It’s a Circus!

by Katherine Nall
Staff writer

As children or adults, we’ve all been to the circus, marveling at the performers as they walk the tight rope, swing from bars in the air and perform with their animals. But after the crowd goes home and the lights go down after the last performance, the “circus people” shed their costumes and become other faces in the crowd.

Wednesday and Thursday nights, the Circus Vargas performed twice a night at the Palouse Empire Mall. The troupe originated in Canada and is currently touring the Northwest, stopping in Idaho, California, Oregon and Washington. They travel 11 months out of the year.

A tightrope walker from France, Alain Zelbini considers himself representative of most circus performers. He began training for the circus when he was 14, following the careers of his father and grandfather.

Now in his mid-thirties, Zelbini has two preschool children who travel with him on the road. They are educated by a private tutor who travels with the show. Zelbini expects that his children will follow in his footsteps. But then again, Zelbini, not all people are cut out for the circus life.

“You have to be born for the circus,” said Zelbini. “A lot of people think the circus is glamorous work, but it is hard work. They stay one week and leave because they can’t handle it. We work all the time."

The “hard work” Zelbini spoke of includes not only training and rehearsals that last hours, but the setting up of the production itself. It takes the crew eight hours to put up the tent, lighting and sound equipment, and four and a half hours to take them down. The circus often hires local help for this if they are short on time or crew members. It is in this way many people acquire their taste for the circus life.

Zelbini has been with numerous acts and has traveled in many countries besides the United States. But when he says, the audiences are basically the same.

“People are the same all over, at least the ones that come to see the show. Most of them appreciate us and our work. I wouldn’t want to do anything else.”

Cops converge on Chrisman

by Mike Stewart
Staff writer

The Moscow Police Department paid a late-night visit to a University of Idaho men’s dormitory Tuesday. They came looking for illicit substances but left after what amounted to little more than a routine white glove test.

Peter M. Takeda, 18, and Victor B. Scorta, 22, both residents of the UI dormitory Chrisman Hall, were cited on drug related charges Tuesday night. The charges were brought about when 20 officers of the Moscow Police Department searched nine UI dormitory rooms in the Wallace Complex.

Takeda was charged with possession of a controlled substance when officers found a small package of hashish in his room. Scorta was charged with possession of drug paraphernalia when several hash pipes were found in his room.

Both were cited at the scene and released.

Captain Robert Means, M.P.D., said that despite the relatively unsuccessful results of the operation, it went very smoothly.

Steadily growing reserve gives ASUI a boost

Out of the fees that each University of Idaho student paid this semester, $21,50 went into the ASUI General Operating Budget for the fiscal year of 1983.

According to ASUI Vice President Greg Cook, the income to the General Operating Budget will come from the fees paid, $21,50, and other sources, $297,682. This figure is a historical estimate arrived at by the administration, based on enrollment estimates.

"I anticipate that our actual income from those fees will be higher, due to increased enrollment," commented Cook.

That figure was a prediction set last spring. With an increase in enrollment, we should bring in additional money.

The ASUI uses this money to subsidize student service programs and other programs at the university. These programs include the Outdoor Program, the Outdoor Rentals, the Golf Course, the Argonaut, the Geem of the Mountains, Reprographics, KUIF-FM and Phozone, as well as many others.

Money is also set aside for entertainment. According to Cook, the ASUI student’s fees that the ASUI receives goes directly into entertainment, and such as performing artists. Any profit that is made from these functions goes right back into the entertainment budget so that the university can provide the students with more entertainment," said Cook.

Before the university subsidizes any programs, an automatic $10,000 is frozen in the General Reserve. Any additional funds from this year’s budget, and any leftover funds from last year’s are placed in the General Reserve, along with it. "This money is there for us to use to cover any departments that go into the red at the end of the year," said Cook.

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Evans and Batt debate issues: budget, economy, education

by Steve Nelson

News editor

Lieutenant Governor and gubernatorial candidate Phil Batt said Wednesday the state's projected shortfall for fiscal 1983, $40 million, is too optimistic and higher education will suffer further unless universities institute tuition or state taxes increase.

Batt was in Lewiston, along with Gov. John Evans, for the third in a series of "town hall meetings" where the candidates spoke their views on the issues and answered questions from the public.

Topics discussed by the candidates and questions asked from the audience of 250 or so people ranged from improper television advertising to education.

Batt said Governor John Evans' estimate of the revenue shortfall for 1983 is too small and in the spring the state will be faced with a crisis.

"In the 1983 fiscal year...we may be approaching a deficit of somewhere between $50-$70 million. We are only addressing about $20 million of it at the present time and I believe if we wait for the Legislature to act in January and finish their work in April, we're going to have a very difficult situation indeed." We'll either have to make some very massive cuts in state services or increase taxes dramatically, or some of both," said Batt.

He said because the governor did not holdback $19 million from public schools, and delayed it instead until the Legislature convenes in January, this will combine with the already lagging revenue collections to force drastic action.

Governor Evans said he delayed the holdback for public schools because he wanted to give the Legislature the opportunity to review the schools and possible alternative sources of funding for them.

If funding had been held-back, it would have triggered an automatic property tax increase, as stipulated by law. Evans said, "A property tax increase would be my last option."

To correct the perceived shortfall, Evans said he would call the legislators together now and if need be, call a special session to work out the funding shortfalls he sees.

One of those shortfalls is higher education.

"The unfortunate fact of life is that we really can't carry on the educational effort without substantially higher taxes or asking the students to pay part of the load," Batt said.

"I think we have to be realistic, and say where is the money coming from" he said. "At the rate we're going in fiscal 1983, higher education is going to be faced not only with the cuts they have today but with further downturns in the state's funds before the year is out."

Batt said he supports the charging of tuition at the state universities and he would support placing a ceiling on the percentage amount a student has to pay.

"It's costing a student $4,000 (each year) now," he said. "Maybe we could cap it at 25 percent, or something like that, to get some protection on the Legislature won't shirk its duties and lay it all off on the students. But I think that we wouldn't be asking our money better if we called tuition what it is and spent it for classroom instruction."

Gov. Evans opposes tuition, based mainly on the experiences of other states. He gave two examples of states, Washington and Colorado, which continually raise educational costs to alleviate their fiscal problems.

He said in Washington, for instance, "When the Legislature came into a very serious budget crunch, the first thing they did was lay it on the students of the state of Washington. They raised those students' tuitions dramatically."
Inviting disaster

If state workers—including University of Idaho employees—feel they've gotten a raw deal at the hands of Gov. John Evans, they should consider the kind of treatment they'd get under the man who hopes to replace him.

Lt. Gov. Phil Batt, Evans' Republican opponent in this year's gubernatorial race, has lambasted the governor in both ads and public appearances for his handling of the state budget crisis. The issue was brought into focus during Wednesday night's debate between Batt and Evans in Lewiston.

Batt says Evans shouldn't have used a shift in the state's accounting system to keep the state running in response to a revenue shortfall at the end of the 1982 fiscal year. In doing so, Evans became the first governor to run the state on a deficit, Batt maintain...

It is interesting to consider what Batt might have done in Evans' place. Instead of pulling an apparently legitimate juggling maneuver with the state's books as Evans did, Batt would have faced a couple of alternatives:

—He could have held back state support for public education that has been budgeted by the 1982 Legislature. But, to do so would have triggered increases in local property taxes, a move that both would be unpopular and would be an unlikely move on Batt's part, considering his position on tax increases.

—He could have cut back state employee payrolls even more that they were this year. Evans ordered all employees, including UI workers, to reduce their work weeks to four days during June. There were some layoffs, but most positions lost were through attrition.

That suggests that Batt would have been willing to cut employees' work weeks to less that four days or to have extended the reduction for more than a month. It also suggests that he would have gotten rid of more employees than just those who were leaving anyway. How would state workers have felt about that?

It's not as though Batt has much room to gripe about the state budget anyway. As president of the Idaho Senate, the lieutenant governor himself oversaw the budget's passage through the Legislature. Evans only signed into law what Batt and his Republican cohorts had the biggest hand in creating.

If anyone is culpable for this mess, Batt and the Republicans must just as surely share the blame as Evans. But it's unlikely that even Batt could have prevented the national recession that has wrecked Idaho's, and other states', economy. Idaho is reeling not from the policies of either Evans or the Legislature, but from a national economic policy that has depressed the housing and mining industries in particular and American business in general.

Batt's claims, then, are virtually inconsequential. Evans did no wrong in juggling the books the way he did, especially since he set no precedent in taking such action—it's been done before by Republican governors.

Moreover, Batt's criticism suggests that he would have taken other action among a limited choice of alternatives. To do so would have been to invite disaster when none has yet befallen the state.

Dave Neiwert

The lowest animal

Mike Stewart

According to the most recent information available, there are, at most, 30 wolves left in Idaho. Senator Steve Symms, R-Idaho, seems to think that is too many.

Symms recently expressed strong opposition to any continued funding for the U.S. Fish and Wildlife Service's Wolf Recovery Program; a program that is ultimately designed to provide safe zones in which wolves would have a chance to reproduce and recover — if that is even possible considering their remaining levels — until a stable population is established.

In Idaho, it is proposed that a zone would be established in the 2.2 million-acre River of No Return Wilderness, the largest single wilderness area in the lower 48 states. This area was once home to a healthy population of gray wolves. However, as has happened in most of this country already, pressures from man have all but wiped them out.

I would only ask those who want to finish the job and see the wolves complete demise what they visualize when they think of a wilderness. Symms, in all probability, sees acres of paved campgrounds for the privileged masses to park their $20,000 motor homes.

I prefer a wilderness in which wolves howling at the moon would play a big part. Perhaps in this day and age the thought is nothing more than a romantic one, but I cherish the ideal nonetheless.

Symms has said he would like to see all efforts to preserve this part of my wilderness terminated. Symms has said there should be no further studies on anything pertaining to wolves in any area. "(M)ost of those lands have been studied and studied and restudied...Congress recently acted on voluminous studies when the Central Idaho Wilderness Area was established," he said.

Is this the same senator who, several years ago when the fight to establish that Central Idaho Wilderness (a.k.a. the River of No Return Wilderness) was raging, said it was wrong to "lock up" these wilderness areas because they hadn't been studied or explored to find out what was back there? The song's the same but the words sound a little different.

The pressure on Idaho's congressional delegation to end efforts to preserve the gray wolf is heavy.

The Central Idaho Mining Association is on record as saying the efforts to re-establish the gray wolf are "sheer folly." The National Cattlemen's Association has taken a stand that would have us believe we are going to starve if there is an increase in the wolf population.

I'm still trying to figure how a wolf, or even a pack of them, is going to stand in the way of a D9 caterpillar doing its job at the Cyprus mine in Challis. Or how 25 to 30 wolves are going to cause the population explosion needed to do in the cattle industry in this state.

Symms said, "In my view, our primary goal must be the protection of the human species and their jobs—and livelihoods, especially where they pose no threat to the survival of other species."

So, what's wrong with at least providing a place for those "other species" to survive?

Symms' rhetoric is obviously directed to those who never venture forth into the wilds without the obligatory .357 magnum strapped to their side and the 12-pack stashed in the cooler in the back of the pick-up.

My question remains: what's wrong with leaving those animals a place they can live and reproduce and recover? I don't see anything wrong with that romantic notion at all.

Mike Stewart is a senior in communications.
No tears
Editor,

Many still seem to be grieving the loss of the Learning Skills Center. Because of my experience as a tutor, I was very dissatisfied with the effectiveness of the center. I hope that students will use Special Services more than they used the Learning Skills Center. I am a graduate assistant, and in past years I've scheduled three office hours per week. I总是 made these hours to my 100 students and make it clear to them that I am in my office at these times only to help them. Rarely do my students use these hours; and when they do come by, usually it is the same four or five students.

I tutored for the center for one semester. I signed up to tutor students in physical and earth sciences, Russian, and calculus. The ASUI only pays for one one-hour session per week with each student. One hour is not very much time to explain difficult scientific theory of to solve long problems in mathematics. After signing up I waited for students to contact me through the center. Only one of three students (all taking Math 140) who contacted me that semester continued to keep our scheduled appointments. My job at the center provided me with a weekly income of $2.50!

When assistance programs are terminated, it is probably not because of malevolent administrators, but because of students, who -- for whatever reasons -- do not use the programs enough. Whether faculty need to take responsibility for better informing their students of these learning resources of whether students need to take responsibility for informing themselves, I hope that Special Services does more business than the Learning Skills Center did.

Whose is it?
Editor,

Is it Reagan's, Begin's or whose? Everybody knows it is not Reagan's, but is it Begin's? Begin, who was born in Poland, came to Palestine as a Zionist emigrant in order to "settle" Palestine, to "cultivate" the land and to "expel" its natives. Like all Israelis, Begin emigrated to build the sparsely settled Palestine. Certainly, he "built 370 Palestinian towns by 1948," and during the last three months he built Beirut as well as tens of Lebanese cities and towns.

Thanks for Begin and the American weaponry that helped build Palestine and Lebanon.

Mr. Bill Bradley: I am not going to discuss your article, but I should point out the following:

--The Palestinians who were uprooted from their land 34 years ago have more right to return to Palestine than those who claim it was their ancestors' two thousand years ago.

--The Palestinians have one and only one homeland, Palestine. We won't accept Jordan to become our country, as Americans won't accept Poland as theirs.

--Palestine was neither desert nor sparsely settled. Fruits and vegetables grown in Palestine were exported to Europe even before the "Zionist movement was found."

--That Reagan's plan is completely and strongly refused by the Palestinians for the following reasons:

1) It doesn't consider the Palestinians living outside Palestine.

2) It doesn't call for a fully independent Palestinian State.

3) It doesn't require a complete Israeli withdrawal from all occupied territories.

4) It doesn't give the Palestinians full control over Jerusalem.

P.L.O. evacuation from Beirut doesn't mean the end of Palestinian struggle to liberate Palestine from the Zionist aggressors. Our history has shown that we continued our struggle under the most difficult circumstances.

--The Palestinians will not perish, they won't give up their arms, unless they achieve their goals.

--Remember: you cannot deprive me of the rights and privileges you have, and expect to keep them forever.

A.A. Masud

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Nice guys?

Editor,

Mr. Pickett of Lindley hall is not the only person who may dispense advice. In fact, I have some advice for him: if you want to prove the existence of nice, intelligent men who live in dorms, don't write sexist, abusive letters directed toward the women of this university.

As a junior who chose to attend the university for educational and financial reasons, I was appalled at Mr. Pickett's assumption that women attend the U of I to "get a man." Rather an outmoded idea, Mr. Pickett. Letters and attitudes as derogatory as his give dorm men the singularly unprepossessing reputation he deplores.

If Mr. Pickett is a representative dorm resident, I, for one, am delighted to be an off-campus student.

Melynda Huskey

No tips

Editor,

I first heard about it in 1977, but didn't realize its significance 'til just recently. Many eating establishments are cheating their waitresses by forcing them to use their tips as part of their wages. I wonder how they can do it, as it seems wrong on two levels: legalistic and moralistic.

It is my humble understanding that the law requires employers to pay employees a minimum of $3.35. Right? How, then, do these employers get by with paying waitresses $2.35, expecting them to pay the difference out of their tips? Being tipped is not a function of the employer, rather of the customer. So, why should the employer exploit his employees' other-income resource as his own?

People don't tip because it's company policy. No, people tip to reward the waitress for her service and personality. Tipping is a function of personality, a "reward-back" in the legal realm (except for taxes). So, to pay a waitress a wage of $2.35 and expect her to make up the difference in tips is not only immoral but a stuffing off of the wage-paying responsibility onto the customer.

In one company that I know of, if a waitress isn't making enough tips to pay herself minimum wage, she is investigated; she's not producing her full wage, so she's obviously not living up to customer expectations, therefore no good to the company. If she doesn't improve (mathematically), she gets canned.

Consequently, your tip ends up in the company's pocket. But, don't stop tipping ... for heaven's sake (and the waitresses).

Name withheld by request

Reverse rhetoric

Editor,

It seems that Doug Jones wants to appear to be against rhetoric in his letter against Larry LaRocco in the Tuesday edition of the Argonaut. However, nowhere in his letter did he expose facts to support his contentions that Larry LaRocco is misleading the public.

Reading through his letter only led me to believe that he was making a pitch for the incumbent while trying to tarnish the image of Larry LaRocco. All I could find was political hyperbole and the usual amount of political game playing.

This is not a personal attack on you, Doug. Rather it is a plea for responsibility in politicking during this fall election. What the people need to hear are the facts.

In closing, I would like to ask a question to whoever out there may have the answer. I have heard it said lately that Congressman Craig has lately voted against federal aid to students. If there is anyone out there who knows the facts about this please fill me in on it.

Roger Thurston

The real McCoy

Editor,

This is a comment I heard on the elevator at the beginning of this semester: "I'm moving to 11th floor McCoy because they're supposed to be a partying hall this year."

This letter is in response to your Sept. 14 front page article Starring Over.

What was McCoy known for last year? Most people asked that question probably couldn't think of anything. We were one of the few halls concerned mainly with studying rather than competition and partying, and therefore held no certain place in the university's record books unless by accident, or special talent of a member.

Now, for your story. Your writers did not cover the question of how McCoy came up with the alternative of moving to the Tower. This point is important, I think, for the students to know. Mr. Pitman, who was not at the original planning meetings to decide what to do over the situation, was quoted as saying "McCoy was placed on the 11th floor because we wanted to honor their preference."

Your story should have stated more clearly that our "preference" was to stay in the Complex. The alternative of moving (and I say that with utter resentment and remorse) was made by a non-member of the hall without the vote of the women of McCoy. Consequently, the "move" was not the hall's standing in the situation, but was, as stated in the Argonaut last semester, an easy way out for the administration.

I am truly sorry there is such a small return rate for the hall. McCoy was a great asset for the tradition of the university. I say war because what remains is by no means even close to what we left behind. I don't condemn the freshmen and other new members of the hall, I do, however, wish they would put some effort into, perhaps, restoring some of the attributes of McCoy, such as "family-like" atmosphere. What you have now, women (of the new McCoy) is everything but McCoy. The hall should be renamed if it continues in the "partyin'" fashion it is headed.

I will close with what I guess is a plea to you, the associated student body, to stand up for your hall or idea, despite all opposition. Moving our hall is just minor compared to the actual power the administration has. While it is true that the students don't work for the administration, the opposite is also true. They must work together, not forgetting each other's goals.

So what is the new McCoy known for? We'll all soon see.

Carolyn Beasley

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story by Bill Bradshaw

Moscow has had its avalanches of rock, its stampedes of country-western and its processions of classical music, but how often do the folks in this area get the opportunity to kick back and enjoy real down-to-earth folk music? Well, they had just such a chance last weekend when the Palouse FOLK Society (PFS) sponsored the 1982 Palouse Folk Festival.

A concert at the Moscow Community Center started off the festival Friday evening, where Sandy Bradley and the Small Wonder String Band, Larry Hankis and Dan Mahler appeared before an estimated 60-75 people.

The festival continued at Robinson Park, east of Moscow, Saturday and Sunday, and, in spite of a mostly cloudy, dampening atmosphere, approximately 75-100 folk enthusiasts braved the soggy air each day. There they could hear more folk tunes, attend music workshops and visit the few arts and crafts displays where proprietors dared to risk dampening their wares.

Hanks, from Bellingham, Wash., started the Friday night portion of the festival performing old-time American songs and ballads on his finger-picked guitar and jew’s harp.

Following Hankis was Dan Mahler of Pullman, who sang and joked and played his guitar through an impressive set of old American, Irish and Scottish tunes and ballads and songs of the working class.

Sandy Bradley and the Small Wonder String Band (which also consists of two brothers Greg and Jere Canote) were up next, doing some routine, good-time, old American music that none of the group could put a label on. With Sandy on piano or guitar, Greg on fiddle and Jere on guitar or banjo, they performed tunes such as one might have heard on the radio 40 years ago.

Bradley and the Canotes regularly tour the country performing live concerts and, in August, appeared on National Public Radio’s “A Prairie Home Companion.” Of their travels, Bradley joked to the audience, “You might wonder if, after travelling all over the country with these guys, are they really that nice? Well, yeah, they are. Isn’t that disgusting?”

Next to additional acts joined Hankis, Mahler and Bradley and the Canotes for more folk music at the park during the next two days. The acts ranged from the solo performances of Gerald Mazzarello of Geneseo, “Padmene” Ralph Johnson from British Columbia, Geoff Polster from Vermont, Tracy Moore, Heidi Muller from New Jersey and Jeffrey Dawkins (who also pleased the crowd with his batch of child), David Wright, Mike Abbei—man, Les Lombard and Edward Loon, all of Moscow; to the duets of Margaret Elwood and Hal Glatzer of Seattle, John Elwood and Sally Burkart, also of Seattle, the Flying Nickel Cigar Band (Mark Stainer and Tim Willett of Moscow) and Eugene and Charlie of Moscow; to the larger groups such as Irish Jubilee and Sweet Harmony, both of Spokane, and the Bottom Dollar Boys, Dingle Regatta, Sun on the Mountain and Idaho Rose, all of Moscow.

The music was mostly American and Irish folk ballads and dance music with a smattering of blues and jazz played on a variety of instruments such as the hammered dulcimer, fiddle, guitar, harmonica, jew’s harp, banjo, mandolin and bodhran (a hand-held Irish drum).

Although the bad weather adversely affected the turnout at the festival, those who went did not feel that the festival itself was ruined. An Ul student Leslie Alley said, “The rain made the general atmosphere ‘mood setting’.

Former PFS board of directors member and current Ul student Peter Basos said that whether or not in the rain or crowded together under one of the shelters, the rain literally “pulled people together.” Basos, who was at the Woodstock rock festival in 1969, where the rain was much heavier, said that the festival was not ruined by the weather either. “You don’t mind putting up with a little rain for something special,” he said.

As the weather began to clear, Sunday afternoon, several groups wandered off to isolated spots around the park where they held music workshops conducted by several of the musicians.
YOUNG FRANKENSTEIN
Micro Cinema (Moscow), 7 & 9:15 p.m., PG, thru 9/18.
Gene Wilder and Marty Feldman star in Mel Brooks' in-
terminably funny spoof of the grandaddy of horror flicks.

POLTERGEIST
Kenworthy Theater (Moscow), R, thru 9/26.
Now this is one heck of a scary movie! JoBeth Williams and Craig T. Nelson star in this story of a malicious spirit wreaking havoc on a normal "All American" family.

ROCKY
Borah Theater/UB, 7 & 9:30 p.m., tonight only.
The original tale of the Rocky Balboa saga is back. Sylvester Stallone and Talia Shire star.

THE SECRET OF NIMH
Nu Art Theater (Moscow), G, thru 9/11.
In this animated feature from Disney, the main monster in the cartoon said to be a milestone in the development of the art.

AN OFFICER AND A GENTLEMAN
Auditorium (Pullman), R.
Richard Gere is both at times in this determined ef-
fort, filmed in Port Townsed, Wash.

FAST TIMES AT RIDGEMONT ROAD
Old Post Office Theater (Pullman), 7 & 9:15 p.m., R.
It finally happened

Southern California has gone totally insane—the patients have taken over the asylum.

E.T., the EXTRANEOUS TERRESTRIAL
Cordova Theater (Pullman), PG, thru 9/18.
The little guy is about to leave us, after an extended stay. If anyone in the area hasn't seen this movie, they must be hiding awfully well.

ARTHUR
Micro Cinema (Moscow), midnight, R, thru 9/18.
Dudley Moore is the drunk, depressed, and Lisa Minnelli is the poor waitress, but it isn't just another romance.

THE ROAD WARRIOR
Nu Art Theater (Moscow), R, thru 9/19.
Mel Gibson is back, looking for fuel in a post-WW III landscape. A violent film, it is the latest in a "new breed" of Australian movies.

DODES'KASHA- DEN and RASHOMON
Micro Cinema (Moscow), 7 & 9:30—ONE SHOWING EACH PER NIGHT, starts 9/19.
The Japanese master Akira Kurosawa proves his genius in these two movies. Rashomon won both the Academy Award and the Venice Film Festival award.

NEW MOVIE MUSICALS
Cordova Theater (Pullman), 7 & 9:30 p.m., Sunday thru Thursday, and at 7:30 and 9:30 p.m., Friday through Sunday. Until the 19th! All shows: all these movie theaters will be at 7:30 p.m. only.

THE PLAY'S THE THING
The Fantasies, one of the longest-running plays in history is the first produc-
tion in the new season of the Spokane Civic Theatre. Opening Sept. 25, and run-
ing through Oct. 16. The Fantasies is a lively musical production. Information regarding tickets and production dates can be obtained by calling (509) 325-2507.

OH HEAVENS, NOT ANOTHER STRANGE NEW WORLD
MosCon Four beams down quite a number of fun and interesting "st" activities. Running Sept. 24-26 at Cavanaugh's, the conven-
tion will feature noted speakers and several panel discussions.

DODES'KASHA- DEN and RASHOMON
Micro Cinema (Moscow), 7 & 9:30—ONE SHOWING EACH PER NIGHT, starts 9/19.
The Japanese master Akira Kurosawa proves his genius in these two movies. Rashomon won both the Academy Award and the Venice Film Festival award.

NIGHT SHIFT
Cordova Theater (Pullman), R, thru 9/19.
The Fonz at work in a morgue? We'll see about that.

AND NOW, FOR ALL MY ARTSY-FARTSY FRIENDS...
This one's inPullman.
The "New Photographic-Art" show at the UGallery con-
tinues through Oct. 3. Run-
ning concurrently is a show of water color/multimedia works by Kathy Wren. The gallery is open daily from 10 a.m. to 5 p.m., and on

Sunday from 1 to 5 p.m.

WHAT DO THESE INITIALS MEAN?
ASCE meets in the Ap-
paloosa room of the SUB.
Undergraduate, 7:30 p.m.

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I.

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THE WHO and THE CLASH

ACE meets in the App

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Oct. 20. The Kingdome,

-CE meets in the Ap

n. Moscow.


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ill be band for the "Dance in the

Dome." Sept. 18, after the UI-Pacific football game.

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Russian.
I am really sick and tired of "young teens in love/aust" mentioning "my buds gave me shit" and they were good, I'd be a bit more tolerant, but they're generally one notch below a car and a half at Ridgemont High is definitely one notch below. Actually, it's just about any three or so notches below. I came about as close to walking out of a movie at this one as I ever have.

The story line is pretty simple. Boys meet girls, and progress from the pizza parlor to a baseball dugout where it's three strikes, you're out. At Ridgemont High, no one ever strikes out ... except maybe the "shy boy" who we know eventually will find love and virtue anyway.

All of this is the same old crap we've seen before. It isn't anything new, and if you have seen any one of a number of car / beach / teen-ager movies, you've seen Fast Times At Ridgemont High. This is a vulgar movie. Most of the jokes are high school, and they are not funny. The scriptwriter is calling the prissy history teacher a "dick" doesn't say much about the teacher as it does about the beach bum. It also says something about the kind of people who put together a movie that glorifies this kind of behavior.

The real focal point of Fast Times At Ridgemont High is the family bed. Everyone at Ridgemont High is out to score, with much consideration about the consequences. If a girl gets pregnant she just goes down to the corner abort-shop and gets everything all fixed up. When the session's over, she hops down off the table and leaves, smiling. Just another day in sunny Los Angeles.

No one really cares about anyone else; it's just getting off that counts. That's not a very realistic look at the way the real world works. But then no one ever accused Los Angeles of being too terribly concerned with reality. Fast Times At Ridgemont High has received a great deal of play because of its music. Hits by the Go-Go's, Jimmy Buffett and Jackson Browne have been featured in a deal of airplay recently. That's great, except that the three acts mentioned are about only one worth hearing. And Browne's Somebody's Girl is played at the most degrading moments in the movie, times where the girl in question is victimized by the cult of irrelevance, that Fast Times At Ridgemont High seeks to glorify.

The traditional prom scene closes out this dreadful piece of schlock, with the "and they lived happily ever after" wrap-up, telling us where they're all at now. Two of the kids are involved in a relationship, "but they still haven't gone all the way, yet." Well someone did, because Fast Times At Ridgemont High more than went all the way.

Events to be listed for inclusion have been invited by a great be turned in to the Argonaut office no later than 5 p.m., Wednesday preceding publication. Meetings, programs, and other non-entertainment events which will be included in the Tuesday "Events" column must be turned in by noon, Monday preceding publication.

by N.K. Hoffman
Contributing writer

The Palouse Empire Science Fiction Association will hold MosCon Four, the Moscow-Pullman area's fourth annual science fiction convention, at Cavanaugh's Motor Inn, Sept. 24-26.

Special guests at MosCon include author Marion Zimmer Bradley, known for her "Darkover" series of novels; artist Jane Fancher, the official representative of WARP Graphics, producer of the comic book Elfquest; and Steve Free, a Canadian science fiction fan, said Jon Gustafson, MosCon Four chairman.

Science fiction conventions consist of a weekend of programmed activities. "People go to 'cons' because they're interested in science fiction, they want to meet authors or artists, attend panels, see the art show, see films or meet other like-minded people," said Beth Finkbiner, MosCon vice-chairman.

"You feel it's an opportunity to spend the weekend with a batch of people who have similar interests," she said. "So many people's family and friends, who are not interested in 'sf', think being involved in it is strange or weird."

At a "con" convention, you get the feeling there's something right about being involved in science fiction.

MosCon Four programming will include panels such as "Extra-sensory perception in 'sf'" and "Behind the scenes" where people take on the personalities of characters in books and discuss fan convention activities and an "everything you need to know about costuming" panel, said Rod Wagle, programming director.

There will also be slide shows, readings by Bradley, Fancher, F.M. Busby and others, an art show, movies, a dance, a jazzuczi party and a masquerade. According to Gustafson, there will be a room full of dealers who will sell all types of items. Magazines, books, comics, magazines, novels, costume jewelry and more.

A fifteen dollars buys a membership, which includes a Rick Sternbach name tag, a convention program book with a Wendy Pini cover illustrating a scene from one of Bradley's books and entry to all conventions activities. Memberships will be available at the MosCon registration desk at Cavanaugh's, with registration opening at noon Sept. 24. For more information, call Finkbiner at 882-0364, or Gustafson at 882-3672.
**Movie review**

The ghost might be sharing this bit of mid-America with the all-American family he’s all that scariest after all. It’s all pretty innocent; some chairs move around all by themselves! "something’s not quite right," We’ve seen this before, right? Yeah, sure. This is not one of your garden variety spooks in this little bit of suburbania. Casper isn’t such a friendly ghost. In fact, he’s a mean little bugger. Younger daughter likes to talk to the TV, but not to worry—mom, the TV talks back. You begin to realize something’s not quite right with the little girl (stunningly played by Heather O’Rourke) turns to her parents and says: “They’re here.” You can’t help but believe her, and instinct tells you that you’d be wishing "they" would go back to wherever they came from, along with the rest of the audience, sit up. Something is about to happen, and we’re not about to miss it!

Steven Spielberg isn’t going to let us down, either. Lots of things happen. The pace builds slowly, deliberately. In the midst of the action you come to the chilling realization that this is your California ranch house that has been taken over. The ghosts (is/are out to get you. It is disconcerting as assuredly as the entire crowd jerked forward earlier, they can now be seen slumping lower, into their seats. You can now count the number of visible heads in this capacity house on one hand.

As Poltergeist progresses, the terror begins to build; things which were once familiar household items take on a menacing aura, and the children’s bedroom becomes the central haunt of the "ghost." The daughter is taken captive by the malignant spirit, and much of Poltergeist centers on the attempt to rescue her from the clutches of this very evil spirit. A troupe of parapsychologists trapse through the house, using all sorts of modern gadgetry to tell us what we already knew—there’s a ghost here. After a couple of light shows and a dissolving flesh sequence the scien-fi folk perceive that said ghost must be removed. And pronto. Into the action comes a David to do battle with the Philistine spook. Beatrice Straight has fashioned a memorable character fight to defeat what she calls (in ominous tones) "the beast." We knew it all along, but would they ask us? Noooouu! At this point there are no visible humans in the theater—they’ve all joined the sticky Coca Cola on the floor, hands over eyes.

One criticism of Poltergeist has been that it tries too hard. Granted, Spielberg and director Tobe Hooper abuse their audience with an unrelenting series of visual and subliminal images, but Poltergeist is neither sloppy, nor is it “too much.” It is just the right blend of ingredients; the elements necessary for a classic are all here, and Poltergeist may well fall into that category. Poltergeist isn’t perfect, but that’s probably a good thing. The audience should still be breathing after two hours.

**Pianist to play**

A concert designed to “jazz up a Wednesday evening” has been planned by ASUI Special Programs for next Saturday. Noted jazz pianist Byron Quan will be in concert in the Gauld-Upham Special Events Area, Wed., Sept 22 at 8 p.m.

Specializing in jazz and blues styles, Quan will present numbers made famous by such luminaries as Louis Armstrong, Tom Waits, Duke Ellington and Ray Charles. His playing has been characterized as making audiences want to both laugh and cry simultaneously. The concert is free and open to the public.

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by Yalke Puhl

Editor

Performing without Artistic Director Steven Wistrich, who was injured during Friday’s performance, the American Festival Ballet picked themselves up and put on a strong performance Saturday for a full house at the Hartung Theatre.

The company made two substitutions on the program to compensate for Wistrich’s injury, readily replacing Aubade with a jazz piece, A Little Blues There, and Chopin with A la Francais.

First on the program was a very classic ballet piece, Valentine Fantasie scored by Glinka and choreographed by George Balanchine. The dance was stunning with strong leads by both Richard Stutzman and Elizabeth Diaz.

But, then, with choreography by Balanchine how can a pair of good dancers go wrong? His choreography was superbly complete and the company fulfilled Balanchine’s expectations perfectly.

To say A Little Blues There was shaky would be snobbishly critical in light of Wistrich’s injury. The dancers showed the skill of truly professional entertainers in their performance, but still it was obvious that this piece is only in the preparation stages for this spring’s tour. Lisa Moon gave her first of several powerful performances of the evening, basically holding A Little Blues There together with her assertive, solid style. Resident choreographer Elizabeth Rowe-Wistrich’s choreography of A Little Blues There was gutsy enough and good enough to program between two choreographed by Balanchine.

A la Francais was hilariously delightful; a smooth performance by the dancers relieved some of the audience’s tension after the roughish A Little Blues There. Stutzman’s performance again was strong, and the whole company showed off their finesse.

I had serious reservations about a ballet with a John Philip Sousa score. The two just
I am really sick and tired of "young, innocent in love" movies. I guess if they were good, I'd be a bit more tolerant. But somehow it seems they generally one notch below awful.

Fast Times At Ridgemont High is definitely one notch below. Actually, it's two or three notches below. I came about as close to walking out of a movie at this one as I ever have.

The story line is pretty simple. We meet girls, and progress from the pizza parlor to a baseball dugout where it's three strikes, you're out. At Ridgemont High, no one ever strikes out ... except maybe the "dumb boy" who we know eventually will find love and virtue and all.

At the end of the same old crap we've seen before. It isn't anything new, and if you have any one of a number of car / beach / movies, you've seen Fast Times At Ridgemont High. This is a vulgar movie. Most of the jokes are high school, and they are not funny. The sight of a wasted beach bum calling the prissy history teacher a "dick", doesn't do so much about the teacher as it does about the beach bum. It

also says something about the kind of people who put together a movie that glorifies this kind of behavior.

The real focal point of Fast Times At Ridgemont High is the family bed. Everyone at Ridgemont High is out to score, without much consideration about the consequences. If a girl gets pregnant she just goes down to the corner abort-shop and gets everything all fixed up. When the season's over, she bops down off the table and leaves, smiling. Just another day in sunny Los Angeles.

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Fast Times At Ridgemont High has received a great deal of play because of its music. Hits by the Go-Go's, Jimmy Buffett and Jackson Browne, have been featured in a great deal of airplay recently. That's great, except that the three acts mentioned are about the only ones worth hearing. And Browne's Someone's Girl is played at the most degrading moments in the movie, times when the girl in question is victimized by the cult of irresponsibility that Fast Times At Ridgemont High seeks to glorify.

The traditional prom scene closes out this dreadful piece of schlock, with the "and they lived happily ever after" wrap-up, telling us where they're all at now. Two of the kids are involved in a relationship, "but they still haven't gone all the way, yet." Well someone did, because Fast Times At Ridgemont High more than went all the way.

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Lecture notes are also available before tests and quizzes at special times by contacting the administrator, Anita Franklin, at 882-9247.

Fourth 'con' beaming down

by N.K. Hoffman
Contributing writer

The Palouse Empire Science Fiction Association will hold MosCon Four, the Moscow-Pullman's fourth annual science fiction convention, at Cavanaugh's Motor Inn, Sept. 24-26.

Special guests at MosCon include author Marion Zimmer Bradley, known for her "Darkover" series of novels; artist Jane Fancher, the official representative of WARP Graphics, producers of the comic book ElTree; and Steve Forty, a Canadian science fiction fan,appointed Jon Gustafson, MosCon Four chairman.

Science fiction conventions consist of a weekend of programmed activities. "People go to 'con' because they're interested in science fiction, they want to meet authors or artists, attend panels, see the art show, watch films or meet other like-minded people," said Beth Finkbiner, MosCon vice chairman.

"You feel it's an opportunity to spend the weekend with a bunch of people who have similar interests," she said. "So many people's family and friends, who are not interested in "sf", think being involved in it is strange or weird."

"At a convention, you get the feeling there's something right about being involved in something." MosCon Four programming will include panels such as "Extra-sensory Perception in "sf," "a "character panel" where people take on the persona of characters in books and discuss issues, and an "everything you need to know about costuming" panel, said Rod Sprague, programming director.

There will also be slide shows, readings by Bradley Fancher, F.M. Busby and others, an art show, movies, a dance, a jaiuzzi party and a masquerade. According to Gustafson, there will be a room full of dealers who will sell portable game machines, books, comics, magazines, novelties, costume jewelry and more.

Fifteen dollars buys a membershhip, which includes a Rick Sternbach "tag" program book with a Wendy Pini cover illustrating a scene from one of Bradley's books. "For every convention activity, memberships will be available at the MosCon registration desk at Cavanaugh's, with registration opening at noon Sept. 24. For more information, call Finkbiner at 882-0364, or Gustafson at 882-3672."
Chiller returns to horror classics

The San Francisco Chronicle is pleased to announce that the Great Day of Horror is back. The Chiller continues to be beloved by fans of horror, and this year it promises to be even more terrifying than ever.

The program features a variety of classic horror films, from the iconic Hammer Films to the more recent offerings from the likes of Guillermo del Toro. The Chiller will also include some rare and obscure films, making it a must-see for horror aficionados.

The Great Day of Horror will take place on October 30th, with screenings at multiple locations throughout the city. Be sure to check the program guide for details.

Don't miss out on the chance to experience the spine-tingling excitement of the Great Day of Horror!
It's not romantic

Ballet from page 11

seemed incongruous. Reserving judgment on Row-Wustrich's choreography until I saw the thing, I was pleasantly surprised with the first two sets, the March and Gentlemen in the Park. Unfortunately, Hip, Hip Hooray was only a cheerleader's brouhaha. May I Have This Dance? was a breather for Lisa Moon. And Haunt Sunday was a horrifying interpretation of The Sirens & Strips Forever.

In spite of Row-Wustrich's overworked imagination in a choreography of Sousa marches, the entire company put on a very satisfactory Finale and bowed out having successfully danced their way into the audiences' hearts.

They've been described as being everything from "post new wave," to "resolutely realistic." Perhaps, they, in fact, defying labels. They resist the niches in which their industry would like to place them. Romantic Void is a new band. In all senses. The band is composed of new musicians. New in that they are not musicians who've performed in a structured sense before. Only one member of Romantic Void had been a band member prior to the group's founding. They were a collection of San Franciscans, living in the music, apart from the organized, traditional music scene.

All that changed when singer/songwriter Debora Illyial met bassist/composer Frank Zincavage at the Art Institute in San Francisco, where both were students. Illyial put aside her desires as a painter, and Zincavage his as a sculptor, to pursue their music. Their art was, especially in those earliest days, an experimental expression. They added guitarist Peter Woods, a now departed drummer who has since been replaced by Larry Carter, and jazz saxophonist Benjamin Rosii. Combining these diverse talents, Romantic Void became a unique force in new musical forms.

On the release of their first album, It's a Condition. Romantic Void found itself faced with the "art-school" brush. Critics who surmised—from Illyial's and Zincavage's background—that Romantic Void was merely the tail end of another new wave aberration were in for a shock. Not only did this new music defy the labels of the conventional music reviewers, they didn't even have their own badges. Reacting to the "art school" tag, Zincavage said, "I'm not even sure what the term means." Illyial went even further in trying to explain the group's image. She addressed the focal point of the band, its self-image. "Romantic Void means there are no romantic notions here—and there shouldn't be. We are about reality, not the myths created by other artists."

Neither schools nor adolescent Songs on their second album, Benefactor carry out the hard-driving, aggressive themes developed in earlier releases. The exploration of the human experience is further carried out in the album, which Illyial says "is more real to me than anything we've done." Max Bell, in New Musical Express states, "The songs, neither adult nor adolescent, are mostly excellent. Illyial is in possession of the kind of talent that used to drive critics to paroxysms over Patti Smith."

The summer of 1981 was the break point for Romantic Void. After a massive tour, the group had developed a distinct following to go with their direct and no-nonsense music. With two albums and other released work behind them, Illyial and her compatriots have stamped their image on the contemporary music scene. Romantic Void is a new look at the world, and the relationship between the musician and the art which is the final product. Romantic Void has set out to project their art through space to the audiences, without middlemen. There isn't room for wasted effort, time or perception. Deveroux really sums it thusly. "The songs come directly from my heart through my voice, without unnecessary cogitation and intellectualizing."

Romantic Void will perform in concert Monday, Sept. 30, at 8 p.m., in the SUB Ballroom. Tickets are now on sale.
The Utah State University's yearbook, The Gem of the Mountains, has been awarded the "All American Award" given by the Associated Collegiate Press Association, distinguishing the Gem as one of the nation's top eight yearbooks. The yearbook contains stories on both collegiate and high school levels, and this year the award was given to seven high school books and two college books.

The Gem also received marks of distinction in four areas: copy, coverage, concept, and display.

"It's really an honor to be recognized by others in the yearbook field for having one of the nation's best books," said Gary Lundgren, editor of the yearbook.

The Gem also won the "National Award" given by Columbia University, which, Lundgren said, is an equivalent of the "All American Award.

The Gem, also entered in competition for the "Pacemaker" to determine the best of the eight recipients of the "All American Award," will be used for yearbook workshops and on display during the National Convention in October.

The following lectures likewise will be held Tuesday nights at 7 p.m. in the auditorium.

Scheduled lectures are:

1. "How to prepare for midterms," Oct. 5; "Improving your writing habits," Nov. 9; and "How to prepare for finals," Nov. 20.

The program is co-sponsored by the Mortar Board, an organization of students that promotes academic services for other students.

14. ANNOUNCEMENTS

Many LANGUAGE CLASSES will be held during the academic year. Thomas: Call 933-6040. Continually Ed. Conf. and Seminar: Call 822-0947.

Archady Management Training group will be held. Enrollment is now being taken. Fees and tuition information will be available.

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Good for all yearbook workshops and on display during the National Convention in October.
Vandals face Div. I Pacific in home opener

by Bruce Smith
Staff Writer

Unlike the postman, the Idaho Vandals found out that their passing attack could be severed by rain, snow, or the gloom of night in their 34-14 opening game loss to Washington State last weekend.

But this weekend the Vandals should be ready to try to deliver head coach Dennis Erickson his first victory via air mail when the contest with the University of the Pacific tomorrow at 7:30 p.m. in the Kibbie Dome. It has been tabbed Booster Day, and many Vandals Boosters will be honored at halftime.

Junior quarterback Ken Hobart will again do the signal-calling for Idaho.

Hobart passed for 178 yards against WSU and is only 44 yards away from passing Rick Seefried (1971-73), with 2,845 yards, as the no. 2 leading career passer in UI history.

Pacific, a Stockton, Calif. based school, enters the contest with an 0-2 mark. The Tigers have lost to South Carolina 41-6 and Cal-Davis 23-22. Pacific returns nine starters on offense and six defensively from last year’s 5-6 club. The series between the two schools stands at 12-7-1 in favor of Pacific, but the Vandals won the last match 17-13 in the Kibbie Dome in 1979.

Leading the Tigers is 6-foot-3, 205 lb. quarterback Paul Brewer, who has completed 41 of 86 pass attempts for 479 yards in the two games. His primary target has been tight end Tony Camp (6-5, 235 lbs.), who has caught 12 passes for 146 yards. The Tigers’ main rushing threat is Gary Blackwell, a 5-10, 205 lb. senior, who has amassed 128 yards in just 22 carries. Blackwell had 103 of those yards last weekend.

So plan on seeing a lot of football in the air. Both Erickson and UOP coach Bob Toledo, a former University of Southern California assistant, have made it known that they both like to put the ball up and the Kibbie Dome should provide the scenario for an aerial circus.

Both defenses will be tested. The Vandals’ linebacking corps, headed by seniors Darby Lewis and Sam Merriman, responded well against WSU, but things may be different Saturday.

“Washington State’s offensive threat is as big as houses and our guys hung in there and fought them until the end,” Erickson said. “Our defense showed us exactly what type of football team we have and our players showed a lot of courage and hung in there.”

Idaho’s defense will get that same type of test against Pacific as the Tigers from five average 252 lbs. That includes left tackle Steve Smith, who stands 6-6 and tips the scales at 273.

For the Vandals, their offense should be ready to be put in high gear. Hobart completed 16 of 31 passes last week to five different receivers. Junior college transfer Ross Wittenburg snatched five of those passes for 81 yds. and a touchdown.

Hobart led Idaho in rushing with 55 yards, while Hickey added 30. But Hickey also branded himself as all-purpose back with four receptions.

Freshman punter Pat Ball should be anxious to punt somewhere where the rain doesn’t make his life difficult. Slippy footballs accounted for two miscues last weekend and led to two WSU touchdowns. But for the eight times he did kick safely, he averaged 41.6 yards per punt.

Tickets are still available for the game, according to Inez Filster, head ticket manager. To order tickets contact the UI ticket office at 885-6666.

UI opens with Whitworth

The Idaho women’s volleyball team opens their home season today by hosting the Idaho Classic, a six-team round-robin tournament, at the Memorial Gym.

The Vandals play at noon today, battling Whitworth College and then take on against Eastern Washington at 2 p.m. The teams will be divided into two different divisions and will play each team in their division once today and then continue in championship play tomorrow.

Entered in Division “A” is a defending champion Washington State College, Lewis-Clark State College, and Spokane Falls Community College. In Division “B” is Idaho, Whitworth and Eastern Washington.

Today’s play begins at 10 a.m. when Washington State takes on Lewis-Clark State. At 2 p.m. Lewis-Clark State plays again, this time against Spokane Falls. The 4 p.m. game features Whitworth against Eastern Washington followed by Spokane Falls against Washington State at 6 p.m.

In the championship round on Saturday, the two third place teams in each division play at 10 a.m. for fifth place. At noon the first place team in Division “A” hosts the second place team from Division “B”, and at 2 p.m. the first place team from “B” battles the second place team in “A.”

The two losers play again at 6 p.m. for third place and then the two winning teams battle for the championship at 8 p.m.

Intramural Corner

Golf (men’s)—entries are open until Tuesday, Sept. 21. The tournament will be a one-day event on Saturday, Sept. 25 at the ASU Golf Course. Sign up in the Intramural Office.

Racquetball (women’s)—entries are open until Tuesday, Sept. 21. All matches will be played in the Kibbie Activity Center.

Soccer (men’s and women’s)—league play will begin on Monday, Sept. 20 in the Kibbie Dome. Games will be played Mon-Thur from 7-10 p.m.

Volleyball officials—anyone interested in officiating intramural volleyball must attend the clinic October 6-7 at 7 p.m. in Memorial Gym.

SPECIAL EVENT—Fribee Golf Tournament will be held on Saturday, Sept. 25. It’s going to be fun time and you won’t want to miss out. Sign up in the IM Office before Sept. 25.

Congratulations—Punt, Pass and Kick winners: first place, Ray Cipok-531 points, second place, Mark Cycler-495 points and third place, Kevin Burton-449 points.

FALL GENERAL MEETING

TODAY – 7 p.m.
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Finally! There's a roof on that Dome

With the help of a specially designed machine, construction work on the main structure of the ASU Kibbie Dome's new roof was completed Tuesday.

More importantly, if the roof is maintained properly it shouldn't leak this time around, according to the man who oversaw the work.

Most of the work on the Dome, conducted over the past summer and into the school year, was handled by Construction Northwest Inc., a Coeur d'Alene firm owned and managed by UI graduates.

Dean Haagenson, the company's president, says the remainder of the work has been handed over to Pacific Rainier Co. of Seattle and should be completed by Sept. 25.

"The major portion of the work is done and we did it in less than the allotted time," Haagenson said. "We designed a machine especially for the job, and it was key to the early completion of the job."

The machine was a materials hauling cart that helped workers get the necessary materials up to the huge roof quickly and efficiently. Haagenson designed the cart with the help of Graydon Johnson of Coeur d'Alene.

The materials cart was a self-leveling platform that was pulled up and down the roof by a wench. The cart will be featured in articles on the Dome roofing project that are scheduled to appear in the Engineering News Record of New York and The Daily Journal of Commerce in Seattle.

According to Haagenson, the work on the roof wasn't the hard part of building the Dome's superstructure; getting the materials up to the Dome was. The self-leveling cart solved the problem.

Haagenson and Robert Wheeler, Construction Northwest's vice-president, are the firm's co-owners. Both graduated from the university with degrees in mechanical engineering in 1965. Their firm's entire six-person management staff, including the accountant, are UI graduates as well.

"It was kind of a homecoming, coming back to the U of I to work," Haagenson said.

The new roof of the Dome is a conventional design that has been tried and tested in the Pacific Northwest climate, according to Haagenson. It is a superstructure consisting of a 2 x 6 and 2 x 4 frame covered by 5/8-inch thick plywood. Over this structure shingles will be placed on the lower two-thirds of the Dome and the upper third of the superstructure will be covered with built-up tar.

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