Blocker's 10 pt average.

Center Brett Olivier leads the Bengals on the boards with a 6.7 average and point guard Mike Graefe leads the team in assists with a 3.5 average.

The Vandals took the first battle between the in-state rivals 95-69 earlier this year in Moscow.

12.9 average.

One of the top free throw aces in the nation, Hagan is currently first in the 'Sky with a .931 percentage. He is also second in three point goals with a .484 percentage.

Weber's 8-4 Big Sky record only trails Reno's 10-3 and Mon-



Saturday brings the Vandals into Ogden to take on Weber State, still in contention for the Big Sky crown.

Weber is led by senior Shawn Campbell's 15.8 scoring clip, currently tied for fourth in conference.

Campbell is backed up by fellow seniors Randy Worster's 13.7 average and Kent Hagan's

tana's 9-4. This weekend's contests will determine who will go into the Coors Light Big Sky Conference Post season tourney as the Number one seed.

Weber took the first contest from Idaho 94-82 in Moscow.

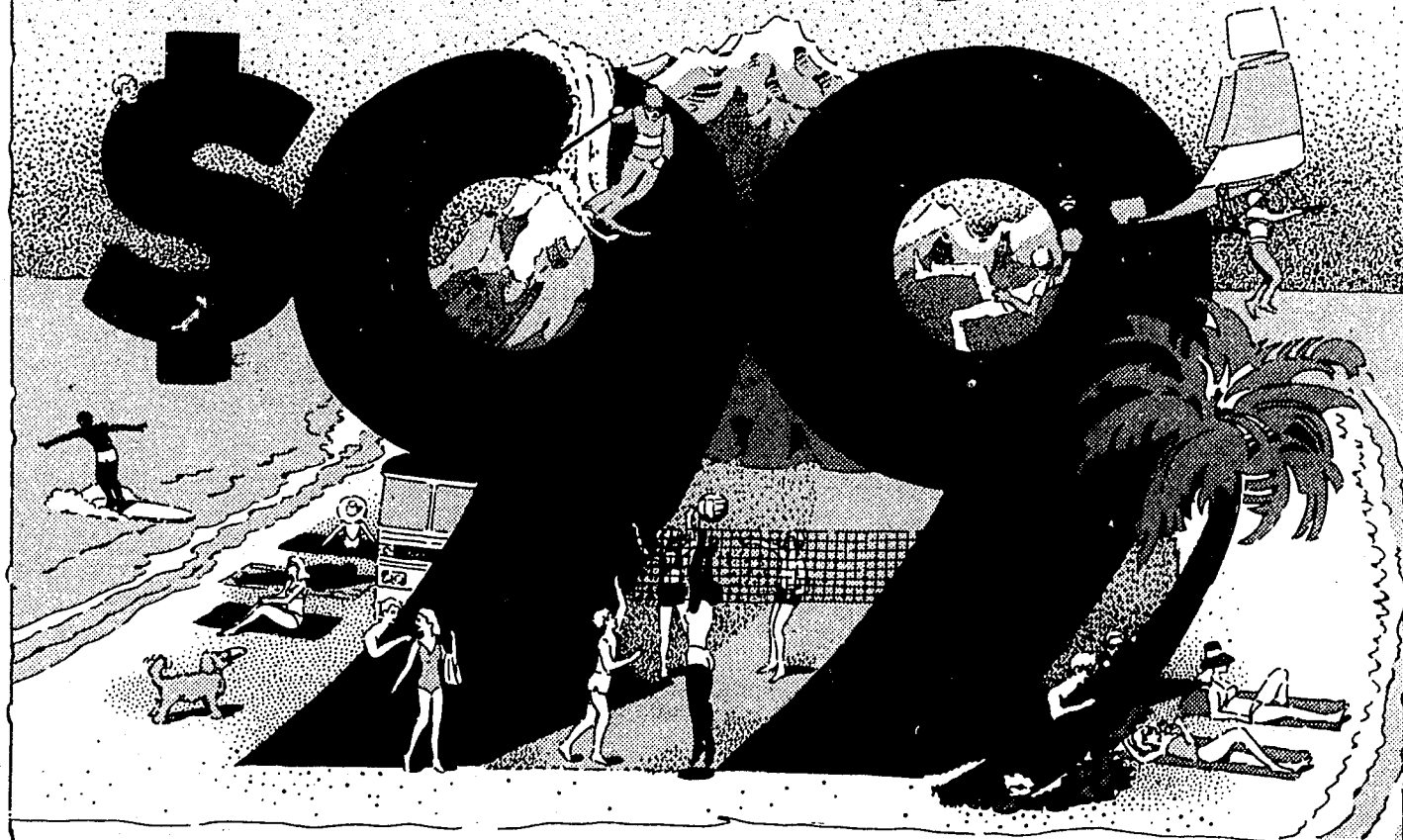
Idaho will be without the services of sophomore Ulf Spears once again this weekend.

A bone scan revealed Spear's foot injury is a stress fracture. Idaho coach Bill Trumbo remains optimistic that Spears might be able to play when the Vandals travel to Boise the following week for the Big Sky play-offs.

This weekend's Big Sky contests will determine the seeds for the upcoming post-season tourney. All eight teams will compete with number one playing number eight and so on.

The single elimination tourney starts Thursday, March 7 and ends March 9. The winner receives an automatic bid to the NCAA championships.

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ASUI, from page 9.

She pointed out that as the rules are currently written, the editor's actions are checked by Section 12.B of the board's rules and regulations. Section 12.B allows the editor to make business and editorial policy for the paper "subject to review by the board." Rickett said she likes that wording.

Sen. Rich Kuck also opposed the bill. "I think we need to define what powers we're going to grant the publisher of the Argonaut," he said.

Sen. Kelli Kast said the senate should not "pass the buck of responsibility."

She said senators have more contact with the students than do the members of the board. "We know what the students want," she said.

Festival, from page 2

quin, based on Rodolfo Gonzales' poem "Yo Soy Joaquin," will show on Monday, March 4.

Rififi, in French with subtitles, is the third film. Set to run on Tuesday, March 5, Rififi has been described as one of the finest comedic films of all time.

Luis Bunuel's *The Exterminating Angel* plays Wednesday, March 6. The director of *Andalusian Dog*, Bunuel has been acclaimed as one of the greatest filmmakers of all time.

Closing out the week will be a slide show about Guatemala on Thursday, March 7, by Jim Schmid.

All of the events of the foreign language week are free and open to the public.

Outdoor Program to challenge McKinley

By Lance Levy
Staff Writer

During its 12 years of service to the school and the community, the University of Idaho Outdoor Program has taken on some major challenges. This spring the Outdoor Program will undertake its biggest challenge ever when members of an expedition try to reach the summit of the highest peak on the North American continent: 20,320-foot Mount McKinley.

Ten University of Idaho affiliates (students, faculty and staff) will take part in the expedition. And although many people reach the summit of McKinley each year, this expedition is unique in that the group is going independently and self-guided, said Mike Beiser, Outdoor Program director and expedition leader. Beiser described the expedition as an effort by "everyman," because many members have no previous climbing experience and the opportunity was available to anyone who wanted to make the commitment.

Making the commitment along with Beiser are Mike Burr, Dan Davidson, Ann Ford, Lawton Fox, Paul Frankel, Tom Lopez, Dave Kimes, Kendall O'Loughlin and Craig Thomas. Ages of the participants range from 22 to 41.

Beiser, who has climbed worldwide and has reached the summit of Denali (the Indian name for the peak) once before, said that such a climb will require physical strength and endurance. But most important is the personal commitment, motivation, determination and team work necessary to enable them to reach the summit.

Aside from these aspects, the mountain itself will also create problems. Located in the Alaska Range in Denali National Park, McKinley rises from nearly sea level to its elevation of 20,320 feet, which gives it a higher gain in elevation than Mount Everest. In addition, the peak is located at 35 degrees of latitude farther north than Everest, and less than 200 miles south of the Arctic Circle. Temperatures of 40 degrees below zero combine with 80 to 100 mile winds to make this one of the harshest climates on earth.

The group started organizing for the climb a year ago, and according to Beiser, this is one of the most difficult tasks. Included in organization are the chores of selecting and buying equipment and food, arranging transportation and finding the people to make the trip. Beiser said there are three groups working on logistics, transportation and food preparation.

The team will leave May 13 and will fly to Talkeetna, Alaska. From there they will fly by ski-plane to the Cahiltina Glacier at the 7000 foot level and there they will set up their first of seven camps. The Idaho mountaineers will follow what Beiser called the standard route up the mountain, the West Buttress. Another unique feature of the climb is that they will use an Alpine style of camping, in which each camp will be picked up and moved as they progress, as opposed to an Expedition style, where camps are placed permanently during a trip. By using the alpine style, the group will not have to spend as much money on equipment, and will not have to pack as much equipment.

"We won't be able to fall back on the security of our last camp," said Beiser. As far as the weather is concerned, the group has chosen one of the better times to attempt the summit. Although it can always be harsh and unpredictable, Beiser said their chances are good that it will be stable weather during this time, and that McKinley gets most of its snowfall during the months of August and September.

The team members are training on their own to prepare physically for the climb. One of them, Kendall O'Loughlin, said

he has been running and cycling 25 miles a week, and has even spent some nights in his tent testing gear and clothing. The team is indeed taking this seriously.

Equipment for the expedition falls into two categories, that for the group as a whole, such as climbing ropes, tents, cooking stoves, etc., and personal items like sleeping bags, clothing, boots and climbing tools. Since the expedition is self funded, many members are making quite a financial commitment. The total cost of equipment will amount to around \$13,000, and all group equipment purchased will be donated to the Outdoor Program after the trip for future educational use.

The other area of organization is planning meals for ten hungry climbers for 20 days on the mountain. Beiser said each climber will try to consume 4000 calories a day and in preparation, they will look for foods that are light in weight, high in carbohydrates and high in calories. "We'll be eating a lot of pasta," Beiser said.

Another major part of organizing is fund raising. The group is currently applying for sponsorship from companies that could supply equipment, and they are selling T-shirts with the expedition logo. Shirts

are on sale for \$8.00 and can be purchased at the Outdoor Program.

Beiser is also trying to get a communications network set up to provide radio coverage to local stations during the expedition.

Three weeks before leaving for Alaska, the team will participate in what Beiser called a "shakedown" climb. They will travel to either Mount Hood or Mount Ranier to test their skills and equipment, and this could provide some members with the only real climbing experience they will get before setting foot from the Cahiltina Glacier.

When considering all the barriers that stand between these ten individuals and the summit of Mount McKinley, Beiser stressed that the most important one is to be able to work together as a team.

"Commitment and motivation from each climber is essential, but group dynamics is the key," he said.

With all the hard work and preparation that is going into this challenge, it appears that it will pay off and the 1985 UI McKinley Expedition will attain its goal.

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Vandal Sport Shorts

Brunch set

The Mountain West Athletic Conference and the University of Idaho will sponsor a brunch March 8 for the MWAC Championships March 8 and 9.

Attending will be the top four finishers in league, the University of Idaho, Eastern Washington, the University of Montana and the undetermined fourth place finisher.

Dr. Richard Gibb will welcome the four schools and all coaches and players will be introduced.

The brunch is set for 9:15 at the University Room at the University Inn Best Western.

Tickets are on sale at the Kibbie Dome ticket office for \$5.50. Everyone is welcome.

Tracy Thomas, Tracy Zimmer, Nofziger and Mitchell and the 400 freestyle relay (3:41.29) with Kim Warren, Zimmer, Nofziger and Mitchell.

The Idaho men finished fifth out of a eight team field and were led by freshman David Zimmerman and Gavin Hollis. Zimmerman took a first in the 500 freestyle with a time of 4:40.89 while Hollis took the 200 butterfly with a time of 1:54.72.

In addition, the team of Ross Johnson, Chad Bray, Hollis and Zimmerman broke the school record in the 400 freestyle relay with a time of 3:13.72, eclipsing the old record of 3:15.1 set back in 1975.

Loveall golden



Cal Loveall, former University of Idaho defensive back, has signed with the Denver Gold of the United States Football League.

Loveall, a 174 pound senior from Kennewick, Wash., was the 51st player selected in the January USFL draft.

Loveall will be in uniform this weekend when the Gold travels to Oakland to take on the Oakland Invaders, according to his agent, Boise attorney Don Copple.

"I was informed that Cal has made the team and is listed as No. 2 at the cornerback position," Copple said.

"I was told by Richard Nathan (General Manager of Gold) that they were impressed by Cal's abilities and recognized his potential," Copple said. "They said he was a very coachable kid and were really impressed by his speed."

Terms of Loveall's contract were not available.

Loveall finished with 51 solo tackles for the 6-5 Vandals, the most by any player. In addition, he deflected a team high eight passes, recovered two fumbles and returned two interceptions for 83 yards.

Loveall was the only Vandal selected in the USFL draft.

Curtis honored

The Idaho Hall of Fame has announced it will induct four persons into the organization at the Idaho Sports Banquet next month, including Idaho broad-

Intramural Corner

Badminton singles — Entries are due in the IM office by Tuesday, March 5.

tion please contact the IM office.

Softball Team Sign-ups — Begin right after spring break so don't miss the deadline.

Softball officials — Anyone interested in officiating IM softball games must attend the clinic on Wednesday, March 20 or Thursday, March 21. For more informa-

Congratulations to — Kappa Kappa Gamma for winning the women's track meet.

caster Bob Curtis.

Curtis, a 1947 graduate of Washington State College, began his career a year earlier as the youngest sportscaster to be hired by Associated Oil for regional college broadcasts.

The Palouse native took the helm of the Vandal radio broadcasts in 1956. He started with KBOI in Boise and later joined Lewiston's KOZE before KRPL of Moscow became the Vandals' flagship-station.

Curtis, who is a wheat farmer at Garfield, is in his 29th year as "Voice of the Vandals." Twenty of those years, including this year, have earned him the honor of Idaho Sportscaster of the Year.

Along with Curtis, Ted Diehl, former Idaho State boxing great, Jerry Dellinger, veteran high school and college coach and Bill English, a former official, will be inducted March 23 at the North Shore Convention Center in Coeur D' Alene.

John Mooney, sports editor and columnist for the Salt Lake Tribune, will be the featured speaker at the banquet.

Tickets for the banquet are on sale at all Les Schwab Tire stores. All tables are reserved. The cost is \$10 for adults and \$6 for students college age and under.

Matches set

The University of Idaho men's tennis team will play host to two opponents this weekend in the ASUI Kibbie-Dome.

Friday's match brings the University of British Columbia into the Dome. The match is set to begin at 12:00. Saturdays match will see the UI men take on the Pirates of Whitman College.

The 2-0 Idaho women were in Lewiston Thursday taking on the Lewis Clark women's team. Results were not available at press time

Swimmers qualify

The University of Idaho swim teams wrapped up the season Saturday at the Pacific West Swimming and Diving Championships in Seattle.

In the 11-team field, the UI women placed seventh overall. However, several swimmers qualified for Division II Nationals to be held next month.

Tonya Nofziger qualified in the 50 freestyle with a time of 24.78, while Charene Mitchell turned in a qualifying time of 4:45.72 in the 400 freestyle. The women also qualified in the 200 freestyle relay (1:41.52) with

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Engineering program gets Boeing donation

By Alex Voxman
Intern

The Boeing Corporation of Seattle recently announced it will be making a \$100,000 contribution to the University of Idaho. The gift will be used to initiate an endowment for faculty development in the College of Engineering.

According to Dr. Jack Loughton, Vice President for University Relations and Development, Boeing made this contribution to the University because "we have a quality engineering program and many of our graduates are hired by the corporation."

Stan Little, Boeing's Vice President for Industrial and Public Relations, concurred, saying that "right now we have 303 UI graduates working for Boeing. We consider the University of Idaho a valuable source

of employees, primarily from the College of Engineering, but also the College of Business and Economics."

Another reason behind Boeing's contribution is to keep quality engineers teaching at universities. According to Loughton, "Engineers are leaving campuses all across the country for higher paying industrial jobs." This will hurt the future of engineering because top level engineers will no longer be involved in teaching future engineers.

Little reiterated Loughton's concerns. "We're very concerned about people who pursue advanced degrees. We in the industry are partially responsible for the problem. We offer such high salaries to people with brand new engineering degrees that it will be a real financial

sacrifice for them to go on to graduate school or to remain at the university to teach," he said.

Loughton expects the amount of money for the endowment to increase over the next few years, possibly to \$500,000. "We plan to add to this initial gift with contributions from other sources and hope that Boeing Corporation will consider us for further assistance."

Boeing's announcement was made after representatives from the University, including President Richard Gibb, approached the Seattle-based corporation about initiating the faculty development program. "These kinds of gifts allow the university to maintain a margin of excellence in its programs. They make the difference between just basic, essential programs and quality," said Loughton.



Recent UI Rifle Contest winner Steve Day received first place trophy from Husky Station's Scott Ballback as UI Gun Club representative Gary Dose looks on. Argonaut Photo by Tim Frates

Student march

A march to "break student apathy" will be staged on campus today.

The march, sponsored by the ASUI and several student political groups, begins at 3:30 p.m. at the Administration Building Lawn. It will end at the area between the library and the UCC.

There, speeches will be made by student leaders from the UI, Lewis-Clark State College and North Idaho College.

The march is not intended to be an anti-Legislature demonstration, according to Gino White, chairman of the ASUI Political Concerns Committee.

"It's not 'let's march against Boise,'" he said.

Rather, the march is to stimulate student concern about higher education issues and to demonstrate that concern to the Legislature, White said.

The march will "tell the students that they don't have to be apathetic," he said. "Letters will hopefully follow (the march.)"

No plans have been made to cancel the march in the event of bad weather.

Program fills up

The UI's Elderhostel program will soon run out of openings. According to Janet Yoder, the program's university coordinator, "the spaces usually fill-up fast."

Senior citizens 60 and older are eligible to participate in Elderhostel programs at colleges all across the country, she said. Usually there are many out-of-state people who want to come to Idaho. The week-long programs are designed as a learning vacation for seniors.

The UI has two Elderhostel programs. The first, held July 14 through 20, takes place on the Moscow campus. "Students" will enjoy classes about microcomputers in the home, the Miocene fossils at Clarkia, and astronomy — which includes using the university's telescopes and astronomy equipment.

The second UI program is for those interested in the natural side of Idaho. It is located at the UI forestry camp on Lake Payette in McCall. The date of this is July 28 through August 3.

To apply for these or any other Elderhostel programs, write to Elderhostel National Headquarters, 80 Bolyston St., Suite, Boston, Massachusetts 02116 or call (617) 426-7788.

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Local wine producer toasts diverse cellar

By Chan Davis
Staff Writer

A thick door on the north end of the house opens with a tug on a leather handle. Welded steel hinges cover the entire width of the door and an etching in the window decorates the simple room kitchen in an almost alpine fashion. Inside there are two stoves, one is a woodstove and the other is an electric range built into the counter. There is a pressure cooker on the range and a bottle of apple wine is sitting on the counter beside it. The airlock on the bottle pops up and drops occasionally as Charlie Brown describes his original winemaking techniques.

Several Kerr jars filled with exotic Idaho wines are displayed on a hexagonal table in the middle of the room. Potato, kiwi fruit, orange, honey and

molassas are among the choices.

"You can see in my pantry how much food I have canned up," Brown said. "I've got years' worth canned up, and well, I figured I might as well do something else with it, like make a fine wine out of it."

Brown pointed to the gallon bottle of potato vodka wine. It contained about half an inch of sediment on the bottom. He makes it with Betty Crocker potato buds — instant mashed potatoes, "and it is the finest I have ever found," he said.

"Potato vodka makes one of the finest screwdrivers I have ever tasted. What is vodka but rotten potatoes?" he asked.

"And believe it or not, I ran into someone else who mentioned this same thing. I hate instant mashed potatoes I think they're gross. The only thing grosser is

powdered eggs. But you can't make wine out of powdered eggs." — but then he sighed and said it was possible.

"You could, you could make wine from eggs, but I would never try it," he said.

Brown does not use hypo-clearing agents to clarify his wines. He uses milk filters he originally bought for his goat.

"You let it settle and that's how it bottoms out. But it doesn't bottom out until after about six months," he said. "I filter my vodka so I don't have to wait for it to bottom out."

"None of this stuff is really bottomed out and set because I have a tendency to sample it before it's aged. But if you let it set for a year everything will settle to the bottom and the wine will be clear," he explained.

A hypo-clearing agent would change the consistency of the li-

quid so everything would settle sooner.

Brown explained that his is a strictly a low-budget operation and he sticks to the cheapest and most efficient methods of wine making. He simply mixed everything together in the bottle, whether it be kiwi juice, honey, molassas, elderberries or frozen orange juice.

"You can figure two and a half pounds of sugar will give a dry wine, three pounds will give a medium, and three and a half will give a sweet," he said adding that he never uses more than three and a half pounds.

Brown used to have a hydrometer to test the sugar content of a liquid or juice. This insured him of adding just the right amount of sugar. "Mine broke so I just kind of experiment," he said. "I like my wines medium."

The next step is pressure cooking at about 5 pounds.

"I pressure cook everything for a half hour; there's no question about it," he said. "I do this to sterilize it. Then I take it out and let it cool. The ideal temperature for yeast is 110 degrees. So I don't wait until it's actually cool, I wait until it's warm."

To avoid contamination, Brown puts a cork on the bottle while it cools. The cooling time is usually about three hours, he said. After the liquid has cooled to the proper temperature, the yeast is added and it's left to bubble through a homemade air lock.

The air lock pops up and drops every now and again to release the pressure and provide an air seal, he said.

Brown said the whole secret is that the yeast convert to sugar, ethyl alcohol and CO₂. "You let it set and it bubbles," he said. "The ethyl alcohol and the CO₂ are the waste products from the yeast."

"You can always tell a fine wine because when you touch it to your tongue it explodes in your mouth," he said.

"Want to try some rum wine (with molasses) — I call anything of lower proof wine and it's just a general term," he said. "I think the rum is quite good. I call it more of a liqueur. I think it's quite excellent and you see if you distill out wine then it's becomes brandy; and brandy is just concentrated wine."

"Another secret is to put raisins in because raisins are a special spice to the wine," he said.

Then he reached for a smaller jar containing an off-yellow liquid.

"Have a sip of Kiwi, it's strange," he said.

It had quite a bite to it and not a lot of flavor.

"It's a thing to understand yeast," Brown said. "Different yeasts give different wines different flavor. They each give off different waste products and that's the key — waste products. Those waste products are the special spice of special wines."

"Different wines have different species of yeast and for me the finest I've found is Leibfrumilch, German yeast."

He said the best way to find the best yeast is trial and error. "I guess I just know how to work with the beasties, whether it's with sourdough or wine," he said.

"Back in the old days, the only source of molasses in the world was from Puerto Rico, in the days of the old sailing ships," Brown explained. "And they'd bring the molassas back to England on a sailing ship and they found out they got more money when it went bad than when it was good. And that's how rum originated. That's all rum is, is fermented molasses."

"Mead, on the other hand, is made out of honey. Mead is to savor — it's one of the oldest wines there is. It's honey beer in Germany. I don't carbonate it because that's a lot more process, you know, turning it into a beer or champagne. Anyway, I figure the bees put a preservative agent in the honey because it takes a long long time to ferment," he said.

"You can't buy mead in this country anymore. You used to be able to buy it back East in the delis, and even the delis quit carrying it."

See Wine, page 19.

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"You can't buy mead in this country anymore. You used to be able to buy it back East in the delis, and even the delis quit carrying it."

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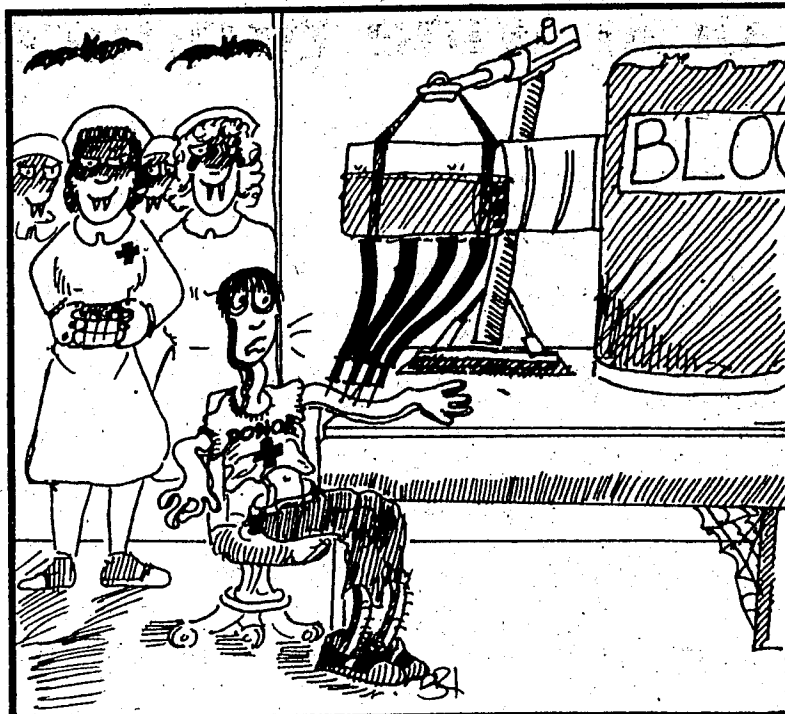
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Brain Tumors



Are you sure you're from the Red Cross?
By Brian Tuomey & Shawn McIntosh

Students get access to copy machines

New copy machines will soon be available for student use at the UI. The new locations will provide easy and quick service. Campus Quick Copy will open a new service in the basement of the SUB on March 4. The Campus Quick Copy Service will offer a special during the first month of operation: Buy one, get one free.

There are many advantages to having a copy service at the SUB. First, it provides easy access for students. Second, it is a quick and inexpensive service. Third, it will be an operated service. A student can drop off paper(s), go to class, and return to pick up the finished product.

Like the present copy services at the Continuing Education Building and at the food Science Building, the service is designed for all university use. Campus Quick Copy at the SUB will not require a minimum number of copies like the copy service at the Continuing Education Building, which requires a minimum of five copies.


Also on campus there will be two new coin-operated machines with automatic coin-changers to provide convenience for students. A new Toshiba copier will be put in the hallway of the Administration Building, replacing the large IBM that is there now. A coin-operated Cannon machine will be available in the basement of the Satellite SUS. Both of these machines will cost five cents per copy.

Wine, from page 18.

"The funny thing about honey is that you let it bubble for three or four weeks and you think it's done and you taste it and it's hardly even fermented at all. So what I do is put it down in the basement with a cork in it, pop the cork once a month to let off the pressure and it ferments really, really slow," he said.

A bright orange jar contained a frozen orange juice wine. "I don't like orange juice but I love the wine. I think it's weird but I really enjoy the taste." Brown said. "I made this on the 28th of June, so it's old."

That is almost a record for Brown, who usually finishes the wine off as fast as he makes it. One of his favorites is grape wine.




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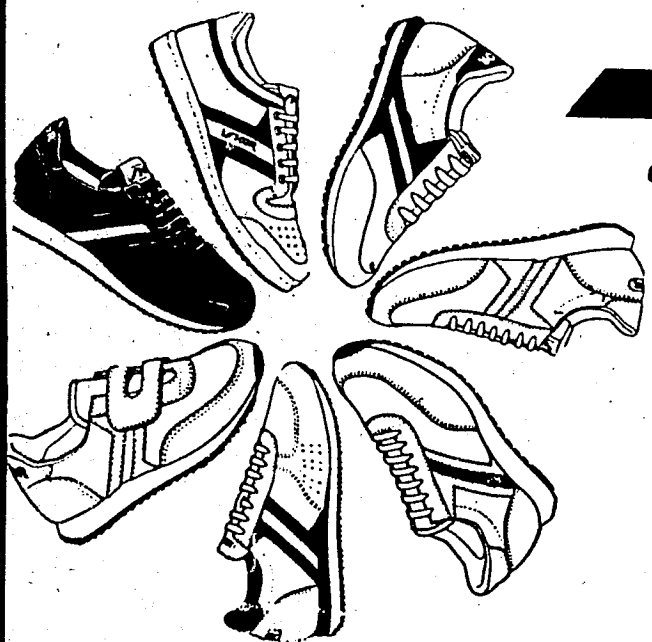
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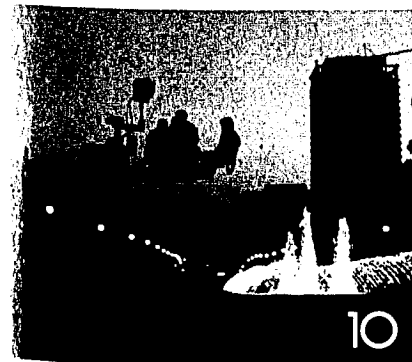
COVER

Cher takes her acting seriously — and her kissing, too. Shown here with Sam Elliot, her rugged co-star in the new film Mask, Cher is building on her serious reputation from Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean and Silkwood. Page 4.



FACES

Eric Stoltz has a brand new look; John Candy has a million of them. Page 6.



INTERVIEW

He's been unforgettable in major flicks ranging from Annie Hall to The Big Chill. Now Jeff Goldblum is gambling his talents on a lead romantic role. Page 8.

DIRECTORS

A director gets to sit in interesting places — like the captain's chair of a multi-million-dollar movie shoot. While Peter Bogdanovich (The Last Picture Show) aims for the heart, Walter Hill (48 HRS.) and Jeff Kanew (Revenge of the Nerds) aim for the funny bone. Pages 10 and 11.

BEHIND THE SCENES

Actor Anthony Edwards busts free of Revenge of the Nerds typecasting, becomes a Paris lover and a Berlin spy for a new film called Gotcha. He's a happy guy. Page 13. Berlin gets the Hollywood touch and college students get away with murder. Page 14.

COMING SOON

Highlights and delights of our next issue include Chevy Chase. Page 14.

Apologia:

A byline was omitted from last issue's interview with Sting. The writer was Anthony DeCurtis.



DAVID ALEXANDER

Publisher JOANNE SANFILIPPO Editor BYRON LAURSEN Contributing Editors ALAN KARP JIMMY SUMMERS Creative Director CHIP JONES Art Directors HORTENSIA CHU MOLLY RUTTAN Production Assistants ANN BOBCO JOCEY KHAYAT/PAUL SNYDER Circulation Supervisor ROYANNE PADILLA Assistant to the Publisher NANCY JONES Advertising Offices: New York 134 Lexington Ave. 3rd Fl. N.Y.C. N.Y. 10016 (212) 696-0994 Vice-President National Sales and Marketing LARRY SMUCKLER Account Executive NICHOLAS IOVANNA Los Angeles 1680 N. Vine, Suite 900 Hollywood, CA 90028 (213) 462-7175 Director of National Sales HARRY SHERMAN Chicago 152 Huron St. Chicago, IL 60610 (312) 751-1768 Mid West Sales Manager JACKIE PETCHENIK Detroit Publisher's Representative MARTIN TOOHEY (313) 643-7797 Atlanta Publisher's Representatives HERB SCHMITT SUSAN McBRIDE (404) 441-0946 1985 Alan Weston Publishing, a division of Alan Weston Communications, Inc. corporate offices—1600 North Vine, Suite 900, Hollywood, CA 90028 Richard J. Kreuz, President and Chief Executive Officer, Jeff Dickey, President of Sales and Marketing, Randy Achee, President of Business Development. All rights reserved. Some material herein used with permission of their copyright owner, Universal City Studios, Inc. Letters become the property of the publisher and may be edited. Publisher assumes no responsibility for unsolicited manuscripts. Published three times during the year. Annual subscription rate is \$3.00. To order subscription or notify change of address, write THE MOVIE MAGAZINE, 1680 North Vine, Suite 900, Hollywood, CA 90028.

Cher

Tender Moments with a Motorcycle Mama

Cherilyn Sarkasian was a very shy girl, with large brown eyes. By age twelve, she had perfected the form of an autograph — Cher — that she, when she grew up and became an actress, would graciously give to fans. By sixteen she left home, still dreaming of being an actress. At nineteen she was half of a singing team, Sonny and Cher, which sold four million copies of its first record. In due time she owned a 31 room Beverly Hills mansion with a thousand gowns in its closets. She still wanted to be an actress. Instead, she had more million-selling records, a silly hit of a television series and a few seasons prancing Las Vegas stages in gauze and beads.

"You see," Cher says, "the reason it took me so long to become an actress was that people could only see my comedic side."

Cher is definitely an actress now, with an Oscar nomination to verify what fans and critics have felt about her complex, yet natural performances in *Come Back to the Five and Dime*, *Jimmy Dean*, *Jimmy Dean* and in *Silkwood*. "I feel freer now than I've ever been," Cher told a reporter after her role in *Silkwood*, in which she appeared without makeup and with disheveled hair and baggy, mannish clothing. After the 18-gowns-per-show glamor, the gilded G-string, breastplates and headdress tawdriness, it was like an atonement.

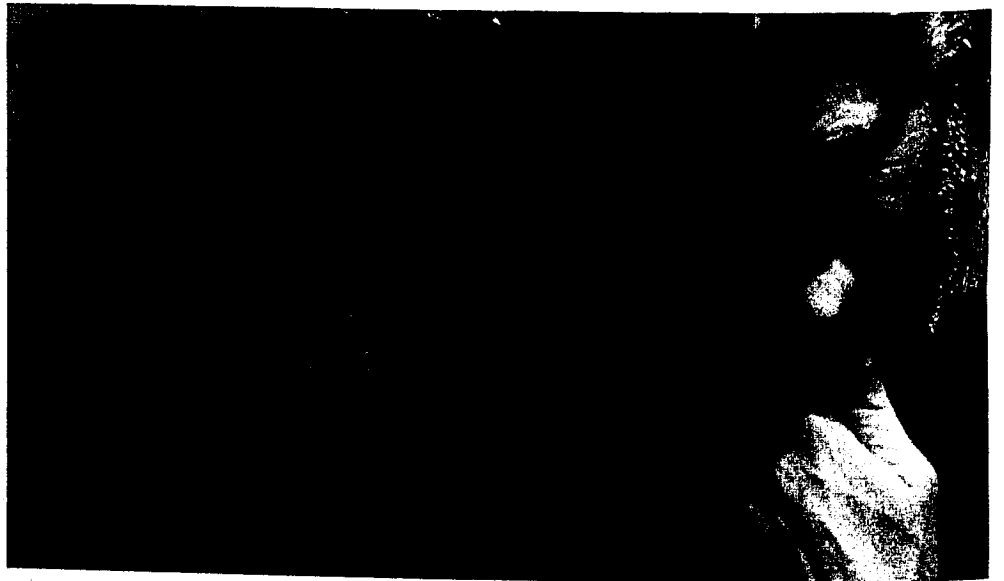
Her third serious role is the new Peter Bogdanovich movie, *Mask*, which is scheduled to open in late March. Cher steps ahead with a more active sort of a

character than *Silkwood*'s Dolly Pelliker, as the motorcycle madonna Rusty Dennis. At the same time, she retrenches to a sensitive-but-tough persona that dates all the way back to the pop records she made as a teenager. Rusty is a woman who has chosen to be an outsider, to be tough, because she's a very vulnerable girl within. It's a role that fits Cher like a glove.

"When Anna (Anna Hamilton Phelan, *Mask*'s screenwriter) started writing the

ment, an amazingly positive sense of himself and what he could accomplish. One of the things Cher did to prepare for the role was to meet the woman who had already lived the part.

"When I met Rusty," Cher says, "I really didn't ask her about who she was because I think that the best way to find out about someone is to ask them how they feel about everything else. She's just like one big dichotomy — and a real strange combination. Like, she's taken a



Sam Elliott and Cher

script," Cher relates, "she said she had this really strange impulse and she went down to the Beverly Cineplex (a Los Angeles theatre) to see *Come Back to the Five and Dime*, *Jimmy Dean*, *Jimmy Dean* and then she came home, got an eight by ten glossy of me, put it up on the wall and started writing it with me in mind."

The real Rusty Dennis mothered a son who suffered from a disfiguring disease but had, with his mother's encourage-

ment, an amazingly positive sense of himself and what he could accomplish. One of the things Cher did to prepare for the role was to meet the woman who had already lived the part.

ment, an amazingly positive sense of himself and what he could accomplish. One of the things Cher did to prepare for the role was to meet the woman who had already lived the part. Cher peppers her conversation with such phrases as "like," "cool" and "hip." Talking to her is like talking to an old friend. At 38, now fulfilling that long-held wish to be an actress, she seems to have put a lot of insecurity behind her. With her singing partner Sonny Bono, Cher was pliant, taking near total direction from her show-biz experienced man. With her doe eyes, straight, long hair and Sunset Strip bellbottom fash-

ions, she was the perfect commercial realization of a Sixties hippie girl. Later, on her own again, she tried for film roles and couldn't get taken seriously. Then came the Vegas act, a short-lived shot at disco queen stardom, a black leather-imaged rock band. "People regarded me as a clothes hanger more than an entertainer," she opined to a reporter. Yet the image kept her alive and she kept the image alive. She was famous for being popular — or perhaps vice-versa — but she wasn't considered a talent.

Seeing rock singer Linda Ronstadt break loose of her own blue-jeaned image by essaying a lead role in the Joseph Papp production of Gilbert and Sullivan's *The Pirates of Penzance*, Cher found the courage to try Cherilyn Sarkasian's dream once more. She took a New York apartment and approached Papp for an audition. He asked, bluntly, how in the world he was to know whether she had any talent, considering the "junk" she had been in previously. But she won an audition and a pivotal role in Papp's production of *Jimmy Dean*. When Altman made the film he kept her in the role, and when director Mike Nichols saw her performance he asked her on the spot to be in *Silkwood*.

Ironically, Nichols had turned Cher down for a part almost ten years earlier. This time he was so eager to place her in his film that he deliberately withheld the fact that Cher was to play a lesbian with a decidedly un-put-together look. Cher was afraid of going cold turkey on cosmetics, but even more fearful of acting alongside Meryl Streep. The payoff came in great reviews and ever more respectful attention from filmmakers.

"I got the script of *Mask* last December along with this really wonderful letter from [producer] Marty Starger saying that they [Starger and director Peter Bogdanovich] wanted me for the movie and that they hoped I liked the script as much as they did.

"So I went upstairs and started to read it and when I got about halfway through I was so upset that I went right to the ending, and I was, like, a mess. Then I went back to the middle, finished it, and I mean, I was hysterical. I cried and I cried and I cried. From the moment I read it, it just seemed very real."

Audiences may very likely share some of those copious emotions. *Mask* is an affecting tale about personal struggle, all the more impactful for being based on fact. Plenty of the film's impact also rides on how true to the tough-sensitive



Once a song-and-dance girl, Cher has evolved a complex screen presence.

character Cher is. Within limits, Bogdanovich gave her rein to improvise elements of Rusty Dennis.

"I don't really like being directed that much," Cher confesses. "I like having a certain amount of freedom with which to work. Peter tells you exactly what to do and you listen to it and then you do what

"I like having a certain amount of freedom."

you want to do. And I figured out how to work with him — he gives you line readings and then you go and do it the way you want to. And if it's as good as or better than what he expected, he'll let you do it your own way."

In other words, Cherilyn Sarkasian found out how to get her wish. Meryl Streep has publicly lauded Cher as "an

instinctive actress" possessing "rare honesty." For the time being, Cher says, she will wait for the reaction to *Mask* before sketching her next career move, as she did after *Silkwood*.

At one point during the making of *Mask*, Cher paid Sam Elliott — her on-screen boyfriend — a compliment about being rather excellent for an actor who isn't too famous. "I had never heard of him," Cher says, laughing. "But he was fabulous and I said to him, 'Sam, how come people haven't had the chance to see how fabulous you are?' And he said to me, 'How come it took you so long?'"

Now that Cher is making her mark as a serious actress, filmmakers are starting to wonder why it took them so long to sense her potential. At least, now that the actress dream has become a reality, she has arrived with her autograph already perfected. ■

Candy is Dandy



John Candy eats up another plum role.

Like *Saturday Night Live* before it, the insanely funny television series *SCTV* trained, polished and launched an impressive quota of film stars, including Rick Moranis (*Strange Brew*, *Ghostbusters*, *Streets of Fire*) Dave Thomas (*Strange Brew*) and Eugene Levy (*Splash*, *Ghostbusters*). But John Candy may wind up the most visible of this *SCTV*-bred comedy crop — as much for the bulk of his rotund 6'3" physique as for the quantity of plum comic roles he's asked to play.

A veteran of 1941, *Stripes*, *The Blues Brothers*, *Splash* and *National Lampoon's Vacation*, Candy doesn't even have to wait for the new roles to materialize. As a two-time Emmy winner for his *SCTV* writing skills, Candy can create new characters seemingly as fast as the cameras can record them. His impersonation of opera great Luciano Pavarotti for an *SCTV* spoof of *The Godfather* was so accurate, Italian extras hired for the scene broke into applause. He is also deadly funny as Orson Welles, the outrageous transvestite Divine, Tip O'Neill and even (with trick camera assistance) as the dwarf Herve Villechaize from *Fantasy Island*.

Candy's newest exposure includes a film part alongside megastar Richard Pryor and a cable TV special. Yosh

Shmenge comes back to life for an HBO special called *The Last Polka*, alongside brother Stan Shmenge and the many regular guests of their musical offering for homesick Lutronian immigrants; on the larger screen, Candy puts his frame behind home plate as the catcher on a small town, semi-pro baseball outfit. He's Richard Pryor's best friend on the squad and his main accomplice as Pryor — the heir to millions of dollars in Universal's contemporary version of the timeless *Brewster's Millions* — has to go on a spending marathon to prove he's worthy to inherit an even more sizeable fortune.

It's a stalwart second banana role, the type of thing that Candy already fulfilled alongside Tom Hanks in *Splash*. Beyond *Brewster's Millions* and *The Last Polka*, Candy hasn't announced specific new plans. However, Disney Studios announced last spring that they had signed Candy to produce three movies. The contract allows him freedom to appear in productions for other studios and gives Candy some of the clout enjoyed by other people — including Eddie Murphy, Richard Pryor and Michael Keaton — with similar production deals. It's fairly certain, however, that Candy will stick with comedy. "I'm still a little nervous about doing drama," he admits. ■

ERIC STOLTZ' New Face

In *The Wild Life* and *Fast Times at Ridgemont High*, two recent teen-oriented comedies, Eric Stoltz comes off as your typical fun-loving American youth, chasing girls and cavorting with rowdy guys like Chris and Sean Penn.

But once you've seen *Mask*, director Peter Bogdanovich's first film in nearly four years, set for a late March opening, it's highly unlikely that you'll ever think of Eric Stoltz in the same way again. For the entire movie, Stoltz' handsome face is encased in 20 pounds of all-concealing makeup as he plays Rocky Dennis, the victim of a rare disfiguring disease called craniodiaphyseal dysplasia.

"The movie is about a relationship between a mother and a son," Stoltz says, "and how they deal with their respective problems — hers with drugs and mine with my disease. What really got me was the raw emotion of the script.

"At the final audition, Bogdanovich made me put pantyhose over my face with holes in the mouth and through the eyes — it was a pretty interesting audition."

Once the actual shooting started, Stoltz was faced with a rather grueling off-screen challenge. "Every day," he recalls, "I had to spend about three-and-a-half to four hours in the makeup chair. On some days it went up to seven and eight hours. We were shooting in the summer and the makeup was just like wearing several ski masks all at once.

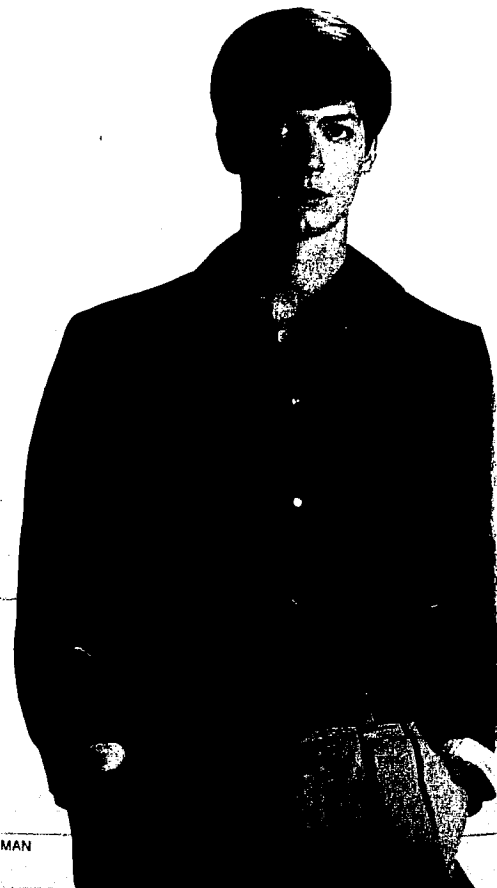
Bogdanovich, for one, thinks Stoltz' effort was worthwhile. "He had to project everything through his eyes," the director says. "I can't emphasize his achievement in this film enough."

Stoltz studied acting for two years at USC. "I became disillusioned with the academic approach, though," he says. Leaving school, he first sought roles in a number of plays.

"I've been studying at the Loft Studio and privately I have a coach who helped me out a great deal on *Mask*," Stoltz says.

Next in the 22-year-old's career is a recently completed European production called *Emerald*, costarring Ed Harris (*The Right Stuff*, *Places in the Heart*) and Max Von Sydow. ■

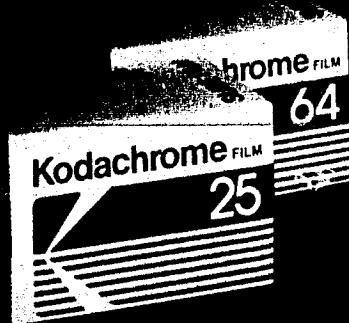
Eric Stoltz: a face full of makeup, a script full of raw emotion



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Jeff Goldblum

Into the Night Marks First Lead Role

Some actors get inside their roles; Jeff Goldblum prefers to ride on top. Whether he's playing "New Jersey," the doctor-turned adventurer of *Buckaroo Banzai*, the seasick NASA aide of *The Right Stuff* or the cynical writer of puff pieces for *People* magazine in *The Big Chill*, a big part of each character is Goldblum's own distinctive self. It's no easy self to define: vulnerable and manipulative all at once, manic, charming and gifted with split-second timing. Combine those criss-crossing attributes with lanky height and a nervously charged voice and you understand why Goldblum (pronounced Goldbloom) could never be one of those actors who fades into a part, submerging their off-screen personality. Thus far, Goldblum has lent his presence to supporting parts and cameos. Now, with the upcoming John Landis film called *Into the Night*, opening in March, he steps into a leading role.

"They're calling it a 'dangerous romance,'" says Goldblum, flashing a furtive smirk, "so I guess I'm the dangerous romantic lead.

"I play a man who has come to a dead end in his life. I cross paths with an attractive young woman. She's in the middle of troubles involving high financial stakes."

Mixed into the plot are several surprise-choice cameos and bit parts: performers David Bowie and Dan Aykroyd, directors Paul Mazursky (*Moscow on the Hudson*), Lawrence Kasdan (*The Big Chill*), Roger Vadim (*Barbarella*), David Cronenberg (*Scanners*), Jonathan Demme (*Melvin and Howard*) and Richard Franklin (*Psycho II*).

Goldblum, 32, chose an acting career while in high school, but kept that plan secret. Bypassing college, he left his Pittsburgh home for New York to study acting, soon winning an apprenticeship

DAVID ALEXANDER



at Sanford Meisner's Neighborhood Playhouse.

A year later, Goldblum's height won him a minor role as a guard in a Joseph Papp Central Park production of *Two Gentlemen of Verona*. When the show moved to Broadway, Goldblum moved with it.

Weather dictated his next break. In 1973, Goldblum was in the stage comedy *El Grande de Coca Cola*. Director Robert Altman, then at a career peak following *M.A.S.H.* and *McCabe and Mrs. Miller*, caught a performance and liked what he saw in the rangy character actor. "He had only come in the theatre to escape a blizzard," says Goldblum. Whatever the reason, Altman offered him small roles in *California Split* and *Nashville*.

There followed a number of bit parts, each increasingly larger and juicier. In *Next Stop Greenwich Village* he was a keyed-up actor who, awaiting a tryout, imagines so intensely that he'll be rejected that he storms out of the room in a fine froth. In *Between the Lines* he was a rock critic for an underground Boston newspaper who sold his freebie albums and gave lectures entitled "Whither Rock and Roll" to gullible coeds in order to squeak by without working. For the 1979 version of *Invasion of the Bodysnatchers* he played a mud-bath proprietor. In *Annie Hall* he was on screen for a few memorable moments as a California partygoer who phones his guru because he's forgotten his mantra. A short-lived TV series, *Tommy Stinson and Brownshoe*, in which he co-starred with Ben Vereen, also added to Goldblum's reputation.

But his appearance in Lawrence Kasdan's bittersweet comedy *The Big Chill* boosted Goldblum several notches above the cult status he had been attaining. As a once-radical journalist now successfully employed as a gossip-mongering hack, Goldblum was a standout among a cast that seemed to include nearly every talented actor (William Hurt, Kevin Kline, Mary Kay Place, Glenn Close, JoBeth Williams) of the baby-boomer generation. Goldblum's part represented an irony and disappointment felt by many of the generation. As *The Big Chill* went on to become an unqualified box office success, Kasdan gave major credit to Goldblum's "comic genius."

Next came another of those deceptively small appearances that end up being a moviegoer's dominant memory. In *The Adventures of Buckaroo Banzai* he played brain surgeon Sidney Zwibel, who dons oversized cowboy gear, renames

DAVID ALEXANDER



The Big Chill boosted Goldblum above cult status.

- ▲ *With Into the Night* co-star Michelle Pfeiffer, a dangerous romantic lead.
- ▲ *In The Big Chill*, an ex-radical, laced with irony.

himself "New Jersey," and joins a comic book-style crimefighting army.

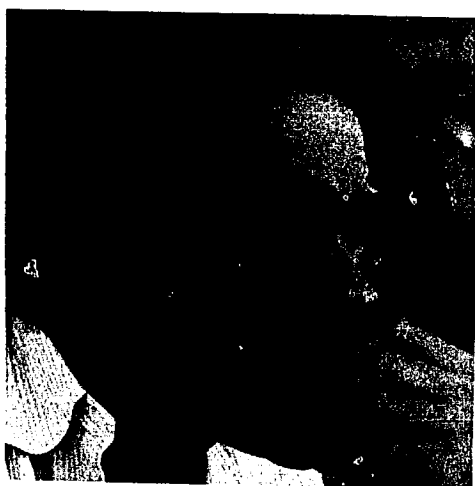
Goldblum then returned to television as comedian Ernie Kovacs in the docudrama *Between the Laughs*. Kovacs, who experimented boldly in his early Fifties comedy show, is thought by many to have been a genius.

"He was much adored," says Goldblum, "and there's a group of people who really worship him. Taking on that character was a real challenge."

Now comes *Into the Night*, written by Ron Koslow, Goldblum's first movie to call his own. After supporting the likes of Donald Sutherland, Sam Shepard and Peter Weller, it's the tall, intense guy's turn to be that "dangerous romantic lead."

For this major career step, Goldblum enjoys powerful help behind the camera. *Into the Night's* director is John Landis, who has also directed *Trading Places*, *Animal House* and *The Blues Brothers*.

"I think he's great," says Goldblum. "He has the best kind of enthusiasm for work and it's infectious. He's great fun to work with." ■



Peter Bogdanovich

Aims for the Heart

Saint Jack [the titular character in Bogdanovich's ninth feature film], for example, is a pimp, yet he does something noble that even a President wouldn't do. *They All Laughed* is all about appearances, as are *Daisy Miller* and *Paper Moon*. So *Mask* goes right to the heart of a lot of things that interest me."

Bogdanovich is also linked to the theme of appearances by his tragic love affair with former Playboy Playmate of the Year, Dorothy Stratten. In fact, the main reason that the director has not made a film since *They All Laughed* (which co-starred Stratten in 1980), is that he's spent the better part of the last four years writing *The Killing of the Unicorn: Dorothy Stratten (1960-1980)*.

"If you read the book you'll see that *Mask* has an element that even relates to Dorothy's story," says Bogdanovich. "She was fascinated by *The Elephant Man* — the play — because she identified with him. You see, in many ways, beauty is just as much a barrier to communication as ugliness is. And so is notoriety, and so is celebrity, and so is fame and so is money."

Asked what he thought of *Star 80*, the Bob Fosse film loosely based on Stratten's life, Bogdanovich raises the pitch of his voice: "*Star 80* is badly made and has

nothing whatsoever to do with what happened."

Bogdanovich is equally candid in assessing his own body of work. "There are two pictures that I think are poorly executed — for a variety of reasons — and those are *At Long Last Love* and *Nickelodeon*."

He expresses affection for *The Last Picture Show*, *What's Up Doc?*, *Paper Moon* and *Daisy Miller*, but Bogdanovich feels that *Saint Jack* and *They All Laughed* are probably his two best films. "*Saint Jack* and *They All Laughed* were also more ambitious than the others," says the director, "as well as being somewhat more complicated and difficult to make."

In terms of difficulty and complications, Bogdanovich ranks *Mask* right up there at the top of his list. "Getting the makeup right was a real challenge — especially in color — so we did ten or twelve tests and it underwent many many changes because we wanted the boy's face to look just like the real character's face. And you know what? When the real boy's mother came on the set and saw Eric [Stoltz] she said 'He looks like Rocky, but even more important, he acts like Rocky' — which was really quite something." ■

Peter Bogdanovich sits in the library of his sumptuous Bel Air digs. A 45-year-old filmmaker who won instant acclaim in 1971 for *The Last Picture Show*, Bogdanovich re-lights his cigar and reveals why, after four years of not filming, he chose a project called *Mask*.

"It's a very touching, true story," says Bogdanovich, "which deals with some simple things that are very important to me — outside appearances, courage, love and death. Particularly outside appearances, because I think that one of the biggest problems we've got in society is the way that people judge things from external evidence.

"It's a theme," the director continues, "that runs through a lot of my work.

Walter Hill

Aims for Laughter

Imagine trying to spend \$30 million in 30 days — without acquiring any assets. Think you could do it? Bet you wouldn't mind trying. That's the infallible premise of Walter Hill's new comedy, *Brewster's Millions*, which stars Richard Pryor and John Candy.

Actually, the word "new" should probably be put in quotation marks. *Brewster's Millions* has been filmed six times before, under different titles, the first a silent version which starred Fatty Arbuckle in 1914. Script for the current version came from the writing team responsible for the Eddie Murphy smash *Trading Places*, Timothy Harris and Herschel Weingrod.

How does such an oft-told tale keep its

perennial appeal? Director Walter Hill, best known for his gangland films like *48 HRS.* and *Streets of Fire*, describes *Brewster's Millions* as "an attempt to plug into that universal fantasy of getting rich quick, which of course, like most things, is never quite that simple. It's probably been around so long," says Hill, "because there's something really fascinating about the notion of falling into sudden wealth due to some long lost relative."

Then, too, as Hill notes, "What's kind of nifty about the whole situation is that you have to spend a lot of money in order to get really rich."

What's *really* rich? All previous versions of the film found Monty Brewster

having to squander \$1 million in 30 days. In Hill's remake, Brewster (Richard Pryor) has to spend \$30 million in the same period of time in order to inherit \$300 million. Times (and inflation rates) have changed. Moreover, as Hill tells it, the real tough part of Monty Brewster's task is that "spending \$30 million in 30 days and not having any assets to show for it, is actually a very difficult task."

Brewster's Millions is Walter Hill's eighth directorial effort. What made him decide to embark on his first full-fledged comedy? "The producers of this picture knew that I was anxious to do comedy as well as action films. But since I got started as an action director, I never



Walter Hill

really had been offered the chance to direct a comedy. Then, because *48 HRS.* was such a mix of comedy and action — and since it was successful — I got the chance to do *Brewster*.

"My ideal state" Hill enthuses, "would be to do an action picture and then a comedy, and for every other action picture, a western. But, as Brewster finds out, nothing's ever really that simple."

Brewster is played by the inimitable Richard Pryor. "The problem I had

working with Pryor," says Hill, "was that at first I was probably a little too much in awe of him, because to me Richard Pryor is just an amazing talent.

"What Richard is in this movie is not so much a comedian, but that rarest of things — what used to be referred to as a 'light leading man.' There are very few of those around."

In addition to Pryor, who plays a relief pitcher for a minor league baseball team in Hackensack, New Jersey, *Brewster's Millions*, which opens in May, also features John Candy, who portrays Brewster's best buddy.

Brewster's Millions' budget is the largest Hill has ever worked with. In order to convey the needed opulence, production designer John Vallone built a number of lavish sets on big sound stages. These sets included an elaborate French Provincial design for the hotel suite that

Pryor rents for \$1 million a month. Later in the shooting, this set was redesigned (according to the script's requirements) to a florid Italian Renaissance nightmare (complete with working water fountain), to a vivid post-modern environment (which included tables resting on bowling ball legs) and finally to a stark Bauhaus look.

In view of all the fine talent and production values that *Brewster's Millions* has going for it, does Hill anticipate a major hit? "One of the most difficult things in the world," says Hill, "is to figure out what somebody's going to want to see a year from now.

"But look, if you add up all the movies that I've been creatively involved with — what they cost and what they made — I'm way ahead. And in this business, that's more than anyone can really expect. So all I can say is that I've been pretty lucky."



Kanew Horizons

Nerds, Gotcha Director Started Small

At 17 Kanew scored a part-time job in the trailer department of United Artists. He had dreams of being a rock 'n' roll star, but discovered instead a promising future in his unexpected talent for promoting full-length movies with three-minute reels.

He soon formed his own outfit, Utopia Productions, and created trailers for such films as *The Graduate*, *Midnight Cowboy*, *Rocky* and a number of Woody Allen's movies.

In the simplest sense, a trailer must compress the maximum of action and mood into a very small space. Making trailers educated Kanew on several of filmmaking's finer points. In short order, the urge to rock and roll took a back seat to Kanew's growing desire to direct movies.


In 1971 he directed *Black Rodeo*, a highly-praised feature-length documentary about a Harlem rodeo. Six years later he sold Utopia to finance *Natural Enemies*, which he also wrote and di-

rected. It was a thoroughly downbeat story about a disillusioned man who kills his own family then turns his gun on himself. "It was the saddest film ever made," Kanew says.

When that attempt flopped, Kanew took the job of editing the work of another first-time director, Robert Redford. The film in question, *Ordinary People*, went on to win the Oscar as Best Picture of 1980.

Since prestige attaches to those linked with a Hollywood winner, Kanew was able to climb into the director's chair once more. This time, creating *Revenge of the Nerds*, he shifted wisely to an upbeat story. *Gotcha*, which continues that light-hearted trend, is a romance involving a college student and a CIA spy.

"I'm a little surprised to learn I have a knack for light entertainment," Kanew says, referring to his forgotten heavy-drama debut. "The light stuff is fun to do." ■



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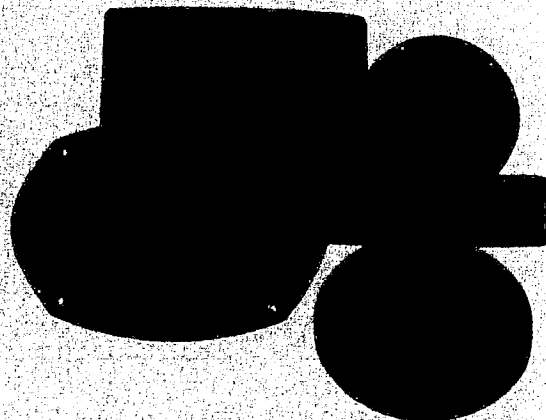
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Nerds Team Reunites



Kanew and Edwards Create Comic Spy Thriller

As *The Graduate* with bullets," enthuses director Jeff Kanew, teamed once more with Anthony Edwards, his star in last summer's welcome surprise hit film, *Revenge of the Nerds*.

The Graduate was a coming-of-age story, which this is. It was a love story, which this is. And yet it was very, very funny, which hopefully this will be."

The new Kanew/Edwards project is *Gotcha*, based partly on the recent collegiate fad for make-believe murder games. The film's topsy-turvy plot sends Edwards from Los Angeles to Paris and West Berlin and then back to Los Angeles, acquiring along the way a mysterious lover named Sasha and an annoyingly murder-minded Soviet operative named Vlad. It's a college-centered version of just the sort of thing Alfred Hitchcock loved to do, placing an ordinary character in an extra-ordinary situation, with undercurrents of humor, romance and danger swirling by. Kanew seems to enjoy mixing elements. *Nerds*, for example, was a sexy teen romp larded with personal insights.

"*Gotcha*," Kanew says, "started out to be a comedy with suspense. But it seems to have become a suspense with comedy."

After weeks in Paris and Berlin, the film's cast and crew are today at work in familiar Los Angeles. The shooting schedule calls for a scene outside the Central Intelligence Agency's local

offices. However, that secretive agency thwarted every attempt to learn their building's location. Instead, Kanew, Edwards and company have set up cameras and lights outside a bank tower.

Ironically, the young hero of *Gotcha* faces a similarly frustrating inability to track down the CIA when he needs them. Edwards plays Jonathan, a UCLA sophomore, who is initially more successful playing the pretend assassination game than he is with girls. He needs to grow up, and fighting for his life while falling in love provides the motivation.

"I feel really lucky to do another movie with Jeff."

Kanew calls his teaming with Edwards "a two-man repertory company."

"I feel really lucky to do another movie with Jeff," Edwards says. "The rapport between the actor and the director is so important and we get along so well. It makes it much easier to communicate."

"Jeff's a very sensitive, caring guy," adds Edwards, whose credits also include *Fast Times at Ridgemont High* and *Heart Like a Wheel*. "He wants most of all to

care about the people in his movies. As a result, his characters have a wide range of feelings and come across as human."

That's the ingredient, explains Edwards, that turned *Revenge of the Nerds* into a comedy which nonetheless struck deep emotions.

"The studio wanted another *Porky's*," says Edwards. "We think we gave them something with a little substance instead."

If Edwards seems extremely loyal, he owes his job on this film to Kanew's persistence. Some high-level doubters wouldn't believe that the star of a movie about nerds could play a convincing romantic lead. Kanew did some powerful persuading.

"Anthony is a very creative actor who adds a lot in terms of humor to almost every scene," says Kanew. "And he's absolutely the character in *Gotcha*. He's healthy, wholesome, kind of naive, yet underneath a strong person."

In the closing moments of *Gotcha's* script, Jonathan, Sasha and Vlad re-cross paths back at the campus turf Jonathan has learned so well in his game-playing forays. By now he's been exposed to love, danger and deceit; he isn't a silly sophomore any longer. But it's an open question whether he'll live long enough to enjoy his new-found maturity. Hitchcock himself couldn't bring matters down any closer to the wire. ■

HOLLYWOOD IN BERLIN



Border tensions are re-created in Berlin for well-placed cameras.

Because *Gotcha* required location shooting in West Berlin, several members of the cast and crew found themselves with up-close opportunities to see East-West relations. Actor Anthony Edwards, for one, used his days off to travel into East Berlin and strike up friendships with two teenage residents. Both boys were proud East Germans, Edwards says, and though they were happy to meet a Westerner, they showed no interest in ever leaving their country.

But that didn't stop them from riding,

illegally, in Edwards' rented car, or accepting the rock & roll cassettes Edwards took them on his second visit. They requested specific tunes. Judging from those requests — for Def Leppard and Iron Maiden, among others — tastes among 16-year-old boys differ little between East and West.

Meanwhile, director Jeff Kanew was building his own Berlin Wall several feet away from the real wall. That was done, obviously, so filming could be done on both sides of the "wall." But Kanew says there's another reason. The real wall is covered with years of graffiti, and because he wanted a wall that would suggest "oppression," he couldn't have one

that was covered by colorful murals. Kanew's wall, therefore, was plain cement gray.

This slight distortion of reality was not the only Hollywood trick used in Berlin. According to Kanew, East Berlin didn't look anything like his expectations. "I expected it to be gray, drab and ugly. But it wasn't that way at all. As a matter of fact, the architecture in East Berlin is nicer and more impressive than in the West."

Kanew admits that this "slight misrepresentation" amounts to perpetuating a stereotype, but he cheerfully adds, "this is a movie where reality is of limited value." ■

Students Play the Murder Game

Whether called "Gotcha" (as in the new film of the same name), "Killer" or "KAOS" (Killing As Organized Sport), a make-believe murder fad swept college campuses in the early Eighties. It annoyed college administrators, whose security forces kept flushing toy gun-armed assailants out of campus shrubbery, but it delighted the imaginations of Hollywood screenwriters.

Players were drawn into the game with a newspaper or bulletin board ad. When enough players had been collected — sometimes as many as 20 or 30 — each

wrote their personal "dossier" and entrusted it to a leader, who directed the game without playing it. Players were secretly given another player's dossier, a dart gun and three suction-cup darts. The last player "alive" was the winner, but prizes were also given for the most creatively sneaky "kills."

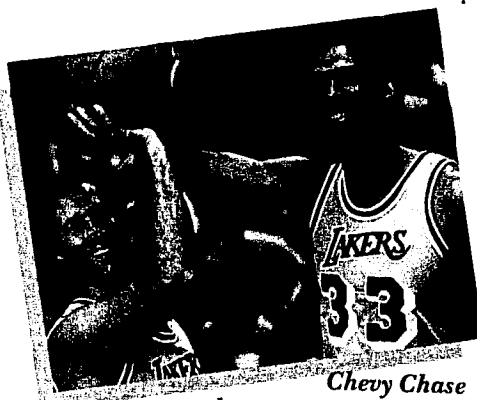
By some reports, the game originated in 1978 at the University of Michigan. It migrated during Spring Break to the campuses of Florida, eventually spreading west to UCLA and points in between.

Among the legends of the sport are Michigan man who dressed as a United Parcel delivery man to deliver a "lethal" dart, and a Florida coed who wangled a date with her unsuspecting victim, lured him into her apartment and annihilated him at close range. ■

COMING SOON IN OUR NEXT ISSUE

I'm delighted to abdicate the role of Fletch to you," telegraphed novelist Gregory McDonald to actor Chevy Chase. "Pretending to be attractive, charming, witty and energetic all these years has been a terrible strain on me." Chevy plays the wiseguy investigative reporter McDonald created in his 4-million-copy-selling novel *Fletch*. How does the master of mug-and-tumble comedy measure up to the role? Read our exclusive interview in the next issue of *The Movie Magazine*.

The best thing about Robin Williams' bathtub in *Moscow on the Hudson* was Maria Alonso, who floated gracefully as Williams' Italian-born girlfriend. Now



Chevy Chase on the case. As an intrepid reporter in *Fletch*, he won't even allow Kareem Abdul-Jabbar to steal the ball.

she's in the company of Michael Keaton as the pair headlines a new comedy called *Touch and Go*.

In the three years since the famous little guy phoned home, *E.T.*, *The Extra*

Terrestrial has become a permanent addition to American culture. With *E.T.* soon to be re-released, *The Movie Magazine* takes a look at the stubby spaceman's lasting impact.

Ridley Scott, director of the terrifying *Alien*, has turned his imagination to the remote past. *Legend*, Scott's newest film, is peopled with ogres and princesses, unicorns and sorcerers. Tom Cruise, the rugged star of *Risky Business*, heads the cast.

Steven Spielberg doesn't own summer. It just seems that way, considering the zillions of tickets sold to his adventurous warm weather offerings — like *E.T.*, *Raiders of the Lost Ark*, *Jaws* and so on. For the super-secret *Back to the Future*, due this coming summer, Captain Steve produces while protegee and friend Robert (*Romancing the Stone*) Zemeckis directs. ■



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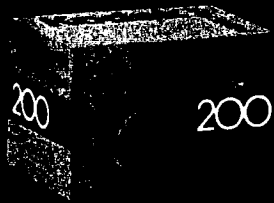
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