AAUP report lashes out at the university

by Mike Stewart
Staff writer

The University of Idaho is in danger of being censured by the American Association of University Professors (AAUP) if its preliminary report is basically unchanged after a period of comment and correction that will last until Oct. 21.

The confidential report is the result of an independent investigation conducted by two investigators from the AAUP. Last spring, Arval A. F. Henry, a University of Washington law professor, and Thomas D. Morris, a Portland State University history professor, came to this university to inquire into allegations that there had not been a financial exigency regarding higher education in the state of Idaho in the spring of 1981. As a result of that declaration of financial exigency by the State Board of Education, 24 faculty members in the College of Agriculture, 11 of which were tenured, were laid off.

UI President Richard Gibb said he hadn’t studied the complete report yet, but he had read the conclusion that was reached by the investigating team. Gibb responded angrily, “It’s full of inaccuracies. It is, to be charitable, absurd.” He added, “It’s totally unfair, a very unprofessional report.”

Gibb took particular exception to the sections of the report that referred to the Idaho Legislature, the board, and the conclusions reached concerning the dismissal of Lois Pace, former Professor of Home Economics, at the university.

He questioned how the investigative team could reach the conclusions they did without talking with the legislature or board. He also took issue with the report’s conclusion that said the laid off faculty members had no proper opportunity for appealing the termination of their positions.

Gibb added that he felt the national office of the AAUP had the university concluded before they even started their investigation.

The confidential report was received by key people on the UI campus involved in the issue last week, and the Argonaut was able to gain access to a copy of it.

If the report is accepted by the AAUP governing body and stands as it is now, without any major revisions, the AAUP will decide whether to censure the university at its annual delegates meeting in June 1983.

If the university is censured, according to Thomas Morris, it could be posted on a list of universities which appears in the AAUP publication, The AAUP Journal. Morris defined censure as “a statement that actions were taken that violated the Basic Statement of Principles,” which is a set of basic guidelines the AAUP operates on in behalf of its member professors.

The principles are recognized by about 100 educational organizations and groups nationwide, and set forth the fundamental tenets of academic freedom and tenure, said Jonathan Knight, associate secretary of the AAUP.

The report castigates the actions of the legislature, the board, and the UI administration, and concludes that “The Legislature of the State of Idaho, acting in early 1981, at a time of anticipated financial crisis, censured the University of Idaho not because of a bona fide financial exigency but in order to induce the State Board of Education to declare a financial exigency and thus provide the University of Idaho with the discretionary authority to terminate faculty positions without the ordinary constraints imposed by the principles of academic freedom and tenure.

“The State Board’s criteria for declaring a state of financial exigency and the implementing procedures for terminating faculty appointments are fundamentally inapplicable with the 1940 Statement of Principles on Academic Freedom and Tenure and the procedural standards set forth in the Association’s Recommended Regulations on Academic Freedom and Tenure.”

The administration of the University of Idaho acted on grounds of financial exigency to terminate faculty appointments in the College of Agriculture’s agricultural research and cooperative extension programs in the absence of a bona fide financial exigency, as defined in the 1940 Statement of Principles and the Recommended Institutional Regulations, that required the termination of faculty appointments for its alleviation. When a financial surplus subsequently emerged, the administration declined to rescind its action despite the fact that a financial exigency by any definition no longer existed.

“The criteria employed by the University of Idaho’s College of Agriculture administration in unilaterally identifying faculty members for termination of their appointments were based on judgments of relative merit. The administration’s actions in these cases were tantamount to dismissal for cause, without affordance of the safeguards of academic due process that the 1940 Statement of Principles requires. The affected faculty members were selected by the administration.

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Complaints spur action on handicapped concerns

by Andy Taylor
Staff writer

Apparently, the handicapped access issue is not over. The University of Idaho was again threatened with a lawsuit, on Sept. 10 because of its inadequate facilities for disabled students.

Lauri Rogers, a junior in therapeutic recreation who is afflicted with multiple sclerosis (MS) and confined to a wheelchair or electric cart, said she was totally frustrated with the UI’s inadequate facilities in the buildings for disabled students and the administration’s attitude towards the students themselves.

“I went into the president’s office and told Terry Armstrong that if I have to have surgery [my bladder is often inactive] and I rarely go to the restroom, then why can’t students who are endowed with toilets on every floor have access to the restrooms in the education building? Rogers said she had to have surgery done on her bladder twice last year because the restrooms in the education building are inaccessible to disabled students. She is susceptible to severe bladder infections when she isn’t able to use a restroom every two to four hours, and is often in the building for six hours at a time.

“The last time she had surgery she was in the hospital for two weeks and was forced to quit school.

Rogers said that until she started yelling, UI didn’t push to get improvements started, and she added that her handicapped friends on campus have applauded her efforts.

Since Rogers made her complaints, the university has put in ramps along the route she travels between the education building and the University Classroom Center, some telephones booths on campus have been lowered so disabled students can use them, and work has begun on the women’s restroom on the third floor of the education building to make it accessible to disabled students.

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More cuts coming but UI action uncertain

The university should start looking into ways to handle future cuts because more cuts may come in mid-January after the start of the second semester, said Robert Furgason, academic vice president, at Tuesday's Faculty Council meeting.

"Time really puts us in a bind," Furgason told the council. If cuts then have to be made, there may have to be a reshuffling of faculty and staff, and some students may have to reschedule classes as a result.

Furgason talked with the Budget Liaison Committee and the deans to get some maneuvering room for the present time. "Even though it seems like that is essentially playing into the hands of those who could give a damn about whether or not we have any money, we really don't have a choice," Furgason said. "It's easier to plan a change if it's before the fiscal year because you can reformat things."

"There are certain things we're going to have to do, whether we like it or not. We're going to essentially have to really clamp down on filling in vacant positions; for those secretarial positions that resign, I don't like to say no, but if you think about the magnitude of the problem, if we were to have to come up with, say a 5 percent decrease in the budget, that's $1.4 million. We're really going to have to essentially hold vacant positions unless there's a very good reason."

Furgason said there was really nothing anyone, the state or the university, could do about it. "All we can say is 'Damn!'"

Furgason continued, "Another thing we will not do at this particular point is commit the $25,000 worth of capital outlay that would normally go for equipment and major needs of the university."

"Another one is, we'll try and put a hold on any plant projects that are going on — campus lighting is a good one, but I think we're already committed to that one so we'll probably let her go," he said.

After Furgason's "grim" forecast, approval was requested for a new regulation to be added to the University of Idaho catalog that would require candidates for undergraduate degrees at the Idaho Falls Center for Higher Education to complete a minimum of 32 of the last 64 credits in UI courses other than those offered by Correspondence Study. It passed unanimously with no discussion.

Changes in general academic regulations concerning last chance to drop classes were postponed until a representative from the University Curriculum Committee could be present to better explain the proposal, which is planned for the next meeting.

Another proposed change in general academic regulations was also postponed until the next meeting. That proposal dealt with students receiving a D or F in a course, limiting the times they should be able to repeat the course to one time. It was pointed out that this would prevent a student from taking an advanced course, if they fail the prerequisite twice. The council decided to wait and have the point clarified by a committee representative. It was suggested, since both of these proposals originated in the College of Engineering, that the council look into the possibilities of making these regulation changes applicable only to students in the College of Engineering.

Workshops to beat probation

"Beat Academic Probation" workshops are designed to help students take advantage of free tests, and improve reading and writing skills, according to Judy Williams of Student Advisory Services.

Workshop groups will meet four times over a period of two weeks in UCC 233. Dates and times of the workshops are:

- Oct. 5, 7, 12 and 14, 2-3 p.m.
- Oct. 26, 28, Nov. 2 and 4, 8-9 p.m.
- Nov. 8, 10, 15 and 17, 3-4:30 p.m.

Group enrollment will be limited to 15 students, and those interested should sign up at Student Advisory Services, located in UCC 241, between 8 a.m. and 5 p.m. weekdays. The last day to register for a workshop is the Friday before it begins.

Student Advisory Services also offers other programs, such as those to help with managing time, selecting career goals, and reducing school anxiety. These are offered on a demand basis, and interested students should contact the SAS office.
New shop takes over SUB space

The new Karmelkorn Shoppe in the SUB has done a good business in its first few weeks, according to Janet Hall, co-owner of that shop and its parent in the Palouse Empire Mall. The shop is open from 8 a.m. to 9 p.m., seven days a week. The shop has a large selection of products, including snacks, chips, and sweets, and is popular with students.

The Country Store looked like it was doing a booming business, but most of the activity was just checking cash for students, according to Dean Vettrus, SUB manager. The store sold candy, T-shirts, and magazines, but it was not a profitable operation, Vettrus said.

The lack of profit led to considering what else the space could be used for. Vettrus said there was no room for a space for the shop but he had heard that Carl and Janet Hall, owners of the Karmelkorn Shop and Carl's Cafe, were looking for a location for an outlet Karmelkorn Shop. Vettrus contacted the Halls about the space in the SUB.

Vettrus described the new outlet as specialized, saying it was only suitable for certain kinds of items like candy, pop and popcorn.

The Halls have leased the space for one year, for $2,000 or 5 percent of gross sales, whichever is greater. The arrangement was approved by the State Board of Education at its September meeting.

The terms of the lease limit the shop's sales to soft drinks and various kinds of popcorn and candy. In addition to regular popcorn and caramel corn, the shop offers such special flavors as sour cream and onion popcorn. Carl Hall said the shop wouldn't carry ice cream, as his shop in the mall does, in order to avoid competition with the SUB Food Service. While the SUB serves more Pepsi like soft drinks, the Karmelkorn Shoppe will serve Coke, Tab and 7-UP. A clause in the lease prohibits charging less than the SUB does for soft drinks.

The new shop will not have all the facilities that the mall shop has, but the plain popcorn will be popped at the new shop. Hall said there would be a grand opening at the SUB shop in a few weeks.

Senate session

Photo bureau gets more money

The ASUI Senate was on its best behavior under the glare of television cameras Wednesday night, passing a bill and confirming another appointment. Business included a bill passed by a senate subcommittee of the Photography Bureau. This bill would provide the bureau money for an extra position, said Senator Scott Green, author of the bill.

"We are providing this position for the Photography Bureau because of the loss of work study jobs and budget cuts. This department was really hit hard," said Green, who is also chairman of the senate finance committee.

In other finance committee business, Green reported there was a mistake in the accounting records. He said the ASUI balance recorded with the Budgeting Office had $7,000 in the budget that had been counted twice. The senate had not been aware of the mistake, which made their accounting numbers.

"We are okay money-wise, though," said Green. "We can still finance everything we need to.

President pro-tem Tim Malarchick announced there will be an off-campus seminar on October 12. He urged all off-campus students to attend.

Senator David Borror reported the proceedings of the Idaho Association of Commerce and Industry task force meeting he and ASUI President Andy Arntz attended last week. The task force was created to do a comprehensive study of post-secondary schools, Borror said.

The senate confirmed 13 appointments during the meeting.

Frank Childs was appointed the Parents' Weekend Chairman, Elizabeth Erdman was appointed to the Graduate Council, Ben Ray and Margaret Lawless to the Judicial Council.

Other appointments ratified by the senate included Anita Franklin as the Lecture Notes Administrator and Andrea Riemann as the Issues and Forums Chairman. Also appointed was Thomas Crossan as ASUI Financial Manager.

Two ASUI boards received appointments also. On the ASUI Issues and Forums committee are Dean Oster Kim Higgins and Toni Goodson. The ASUI Communication Board received three of its six board members, Janice Leavitt, Rick Felix and Tammy Blinn.

Beware assassins on campus lurking with rubber-tip guns by Jennifer Kroos Staff Writer

A figure crouched in the shadows of the hall, his finger on the trigger of his gun, ready to shoot at anything that moves. Another person hovered in the doorway, willing to shoot questions later. Still others barricaded themselves behind locked doors, afraid to come out in the open.

A tense situation? Yes. Dangerous? No. The assassins were members of Upham and Carter halls and the weapons were rubber suction-darted drive guns, the only weapons allowed in the Assassin Game played by 40 men and five women last Wednesday and Thursday.

The Assassin Game, which started in the East, involves a hitman assigned to kill or "hit" a victim, while being pursued by another "assassin," who is also licensed to kill if he finds another person's identity. Drew Dunn, a junior member of Upham, played the game at Boise State University and decided to get it started here at Idaho. He described it as "big game that closes down" until one survivor is left.

Dunn, who played the game with about 150 people at ASU, said it went surprisingly fast, with only four survivors left after the first day. They called a temporary truce and met in the hall lounge for a final shoot-out.

Ed Hendrickson, another member of Upham, was awarded the "Bazooka Dart" as final survivor.

Dunn did not participate in the game, or arbitrate any arguments, but he did decide the rules. The most important thing to remember, he said, was that only two people whom an assassin could shoot were his victims and the assassin after him. The assassins were not allowed to make hits during classes or work, and the rubber darts were allowed to strike any part of the body, but at least one witness was required to verify a hit.

There were a few problems with the game. Some victims refused to die after being shot, and Nightwatch was called in once when the game became too rowdy. Aside from these few setbacks, however, the game was a success.

Chris Stiles, a member of Upham, said the game is "fun to play, normal tensions disappeared, and no one gets upset." Next, Upham plans on challenging another hall to relieve tensions after the next round of tests.
Catch something

Financial crises of past years have dampened many spirits. Living in a state suffering from financial straits and attending a university which is, because of those straits, operating below the status quo, Idahoans and University of Idaho students have had little to celebrate lately.

Nevertheless, it’s Homecoming Weekend. Alumni and students involved in Homecoming activities can count on the usual events: there is the game itself, the parade, the dance, and many other events. Some things never change.

Homecoming is an opportunity to shelve dismal bodings and forebodings, and to enjoy a side of the University of Idaho that isn’t affected by the economic plight.

Homecoming traditions have been with the university since its beginning — far longer than any worries about exorbitant student fees, program cutbacks, and other financial nightmares which now assail the university.

Homecoming Weekend provides a chance to enjoy those aspects of the university which have survived the test of years. It’s a chance to reminisce about good times experienced at the university; it’s a time to get together with fellow UI alums of all ages.

The Campus Bash planned for this weekend is a new event on the Homecoming Weekend program. If it’s a success, we hope it will be here in the years to come. The ASUI has made possible a get-together in the tradition of small-town U.S.A. 4th of July picnics.

Catch the spirit of Homecoming and the tradition of the university at the Campus Bash, or at the Bonfire, or at the Homecoming game itself. But catch it. Revel in Homecoming, in the UI tradition, and in the community of people that is the students, faculty and staff, and the alumni.

Get caught up in the spirit and forget about the crippling costs of higher education, forget about program and position cutbacks, and forget the general economic malaise enveloping the university. Forget about all that — at least until Monday morning.

Happy Homecoming...

Val Pihl

Senior Campout

A poorly publicized event took place this week, of interest primarily to the business and engineering students who took part. The final great hurdle of the job seeking process faced us all: signing up for job interviews at the Placement Center. No mean test, this! Students who had been expected to give up at least half of one night’s sleep.

I was aware of the general operating procedure, if not the finer points, when I arrived at the Faculty Office Complex at 10 p.m. Monday night. A congenial little group had already gathered, much to the bewilderment of students leaving the library or evening classes. There were coolers with sods and back packs and bead rolls and law chairs — all the ingredients for a jolly outing.

I foolishly, had planned on just staking out a grassy patch and sleeping till four, then shuffling inside to count down the hours to dawn. I did not plan on a good poker game instead. It seemed no one else had the remotest plans for closing their eyes and risking the loss of a precious place in line.

For the rest of the night we took turns and slept in three and stepped around the poor sap at the door who couldn’t wake up, to crowd into the FOC lobby, there were perhaps some means for reflection about what was going on. The difficulties in earning a degree began to fade as new and unknown trials presented themselves.

Maybe it is a calculated taste of the “real world” we college students make occasional reference to. Success is a function of arbitrary numbers and tests bear no relation to the stakes. I, of course, could not say what the real world is like.

The Placement Center’s policy is “first come, first served” which might also be stated as “last come not served.” The fifty or so latecomers (who arrived closer to six than to four) were given no cookie for their efforts — “come back tomorrow morning” — and be a bit more quick about it! We wonder when the line will form in October. Will dinnertime be early enough?

There come underlying problems here. A lot of people want jobs and there don’t seem to be enough to satisfy them. Indeed, our government tells us that one out of every 10 of us want to work but cannot.

The Placement Center is providing a needed service for students and we thank them for that. Perhaps I should not complain, but I’m going to.

A cover sheet on the interview schedule has, for some months now, carefully explained the drill (if not mentioning the best hour to arrive) and the philosophy behind it. Once the lucky registrant has (oops, not lucky — this is a test of individual initiative ) received his or her number and returned at the appointed hour, s/he is not limited to the number of interviews s/he can sign up for. (“An arbitrary limit seems unfair. Individuals should be allowed to maximize their opportunities.”) Apparently maximization of opportunity does not apply to those without the initiative to spend the night at the FOC.

I think that I can speak for at least a hundred people when I say that the current procedure needs some modification. The demand on the system has increased dramatically in the past year.

Following a premise of “equal treatment” may avoid discrimination, but it does not ensure a reasonable or optimum solution. For my part, I have three suggestions to make. I encourage the staff of the Placement Center and students to come up with others.

First, if demand exceeds capacity, it is reasonable to limit the initial signups for those graduating at the end of the current semester. Most employers interviewing in the spring are not interested in next fall’s graduates and the current system puts fall grads at a disadvantage.

Second, if demand exceeds capacity, it seems quite fair to impose an arbitrary limit on the number of interview per person, at least for the first few days of signup. Such a limit would encourage more maturity in selection as well as provide opportunities for more people, rather than more opportunities for some people.

Finally, if more than 200 people show up the first day, give them signup numbers for the next day instead of telling them come back and wait in line again the next morning. The person whose dignity you respect today will respect you tomorrow.

Sure it was a barrel of fun, but even a good joke gets old.

Tom von Alten is a graduating student in engineering, looking for a job.

Everyday tragedies

The rhetoric on the Beirut massacre is still flowing fast and free. Anyone who can pick up a pen has commented on that tragic event, and yet much of what we’ve heard is nothing new. Our conscious has been numbed by the successive acts of insanity which have plagued the Middle East for, in the short memory of most of the world, the past 40 years. The Lebanese are no more an anomaly than has been a world flashpoint for better than 2,000 years.

What happened in Beirut a few weeks ago has not really affected the perceptions people hold about Israel, the Palestinians or any of the participants in that unholy conflict. President Reagan had already embarked on his plan, with Defense Secretary Weinberger — to move the U.S. away from our traditional identification with Israel, Arafat was already a hero at the UN and the myopic world press had tried and convinced Israel for its supposed aggression.

It is clear the Israeli army and the government of Prime Minister Begin must bear responsibility for the killings in Beirut, but to equate even the reactionary Begin with Hitler is sheer demagogy and shows a willful and calculated distortion of the facts. Begin made the mistake of getting mired in a hopeless situation in the Lebanese capital, but are his motivations all that difficult to understand? Suppose for a minute the Canadians had troops strung along our common border, suppose these Canadians had been making hit and run attacks across the border, with small farms in Michigan, Ohio and New York serving as targets. All this is hypothetical, because the United States in its imperial might would never allow Canada to place in a position such as the one that has been placed in by the Arab states and a vicious World. So, while Begin should have known what would happen, the blame for the holocaust must be shared by a world which has numbed the ears of its millions of victims.

The attacks on Israel were bound to bring about an interaction with an insecure people and a leadership which is pugnacious and resentful. The reason for the Chinese is the result of living in an externally imposed siege state. The Arab nations surrounding the State of Israel must bear ultimate responsibility for the calcification of Israel’s stance. If they had any effort to make a peace with Israel, if they had been willing to deal with the Labor governments of Meir and Rabin, if the ego throughout the region had been willing to sit down and talk about the common problems they all share we wouldn’t be faced with situations such as the mass murder in the Beirut camps.

With wonderful hindsight we can solve the problems of the world, but it’s here and now we must deal with, not a pie in the sky conflict. The conflict in the region must be resolved, not because of some new speculation about superpower entanglements, but because of the smaller everyday tragedies. To bring about this ceaseless warfare has on the survivors is more pertinent than the deaths which are quickly forgotten by a callous and indifferent world. After the bombs have fallen and the American and European reporters have taken their rhetoric to other war zones, the people of Beirut, East Jerusalem and Haifa must continue to live with each other and the land.

Lewis Day is a UI student and majoring in history.
Letters

A police state?

Editor,

Personally, I'm rather surprised at the lack of student response to the Moscow Police Department's new uniform. It's not the question of drug use I'm concerned about, but of our freedom from this kind of invasion of privacy. I've never realized that the police were allowed to randomly select people's residences for inspection — I thought that the whole purpose of search warrants is to ensure that police have some cause. For suspicion before searching a person or his home (or doesn't the law recognize students as legal citizens?)? Now, if the police had had reason to inspect each student whose room was searched, that's okay, but in this case it appears that they just decided the odds were they would find something, and knew that they could get away with it.

This kind of police tactic makes me wonder which Moscow it is that I'm living in. I'm a firm supporter of the American system of government, and I think many citizens see these abuses of our basic American rights. It saddens me even more to see it happen unchallenged. Are the American youth going to just sit back and watch like so many sheep while our great country turns into a police state? One of the best things about this country is our right to speak up and make sure that our system serves us. We must make use of this right while we still can.

If any one else has any feeling on this subject, don't be intimidated, let your views be known. Complaining to our friends won't do any good, you've got to speak out publicly. I'd like to know whether or not I'm being too idealistic with my faith in our Constitution.

Stuart Tolman

Shut up & keep quiet

Editor,

Check out last Tuesday's edition of the Argonaut: "Norma Loreto Pizarro, 19, Moscow, was arrested, cited and released for jaywalking across 6th Street Friday night."

Pretty interesting. Too bad that while my friend Norma was being arrested for jaywalking across 6th Street Friday night,

I don't believe so. At least six officers were present and none of them were injured.

It is my tax money being used to arrest jaywalkers. And what about the harassment that Norma received from the officers who instructed her to "slow up and keep quiet"? When she tried to protest? Just how effective is the police system in Moscow? I'll let you decide.

Karen Kirkendoll

Idaho for Idahoans

Editor,

It's refreshing to know that Idaho is represented in Washington by a man who was the very first Idahoan to be seated in the House of Representatives.

Larry Craig was born and raised in Idaho, graduated from Idaho schools, and retains an active interest in the family ranch.

One of Idaho's strengths is her representation in both Boise and Washington by men who, for the most part, are farmers, ranchers, and small businessmen.

Larry Craig is a rancher who became involved in politics out of a sense of duty.

Larry Craig is not, like his young challenger, a politician trying to stay employed. The young apparition to Idaho's 1st Dist. seat in Washington spent last year trying to learn what Idaho is all about, by working up and down the state at each end.

Appropriately his California heritage and his duties answering the phone for Frank Church did not prepare him enough. But after a few months of odd jobs, he is ready to represent you. How? When asked in a Boise news conference what he intended to do working on a farm in Kuna, he responded with a simple farmer's answer in the third week of October. Let's let Idaho be represented by an Idahoan. Let's keep Larry Craig in Office.

Kurt Meppen

No snaking or shaking

Editor,

I was appalled at the "What Was That!" letter in the Sept. 28 Argonaut. Our marching band and cheerleaders for the games at least we know they are supporting our team and school!

The next thing I would like to point out is the fact that they are not there to simply "shake it" as some runners do, they are out there to show our school's pride and colors. It may look easy to twirl rifles and spin flags but I highly doubt that it is especially when they have to do it in the rain, i.e., the WSU game.

As to the fact that they are in a random movement!: that is simply not so. If everyone stuck out there on the road would be very boring. After all, they caught Ms. Driesbach's attention didn't they?

I have but two more things to say.

First, what could possibly give anyone the idea they would want to spell out a Greek letter?! And secondly, if there are so many people (such as Ms. Driesbach) who feel they could do it better, why don't we see them out on the field at halftime?

Sharon Sprague

A non-marching band member

P.S. I don't know where Ms. Driesbach learned to count, but there were four "white crayola", not six!

Sing along

To the students,

I would like to commend the behavior which you exhibited last Saturday night at the beginning of the game. It thrilled me to hear the way you took over so well when the song was "The Star Spangled Banner." The way you came right in showed me that some of you were singing along and most of you were paying attention. I really appreciate the respect you give me when I sing and the respect you give our nation by being attentive and singing along.

Brent Carlson

Big goose egg

Editor,

In last Friday's Argonaut, Richard Thomas criticized Moscow Local LaRocco as being a "young liberal." This is certainly misrepresentative of LaRocco in light of his stance on many issues. But then again, compared with his opponent Larry Craig, I think any moderate would be considered liberal only because Craig is so ultra-conservative.

Consider the following facts, which are directly in line with Representative Craig's votes in Congress:

--According to the National Journal, a fairly authoritative source, publication, Craig has the 3rd most conservative voting record of the 435 members of Congress.

--Craig had over a 90 percent rating by the John Birch Society as supporting issues most opposed to the Birchers' education issues, both in 1981 and 1982.

--The American Federalist has given Craig a perfect rating - absolutely "0." I repeat the question I've asked myself so many times - just who is Larry Craig "working" for in Congress?

Greg Cook

Shoddy sophistry

Editor,

Mike Borden's article promoting Democrat Betsy Thomas for District 2 Representative was mostly a transparent piece of shoddy sophistry. Strips of one window of the Thomas' residence is a position to extract more tax money from Idaho's businesses and citizens. This will cause businesses to raise prices and therefore decrease the disposable income of the people. It is course the tax collector, Thomas, ever the advocate, also wants more money from her. Where does she think they will get it from, the Tooth Fairy or the Easter Bunny?

More likely (since many businesses and others have already filed for bankruptcy), this "revenue generation," as Thomas so delightfully to tax increases, will also be extracted from Idaho taxpayers and consumers. Considering that most students receive some financial assistance from these same taxpayers and consumers (in the form of cash from mom and dad) what this becomes is the "you can pay me now or you can pay me later" game. The dishonesty comes in, however, by trying to make it look like the student is paying it.

In fairness, however, I must say that Andy Taylor's hyping of the Republican party is equally devoid of a principled approach to the reality of a cash shortage. Let's also consider himself a supporter of higher education. This is hardly a surprising position to take around here, but his approach differs from Thomas' more in style than substance.

A more honest approach might be: "Costs are increasing, therefore the university needs more money. If you are attending the university, you will have to accept a reduction in services. This approach, however, will be taken by Assistant Speaker for the future under Yasir Arafat is invited to a Bar Mitvah.

Bill Malan

A proven commodity

Editor,

If you'd rather be paying tuition in addition to student fees, don't continue reading this letter. The tuition bills before the Legislature this past session were to be automated, but thanks to the leader of the in-state tuition fight, these bills were soundly defeated.

Moscow's Representative Doc Lucas led the charge in unwanted tuition, thus saving University of Idaho students hundreds of thousands of dollars. Representative Lucas has made a solid commitment to education and has been successful in his efforts. In the future, he plans equally vigorous activity on behalf of the students and the university. Lucas will be user-conscious in the search for added money for education.

It was with Lucas' help that KUID-FM TV is still broadcasting its own programs today, through increasing funding from the Legislature.

Lucas is a proven commodity.

Continue to support your own education and return Representative Doc Lucas to the House of Representatives!

Brooklin J. Gore
Homecoming activities

The 1982 Homecoming Week activities continue through this weekend with the Class of '57 reunion, the parade, open houses across campus and the Vandal football game against Weber State.

Friday, Oct. 1:
- The Alumni Lounge in the Alumni Center will hold an open house all day.
- Class of '57 Reunion registration sign-in between 4 and 4:30 p.m. in the Student Center lobby and at 5:30 p.m., the reunion dinner will be served in the University Inn-Best Western.
- Alumni of the 1990's Reunion will meet at the University Inn-Best Western at 5:30 p.m. for dinner.
- At 6:30 p.m., the Parents Association will hold a dinner in the Kibbey-ASUI Dome East End Addition. Later that evening, the Borah Theatre in the SUB will present "North Dallas Forty" at 7 and 9:30 p.m.
- The LDS Student Association is sponsoring a dance in the SUB ballroom commencing at 8 p.m.

Saturday, Oct. 2:
- A "Chegwagon" breakfast will be served at the Moscow Hotel from 7:30-9:30 a.m.

- From 8 a.m. to noon the College of Forestry will run an open house.
- Main Street Moscow will be the site of the homecoming parade at 9 a.m.
- The Campus Christian Center, at 822 Elm St., will hold an open house from 10 a.m. to 1 p.m.
- From 10 a.m. to 1 p.m. Art and Architecture will show student exhibits and hold an open house.
- The College of Mines will be open and hold some demonstrations from 10 a.m. to midnight.
- At 11 a.m. the Boyd and Grace Martin Institute will be open for registration.
- Everyone is welcome for a pre-game rally at the University Inn-Best Western at 11:30 a.m. Following the rally the football game between Idaho and Weber State will begin at 1:30 p.m. in the Kibbey Dome.
- After the game the College of Law and Campus Living Groups will hold open houses.
- The Moscow Elks will be the site of the homecoming dance at 8:30 p.m.

SUB to get improvements

Two violations of the Life Safety Code in the SUB will soon be rectified with installation of emergency lighting and panic hardware on all major doors, according to Arnie Broberg, UI Safety officer. The problem came to Broberg's attention last year after "a concerned student filed a complaint."

Bids for the emergency lighting have returned and Associated Electric of Lewiston is the successful bidder. Total cost for purchase and installation is approximately $14,000, said Dean Vetrus, SUB general manager.

Broberg said the SUB was inspected last year by Bob Hoop, state safety inspector, and was "written up for violating the Life Safety Code." Inspections are based upon safety codes adopted by the state of Idaho, and is enforced by the state Department of Labor.

The codes state that certain minimum safety conditions must be maintained in public buildings. Broberg said, "If you are an employee, you must have a safe place to work."

The Life Safety Code states that educational buildings and places of assembly must maintain conditions that will prevent panic in emergency conditions. "We want to make the means of egress obvious to people and unobstructed," said Broberg. In some emergency situations lighting is needed to ensure a safe way out of a building.

Panic hardware on the doors is needed to ensure an unobstructed way out and Broberg said, "You cannot have doors that can lock people in the building."

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to blossom from the college they entered. That's right! Fully half of all entering students do not graduate. That is a national average. Why? Some of you don't belong in college. However, most of these dropouts simply either can't afford to continue or they can't organize their time. If your time isn't organized, your college life will be miserable!

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The Original College Survival Guide, tells you how to save your time and your money. You can save 20% or more on your current food costs with just a little effort and know-how. It does more than that. Your book tells you how to deal effectively with the administration. You will learn what to beware of in leases and how to get out of them if you have to. It even tells you how to make money at college!

$100 CASH IN ONE DAY!
Several methods described in this book can net you this much and more! No tricks and no gimmicks. These methods have been tried and proven by other students. You have the motivation and intelligence or you wouldn't be in college. The Original College Survival Guide gives you the secrets. You supply the effort.

FREE ROOM AND BOARD!
That's right, free. Many students pay no money for their room and board. No, they don't live at home. You could do it too, if you knew how. Remember, if you are not satisfied with The Original College Survival Guide, for any reason, you get your money back. What do you have to lose?

ROTTEN ROOMMATES & BAD PROF'S
You should avoid both. You can if you know how. You will earn how to find out who the bad teachers and lousy roommates are before you get them, not after. Moreover, you will learn what it takes to be a good roommate.

APARTMENT OR HOUSE?
Or should you live in the dorm or perhaps at home? Your book gives you the trade-offs to consider.

IN EIGHT WEEKS...
You can be two months poorer or many years wiser. The decision is yours. The years of experience contained in this book within which others have never been presented in such a complete and easy to read fashion before.

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The Original College Survival Guide, tells you how to save your time and your money. You can save 20% or more on your current food costs with just a little effort and know-how. It does more than that. Your book tells you how to deal effectively with the administration. You will learn what to beware of in leases and how to get out of them if you have to. It even tells you how to make money at college!

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IN EIGHT WEEKS...
You can be two months poorer or many years wiser. The decision is yours. The years of experience contained in this book within which others have never been presented in such a complete and easy to read fashion before.

If anyone told me what information in school I would not have had to use . . . I was broke and discouraged. This book could have saved me a lot.

R.K. Cleveland, Ohio

Scholarships & Financial Aid...
are getting harder and harder to obtain. The Original College Survival Guide, tells you how and where to look. There is still aid available if you know how to go about getting it.

What's To Lose?
Absolutely nothing. Thats right, not one thing. If for any reason you're returned to college ten thousand undamaged, your money will be fully refunded. No questions, no strings, you will get your money back. It's that simple.
AAUP from pg 1

with no consideration of academic tenure. No specific reasons were stated and none are available for the administration’s decision in individual cases.

"The faculty members notified of termination of their appointments were denied opportunity for appropriate hearing and other procedural protections called for in the Association’s Recommended Institutional Regulations.

"The University of Idaho administration acted reprehensibly in providing the relevant faculty members only a little more than one month of notice and in holding to that position even after it was determined that funds that could ameliorate it were available.

"In the case of Professor Lois W. Pace, the University of Idaho administration terminated her appointment as a tenured member of the faculty while engaging new faculty members and retaining essentially all of the functions of the program in which she had participated. The administration, without satisfactory explanation, denied Professor Pace the opportunity, after her position was terminated, to relocate in a suitable alternate position. The report cites a comment made by State Senator Dean Van Engelen, R-Butte, before the Joint Finance and Appropriations Committee. The comment was made after then-State Board President Cheryl Hynas had just addressed the committee requesting an increased education budget for Fiscal Year 1983.

The report quotes Van Engelen as follows: "For some years a number of us in the legislature, contrary to what you say, have been very interested in education. We feel and sense that we need a direction toward quality education and not just dumping money. For some years we’ve asked the Board to kind of move in this direction and we have always gotten the answer, ‘Well the statutes (testure?) prohibit it.’ They prohibit us from doing the things that need to be done to get quality education in the state of Idaho. So last year, as an overt action of this Committee and this legislature, we threw you into a state of financial exigency to override those statutes (testure?), to get some quality in the state of Idaho in Higher Education, post secondary. I think it, uh, you cut I know a little in Coop Extension; you cut another in Ag Research. And other from that, I have failed to see any substantive action that the State Board of Education has taken in the direction of Higher Education. All I have heard from the State Board is basically criticism of the legislature because they didn’t give you enough money to go on business as usual. Can you think of one thing the State Board has done in the last year, as far as coming programs, consolidating programs, trying to get a little more bang for your buck — any single thing that the State Board has done to try to bring quality to Higher Education in the State of Idaho?"

"The report says the ‘statement by Van Engelen stands as testimony that financial exigency was not bona fide.’ The report also points out that the statement was unchallenged by any member of the Joint Finance and Appropriations Committee.

"The report, explains how the definition of financial exigency was changed by the board. Prior to that change, the AAUP’s 1940 Statement of Principles stated that termination on financial exigency grounds be ‘demonstrably bona fide.’ The AAUP Statement defined financial exigency as ‘iniminent crisis which threatens the survival of the institutions as a whole and which cannot be alleviated by less drastic means.’ That definition was changed in early 1981 by the board from the AAUP definition to read: ‘a demonstrably bona fide, imminent financial crisis which threatens the viability of an agency, institution, office or department as a whole, or one of its programs or other distinct units, and which cannot be alleviated by less drastic means than a reduction in the employment force. Financial exigency shall exist only upon a board declaration.’ The AAUP preliminary report states that financial exigency as redefined by the State Board of Education, ‘reflects the fact that a funding level below that needed to maintain current programs, services and personnel will be considered a state of financial exigency.’"

"Members of the State Board of Education that were contacted for comment said they had not seen any copy of the preliminary report. However, the cover-sheet of the 47-page document stated that it had been "to the chief officers of the administration, and to other parties concerned in the report."

"Thomas Morris, of the investigating team, said the report is thoroughly confidential and that he is under an AAUP injunction not to comment on the content of the report.

"Pace also refused comment on the preliminary report, saying she would honor AAUP’s request for confidentiality. Pace has a lawsuit pending against UI President Richard Gibb; Raymond Miller, Dean of the College of Agriculture; and the members of the State Board of Education.

"Knight said, ‘the report has been approved for publication by the association’s Committee ‘A’ on Academic Freedom and Tenure.’ However, he stressed the preliminary nature of the report. He said it is subject to revisions and corrections of facts and the final recommendations of the investigating team as to whether the University of Idaho will be placed on the list of censured schools which is not made until after publication.

"‘Censure is not automatic,’ said Knight.

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Missy entire stock of sweaters
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Missy entire stock of Winter Jackets
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Good Luck VANDALS!

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Thank you for supporting me.
UI graduate crusades in the Middle East

The Crusades ended 600 years ago, but not for one University of Idaho alumnus in the Middle East.

Philip Habib, President Reagan's Middle East envoy who negotiated the Palestine Liberation Organization's withdrawal from Beirut, has matched his determination against incomparable foes: Mideast tension and his own health. Habib had suffered two heart attacks and undergone multiple bypass surgery when he accepted President Reagan’s call from retirement 16 months ago.

Reagan showed praise for his peacekeeper by presenting Habib with the Medal of Freedom, the nation’s highest civilian award. The medal is presented by a president for exceptional contributions to national interests and world peace.

Habib graduated from Idaho in 1942 with a BS in forestry, earned a doctorate at the University of California and was awarded an honorary degree in law from this university in 1974.

He was born in Brooklyn, N.Y., in a predominantly Lebanese and Syrian section. However, his upbringing in poverty didn’t deter him from his goal of attending a “good forestry school,” which turned out to be at the University of Idaho.

Some of his classmates remember Habib as a brilliant student who spent a majority of his time working to support himself. Habib lived in the old Idaho Club, a cooperative dormitory situated in an area named “Poverty Flat,” and also helped finance his way through college by playing poker.

Vern Ravenscroft (’43 BS-Forestry), and Roger Guernsey (’47 BS-Forestry) recall Habib as “never having to study,” and dealing a “tight deck” of cards.

“He held his cards close to his chest and could bluff his way through almost anything,” said Ravenscroft in an Idaho Statesman article. Ravenscroft met Habib in registration line in the fall of 1937.

“I think he was just about like most of the rest of us in the Idaho Club — he didn’t have any money,” said Guernsey. “We couldn’t have gone to school any other way.”

After graduating and then serving in World War II, Habib began his diplomatic career by joining the Foreign Service, the U.S. diplomatic service operating overseas. Habib earned the reputation of having an exhaustive patience in such diplomatic hotspots as Trinidad, South Korea and Vietnam, and was an influential figure in the Vietnam Peace talks and the Camp David summit. His diplomacy could be described as a combination of determination and low-key style, without glamour or egotism to spoil delicate negotiations.

The Middle East has tested Habib’s patience, if not threatened his life. While working and residing in war-torn Lebanon his limousine came close to rocket fire. He spent last summer trying to bring peace to his ancestral homeland while it was being destroyed by outside outside forces.

Upon Habib’s return to the states, Charles Percy, chairman of the Senate Foreign Relations Committee, promptly nominated him for the Nobel Peace Prize for his work on the tenuous peace breakthrough in Lebanon.

“Seldom in the annals of history has one man demonstrated as much ingenuity, persistence and perseverance in resolving an intractable, international problem as Ambassador Habib,” said Percy in an Associated Press article.
Roddenberry visits UI for Star Trek week

Gene Roddenberry, creator and producer of the original Star Trek television series and Paramount's Star Trek movies will appear in the SUB ballroom, Thursday, Oct. 7 at 8 p.m.

In creating Star Trek, Roddenberry launched a phenomenon without equal in show business. Beginning in 1966, Star Trek ran for three seasons on NBC. After that, the show went into worldwide release in forty-seven other countries and into syndication in more than 160 markets throughout the United States, as well as Japan, Australia, and West Germany. As the Star Trek legend grew, its following expanded into the millions; it included physicists, aerospace engineers, housewives, children, teachers and, of course, the loyal band of 'trekkies.' It spawned hundreds of fan clubs and Star Trek conventions attracted tens of thousands of fans.

Roddenberry is appearing at the University of Idaho as a part of "Star Trek Week". His presentation will be followed on Friday by the showing of Star Trek — the Motion Picture and on Saturday by Star Trek II — Wrath of Khan, in the Borah Theatre at the SUB.

Roddenberry, in addition to producing the films and sharing writing credits for the screen plays and original stories, has led a life as exciting as almost any high adventure fiction.

Reaching outside television, Star Trek won science fiction's coveted Hugo Award, and became the only series ever to have an episode preserved in the Smithsonian Institution in Washington, D.C. In addition, the original U.S.S. Enterprise from the series, inspired the naming of NASA's space shuttle, and today Star Trek's original eleven-foot starship model is on display in the Smithsonian.

Roddenberry has served as a member of the Writer's Guild, Executive Council and a governor of the Television Academy of Arts and Sciences. He belongs to the Explorers Club of New York City, the American Civil Liberties Union and, in 1973, received an honorary Doctorate in Humane Letters from Emerson College in Boston.

Since the start of the Star Trek phenomenon, he has been in steady demand as a lecturer, speaking of "The World of Star Trek" to audiences of 10,000 and more at a time in major arenas around the country, in such cities as Cleveland, Atlanta, Denver and in Nashville at the Grand Old Opry. He also addressed the 14th annual Space Congress at Cape Kennedy.

Tickets for Roddenberry are $2.50 each and are available at the SUB Information Desk. The lecture is presented by ASU Programs.

Wordless trio speaks of disaster

by Lewis Day
Entertainment editor

The right words, spoken at the right time can often have an impact far beyond their original intention. Two years ago Dr. Helen Caldicott, president of Physicians for Social Responsibility, spoke on the dangers of nuclear proliferation and the arms race. That speech in Seattle touched a nerve in Victoria Millard.

"If we have the brilliance to destroy ourselves, then we have the brilliance to survive. For me, it's a commitment to continue evolution, to continue God's creation. We are the curators of life on Earth." Hearing Caldicott's remarks caused Millard, a member of Offshoot Mine Company, to think about her stance on the nuclear issue. She decided it was time to take a stand to counter the feelings of powerlessness she had felt up to this time.

As it happened, Millard's partners in Offshoot Mine were at the same lecture. Donna Kort-Grant and Ariel were moved in much the same way. With Millard they were determined to address the topic in their art form. The result was Four Minutes to Midnight, a presentation styled as "a tragicomic mimes about the life and death choices we face in the nuclear age." The title is taken from the Bulletin of Atomic Scientists' Atomic Clock, an indicator of how close humankind is to nuclear devastation. The recent climate of mistrust between the US and the Soviet Union has caused the hands on the clock to move from seven to four minutes 'til midnight, hence the title.

The presentation focuses on their belief in a choice which people must make between life and death. The mines hope to show the destructive direction in which humanity is headed, and to contrast that with an awakened realization of the things which are meaningful and which we care about enough to save.

Their performances, with the goal for "each individual and assume personal responsibility for the future," have been praised. Caldicott, the woman who started it all, said, "This play done in mime is the most powerful exposition of nuclear war that I have ever seen..." and a friend of mine, another physics student, staggered out and were deeply affected for the rest of the day."

With the debate over the arms race heating up, one might think Four Minutes to Midnight outlines a course of action for the audience. It doesn't. As the interpretations of the performance differ from person to person, so do the responses. The women believe the presentation will cause people to think about the question, ponder the options for action (and inaction) and decide on a personal response. That is their hope.

New experiences a part of 'Con'

by Julie Roegan
Contributing writer

Last weekend I left behind the chaotic world of classes, textbooks and homework to enter the fascinating world of the Con. MosCon IV. As avid fans know, this is the one time every year that they come together to celebrate their interest in science fiction and fantasy. Above all, meeting new people and making new friends is the object of this gathering.

See Officer page 13

Argonaut—Friday, October 1, 1982

FrontRowCenter
**Private Idaho**

**The Chinese Magic Circus of Taiwan**
Oct. 7, see the magic mystery and music of over 2,000 years of Chinese culture. Featured are magicians and juggling. This is the first in the Coliseum Performing Arts Coliseum. Ticket information for this performance and the entire series may be obtained by calling (209) 335-1514.

**POPS HOEDEWON**
The Washington-Idaho Symphony opens another season tomorrow evening with their "Pops Hoehead." The orchestra will be guest-conducted by Carmen Dragon. The audience is asked to wear western apparel, and to tap their feet to such favorites as "Turkey in the Straw" and "Oh, Oklahoma." The performance will take place in the auditorium of the Compton Union Building at 8 p.m. ASU COFFEE HOUSE Oct. 2, Open Mike (8 p.m.) is followed by the music of Linda Lamphard (9:30 p.m.) and Gidy Campbell (10:15 p.m.). The coffeehouse is free and open to the public. Free tea and coffee will be served.

**On Stage**

**The Fantasticks**
This upbeat musical continues at Studio Civic Theatre, with performances scheduled through Oct. 16. Tickets and curtain time information may be obtained by calling (209) 325-2507. Reviewed in this issue.

**The Elephant Man**
The tragic story of John Merrick opens next Friday, Oct. 8, in the Hartung Theatre. Tickets are on sale for an extended period—through Oct. 17. For ticket information contact the Theatre Arts Department, or call 885-6465.

**The Garage Sale**
The first full-length play by Playwright-in-Residence Bryan Patrick Harnetiaux, The Garage Sale will be staged in the Studio Theatre of the Spokane Civic Theatre through Oct. 23 with performances on Fridays and Saturdays.

**Reel News**

**Spellbound**
Micro Cinema (Moscow), 7 & 9:30 p.m., thru 10/2.
Ingrid Bergman and Gregory Peck star in this Hitchcock classic.

**E.T., the EXTRA TERRESTRIAL**
Kenworthy Theatre (Moscow), PG, Mon.-Thur., 7:30 p.m.; Fri.-Sun., 7:30 & 9:30 p.m.
The little guy who was the summer movie sensation has landed in Moscow.

**An Officer and a Gentleman**
Nu Art Theatre (Moscow), R, Mon.-Thur., 7:30 p.m., Fri.-Sun., 7:30 & 9:30 p.m.
The relationship between a Naval officer candidate (Richard Gere), and a "loose" woman (Debra Winger) is examined.

**North Dallas Forty**
SUB/Borah Theatre (Moscow), 7 & 9:30 p.m., tonight only.
Nick Nolte and Mac Davis are featured in this brutally honest look at the world of professional football.

**The Maltese Falcon and The Treasure of the Sierra Madre**
SUB/Borah Theatre (Moscow), 7 & 9 p.m., Sunday only.
Bogart and all his pals are back in these two action-packed adventures.

**Tron**
Audian Theatre (Pullman), PG, 7:30 & 9:30 p.m., thru 10/2.
Jeff Bridges gets a surprise and up-close look at the inner workings of a giant computer. The animation and effects are dazzling.

**Night Shift**
Cordova Theatre (Pullman), R, 7:30 & 9:30 p.m., thru 10/2.
Henry Winkler has never seen the movie so silly.
Banner season begins with musical

by Lewis Day
Entertainment editor

They're calling it their banner year. The people at Spokane Civic Theatre think this will be a special year. To convey this feeling, the theatre boasts an impressive sounding season, which one which includes A Streetcar Named Desire and Fiddler on the Roof. To start that season, the off-Broadway hit The Fantasticks was chosen.

Undoubtedly there were many reasons for this choice: The Fantasticks has a small cast, enjoyable music and a universal theme. That theme, "boy meets girl," coupled with talented casts is what has made the show a favorite for almost 30 years.

If other productions of The Fantasticks match the one at Civic it's easy to understand why. The performance by Civic's company matched the play itself for excitement and spontaneity. Despite some glitches, the production was even, with cast enthusiasm catching on with the capacity crowd at the playhouse on Spokane's north side.

The stage is subdued. All that we see is a platform, banner and large chest. Then, in a hushed, dark house a lone spotlight beams down on the trunk. A head pops up, a mute. She is the facilitator. With no spoken lines, Debbie Grover spends the balance of the performance directing traffic in the fiddles and foibles of a night at the theatre.

The centerpieces of The Fantasticks, the boy and girl, were played by Brian Danzig and Shewana Marie Reitan. Reitan has a fine singing voice, if a bit overpowering at times. Enthusiasm was the key element in the production. From David Allan Sharp's soulful rendition of "Try to Remember" through the dizzying "Round and Round" the company had a contagious air of ebullience. Sharp's singing, while starting off a little on the shy side, was lusty and full throughout the performance. His singing and acting fit his character, El Gallo/the Narrator, a bandit and rogue. He did everything but leer at the audience.

As in every lovers' story, this one had belligerent fathers. The two dads set up a wall to keep their kids apart, only we know they really wanted the young 'uns to fall in love. At times we wonder if the fathers aren't totally mad as they dance and ape their way through "Never Say No" and "It Depends on What You Pay." The two old hoots are played with a heavy, burlesque style by Robert P. Kingsley and Robert E. Farley. Kingsley happens to be a deputy prosecutor for Spokane County, and one can't help but wonder if his acting abilities helped his conviction rate. At any rate these two are priceless together; I would love to see them in a production of The Sunshine Boys.

At times Kingsley and Farley had a run for their money in the slapstick department. Scenes with Henry, the Actor (Fred Carrillo) and his sidekick, Mortimer (Alan Spaulding) as they wreak havoc in cahoots with El Gallo take on the flavor of "the lunatics have taken over the asylum." They lead Matt and Luisa down the primrose path of unreasonable expectations, at once bringing sorrow and uproarious laughter to the stage. But what

See Fly, page 13

Events
FRIDAY, OCT. 1
...The Burning Stake Coffee House at the Carden Christian Center will feature, in tonight's program, Peace or Pieces: a Program on Peace. Dr. Boyd Martin will speak on the proposed U1 Peace Academy, and music and Mark Taylor's War Prayer will be featured. The coffee house opens at 7:30 p.m., and is free.

SATURDAY, OCT. 2
...The Dusty Lentsl Women's rugby club match against the Seattle Seabirds is today at Noon on Wicks Field.
would a "boy meets girl" story be without a happy ending? Tom Jones" play gives us just that, but not without a
dash of that wisdom inherent in the living of life.

Music, comedy, sobriety: all come together in this production of The
Fantasticks. The hilarity and
isanity of the production make an evening at Spokane Civic Theatre a time not easily
botten. A small dose of
morsels is lumped with a large
dollop of good times makes
The Fantasticks a time of
good, old-fashioned fun.

Destined, within the next 90
minutes, to have his heart
shredded like so much cole
law. But this is a necessity.
We have to keep a firm
personality on who's in
control, who is destined to be
brutalized.

Happily, An Officer and a
Gentleman does not let us
down. Indeed, Richard Gere
does his utmost to live up to
that callous, bastard
sterotype. As assiduously as
Gere strives to be the perfect
loose, Debra Winger (late of
Urban Cowboy) equally
projects the image of victim-
waiting. She does so with
complete equanimity, waiting
calmly for Gere to batter her
emotions with the meat axe of
his priggish insecurity.

However, all is not lost on
these practitioners of
the Marquis de Sade's noble art.
As foolishly as they tumble
into the trap the formula
makers have laid, Gere and
Winger must get in line behind
their co-stars. Their mirror
images in this film carry
sitauational insanity to new
heights...um, depths. The man
is a lost soul, doing nothing
(including act) well. The
woman, as secondary
females in these epics nearly
always are, a cross between
Lucretia Borgia and Mother
Theresa. Talk about split
personalities!

Formula movies work,
though. They succeed because
audiences want to know
what's going on, want to have
a sense of control. An Officer
and a Gentleman fulfills that
task admirably. And if that's
what an audience goes to the
movies for, can the filmmaker
be faulted for delivering?

Of course not. And for all the
predictability, all the crudity, all the insanity, An
Officer and a Gentleman
delivers that gut level
satisfaction its public

demands. There's a
correlation waiting to be
drawn with alcohol; many of
the attributes are unpleasant,
yet people continue to
consume it. Movies built from
recipe cards are successful as
long as they follow the
directions. The makers of An
Officer and a Gentleman
positively wrote the
cookbook. And we eagerly
await the

culinary masterpiece. Leaving
the theater one hums the
music, thinks warm thoughts
and generally feels sated. Why
then, oh why do I feel guilty?

for that matter, I was nervous and a bit apprehensive to
venture into the steamy domain.

I introduced myself and was greeted warmly with a hug
by those standing around me, none of whom I had ever met
before. After the initial shock, I relaxed, began to talk with
people and gradually these strangers became my friends.
Young and old alike were there discussing this or that book,
relaxing in the jacuzzi while strains of rock music filtered in.
Just before the party started there had been a massage
workshop. This explains why a guy I didn't know offered
to give me a backrub. Without hesitation, I turned and he began
managing my tired muscles. When he was done, it was my turn
to try my hands at this fine art of friendship.

Later in the evening I found myself deep in conversation
with Prince Zuri, a sleek young unicorn, whom I had fallen in
love with. And it was perfectly natural! At some time toward
dawn I wandered home to the harsh reality of my bedroom.

The next two days at MosCon brought only more of the
exciting atmosphere and activities. Discussion panels on
costumes and ESP were but two of the many exciting events.
An autograph session with Marion Zimmer Bradley, the

talented author of the Darkover series. There were also
Elfquest slideshows, science fiction movies, art shows and,

as always, the various salespeople offering T-shirts, prints, art
work and a multitude of other science fiction accessories.

The highlight of the convention was the masquerade dance
Saturday night, a hodgepodge of science fiction and fantasy
characters dancing to the beat of their favorite music. The
dance, like the entire weekend was a great success. For
many, including Jennifer Ratibun, "It was a healthy experience.

Thus was my experience with MosCon. It was my first, but
for science fiction and fantasy fans MosCon in eagerly awaited
event each year.

The programs of the annual confab included art shows,
panels and movies. When I arrived at the convention site,
Cavanaugh's Motor Inn, Friday afternoon, things were in full
swing. Fortunately, I arrived just in time for the first big event
of MosCon IV, the formal "White Tie and Towel" jacuzzi
party. This being my first visit to a MosCon, or any other con
Crenshaw

Music has raw energy

by Brian Beasley
Copy editor

We all have the tendency to compare anything new with what has gone before it, especially with music. Every new act that comes out these days, it seems, has to go under the microscope as the "new" Dylan, the "new" Beatles, or whoever. In some cases this may be putting unrealistic expectations on those new acts, but it's one of the ways they get recognition in the first place.

All unfair comparisons aside, Marshall Crenshaw could be the Buddy Holly of the 1980s.

That's not to say he should be expected to revolutionize the music industry the way Holly did in the late 1950s. Crenshaw, with his debut album Marshall Crenshaw, has simply recaptured the pop-rock sound of the mid-sixties with a musical style rich in the flavor of rhythm and blues.

OK, I have to admit out front that I have this thing for be-bop. It may be juvenile, unintellectual and just plain simple-minded slobber, but I have an infatuation for it. I can only explain thus (Fried would have a field day with this):

Being born in 1960 made it impossible to discover Holly until roughly 15 years after his death. Perhaps while carrying me in her womb, my mother occasionally bopped to Holly, thus giving me a penchant for R&B. But whatever the reason, whenever I hear I get this urge to shake, rattle and roll all over the place.

Buddy Holly was a master of R & B, be-bop, rock 'n' roll, or whatever you care to call it, and his mastery influenced the record industry for years after his death. But, as of late, it seems to have been forgotten, or at least smothered, by the other music industry. Crenshaw — but notably few others — hasn't, coming up with an album... so chock-full of infectious, knee-knocking rock and roll that you could almost call it a tribute to Holly.

Make no mistake: this is music spewing excess energy, the kind Holly introduced to a generation of beat-crazy adolescents a quarter century ago. Crenshaw has just brought it up to date, slipping it right into the current pop mainstream, while at the same time keeping what made it so great, speckling it with all the ingredients that gave rock and roll a rough, primitive quality: simple but catchy electric guitar hooks built around the steady, driving beat of a bass guitar and drums.

You've probably heard the single from the album, "Somebody Somewhere," an infectious song that will get the hips of adolescents of all ages gyrating. Crenshaw sings innocuous lyrics with a voice that, while not having the annoying yet friendly nasal twang that Holly's did, is still as inviting.

This is great stuff to listen to when you want to gear down. You don't have to give a lot of thought to Crenshaw's lyrics; they're only important to the music, which is the main course on this plate. His subjects aren't as deep ("Girls..."), they aren't novel ("The Usual Thing"), and they show a naive levity ("She Can't Dance"), but they're fun and they do their job.

To paraphrase Gary Busey in The Buddy Holly Story: "The kid just wants to have a good time. Isn't that what it's all about, anyway?

Circus opens series

With traditions going back two millennia, the musicians, acrobats and dancers of the Chinese Magic Circus of Taiwan have a rich heritage from which to draw. This circus, which comes to the Beasley Performing Arts Coliseum next week, utilizes that heritage to put together a show said to be "incredible, breathtaking, stunning."

A two-hour show, the circus' appearance promises far out acrobatics, exotic dancing as well as finely-tuned demonstrations of the traditional martial arts. Comedy and precision balancing acts are also a part of the troupe's unique brand of family entertainment.

This is the first appearance in the Coliseum Professional Series, a program of five entertainment specials as a season. Among the other events in this collection are concerts by the Spokane Symphony Orchestra and Montoya, a performance of The Comedy of Errors by Shakespeare Festival and Opera A La Carte's performance of H.M.S. Pinafore.

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Vandals to square off against Weber State

by Bruce Smith

When Idaho Athletic Director Bill Bobink scheduled Idaho to play Weber State in their 1982 Homecoming game a few years ago, he probably chose the Vandals because they were floundering and Bobink thought that the Vandals wouldn't have such a tough time turning Homecoming into a victory.

But Weber State did something Belknap might not have counted on. They improved.

Idaho has improved, too, and now the two teams square off in the annual Homecoming game at 1:30 p.m. Saturday in the Kiddie Dome. The game is the Big Sky Conference opener for both teams and the only afternoon battle the Vandals will have this year at home.

Weber State improved after Mike Price took over the coaching chores in 1981. Price installed a new offense that helped the Wildcats to a 7-4 record, their first winning season in 10 years.

That makes this game so interesting is that both Erickson and Price graduated from Everett, Wa. High School and were good friends, although they did not graduate the same year. Price being a year older. Later, when Erickson was an assistant coach at San Jose State, Price came by to visit. And it wasn't just a social visit, either.

"Their offense is almost identical to ours," said Erickson. "When we played the University of Idaho this year, our head coach at Weber, we came to San Jose State to visit us and put our offense in at Weber."

So footballs should be flying as Jack Elway-style of football; Elway, head coach at San Jose State, is innovator of a passing-oriented offense that is catching on across the country. Both teams depend a lot on their quarterbacks' performance, and in this game, how they play will be equally important.

"This game, in my opinion, is the most important game we'll play all year," said Erickson. "It's the start of league play and Weber State is very competitive in the league last year. In order for us to reach our goal of winning the championship, we must win this game. To win the Big Sky, we have to win Saturday, that's the key."

Idaho fans will remember last season's embarrassing 42-21 defeat by the Wildcats in Ogden, Utah. That win helped Weber win the series with the Vandals at 8-8-1. The last time the Vandals won in Moscow was by a lopsided score of 51-6 in 1978.

But the Wildcats are having a bit of trouble this year. Weber State enters the game with a 1-2 record after opening the season with a tough 27-24 win over Eastern Washington. Then they dropped two consecutive games to Utah State, 31-10, and Fresno State 19-14. Weber State is mainly a passing team and Wildcat quarterback Tim Bernal has completed 60 of 129 passes for 635 yards and three touchdowns. But Bernal has also thrown seven interceptions.

Since Weber State's rushing game is virtually non-existent, averaging only 75 yards per game, Bernal has to count on his running backs to catch the ball. That is why Dennis Rogan is leading the Wildcats with 16 receptions for 136 yards. Tight end Pete Beattie ranks second with 12 catches for 161 yards and running back Kelvin Matthews has pulled down nine passes for 29 yards.

Idaho, meanwhile, has supposedly found both the secret to its offense and its defense. The Vandals rank their record to 2-1 by winning Portland State last week 56-0 and surprising Pacific 36-17 the week before.

Idaho's only loss in the young season has been to Palouse rival Washington State, 34-14, in Spokane.

Idaho quarterback Ken Hobart has helped the Vandals reach no. 8 in total offense in Division I-AA with an average of 393.7 yards per game. That is split into 128.3 yards rushing and 265.3 yards passing, where Idaho is again ranked eighth nationally.

The "Kamiah Kid" has completed 46 of 91 attempts for a total of 707 yards. He has eight touchdowns and no interceptions; Hobart has now thrown 314 passes without an interception, which would be an NCAA record except that it is spread over two seasons.

This year, Hobart has thrown 115 passes without an interception, leaving him with only 43 more to break the record of 134 held by former Portland State quarterback Neil Lomax.

Hobart's favorite receivers are evenly spread. Wide receivers Vic Wallace and Ron Whitburn each have nine receptions to lead the team. Wallace has totaled 200 yards with his catches and Whitburn has piled up 139. Both have scored two touchdowns. Close behind are running backs Wally Jones and Kerry Hickey with eight receptions, while Curtis Johnson and tight end Kurt Vestman each have seven.

Hickey is Idaho's leading rusher so far with 109 yards on 26 carries.

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**Complaints from pg 1**

The university has a unique set of problems and we can't take steps to care for problems we aren't aware of," Armstrong said. The university tries to deal with each handicapped student's specific problems as they occur, he said, because they have limited funds and are not able to update all facilities at the present time.

"All of us are concerned and sympathetic to handicapped students and we are proud of the work we have done for them."

Though Rogers said she is very pleased with the improvements the university has made, she still has complaints.

Rogers became aware she had MS during her freshman year at the university. MS is a chronic disease that affects the central nervous system, blocking or redirecting nerve impulses. In June of 1981, Rogers said she collapsed in a shopping mall and since that time has not had any use of her legs. Adjusting to MS has been difficult for Rogers and she said she feels the university is insensitive to the needs of handicapped students.

"I think the administration thinks that they are sensitive to us, but they don't look at our problems from a standpoint of a handicapped student. It takes yelling and brooding to get them moving," Rogers said.

Rogers' complaints come at a time when the university has received $365,000 and has completed plans to improve buildings on campus so they are accessible to handicapped students.

In August of 1981, Kathy Wilkoff, a former UI student who had a muscular disorder, filed a complaint with the U.S. Department of Education's Office for Civil Rights claiming the university discriminated against her because she was disabled. The OCR investigated and last May the agency and the university signed remedial action agreements, where the university agreed to make all programs and facilities accessible to disabled students. The money allocated by the State Division of Public Works.

The money allocated by the SDPW has yet to be spent and and the improvement plan has not been implemented because of an impasse between the state agency and the administration of the improvement plan, C.J. Bellamy of Coeur 'd Alene, owner of the architect's fee. However, Armstrong said Barbara Swaczy of the governor's office called yesterday and said there is a conflict between the architect and the SDPW will be resolved today.

Rogers said she expects the university to do more for handicapped students than it does currently because it is a federal fund that is administered and is apportioned with funds for the handicapped. She said she should comply with regulations more readily, and thought by not doing so the university is passing over an example for the community.

"I'd love to see President Gibb spend a day in a wheelchair trying to get around campus all day. I'd like to tell him he has a class in PED 207 and find he couldn't get there, or I'd like to see him travel down line street in a wheel chair and then wheel back up," Rogers said.

Rogers said that, although only a few handicapped students attend the university presently, more would attend if it were more accessible. She said the university can expect an influx of handicapped students because of a $2 million scholarship fund that has been established for disabled students by George T. Warren, a UI alumnus who died in July 1981. Rogers said the university should make more improvements because anyone can become disabled at any time in their lives.

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**UI President joins Argonaut forecast field**

Richard Gibb

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Cheerleading: Spirit Squad backs women athletes

by Tony Harrison
Staff Writer

"...so all bear down for Idaho, come on you Vandals, go! I-D-A-H-O! Idaho, Idaho, go, go, go!"

If you've noticed, there's been a recent addition to the Vandal football games. That addition is the Spirit Squad; a group of students who have been aiding the cheerleaders by yelling at the football games.

One of the functions of the Spirit Squad, according to Sports Promotion Director John Danforth, is to cheer at the volleyball and women's basketball games and to assist the cheerleaders at football and men's basketball games. "It is important," stressed Danforth, "that women's athletics receive cheerleading support as well as men's athletics. Consistently, the volleyball and women's basketball teams compete on the national level and they deserve the same type of spirit support as men's athletics receive."

One of the most important reasons why the Spirit Squad was created was to get more students involved in cheerleading activities on the U of I campus. "The U of I cheerleading squad is selected during spring tryouts," explained Danforth. "Therefore, incoming freshmen for the next fall term don't have an opportunity to participate. The tryouts for the Spirit Squad are scheduled for the fall, giving students with junior high and high school cheering experience a chance to participate and become familiar with cheerleading activities on the U of I campus."

There's more to cheerleading than just going out to a game and yelling, "Go, Vandals, go!" According to Danforth, the cheerleaders and Spirit Squad members coordinate pep rallies, make signs, visit living groups to generate student activity, and distribute posters and schedule cards, as well as many other Vandal spirit activities. "Without the help of the Spirit Squad," said Danforth, "the cheerleaders are very limited to the number of activities they can generate. The yell squad enables us to accomplish more with more students."

The yell squad also helped the cheerleaders overcome a few difficulties concerning the Kibbie Dome. "The dome is too big for the cheerleaders to cover by themselves and it is not very good acoustically," stated Danforth. "We needed more people to cover the crowd and get them cheering for the Vandals."

The Spirit Squad is a permanent group on campus, Danforth claims, and are helping the cheerleaders generate school spirit. "I think they're helping us excite the crowds," said cheerleader Jill Gustavel. "They're helping to get the crowd going. We're having a great football season and it's bringing about a new Vandal spirit."

Spirit Squad members anticipate another score by the Vandals at the first home football game of the year.

Getting set for a parade

Homecoming Weekend continues on Saturday with the traditional Homecoming Parade, reminding us of clowns, old cars, marching bands and, of course, floats.

This year, the Homecoming theme is "Idaho Round-up." and in keeping with it, there will be everything from Joe Vandal riding a wild beer bottle, to a cooped-up wildcat rolling down the parade route.

The Queen's Float is being built this year by the Phi Gamma Delta Fraternity and the Kappa Alpha Theta sorority. Phi Gamma Delta's entry won first place last year, and traditionally, the winners from the previous year build the Queen's Float. The university donates $100 to the group building the float.

Greg Nelson, parade chairman, said that there were about eight floats entered by living groups on campus and three or four outside enteries. The Alumni Association donated $25 to living groups entering afloat in the parade.

The floats this year are being judged on how closely they follow the theme and the game, and the overall quality of the float. There will be a $100 prize for first place, $50 for second place and $25 for third.
The Homecoming queen in 1945 was Elizabeth Glenn. She was a Delta Gamma and married A.J. Schubert, a Sigma Nu, after leaving the university.

Since then, they've lived in Gooding, Idaho, where they own the local theater. They have three children: two daughters, ages 32 and 26, and one son, age 31, who all attended this university and followed their parents' legacies; the two girls were also Delta Gammas and the son, a Sigma Nu.

Mrs. Schubert was a Home Economics major and says she regularly uses the things she learned from her degree. She sews, and is a past winner of "The National Wool Growers’ 'Make It With Wool’ contest.

Her husband, she said, was nicknamed "Shifty", while here at the university I met my husband because they needed a convertible to take me around the football field and he was the only one with a convertible, so that’s how we met."

She was the first Homecoming queen the university had after WWII. "My crown was a cardboard crown with glitter glued on it," she said.

Shirley Voros Johnson, the UI Homecoming queen of 1952, said she's been busy with all sorts of things since she left the university. Originally from Clarkston, Wash., she lived in the Alpma Pig house and graduated with a degree in Physical Education. From there, she went on to teach school in Pocatello for three years, but now makes her home in Rexburg, Idaho.

Both Shirley and her husband John enjoy flying and have spent much of their time lastly doing just that. They have their instrument and multi-engine ratings as pilots. "We both love to fly. We've taken quite a few trips, but it's mostly been weekend stuff."

The Johnsons have rebuilt several vintage World War II airplanes, a P-51 fighter and an AT-6 trainer have been their biggest projects to date. John took the AT-6 to an annual pilot's convention in Oshkosh, Wis., where the airplane won first place for being the best restored aircraft of that type there.

Shirley said that they're still doing a lot of flying, "although it's kind of changing a little bit. We're starting to enjoy the Northwest a bit more. We fish, hunt, play tennis, that sort of thing..." she said.

She admitted her age, 50, but added, "that doesn't matter, it's a state of mind." She said she felt like she was still a young woman.

Queens of Homecomings past: Where are they now?

In the past 45 years, Homecoming queens have come and gone at the University of Idaho. They're attended school, most have graduated, some have not, but since departing, they've been involved in a wide array of activities, from rebuilding vintage airplanes and modeling furs to regularly teaching, raising children; and even running for office.

story by Mike Stewart

1972 saw Lou Anne Hanes Stone crowned as Homecoming queen. In the decade that has passed since then, she has pursued a career in teaching in Anchorage, Alaska, where she and her husband, Bill, grew up. They moved to Alaska permanently in 1978, after both finished school in the lower 48.

Bill is a contractor in Anchorage, but they both manage to get out of the state at least several times a year. They visit Hawaii at least a couple times annually and also try to get down to Idaho for reunions or sporting events; last year Lou Anne came down to take in some Vandals basketball games which she described as "terrific."

She said, "I enjoy my family and career and I enjoy visiting my friends in Idaho. We're just living life to its fullest."

Lou Anne spends some of her spare time modeling furs for Nordstrom, a fur company based in Seattle. "I've been doing it as a hobby, but I think it gives you a lot of prestige. If I can present myself well in front of other people, I think it helps my teaching."

She and her husband have one son, 16 month-old Kade, who is keeping Lou Anne busy. Between the Stones, they have four brothers attending this university.

Lou Anne said her husband is probably the number one Vandals fan in Alaska, while she is the number one fan of the Stones family. Bill said of his wife, "working full-time and being a mother...that's about all the time there is in a day."

Clara Armstrong was the Homecoming queen for 1954, and a graduate of the class of 1956. Her husband is an engineer and they now make their home in Spokane.

After graduation, Clara and her husband traveled to Salt Lake City where they lived for three years. They moved to California for a time after that and then to Seattle where they lived just recently. They now reside in Spokane where her husband, Joseph, teaches at Gonzaga University.

They have five children, three boys, ages 25, 23 and 12, and two daughters, 22 and 17. The two oldest boys have college degrees and work as engineers.

"I've spent most of the time since I graduated taking care of the kids," she said, but she has found time for some other pursuits. "I like to ski, my field was home economics so I do lots of sewing, I like to run and jog." She has participated in the Spokane Stomosday Run for the last three years.

"This is the closest I've been to Idaho since I graduated. I was down at Homecoming last year and enjoyed it," she added.

Clara Armstrong - 1956

Clara Armstrong at the 1984 Homecoming Game.

Clara Armstrong and her daughter - 1981

Elizabeth Glenn Schubert and her husband - 1980

Elizabeth Glenn - 1946

Shirley Voros Johnson - recent photo
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The world's smallest stereo cassette.
It's less than a handful but sounds like a roomful.
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Way smaller than the rest.
The Way is the world's smallest stereo cassette player. It fits in almost any pocket. And it weighs in at under 9 ounces. The new Way from Panasonic, in red and white (RI-WJ1) or metallic grey (RI-KU).

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Way ahead on features.
A unique pause switch on the headphone wire stops the music while you stop to talk. So you'll never miss a beat. And one headphone wire means way less tangling. The Way is way ahead of its time.

Panasonic.
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Every playback is an encore.

Stevie Wonder takes his music home from the studio on TDK. Because he knows that TDK tape records and captures everything he creates...and gives it back to him playback after playback after playback.

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All TDK audio cassettes are designed to capture the wonder of the creative mind. That’s why Stevie Wonder wouldn’t think of using any other cassette.

Find out for yourself what makes TDK cassettes special. You’ll find every playback is an encore...for a lifetime.

Music lives on TDK
Pictured above are the rock stars selected by PLAYBOY readers as the best in their categories in last year's Playboy Music Poll. (How many of them can you identify?) More importantly, can you guess who this year's selections will be?

For a full list of nominees, a mail-in ballot, and a chance to make your vote count in this year's poll, check out the November issue of PLAYBOY at newsstands now. Also in this issue: Should College Athletics Be Abolished?, a far-out interview with Frank and Moon Unit Zappa, the beautiful ex-stews of Braniff, plus lots more. Don't miss November PLAYBOY.

In November Playboy
On Sale Now
Since Amperands do not publish over the summer months, we've received very few letters, random, or even pitiful letters from our readers. (Don't worry, we didn't write them.) That was then, and now is now, to send those cards and letters, full of information and opinion, to Oct. One, 5608 North Vine, Suite 500, Hollywood, CA 90028.

By Steve Ginsberg

Pythons Pursue Plethora of Projects

Many Python crews are hard at work on several films, a couple of television shows and at least one book—but only one film, Monty Python's *Moaning of Life*, is an all-angels-again Python presentation. They are being absolutely silent about the concept of said film, telling the world that it's a "film for intellectuals," because "there are millions of fish out there and one owns every single one of that audience.

The individual projects include Yellowbeard, written by Graham Chapman, Peter Cook and Bryan McKeena, starring Chapman and Cook and lots of famous canons. It's a grave mone, a comedy. The *Frog Prince* stars Robin Williams and Terri Garr and will appear on Showtime cable television in the U.S. It was produced by actress Shelley Donnell, written and directed by Eric Idle.

Private on Parade stars John Cleese, who sings and acts and dances, but did not write any part of this. Should the be out by the time this page is read?

Jerry Jones, the allocated intellect of the group, has just directed and hosted a film for British TV based on the Rupert Bear cartoon strip. He's also written a book called *Fairy Tales*, original tales he wrote for his daughter, to be published in the U.S. this fall. He's directing the *Moaning of Life*, too, which is located in erotic Glasgow, among others.

Animator and designer Terry Gilliam is collaborating with award-winning playwright Tim Stephenson on a screenplay which will be a follow-up—but not a sequel—to last year's hit, *Time Bandits*.

Michael Palin wrote and starred in *The Missionary*, with Maggie Smith, Trevor Howard and Phoebe Nicholls (she was Cordelia in *Birds of a Feather*).

It may never see the light of cinema, but there's a film afoot called Club Paradise, supposedly starring John Cleese and Bill Murray—sudden casting with a ridiculous plot. Cleese plays the British governor of a Caribbean island, the proprietor of a resort, the island natives rebel, Cleese takes refuge in Murray's club, and then out on its show vs. show vs. rebels.

Profits, Cycles

Naturally, you've seen it. But did you know that the bicycle chase scenes trace to a Southern California-referenced subculture called BMX (bicycle motocross) racing? Director Steven Spielberg even polled a group of BMX fans, generally kids about the same age as those in the black-and-white film, and the majority claimed Kubrick was their favorite brand. So it was a Kubrick that lifted past the roadblocks, stolen mullicide and barred extraterrestrial attacked. And, thanks to the supremely profitable merchandise that always accompanies a hit movie, fans can add to their E.T.: doll, their fuzzy-eared Yoda cap and their *Spock Lives* iron-on patches a genuine, official E.T. bicycle. Kubrick makes 'em, Spielberg takes a piece of the action. There's no business like (fill in the blank).

Who Thought up This Ad?

Without the average film costing at least $750,000 to market and about $10 million to make, film companies are forever thinking of catchy new ad lines. But if we were going to give out awards for the best remembered phrases we'd have to say that Paramount—the studio who last year advertised Mommie Dearest as "the biggest mother of them all"—would have won hands down. Right now the company is test marketing Kidfly and Hyde Together Again, a film based on the old tale that stars Frigga's Mark Hamill. One of the key ad lines: "The medical community told him to: And he did." Wait. It gets better. This Christmas Paramount is launching *A Tale of Two* which follows the adventures of a space shuttle that is hijacked to Uranus on its way to the moon. Although the official logo is "a comedy with a new twist", the Paramount marketing department is trying with another idea, "Vogue to Uranus. (We don't write 'em, we just report 'em.)"

Coppola Copes

A *Silent FRANCIS FORD COPPOLA UNOFFICIAL* is still for sale, the man himself is not sitting around making his nails. He's directing films and bailing his nials. The Outsiders is finished and he's now in the midst of *Rumble Fish*, which stars many of the same actors and is also based on a book by S. E. Hinton. Both are contemporary youth dramas, although The Outsiders is "optimistic and heart warming" while Rumble Fish is described as "expressionistic."

Make Do Laugh

The *Amperands* still needs some laughs, like—and we depend on our readers to keep us bowing. What's more, we'll pay real books to the best for these guffaws. Details follow. Send your favorite joke. Keep it concise, rapped, double spaced and printable. If it's a car joke, that's fine too—just figure it's in black on in white on white paper. We'll pay $20 for each and every person who has the wit to write.

The rigorous criteria for judging the jokes at least one editor has to fall down laughing. Since most of our editors fall down frequently, whether laughing or not, this could be a piece of cake. *Amperands* keeps all the jokes we need them.

Send those hilarious words to *Amperands* Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028.

When You're Hot, You're Hot

When you're hot, you're hot.

When You're Not, You're Not

No one will remember the fleeting teeth of Dennis and Marie Osmundson, producers of *Halloween*, Punch messages. According to Advertising Age, the pair has been dropped from future marketing plans for the rippa, juicy-based soft drink look for images of "fun and wit" to supplant the Osmundsons, beseemed the principal export of Utah.

TV Hits Make New Fiss

In ARNOLD is in Chicago slaying a new comedy, *Dr. Demento*, while he plans a college professor (of "chortle and literary theory") who winds up promoting a band of pests as the Benigno "Dr. Dementio and the Klaw-Thrax." The plot was penned by Bruce Jay Friedman and directed by *Halloween*.
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October, 1982

7
We're Loyal to You, Masters

Re-Mastered AUDIOPHILE RECORDINGS

BY BYRON LAUREN

Ring the door at Sweet Thunder and Vinyl yelps. Later, Vinyl accepts a pat on the head and contains to chew Mr. Duck.

Sweet Thunder is a new entrant in the half-speed re-mastered audiophile disc business. All those expensive albums that look like regular albums—but don't sound like regular albums. Vinyl is a black cooler spanned who lives in Sweet Thunder's Hollywood offices. Mr. Duck is a little yellow rubber toy.

Company owners Howard Lowell and Russell Palmer, after introducing a visitor to Vinyl, like to point out a framed letter from Aron Copland, whose recording of Billy the Kid and Statements for Orchestra was among the first of Sweet Thunder's projects. Copland, one of America's most distinguished living composers, calls the record "...a true achievement in the sense that it represents more realistically the composer's thought." Going "The clarity and brilliance of sonic mixtures," Copland concludes that the new recordings "pack more of a wham-pak, and keep the separate lines more distinct and more true to the live sound."

Crucial to what Sweet Thunder and the slightly older Mobile Fidelity Labs and Nautilus Recordings companies do are two things: virgin vinyl and half-speed mastering.

The former, supplied either as JVC Supervinyl from Japan or Teldec Vinyl from West Germany, is refined totally. Anti-pollution regulations present such thoroughgoing refinements in the United States. Half-speed mastering, a technique pioneered by the Japanese in the days of Quadraphonic, means just what it would seem to mean. The master disc is cut at half of its intended playing speed, so the cutting heads have more time to respond to the signals sent them from the master tape. As a result, the added sounds are more clearly drawn and the recording sounds more "live" than a conventional disc.

...Though the field is relatively new (Mobile began in 1976, Nautilus in 1979 and Sweet Thunder in 1981), expansion has been remarkable. Larger companies, already established in the record business, have come forward with their own competitive "audiophile" pressings. Some observers feel that the giants are too mass-production conscious to ever equal the independents in quality, however.

Initially, a company may select an LP they think will perform well (sonically and commercially) as a re-mastered edition. Then they strike a business agreement with the company owning the original, check the master recording for flaws and (if none are present) pass the original through a meticulous copying process, using the aforementioned virgin vinyl and half-speed mastering. The results tend to be exquisite. They're also expensive. Re-mastered editions cost more than twice as much as conventional does. They are for losers.—of a given piece of music or of their own stereo systems—only.

There are other components to this better quality product—individual hand-checking of each disc off the assembly line, magnetic filtration systems at the top of the vinyl delivery hopper and use of loose-fitting wrap instead of plate-handing, snarling shrink wrap. Interestingly, nearly as many audiophile recordings are sold in stereo shops as in normal record stores. Part of the appeal seems to be in the minus one out of a top-of-the-line stereo system. But, as the audiophile record companies like to assert, any system will produce better music if it's playing a better record.

Also, any music will sound better. Product availability in re-mastered audiophile discs runs from classics to Creedence Clearwater, from jazz to Joe Cocker, from funk to Peter Frampton.

The "Royal Treatment" AUDIOPHILE CONTEST

1st prize: The Beatles/The Collection from Mobile Fidelity, 13 albums on 14 discs (because the White Album was a double, of course). Retail value about $325.

2-3-4-5th: One album from Nautilus and one from Sweet Thunder, to be chosen by the winners from each company's catalog. Retail value: $30-40.

A few years back, when the "audiophile" record began to make big news in the music world, an outfit called Mobile Fidelity Sound Lab had an idea so obvious a probably required genius to figure it out: get licensing agreements for "classic" albums, refurbish them with top-grade vinyl and release them in versions whose sound quality would put the big commercial labels to shame.

Their process netted wonderful prices several times of those of the "regular" versions. But they have sold respectably. Other companies, from Red Lights to glammy like RCA, CBS and MCA, have rumbled into the audiophile market.

Now, Amperound asks the musical question: "What LP would you most like to see get the royal treatment?" What great, perhaps overlooked, record of the past (or present) would you most please you in an even greater version — all the high sweeter, the lows fuller and rounder and the harmonic overtones clearer? To motivate response we're offering some delicious prizes from the vaults of the audiophile companies.

Here, as an example, is one contributor's idea of a prime candidate:

Rhapsody

Léopold Stokowski: Music of Liszt, Enoesco & Smetana ( RCA)

Back in the early Sixties, Stereophile got together one of his periodic gatherings of New York fine-lance musicians and led them in readings of four pieces that audiences the world over are sick to death of the Liszt Hungarian Rhapsody No. 2, Enoesco's Remembrance No. 1, and Smetana's The Moldau and Bartered Bride. Aorrente's orchestra was dubbed the RCA Victor Symphony, the record was entitled Rhapsody, and it re-mastered in RCA's main catalogue for nearly 20 years (it was recently released on their Gold Seal label), primarily because the old master minded the darned thing as if the ink was still wet on the score.

The problem is this, at least in recent pressings, the sound, clear and balanced in soft passages, becomes impossibly ugly and distorted in the lead ones. As far as I'm concerned, orchestral music is not good enough for the marring engineers who can rescue this one.

Sol Levis Stiefel

Got the idea? Any favorite album is fair game. The five most convincing and clever (also wise) intelligent, persuasive and grammatically correct—we didn't say it would be easy—will be published in our February issue, and paid at the same generous rates that already came freelance writers. Round the globe to roll their eyes to heaven at the mention of our name. That's 12 cents a word. All entries (but no more than one) which will be received by November 14, 1982. Naturally, all entries become the property of Amperound and will be judged by our fair, thoughtful and only occasionally missing editors, keep up to a couple of double-spaced paragraphs on a single page. May the best music-read American readers win!

Send your entries to Royal Treatment, c/o Amperound, 160 North Vine, Suite 900, Hollywood, CA 90028.
Capture the heat of the moment: in dazzling, sizzling hot color. No matter how fast it's happening, with Kodak film. For sharp, beautiful shots that scream color.
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N O V E L I S T  J O H N  K E E B L E

BY ALLAN ROOT

Of the whole wide world of books, a writer who's come out of the thickets is John Keeble. An easy-to-read writer, his books are filled with the freshness of the mountain air and the crispness of a morning on a high plateau.

Keeble's two most recent novels, "The Other Side of the Mountain" and "The Last of the Pioneers," have been praised by critics and readers alike. His latest novel, "The Last of the Pioneers," is a story of adventure, survival, and the human spirit.

Keeble's writing is characterized by its crisp, clear style and his ability to create compelling characters. His novels are filled with action and suspense, and his descriptions of the natural world are vivid and realistic.

Keeble's work is a testament to the power of the written word to transport readers to another time and place, and to offer a glimpse into the human experience.

A Writer in Rancher's Clothes

October, 1982 Amersand 11

This extract is from a novel by Allan Root.
**A Galactic Neophyte Sees A View That Wakes His Sleep, and Begins a Manual of Philosophy to Bubble into Consciousness**

**LEVEL THREE**

Choose One. or A or B.

A) You never play video games.

B) Smart both infraspace, I'm ready for the Yilanian Dog Fight.

(Correct answer below.)

You walk past. Dents of electronic aspirations only repel you. You refuse to play them on some obscure pretext or another. They waste money, they make ugly sounds, they confine or distract attention to the exterior, they are the bastards of a technological age, they are foolish ... or so you think. But you never play them, so you don't know.

Perhaps you are wise to hesitate. Once the appeal of the video games has taunted you into a wrangle, all safety fades. Doubts enter your mind. You find yourself looking for quarters. You close your eyes and see random explosions. Again and again and again...

(Correct answer is B if you have read this far. Proceed to the next level.)

**LEVEL TWO**

Some basic, temporal strategies are laid for a number of games. If you still insist the games won't grate you, hyperspace ahead to level three. If you expect solutions, proceed with extreme caution.

The best general strategy for all electronic video games is to practice. All the advice in the world won't inform your fingers when and how to push "dribble" with your index finger instead of "free" with your thumb. Words can help, but experience means knowledge. Games can be plotted in your sleep, on paper, or daydreaming — imagining the screen and envisioning your moves schematically — but nothing comes easy. Mastery takes quarters.

Much of the for-what-it's-worth advice that has been taken from the PLATO computer games notes communication network. Hundreds of anonymous computer addicts, sitting at terminals around the world, have played over PLATO on a myriad of subjects.

**video games, logically, have a file unto themselves.**

**TARGATE**

The sequel to DEFENDER, STARGATE has all the variables and more that made its predecessor the best game of the year. The storm front is even more difficult to dodge, the enemy reinforcements are now two ships at a time, the scoring system is changed, you may shoot at two ships at a time, the bug utility, essential to the outcome of the game, is now distributed to all ships, and the added small ship, the "Inviolator," is an immediate asset to the player. The game may be played in any sequence, but the order of play is important.

**TEMPEST**

 Atari's Quadrantion nonlinear graphic moved from black and white (ASTEROIDS, RED BARON) to color with TEMPEST, an absolute space battle of shapes. Although likely to undergo new programming transformations in the near future, some controversy already reigns about the best ways of playing it now. Some ships slide to high scores for high points and fast and accurate responses. Other players avoid levels for a longer game but inequivocable point accumulation.

Tempest is a game of spatial reasoning, ignore it. During the first game, try ignoring most of the enemies and concentrate on seeing humanoids from the capturing invaders. Each four humanoid board up on the screen is designed to be not only surviving, but also to be the next move's score. The exchanges at the start of the fourth game. Don't forget to use Invito. You are invaluable when you hold down the button with your right thumb, continuum to thrust and fire with your other fingers. Invito is great for getting out of a tight spot, so use it sparingly.

If you get bitters on your right hand, you're probably spending too much time on "thrust" instead of making good use of your vertical axis. (See Level Six for more sexual theory.) Professional classices appear on the left hand.

**STARGATE**

You wear your eyes out, but worthily. A few games leave you with multicolor hallucinatory afterimages for hours.

**DONKEY KONG**

Mr. Arakawa of Nintendo brings a video game that DONKEY KONG is the popular game in both Japan and America. The name comes from a famous Japanese pinch, the "inviolator," as the hero crashes to the rescue. In order to get the rubber ball, you must use ladders, conveyors belts, and the all important "inviolator" capability to dodge falling fireballs, feel cots, and barrels.

The game was released in Japan in July, 1981, and reissued in the States in the same month. The mania for this game has been such that there are over 1400 different machines made of other games to concentrate on DK, and the key to get an additional point in psychological. DONKEY KONG has a role-playing field, a narrative dimension usually lacking in games.

No one knows what's in the barrels.

**FROGGER**

Not all video games provide space battle. FROGGER is a road-based flight of the lowly frog trying to cross the road and river without getting squashed or eaten. More as fast as possible, every second saved earns points. Move your frog forwards or backwards, don't think you have to stay on a sticking turtle's back just because there's no log in front of you. The real key to a good third level play is to use the alligator's tail as a leaping place, it doesn't look safe, but it is.

FROGGER scores never range into the astronomical, and there seem to be bugs in many of the machines sometimes your frog will jump in a different direction from what you expected. But it's a game of simple pleasures and survivals, almost with an anti-technological theme. Your graceful comeback to reality after intergalactic voyaging the Peace Frog.

**ALAGA**

The Chicago manufacturer, Midway/Bally, produces a "Gal-uh-phon," but some say "Guh-La-phon." Either way, the game improves upon the space invaders theme by having the attacking insects swarm down in flying patterns before lining up above to continue attack. The key to advanced scores is to allow your ship to be captured by the Galaga's blue beam; then, if you are careful to kill the captor with your remaining ship, you get your old ship back for double fire power against the insects. Stay near the center of the board whenpossible, dodging fire carefully and swiftly. Reusing a fixed position for the first two or three challenging stages works to best advantage, even when the dragons fly starting down in cyborg confusion.

**ROBOTRON**

All video games provide space battle. FROGGER is a road-based flight of the lowly frog trying to cross the road and river without getting squashed or eaten. More as fast as possible, every second saved earns points. Move your frog forwards or backwards, don't think you have to stay on a sticking turtle's back just because there's no log in front of you. The real key to a good third level play is to use the alligator's tail as a leaping place, it doesn't look safe, but it is.

FROGGER scores never range into the astronomical, and there seem to be bugs in many of the machines sometimes your frog will jump in a different direction from what you expected. But it's a game of simple pleasures and survivals, almost with an anti-technological theme. Your graceful comeback to reality after intergalactic voyaging the Peace Frog.

**BARON**

Not all video games provide space battle. FROGGER is a road-based flight of the lowly frog trying to cross the road and river without getting squashed or eaten. More as fast as possible, every second saved earns points. Move your frog forwards or backwards, don't think you have to stay on a sticking turtle's back just because there's no log in front of you. The real key to a good third level play is to use the alligator's tail as a leaping place, it doesn't look safe, but it is.

FROGGER scores never range into the astronomical, and there seem to be bugs in many of the machines sometimes your frog will jump in a different direction from what you expected. But it's a game of simple pleasures and survivals, almost with an anti-technological theme. Your graceful comeback to reality after intergalactic voyaging the Peace Frog.
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TEXAS INSTRUMENTS

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BEWARE possible. Robert Louis Stevenson’s dream that “to travel hopefully is a better thing than to arrive” has lost meaning in an arena without any notion of "sportmanship." How do you play fair against a machine? The challenge becomes playing the point of boredom (i.e., to win), writing the computer program hook, crook or straight book.

The manufacturers know this. Most ads, as we discuss the simple rules of their games, forcing each player to figure things out by trial and error. Nineteen-year-old Hochschild’s manual does well by providing simple rules rather than arcane strategies, and his initial video games are for one, two, but sequels in the works for the more recent machines and updated programs. The better you understand, the more on the screen, the more power you have towards achieving the sought after boredom border. (See Level Seven)

Informed player won’t mistakenly shoot his little pink hum blaster at the robot, if he wants them for yet another enemy. The smart player will trust this one experience over the tested rules of strategy.

LEVEL FOUR Typical Attacks and Uncapitated Refusals

Attack #1: "These games are corrupting our youth," says a long island community leader, "they tend toward their baptismal in her area’s 1980’s video age, and down in the dead parts of Texas, Rhode Island, Illinois, Massachusetts, and other parts of the entire countries. They’re not wholesome. They encourage our children, they addict them, and force them to mindlessly pour one quarter after another into the video game machines.

We see 15-year-old playing on school’s game machine, but he’s after boredom hours. We want the games out of our town."

Refusal: Mitchell Robbin, a child psychologist and instructor of data processing, wrote the New York Times with this statement: "I have been absolutely no scientific evidence to date that video games are "corrupting our children." There has simply been no such research. Computer games have been created out of a fear of the unknown, in this case, computers. Adults are afraid of the power of computers, because we didn't grow up while they were in our hands. We are therefore threatened to be introduced to them through the "toys" or "software" such as computer games.

Attack #2: "People are separated from society already with each new technological advance. The cars, the telephones,... all keep us at a distance. You don’t even know the other person when you play the games with someone."

Other other activities, electronic gaming brings families closer together," writes Frank Laney, Jr., editor of Electronic Games Magazine. "How many other things can mother and son, father and daughter, enjoy on an equal basis? Most participation sports give such a tremendous advantage to bigger and stronger players that the idea of, for in, a family game setting on the golf course becomes an exercise in boredom and frustration." And Mitchell Robbin again: "Children who aren’t athletically inclined can see video games as a means to success that is acquired by their peers. Their type of acceptance through a particular skill is very important to the psychological health of adolescents."

Attack #3: "The games are in a way's sort of stereotyped," says Larry Gerts, owner of Chess and Games, one of the largest game re- sellers on the West Coast. "I find myself waging when I’m competing with the Chess Frontier Game. Four weeks I’m exhausted physically and mentally. I can find more releases in my body all sense."

Contributing editor of Games Magazine, Roger Dauterive, writes, "I was amazed at the hospital the machine has aroused in me. It’s been rather a thrilling game."

The DEFENDER callers and PAC-MAN blasters have already been cited as other psychological handicaps of the games.

Refusal: Steve Nelson, doctoral candidate at New York University, from his research that a "video game can teach you how to process information on several chemicals at once. The Army and Air Force are experimenting with them. The rapidity in learning ability they can provide is amazing. Therapists have been using them in the rehabilitation of the handicapped. Linda Duersterhaus, mother of a two-year-old who is a social handicap named Zack, comments, "People don’t have to see this is most any. Maybe some street people will discover the game that way, but mostly society’s too safe. The positive aspect of video games is that one must be he in many thousands of games modes at once."

Attack #4: "I don’t see why people put their money in them. They’re frustrating, making insane sounds, and all you get if you win is the same as you had as all of it is torture. And the people who hang out there are just a mess," com- ments Katherine, a young library assistant who likes the theater.

Refusal: "This is pure prejudice, based upon boredo assumptions from the pitch-past. The person just doesn’t know what the game is or his or her personality. Perhaps Katherine should try DONKEY KONG for its narrative element."

The best known fact is however, it’s a "you won’t know until you’ve played it," comment. The pool hall myst- icy does get a form. The forumards, handed down from the un- informed fear of River City. Not worth battling.

Attack #5: "Audio-visual coordi- nator and part-time TV talk show host tells the people to stay away from the games. "The real question is whether video games are more addictive than other ad- dictive things, and I think they are. The manufacturers are just beginning to get away with exploiting this aspect of the games."

Refusal: Change the sub- ject. He is right.

LEVEL FIVE The Video Arcade of Beauty Love

"My baby’s spending all her time. Dodging mermaids, logs, and dead men lying up the ladders on her electronic. She dreams of confoundies and bees. But she used to dream of me."

Those Space Invaders had invaded all my toy.

(Chorus)

"Who’s in the slot. See the creatures getting shot, bulging eyes and beeps and bangers furn!

You’re gonna grab until you crack. Machines are swallowin’ your cash."

In the video arcade where my baby plays around with other beasts.

"It’s her and those machines. She sits and dials at the screens. But then she draws out the brightest lights. Bading with no hands, she tells her what to try, and the Tempest lets her fly."

She knows it’s better than the way we spent our nights.

She figures out attack plans.

For her darling yellow monkey. But she won’t let you in on them."

Still she rather run him round since she never pays on rounds. And he has no arms to bother her.

The answer is, I guess, “To learn to play like her in the test."

Bargain for her on adjoining stool. Still our love won’t last too long if she discovers Dandy’s gone."

I know that baby monkey’s gonna be her fan."

LEVEL SIX Philosophical Finish

A bored kid sits on his stool, watching the yellow PAC-MAN run by itself toward the bottom left wall. For him, he seems, he wants to say to, but whom? No one is watching, no one cares, and the boy hesitates before continuing his pattern play to rack up impressive points. Having spent his lunch money to be here, he has achieved the ultimate goal of video games success by satiation.

The theory of entertainment is that the formula shouldn’t change. Entertainment is a commodity which tends best when quality control is high, standard, and utterly predictable. Art, on the other hand, makes us nervous, challenges our assumptions, involves change, and lives on risk. McDonald’s hamburg- ers, with across-the-country uni- formity in its product, make a good case for entertainment food.

The movies rely upon a great deal of repetition —sometimes called sequels—to bolster box of- fice. That’s entertainment. Movies, however, are trying hard now to win back the dollars that video games have stolen away from them. Five billion dollars were grossed by the video game industry in 1981, only $2.8 billion came to the movie box office. Hollywood is waging no less against the threat of the new game. PAC-MAN has now been introduced, in which the wolf has become a new pressure, forcing a ribbon and dancing in circles

when captured, men in pink and yellow mazes and through a dual set of Frederian tunnels. Special inter- boards depict the new PAC- Woman falling in love with the Original, a first (but probably not the last) in the infant world of video game evolution.

It may be that video games are closer to the heart of the people, far more than any other game. The computer games have been accepted, praised highly by computer fanatics. They take many many tents before they can be out of the market. They are -like Woodward’s praise of the video game —the future. The age of playing within pure form. The games may provide the revenge of the people, the game of playing back at us, we’re finally getting our own back at the games.

Monotony, uniformity, and hip- pitude are their case in copying with a rough world where sportsmanship is largely a game for rich kids and the hip- pitude is largely a game for rich kids and the hip- pitude is largely a game for rich kids. For McLaughlin or McLaughlin or McLaughlin, it’s all in the future of a planet popu- lated by video games could be expected.

Are games really that important? It’s a question when he wrote The Glass Bead Game, predicting a world where gaming controlled all politics, religion, and language. Can it be that the Zero-Sum would have DEFENDER blow the on his hands? Even if artificially induced, the video game is the only one that shows an intense emotional concern. Something related is the concept of "involvement."

Maybe it will spread to other human realities. You’re feeling disenchanted. The more they change, the more he changes. The wordless words of the day are always the same. It’s saved and is saved once again. Invade
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Robert Hays
At the Controls Again in
Airplane II

By Richard Levinson

On soundstage B at Paramount Studios in Hollywood, a spacious
building bearing the word "Pan Universal" sits nestled among
gravel and paper-mâché bulldozers. The "front" of the building
opens up an emergency slide extended. Passenger doors open
(including a rear exit stairway, apparently) and sliding down to
the surface, where they are not by two very alien-looking Hare Krishnas
who will them a good day and then

It's the next to last day of principal
photography for the comedy
Airplane II: The Sequel, and writer/director
Steve Smale is conducting
a rehearsal of the hilarious escape
scene. He's not entirely satisfied
with the placement of people and
debris, so's Light Camera Wait a minute! in the crew reenacts scene.
Just outside the soundstage, Robert
Hays sits in his dressing trailer,
waiting to be called to make-up. As he did in the 1980 hit
Airplane!, Hays co-stars (with Julie
Hagerty) as Ted Striker, dashing, if
reluctant, hero. (This time, Striker is
called upon to save the first
commercial passenger plane
come from disaster. Hilarious, of course, entries.)

Hays is a likable, talkative, outgoing
actor who has been described as
"strong, sensitive, and devastatingly
attractive," as well as "unpredictably
workable.

Over the years, Robert Hays is also
hot. After six years of low-to-mid
regional shows in San Francisco, he was cast to appear in a
segment of television's "Happy G." This led to John
working on such TV fare as Love Boat, Wonder Woman, Laverne &
Shirley, and specials like The Special
Pioneers and Mark Twain's America.
Then, a stroke of good fortune landed him in the middle of
Airplane!, which became one of the
most successful comedies of all time.
(According to Paramount, it has grossed $158 million so far, sur-
passed only by Animal House in the comedy-sweepstakes.) After that
came the disappointing Take This
Job and Shove It, and, recent earning
time in several features due for
release soon.

"If an actor's career was ever
zooming, Hays' is. So, why replace a
deal in the first place, says, "Hays, but
they threatened my role. In addition to which,
Hays's press agent, Tony Angiulli,
joining points out, the release and
success of Airplane II will make Hays
the "richest man in the universe"
(huge salary, undisclosed), and a per-
centage, also undisclosed.)
In any case, it would be
difficult to do a sequel without the people who were in the first

For Airplane II, Julie Hagerty, Lloyd
Bridge and Peter Graves are back, "but two priceless people, Bob Stack
and Leslie Nielsen, are missing. It's
so bad they're not here.

Three notable roles are missing, too.
"The Zucker's" (Jerry Zucker, David Zucker and Jim
Abrahams) who wrote and directed
Airplane, opted to stay as far away
from the sequel as possible. Accord-
ing to Jerry Zucker, it came as no surprise that Paramount wasted a
follow-up to the film. "Basically,
sudden aren't creative organizations,
they are financial ones. It makes
perfect sense that Paramount would
waste a sequel to such a successful
movie.

If Airplane II is not the Zucker's
film, it is Howard Koch's. Koch, who
began his movie career in 1944,
acted as Executive Producer for
Airplane (alleging some of Paramount's
"who are those Zucker kids anyway?"
then, and producing the sequel.
A knowledgeable, active and
candid producer, he provides a vital link be-
tween the two films, and has been
"first to come last to leave" during all
eight weeks of filming. If this has
caused any friction between him and
Friedkin, none is apparent. "If this
was my first directing assignment, I'd
waste someone more around, too, "
(Friedkin's only previous big
screen credit is as screenwriter for
Grease I.) Asked if the Zucker's non-involvement was a disappoint-
ment, Koch says, "Sure, it would
have been wonderful if they were
here. But it's been doing a good
job. I've seen about thirty minutes
planned together so far, and it's
really funny stuff." Koch goes on to
describe how the original film's
approach has been maintained
appearances by Raymond Burr, Will-
lian Shatner, Chad Everett, Chuck
Connors, Aldo Ray, Kent McCord and
Sonny Bono, either overplaying their
well-known characters, or, in
Ebert's case, playing an "against
type" villain.

(If this sounds like a Merv Grifff
"album for the Xan Wasteland" line-up,
that's right. Part of the charm of
Airplane was to use of performers
primarily known for their television
work. Even more than film, TV "types" return so completely that place-
ing those well-known persons in a
comic comedy works much better
than casting, say, Harvey Korman or
Godfrey Cambridge, Chevy Chase.)

Hays himself had been identified
with television before Airplane.
"As hard it is to break into TV,
that's how hard it is to break into
film from TV," he says. "It's getting
better, but there's still the feeling
that movies are a sort of Cadillac,
looking down on the Volkswagen
of television.

How about theatrical? "Hi, yeah,
that's what I want to do. For the
crew of acting, that's like a revitalization
The Old Globe Threater (in San Di-
ego) is my home. I'd like to work
there says, "I've heard about five
weeks at a time, but I can't afford
to take six months."

"The reality is that I would like to
have a career that builds slowly over
a long period of time. I want to
be around, working, when I'm 70 or 80,
and have a nice, steady income.
I think a lot of people, all not, but
some, are pricing themselves right
out of the business. But it's a real
complicated, because when you're
negotiating, you're going in expecting
you to try to milk them. If you try to
hate them up and stable them, then
they say, O.K., well, you're all right
but if you say, "Hey guys, I just want
to make a film," they say, "Oh, wow,
this guy's a jerk.

Hays is concerned about being
repelled. "I don't want to be identified
with only one kind of role. I'd like
to do a variety. The problem is, there's
a certain thing you're expected to
play. If you're likable, or if you're a
crude evil villain, for example, still
the roles he chooses (and these days,
he can choose) tend to be like, that "like-
able guy. That isn't an accident. "My
all-time favorite director is Frank
Capra, and Preston Sturges is an
other great one," Hays says, naming
two directors known for their hand-
ing of drama with a light touch. "I'm
not into gore or any of that. How
about angst? "Well, there's nothing
wrong with pain and suffering, but
it doesn't mean you can't combine it
with stuff to make the audience
laugh.

It's plain that Hays likes doing
cinema, as evidenced by his other
upcoming films. He describes one
(Tomboy, with Hagar Küber) as an
"international mystery-comedy-
drame," or how about a
spy-thriller comedy-mystery, or maybe a
"easy action western." The others,
Chairman and Some Sunny Days, both
find Hays in, in the words of Tony
Angiulli, "rebels, but not angry
young men. Just guys who are
forced by inequities in the system,
and simply set out to do something
about them.

(If camera, Hays is less active in
social causes, "I support Greenpeace and
the Earth Society with dough,
but I'm not much on groups.

16 Answered October, 1982.

Handsome Robert Hays, heavenlike Julie Hagerty.

It's easy for an actor to be misunder-
stood. People say, "Hey, I saw him on
TV, listen to what he's saying," and
that's a danger. I might agree with
someone on a political issue, but
I don't mean I agree with everything
about everything, so I don't become
politically involved.

The longer Hays are also apparent
in his private life. Rock climbing,
surfing and flying (he's quoted pil-
low much of his recreation
time. Although he is often round as
a "sex symbol" by such sources as GQ
magazine portrait, he says
he never been a "chau," and is now
exclusively involved with a woman
he has dated and on since high

Back on the set, the dry as ma-
chine has been turned on, and
crew members are no more moving fans
accord to blow the mist in the
proper direction. Koch walks by, and
shares a joke with Hays.

Koch goes on to talk a little about
the release of Airplane II. "I think
we've pretty much already latched
onto. There's about 17 or 18 states
where the theater owners have to see the
film before they can bid on it, and
less than 40 before September and
August or September. You know
it's always comparisons. Some
people have even compared Young
Doctors in Love to Airplane! But
this one's great, with all the talent,
and when Bob and Julie come on, we'll
got it." Koch asks if I have every-
ting I need, and ambles off to check
on the progress of the crew. "I'll be
happy if we can just get this shot," he
says.

In the "Production Information"
package for Airplane II, the original
Airplane! is described as "making an
unprecedented impression on the
American psyche." Allowing for a bit
of indulgence by the publicity de-
partments, that's not altogether fair.
A relatively low-budget, certainly
oddball first film, Airplane! achieved
critically and public acclaim for its
performances, parody, and outright
funniness. Whether Airplane II, the
Sequel can re-capture the comedic
feeling of the original won't be dis-
taught until December. But, as
Hays himself is a part
of, how much will the critics
Hays will be the rich-
class
will have something to really

laugh about.
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FROM SHARP MINDS COME SHARP PRODUCTS
EATING RAOUl
Unsolved Murders, Unlimited Laughs

BY P. GREGORY SPRINGER

Paul and Mary Bland, just like Connie and Clyde before them, are (more or less) young and in love (although they have never slept back). Also, they kill people.

Paul works in a liquor shop in a bad neighborhood until the connoisseur in him obseielytres a case of $900-a-bottle wine, and hires Mary. Mary works in a hospital, ever the novice and poor. The two see each other, and the money in their pockets to finance a dream resemble, $1,600. They call it "Paul and Mary's Country Kitchen" and feature the Bland Enchilada.

A free plan for people who are fed up, but what to do with the bodies? That's where Jack Nicholson and RaoulHU unpredictably enter director Paul Bartel's new independent picture, EATING RAOUl. A title which exists originally to a film in itself, rampaging with sacrilegious wit. When Eating RAOUl is seen around the country this fall through Twentieth-Century Fox distribution, the delay and production headaches that went into its genesis should be quickly forgotten.

Eating RAOUl makes Bartel's fourth excursion into mass murder, with a script that is so built, bizarre and bearded 44-year-old from Brooklyn might be mistaken for a classic plan or a sympathetic high school musical. "Children of the Night," the selection committee of filmers, Bartel's role as a director of mymths and a musical comic actor make him one of the most contradictory figures in Hollywood today. In fact, Bartel's most respectable role as an actor has been Mr. McGee, the music teacher, in Rock and Roll High School, a role he recalls with both fondness and amusement.

"Do you remember the scene where the paper airplane with a note flew away in separate-shaped, bald and bearded bodies and hearts?" Bartel comments. "It was an extremely painful experience. This cardboard airplane slid along a piece of mono filament from a plug glued inside my ear, causing a terrible verity of pinacolos. Evasion everyone the plane landed. I could bounce back, raising the tale.

In keeping with his elite ironic style, Bartel loves to make those sentences in film have all been por regular, Garibaldi-audience is a plug glued or acted or acted. Unlike those of any other cult director, Bartel's films have a defined separation distinct and separate cells of followers, with very little overlap between them. His name is not a household name.

Private Parts (1972), his first feature, passed through the first-run circuit with record rapidity, but still does a "famish constant business" through its gimmick distributor, UA Classics. "It's a young runaway girl from Ohio who takes refuge in her aunt's rundown hotel in downtown LA." Bartel struggles to synthesize. "My mind is drawing a complete blank today. Anyway, there she encounters a series of sinister eccentricities, one of whom becomes her secret admirer but is responsible for the horrible fate in store for her.

Following Private Parts, Bartel went on to work on Death Race 2000 (1975) for Roger Corman, a film which inspired dreams around the country to joke about a "point" system for running down babies, nuns, and geriatric patients. The blackest of comic notions round in the reality of contemporary highway tactics. A then unknown Sylvester Stallone was one of the players.

It was for the filming of Death Race 2000 that Bartel enlisted the talents of Mary Woronov, calling her from New York to star in one of the race victims. The former Wedgewood adus ("She was in Chalou Girls, of course, in the Dark Ages") came out to Hollywood, and stayed.

Woronov made other pictures under the Corman umbrella, starring with Paul again in Rock and Roll High School as the witch principal Miss Tug. Her friendship with Bartel and her unproportional appearance made her perfect for the part of Mary in Eating RAOUl, the maestriously towering nurse with a rigid sense of propriety and a nose upturned at any hint of physical contact. Mary (the part, not the actress) sleeps only with her stuffed doll, just as her husband Paul sleeps with a large bottle-shaped pillow labeled "LaRoi-Brothelich 1961.

Why use Paul and Mary's real names in the script? "We are not in life anything like the Blands," Paul explains. "The reason I made the picture was that I wanted to work with Mary again, so I could do something subtle and more sustained and complicated. Eating RAOUl begins with a grizzly pseudo-documentary montage of Los Angeles, resembling the newsworthy style Paul originally worked with when he led the Army in the late 1960s. As the camera records a sign that reads "PASS O' FINS -- A PLACE LURELY A voice-over comments that, in Los Angeles today, the distinction between food and sex has become blurred.

Despite a subsequent record of successful films, Bartel's difficulties in financing Eating RAOUl are nearly legendary. He broke every bank to raise the necessary funding in segments he could afford — ten minutes here and ten there — eventually putting up the money of his friends and family to get the picture finished, at a cost under $7,000,000.

Eating RAOUl bears some resemblance to other contemporary rarify lifestyle parodies, such as John Waters' Polyester or Paul More- rooney's Trash. What differentiates it, according to Bartel, is a more commercially attuned script. EATING RAOUl takes the hypocrisy of certain "noble" attitudes, clubs it in a murderous conclusion of logic, and makes it all seem as easy as tasing marshmallows.

Paul and Mary Bland take tips on their "business" from a housemate, mother, and part-time sales for hire. From the Dominants (Susan Sagen). An unplanned rehearsal elimi- nates one drunken neighbors, Mary lures other sleazy victims with a va- riety of pitches, dressing most un- comfortably as a Nazi, a disciplinary mother, a cartoon mouse (ears all, and a hippie earth goddess blinded by a rented studio light. Once the putting characters are in the proper mood, Paul chlorobrom them with a formียน cocolate.

Raoul (Robert Beltran) carries off the bodies for mysterious purposes. Bebras, a born-Filipino Chilean whose specialty is Shakespeare, adds a tendercloud to the film, dischnguishing lines like, "Of course I'm crazy! I'm crazy about you! Chapolin! I'm an emotional, hot-blooded Chinese!" After one waffalowful laughter in a bar after Paul and Mary are able to enjoy quietly, happily ever after. The conclusion for the rest of the cast, how- ever, turns out to be less satisfying.

One of the more obvious echoes of Eating RAOUl is that the actor, cinematographers, and friends (including Roger Corman, co-writer Dick Blackburn, Hamilton Camp, ex-DJ the Red Don Steele, Buck Henry, and others) are a tight bunch of Hollywood peripherals. But Paul and Mary Bland spend much of their professional time in London, where he is de- manding for rewrite, radio serials and wage original screenplays in the soon-to-be-shot underground. They all work and entertain together to a borderline insecurities the Paul and Mary Bland's isolation would never allow. Bartel prizes working with his friends as the most impor- tant element (a unique one for 18-hour film school) of Hollywood) in filmmaking. Twen- tieth-Century Fox, which eagerly agreed to distribute the independ- ently made feature after it scored well a several film festivals, is bas- ing on the rapport of these mas- ters to gradually snowball Eating RAOUl into a word-of-mouth hit.

Mary Woronov and Bartel are cur- rently preparing to co-star in Snake it (J), a film about the Fillmore East rock shows in the stories, di- rected by Alan Arkin, another in the clan of friends.

"I'll play a surgeon and Mary will play a lighting designer. I enjoy rock and roll, although it's not my favorite music. I enjoyed playing and dancing at Alan Arkin's Fillmore East show. Both Mary and I were also in Alan's Heartbeats, a film destroyed in a studio through the soft-budgeting, very, very different Alan's version is being shown at festivals, his picture, which was scored with Mustard," Paul continues. "Maybe it will be released.

As a member of the selection committee at Filmmakers, Bartel showed concern in getting films of all kinds seen. "Films is one of my great pleasures in life, permitting me to see a lot of films that never get the ar- tistically released. It gives me the feeling that I can be instrumental in bringing films to the public that might not ordinarily get seen."

Regarding the culture of Los Angeles, Bartel admits he would like to spend more time in New York. "I like both coasts, but I hope I am able to film in New York some day too.

In the meantime, he's continuing his interest in that this Eating RAOUl has been invited to be screened in the New York Film Festival this fall, and he can take in some theater while he's down there.

"I'm still singing the songs from Steven Sondheim's Merrily We Roll Along just recently," stated the man who openly lures low-budget hoards to his cinematic tracks for the enjoy- ment of people who never remem- ber his name. His next film? "The title is Screw it! They don't need to struggle in Beverley Hills."

Maybe it's a sequel.
When the party is BYOB (Bring Your Own Brush), you find out who your friends are.

Friends aren’t hard to find when you’re out to share a good time. But the crowd sure thins out when there’s work to do. And the ones who stick around are the kind of guys who deserve something special. Tonight, let it be Löwenbräu.

Löwenbräu. Here’s to good friends.
Eddie Murphy
Breaks Into The
Bigger Time

BY BILL BRAUNSTEIN

America's latest rising young comedian is just a few minutes away from losing the living room to police officers. He is in a transfigurative dressing room on a downtown Los Angeles set where he is preparing for the filming of his new movie.

The character he is portraying is a man who has been arrested for a crime he did not commit. Murphy is dressed in a suit and tie, and he is speaking in a police station. The scene he is filming is from the movie "The Nutty Professor," and it is one of the most demanding roles of his career.

Murphy has been working on this movie for several months, and he is excited about the opportunity to play such a complex and challenging character. He is determined to give a performance that will be remembered and respected for years to come.

The police officers are trying to get Murphy to confess to the crime he did not commit. Murphy is not giving in easily, and he is using all of his comedic skills to make the scene as hilarious as possible. He is determined to make the audience laugh and forget that this is a serious movie.

As the scene comes to a close, Murphy takes a deep breath and looks at the camera. He knows that this is a turning point in his career, and he is determined to make the most of it. He is grateful to the director and the producers for giving him the opportunity to play such a memorable role.

The scene is over, and Murphy is left to reflect on his performance. He knows that he has a long way to go, but he is determined to work hard and become the best actor he can be. He is grateful for the support of his family, friends, and fans, and he is excited about the future that lies ahead.

Murphy is grateful for the opportunity to be a part of such a successful movie. He knows that this is just the beginning of his career, and he is determined to make the most of it. He is grateful for the support of his family, friends, and fans, and he is excited about the future that lies ahead.

(Continued on page 21)
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Eddie Murphy

In 48 hrs., Murphy plays convicted killer Reggie Hammond, who reluctantly assists tough cop Nick Nolte in finding some cop killers. That's director Walter Hill in the bartender.

It's a car crew member to smile nervously.

Murphy, standing next to Walter Hill, watches as the two stare double-sized and Nolte runs through the scene. He echoed appropriately as his look-alike launches two-ops onto the Nobo- double's face. But this is not a fight that Hammond is destined to win. After a garbage can bounces off his chest, the Murphy look-alike is hoisted high overhead, and given a full body slam into the ground.

Murphy shrugs. It's a little apprehensive about going before the camera to take a pummeling, so he decides to joke, "It's okay. But do I have to be thrown in the garbage?" It's a rhetorical question. Murphy rolls across the street, ready to film the scene, as the crew members gather to watch Murphy in action. During his work on the film, he has earned their respect as a professional, and particularly from the film's director Walter Hill.

Hill, of course, had every reason to worry about working with someone who had never done a film before. He had seen Murphy on television and sensed his potential. "On Saturday Night Live, Eddie was clearly a comedic performer, but one who loves himself to do acting," Hill says. "I didn't want to hire a comedian, I wanted an actor. But at the same time, I wanted someone who would be spontaneous and bring something comedic to the part.

Hill thinks his gamble paid off. He and believes that Murphy is doing a dramatic role for his first movie will pay off for Murphy, as well. "To me," Hill says, "it's an indication of his intelligence not to run off and do Meatballs 3 for his debut film. It's good to take on a different kind of problem and be perceived in a different kind of context.

It's a strategy that obviously didn't escape Murphy, either. He had been famous to his fans, but despite all the attention he has received, he took the time to analyze all the offers refraining to one picture. "Father than do a comedy, which was what everyone was expecting," says Murphy. "I thought I'd do a serious movie. I doubt if I'll ever do anything that has this much seriousness again. This is a great experience, but my heart is in the yak.

Murphy, like many a young comic before him, refined his skills at the great comic breeding ground of American society known as high school. Kilgore's childhood was not without the little tragedies that are a part of growing up. Murphy's parents were divorced when he was three and his father, Charles, a New York policeman, died when Murphy was 12. After Eddie's mother married remarried, his step-father Vernon Lynch moved the family from Brooklyn to Roosevelt, Long Island, a predominantly black middleclass suburb, which Murphy later said was the beginning of his interest in music. He was Roosevelt High School where Murphy came into his own. Eddie from the hood, as Murphy was known, such as calling to bomb scares, spraying mace in the hallways, or giving wedgies (ripping out someone's underwear from under the trousers of the classroom, Murphy mastered the art of the devastating New York public school, known as ranking. "I was able to rank on people real good," Murphy jokes, "and when there was a talent show, I was always selected to be the next." "Let's see," the first-class student had this real short attention span. If you weren't any good in the first two or three seconds of your act, they huckled you. They needed someone who could keep control, so I ranked them. Like, 'Hey, your mother's got a wooden log with a kick stand.' That would shut them up. Eventually I started doing impersonations and stuff, but my act was basically all putdowns.

At 16 Murphy started doing talent shows, wangled his way onto some cable TV shows and was even finding steady work at a Long Island comedy club. Armed with self-confidence and the rudimentary beginnings of an act, Murphy was on his way. By this time, his was drawing three, four times a week and my report card was showing it. But still, Murphy was pocketing more money than he ever made in his entire family. The Gong Show was in its heyday at this time and many comedy clubs would advertise Gong Show Night. It's an anything goes assortment of potluck comedians who vied for a $50 cash prize. Whatever the ticket money, I would hold the tickets for a bar holding a Gong Show Night. It was easy money, no problem.

"Eating Boingers — go the end of a smoothie. Then, Butterflies Land, the bees, the mace stuff. And fans. Fans was a killer. You could always count on fans. You'd be driving to a club, figuring out my set, I'd think, I'd do Earing Boingers, Butterflies and Fans — Killer set. He was travelling more and more and when he was finally graduated from Nassau Community College for all of two weeks. But Eddie knew that his future wasn't as he found in the hallways of a book public school. "If you want to be a performer," he says, "and you are going to school, I think you're wasting your time.

"I wasn't concerned about his future," says Eddie's mother Lilian. "Although he was keeping his grades up, I knew he would and doing something where he wouldn't have to get his hands dirty. Murphy found himself in his comedy. By the time he was 18, Murphy was touring the country, playing nightclubs. I had gone post Eating Boingers, and had a classy little act," says Murphy. The comedian was performing at a La. waldorf night club during the summer of 1980 when Bob Wacks, Murphy's manager, summoned him to New York and sent him a ticket for what was to be a new and improved version of Saturday Night Live. The entire cast had left, and NBC was starting over, from scratch, with.submitted Eddie," says Bob Wacks, "and through a series of very gruesome, long lived and hilarious efforts, he got the part.

It took six auditions during a one month period before Murphy received the word that he had been hired. Murphy remembers the sense he had initially trying out for the show. "I really didn't want to be on no Saturday Night Live. I wanted to be a stand-up comic, I mean, I was traveling all over the place, making like $500 a week, while my friends were all working in department stores. My life was perfect."

That life changed when he became a feature player, a sort of second stringer who did parts in sketches, during the 1980-81 season. But what was thought to be a blessing almost turned out to be the kiss of death during that disastrous season, which almost saw the show destroyed.

After Lorne Michaels, the show's original producer, left along with the rest of the writer, member, regulars, NBC, with much hoopla, promoted Jean Doumanian, the associate producer, to the top spot. Doumanian took control and hired a new cast, new staff, and writers and gave the show a new look, namely failure. Once the crown jewel of late night comedy, the Doumanian reign was like a string of empty nights. "At one session, the most notable hour, Murphy, who was allowed to cast off his feature status. He became a full fledged cast member and given almost total freedom. He now wrote his own material, is allowed to regularly introduce other characters, and is pulling in a reported $4,500 a show.

Murphy was upset at being held back his initial year with the show. "They said I was too young and I wouldn't know how to handle success. That was Jean Doumanian told me. 'We don't want another Eddie Murphy or Freda Prince on our hands.' " Yet Murphy refuses to lay blame to Doumanian for the show's eventual collapse.

"I'm just as good. I had just no comedic background. You have to have the nerves. But I was divided down the street with the SNL producers and said, 'You're just not real funny.'"

"In the spring of 1981, I was fired. It's hard to say, but I want to be the first gay to ever be successful at an early age and not croak and not kill himself. That's my plan. Stay successful and don't die. I'm 21 years old, I don't see myself as yet perfect."

Looking to the future, Murphy hopes to do a feature film that he is writing called Good Guy Gone Bad. "It's a good idea. A black exploitation films. He should have plenty of time to finish writing it. Murphy plans to learn Spanish during the off season, all his career, "I want to be the first gay to ever be successful at an early age and not croak and not kill himself. That's my plan. Stay successful and don't die. I'm 21 years old, I don't see myself as yet perfect."

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MARSHALL CRENSHAW'S GREATEST HITS

(A Singular Vision)

BY ERIC PLAUM

Talk with Marshall Crenshaw, whose debut LP Marshall Cren- shaw and single, "Something, Someway," are both ascending the charts, and before long you'll be talking about favorite records. "What if I say, posing the classic question, "you were stuck on a desert island? What album would you want?"

Crenshaw peers through his tinted glasses and admires the large white cowboy hat that surrounds his close-cropped brown hair. His grin is as instantly real as his answer. "I'd rather have ten singles. Maybe my "Generation" by The Who, "Crimson Everybody" by Eddie Cochran, "Trapped by a Thing Called Love" by Dionne Warwick, and "Let's Stay Together" by Al Green... I could come up with five or five hundred of them... "I really like singles," Crenshaw explains, shifting in his soft chair at Warner Bros. Records' New York headquarters, where he's spending a brief break during a cross-country tour of America. "Singles are what I'm really about. I consider each little song an entity unto itself and an album just a collection of ideas. The format I'm really excited about is EPs and 12-inch singles."

Marshall Crenshaw is a product of Detroit's middle-class suburbs, where he was exposed to a plethora of musical styles. The Detroit upbringing left him with... a general mania for pop music," Crenshaw says. "I don't care how old or new something is. My tastes are diverse."

The Beatles, they were a big influence. I'm married to a fan, and it's tough going..."

Crenshaw's music is mostly reminiscent of two pop music's greatest influences: Buddy Holly and the Beatles. With brother Robert on drums, and bassist Chris Donato, Crenshaw makes full use of the trio's harmony singing and background vocals that recall "The Chipmunk Carolers." Holly's back-up singers, or the harmonies on Meet the Beatles. "But no one can accuse this music of being a mere revivalist fluke.

Crenshaw's sound is not plagiarism but progression, an individual style built on some of the strongest hooks from the base of pop music. "I'm proud of the comparisons," Marshall says in reference to the constantly recurring mentions of these artists. Later, calling his influences "our cultural heritage." But while many critics have described his music as coming from the Hills, it is absurd to think of Crenshaw as anything but a product of the Righteous.

Marshall began the Seventies in Detroit, playing guitar for four years in a local bar band. A series of differences with band members, as well as Crenshaw's knowledge of "that you're a buzzy fish (to get established) and still in Detroit, there's something wrong with your mind," was the in-cosine behind an unsuccessful 1979 trip to Los Angeles in search of time and fortune. Crenshaw landed a clerical job at a touring Coway & Western band 71-75 before returning home penniless. On a tour bus, with brother Robert's help, he answered as an ad for Beatlemania tour scouts with a recording of "I Should Have Known Better." For the next two years, 1976-78, Marshall Crenshaw was John Lennon, travelling the country in the role of his one-time hero.

The pay was good, but Crenshaw felt stifled and left the cast in 1978. He married his high school sweet heart and moved to New York, a city he has adopted with fervor. "This is my town," he says about the Big Ap- ple, before getting married and renaming himself, his Michigan upbringing. But anyone who listens to "Rockin' Around in N.Y.C." on the album's first side, with its joyous Ramones-like brevity, knows where Marshall's heart belongs.

During the end of his tenure with Beatlemania, Crenshaw began compiling an impressive collection of songs. He recorded a number of these on a four-track tape deck, and passed them to friends to see if anyone would listen. One person who took notice was producer Richard Gottheher, looking for mate- rial for the next Robert Gordon al- bum. Crenshaw gave Gordon three songs, and co-wrote another with him, and when Gottheher split with Gordon, eventually producing the Gottheher's Beauty and the Beat, Gordon's album was put on hold. Event- ually Are You Gonna Go My Way was released, and it contained "Somehow, Someway," a small hit that revived Gordon's career, and marked just the beginning for the song's composer Marshall Crenshaw.

Lou Ann Barton featured Crenshaw's "Brand New Lover" on her debut al- bum, and slowly the word began to spread.

Warner Bros. got hold of the word, and sent Marshall into the studio. New York, Crenshaw had begun to build a reputation throughout the club scene, mixing handfuls of lesser-known gems of the past with originals. He recorded it, and had already released a 12-inch single on Shake Records. The band entered the Record Plant Studios in hopes of capturing the sound that had taken them to the top, but soon found themselves bogged down. "The freshness was gone," Marshall recalls, "and there was no way for me to detach myself to look at it." Re-enter Richard Gottheher, the objective eye that helped the trio complete twelve tracks in six weeks.

It is difficult to describe the energetic simplicity and enthusiasm that permeates Crenshaw's debut album. Each song stands as an affirmation of rock and role's ability to thrill the listener. "She Can Dance" celebrates the pop music fun: "Mary Anne" is a tribute to a female of the Righteous music as "Peggy Sue" remains the ideal of the Hills. "Critical Girl" is arguably the album's peak, a single-tune that seems to sum up our times, with the song's hero "going live in the big city," a critical girl, who's got no use for the "rules or the regulations,""Critical Girl" is a little funny and a little skeptical.

If there's a problem with Cren- shaw's debut album it's that it fails to capture all of the energy that comes through in his live shows. Marshall is aware of this, saying that "it's something we're going to be trying to accom- plish." Is it that the raw sound in concert packs more power than the refined studio rendition? "There's going to be a lot less overtracking and less dubbing," Marshall says, hoping that the follow-up album, al- ready in the musical planning stages, will be truer to the full-sounding versions that concert goers have heard. But Crenshaw realizes that there's more to creating memorable music than finding the right mix in the studio. In great recording of the past, Marshall finds "some personal- ity or human spirit that comes across in a record and brings the listener to a point where he can too communicate such vitality.

Particularly, Crenshaw loves the immediacy of impact of a good single. "I have only done a few two-sides in my life," he says. "That's why all the exaggerated or vainglorious things artists say if an artist is lucky, maybe there's something of lasting value there to them. The good stuff tends to stay around."
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famous brain surgeon who has just developed the "cranial screwdriver" method of surgery. While being interviewed by a telegenic reporter he spies beautiful Kathleen Turner (who has an eye on him by his crook so Steve can perform the operation) that will save her life. Naturally, he falls in love, marries her and the two speed off to Vienna to combine their household with his lecture at the Institute of Cranio-Gynecology.

Unfortunately, Turner proves to be a sassy tart and Steve takes refuge with a brains flouting all alone in a lab (that's it's roof). The dilemma - does he find a body for his new true love or just join her in cerebral bliss? The world will find out next season when Warner Bros. releases the picture.

Where Are The Brains?

Steve Martin has just completed filming The Man with Two Brains, a comedy that takes him away from the "teddy" work he did on Ponies from Hossen and Dead Men Don't Wear Pink and puts him back into the "wild and crazy humor" of his first film, The Jerk. This time Martin plays a world renowned brain surgeon who has just developed the "cranial screwdriver" method of surgery. While being interviewed by a telegenic reporter he spies beautiful Kathleen Turner (who has an eye on him by his crook so Steve can perform the operation) that will save her life. Naturally, he falls in love, marries her and the two speed off to Vienna to combine their household with his lecture at the Institute of Cranio-Gynecology.

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Unfortunately, Turner proves to be a sassy tart and Steve takes refuge with a brains flouting all alone in a lab (that's it's roof). The dilemma - does he find a body for his new true love or just join her in cerebral bliss? The world will find out next season when Warner Bros. releases the picture.

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