

# Argonaut

Tuesday April 30, 1985 University of Idaho, 90th Year, No. 61

## Humanities project brings in scholars

By Chan Davis  
Staff Writer

Eight scholars in the humanities have visited the University of Idaho this past year as part of a two-year series sponsored by the Idaho Humanities Core Curriculum Project and the National Endowment for the Humanities.

J.L. Styan, one of America's leading literary and drama critics, is currently visiting the UI campus. His public lecture on April 17 was entitled "Understanding Shakespeare in Performance." Styan participated in lectures and discussions with students in theatre classes through Saturday, April 27.

A London native, Styan has been Franklyn Bliss Snyder professor of English literature at Northwestern University since 1977. He was the seventh in the series of visiting scholars. The program itself was made possible through part of a grant to the UI from the National Endowment for the Humanities. One feature of the grant provides for attracting distinguished humanists from a variety of disciplines to speak at the UI.

From composers like Barney Childs and Pauline Oliveros to Renaissance specialists like O.B. Hardison, Jr. and Stanley Fish, the key word seems to be variety.

"It's a significant impact because in the past we haven't had enough money to bring in speakers. It's been a real boost to the faculty to be able to bring in these distinguished scholars," said Dennis West, coordinator of the series and associate professor in the department of Foreign Languages and Literature. He also added that the UI is very isolated, thus making visiting scholars a very important opportunity for both students and faculty.

West explained that when the grant was planned, a committee of UI humanity department faculty members worked to compile a list of 14 speakers on a broad spectrum of topics. The committee then contacted the speakers and prepared a tentative schedule.

"Most of the people are busy teaching at other universities, so it takes weeks to get a time coordinated for them to speak," West said.

Details of the topics to be discussed and exact dates for each engagement were coordinated by West.

"Our faculty has certain expectations for the speakers in their areas and the speakers have certain expectations of what they will do," said West, "and I mediate that. It's not difficult but it is time consuming."

West said he tries to arrange a topic that will be of broad interest. For example, Richard Wasserstrom, a professor of Philosophy at the University of California in Santa Cruz, spoke on nuclear war.

West smiled enthusiastically as he discussed the series, his Horace Greeley beard stretched under his chin from ear to ear. "It's been plenty," he said. "At times I've been just one step ahead of the speakers. It's kept me very busy but my assistant Maryann Judge has been very helpful in the nitty-gritty details." (Judge is a senior in Psychology).

According to West, the turnout to the public lectures has been generally good. Most of the speakers give one public lecture, usually on a topic of fairly broad interest. Then they give one seminar for faculty members and attend some core curriculum class to lecture and discuss with students.



Associate Professor of Foreign Languages Dennis West. Argonaut Photo by Michael Swanson.

## Save money! Register early

University of Idaho students planning to register early for summer school this year should do so by May 31, 1985 to avoid a six percent fee increase.

The Board of Regents' April decision to increase the summer session registration fees will go into effect June 1, 1985. These fees per credit hour are as follows:

Undergraduate \$53.25  
Graduate \$70.25

Law \$70.25

Those registering before May 31, 1985 will pay the following:

Undergraduate \$50.50

Graduate \$66.50

Law \$66.50

This is the first time the UI has offered early registration for an academic term, according to Sid Eder, summer session director.

"The administration felt this summer would be a good opportunity to pilot it and see what kind of bugs emerge," he said. "Assuming it's successful we'd like to continue it."

According to Matt Telin, registrar, there were 211 people already registered for summer

school on Thursday, April 25.

Students and faculty can benefit by early registration said Eder.

"The process is simple for students. You just get your packet, get your advisor's signature and you're registered. And with a modest deposit, you can secure your place in class," he said. "It also allows students more leisurely and thoughtful advising."

According to Eder, early registration provides an "early warning system" for faculty.

"It allows chair people to add another section according to demand."

He added professors will also have more time to prepare for their classes.

Eder expects a modest turnout for early registration this first year. "10 to 15 percent of summer enrollment on a preregistration basis is reasonable."

He commented, "There is a natural inclination for people to delay things. I know I didn't start my income taxes until April 15."

## Exam Schedule!

Regular classrooms will be used for the exam unless instructors make special arrangements through the Registrar's Office. To avoid conflicts, rooms must be reserved in the Registrar's Office for common final exams. Instructors will announce to their classes rooms to be used for all sectioned classes having common finals. No quizzes or exams shall be given in lecture-recitation periods during the week before the final examination week. Exams in lab periods and in physical education activity classes, final in-class essays in English composition classes, and final oral presentations in speech classes are permitted that week. Announcements of time and room should be made by the instructor for all exams. Instructors must meet their classes during the exam period for which they are scheduled in the final exam week, either for an exam or a final class session. Instructors may deviate from the approved schedule only on recommendation of the college dean and with prior approval by the vice president for academic affairs and research. Students with more than two finals in one day are permitted, at their option, to have the excess final(s) rescheduled to the conflict period or to a time arranged with the instructor of the course. Night classes have their final examinations during the final exam week at the regular class time.

### EXAMINATION DAY AND HOUR FOR CLASSES MEETING

Examination	Saturday May 4	Monday May 6	Tuesday May 7	Wednesday May 8	Thursday May 9
7:30 a.m. to 9:30 a.m.	4:30 p.m. TTH T TH	2:30 p.m. TTH T TH	3:30 p.m. MTWTF MTTHF MWF MW MF	11:30 a.m. MTWTF MTTHF MWF MW MF	10:30 a.m. T TH
10:00 a.m. to 12:00 m.	2:30 p.m. MTWTF MTTHF MWF MW MF	1:30 p.m. TTH T TH	9:30 a.m. MTWTF MTTHF MWF MW MF	11:30 a.m. TTH T TH	8:30 a.m. MTWTF MTTHF MWF MW MF
1:00 p.m. to 3:00 p.m.	8:30 a.m. TTH T TH	7:30 a.m. MTWTF MTTHF MWF MW MF	3:30 p.m. TTH T TH	4:30 p.m. MTWTF MTTHF MWF MW MF	12:30 p.m. MTWTF MTTHF MWF MW MF
3:30 p.m. to 5:30 p.m.	10:30 a.m. MTWTF MTTHF MWF MW MF	1:30 p.m. MTWTF MTTHF MWF MW MF	9:30 a.m. TTH T TH	7:30 a.m. TTH T TH	12:30 p.m. & conflicts TTH T TH
7:00 p.m. to 9:00 p.m.	COMMON ApSt 251 Bus 265 Bus 311 Comm 233 EE 340 Phys 210	COMMON Bus 321 Chem 112 Chem 114 Econ 151 EE 203 Phys 114	COMMON Bus 332 Math 111 Math 140 Math 160 Math 180	COMMON Acctg 210 Acctg 202 Bus 301 ES 320 Psych 100	

# Briefs

## Power surge shuts down KUOI

A blown transistor temporarily crippled KUOI, the University of Idaho's student radio station. According to the station's electrician Mike Meehan, a voltage surge caused by the electrical storm that hit Moscow on Sunday night may have blown the transistor. No other electrical problems occurred in the Student Union Building at the time.

Meehan pointed out that

some of the equipment currently being used at KUOI is old and could be another reason for the problem. A transistor valued one dollar has been ordered through a company in the midwest and should arrive within the next few days. A staff member of the radio station managed to salvage another transistor elsewhere and the station went back on the air Monday

## ROTC team scores places second

The University of Idaho Army Reserve Officer Training Corps Raider Team placed second overall in the finals of a recent ranger Challenge competition at Fort Lewis, Wash.

There were five events in the competition, including a ten-mile road run with weapons and field pack, crossing a water obstacle utilizing a rope bridge, M-16 rifle marksmanship,

16-hour field patrolling exercise and an orienteering course.

The UI team took first place in two events--orienteering and patrolling.

Schools participating, in order of their overall finishes, were University of Utah, UI, University of North Dakota, Brigham Young University, Oregon Institute of Technology, and the University of Iowa.

## Chinese educators here

Six educators from the People's Republic of China spent this week learning about agricultural research programs at the University of Idaho. The Chinese Delegation is led by Yong-Ying Jia, director of scientific research at Northwest College of Agriculture at Wugong--a college with which the UI College of Agriculture is linked in cooperative program.

The visitors arrived in Moscow on Monday. Earlier, they had toured Cornell University, the University of Maryland and the Washington D.C. area.

Friday, the educators will con-

clude their visit in Idaho.

To help the Chinese to understand how Idaho agriculture research programs are managed, UI officials held briefing sessions in Moscow. They also arranged a tour of the Boise Valley, with visits to UI research and extension centers at Caldwell and Parma.

The Chinese visited Washington State University at Pullman, the Appaloosa Horse Club at Moscow, the Museum of Native American Culture at Spokane, and the farm of Joe Anderson, near Potlatch.

the average, he said."

"For the past 10 years, our placement rate has been right around 67 percent, again way ahead of the national average (usually around or under 50 percent)," Woolson said. "I think that's something we can really be proud of," he said.

The CPPC exists to help students and alumni identify and work towards their career goals. Assistance is provided by Woolson, two secretaries, a receptionist and an occasional part-time graduate student.

The center has also been voted as the best physical facility in the western region by employer recruiters who make regular visits.

According to Woolson, UI placement registrants either exceeded or were within 10 percent of regional starting salary averages in 11 of the 15 curricula areas surveyed by the College Placement Council.

During the most recent placement year, 135 employers made 435 recruiting visits to UI. They conducted 3,668 registrant interviews (in 12 completely private rooms) and evaluated Woolson and his staff at 3.52 on a 4.0 scale.

According to Woolson, those who are hiring are the five basic employment areas extending the most offers are K-12 public schools; aerospace, electronics and instruments firms; public accounting firms; local, state and federal government; and merchandising and services.

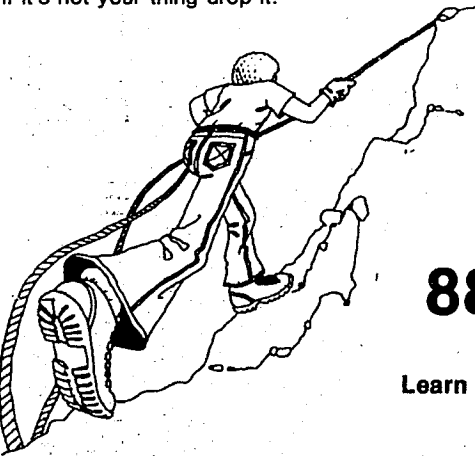
Woolson asserts that while he and his staff are proud of their efforts, the UI faculty, administration and the students themselves must get a lot of credit, too, particularly the latter.

"I think one reason employers--especially from Idaho and Montana--are attracted to UI is because of the strong work ethic of our students. Most of them aren't looking for the proverbial free ride, or of doing just enough to get by," Woolson said.

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# News digest

## Correction

In the Friday, April 26 edition of the *Argonaut*, the title on the front page that read "Senate pushes UI disinvestment from companies in South Africa" was incorrect. The title should have

pointed out that the ASUI Senate voted not to consider a resolution regarding the University of Idaho's investments in corporations in South Africa. The *Argonaut* stands corrected.

## Faculty members win awards

A bacteriologist, a forester and a geological engineer have won Distinguished Faculty Awards at the University of Idaho.

To be eligible a faculty member must have provided at least eight years of service to the university in teaching and research, have attained the rank of associate professor or higher, and have made significant contributions in their academic field.

Selected this year for the DFA are Richard C. Heimsch, professor of bacteriology; Joseph Ulliman, professor of forest resources; and George Williams,

professor of geological engineering.

Heimsch joined the UI faculty in 1972, and offers courses in microbiology, food and applied microbiology, and microbial biotechnology. He is also active outside the classroom having served as chairman of the Faculty Council, as a member of the statewide Task Force on Higher Education, and a faculty representative on the UI Alumni Association board of directors. Heimsch earned his bachelor's degree from Miami University of Ohio, and his master's and doctorate from the University of Wisconsin.

Ulliman is a remote sensing expert and offers classes in advanced aerial photo interpretation, field surveying a forest land resource planning and photogrammetry. He is the author or co-author of more than 15 publications, and has been instrumental in acquiring approximately \$500,000 in research grants and contracts.

Ulliman, who has been at UI since 1974, is advisor for the Student Affairs Council of the College of Forestry, Wildlife and Range Sciences and for two student publications. He also has been named the college's outstanding teacher by its students. Ulliman earned an undergraduate degree at the University of Dayton, and his masters and doctorate at the University of Minnesota.

Williams is director of the Idaho Mining and Minerals Resources Research Institute, and served as the Chairman of the geology department for 17 years.

## Pierce wins Truman Award

Jim Pierce, a sophomore finance major, has won a Truman Scholarship Award.

The \$20,000 award is given each year to one student in each state.

In order to win the prestigious scholarship, Pierce had to gain a UI nomination, then become one of two UI nominees entered in the regional selection process. He said for the UI competition, candidates were required to turn in a resume, release their academic records and enter an example of written work.

After that, his entry had to include an essay on a current political issue and go to the national committee for review. After regional semi-finalists were announced, he traveled to

Seattle for interviews with a panel of professors from Whitman College and the University of Washington.

One winner was selected from

each state and four regional at-large winners were named for the Pacific Northwest, Pierce said.

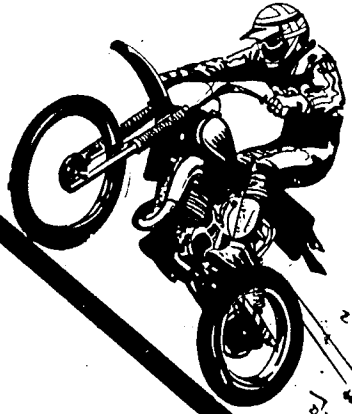
A total of 105 of the \$20,000 scholarships were given this year. He explained that \$10,000 of the award goes toward completing undergraduate study and the remainder for graduate study.

One of the things he was asked, he said, were his career and graduate study plans. He plans to study law after completing his under graduate degree and hopes to eventually run for public office.

The award is designed to assist students with potential for leadership in government and outstanding academic records.

Other UI students winning the award in recent years include Michael Trail in 1984, Kamala Shadduck in 1983 and Claire Henriksen in 1982.

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# Opinion

## More foolishness from the Senate

The ASUI Senate thinks disinvestment is not within its purview. Well, then, just *what* is the senate's scope? If that body cannot deal with student interest and concern in the university, what group can?

Or... what group will have the guts?

Senators last week voted down an attempt to consider whether the university should divest itself of stocks in companies which do business in South Africa or not. The senate, which has no trouble meddling in the affairs of Nightline, the *Argonaut*, KUOI, and which regularly passes bills on a host of worthless topics, decided it had no jurisdiction in the issue.

Senators claimed the senate was not able to deal with the issue. "This is way above our heads," said Sen. Jana Habiger, "We have no business even considering it." Forgive us for asking, Sen. Habiger, but above *whose* heads is this issue? Hundreds of UI students, faculty and staff have formed definite ideas about apartheid. *They* know it is wrong.

Senators continually carp because their constituents are apathetic, yet when comes to them with reasoned, well-documented demands they ignore these students. It is very disconcerting for the elective, allegedly representative student senate to choose to stick its collective head in the sand.

The end of the semester it is often a time of taking stock. When the senators — and especially those who voted to ignore the misery apartheid imposes on most of South Africa's population — begin to think about what they have accomplished this semester, let them ponder this, their most recent folly.

Lewis Day

## A few changes

A few of changes in the *Argonaut* publication schedule have been made for the rest of the school year. Issues 62 and 63 (a first) will follow a slightly different publication timetable.

The *Argonaut* will not be published this Friday, May 3. Instead, because of the new final examination schedule, the *Argonaut* will be published Saturday, May 4. The distribution schedule for the paper will follow the usual patterns.

For the first time, the *Argonaut* will publish a special edition, for UI graduation. This paper will hit the streets Friday, May 10. The special edition, which will include *Palouse Review* (the *Argonaut* Art and Literary Supplement), will be distributed at all graduation sites, as well as the SUB and downtown Moscow.

The *Argonaut* will not publish letters to the editor in the Friday, May 10 paper.

We at the *Argonaut* hope our readers enjoy these changes.

The *Argonaut* will accept letters to the editor until noon on the day prior to publication. They must be type, 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.



## Binding the wounds

Lewis Day

Dachau, Bergen-Belsen, Auschwitz, Buchenwald, Maidanek and Treblinka: these names evoke the memory of the Holocaust, the Nazi attempt to exterminate the Jewish people.

The Holocaust and Nazi period represent an unprecedented period in the human existence; the memory of the Holocaust must remain with us always. We must ensure that it never happens again. In undertaking a trip to Bitburg, West Germany, Ronald Reagan has said he wants to bind wounds between the American people and those of West Germany.

It seems odd that Mr. Reagan would want to do again that which has been accomplished through the NATO alliance, thirty years of massive economic symbiosis and cultural exchange. We have achieved rapprochement with the German people.

To suggest, however, that because we do not hold postwar generations responsible for the horrors of Nazism we can honor the soldiers and carriers-out of the Third Reich is lunacy. We can never forgive and forget.

The mere thought of the Holocaust should make us stop and take stock; the idea of excusing anyone who had any involvement with German officialdom in the 1933-45 period is repugnant. The president of the United States should have no truck with "honoring" these people.

That Mr. Reagan would even consider visiting anything in West Germany other than a memorial to Holocaust victims is frightening. There are Germans who had nothing to do with the Nazi period today, and they certainly should not be held accountable for their ancestors' actions; that, however, is no reason to ignore what happened.

If people are insulted that we choose not to honor their war dead — the soldiers who spread the hatefulness of the Third Reich — that is just too bad; we can honor those who fought from within Germany against the Nazis, but it is —

and always will be — inappropriate to honor the Nazi military dead.

It should really come as no surprise that Reagan and his staff have blundered their way into the whole Bitburg cemetery mess. An administration so blatantly insensitive to the poor, disadvantaged and underclass in current America should hardly be expected to be sensitive to the plight of the millions of innocents murdered by the Nazis.

A government which is more concerned with the bottom line than with human lives cannot be expected to have a memory which extends beyond the last balance of payments figures; Ronald Reagan is only embarrassed because he has, yet again, been exposed for the fraud he truly is. The man — and his administration — is mean spirited, unconcerned that six million Jews (and a host of other people) were murdered by government decree just forty years ago. Reagan and his followers are more concerned with currying favor with the rightist Kohl government in Bonn than with remembering the horrors of the death camps.

Anti-Semitism has been enjoying a resurgence lately, an ugly, dangerous renaissance of a most loathsome philosophy. The activities of neo-Nazis in France, West Germany and the US — even in tranquil North Idaho — have received too little attention. Leaders regularly denounce these activities, but they do so with weariness born of a lack of conviction. Sure, Reagan "deplures" anti-Semitism, but he fails to connect his behavior with the activities of the Order, the Klan, and the Aryans Nations groups. As long as Reagan and other political figures "forget" the past, it is safe to say the past will again engulf us.

The only wounds which need binding are those indelible ones tattooed in the minds of death camp survivors, their families and the countless — and nameless — other victims.

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# Commentary

## The party is over

**Randy Balice**

I really like being a United States citizen. I just don't know if I could survive in some other country without my 3.5 TV sets and my 2.4 children. However, there are some aspects of the United States that I can never be proud of. U.S. foreign policy is on the top of that list.

In general, our foreign policy is a mess. It might be more accurate to rephrase that last sentence as follows. Our anti-communism policy is a mess. In particular, our relationships to Nicaragua are the messiest. Not only are we repeating the same series of mistakes that we made on numerous other occasions, we are doing so with full knowledge of the consequences. Yet, we continue to blunder along the same imperialistic path.

For the sake of those who still cling to the misconception that Nicaragua can be saved from Communism; let me state that "She's already gone, folks." The party is over. Moreover, we only have ourselves to blame. In explanation, let me pose these questions. What would you do if you were a Nicaraguan citizen faced with poverty, illiteracy, poor transportation systems, poor health services and the subjugation of a repressive government and of the land owners? Since the voting booth is not an alternative, you would resort to any means necessary to rid yourself of this burden. Right?

Now that wasn't too hard was it? Next question. Who would you turn to for support of your cause? Would you choose the United States? After all, we like to think of ourselves as the model form of democracy from which all may benefit. And aren't we the torch of liberty, burning through the endless night of anarchy? Wrong! It just so happens that in the case of Nicaragua, and in many other examples, we were, and are, the ones who prop up these governments of subjugation. Then, we milk these countries for their natural resources and cheap labor; never giving a thought to the consequences.

So, if you were a budding young revolutionary, with the realization that the source of your governments' excesses were as much in the United States as in your own capital city, where would you go in search of assistance? England? Tahiti? Monte Carlo? You're getting warm, folks?

"When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another," there will be an enterprising government which will recognize, and fill, this need to their advantage. This is merely the law of supply and demand. Even communists can recognize the above truth; and they seem to do so better than we do.

Therefore, instead of acting like a jilted lover over the developments in Central America, we should recognize that Nicaragua happened because we failed this country when there was still a chance. The decision has been made concerning its allegiances. We can only wish it well and offer our assistance. Perhaps, by our good example, the leaders of Nicaragua may decide that capitalism is not so bad after all.

If we were to stop acting like a third-rate Libya, then maybe we could spend more effort eliminating the need for revolution elsewhere by providing not-so-subtle hints to our puppet governments that human rights violations will not be tolerated. Or else, we can kiss South Korea, the Philippines, and others goodbye; along with Nicaragua.

## Star wars as a solution

**Mike Long**

The whole reasoning behind the anti-nuclear weapons protest is the fear that a nuclear war could destroy life as we know it here on earth.

And yet the idea that the Russians would voluntarily stop building nuclear arms and also start dismantling them is absurd and illogical. Past history shows it is not their nature.

So where does this leave the United States? Should we stop and dismantle our own? I say nay as long as the U.S.S.R. continues building. The only thing holding them back now is our own weapons, which bring a fear that they also wouldn't survive a nuclear conflict.

If we were to drop our defenses, the U.S. would become the proverbial "sitting duck". What would keep the Russians from shooting?

Since the beginning of the communist reign in the USSR, the Russians sole desire has been world dominance and the U.S. is their chief opponent in this.

There must be a better way to end the arms race and protect what we know of civilization than by trusting those who would jump at the chance to destroy us if they had a chance of coming out on top.

President Reagan has offered a plan which if implemented will not only stop the nuclear

arms race, but make nuclear weapons obsolete against the United States.

Nicknamed Star Wars, the plan calls for research into the possibility of using lasers to destroy incoming nuclear missiles and yet many are afraid to spend money to see if it will work.

How can you pull a plug on a program that has the potential of not only stopping and even eliminating the nuclear arms race. On top of it, Star Wars is defensive and will only be saving lives, not destroying them.

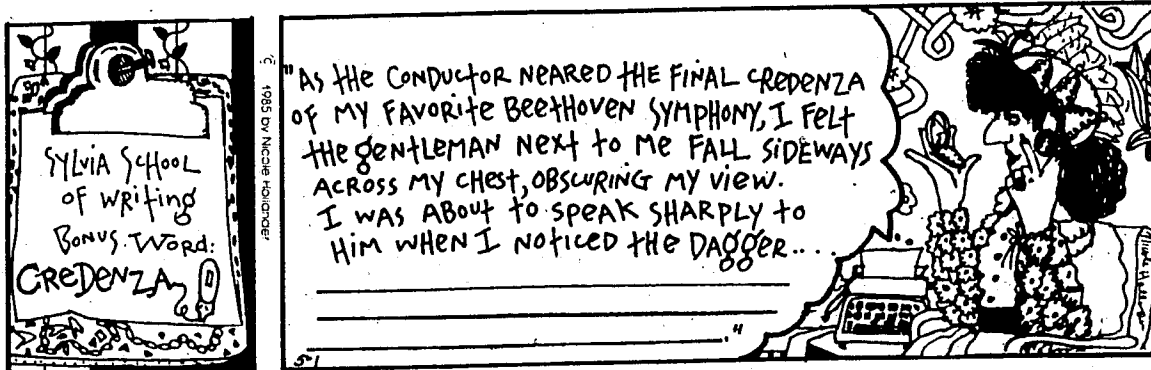
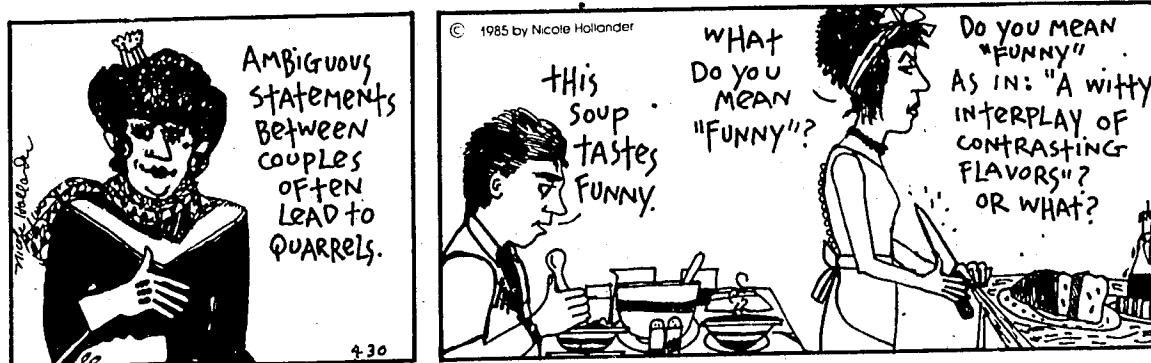
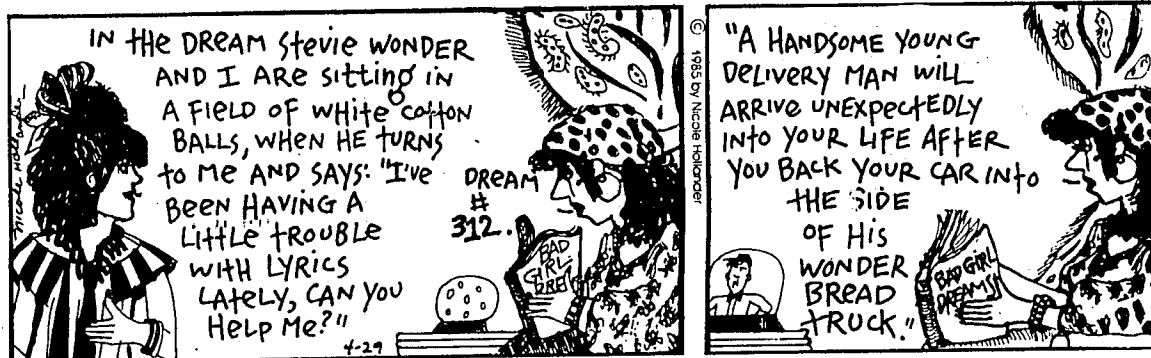
Suppose, the Russians decided to attack any way, wouldn't you be interested in a device that could save not only other peoples' lives, but also your own?!

Futher, the Bear gives it more credence than some Americans by not only trying to get us to stop our research, they are also going full bore with their own investigative studies into the theory.

Finally, is Star Wars still too much to swallow? Then put your trust in Christ and worry about life no more. You too can join the Apostle Paul and other believers in saying, "For me, to live is Christ; to die is gain."

## Sylvia

By Nicole Hollander



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Julie Sherman, runner-up woman logger takes her cut seriously. Argonaut Photo by Deb Gilbertson.

# Timber Sports

Teams from all over the Northwest came to compete at the Timber Days festival. The festival was put on by the University of Idaho and Washington State University Logger Sports clubs.



Jeff Boyce and Tom Nixon roolllll another one. Argonaut Photo by Deb Gilbertson.

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# Letters

## Need more arms

Editor,

Congress just passed the MX missile to the silos for a more solid defense of our great nation. I strongly support the decision of our nation to deter the threat of spreading communism and to secure our borders. Americans living today have underestimated the price that was paid for our freedom from an oppressive foreign government. Maybe a one-way plane ticket to Russia or Poland or... would give the anti-defense people a different perspective.

Or maybe (I don't see why) a history lesson should be taught. Does anybody remember the actions of Russia at the end of WWII, in Afghanistan, toward the Korean airliner, all over the world? Is it possible that we can see a trend in the aggression of the Soviet Union? Knowing that a grizzly bear is more inclined to eat you than to make peace with you, and knowing the bears' victims of the past, would you go out and play with him when he asks you to? Maybe a fool would, but not the eagle of America.

If history isn't enough, how about personal testimony? On March 23, 1984, the highest ranking military defector from Czechoslovakia, General Jan Sejna, spoke to a Concerned Citizens Forum in Washington D.C. "It is a mistaken notion to assume the Soviets would not destroy the U.S. in order to preserve American technology

and grain stocks," said Sejnah. "The Soviet plan includes crippling the U.S. with 120 nuclear warheads and then accepting the total surrender of Western Europe."

General Sejna was the Communist Party Secretary for the Czech Defense Council for eight years and had direct access to the Soviet (Global) Strategic Military Plan. He was the top Czech military liaison to the Warsaw Pact and to the Soviet Union.

"The only deterrent the U.S. now has to this plan is its ability to strike back at the Soviet Union, even following a "first strike," too costly."

He also warned that the U.S. nuclear return-strike potential must be maintained or the Soviet surprise attack will come. "The best policy for the U.S. to pursue with the Soviets, now that they have walked out of the "START" arms control talks to Geveva, is silence," Gen. Senja advised.

I believe in having a strong defense for this nation and I cherish this republic of freed people. Let's not be foolish and disregard our memory and sacrifice our free land.

Greg Kolar

## O.P. holds own

Editor,

Betty Benson's April 23 letter brought out some concerns over student fees. Unfortunately she didn't do the necessary investigation to get the facts prior



to her Argonaut letter.

No, student fees do NOT pay for river trips, transportation, rafts, life jackets, or anything of the kind. All of the items she mentioned are paid for at registration. Both the summer outfitting program and the Rental Center are totally self supporting.

The 1.42 each student subsidized the Outdoor Program last semester goes to pay for staff salaries. These positions provide services to a wide variety of students and in the case of this program, our major clientele is the off-campus student. A student only has to participate in one of our weekly evening slide programs, free kayak instructional sessions, or other activities to more than repay that investment. Students may choose from a wide range

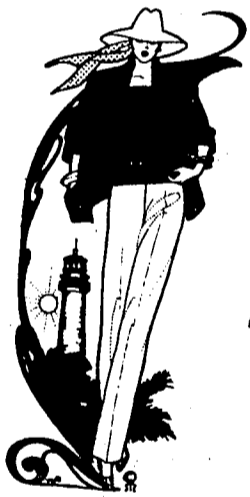
of cultural, physical, or recreational activities provided by the ASUI. Those who believe that their only education is coming from 'academic' programs are sadly mistaken. The diversity of university academic classes and outside activities all contribute to skills and understanding. Deleting funding from ASUI programs also does not increase funding for buildings, campus grounds, research, or faculty salaries.

Betty might be interested to learn that in her college of architecture, landscape architecture students have utilized the Outdoor Program expertise in multi-image slide show production to complete required projects prior to graduation. This is because aside from the semester along Advanced Interpretive Lab in the Department of

Wildland Recreation Management, there is no academic program that teaches those skills and also provides rental equipment for students to complete their senior project. The Outdoor Recreation academic curriculum is taught almost entirely by Outdoor Program Staff. These classes are also open to any student outside of that program.

Activities that are provided by the ASUI have been chosen because over the years the most student interest has been expressed in those areas. They contribute in a large sense to the wider education of the student. One may personally choose to not participate, but that does not decrease their validity for the bulk of the students.

Jim Dennis



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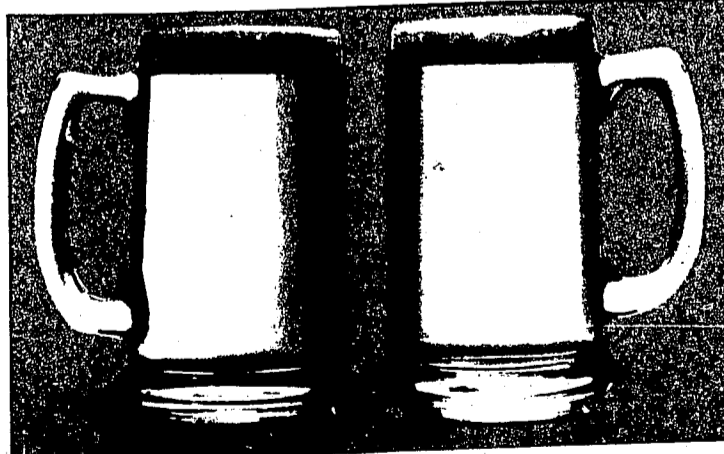
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# Letters

## Arg picks on hall

Editor,

The men of Graham Hall, at a recent meeting, requested me to write the following letter concerning certain discrepancies that have arisen between them and the Argonaut during the past several weeks.

The men of Graham Hall acknowledge and accept the apology printed in April 16th's Argonaut for your failure to print an ad supporting Senator Dave Dose's reelection. We do not, however, condone the Argonaut's recent treatment of Senator Dose and Graham Hall. We wonder how the Argonaut does any business if all of its advertisers are treated in the same manner?

Knowing that we are all human, one has to wonder if the management at the Argonaut ever let personal views bias the news they print. We would sincerely like to suppress this cynicism, but several recent

events make even the best of us wonder at times. Being incurable gossipers, we thought that some of these facts should be pointed out to the general public.

After Senator Dose released the initial results of his controversial budget survey, you printed an article attacking its implications. That's fair enough. However, several letters supporting the survey were never printed. Bob Armitage was told that his letter had been "lost." The men of Graham Hall try to be optimistic about human nature, but some of us raised our eyebrows. About four issues later, the Argonaut got around to printing Senator Dose's letter explaining his survey. The only problem was that it was cut up and printed on four different pages. Surely this wasn't done to distract attention away from the letter? Who would think so? Then again, we are dealing with human nature here.

Finally and most recently, the Argonaut "forgot" to print a paid ad from Graham Hall supporting Senator Dose's reelection. Just before this, Senator Dose had broken a tie vote that defeated part of the Argonaut's proposed pay raise. Of course, being good-natured fellows, we wouldn't say the two events were connected in any way. But, we wonder? We hope that future ads aren't "forgotten," so that the Argonaut unintentionally influences an election! That's a terrible thought.

The men of Graham Hall are willing to put these events behind us now. As eternal optimists, we have full confidence that the professional staff at the Argonaut will not forget to print this letter, or lose it, or -heaven forbid- split it into twelve different parts. But, I suppose, some of us may wonder.

Brian Reynolds

Editor's note: Well, Brian, we at the Arg do not wonder.

Perhaps you "forgot" that when Sen. Dose's campaign statement (for the recent election) was lost, the editor of the Arg personally called him and asked for new information — so that he wouldn't be left out of the issue. Chalk your "forgetfulness" to human nature.

The omission of David Dose's ad was a mistake. It was a most lamentable mistake, because of the calumnious attacks (such as this letter) we have suffered as a result.

We thought the good people of Graham Hall were above the kind of silly accusations we've all heard in the last few weeks. Obviously we were mistaken.

It is a shame that so much ill will has been generated over one person's mistake: however, if Sen. Dose and his political allies have such a collective thin skin, perhaps it is for the best that the student constituency is aware of the fact.

## Good kill ratio Missile needed

Editor,

This letter is in response to Kathleen Shields' letter entitled "MX not needed" and published in last Tuesday's Argonaut. In this letter, Ms. Shields makes several contentions which I feel should be addressed.

Ms. Shields wonders how it is that our representatives appropriated funding for the MX missile in light of (unnamed) polls showing a "large majority" of Americans favored a reduction of our "nuclear stockpile". Aside from legitimate questions such as "Which polls?" "How large a majority?" and "What is a 'nuclear stockpile'?" (nuclear weapons, nuclear waste, nuclear reactors, nuclear waste, nuclear dancing?) I would ask Ms. Shields which theory of democratic representation she subscribes to? She implies that she believes our representatives are manikins of whom, lacking insight into the nation's needs, must respond to every poll as if it captured our true and absolute wishes. Personally, I subscribe to a view expressed by a notable U.S. statesman: "The voters selected us, in short, because they had confidence in our judgement and our ability to exercise that judgement from a position where we could determine what were their own best interests, as a part of the nation's interests."

"This may mean that we must occasionally lead, inform, correct and sometimes even ignore constituent opinion, if we are to exercise fully that judgement for which we were elected (emphasis added)."

I don't think it is all that unreasonable to believe that our representatives in Washington D.C. may know some things that we here in Moscow, Idaho do not know. (Incidentally, the (then) U.S. Senator whom I quote is not Jesse Helms but is J.F.K. — see *Profiles in Courage*, chapter 1.)

Ms. Shields continues by characterizing the MX missile (somehow linked with the

See Missiles, page 15



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**Happy 23rd Birthday Mark Mecham!**

**CHEERS**

**BREW TAZZY LOU**



# Sports

## A Golden spring

By Greg Kilmer  
Sports Editor

The 1985 spring season closed with a bang Friday night in the annual Silver/Gold finale. And most of that bang came from an unexpected place: the defense.

"Going into this spring, we wanted to develop our defense," head coach Dennis Erickson said. "They showed great intensity and they got better all the time."

"We knew we had to be concerned with the new system," Erickson said of Idaho's change to the 5-2 look from last year's 4-3 strategy. "We were concerned with the three front liners."

It was this defensive line that was the telling story in the intra-squad practice as the victorious Gold's defensive line kept plenty of pressure on Junior quarterback Scott Linehan.

Erickson pointed-out defenders Dave Parker, Daryn Young, Schereth, Nolan Harper, Mike Cox and Tom Hennessey as good spring performers. Also included were corners Paul Ramsey and Virgil Paulson.

"The defense played well all night," Erickson added of his defender's Friday performance. "They did have some breakdowns but that was most-

ly due to the split teams."

Linehan, behind a mostly back-up offensive front, did throw for 207 yards on 15 of 27 attempts. However, he drove his Silver team into the end zone only once.

Linehan's backup, Rick Sloan, enjoyed the protection of his front liners, three returning starters. Sloan threw for two and took one touchdown in himself. All three six-pointers came in the second period when the Gold broke the game open.

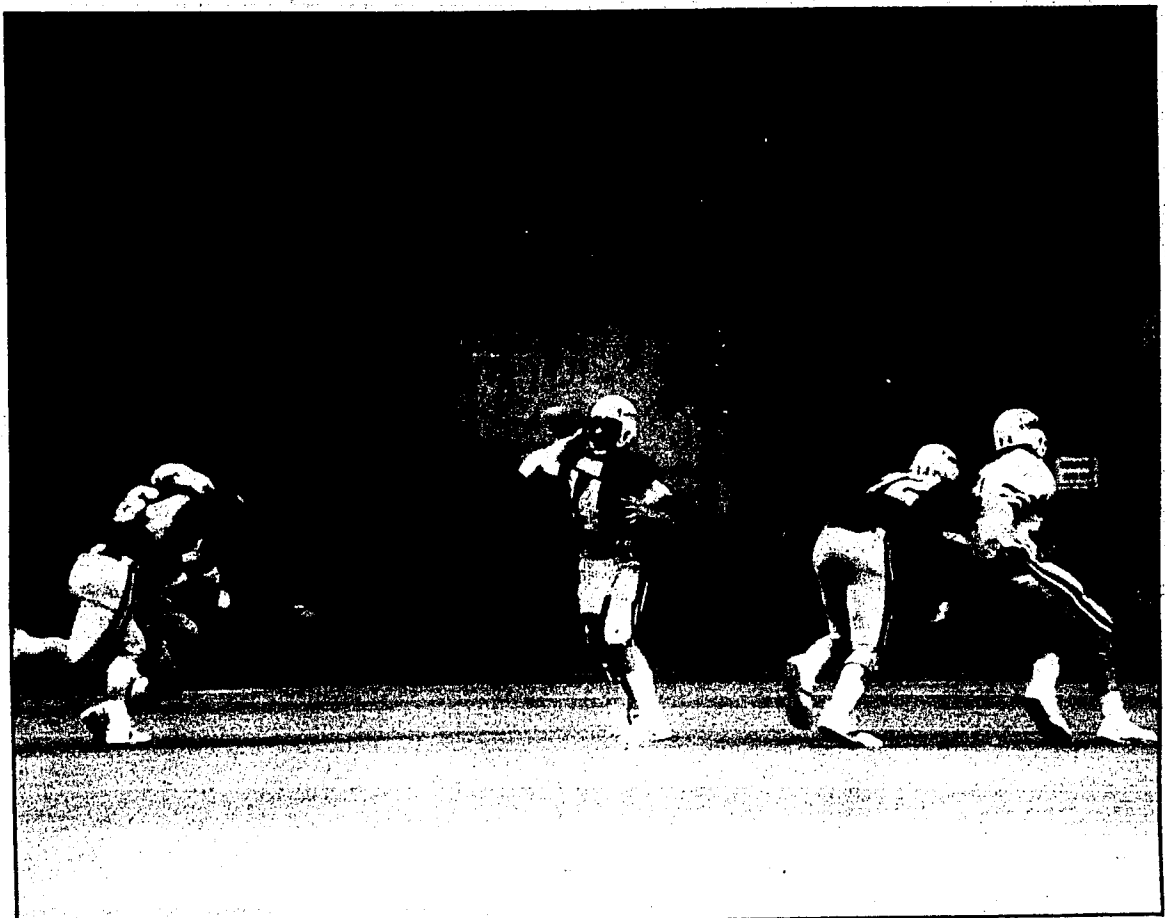
"Rick (Sloan) threw well tonight; I was real happy with his execution," Erickson said. "Scott (Linehan) did some good things, too, with all the pressure on him."

It was Linehan who got the Silver on the board first, a second quarter 90 yard drive capped-off by a four yard run by Steve Jackson. Both Jackson and his competition for a starting bid, newcomer Fred Lloyd, drew praise from their head coach.

"It's so nice having depth," Erickson said. "Both of them had real good springs."

Jackson finished with 36 yards while the JC transfer Lloyd had 85.

After Jackson's four yard Silver streak, the Gold rush was on.



Vandal quarterback Rick Sloan steps up to deliver a pass in Friday's Silver/Gold game. Argonaut Photo by Henry Moore

Following a Sloan sneak from a yard out, the Post Falls signal caller threw two long howitzers to put the game away for the Gregg Smith coached Gold.

Sloan found Darin Magnuson (who also punted for a 51 yard

average) on a 64 yard bomb and then followed up with another 60 yarder to Eric Jorgenson.

Sloan's backup, Darrel Tracy, added a two yard score in the third quarter and Eddy Spencer brought the crowd to their feet

with a 65 yard run on a nicely executed reverse play. Kicker Brian Decicio ended the scoring for the night with a 39 yard field goal.

See Golden, page 10

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# So what else is new?

## Greg Kilmer

How in this baseball-loving world can anyone in their right mind be a New York Yankee fan?

How New York City and their sport's fans put up with that pompous boob, George Steinbrenner, is way beyond me.

This guy just has to be the Top Banana in the Big Apple no matter what.

He fires Yogi Berra during the seventh inning of a recent ballgame, all of 16 games into the season and hires that ol' doggie puncher, Billy Martin.

George told the press and I quote, "The Yankees will not be making any changes for 1985. Yogi Berra's contract will be honored." Last time I heard the baseball season lasts through the summer. Guess when you're born with a silver spoon in your mouth, you can even change time.

I guess I should be jacked, ol' George has been slowly dragging a proud organization into one of the most talked and laughed about teams the last

couple of years. Steinbrenner has let some great one's slip through his greedy little fingers and they seem to be a lot happier.

Tommy John, Reggie Jackson, Craig Nettles and even that mean looking Goose Gossage has been known to crack a smile down in sunny San Diego.

George must be a believer in "change stirs success", but he's been stirring an empty drink with 13 different olives in there the last couple years.

George didn't make the announcement himself, he had Clyde King, the greatest yes man since Erlichman and the boys, to do it for him.

Clyde said Steinbrenner, "would rather fire 25 players than to fire Yogi." Yeah, the Pope is Jewish too.

George was surprised at the press coverage of the change. "It's getting so that you can't make news when you make a change," the pin-striped king said. When you go through

managers like most teams do fungo bats, it gets a little mundane.

That must be the reason for George's latest assault for headlines, those ponies.

Seems George's stable, Kinsman Stud Farm, bred Eternal Prince, one of the favorites at this years "Run for the Roses."

George found out that he had sold the colt for \$17,500 and when he found the colt was a keeper, bought back 37 per cent of E.P. for a mere \$750,000. I know I'm a dumb jock writer, but somebody saw you coming, George.

George said recently, "I like my horses better (than my ball players) because they can't talk to sportswriters.

Word for the wise George, when those sports writers are getting some shots of you and your new filly friends, make sure you're facing the camera. Don't want to mistake one horse's patoot with another.

## Intramural Corner

**Forfeit Deposit Refund Checks-** For all living groups and softball teams may be picked up in the IM office on Friday. Don't forget.

**Men's Track Meet Finals-** Are rescheduled for today at 5:00 pm on the outdoor track.

**Congratulations to:** OC 13

for winning the women's softball tournament.

**Tennis Social-** Entries are open for sign up until Friday. The event is scheduled for Saturday, May 4 from 8:30-noon on the PEB tennis courts. Entries are limited to the first 24 people that sign up. Don't miss out.

### Golden, from page 9

But it was the kickers that drew some concern from Erickson. "Neither of the two rose to the occasion this spring," Erickson said. "We'll need work there for the fall."

Decio and fellow kicker Charlie Gnegy missed two field goals and the same number of PAT's. "That concerns me," Erickson said of finding a replacement for Idaho's All-Time scorer Tim McMonigle.

"We're extremely excited for next year," Erickson said. "We found we have good players and that we have the depth."

"It won't be easy, though, with that Pac-10 opener," Erickson said. "But if we can stay away from injuries, we will have a good chance at the Big Sky crown."

One injury that did occur this spring was that of back-up tight end John Howgate. Howgate injured a knee in the last minutes of Friday's scrimmage and underwent tests Monday. Trainer Dick Melhart speculated that Howgate will probably need surgery.

The Vandals are off until mid-August when they return to Moscow to prepare for the '85 opener Oregon State on September 7 in Corvallis.



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<b>AUDIAN</b> Downtown Pullman	<i>The Purple Rose of Cairo</i> 7:00 9:00 PG
<b>KENWORTHY</b> Downtown Moscow	<i>Moving Violations</i> 7:15 9:00 PG-13
<b>NUART</b> Downtown Moscow	<i>Mask</i> 7:00 9:30 PG-13
<b>UNIVERSITY 4</b> Palouse Empire Mall	<i>Witness</i> 9:30 only R
<i>Desperately Seeking Susan</i> 5:00 7:00 9:00 PG-13	<i>Return of the Jedi</i> 5:00 7:15 PG-13
<i>Lost in American</i> 5:30 7:30 9:30 R	<i>Police Academy 2</i> 5:15 7:15 9:15 PG-13

# UI sprinters pull deja vu job on WSU

By Tom Liberman  
Staff Writer

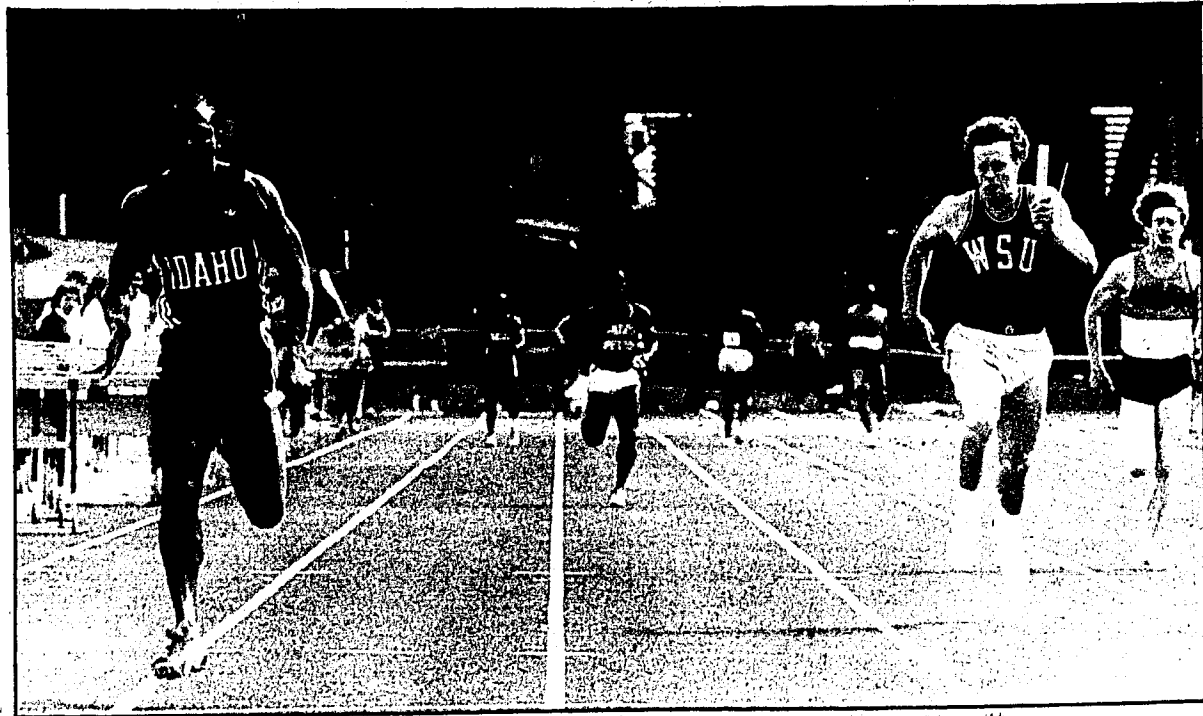
The Idaho track team had a fine weekend in Pullman as they again defeated Washington State's sprinters, despite bad news from the budgetting department.

The big victory was in the 400m relay where the Vandals stopped the highly touted WSU foursome for the second weekend in a row. Chris Stokes, Sam Koduah, Everton Wanliss and Dave Smith turned in a school record of 39.58s for the event.

According to Coach Mike Keller, "That places them in the top six to ten in the nation. And I know that we can do better, especially when we get the warmer weather."

Wanliss is coming off of a three week layoff and Keller was impressed that his times were as good as they were. Wanliss also managed a third place in the 100m dash, while Stokes finished first, a mere .01s ahead of teammate Smith for a Vandal sweep.

The Vandies will be taking the week off as they prepare for finals. The following weekend they will travel to Modesto, CA. where they will take on two of the top 400m relay teams in the country.



Vandal Dave Smith carries the baton over the finish line in Idaho's 4 X 100 victory Saturday in Pullman. Argonaut Photo by Phil Lauro

Keller said, "I know we can make the finals in the NCAA's," and the meet in Modesto will prove if the team has the stuff to make it. Keller is impressed with the whole team's performance thus far in the season.

On Saturday, Gabriel Tiacoh of WSU won the 200m dash as he did last weekend by defeating Vandal Dave Smith.

Both his 20.84s and 20.83s times were close to the NCAA qualifying time of 20.73s.

Sam Koduah of Idaho also won the 400m race although Keller felt his time could be improved. "He died at the end even though he won." Koduah has had a spat of injuries that have kept him from working out regularly and Keller said that he

was hopeful for improvement.

The rest of the Vandal team did much better than they did last weekend although this meet was not scored for the Vandals.

Tim Taylor hove the shot put 58' 11.5" to take second place. Keller said that this put Taylor close to his indoor best of 60' plus.

Keller was very encouraged

by the performance of discuser Kurt Schneider whose toss of 176' 5" gave him a personal best by almost ten feet. This was good enough for Keller to nominate Schneider for Big Sky field athlete of the week. Both Schneider's and Taylor's throws were good enough to make them number one in the Big Sky.

Steve Ott broke out of a slump in the pole vault with a leap of 16' 3/4" and finished tied for the highest vault of the day. However, he had more misses and so took second.

Keller said that intermediate hurdler Glenn Mitchum was really ready to break loose as his times have been dropping through the season. Mitchum took third place with a time of 52.87s.

"Last year we were happy if Glenn got into the 52's. Now that he has done that several meets in a row, it is an encouraging sign."

The distance runners also did well as James Tennant took second place in the 1500m. Keller was pleased with the performance, but said that he could do better.

In the 800m run Mike Rousseau improved his time and managed a fifth place finish.

## Men take two of three

By Greg Kilmer  
Sports Editor

The University of Idaho men's tennis team rebounded from Friday's defeat to the University of Washington by knocking off Eastern Washington 9-0 and Boise State 6-3.

"Washington is the best in the Northwest," Idaho head coach Jim Sevall said. "Even with Guillermo (Alvarez, out with injury), we would have needed more than that to have a shot against the Huskies."

But Sevall was pleased with his squad's performance against Boise and Eastern.

"We took the close matches, the three setters," Sevall said. "We took three of three close ones against Eastern and two of three against Boise."

The men took on Washington State Monday and Spokane

Falls today before traveling to Boise Wednesday for the Big Sky Championships Thursday through Sunday.

"We're going down thinking we can win it," Sevall said of Idaho's chances. "Weber State and Nevada-Reno look to be the favorites but we feel we can contend. The close matches will be the key."

Weber dropped Idaho 7-2 in last year's championships with Idaho dropping three three-set matches.

Weber is the defending champion with Reno taking second last year, with Idaho finishing third.

The Idaho women continued their winning ways this weekend as they dropped Montana State 6-3 to improve their record to 14-2 and a perfect 9-0 conference mark.

Holly Benson, Jane Strathman, Pam Waller and Karene Wagner picked-up singles victories and the teams of Smith/Wagner and Strathman/Kathy Benson nailed doubles wins.

The women will now get ready for the Mountain West Athletic Conference championships May 13 and 14 in Cheney, Washington.

"We have a good chance to take it," Sevall said. "The seedings and draw are important though."

Unlike the men's round-robin tourney, the women are divided into rankings and must go through an elimination type tourney.

"It's important that we get to the championship rounds," Sevall said.



Kim Carter returns against UW. Argonaut Photo by Ray Bohn

It wasn't love at first sight.  
I don't know...  
our love just kind of snuck up on us.  
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we were best friends by Psych 200,  
and somewhere  
between Racquetball and Statistics...  
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# Doctoral program accredited

The doctoral program in counselor education at the University of Idaho was granted full accreditation approval recently.

According to Tom Fairchild, chairperson of the guidance and counseling department, the program was granted full approval at the recent meeting of the Council for Accreditation of Counseling and Related Educational Programs.

"The accreditation process is

a rigorous and voluntary one," Fairchild said.

Of more than 400 counselor education programs in the nation, only 30 received CACREP approval at the masters level, and just 18, including the UI, at the doctorate level.

Fairchild himself has also been cited for achievement, earning a certificate of appreciation from the National Association of School Psychologists at the group's recent convention.

The certificate, in recognition of Fairchild's professional activity, leadership and dedication to professional school psychology, specifically cited his efforts in membership recruitment.

Idaho led the nation in new school psychologist members for the national organization this year with an increase of 68 percent over 1984. By comparison, Maine showed a 57 percent rise in new members and Vermont was up 50 percent.

contributing my royalties. I hope to contribute more and also obtain contributions from UI alumni and other interested persons," says Frome.

According to Frome, the scholarship will be awarded to "students who have shown aptitude, produced articles and are

serious in writing about conservation subjects."

Frome added that he hopes that "this (the scholarship) may help to develop a reputation that the University of Idaho is a place where people who want to write on conservation subjects will want to come."

# Book revenues aid scholarship fund

In 1982, the College of Forestry established a fund for the Michael Frome Scholarship for Excellence in Conservation Writing. The college has been accepting donations for the fund and hopes to activate the scholarship by 1986.

According to William McLaughlin, head of the Wildland Recreation Department, the college has set a goal of \$20,000 for the fund, and the

interest off of that money would be used to give away one scholarship annually. The exact amount of the scholarship has not yet been determined.

One of the largest donors to the fund has been Michael Frome himself. Frome is a visiting professor of Wildland Recreation Management who recently wrote a book entitled "Issues in Wilderness Management" which has been selling

quite well.

Two-thirds of the royalties from the book go to the Wilderness Research Center and the other one third was to go to Frome. However, he has donated his share of the royalties towards the scholarship fund.

"Our goal is to obtain enough money over the next few years to activate it (the scholarship) in 1986.

# ATO celebrates

April 26-28 marked the sixtieth celebration of Founder's Day for the Delta Tau Chapter of the Alpha Tau Omega fraternity on the UI campus. The weekend was highlighted by the return of distinguished alumni, a banquet and a tree planting dedication.

Among the two dozen alumni returning to campus for the celebration were Burton F. "Humpy" Ellis ('25) and Lewis Goetz ('35). Ellis is a charter member of the local chapter of ATO. He received a law degree from the UI in 1929, and served in the US Army as a Colonel in their legal services. "Humpy" is

a native of Troy, but received his nickname through living in the town of Humphrey, Idaho. He continues to practice law in Merced, California.

Goetz presently resides in Rosalyn, New Mexico; his visit to the UI was his first in almost 40 years.

Following a Friday evening alumni corporation meeting, the returning Taus challenged the undergraduate members to a basketball match on Saturday morning. The struggle was fierce, with youth seeming to triumph. However, the victory was debated by alumni who, through their legal and business expertise, cited a height technicality against the undergrads to give themselves the win.

The Founder's Day banquet was held Saturday afternoon at Cavanaugh's Landing and featured presentations of building plans for improvements to the present ATO fraternity house and an awards ceremony.

A newly created honor, the Alumni of the Year Award, was bestowed upon "Humpy" Ellis. As this was the first presentation of such an award, it signified alumni efforts and contributions over the past 60 years to ATO at the University of Idaho.

In addition to his support of the Delta Tau Chapter, Ellis has recently created a substantial trust fund for the University of Idaho Foundation. Approximately eighty percent of the UI's endowment will go toward educational purposes other than scholarships. The remaining 20 percent will go to the College of Law for educational research and publication programs by faculty members.

Senior Tim Griffis received the Outstanding Service Award for his efforts and accomplishments for ATO. In addition to serving as president of ATO for two years, Griffis also served as president of the Intrafraternity Council (IFC) and recently received the Greek of the Year Award.

Others cited at the banquet were four alumni who received 10-year service awards.

A tree planting and dedication was held Saturday afternoon in front of the ATO fraternity house on Deakin Street. To honor Ellis, the Delta Tau Chapter planted an 18' maple tree that replaced a recently removed tree. The new addition on the south side of the fraternity house was quickly dubbed the "Humpy Tree".

The remaining festivities for the weekend consisted of a dance with music by Jazzmania on Saturday night and a golf tournament on Sunday morning. Considering all the activities of the previous days, there were two very appropriate prize categories in the golf tournament: Most Putts and Most Lost Balls.

The 1985 Founder's Day celebration for ATO at the University of Idaho gave both undergraduates and alumni a chance to share the pride of an outstanding past. Most importantly, however, it was a time for them to plan for the future and to consider their responsibilities to this university, the community, nation and themselves.

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Virtuoso DiMeola with Jan Hammer at the Savoy in NYC. 45 min

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Mon - Fri 8:45 pm **Careers**

Jack Shingleton, Director of Placement at Michigan State shares his expertise. 15 min

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Mon - Fri 9:00 pm **Adult Cartoons**

**The Politics of Animation**  
Cartoon propaganda at its most hilarious. 30 min

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Mon - Fri 9:30 pm **The Fabulous Sixties**

1963: End Of A Thousand Days (Part II)  
The Great Train Robbery, Pope John XXIII dead, JFK. assassinated. 30 min

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Mon - Fri 10:00 pm **GROOVES**

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Mon - Fri 11:00 pm **STUDENT SHOWCASE**

**Safety Net**  
Kevin Matthews' (Emerson College) satire of the 1940's detective stories. 30 min

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Mon - Fri 11:30 pm **REAL TO REEL**

**Theater In Prison**  
The "Family" theatrical group works with prison inmates on a show. 30 min

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# Features



Jerri Davis during a rehearsal at the Palouse Empire Mall. Area dancers from various troupes will perform this Saturday and Sunday at the mall starting at 1 p.m. There is no admission charge. Argonaut Photo by Deb Gilbertson.

## Photographs highlight last SUB gallery show

The photographs of Ursula Dawson Bhatia have recently been hung on the Student Union Gallery Wall at the University of Idaho.

Bhatia completed her formal education with a degree in fine arts in 1951 from the University of Iowa. A student of painting and printmaking, she found an immediacy in photography. She moved to Pullman in 1952.

Commenting on some of the displayed works, Bhatia explained, "Inconsistencies, contrasts and the humor associated with both have always interested me. I delight in making formal still

life compositions out of those things our culture values and those things we throw away. I also enjoy adding a hint of human presence to an unlikely environment.

"International concerns play large roles in my life. The images from India, especially from women and children, reflect my abiding interest in a country of great contrasts and sensual textures."

This is the last gallery showing of the school year, and will be available for viewing until May 30. The gallery is open daily from 8 a.m. to 11 p.m.

## UI author writes wilderness book

Wilderness in modern times offers up complex issues and complex people to fight for those issues.

University of Idaho visiting associate professor Michael Frome writes of both the conflicts and combatants in his new book, *Promised Land: Adventures and Encounters in Wild America*, published this month by William Morrow and Company.

This is the author's 12th book, and covers his wide travels, knowledge and acquaintances. He is familiar with the Great Smokies in the southeast, Glacier Bay in Alaska, the southwest desert and Minnesota's north woods, as well as Idaho's rugged mountains.

Frome wrote the book while teaching students in the College of Forestry, Wildlife and Range Sciences at UI.

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  - Field Guides

## Fluhrer's *Broadway* a roaring success

By Douglas Jones  
Staff Writer

When Director Roy Fluhrer decided to take a chance on a relatively unknown play written almost 60 years ago, he knew what he was doing. The UI production of George Abbott's *Broadway*, which opened last weekend in Hartung Theatre, is the hottest show this year.

From beginning to end, *Broadway* is fast paced, pure entertainment. It has everything required for a great finals weekend study break: romance, action (sometimes violent), suspense, intrigue, laughs and a wonderful insight into Broadway during the Prohibition era.

The seventeen actors and actresses make the show work beautifully. David

Borror plays the Broadway mobster boss, Steve Crandall, and leads the audience to regard this dubious character with thirsty ambivalence. Crandall is the kind of cool, wise-mouth, self-made man everybody likes and wants on their side, but secretly loves to hate.

Leigh Selting, the two-time winner of the national Irene Ryan Award, exhibits expected professionalism as Roy Lane, the small, but soon-to-be bigtime song and dance man. Selting took the lines of an unscrupulous egomaniac and made him a loveable egomaniac.

Billie Moore, the naive show girl caught in the middle of all the action, is brilliantly portrayed by Carla Rene Capps. She becomes the audience's darling as she sways emotionally, along

with the audience, between "Mr. Personality", Roy Lane, and debonair Steve Crandall.

The most convincing acting is done by Tom Hepner as the cunning, tough detective Dan McCorn. Hepner fits the part like a bullet in a chamber, as his every appearance adds to the mounting tension.

When you add outstanding and colorful jobs by all the gangsters and show girls, it is apparent that there are no short ends in the casting of any role.

Obvious personal touches by director Roy Fluhrer include the effective placement of characters on stage, a hilarious "help the drunk up the stairs" scene, and the overall upbeat tempo of the play.

The combined talents of costume and scene designer

Bruce Brockman and technical director Dan Cochren have never been so visually dazzling. The meticulous attention to period costumes ensures that the flapper show girls and gangsters' girls look as if they have just strolled out of the Roaring Twenties.

The impressive two story set, the backstage of a Broadway theatre, is extensively detailed, realistic and fun.

For a dynamite study break this weekend, put on your hat, grab your sidekick, and tell the cabby to head for *Broadway*.

*Broadway plays May 3, 4, and 5 (Friday, Saturday, and Sunday) at the Hartung Theatre. Curtain time is 8 pm and admission is \$4.50 for adults and \$3.00 for students and children.*

## Maypole dance

### kicks off fair

The traditional Maypole dance will be performed this Wednesday, May 1st, in Friendship Square on the east side of Main Street in downtown Moscow. People of all ages wearing a variety of costumes will dance at 12:30. The Bluebirds and Browns will dance at 3:30 p.m. and again at 5:30 p.m.

For the past dozen years, the Moscow Renaissance Fair has sponsored the dance. The public is invited to bring their basket of flowers and dance or watch the fun.

The Maypole, festooned with flowers, was a 70-year tradition at the University of Idaho and many local schools and clubs.

Wednesday's dance is in memory of John Cook of Elk River who died at the age of 87 in Spokane Sunday. Cook was famous for his willow baskets and sold them for many years at the Moscow Renaissance Fair.

This year's Renaissance Fair is scheduled for May 4 and 5 at Moscow's East City Park. The activities begin at 9:30 a.m. with a parade led by the Border Highlanders.

## Campus Calendar

There will be a collection of the O'Conner collection of big game heads in room 301 of the Life Science Building. The display is open to the public until the end of the semester.

Tuesday, April 30

A workshop, titled "Confidentiality of Student Records," will be presented by Matt Telin, dir. of admissions-registrar, starting at 1 p.m. in the SUB Gold Room.

Joseph Piedmont, APR, VP of Corporate Communications, Washington Water Power, will be a guest speaker at 7 p.m. in the UI SUB. Piedmont's talk is sponsored by the UI Public Relations Student Society of America.

A recital of new music is scheduled for 8 p.m. in the Music Recital Hall. There is no admission charge.

A French conversational group meets every Tuesday at 12:30 p.m. in room 316 of the Administration Building. Anyone interested is welcome to attend and all levels are invited. Bring a sack lunch if you wish.

Wednesday, May 1

The German "Kaffeeklatsch" meets every Wednesday at 4 p.m. in Room 316 of the Administration Building for German conversation and a short German film. All interested persons invited.

Thursday, May 2

Student soloists with the University Symphony Orchestra at 8 p.m. in the university auditorium.

Sunday, May 5

The Episcopal Canterbury Club meets in the Campus Christian Center at 7:30 p.m. The general public is invited.

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## 16. LOST AND FOUND

LOST: 35mm film, incriminating shots of log-ger sports team. Between Forestry and doms. Reward Call Julie 885-8724

## 17. MISCELLANEOUS

Springtime! Clean out those books, bring 'em in, and get some more. "Bruised Books." Main and Grand, Pullman. Tuesday - Saturday. 11-6. 609-334-7898. Buy, sell, trade. (except textbooks.)

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## Missiles, from page 8

Strategic Defense Initiative) as "the most costly and destabilizing nuclear weapon(s) to date."

She quite conveniently ignores the actions of the Soviet Union which requirement the development and recent production of the MS in the first place—namely the depolyments of the SS-18 and SS-19 missiles by the USSR throughout the 1970s.

The SS-18 ICBM is the most potent weapon ever devised. It is ten times heavier than our own Minuteman III missiles, and has three times the yield of our early generation and now

aged Titan II. Against hardened targets the SS-18 has a single-shot kill probability of over 90 percent (kill probability being a measure effectiveness against enemy missile silos). The U.S., even with the MX, possesses no weapons with these capabilities. The USSR possesses 308 of these missiles. The Soviets, from 1974 to 1978, also deployed 300 SS-19 missiles with accuracies nearly equivalent to the recently deployed MX but with double the raw yield. These two classes are the weapons President

Reagan rightly stated as having opened a "window of vulnerability" against our own ICBM force.

Ms. Shields laments, as do I, the fact that many of the world's children believe they do not have a future because of nuclear weapons. I only wonder why her "world" view apparently houses no criticism for those who preside over the Politburo.

John P. Ryan

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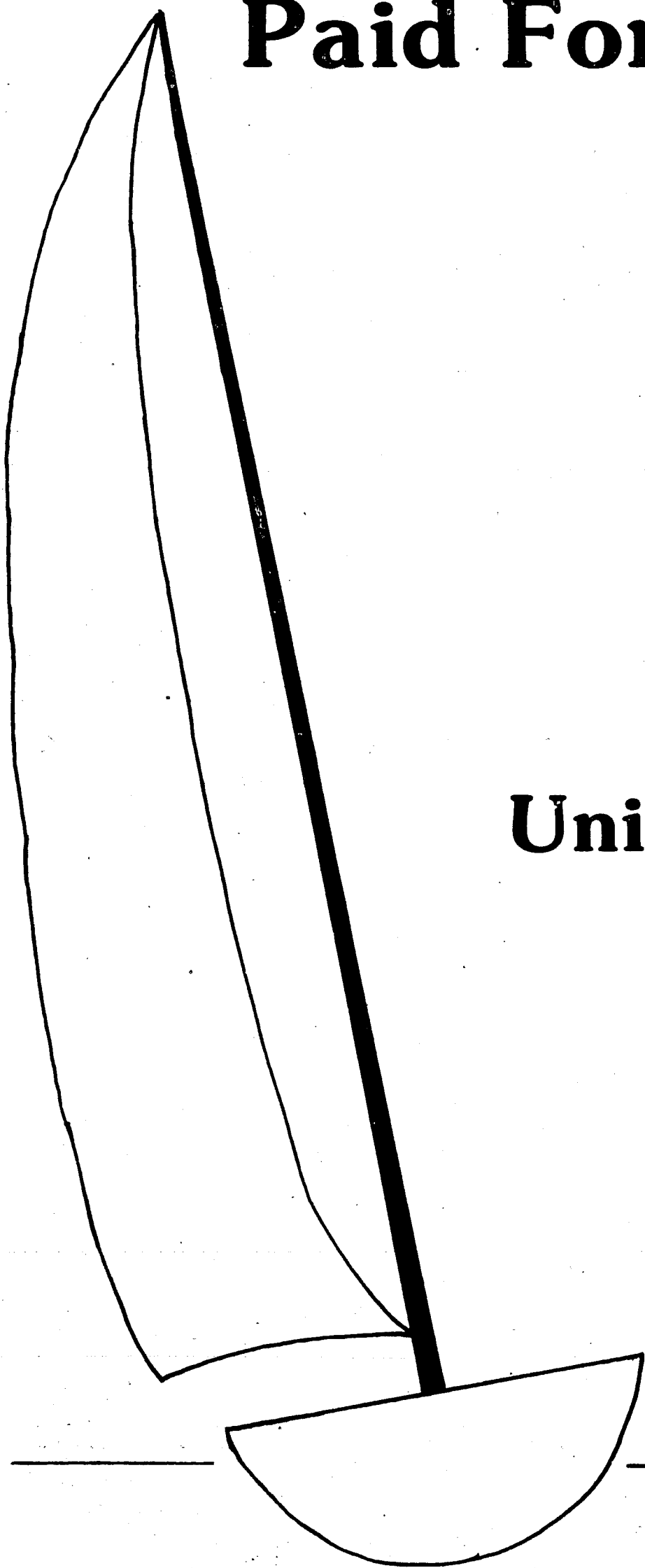
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# THE MOVIE

M A G A Z I N E



## COVER

In the beginning, TV created *Saturday Night Live*. First to jump into movies, most durable of the SNL galaxy, **Chevy Chase** now has a trio of new films, leading with a comic thriller called *Fletch*. Page 6.

## PROFILE

The kid who smashed his model trains for 8-millimetre thrills, **Steven Spielberg**, may be the biggest achiever in Hollywood history. Page 4.



## FACES

**Kelly LeBrock** heralds a new age in computer-assisted design, **Tom Cruise** is green with pride and **Michael J. Fox** leads a double life. Page 8.

## DIRECTORS

**Robert (Romancing the Stone) Zemeckis**, 11 years after a Best Student Film Academy Award, is a leading comedy/action director. **Ridley Scott**, of *Blade Runner* and *Alien* fame, built his visual talent with far-out TV commercials. Page 12.



## COMING SOON

Highlights of our next issue: The very hot **Tom Hanks** goes for a financial splash; **Robert Redford** and **Meryl Streep** give their all in Africa; **Michael Keaton**, **Kurt Russell** and **Robin Williams** take up the sporting life. Plus a *3rd* twist of *Psycho*. Page 14.



Cover:

The twinkle in Chevy Chase's eye was captured by photographer Bonnie Schiffman.

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It was the summer of 1966. Steven Spielberg, 16 and moviestruck, took a Hollywood studio tour and broke the rules. Peeling off from the pack, the Phoenix, Arizona high-schooler stayed three extra hours, peering into every fascinating corner of the lot. The next day, and for the remainder of that summer, Spielberg dressed in a suit, carried a briefcase and walked in past the guards with blithe confidence, a pretender absorbing a big league education.

In the summer of 1985, Steven Spielberg's greatest movie creation, *E.T. The Extraterrestrial*, will return to screens after a two-year absence. Coincidentally, it happens to be the biggest-grossing feature in film history. With six of his films (*Jaws*, *Raiders of the Lost Ark*, *Gremlins*, *Indiana Jones and the Temple of Doom*, *Close Encounters of the Third Kind* and *E.T.*) among the top 20 of all time, Spielberg — as writer, director and producer — doesn't have to pretend any more. The studio he used to sneak into has custom built an office for Spielberg's company, Amblin' Entertainment, complete with a 45-seat screening room and candy counter.

"Walt Disney," Spielberg once told *Time*, "was my parental conscience." Indeed, a "when-you-wish-upon-a-star" thread runs through Spielberg's life as much as it spools through his film tales.

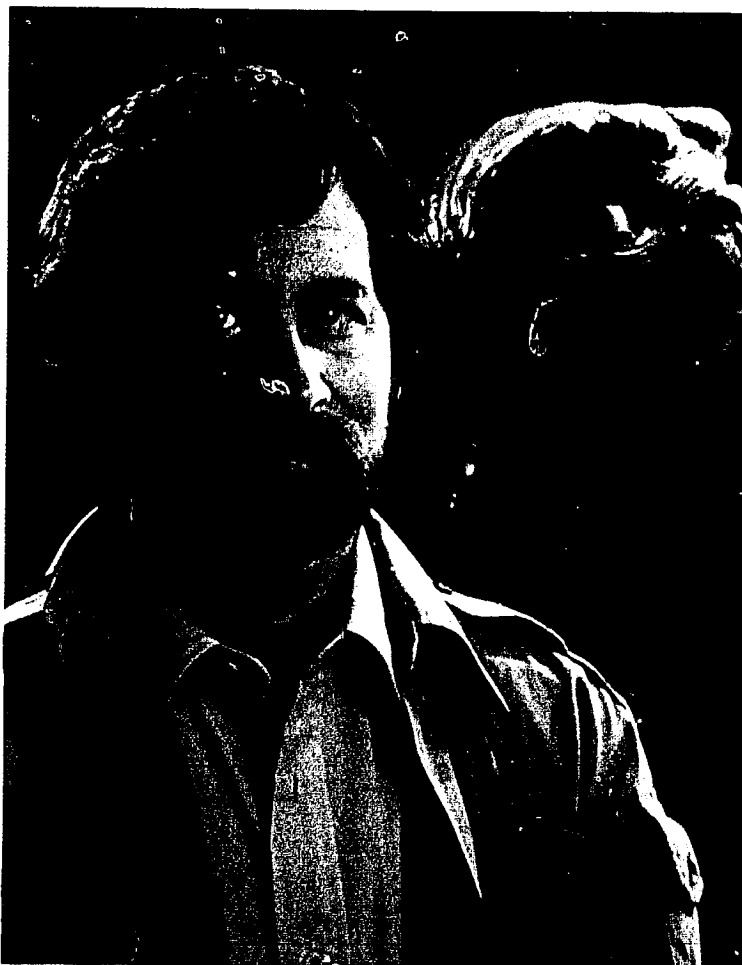
Born in Cincinnati and raised in Phoenix with three younger sisters, whom he loved to terrify with ghastly, imaginative stories, Spielberg hatched the notion one day to commandeer his father's home movie camera. He staged smash-ups of his own, beloved model trains. The camera was angled low and, to Spielberg's youthful delight, the models looked like real behemoths in a mega-disaster.

More Spielberg productions soon followed. He plotted each on a storyboard before filming. One, *Battle Squad*, ended the 8-millimetre mogul's problems with the high school bully. Spielberg simply cast his former antagonist in the lead role. Instant respect. It then occurred to the teenage Spielberg that movies were indeed a wonderful path to people's imaginations. He realized that he had

STEVEN  
SPIELBERG

Movie Magic

by Byron Laursen



A collegiate effort called Amblin' earned the first big break, but a friendly spaceman became the major milestone.

another choice, beyond being either "a jock or a wimp."

After the heady summer of sneaking into the studio lot, Spielberg conceived an honest way to come through the gates. *Amblin'*, one of a series of films he made while studying English Literature at Cal State Long Beach, was a 24-minute story of two lovestruck hitchhikers. In addition to festival prizes, it won Spielberg an audience with a far-sighted studio exec who remarked, "I think you should be a director."

Spielberg, just turned 21, brashly replied, "I think so, too," and was launched into the world of TV with a *Night Gallery* episode starring the formidable Joan Crawford. Remembering his student filmmaking roots, Spielberg has named his own production company Amblin' Entertainment. Its logo is from *E.T.* — a boy on a bike riding over the moon. Amblin' Entertainment now helps sponsor the annual Nissan FOCUS (Films of College Students) Awards. He's also quick to help promising people who might otherwise have a tough time breaking into the film business. Lawrence Kasdan (*Body Heat*, *The Big Chill*)

became a writer and, ultimately, a director in demand after Spielberg bought his early script entitled *Continental Divide*, then introduced him to director George Lucas, who subsequently tapped Kasdan to co-write the screenplay for *The Empire Strikes Back*. Chris Columbus, a film student at NYU, submitted a script with a great idea in it. It became *Gremlins*, and Columbus, who honed his skills through several rewrites, has become a prosperous screenwriter.

The TV work lead to *Duel*, a movie of the week project, in which a maleficent, unmanned semi truck chases an innocent driver through a western canyon. *Duel* won the Grand Prix at the Festival du Cinema Fantastique in France, among other awards. Most importantly, it secured Spielberg's first feature film deal, *The Sugarland Express*, about which *The New Yorker* enthused "one of the most phenomenal debut films in the history of the movies." *The Sugarland Express* is a Texas chase story featuring Goldie Hawn and

what many critics call her best film role.

At the age of 26, Spielberg was in position for a big-budget production. He entered the major leagues with a tooth-and-splash: *Jaws* played on primordial fears and established new box office records. The litany that followed helped set higher standards for film popularity. *E.T.* has stood as Spielberg's favorite. The warmth of the film's central fantasy — a boy makes friends with a super-smart spaceman who was abandoned on Earth —

(continued on page 14)

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George Lingo



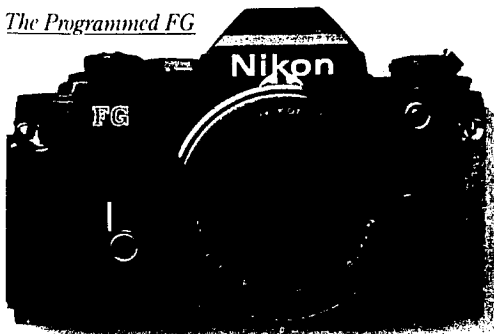
Martha Woodward (2)



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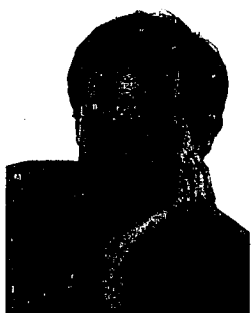
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# CHEVY CHASE

by Mike Bygrave

**T**his is the best of times and the worst of times for Chevy Chase, one of the few comedy performers who is also a major film star. The best of times because at the age of 40, the writer-comedian, who always wanted children, has just become a father for the second time in two years — the worst of times because Chase can only spend a few weeks with his new daughter, his 2-year-old, Cyd, and his wife Jayni in their Hollywood home. He is jetting off to star in his third film in 18 months, the second one with extended shooting in Europe.

"Three in a row is very tough," he says, settled into a plush couch at his publicist's office. "I'd really rather have a year off with the baby."

Chase has had varied luck in his film career. The original *Saturday Night Live* TV show, for which he was hired as a writer and gradually allowed to perform his own material, made him a star. He then went straight into the hit comedy-thriller *Foul Play* with Goldie Hawn. To the writer and physical comedian, famous for his elaborate pratfalls, Hollywood added the patina of a romantic leading man. But Chase's subsequent projects were wildly inconsistent, as he engagingly admits.

"The films I've done that didn't work failed because they really weren't very good. I didn't like *Under the Rainbow* or *Oh, Heavenly Dog!*, so I don't see why anyone else should." *Deal of the Century*, an ambitious black comedy about the arms race, which Chase described as his "first real acting role" and for which he had high hopes, also fizzled at the box office. On the other hand, *National Lampoon's Vacation* turned out well enough to make \$104 million.

The first of his three new films is *Fletch*, based on the popular series of mystery novels by Gregory McDonald, scheduled to open this June. It's a return to the Chevy Chase of the funny wigs, disguises and raucous physical comedy. In a fantasy sequence he plays basketball with Kareem Abdul-Jabbar and wrestles in the dirt with Dodgers manager, Tommy Lasorda. "It's a comedy which requires acting to a degree, but not a lot of serious acting," Chase says with a grin. "It's about a Woodward-and-Bernstein

type of undercover reporter who investigates a drug scheme on the beach and then he gets caught up in a different crime."

Though few journalists are likely to recognize themselves in a character who goes around "calling myself, at various times, Harry S. Truman, Don Corleone, Igor Stravinsky and Ted Nugent and getting the people I'm dealing with to believe me," Chase is pleased with *Fletch*. As a writer, Chase has his own theories about the relationship of thrillers to

*Chevy, as Fletch, lays a line of questioning on some down-home swingers.*



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BONNIE SCHIFFMAN

(Above) Cyd, now two years old, bounces with Papa Chevy. Her sister, the newest Chase, is named Calei.

(Above right) This "odd vibrations" beach boy is one of Chevy's many disguises for Fletch.



man who introduced himself "I'm Chevy Chase . . . and you're not"). Chase is now at ease with his fame, less prone to obnoxious behavior. He credits his third wife, Jayni, and fatherhood for changing him.

"I remember very well *not* being a father, and I don't know what I did with my time — a lot of things which were a waste. Not the comedy, that was work, but when I wasn't working, I was never a very social person. I've always been a

own writing. After a long layoff he got back to his desk last year ("Typewriters had changed since I stopped, that's how long it was") but he says Hollywood's demand for his performing abilities restricts his output. "The hard thing for me is the making of these pictures, the actual filming. As a result I'm limiting my writing to fixing scripts, rewriting as we film, of which I do a fair amount." Still, during lonely nights in Europe, he found himself "reading a lot of novels and thinking

comedy. "I think all those books are comedies in a sense — the James Bonds, the Travis McGees, the Fletches — they're all about the clever manner in which a larger-than-life character gets through situations others of us never could. And the characters have to use devices and scams to get by. What those books usually aren't, however, is very visual. So they have to be adapted to work on the screen."

In fact, this is Chase's second brush with *Fletch*. Years ago, his manager recommended the books to him, but he wasn't interested in them then. The time around, the producer, Alan Greisman, was an old friend and the screenwriter Andrew Bergman, a co-writer of *Blazing Saddles*. Chase agreed to go ahead. Filming with director Michael Ritchie, a critical favorite for his early films like *The Candidate* and *Smile*, Chase briefly had his doubts. "Michael films every angle he can, then with every lens on every angle, which can wear an actor out. But when I saw the finished film it was remarkable how Michael had evened out my performance. I realized that he'd shot just what he needed to make me look good."

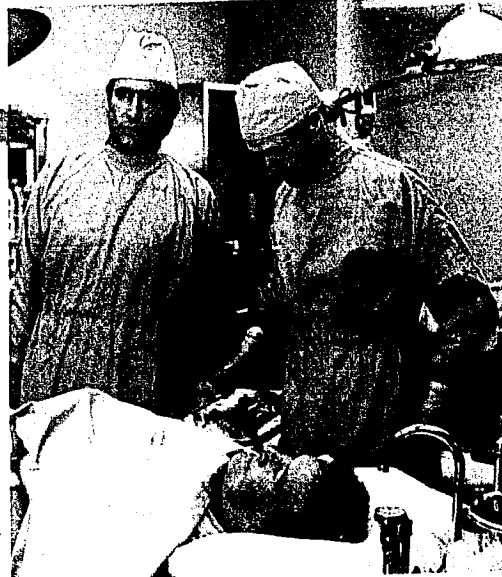
The son of a publisher in the New York Times book division, Chase grew up in a cultured, sophisticated household and started his performing career as a musician, playing drums and piano. College contacts eased him into cabaret, in a show that later became the *Groove Tube*. He next toured with National Lampoon's stage show, *Lemmings*, for a year and a half, where he met John Belushi. Then came *Saturday Night Live* and show business history. Never known for false modesty (there was much of the real Chase in his supercilious *SNL* anchor-

"What I always wanted was . . . what felt natural to me."

homebody, partly because I play music at home. I don't know what I did. I'd just sort of hang out and party or something — and you don't do that when you're married and have children. I really wasn't focused in my life for a long time. It wasn't a question of 'my life is my art,' or my comedy, because I'd already made it. That's fine, you know, 'I made it — great!' but then you think, 'What more do I want?' What I always wanted was something that felt very natural to me."

Now that he's got it, Chase's main problem is finding time to enjoy it. From *Fletch* he went straight to Europe to film *National Lampoon's European Vacation*. Now he's packing for Europe again, costarring with Dan Aykroyd for director John Landis in *Spies Like Us*. "Danny's awfully good and I've never seen Danny yet perform to his abilities in any of his films. It seems he's taken to playing the straight man, he's deliberately relegated himself to that. But he can do more, he can stand on top of something. Here I think I'll probably bring out the best in him — I know I can — and I think he'll do the same for me."

*Spies Like Us* was written by Aykroyd, which brings up the question of Chase's



A masterful physical comedian, Chevy loves cutting up.

about writing a novel. I talked to Jayni about it when she came over to visit and she said I should go ahead, perhaps under a different name."

Writing a novel, playing music in the brand-new 16-track recording studio he has built onto his house or simply being with his family will all have to wait for the moment, as will any discussion of sequels to *Fletch*. Could *Fletch* become his Indiana Jones? "I don't know. They'd have to make it worth my while and I don't even know if *money* is it anymore!" He pauses for thought. "Perhaps if they could shoot the next one in my backyard. . . ." ■

# K E L L Y

*Le Brock*

by Bill Braunstein



**K**elly Le Brock has the kind of face most people don't forget. They may not have always known her name, however. Le Brock was, until recently, one of the coterie of super-successful fashion models — highly visible, yet essentially anonymous. That changed last year when Le Brock gave up her lucrative cover girl career to appear in Gene Wilder's hit comedy, *The Woman in Red*. Suddenly Le Brock was not just another pretty face. She was an actress — and according to most film critics, a darn good one. With one hit film under her high fashion belt, the 24-year-old Le Brock is anxiously awaiting the release of what she believes will be another, *Weird Science*, which opens this July.

The script for *Weird Science*, which was written and directed by John Hughes, called for an actress to play Lisa, the "most beautiful young woman in the world." And Hughes, one of the most successful of a new breed of Hollywood talent (he wrote *M. Mom* and *National Lampoon's Vacation* and wrote and directed *Sixteen Candles* and *The Breakfast Club*), knew a good thing when he saw it.

"John had seen me in *The Woman in Red*, liked me, and sent the script to my agent," says Le Brock, who initially turned Hughes down. Still reveling in the glow of *Woman's* success, she was relaxing in the south of France.

Five months later, upon Hughes' insistence, Le Brock took a second look and decided to plunge into *Weird Science*. The story revolves around two young boys, played by Anthony Michael Hall (*Sixteen Candles*, *The Breakfast Club*) and Ian Mitchell-Smith (*The Wild Life*). Home alone on a Friday night with nothing to do, they decide to create a beautiful woman with a computer. Enter Le Brock.

The film put Le Brock in an unusual position. Though the oldest person among the leads, she had the least

amount of acting experience. "I was freaked out the first day I walked on the set," Le Brock recalls. "Everyone was younger than I. It was like going back to school and being seven feet tall, or having blue hair."

Born in New York, and reared in London (there's still a twinge of a British accent), Le Brock is the daughter of a French-Canadian father and an Irish mother. While at a party in England, a photographer asked the then 16-year-old Le Brock if she'd be interested in modeling. She subsequently posed for a British Airways ad and a career was born. At 18, Le Brock decided to move on to a bigger stage. Yet, when she came to New York

in 1978, the modeling world was not waiting with open arms. "They said I was weird looking," recalls Le Brock. Tall, dark and sporting full lips, Le Brock found she didn't fit in with that year's bumper crop of models — the blonde, natural, all-teeth-and-smiles look. "Then, I got my first job, 20 pages in *Vogue*, and suddenly I came to be in demand."

It wasn't hard to spot Le Brock. The 5'10" beauty's picture appeared on the covers of national and international magazines. Her most remembered campaign was for Christian Dior — a series of ads that had a soap opera-like quality with Le Brock as the leading lady.

Her husband, producer Victor Drai (they married in January of 1984) was working with Gene Wilder on *The Woman in Red*. Though Wilder was wild about Le Brock and anxious to cast her in the title role, both Drai and Le Brock insisted on a screen test. The results made everyone happy. Now, Le Brock is expecting more good things with *Weird Science*. "It's a touching comedy that has lots of feeling and something for everyone," says Le Brock. "I can't wait for it to come out."



Type casting: the script called for "the most beautiful woman in the world."

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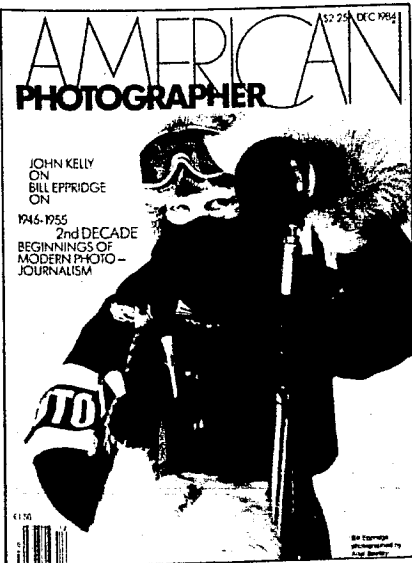
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## Michael J. Fox

Work-Life in the Fast Lane



STEVE SCHAPIRO/GAMMA-LIAISON

While he filmed the new comedy adventure *Back to the Future*, Michael J. Fox, the film's star, would reach a Hollywood TV studio at six in the morning, play Alex Keaton in the hit TV series, *Family Ties*, then head to a San Fernando Valley film studio and work until midnight as Marty McFly, his first big screen role. "It's like being three different characters," says Fox during a welcome break in the filming. "I'm Alex, then Marty, and lastly, myself — I try to slip into that last character every now and then."

McFly is a teenager who travels back in time to the Fifties and meets his parents as high school students. After a series of adventures and misadventures, he risks life and limb to get "back to the future" — the time from which he started. "That's all I can tell you about the film right now," says Fox, with a laugh. "I'm not supposed to divulge any key story points."

On this particular week *Family Ties* is on temporary hiatus. Strangely, Fox feels more tired doing only one project. "When I'm doing both shows, I find myself with more energy. It's like that energy that you have at the beginning of the day when you go to a job that you like. Well, I get that energy twice a day

instead of once."

Getting used to film was only one of the challenges Fox faced. There was also the schizophrenic frenzy of creating an entirely new character for *Future*, as well as being Alex on *Family Ties*. But Fox claims it wasn't difficult. "I've played Alex for three years now. He's kind of like a shirt that I can put on and take off," he says. "That made it easier to put energy into Marty McFly. Plus, this is a character who's closer to me than any character I've ever played before."

A native Canadian, the 23-year-old Fox started acting at 15 in junior high. At 18, he packed his bags for Los Angeles. Fox has appeared in features like Disney's *Midnight Madness*, had a recurring role in TV's short-lived *Palmerstown, U.S.A.*, and guest-starred in such series as *Trapper John, M.D.*, *Lou Grant* and *Family*.

Despite his success as a television actor, Fox realizes that a movie such as this one can have an even bigger effect on his career. "It's really bizarre," Fox says. "I can sit at home and say to myself, 'What a giant movie I'm in.' But I have to remember it's a job just like any other job, whether it's a film for Lockheed or a Steven Spielberg production. Once you get on the set, you go all out. You do the best you can." ■ **by Bill Braunstein**

## Billy Barty

Elfin Roles and a Giant Career

It's not every day someone decides to make a movie with an 800-year-old, tree-climbing pixie in an enchanted forest. But whenever they do, Billy Barty is probably the first guy they'll call. Now 60, with a show business career launched in vaudeville before he was 10, Barty, at 3' 9", is Hollywood's leading presence among "little people." His role as the diminutive octo-centenarian forest dweller named Screwball occurs in *Legend*, a myths-and-magic fantasia headlined by Tom Cruise and Mia Sara.

"It's the same old story," Barty jests. "Boy meets girl, girl meets witch, boy saves girl from witch, boy gets girl." Yet, he says in practically the same breath, *Legend* is a bit unlike anything else in his more-than-150-film experience. "The costumes and makeup were out of this world," Barty says. "I had it easy. My makeup only took three and a half hours to put on. Poor Tim Curry [who plays

the villainous Lord of Darkness] took more than six hours. And you could only wear the makeup once. After the day was done, it had to be thrown away. It cost \$2,500 each time I was made up. And I had one of the less difficult costumes."

Barty, one of 25 "little people" cast in the film, found his role quite strenuous. "In one scene," he reports, "a stunt double was supposed to swing back and forth from the limb of a tree. He couldn't figure out how to do it, so I just ended up doing it myself. When I was finished, I went up to him and joked, 'I'm tired of making you look good.'"

Away from acting, Barty is the driving force behind an organization he founded some 28 years ago, "The Little People of America," along with "The Billy Barty Foundation," which he started in 1973. Both help the medical world study dwarfism, and give their members support in overcoming medical and social problems.

"We've had to fight stereotyping for years," says Barty. "It used to be that you didn't work in Hollywood until a circus movie came around. Or come Christmas time you'd get a job in a commercial playing an elf."

Though elfin work is still the norm, Barty has compiled credits including *Alice in Wonderland* in 1933, *A Midsummer Night's Dream* in 1935, *Day of the Locust* in 1975 and, as the traveling salesman Goldie Hawn thinks is out to murder her, in 1978's *Foul Play*. Of his latest role, Barty remarks, "It's a crazy story. There are a lot of spooky things. I am," he notes with the pride of a seasoned pro, "the comedy relief." ■

**by Bill Braunstein**



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## Tom Cruise

Creates a Colorful New Role



E.J. CAMP

Like his pal Timothy Hutton, whom he met when they made *Taps* in 1981, Tom Cruise played Nathan Detroit, the pinstripe-suited proprietor of a floating crap game in the musical comedy *Guys and Dolls*. These were high school performances, mind you, but both lads emerged with a deep desire to become professional actors. Today Cruise — like Hutton — is one of the major forces in American film, with *The Outsiders*, *All the Right Moves* and the highly successful *Risky Business* to his credit. Hutton has gone from playing schoolboys to portraying spies, but Cruise has diversified even farther. In his next film, *Legend*, Cruise will be a green man who can talk to unicorns.

"I was fascinated with Jack O' The Green," Cruise says of his sixth film character (he also played a minor role in *Endless Love*). "I was able to watch as the character developed in the director's mind and in the script. It's a wonderfully unusual role.

"Jack O' The Green," says Cruise, "is a mythical character and requires a different sort of research." In spite of his teen heartthrob looks, Cruise reaches for deep detail on each role. He writes up a background for his character, to create a sense of history.

For *Risky Business*, Cruise dieted and exercised, losing 14 pounds, to make his character look like a naive stripling. Then he purposely added a little layer of baby fat, to mask his musculature with an

innocent, light chubbiness. For *Taps*, in which he played a brutal military cadet who goes psycho, Cruise powered down milkshakes daily until 15 extra pounds were on his frame.

Because his father, an electrical engineer, changed jobs frequently, Cruise went to eight different grade schools and three high schools, from upstate New York to New Jersey to Canada to Missouri to Kentucky. Always "the new kid," Cruise used sports as a way to fit in, even though the family would usually move just as he had made new friends. Especially after his parents divorced, Cruise's energies were poured into athletics.

One day he pulled a groin muscle and, knocked out of action, transferred his involvement to drama class. The heady experience of *Guys and Dolls* sent him into fast forward. Without waiting to collect the diploma he'd earned, Cruise flew to Manhattan. He bussed tables in restaurants while looking for the break that eventually came in an audition for *Endless Love*. Director Franco Zeffereilli critiqued his performance with a single word — "Bellissimo."

"Acting has helped me mature," Cruise reflects. "My real training comes from working with my peers. By taking chances in roles, I've learned to trust myself." ■

by Jennifer Bridges

## Richard Libertini

Such a Character

Richard Libertini, one of the most popular among Hollywood's character actors, has recently been a number of off-beat characters: General Garcia, the slippery banana republic dictator of *The In-Laws*, Dudley Moore's instigating Italian manservant in *Unfaithfully Yours*, the lispng Latino justice-of-the-peace who marries Burt Reynolds and Goldie Hawn in *Best Friends*, Prahka Lasa, the loopy Far Eastern mystic alongside Steve Martin in *All of Me*. Yet, for all these funny, memorable bits, Richard Libertini is hardly a household name.

One reason for the intense, bearded actor's lack of public recognition is that he makes use of a slew of ethnic accents to bring his rather unusual characterizations to life. Libertini's latest role in *Fletch* — he plays an exasperated newspaper editor anxious to have his star reporter (Chevy Chase) turn over a

long-promised undercover story on drug traffic at a local beach — is a welcome change of pace for the performer.

"I'm having fun playing a straight person for a change," says Libertini, speaking from a phone booth in Utah after a day's filming. "Frankly, I like to do stuff that's closer to myself, whether it's comedy or drama. In recent films, I've spoken with one accent after another and people do tend to pigeon-hole you. That's why I was so glad Michael [Michael Ritchie, who directed *Fletch*] thought of me for the part. It may sound like a cliché, but this has been the best time I've ever had on a film."

Libertini hails from Chicago. He was an original member of Second City, the well-known improvisational group, which also spawned Gilda Radner, John Belushi and several other comedy stars. Before making his film debut in *Catch 22* (1971), he also worked in a number of Broadway plays such as *Don't Drink the Water*, *Bad Habits* and *Story Theater*. In addition to dozens of television appearances, his other film roles include those in *The Night They Raided Minsky's*, *Fire Sale*, *Soup for One*, *Days of Heaven*, *Popeye*, *Deal of the Century* and *Sharkey's Machine*, in which he played "Nosh," a wiretap expert who traded Yiddish quips with Burt Reynolds.



The improvisational background came in handy on *Fletch*, when Libertini interplayed with leading man Chase, a former *Saturday Night Live* writer and performer. "There were a few situations that seemd to call for spontaneous humor," says Libertini. And for the first time in years, Libertini was allowed to speak straight English. It could start a trend. ■

by Alan Karp



## Ridley Scott

### Visual Leaps and Staircase Naps

In the 1970's for the first time, British television commercials surpassed their American equivalents in style and invention. That was the work of a small group of young directors, still remembered in the British advertising industry as a sort of "charmed circle." Advertising's loss became Hollywood's gain and the entire group is known today for feature films — Alan Parker (*Midnight Express*, *Fame*), Hugh Hudson (*Chariots of Fire*, *Greystoke*), Adrian Lyne (*Flashdance*), Tony Scott (*The Hunger*) and his brother, the supreme visual stylist of them all, Ridley Scott.

A stocky, red-bearded, softspoken man, Ridley Scott looks determined enough to walk through a brick wall (given the giant scale of his productions, he sometimes has to!). His extraordinary visual prowess makes him a favorite among his fellow professionals, who realize just what it takes to create the 21st century Los Angeles of *Blade Runner*, the painterly palette of light and shade in *The Duellists*, or the harsh and terrifying sci-fi vision of *Alien*. Not that

audiences are indifferent to Scott's work. *Alien* was one of the most successful science fiction films ever made.

Scott could probably have retired years ago on the proceeds of his commercials company, but he's a ferocious and obsessive worker. While he filmed *Alien*, Scott's family once discovered him asleep on the staircase, too tired to make it up to the bedroom.

His new film, *Legend*, is another massive project, opening this summer. It was conceived, Scott says, "between finishing *Alien* and starting *Blade Runner*. I had the idea of an adventure story involving magic, goblins, pixies, leprechauns and unicorns. Like all such stories, I wanted it

to hinge on a climactic struggle between good and evil."

To bring his idea to life, Scott contacted novelist and screenwriter William Hjortsberg in 1980. Neither man could have known it would take 4 years and 15 script revisions to get a workable film.

*Legend* was filmed in Scott's native England and captures some of the essence of that country's ancient myths. Scott, as always, doubled as director and his own camera operator ("because I work so visually, I find it essential"). Tom Cruise from *Taps* and *Risky Business* plays Jack O' The Green, who lives a free life in the forest, until he becomes a reluctant hero and battles the Lord of Darkness (Tim Curry of *Rocky Horror Show* fame) in order to save the last unicorn in the world. Filling out the *Legend* cast are some of the best, and definitely some of the shortest, character actors in the world, "little people" who play the goblins, pixies and leprechauns.

When he's not filming one of his spectaculars, Scott keeps his hand in with commercials. The celebrated "1984" Apple computer commercial shown during the 1984 Super Bowl, for example, was his. A man who shuns personal publicity, Scott has plenty of famous fans ready to laud his work, including Peter Hyams, himself the director of three special effects films (including the recent *2010*). Says Hyams, "I think Stanley Kubrick and Ridley Scott are the two most inventive filmmakers in the world today."



by Mike Bygrave

Scott's hallmark: a richly imagined visual world.

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## Robert Zemeckis

### Comedy Director Romances Success

His third try was the proverbial charm. After two well-liked non-blockbusters, director Robert Zemeckis went way over the top last year with *Romancing the Stone*, a \$75-million-grossing explosion of action, comedy and romance. However, Zemeckis has just turned down a chance to direct the bound-to-be-successful followup feature.

"I don't mean to sound conceited," the personable 32-year-old USC Film School grad says over a brief lunch of pasta, chicken and salad, "but I already made that film."

Zemeckis' step forward is an adventure comedy concocted with the help of his ever-since-college writing partner Bob Gale, entitled *Back to the Future*. "It's a wonderful fantasy that is a compilation of all the great mysteries about time rolled into one," Zemeckis enthuses. Imagination and humor have marked his work, which also includes a kinetic, anarchic comedy called *Used Cars* and a fanciful first effort, a low-budget piece about four Beatlemaniaics, *I Wanna Hold Your Hand*. The cast of *Back to the Future* includes Michael J. Fox (from TV's *Family Ties*), Christopher Lloyd (*Taxi's* zoned-out Reverend Jim), Lea Thompson (*All the Right Moves*) and Crispin Glover (*Teachers*, *Racing with the Moon*). The film, now shooting, is supposed to be ready by late in the summer of 1985.

"It's about a teenager who travels back in time 30 years," says Zemeckis. "There

he bumps into his parents as teenagers, and some quite embarrassing moments occur when he sees his parents at the same age he is. It's an unusual situation, because he's confronted with familiar things, but they're simultaneously unfamiliar because he sees them as they were in the past, rather than as he knows them, in the present."

Zemeckis won a Best Student Film Academy Award in 1973 for his black comedy, *Field of Honor*. Is it difficult for a man in his 30s to relate to the teenage point of view? "Well," Zemeckis muses, "I

hope I'm in touch with it. I feel like I am, but maybe that's because I always feel like I'm 17. But I haven't been sitting around thinking about it while I've been shooting, I've just been letting it go." Of his youthful cast, Zemeckis says, "They're wonderful, and I think they're really going to break out in this movie. They get to play such wonderful characters, the kinds of parts that aren't usually in a typical youth film."

The idea of a teenager going back to the time of his parents' youth has been rolling in the minds of Zemeckis and Gale for a while. "Bob and I have wanted to make this picture for four years," the director confirms. The pair broke into the big time when they were tapped to write *1941*. Next, Zemeckis and Gale are set to write *Car Pool*, a comedy/mystery to be directed by Brian de Palma. "But that's still in first draft stage," says Zemeckis. "It'll have to wait until we nail down *Back to the Future*." □



by Zan Stewart

USC Film School taught Zemeckis the machinery of filmmaking.

**W**ill **ANTHONY PERKINS** reprise his role as Norman Bates, the huggable yet murderous psychotic of *Psycho* (1960) and *Psycho II* (1983)? A new installment based on the Alfred Hitchcock classic is reportedly in the works. To be called *Psycho III* (are you surprised?), the latest episode — sure to scare us with something equivalent to the stabbing-in-the-shower sequence of the original — will start filming this summer.



**L**ook for lanky **TOM HANKS** — he fell in love with a mermaid in *Splash* — in a different environment this fall. Hanks will star in actor-director **RICHARD** (*My Favorite Year*, *Racing with the Moon*) **BENJAMIN'S** newest film, *The Money Pit*. It's a Steven Spielberg presentation, script by David Giler.

**W**hat was the last movie made by superstar **ROBERT REDFORD**? In what year? (Answer given below.) It takes a mighty pull to yank Redford from Utah, home of his ski resort and his facility to help fledgling filmmakers. However, Redford recently left the snowy slopes of the Rockies in prime ski season for the green jungles of Africa. He's starring in the newest project by director **SYDNEY POLLACK** of *Tootsie* fame. Look for coverage of *Out of Africa*, based on the life and works of **ISAK DINESEN**, in the next issue of *The Movie Magazine*. Dinesen is actually the nom-de-plume of Karen Blixen, an independent woman who lived through the colonial era in Kenya. The screenplay is by Kurt Luedtke. **MERYL STREEP** plays the heroine.



**E**xpect good sports in the next issue of *The Movie Magazine*. The unpredictable **MICHAEL KEATON**, of *Night Shift* and *Mr. Mom* fame, comes on strong as a pro hockey player in *Touch and Go*, while former pro baseballer **KURT RUSSELL** and all-world goof **ROBIN WILLIAMS** team up on the story of a hard-luck college football team in *The Best of Times*.



**T**he last **REDFORD** film? As director, he copped an Oscar for *Ordinary People* in 1979. As an actor, Redford's last outing was as the star-crossed slugger in *The Natural*, a 1984 baseball epic.

## SPIELBERG



STEVE SCHAPIRO/GAMMA-LIAISON

Filmmaker Spielberg with the young stars of *Poltergeist*, (from the left) **Dominique Dunne**, **Heather O'Rourke** and **Oliver Robbins**, and of *E.T. The Extraterrestrial*, **Drew Barrymore**, **Henry Thomas** and **Robert MacNaughton**.

(continued from page 4)

and needs to fly back home — reveals Spielberg's continuing ability to dream childlike dreams and set them onto the screen. It's working title was *A Boy's Life*, and the movie touches squarely on suburban origins and otherworldly imaginings, which are also the stuff of Spielberg's life as a boy. Fortunately for filmgoers, Spielberg the adult has stayed connected to his childlike, intense imagination, marrying it to a hungrily assembled mastery of filmmaking craft. In the making of *E.T.*, Spielberg was especially pleased about working with a group of spontaneous, uninhibited child actors. The praise he extended to *E.T.*'s young performers can be applied with equal truth to Spielberg himself: "If you give them their freedom," he said shortly before the film's release, "if you allow the kids to come up with their own inventions of how to do things, it's just incredible the magic they bring to the movies."

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# I didn't buy my car stereo backwards.

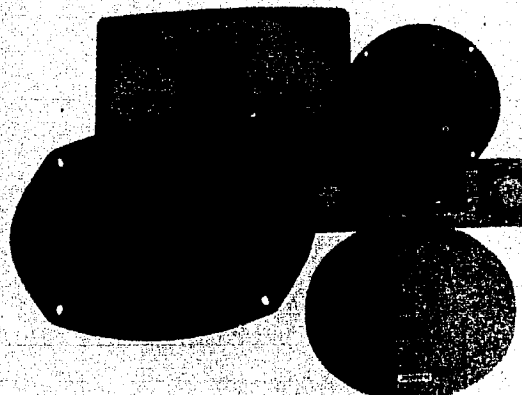
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# *Gone with the wind.*

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