Students are building an enchanted door to another world. Well, almost. The 14 foot door, along with a 16 foot window, a 12 foot rocking chair and a huge Christmas tree, will transform Friendship Square into the "Enchanted Room" in time for a visit from Santa Claus Saturday.

These senior architecture students have been working on the project for about a week, according to Bill Bowler, an assistant professor of architecture who is advising the students.

"It's ironic that these students' first real life project is designing a fantasy world," Bowler said. If all goes according to plan, the components of the room will be moved to Friendship Square today. Santa, who will emerge from a giant package under the giant tree, will be arriving by parachute at noon, weather permitting.

The materials for the project were donated by the Moscow Downtown Association, which is sponsoring the event. Also during the day Saturday and between then and Christmas, elves will be selling Christmas trees, carollers will be singing songs, people will be selling roasted chestnuts, and there are scheduled performances by puppets and musicians, according to Charlotte Buchanan, downtown coordinator.
Mark Brown sentenced to 20 years in state prison

by Mike Stewart
Staff writer

Former University of Idaho student Mark Anthony Brown was sentenced to 20 years in the Idaho State Penitentiary Wednesday, following his second consecutive plea of guilty to two counts of grand theft by possession of stolen property on Oct. 27, 1982. The guilty pleas were part of a plea bargain in which Latah and Nez Perce County prosecutors dropped two other felony charges against Brown for first degree burglary and one for possession of a controlled substance.

He received a fixed term of 10 years for each conviction. The terms will be served consecutively and Brown will be given credit for the approximately three months he has already spent in jail. The charges to which Brown pleaded guilty were brought when an estimated $1,000,000 worth of stolen property was discovered in his dormitory room on the UI campus Aug. 29, 1982. A Moscow police officer had gone to Brown's room investigating a property dispute involving a tapestry.

Second District Judge John Maynard heard an impassioned plea from Brown in which he admitted he needed help and also admitted wronging on his part.

Last week Brown filed a successful motion to discharge his attorney, William Thompson of Moscow, and to change his guilty pleas to not guilty. The motion to change his pleas was dismissed by Maynard after successful arguments presented by Bill Hamlett, Latah County prosecutor and Steve Tobiasson, Nez Perce County prosecutor.

The prosecutors argued that Brown could not change his plea because he had produced nothing of evidentiary quality — sworn testimony or affidavits — to support changing the plea. They also argued that Brown had to prove he was denied the reasonably competent services of an attorney and that he had failed to do so.

Brown's lengthy statement, before sentence was handed down, centered on his personal history, and how he had not taken advantage of help when it had been offered to him in the past. Saying his high level of intelligence was a redeeming quality, he asked the court to seek an alternative other than prison for him.

Maynard signed an order releasing the stolen property Brown had in his possession to those who had claimed items and could prove ownership. All items unclaimed after 90 days will be disposed of through an auction.

The Search Is On . . .

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Senate fails to act on GPA bills

After referenda on the 2.5 GPA bill was passed on the ASUI election ballot, the lame duck Senate failed to act upon them at its meeting Tuesday. The bills were sent back to the Ways and Means Committee. This was the last meeting for the Senate this semester, so unless the Senate brings out the bills in the spring, they are dead.

ASUI President Andy Arista, who reintroduced the bills following the election, said the GPA bills should have been enacted, but that the Senate continues to prove the fact that students want GPA requirements for elected officials. "The only thing we might question at what level," he said.

"Do not think that this issue will die when I leave office, because students will remember we failed to act, students will remember to continue to remember we failed to act," Arista said.

Arista also said he felt the Senate lacks credibility with

Lawsuit settled for $1.5 million

The faulty construction lawsuit over the ASUI Kibbie Dome ended Nov. 19 with a $1.5 million out-of-court settlement, but that amount won't see the roof finished.

The settlement ends 17 months of litigation, avoiding additional time and costs of a trial or arbitration hearings which could have delayed a settlement for up to three years, U1 Attorney Jon Warren said.

"It was one last chance to bring the defendants and their attorneys together before arbitration," said Warren. "The case was avoided a costly six-week trial, or a two-to-three week arbitration hearing."

According to University of Idaho Business Manager Doug Amos, the final figures of the dome's repairs, after all legal costs, have been estimated over $2 million.

The six-year-old Dome's past repairs have been paid through the university's capital improvement fund said Amos. He added the estimated $500,000 difference between the real costs and the settlement will be paid through the university budget, but not through the university's operating budget.

The university retained in the suit defect in workmanship on the case of the dome roof to leak and its design violated Idaho's Uniform Building Code. Amos said the building code was revised after the dome's construction making it a code infringement.

So far the university has invested through the capital improvement fund an estimated $650,000 on repairs to the roof, and $1 million on a temporary roof to shore up the structure.

"The university filed suit in June 1981, against the Dome's builder for faulty construction and the its architects, Cline, Smith, and Hamill Associates of Boise for poor design.
Opinion

Save the UCC

By now we're all aware that ASUU elections, as well as the final high school elections, that held this semester, are history. But their remnants linger on, in the form of the assorted flypapers, posters and signs that appear to be flitting their way onto the ever-magnetic walls of the UCC.

Being in the communication business, we here at the Argonaut are all for the dissemination of information. But there are proper forums for it, and the collection of flypapers all over the UCC just doesn't make it. Over the years they've become one gigantic, unsightly bulletin board.

The UCC is located at the place of highest traffic on campus that makes it the prime target area for all sorts of politicians, demagogues and pamphlet pushers, as well as a few weirdos. It's only natural that people with a message want to make it in a highly visible spot, and the UCC is that spot.

But it's questionable whether the building was originally designed with such purposes in mind. To be realistic, it will always be used for those purposes; but perhaps it's time we consider an alternative.

Before anybody suggests we transplant the Satellite SUB bulletin board, it probably wouldn't be hurt much by the attention — to the mall between the UCC and the library, we've got a better idea: noding bulletin boards that could hold all manner of public advertising.

Think of it: the boards could be easily situated in many busy confluences, notices would be contained in those specific areas, making it more orderly than scattered paperworks, and it would be easier for people to attach their handiwork to.

You're probably considering the cost involved in such a project, and with good cause in these financial times. But the meritorious exercise first earlier this semester by the campus beautification project should allay any of those worries.

Utilizing donations of labor and money, concerned members of this university's faculty, staff and students have practiced the attractive planter boxes and trees now located around campus. With the right organization the same success can be duplicated in this case, too.

We've provided a dotted line around this article so that you may frame it in your living room. The reasoning for this is to make it in any number of places if you place it in any suggestion box on campus: you can mail it to the ASUU; why, you can even tape it to the windshield of your favorite administration building.

But try to keep it off the UCC. The Satellite SUB may be.

Brian Benley

Letters

Evaluations 'meaning suspect'

Editor:

As a teacher with 10 years' service to UI, I wish to share with students my reaction to the inevitable evaluation that this year. My remarks are frank, since I no longer feel any obligation to any department.

In the Argonaut article, one department chairman stated, "the forms play an important role...especially for promotion and tenure..." From my own experience, over 10 years, my evaluations from the administration (1) to Instructional (2) to Outstanding (3). At the end of the year, I turn it over to my final semester, my students gave me general positive evaluations of my teaching, and their constructive suggestions for changes in methods or topics provided helpful hints.

The department chairman, however, rated me Needs Improvement (1); concerning the students' evaluations, he commented, "There seems to be no problem with the teaching." The basis the low rating involved several incidents related to departmental policies, one incident dating two years back. I responded by resigning.

Thus, it can be concluded, students' evaluations are only as important as the evaluations of those who choose to use them.

Although constructivistic student comment aid a teacher's professional development, it is good that they sometimes be presented in a chairman's rating only if they support his prejudices in promotion or retention.

We can all cite names and ranks of excellent teachers denied academic rewards who couldn't apply, and the number of students awarded promotion and tenure. The questions we ask about student evaluations are two issues: the real function of having students evaluate their teachers; and the criteria which form the basis for promotion, tenure and retention in practice.

Holidays need reevaluation

Andy Taylor

Bah Humbug to the holiday season. Thanksgiving, a decent enough Holiday to be, is past, and now we have Christmas and New Year's to look forward to. Boo.

Why were the three big ones - Christmas, Thanksgiving and New Year's - scheduled within a six-week period of the entire year? When our founding fathers ate turkey, cranberries and pumpkin pie, why couldn't we have it in mid-October? We don't need Thanksgiving at the end of November. It's too close to Christmas and too far away from the Fourth of July. If you have to turn around from the Fourth of July to turn around from Christmas and New Year's to your work and the benefit of the vacation is wasted.

I propose we eliminate Thanksgiving and celebrate Halloween as a family holiday. Halloween is located at a mid-point in the semester and provides an adequate break from school - plus it occurs during hunting season. The atmosphere of Halloween would give a boost to the stuffy air of last week's celebration. Dressing up in costumes to eat a dinner that was provided, leaving you bound to the opposite houses trick-or-treating for toys and stuffing would be fun. The pumpkins used to carve Jack 'o Lanterns could be used to make pumpkin pie. Plus, teenagers wouldn't be out vandalizing neighborhoods on Halloween because they'd be home watching football.

After we get rid of Thanksgiving, Christmas should go also. The emphasis of this holiday could be shifted to the Fourth of July or Memorial Day. Christmas occurs too close to New Years andBesides, it is a mess.

Why is Christmas, originally a pagan holiday in celebration of the winter solstice, celebrated as a religious holiday - for Christ's sake? The church wanted to incorporate pagan holidays into religious ones, but the plan backfired. The next time you look at a Bobbo TV Ad espousing the virtues of the fish-o-matic (you-it-slices-peaches-too-a-perfect gift-for-dad-ma-sis-and-grandpa), ask yourself what relationship has to the birth of Jesus. While people think about Christmas they're more apt to think about Santa Class, gifts that they're going to receive and give, fudge, and the Rudolph the Red Nosed Reindeer cartoon (starring Yukon Cornelius and the Abominable Snowman), than are they in the significance of the birth of a man who was not even born in December.

Christmas is less a time of love and worship than it is of too much good food, spirits, and the explosion of America's foremost passion - greed. For the benefit of Christians and pagans alike, why don't we abolish Christmas so the heathens celebrating the winter solstice and the array of other holidays that don't make a mockery of the religious aspect of December 25th, and the plous don't interfere with the festivities. I will say that by asking people to participate in Christmas worship as they please without interference and the heathens can wait until New Year's Eve to start partying.

By eliminating Christmas, we could protect our whole society from the insidious pressures this holiday applies to families, prevent the usual rash of suicides and bouts of depression that occur during the holidays, eliminate the congestion and madness of last minute gift shopping and we could save ourselves the displeasure of hearing some newsanchor telling us how touching Christmas is. We could also spare ourselves from all the charities who come knocking at our doors. Why do all the charitable stuff happen after Christmas? The holiday season is the worst time for people to solicit funds for worthy causes. Few people can afford to contribute money to the needy after all it's a time for a ride home, buying Christmas presents, splurging on food or drink and meeting the year-end money crunch. December is one of the hard times when money is scarce. Charities should be out soliciting funds at harvest time near the end of summer when more people are working and have money to spare. Anybody who receives gifts during the holidays will probably feel that they didn't receive anything if we didn't celebrate Capitalism, people would have much more money to donate to worthy causes. The people will be more willing to part with their money if we don't celebrate Christmas. Besides, it isn't healthy for them to eat pounds of candy and get a bunch of toys in one massive fix. We could spread out the thrills of Christmas over the entire year...and the advertisements, the bills, the TV specials, the dirty dishes, stomach aches, the hangovers, Christmas bonuses never received...

Ho, Ho,...choke.

Lets make our holidays work for us instead of against us. Let's change our holidays around for a better America. Have a happy non-holiday season.

Andy Taylor is a senior majoring in journalism, and is not related to the Grinch who stole Christmas.

Coach's kudos

Editor,

The University of Idaho women's volleyball team and staff would like to express our thanks to all the loyal fans who supported us throughout our 1982 season.

A special thanks is directed to our faithful cheerleaders, who cheered loudly, even when the team was losing. A big thanks to those people who called lines, kept score, ran the clock, rolled balls, announced, took tickets and helped in any way possible.

Our success would not have been possible without all of you.

Amanda Burk

UI volleyball coach
Call on me
Editor,
Here are a couple of words of deep gratitude to all those who supported me in the election:

THANK YOU!

I especially want to publicly thank Jane Freund without whose help it wouldn't have been possible. To Karla Friede, Nancy Akinson, Richard Thomas, Kelly Wood, Mike Borden, Lisa McDonald, Cathy Tesnildeik, Kevin Grundy, Roger Thurston, Jenny Pottinger, Tom Naccarato, Joe Noble, Mark Bragman, Brian Shal, Laurie Theria, Laura Marko, Dennis Gwin, Dean Oberst, Jim Bauer, and Andrea Reimann, and to many more people whose support meant so much to me and to student government — thank you. The women of Alpha Phi and Forney Hall and the Men of Pi Kappa Alpha, Gault Hall and Phi Gamma Delta were all of great help and I thank them.

I wish to extend a big thanks to Greg Cook for a great race. The work Greg has done for students will always be appreciated. I'm looking forward to working for all of you. Never hesitate to call on me when you have an idea, gripe or need help.

Margaret Nelson
ASUI President-elect

Diagnosis: broken logic
Editor,
Having read Tom von Alten's article, Of Crutches and ICMBs (Nov. 30 Argonaut), I'm convinced that the only thing which needs a crutch is his exceedingly lame logic.

First off, Tommy old boy, if you want to win converts to an argument, it is considered unseemly to lie to achieve that end. For instance, the U.S. spends about 5.6 percent of its GNP on the military, not 20 percent as you claim.

And why spend all that space chatter ing about offensive and a first strike capability? The real question is who will use them first. Us maybe? If you think that then you'd better give up sniffing airplane glue.

No, what really bothers me about your entire sad venture into geopolitics is the extreme naivety with which you look at the world. Do you really think that we should do away with our nuclear stockpile? Do you really trust the Russians to do the same or are you merely playing simple? Perhaps you would prefer existence as a lap dog for the Soviets, then it would be a safe, tame world for you, Tom. No need for crutches...or a spine.

The fact is, Tom, that there are still many of us who think freedom is worth any price, so whatever duties you choose to shirk in support of that freedom, we will gladly pick up. This being the case, Tom, it might be better if you stick to designing yo-yo's, and leave the truly important questions to those who have some grasp of their implications.

Kirk M. Nelson

The Argonaut will accept letters to the editor until noon on days prior to publication. They must be typed (double spaced), signed in ink, and must include the name, address, phone number and student ID or driver's license number of the author. Letters will be edited for clarity and spelling. Letters should be limited to 200 words. The Argonaut reserves the right to refuse letters that are libelous or in bad taste.
Farming through the eye of the camera

The book is a compilation of about 57 black and white photos taken of one family on one farm in the Palouse during harvest season. Woolston also worked as a truck driver and farm laborer while he took the pictures over the three-year period from 1974-77.

Woolston came to Moscow in 1973 from Chicago and a job as staff photographer for Cook County Hospital. The shift from the urban surroundings to the rural environment of the Palouse explains some of the inspiration behind Woolston's project. "That difference intensified what I was seeing here," Woolston said.

He added that while in Chicago, he was interested in the city and things that were going on there, and that when he arrived in Moscow he wanted to do something "revitalizing."

"The idea of living things and growing things were a lot more positive aspects" than the subjects he was photographing in Chicago. He wanted to photograph an experience he could relate to, did relate to," he said, adding that the photos became a lot more personal in the process.

Woolston is very hesitant to label himself as a type of photographer, because what he does is neither the documentation of an activity that a photojournalist does, nor is it solely an artistic endeavor because his photos portray something taking place during a certain period of time, he explained.

Gathering the pictorial material seems to have been the easy part of the book — Woolston processed the photos, made proof sheets from about 300-400 rolls of 35 mm film, printed rough photos to work with in layout, edited them and then printed large exhibit prints.

He wrote the 18-page forward and captions for the photographs, he said, explaining that three or four writers were given the chance to write the copy, but none of the drafts were what Woolston had in mind, and he ended up writing it himself.

During various stages of production, the material was given to different publishers for critical suggestions on what was needed to improve the design of the book. And after about four revisions, "the redesign of the redesign of the redesign" was accepted by Morgan and Morgan, a publishing company in New York, for printing and distribution in the eastern US.

See Book page 16

The children of faculty, staff and students are invited to a CHRISTMAS PARTY
Sat., Dec. 4 at 10 am - noon
SUB Cataldo Room
sponsored by Valkyries

18 Hole Golf Course
20 Video Games
(ask about our group rates for fraternities, exchanges & private parties)
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All interested parties, there will be a meeting
- Wednesday, Dec. 8
- 4:30 pm
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Elements "just right" for intense drama

by Lewis Day
Entertainment editor

Terror — psychological as well as physical — is the star of the Washington State University Theatre production of When You Comin' Back, Red Ryder?. The WSU dramatists have put together a top-notch production of a very difficult play, sacrificing nothing in their quest for excellence.

The Mark Medoff drama takes place in a lonely diner, an out of the way cafe frequented by people who are equally out of the way. Bypassed by life, Angel (Katie O'Neill) is the early morning waitress and leads a nowhere life in the New Mexico desert. Her companion in this world is Steven "Red" Ryder (Scott Ramirez), the midnight cook. Red isn’t going anywhere fast, and Angel has nothing to look forward to except another night in front of the TV set. Their only regular customer is the crippled owner of the motel and gas station next door, Lyle (Gregory Knox). Each of these individuals is leading the most stifled life imaginable, and the air in the little cafe is charged with the realization of their knowledge of the fact. O’Neill is especially good at expressing the frustration of the dead-end life Angel leads, and her loneliness.

This one Sunday morning a couple, Richard and Clarisse (Mertz and Rosanne Schwab), stops in for breakfast on their way to New Orleans. They are the epitome of the successful professional couple.

Into this quiet Sunday morning comes a storm so terrible they will never be the same. As Clarisse and her husband await their breakfast, Teddy and Cheryl (David Shepard and Kacie Greenwood) come in for breakfast. Teddy is wild, this is immediately apparent. At first his obnoxiousness seems harmless, but we soon see how really dangerous Teddy is. Shepard captures this nasty scoundrel with a believability that is chilling. When Teddy rants and raves it is not unreasonable to fear that he will leap off the stage and begin attacking the audience. So real is his venom that the desire to leap up onto the stage and throttle him is nearly given in to.

Shepherd is surrounded by an extremely competent cast. Near the end of the show, while Teddy is showing his complete lunacy, the various characters retreat within themselves. In

See Red page 9

New Aussie film continues trend

by Lewis Day
Entertainment editor

You have to be careful with The Man From Snowy River. The advertising doesn’t make it appear to be a very exciting movie. Advertising can be misleading.

The Man From Snowy River is one of the few really good movies of this year. Following in the traditions of other recent Australian films like Breaker Morant, Gallipoli and My Brilliant Career, The Man From Snowy River is a big movie, wide in scope and as breathtaking as the Australian countryside in which it was filmed.

As in the other movies, the plot of The Man From Snowy River is disarmingly simple. It has been described as a "coming of age" movie by some slick American reviewers. These critics seem to be pitfalls in the seeming sophistication. They show their worldliness by degrading concepts they see as somewhat less cosmopolitan than their own. There is nothing in this film for anyone to recognize. Without the usual plethora of four-letter words and peep-show antics, The Man From Snowy River is a solid piece of storytelling.

In the mountains of southeastern Victoria and based on the Banjo Patterson lyric of the same name, the picture is the story of a young man’s coming to grips with life, his discovery of himself and the world around him. Jim Craig (Tom Burlinson) loses his father in a logging accident and is forced to his mountain home for work in the lowlands.

Jim hires on at the cattle ranch of the successful ex-patriciate American, Harrison (Kirk Douglas), and soon

becomes a respected figure. Although from the mountains — and therefore thought to be backward — young Jim gains the affection of Harrison’s daughter Jessica (Sigrid Thornton). Douglas actually plays two characters, the wealthy Harrison, and his brother Scratch. Scratch is a prospector and persona non grata at his brother’s ranch. An argument about Jessica’s mother has separated the brothers for twenty years, with neither having the courage to patch things up.

Against this background The Man From Snowy River tells a story of courage, love and heroism. The movie is thoroughly enjoyable. Thornton and Douglas are new — even to Australians — and their performances in The Man From Snowy River will certainly further their careers. Jack Thompson makes an appearance as Cazney, a famed horse breaker. Thompson

will be remembered as the defense attorney from Breaker Morant, and his performance in this movie is every bit as good — if less demanding.

Even with a strong cast, good music and beautiful scenery The Man From Snowy River has a couple of problems. The occasional close-up shots of horses are disconcerting and out of place, but they don’t detract too much. With so much right about this movie, one little glitch isn’t too objectionable.

Although it hasn’t received much press attention, The Man From Snowy River has been a word-of-mouth success. This one movie, which should be treated as the very special story that it is, and one that can be enjoyed by practically anyone. It is one of the best movies of this year, and will undoubtedly stand out as another landmark Australian feature.
**Private Idaho**

**reel news**

**NOCT OF THE LIVING DEAD**

- **SUB**: Borah Theater (Moscow), 7 & 9:30 p.m., thru 1/24. Things that go bump in the night.

**CREEPSHOW**

- Nu Art Theater (Moscow), R. Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:30 p.m., thru 12/4. Adrienne Barbeau stars in what has been billed as a "fun" horror movie. Oh,ooky!

**GALYA 'UN**

- Micro Cinemas (Moscow), G, 7 & 9:15 p.m, thru 12/4. Take set in Florida during prohibition.

**STARS WARS TWO: THE EMPIRE STRIKES**

- Cordova Theater (Pullman), R. Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:30 p.m., Part two of the Skywalker saga introduces us to new good guys and more black hats.

**THE MAN FROM SNOWY RIVER**

- Old Post Office Theater (Pullman), PG, 7 & 9:15 p.m., Kirk Douglas stars in a new film from down under.

**QUADROPHENIA**

- CUB (Pullman), 7 & 9:30 p.m., thru 12/4. The Who in their earliest big-screen performance.

**AN OFFICER AND A GENTLEMAN**

- Cordova Theater (Pullman), R. Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:25 p.m., starts 12/5. No, this isn't a misprint.

**MISSIONEER**

- Nu Art Theater (Moscow), R. Mon.-Thurs. 7:30 p.m., Fri.-Sun. 7:30 & 9:25 p.m., thru 12/5. Maggy Smith joins Python's Michael Palin in this comedy, REVIEWED IN THIS ISSUE.

**MIDNIGHT MOVIES**

- MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL (Micro Cinemas, Moscow), 8. Those wonderful guys are up to their old tricks again.

**DAWN OF THE DEAD**

- SUB Borah Theater (Moscow), Saturday only. More things that go bump in the night.

**BLONDE GODDESS**

- Old Post Office Theater (Pullman), R. Just try and guess what this one's about.

**ON STAGE**

- **LOTSA WIND**
  - Dec. 9, The WSU Wind Symphony performs in the Bryan Hall Auditorium at 8 p.m. Featured works include Stravinsky's "Concerto for Plano and Wind Instruments," and pieces by Dvorak, Memin and Amusian.

- **A CHRISTMAS CAROL**
  - The Spokane Civic Theatre presents Dickens' timeless yuletide story. The production runs Dec. 9-12 and 14-19, with two performances each Friday and Sunday night. The box office may be contacted for reservations, (509) 325-2307.

**IN PERSON**

- **CROSBY, STILLS and NASH**
  - Dec. 9, Seattle Coliseum, Seattle.

- **WAYLAND JENNINGS and JESSE COULTER**
  - Dec. 9, Spokane Coliseum, Spokane.

- **BILLY JOEL**
  - Dec. 10, Seattle Coliseum, Seattle.

- **DEVO**
  - Dec. 12, Paramount Theatre, Seattle.

- **HEART**
  - Dec. 31, Seattle Coliseum, Seattle.

**EXHIBITIONS**

- **NORTAKE WARHOL**
  - The Museum of Art at Washington State University presents a showing of Art Deco porcelain. The show runs through Dec. 17.

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**Annual Christmas Bus to Twin Falls, Pocatello, and Idaho Falls.**

$74.00 round trip

Leaves at 4:30 pm on Friday, Dec. 17

Returns on Sunday, Jan. 9

Tickets available at SUB Info desk.
Red from page 7

one corner Angel weeps softly: O'Neill is very convincing in her misery as her character is systematically devastated by Teddy's cruelty.

Each of the performers brings believability to the show. Schwab is driven to tears and anger in her revision for Teddy and, later, for Richard. Richard's inability to react to Teddy brings on a real questioning of his self-worth. Adding to the fine acting—or perhaps preceding it—is the fine set. The essence of the lonely roadside eatery is firmly captured by Ken Yunker's expansive diner.

All of the pieces of the WSU production fit together well. When You Comin' Back, Red Ryder? is a fine evening of theatre. Even the strong language and brief nudity in the production are wholly within the bounds of acceptability. The show is unrelenting in its pacing: the psychological numbing is exhausting, but "When You Comin' Back, Red Ryder?" is worth the exhaustion.

Events

FRIDAY, DEC. 3.

...At this, the last meeting of the semester of the Creative Travelers, the Royal Travel will purloin the pockets of guild members for dues. All matters are urgent; we are urged to attend this meeting which will be followed by a game....

The Friends of the Doctor Society is sponsoring an evening of acrobatic folk jazz and original music tonight at Cafe Libre. Julie Selkies and Nathaniel Allen are the featured performers in this 8 p.m. concert.

SATURDAY, DEC. 4.

The Valkyries extend an invitation to the children of students, staff and faculty to the Christmas Party in the SUB Cafeteria Room at 10 a.m.

SUNDAY, DEC. 5.

...The American Fisheries Society meets at the Moscow Community Center at 5 p.m. for their "Wild Game Feast." Sign-ups for the event is in the Forestry Building.

Monday & Tuesday, Dec. 8 & 9.

...UNCFS Christmas Cards will be sold in the SUB entrance to the cafeteria today from 10 a.m. to 5 p.m.

Two modern comedies will open the 1982-83 season in the Jean Collette Theatre in the Ll-Hut. After Magritte and Good Time, two short adult comedies will be on stage Dec. 10-12. The two productions are under the direction of Guy Dodson.

Described by Dodson as "a good all-around comedy." "After Magritte" is based on the absurdity of a situation in which several characters witness a scene, and the differing impressions each has of the event.

"Good Time" revolves around two people, a New Yorker and a Los Angeles policeman, brought together by a promise made in the distant past.

Dodson said the plays aren't recommended for small children because of subject matter.

Films presented

Independent filmmaker Bruce Baillie will open the 1982-83 series on "Futurism and the Arts" Dec. 7, in the CUB on the campus of Washington State University. Baillie's program is set for 7 p.m. and is free.

The internationally known movie maker will discuss and show some of his well-known films and preview excerpts from a feature film he is currently making. Among the films Baillie will be discussing are Show Leader, Castro Street, All My Life, A Hurrah For Soldiers and 37!!! go and is today ranked with such other programs should be presented by the WSU Committee for the Visual, Performing and Literary Arts.

Tryouts set

Looking for a new role to play? You might consider auditioning for the Theatre Arts Department's spring production of Cyranode Bergerac, by Edmond Rostand. Auditions for the April production are slated for Dec. 5-7 (Sunday at 1:30 p.m., Monday and Tuesday at 7:30 p.m.) in the Hartung Theatre.

Art party

The Art Party and ASUI Programs are sponsoring a show of student art in the SUB's Vandal Lounge gallery. Intriguing works in several media are featured in this show, the first in many years. The works are all by students in the College of Art and Architecture. The exhibit runs through Dec. 17.

The Bishop of London (Denholm Elliott) shows the new missionary, the Rev. Charles Fortesque (Michael Palin) his new assignment.

by Lewis Day

Entertainment Editor

It is really too bad the promotional material for the new Michael Palin movie "The Missionary" is forgotten rather than the film itself. One of the leading lights of the British comic group Monty Python, Palin is a funny man. For whatever reasons—jungle fever, maybe—he was not able to carry the ball in the film.

A heavy ball it was, too. "The Missionary" never does get off the ground. What keeps the film from becoming airborne is a script that is—when all the variables are accounted for—essentially not funny. Not that it doesn't try, oh it does that. The jokes which might have worked with Python as a whole just don't make the grade here. The few sight gags in the film are about the only funny (read breathing, honest-to-God-jokes) things in this miserable motion picture (read still-life).

Not that this isn't a well-made film. It is. The filming is lovely, the music is beautiful, and acting is quite good. "The Missionary" is a lovely example of the art of film; it just isn't entertaining.

Palin's isn't the only talent wasted in this picture. Maggie Smith, no mean talent herself, comes up with the stand-end script — and loses.

Perhaps "The Missionary" is a grander joke than I realize. Maybe Palin is having fun with all of us and the whole movie is some grand cosmic gag. If so, Mr. Palin, you should be shot.
Farcical 13 Rue de L’Amour hits Hartung stage

by Alicia Gallagher
Contributing Writer

I like to laugh. Actually, I don’t know very many people who don’t appreciate a bit of humor now and again. Last night I was able to not only laugh at a very funny comedian, but laugh with a woman whose comedy “challenges the status quo and traditional values.”

Ann Gage, billed as a feminist comedian from Seattle, says the “base line” of her humor is that “it is positive about women...I consider my comedy a celebration of women’s lives.”

And celebrate our lives she does, from observations about relationships (“In my observation, relationships that try to go from monogamous to non-monogamous tend to go from monogamous to non-existent”), to those days in junior high when they told us that “during adolescence girls mature faster than boys — what they didn’t tell us was that sometimes the boys don’t mature at all...and that’s how we end up with things like the Reagan administration.”

Her show was “sponsored” by “Amazoncon — the Amazon Agitation Collective, makers of positive products for radical reversals,” and featured “ads” for products such as “Oil of Old Age.” (“to bring out those lines and age spots and let the world know you are a woman who has lived a full life”) and a book, “The Incomplete Book of Lesbian Etiquette,” to deal with those “difficult situations...no one told us about.”

Gage, a native of Palo Alto, Calif., decided she wanted to be a comedian after seeing Lily Tomlin, “when I was about 11,” and made her comedy debut about a year and a half ago. “I have a friend who turns her living room into a theatre every month or so, and I thought it would be a warm, non-threatening place to begin,” she recalls. Gage has since performed in coffeehouses in the Seattle area and is currently touring the Northwest — “I don’t want me or I want to go there?” is how she described her travel plans.

She enjoys being part of an “alternative culture,” but commented “it wouldn’t really be a culture until we have our own foods...we need a lesbian equivalent to chicken soup...what would be better for political feminists than a casserole? All those foods working collectively, side-by-side.”

During her performance last night, the sixty-plus crowd didn’t seem to mind the crowd-ed quarters (if laughter is any indication, people were enjoying themselves).

UI student Marji Gorgens said she found Gage to be “funny...I obviously enjoyed myself! She was very entertaining...a beautiful, gay woman.”

Another student, Rebecca Lawson, summed up the feeling of the evening when she said, “It was great to hear some comedy I can relate to...I think she struck a chord in all of us.”
UI Foundation sets 1983 goal

In this recessionary period of budgetary curtailment, the University of Idaho Foundation has been the exception to the rule, making money instead of losing it. And for the next fiscal year, it has set its sights on raising almost $4 million in donations.

At its annual meeting this month, the foundations' fundraising goal is $3.9 million, set by its executive director Wally Pfeffer, to help meet special university needs likely to be met by the university's state-appropriated budget.

The foundation is a private, nonprofit corporation organized to benefit the university, and uses its income to support UI programs, building projects, capital purchases, fundraising and development.

In fiscal 1982, the foundation set a university record of about $3 million, about half of which came from two large donations. In the first five months of fiscal 1983, the foundation has raised nearly $959,000, including $96,000 in computer equipment from Hewlett-Packard and a $420,000 wood special project from the Wood Foundation.

The special projects in the priority list adopted by the foundation include $1.5 million to provide offices and equipment for the Agricultural Engineering building now under construction, $500,000 for special scientific equipment for the planned annex to the Life Sciences Building, $200,000 to provide another Idaho Classroom on campus, $75,000 for an expanded microcomputer lab for students, $500,000 each for the Endowment for Academic Excellence and the Endowed Chair in Business Enterprise, and $190,000 for expenses of raising the funds.

The foundation has a total income of $5,274 million from its assets which include the C.I.T. and other investment funds, gifts, and alumni and friends, and from lease and rental income and miscellaneous sales.

For fiscal year 1982, administrative costs of the foundation totaled $190,000, or about 7 percent of its income, as compared to an average of 20 percent spent on foundation administration at other schools nationwide, according to Pfeffer.

The C.I.T. was one of the first investment pools of its kind in the country when it was formed in 1959. It has assets of $8.656 million, which brought $1.2 million to the university last year in interest, dividends and capital gains. The fund has ranked in the top one percent, as a top fund, of 3,500 funds rated by Becker for most of the past 10 years. The UI Foundation also has $870,000 in other endowment assets, $1.9 million in land and buildings, and $2.2 million in other current assets, for a total of $13.724 million in assets, as reported by Pfeffer.

Parking restricted to customers of UI Student Health Center

by Tracey Vaughn
Staff writer

Illness and the ensuing medical bills are hard enough on students without the added headache of paying parking fines for parking at the University of Idaho Student Health Center.

But many students who receive tickets for parking illegally are not aware that they aren't required to pay the fine.

The health center parking lot is a yellow permit area, but not all students visiting the health center have a $30 yellow parking permit. Consequently, many students parking in that area without a yellow parking permit have received citations while visiting the health center.

According to Tom LaPointe, UI coordinator of parking, a student who receives a ticket while in the health center is not required to pay the fine.

LaPointe said he thought students were aware of this policy, but some complaints to the ASUI and the Parking Committee indicated not all students knew of this.

An Reed, senior secretary of Student Health Services, said students who have been ticketed while in the health center have always been allowed to get their ticket validated in the health center. The student can take his validated ticket to the UI Information Center, where campus parking is coordinated, and have it cancelled by LaPointe.

LaPointe said a person has up to 10 days to get the ticket cancelled, but the ticket should be taken care of within two days to avoid extra paperwork. Once the ticket is filed into the computer at the campus office, it is much more difficult to get cancelled, he said.

Reed said the health center had been offered two free parking spaces in the past, "but someone would have to stand there with a club," to keep people not visiting the health center from parking in those spaces. The health center stamps the tickets as a courtesy to its patients, but "if a student comes in here at 8:00 in the morning and decides to stay parked here until class is over at 4:30, we won't validate the ticket."

LaPointe said the health center will soon put up a notice to make students aware of this parking policy.

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**Frome: There's a battle ahead if the wilderness is to be saved**

by Mike Stewart  
Staff writer

"Our generation is overwhelmed with challenges...yet, possibly the most critical challenge of our time is to protect the shrubs of wilderness that remain," noted conservation author Michael Frome said in speaking to about 150 persons Wednesday night.

Frome, a visiting associate professor in both the School of Communications and the Department of Wildland Recreation Management, delivered the sixth in the series of Wilderness Resource Distinguished Lectures sponsored by UI's Wilderness Research Institute. His lecture was titled "Battle for the Wilderness: Our Forever Conflict."

The author of many books on conservation and the workings of government agencies concerned with the issue, Frome said of current Interior Secretary James G. Watt, "In discussion and debate over wilderness, no individual has been more evocative or provocative than Watt."

Frome quoted statements made by Watt following a float trip through the Grand Canyon to point out the attitude of the current administration towards wilderness preservation. Watt said of his four-day trip, "The first day was spectacular. The second day started to get a little tedious. By the third day I wanted to get the motors to move that raft out...on the fourth day we prayed for helicopters and they came."

Frome explained the value of wilderness to the artists and writers of this country. "The artist or poet, after all, can't create a landscape or invent a place. He or she serves only as interpreter," he said. John J. Audubon, George Catlin, Thomas Moran, Charles Russell, Ansel Adams, Georgia O'Keefe, Eliot Porter, Loren Eiseley and Edward Abbey were among the artists and writers Frome said drew heavily on wilderness for inspiration.

There is also popular support for the wilderness, Frome said. He explained that this was demonstrated in hearings and public testimony supporting the Wilderness Act passed by Congress back in 1964.

He said that same support exists today. Last spring, Frome said Watt attended a Republican fund-raiser in the traditionally conservative state of Vermont. On the particular evening of that event there also happened to be a fund-raiser for a coalition of Vermont environmental groups. Watt's fund-raiser drew only 50 people, while the environmental group dinner sold out, drawing 500 people.

Frome called for support world-wide on the wilderness preservation issue. He explained that while this country does have a larger share of unspoiled land than any other country in the world, there are areas in other parts of the world worthy of being set aside and left as they are.

During a question and answer period after the speech, Frome was asked what the U.S. could do about preserving wilderness areas in other countries. He said, "There's development and then there's development," in explaining that many of the foreign assistance programs we have are steering countries in the wrong direction. Many countries aren't prepared for much of the technology and help heaped on them by the U.S.

Another question concerned possible solutions to the issue and Frome responded, "We'll just have to work on that one."
Moderation recommended for you sometime athletes

by Mike Stewart  
Staff writer

More and more people are taking up recreational sports to help them look good, feel good and avoid costly insurance premiums--or for too much involvement. "You can't go from a quiet existence, sitting at a desk or driving a vehicle, and take up strenuous activity without problems," said Dick Melhart, intercollegiate athletics trainer at the University of Idaho. He said this tendency to simply jump into and begin working out after a long period of inactivity is what leads to most of the injuries "casual" athletes suffer.

Dr. Richard Donati of the Orthopaedic Surgery and Sports Medicine Clinic in Pullman said most of the injuries he sees among casual athletes are due to a lack of conditioning or stretching prior to working out. "You don't get out and play hours of raquetball right off the bat," he said.

Donati classified the typical injuries which casual athletes suffer into two basic types: traumatic injuries and those he called "overuse syndromes."

The traumatic type is the least seen of the two, but involves a shock to the body that leads to the breaking of bones, the tearing of cartilages, or the rupture of the achilles tendon. Donati said he sees these types of injuries among intramural athletes during the school year, while the "overuse" type injuries are more common.

Melhart explained the overuse syndrome as "too much too quickly," and then not resting the injury to allow it to heal.

MECHA: planning a special Christmas

On December 12, Mary and Joseph will be knocking on the doors of Moscow homes asking for entrance and place for their child, Jesus. Mary and Joseph will be two Moscow children and they will be followed by a group of children and adults who will be holding candles and singing Christmas carols in Spanish. At a designated home, they will be allowed inside and Mary and Joseph will be on the mantle. A short mass will be held inside the house.

The Posada ("passage" in English), a Mexican custom honoring and celebrating the birth of Christ, will be completed after the children in the group break a piñata and distribute its goods equally among themselves.

FHA, a Chicano organization on campus, is organizing the Posada as part of an attempt to bring awareness of the Mexican culture to the public of Moscow and to Chicanos attending the University of Idaho, said Ben Castilla, a spokesman for the group.

"People think that if you get involved with a minority all they'll do is protest and condemn and that all minority groups are a radical bunch," Castilla said. "But this year we're working on closer relations in a positive way and not dwelling on prejudice."

Castilla and Richard Keenan, a professor in history and foreign languages at the university, have been teaching 26 children oral lessons in Spanish on Sundays from 2:30 to 3:30 p.m. at Saint Mary's school in Moscow. These lessons include the teaching of the two Christmas Carols, "Noche De Paz" (Silent Night), and "Casca Belle" (Jingle Bells), that will be sung in the Posada procession. More children are welcomed to participate in the lessons. The cost is $5 for the year.

Every other Sunday, Idalia Duff, teaches traditional Mexican dances to the children. Duff has a masters degree in choreography and traditional Mexican folkdance. She also teaches traditional Mexican dances to adults for free in the studio room of the music buildings on Tuesdays and Thursdays.

MECHA also organizes potluck dinners. The public is invited to the dinners.

For more information phone 882-7976 or 882-4288.

Both agreed that once these injuries occur, the person was in the best shape to begin with will have an easier time with rehabilitation. Donati said the beginning of the ski season is a particularly dangerous time for many recreational skiers. He said many downhill skiers won't take time prior to the season to condition themselves properly. "I don't think anyone should do ski stuff if they are not in shape, and he suffers a knee injury, it'll be very difficult for that person to rehabilitate," he said.

For those who want to start a program after a period of relative inactivity, Melhart had this advice:

- Start any activity slowly, and gradually increase the intensity.
- Work on flexibility on a daily basis. This means a good stretching program.
- If you choose to participate in a competitive sport, compete on a level you feel comfortable with.
- If minor overuse problems do occur, try resting and treating them at home. Melhart said treatment for most overuse injuries involves the alternate use of ice and heat, but most important is rest, just taking time off.

Eating into an activity seems like a reasonable, common sense approach, Melhart said, but that's not the way most people go at it. He said most people still think they can do a lot more than their bodies can handle. He explained that people should also be aware of alternative sports they can participate in if a particular sport simply doesn't agree with them.

Lands from page 12

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Rebounding tells the story in win over Huskies

by Kevin Warnock
Sports editor

It’s usually not predicted Idaho will outrebound taller teams, especially taller Pac-10 teams, but when the 6-foot-6 crew sets their mind to it, the boards can become their home as much as the next guys.

Rebounding played the key part in Wednesday’s 51-46 win over Washington and will be critical in Saturday’s clash with Washington State, a team which will run as often as Idaho likes to.

Tip-off for the Vandal-Cougar game is 8 p.m., 10 p.m. on KUID-TV’s tape-delay coverage. The Idaho women put their 2-0 mark on the line in a contest preceding the men, against Lewis-Clark State.

The Vandals outrebounded Mary Harshman’s Huskies 28-27 in the UW coach’s 1000th game. Primarily, it was Idaho’s Phil Hopson and Kelvin Smith, both 6-6, going up against UW’s 6-7 Darrel Tanner and 6-10 Paul Fortier.

“We have to hustle more and block out more to offset the height differences,” said Hopson, who led the Vandals with 11 boards. “All it took was a little bit of concentration and desire. We just wanted it a little bit better.”

We have been a pretty good rebounding team when it’s two hands above the rim and not two hands in the back.

—Marv Harshman

Harshman, whose club is generally a strong rebounding group, saw it a little different-ly in his first visit to the ASUI Kibbie Dome.

“We have been a pretty good rebounding team when it’s two hands above the rim and not two hands in the back. It’s very different when you’re pushed and the ball comes out over the top,” he said. “There’s a difference, one’s rebounding and one’s a foul.”

The Vandals are now 2-1 on the year but still lack a definite starting and playing line-up. Wednesday the sparkplug was missing in there, they had Brian (Kellerman) man-to-man and our guards (Joe Sweeney and Stan Arnold) were a little tentative,” said Idaho coach Don Monson. “One thing I know about Freeman — he’ll put the ball up.”

It was the second time this season Kellerman picked up a trailer and is undoubtedly something he will see a lot of in his final year with the Vandals.

“We’ll have to do more screening. The thing we can’t do is panic or worry too much. Other people will be open as long as you have movement,” Monson said.

The Cougars bring into the Idaho game a road win at Wisconsin, their first action of the season. Their front line includes 6-9 Guy Williams, 6-8 Mike Wurm and 6-6 Steve Harriet. Against the Badgers, Williams had 26 points and 10 rebounds and Harriet had 19 with four boards.

Women’s B-ball game time moved

The Idaho women’s basketball game against Gonzaga, originally scheduled for Saturday at 5:30 p.m., will be played at 3:00 p.m. in the ASUI Kibbie Dome so as not to conflict with the men’s football game against Eastern Kentucky.

The UI Athletic Ticket Office honors women’s season passes for both the men’s and women’s basketball games.

Women’s season pass holders, then, will be admitted to the men’s basketball game at 8 p.m. Saturday night, even though the women’s game time has been changed to 3 p.m.

New seating arrangements effective Sat.

Student seating changes for home basketball games will go into effect beginning Saturday night at the Vandals-Washington State game.

10 new seats have been constructed above the north bleachers. The west bleachers capacity 600 are now reserved seats, while the east end bleachers are on a first-come-first serve basis. They are open game for general admission ticket holders as well as students.
West vs. South

Vandals travel to meet number one EKU

by Keria Warnock
Sports editor

If things Saturday go the way they have the past two years for Eastern Kentucky University's football team, it could leave an awfully sour taste in Bluegrass country-folks' mouths every time they butter up a big baked potato.

In 1980, the Colonels lost the Idaho to host semifinals if winners at EKU

The University of Idaho will play host to the NCAA Div. I-AA semi-finals should the Vandals defeat Eastern Kentucky at Richmond on Saturday.

If Idaho wins, they will face the winner of the Eastern Illinois-Tennessee State contest.

Tickets for the Dec. 11 game will go on sale Monday, Dec. 6 at the UI ticket office. Because it is an NCAA event, student, will have to pay admission.

The middle section of the north side stands will be reserved until noon for students who wish to purchase $9 reserve seats. The middle five sections on both sides of the field go for $9, while the first sections outside the railing are $7.

Students may get in for $3, but will be seated on the extremities of the north side.

Merriman picked for Shrine

Idaho defensive captain and four-time team-leading tackler Sam Merriman will represent the University of Idaho in the East-West Shrine Game in Palo Alto, Calif. in January.

Idaho players honored

Winning has paid off for Idaho by having more players selected for the all-conference team than ever before. The Vandals had four first team picks.

Defensively, Sam Merriman is Idaho's only first team member. Boyce Bailey, John Fortner and Paul Grif- fin made the second team. Ken Hobart was named the Big Sky's best quarter-back and Offensive Player of the Year. Joining him on the first team were tight end Kurt Verbrugge and wide receiver Vic Wallace.

Wid receiver Ron Whittenden made the second te- am along with Vic Wallace, in the return specialist's spot. Greg Diehl and place kicker Tim McMonagle were chosen honorable mention.

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MERRIMAN PICKED FOR SHRINE

He is the first Vandal selected for the All-Star con- test since Joe Pelligrini in 1977. John Yarno also played in the game at Stan- ford University in 1976.
**KUID to air women’s b-ball**

by Chan Davis
Staff writer

KUID-FM has wrapped up an abbreviated season of volleyball broadcasting and has begun its coverage of University of Idaho women’s basketball. Volleyball on the radio is novel. But, as Kathy Clark, UI assistant athletic director, put it, “We may have started a whole new something.”

“Volleyball is an experiment. We’ve never broadcast this sport before,” said Larry Ducommun, student station manager of KUID-FM. The station broadcast the last seven games of the season, and Ducommun thought it went well. “We’d like to do it again next year,” he said.

The station also will be broadcasting all women’s home basketball games in past years. That was done by KUOI-FM, the UI student-operated radio station.

“The athletic department didn’t approach us until mid-volleyball season,” Ducommun said. “We said we’d rather do both (volleyball and basketball) or neither.”

“KUOI was unable to do both sports,” said Clark, “and it appeared to be time for a move that would help enlarge our audience.” She said the varied length of volleyball games presented problems.

KUOI Station Manager Bruce Pemberton said length of the shows was the main reason he wasn’t interested in covering volleyball. His volunteer disc jockeys would be forced to sit in front of the board and do nothing but watch levels for an hour or so, he said. Pemberton said he didn’t think the disc jockeys, who volunteer to play music, would enjoy that.

The main reason the athletic department went to KUID-FM with both sports, Pemberton said, is that KUOI gears its programming to a student audience. “KUID, in theory, broadcasts to a more adult audience — people who are potential Vandal Boosters,” he said.

Clark said another factor in KUID’s favor was its wider broadcast range. KUID can reach listeners up to 100 miles away, she said. Pemberton said KUOI reaches approximately 12 miles.

Ducommun said he’s glad KUID has the sports. “We were excited to get them because it opens up a new audience for us, and gives some good coverage to sports that haven’t been covered much,” said. “The women’s athletic teams have enjoyed just about as much success as the men’s, and perhaps more, consistently, but they haven’t been given the publicity.”

Ducommun and Pat Grimes, a junior in telecommunications, are announcing the games. “We have a co-anouncer situation where we trade off commentary and play-by-play,” said Ducommun.

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**Book from page 6**

of Moscow is handling marketing and distribution for the West, according to Rob Moore of North Country.

The book, which sells for $24.95, made its first press run of 2,000.

Woolston, who graduated with a MFA from the Art Institute of Chicago, teaches three classes a semester at the university. He is the photography instructor at the School of

He is now working on large format color landscapes of the area through a grant he received from the Idaho Commission on the Arts in October of last year.
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Mustang Convertible. It comes complete with an electric convertible top, a real glass rear window and room for four. And that makes it a complete convertible.

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HAVE YOU DRIVEN A FORD...LATELY?
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.
Your article spotlighting Eddie Murphy was very interesting — and entertaining, but should you front cover article titled "such racial overtones" as "Saturday Night Live's" Darkest Comedians: New Album and a Major Movie? Racial suggestions of this type should be avoided, or do you really mean to call Mr. Murphy a "darke?" It is so easy to say Black, or leave it out completely.

Vandanda Broora Iowa City, Iowa

As a black student enrolled at the University of Cali. Santa Barbara, I found your recent publication of Amperstands insulting. In the issue, Eddie Murphy is fea-
tured on the cover while the caption below states "Darkest Comedians. New Album and a Major Movie." Apparently for the Amper-
sand editors, it is Murphy’s color rather than his comic prowess that is most interesting. Similar mockery is not new to Afro-Americans who have, in the past, been labeled as "coon," "blacker," "nigger" and other insulting terms. And now in your Oc-
tober issue of Amperstands, you are being mocked "darkest." I doubt that an Anglo-Saxon comedian would be subjected to the same ridicule. If Steve Martin appeared on your cover would the caption read "Darkest Comedians?" I am proud of my heri-
tage and of our cultural contributions to the American stage, screen and the arts; and I resent the implicit ra-
cism represented by the Amperstand caption. I hope in the future your "collegiate" publication will be more cognizant of how you portray Afro-
Americans. It should not be too much to expect it to be in a sensitive, fair and reasonable manner.

R. By Steven Ginsburg

Meet McCartney

PAUL McCARTNEY is in London, taping in his first feature length solo film since the Beatles days. Called Give My Regards to Broadway, it features McCartney’s wife, Linda, Ringo Starr and guitarist Eric Stew-
art in a story that states a rationalized day in the life of McCartney. The former Beatle is also writing the screenplay and composit-
ing its theme and other songs. (There will also be other music from the Beatles in the film.) The picture is being done through McCartney’s own company, MPL Communications. Incidentally, Paul and Ringo did star in their own short film, The Coo-Ters, which was unspooled at the Can-
nes Film Festival earlier this year.

Amperstands Jokes

So many yucks! We could barely get any work done, with all the gagging, chort-
ing, giggling and tittering. Fi-
ially, at gunpoint, the editor and the publisher forced themself-
to choose these. The winners below were picked on the basis of apparent originality and dimension. So, if you like a joke, just read it, and if you don’t like it, be sure to let us know.

Future Flicks

WARREN BEATTY, who is not only a movie star, but an important mov-
iment, just signed a deal to star in Norman Mailer’s $5 million. The script (by J. C. Richards) is to be written by Robert Towne is about this eccentric character is buzzed by (and, as legend goes, subsequently falls in love with) a handsome young nurse, the circus beeps her and she ends up with the older brother. Maybe. Robert Redford was originally set to do the part, but as one Hollywood.wit opined, “I just couldn’t see Robert get-
ing in any tank with a girl in a mer-
maid skin.”

Others, obviously in charge should hire Better Minder for the mermaid. She’m already has the con-
tact.

The stars of Officer and a Gen-
tleman are busy — but sepa-
rate (although there is talk of a sequel, since the aforementioned flick was the only one to give E.T. a run for its greensbacks). Ms. Winger will play Shirley Madison’s daughter in Terms of Endearment, to be writ-
ten and directed by Jim Brooks, who created Taxi and The Mary Tyler Moore Show (good) and the Burt Reynolds film Steamboat (bad). Mr. Gore is off in Mexico starring in The Witches of Eastwick and The Graham Greene novel. It also stars Michael Gaine and Britain’s irresisti-
ble Bob Hoskins (The Long Good Friday).

Good News for Saturday Night Live fans. Dan Aykroyd (you remem-
ber him from his old show) and Eddie Murphy (the new kid) will begin work on a new comedy film in December directed by John Landis (Blues Brothers). The other problem is the title. Black and White. The powers that don’t feel it’s exactly the right image for this particular project, exactly, call offing unemploy-
ment to reward to crew members to come

up with something better. The rest of us in the pressroom except for me, see it as a trite, weak, cheap idea, because the picture’s subject is much, much heavier.

We checked this one twice. Yes, there will be yet a third in the Hughes Brothers. Smokey and the Bandit films. No, this one will not star Burt Reynolds or Sally Field. But it does once again count the misfortunes of a triple murder in state "In" in the stews of northern Europe with director Michael Apted (Coal Miner’s Dough-

er) and screenwriter Dennis Potter (Pennies from Heaven). William Hurt stars as Azkady.

PUBLISHER HARLAN ELDON has to release the screen play of None of the Moose, based on a political novel titled Fly Jack Barone. Currently, he recently directed his first American movie, Missing, helms this one beginning in June.

Shake, Rattle and Roll with the Puncches

VETERAN ROCKER JERRY LEWIS, who was nearly scolded into going on television 25 years ago when he mar-
rried his then 13-year-old cousin Myra Brown, and his personal life the subject of a new movie. Polygran Pictures has optioned the film rights to Jerry’s tell-all book Great Rallies of Fire.

Big News for Small

Screen

WITH THE MORE THAN 50 features to his credit, famed Swedish filmmaker Ingmar Bergman says he is giving up the big screen and will instead work only on the stage or in television. The reason? A loss of energy. "But I live to have a camera and a small crew and to make things," he says in a recent +Variety interview. "You can make it and then in one evening it is fin-
ished. Nobody thinks about it any-
more. We try not to.

The paper Chase has been a movie, a canceled network tele-
vision series, and a regular rerun on PBS. What else is left? Well, cable biggie Showtime has just ordered seven new episodes of its program at a cost of $500,000-
ers, taking it making it the first pay service ever to have a regular dra-
matic series.

Kiss Off

BY PAUL ROSTA

"If they spent this kind of money to promote an unknown band," crossed one wishing-to-be-anony-
mous guest, "it would make their career.

Kiss is hardly an unknown band, but they have been rather ignored lately. To get the once-reigning bubblegum stompers back in the public eye, and to promote their 100-city tour for a new LP called Creatures of the Night, Casablanca Rec-
ords a shilling like no one in the pinched record business had done for years. As a Zeptrope Studios sound stage in Hollywood the bar was open and so was bass player Gene Simmons’s mouth. "We’re the best show on Earth," he informed the assemble-

Before the buffet was cleared and the room forcibly emptied by means of playing the group’s new single at top volume, over and over again, someone asked Simmons if he didn’t think the band really should be supplying a wee bit out of sync. “We’re above style,” Simmons shot back.
The world's smallest stereo cassette.
It's less than a handful but sounds like a roomful.
The Way from Panasonic.

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 (RG-WU1) or metallic grey (RG-XU1).

Way out sound.
With its super-lightweight adjustable headphones, you'll feel like you're moving with a roomful of music between your ears. And on the move, its anti-roll mechanism helps keep the sound from fluttering.

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The controls are big, and each one has a different shape. So you can use the Way by feel. Even use it with your gloves on. There's also a holster that lets you change tapes without removing the Way.

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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We won't bore you with too many brand names you can't find in your local stores anyway.

The Ampersand staff received no gratuity. No bribes, no tokens from anybody. After all our work. Not so much as a non-gourmet kernel of popcorn. We must be doing something wrong.

Beer Is a Many-Splendored Thing

BY MORLEY JONES

You can talk about your Chateauau-duc-Pape and you can talk about your Caymus Vineyards Napa Valley Oeil de Perdrix. You can talk about your Glenoroch single malt Scotch whiskey and you can talk about your Amarone di Sareono on the rocks with a splash of heavy cream. You can blabber on and on forever about your Tequila Sunrise and your elegantly perfect 22-to-1 martini, and you can prattle till you're blue in the face about your damned fancy schmancy European soda water at 79 cents a pint. But when all that yakety-yak dies down and you discover that you're thirsty, really thirsty, brush-fire-on-a-hot-day thirsty—chances are pretty good that you'll reach for a good old-fashioned beer.

The U.S. is the largest producer of beer and related beverages (like ale, stout, etc.—about which, more later) in the world, and one of the largest consumers of the stuff. Each and every one of us statistically at least, drinks about 22 gallons of beer and such a year—and if you personally drink somewhat less than that, don't worry, because the gap next to you probably more than makes up your share. (By way of comparison, average per capita consumption of hard boozes is only about 5 gallons a year, and wine consumption is slightly less than that—though it's increasingly rapidly.)

Beer has been around for a long time. Since before there was whiskey. Since before there was chocolate milk. Since before plain old water was even safe to drink. Beer was probably the first alcoholic beverage known to humankind. It was made as early as 5000 B.C. in Mesopotamia. You remember Mesopotamia—the Fertile Crescent, most productive agricultural land in the ancient world. Well, most of what they grew in Mesopotamia was grain, and almost half of all that grain was used for making beer. Sumerian workers were paid in beer. Hammurabi took it so seriously that he wrote special rules into his Code condemning people who sold watered-down brews.

The Egyptians liked the idea of beer, and passed it along eventually to the Greeks, who were nice enough to tell the Romans about it. The Romans introduced it to what are now Germany and Great Britain, and look what they've done with it.

The light, medium-bitter style of beer that most of us are used to today was probably born 800 years ago or so in Czechoslovakia, at the Pilsner Urquell brewery in the town of Pilsen. (The firm is still in business today, and Pilsner Urquell is available in the U.S.)

What a beer, anyway? You might well ask—besides being just that frothy stuff that tastes so good! Well, beer is sort of like wine, except that it's made from grain instead of grapes. It starts out with a mixture of kinds of grain, usually barley on the barley. The grain is allowed to "malt"—which means that the grain grows shoots and the starches it contains become converted through natural processes to sugar (which is necessary for fermentation). The grain is then "cooked" with water, and the resulting liquid, called "wort," is drained off into a brewing vessel here. Flavorings are added: the principle flavoring agent, the one that makes beer taste like beer, is hops, which are blossoms of a vine related to the mulberry bush. The flavored mixture is cooked a bit longer, then the flavoring substances are removed, the mixture is cooled, and brewer's yeast is added. Now fermentation begins. (To make beer, a yeast is used which sinks to the bottom of the fermenting vat and works from there. Ales is made with a kind of yeast which floats on the top of the liquid. And, as long as we're at it it might as well be mentioned that stout is ale made with roasted malt, and porter is stout fermented to a higher degree of alcohol.) When the fermentation is finished, the beer is filtered, aged for a short time, and then bottled or canned or loaded into barrels—mostly aluminum these days.

This is where the controversy usually starts. Does beer taste better from a barrel than it does from a bottle or can? Do cans give beer a "tinny" taste? In answering these questions, it is good to remember first of all that beer did always come in cans and bottles. In fact, when the radical notion of bottling beer was first proposed earlier in this century, H.L. Mencken snorted something to the effect that putting beer in a bottle was like putting a kiss in the letterbox. He was a curmudgeon, Mencken.
For free, 20" x 30" full-color Schlitz Rocks America with THE WHO Poster send $1.00 (or $5.00 for 4' x 6' giant poster) to cover postage and handling. Mail to: THE WHO 1982 Tour Poster Offer, P.O. Box WHO, Libertyville, IL 60048.
Beer doesn't show the vast range of varying characteristics that wine does-- still there are great differences in color, body, and flavor from one beer to the next. These differences are due to the types and amounts of grains and flavorings used, to the quality and constituents of the water employed, and simply to brewing methods. Some can be made into a very light, almost flavorless beverage (like many of the American "lite" beers), or it can be made into something very dark and rich and extremely bitter (like Guinness Stout, for instance). There are even beers in Belgium--none of which are sealed with corks, like wine bottles--that are flavored with macerated bitter cherries.

What are the best beers in America today? That is, of course, a matter of personal opinion. I don't much like most of the regular mass-market American beers, simply because they don't have much of what I have come to think of as beer flavor--I do favor Anchor Steam beer and Bohemian Ale, as well as the medium-dark Bohemian Ale from Mexico (which, since I live in Southern California, is virtually a regional beer for me). For the fun of it, I hold a wine-tasting-type judgment of beers with some friends of mine not long ago, and Heineken's came out number one--almost unanimously, for its rich blend of flavors and its good, full body. Other beers we rated highly included Carlsberg (Denmark), Beck's and Würzburger (Germany), Murphy's (Ireland), and Aitken (Ireland). I also enjoy Kronenburger, a pleasant, medium-body beer with a quickly sweet aftertaste, from the Alsace region of France.

The aforementioned III. Mencken, apparently a dedicated beer sampler, covered the field before he was killed by being hit by a car. "Those are all beer, some kinds are better than others.

Popcorn: The Most Popular Munchie

BY JOHN KROUT

Everyone loves popcorn. It's the most co-opting of all people-pleasers. But it has to be made right. None of that ancient, soggy, chewy, lumpy, paper bag junk sold in most movie theaters. No, not popcorn must be hot, crunchy and abundant...and that isn't as easy as most people think.

The kernels must be heated evenly on all sides, so choose a pot or skillet with a thick bottom that spreads heat uniformly. A thin bottom will even develop hot spots which will burn spots, char, and black popcorn carbon is a miserable cleanup headache as well as a waste of good corn.

Cooking oil should surround each kernel and provide even heat. Too little oil promotes burnt corn, too much produces a soggy mess. One large popcorn machine has a volume ratio of 5 parts oil to 1 part popcorn is perfect for this product; your mileage will probably be lower, depending on the brand of corn. A good test: drop one or two kernels in the bottom and add a layer of oil just deep enough to cover them, and no more.

These first two kernels can save some effort. Turn on the heat before adding the full load. When you pop, the oil is hot enough for the main event. Any burner setting from medium to high should work; if cooking with gas, the flame should definitely touch the pot.

Pour in the corn and clap on the lid. A lid with a steam hole helps the popcorn stay crispy, because the steam of several hundred popped kernels is substantial, and most of the cooking oil is vaporized too.

Naturally, when the popcorn starts flying, any unpopped kernels left off as well. Sooner or later a layer of un popped material prevents the un popped from falling back for another hot oil bath, so the pot needs to be tilted to help the un popped make it back to the bottom. A good rack or two every thirty seconds will do, though some fanatics insist on constant agitation.

When the sound has slowed down to about one pop per second, shut off the heat and get the pot off the burner. Expect the last few kernels to pop in the pot exclusively.

Pour the finished product out for the grateful masses and start the next batch immediately--if the first bowlful is a hit, a popcorn frenzy will probably strike.

"Some Call It Preppity"

BY BYRON LAURSEN

We asked everybody:

Several people, any way. From Harvard, for example. From Stanford to Rabbleng桌k (from Georgia Tech). We even gave the Brewers (of Oregon State) a shot. Menfong, Womonkett, Sophomore, Texas and normal people, too. "Amper's Very First Annual Survey of Campus Style covered ten diverse campuses all across the country; we watched for signs of trends to coming, probing for the favorites of the day, divining the Great American Collegiate Gog."

To that, I say: We've got too many alligators, that's what! We couldn't see the trends for all the people too many. Alligator's crowding over the questionnaire forms like cockroaches on a BCT abandoned yesterday in a New York apartment. Some of you loved 'em! (The alligators, I mean, not the cockroaches.) Some of you couldn't stand the sight of 'em. It confused us horribly. One editor began to make deplorable noises into his Selektar, then left to enroll in a truck driving correspondence school.

But the more thoughtful of us began to notice things like, perhaps the preppy/cool/all-must look same movement reflects a tough economy.

Money for clothes has to be aimed at something besides the currents. Furthermore, even if it seems a fad, the focus on fashion is strong, in fashion, as much for collegians as anyone else, remains a primary way of telling the world what you want it to think about you. In the eloquent words of a male Purdue sophomore, "People seem to be more aware of the physical appearance, then handle the mental aspects later."

"Almost anything goes these days," says another Purdue man. "I hear the mini skirt is back! Where is it?"

It is not on the hips of the 23-year-old Purdue woman who listed the resurgent mini under "Things I would never wear." Other a thousand times-no items in cluded sparkles or beaded looks (savs an Oregon State senior woman), hats and/or "trampy," clothes (women from Tulane) and plaid pants, velour shirts, tank tops or far ties for a 20-year-old Georgia Tech man in his junior season.

Preppstuff and "ALIGATORS" made the never-wear lists, too. But more frequently they were on lists of choice for date wear, party clothes and going-to-class tops. The Zodian reptiles also appeared often in the "Going Out of Style" questionnaire slot. So go the diagnoses, mini-skirts were perceived both as coming into and going out of favor.

So were designer jeans.

Luckily, since lasting fashion value turned up as a major concern, we asked what each respondent thought had swayed in style over the last three years. Here are some of the more interesting answers:

Women cited "elegant" style, Levi's, designer jeans, designer "anything," bubble sweaters, Oxford shirts, "renaissance" styles, narrow leg pants, classic sweater-and-mouse combos and, of course, the preppy look. A University of Texas woman, about to run for an adventuring career, ended her discussion of lasting styles with a "The university has a lot of money."

I'm more conscious of my clothes, she said, "because I'll be interviewing soon. I have to spend more $ on quality items."

Men listed tweeds as perfectly stylish, with houndstooths, corduroys, penny loafers, topsiders, suede jackets, thin silk ties, "down looking stuff as opposed to sloppy," jeans, and the ever popular antler blazer. "I used to be very fashion oriented--what is it today?" says a junior man from Georgia Tech.

Now I am more into the classical look (some call it preppity)."

But the same student listed preppy clothes as the worst thing a woman could wear. So did yet another Georgia Tech man, who stated a preference for women in "semi-tight" jeans and "skirts (not crotch-grabbers)." Interestingly, no women added gratuitous comments on what men should wear.

The fashionable folks on these pages are UCLA students, most of 'em whose pictures are more about style than any words could. The pictures by Linda Epstein, and they were taken in M & J's Country Shoe Store in Westwood, CA, with the astute direction of Coordinator Elizabeth Freeman.

December, 1982 Amperand
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your equipment. You know your men. And
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can help to determine the kinds of Navy positions for which you qualify.

AMP 12/82
LIVE AT THE APOLLO VOL. 11
James Brown (King)
The perfect party record. Over two hours of non-stop Mr. Dynamite.
(sov) and believe me, we're talking
dance attack. There's a 20-minute rendition of "There Was a Time" that
won't quit and for the dreamy side
another 20 minutes of "It's A Man's World." Too much.
Tom Vickers

25 THUMPING GREAT HITS
The Dave Clark Five
(Polydor)
Of course, the Dave Clark Five never
had 25 hits. But they did have a solid
hit. Also a joyously tacky organ and
tacky saxophone. Stick with "Glory All
Over" and the other bona fide hits.
Steven X. Rea

LET IT BLEED
The Rolling Stones (Atlantic)
Old but irresistible—especially loud
over a good stereo. Nominated for
rowdiness and rhythm.
Alston Wickwire

HISTORIC PERFORMANCES
LIVE AT MONTEREY POP
Otis Redding & The Jimi Hendrix Experience (Reprise)
Two tracks for the price of one,
how can you go wrong? Big O abso-
lutely torches the crowd with the
help of the solid Stax band (Bonner
T. and the MGs plus the Memphis
Horns). On the flip side Hendrix lays
out the performance that caused his
career to "catch fire" in America.
Don Snowden

THE SUPER HITS VOL. 1
Various Artists (Atlantic)
Sure to get everybody up and mov-
ing. A total shag-a-lag experience
from the late sixties, including "Hold
On, I'm Coming," "Mustang Sally,""Respect," "In the Midnight Hour." This
is the record that can teach you
to do the Philly Dog.
Bob Merits

JR. WALKER & THE
ALL-STARS GREATEST HITS
Jr. Walker and the All-Stars
(Motown)
Mr. Sos had a party going on in the
studio when he put down these
tracks. "Shotgun" and "I'm a Road-
runner" are guaranteed dance
starters, and the human who can resist
the six hook "What Does It Take"
hasn't been born yet.
S.X.R.

SILK DEGREES
Box Scotch (Columbia)
A classic with no bad tracks. And, for
some reason, it reeks of sex. What
more can anyone ask of a party
record?
A.W.

LIVE!
Bob Marley and the Wailers
(Island)
"One good thing about music/When
it hits you feel no pain." That's the
first line Marley casts on this, the
definitive reggae album to date. Bend
your knees to the chopping rhythm
guitar and the rest of your body will
invent a new dance on the spot.
D.S.

GREATEST HITS
Mitch Ryder and the Detroit Wheels
(Virgo) For, you know, rock and roll party spirit.
there is no white singer/handlebar who
has matched Mitch. Forget your
punks, your Springsteen, even your
Stones; this guy was the heaviest.
"Little Latin Lupe Lu," "Devil with the
Blue Dress," this LP digs from start
to finish.
T.F.

IN A SILENT WAY
Miles Davis (Columbia)
Threw you off a bit with this one, eh?
But with its steady, understated pulse
and the spare, atmospheric melo-
dies, Silent Way is the perfect album
for cruising down to the end of a
long night of serious partying.
S.H.

FINALLY, here are some timely
choices when the old Stones and
Motown records don't quite get your
mojo working.

If it's a birthday party: The Birth-
day Party, Grand Master Flash
and the Furious Five. 12-inch 45.
If you want the scene to be a
shaking sensation: the first albums
of either the Specials or Madness.
If it's a punky reggae party: Si-
semilla by Black Uhuru, Wailing
S复gs LP on Studio One or Mango,
or Bob Marley and the Wailers' Ponytail
Reggae Party 12-inch 45.

If it's a dance hall party, go for:
Bob Marley and the Wailers' Ponytail
Reggae Party 12-inch 45.

If you want something just a
bit more: The Avalanches, "Rolls
Royce," "My Name is DMX.
If you want a little something:
Bob Dylan, "Love and Theft.
If you want a little bit of:
The Rolling Stones, "Paint It
Black.

KATE BUSH
described as "eclectic" and "unique,"
yet she is a multiplatinum seller
both in her native Great Britain and in the
international community.

THE DREAMING
It’s me,” says Paul Newman, flashing a sardonic smirk as he strolls onto a soundstage at Universal Studios. “One of the duped and manipulated!” Wearing a white tee-shirt adorned with the logo “Team Newman,” his newly-formed racing team scheduled to debut at the 1985 Indianapolis 500 race, Newman is here to tape a commercial for the Nuclear Freeze movement. These days only two subjects can compel Newman to meet the press — anti-nukes and his upcoming film, The Verdict.

Universal Studios, a debt-free company rolling in money (much of it courtesy of E.T.), is an incongruous choice to tape an anti-nuke commercial. The studio is headed by Lew Wasserman, a powerful supporter of Reagan and the status quo. But the studio is also the home base of Embassy Pictures, headed by a somewhat less powerful but nevertheless formidable producer, Norman Lear, an avowed supporter of liberal causes. It’s Lear who has put together the talent for this commercial, and it’s Lear who is calling the shots. Besides, as one executive puts it, money’s money; the studio will rent to anyone.

When Newman comes onto the soundstage, General William Fairborne, retired, is talking into a camera, telling us all that nuclear escalation is madness. “It’s not an enemy,” he says, “and he’s called upon to repeat his lines so many times the General finally loves in embarrassment, ‘This is just like training recruits — Hey, you knucklehead!’ He is referring to himself.

Newman confers briefly with Lear. He wants it made perfectly clear that General William Fairborne, retired, is a former military man.

For close to thirty years Paul Newman has proved himself to be not only an indispensable actor and bonafide movie star, but an obstinenken and thoughtful supporter of causes — all liberal, Newman, who was born in Shaker Heights, Ohio, a one-time Quaker community, says he was raised to use his mind. That training took him to Kenyon College in Ohio and to Yale University for his MA.

Newman has followed his convictions away from Hollywood. Last year he served as a delegate to the United Nations Conference on Disarmament and this year he is devoting much of his free time to that cause. He knows people listen to him because of his name, his movies. He knows that while he talks, treaties and alternatives, they’re thinking about Buch Cassidy and Hud, or they’re looking at his slightly thinning close-cropped gray hair and thinking how long he’s held up, or they’re trying not to stare into those famous blue eyes. He knows this and has made the most of it — the same trade-off every celebrity faces when deciding to go public on issues.

Newman is not a brilliant talker; he does not have the gift of gab to seduce the unmoving, and he’s not the first to admit it. Even those who think he’s doing a pretty good job on the anti-nuke issue have been tripped up by his insistence that the United States and the Soviet Union are about equal in terms of treaty violations. The public reaction included charges that Newman was duped and manipulated.

“Civil defense in this country is an absurdity,” he starts off, munching an apple, the only food he says he’s eaten in almost eight hours. “I’ve been up since 6:30,” he adds, digressing from the issue, “and I’m starved.” His voice trails off as if he’d rather think about something other than what he’s talking about. When he picks up the conversation again, he speaks slowly, deliberately choosing his words with care. “For one thing, civil defense requires a very constant enemy. To evacuate a city takes at least seven days — is the enemy going to announce seven days in advance what they’re going to do? Also,” he adds, “let’s say you want to evacuate a city and the bus drivers who get out with the first load of people refuse to go back for another, or the subway conductors take one run and then say ‘Enough, I want to be safe.’

Newman is not naive. Thirty years of political activism have taught him that nothing is final. “The freeze initiative,” he says in response to a question about small steps and great issues, “is not the answer. But it is a beginning. Salt I took seven years.

Do you know how many weapons both sides will build in another seven years? We have to create a climate where cooperation is possible.”

Newman, who will be 58 in January, grew up in a time when movie heroes played by the rules. Tracy, Gable and Wayne didn’t cross Warmer, Mayer and Sarnak, not about politics and laws and lifestyles. It took Newman’s generation to change all that. A couple of his comparisons from the Actors Studio in New York made his mark before Newman died — Marlon Brando and James Dean. By the mid-Fifties they were well on their way to creating a screen image we now take for granted — the anti-hero with a heart.

Newman’s distrust for Hollywood (encouraged by Brando and Dean) was not without justification. Jack Warner was not good to Newman. The actor’s first film was a laughable Biblical drama called The Silver Chalice. It sent Newman fleeing back to New York and live television. Eventually he returned to Hollywood and the roles got better. He did a fine job as the original Rocky — Rocky Graziano in Somebody Up There Likes Me — and scored even more strongly in The Long Hot Summer, loosely based on short stories by William Faulkner. Summer earned Newman his first Oscar nomination and brought him recognition as a sex symbol. As Pauline Kael put it, Paul Newman did more for removing a shirt than any actor since Clark Gable (she would later point out that the same could not be said of Robert Redford).

Along the way, Newman became rich and famous. He divorced his first wife and mother of his three oldest children and married actress Joanne Woodward. Together they had three other children — all girls — and together they made some terrible movies, such as Rally Round the Flag, Boys and A New Kind of Love (in which Newman actually mis-takes Woodward for a man). For an acclaimed movie star, Newman was a surprising number of clunkers.

But when Newman was good and the material fit him, he had no rival. He excelled at creating a certain type of character — iconic, stoic, cinematic. He played that role to perfection in The Hustler, a taut, cracking drama where he played pool with Minnesotta Fats (Jackie Gleason) and learned about life and love from his co-players, Lauren and George C. Scott. In Hud, where his stoic, amoral gentleman who believed in nothing still maintained a sense of perfomance, and in Cool Hand Luke, which introduced “what have here is a failure to communicate” to the American language.

He also took some chances, turning to directing with a movie called Rachel, Rachel, starring Joanne Woodward as a thirty-five-year-old virgin looking for love. That certainly wasn’t the sort of subject matter any one thought Newman’s transition to directing would evolve into. He also made movies with pictures like Catch-22, Hud and the Sundance Kid, The Sting and The Towering Inferno. He spent a lot of time on the racing circuit and waited. By 1979, Newman was at that awkward age, no longer quite able to get away with playing the young hero, but still too juicy to play the voice of wisdom. He had gone beyond being Richard Genie but he wasn’t yet ready to be Melvin Douglas.

In the last three years he’s made three critically acclaimed films — he made money and earned his personal freedom. The first was Fort Apache, the Bronx, about cops in the South Bronx trying to do what’s right in a very wrong place — a kind of big-screen Hill Street Blues. The film was uneven and damned by critics but Newman emerged unscathed, creating a very sympathetic character, an officer the kids could root for.

The second was about a boxer who’s out of a job, the right thing. Next came Abe Lincoln in Mount Vvice in which Newman, the son of a Malco, was tared by an overzealous reporter, Sally Field. The film was a slap in the face to journalists and writers from EPA. Andrew Sarris pointed out, writers from Newman lines they ‘d never accept from, say, Clint East- wood. Newman earned his fifth Oscar nomination for his directorial debut. Oscar is almost certain to get another Oscar nomination for The Verdict. Last year it was Sydney Lumet, who has made films such as Dog Day Afternoon and Prince of the City, who dealt with issues of law and morality, right and wrong. It was originally developed for Robert Redford, he was the director but he opted for a role due to “creative differences.” For Newman, the role was actively sought by just about everyone. Perhaps between the ages of 30 and 50. The main charac-

ter is the sort actors dream of playing: showy, multi-dimensional, ultimately heroic.

In The Verdict, Newman is Fin- Galvin, a washed-up, alcoholic who takes on a malpractice case that pits him against the finest in Boston, a reputable hospital run by the Catholic Church, juror opinion, and even his own sense of himself. It’s a story about the redefinition of a human being,” says Newman about The Verdict. “It’s not an attack on a legal system or the Catholic Church or hospitals. Those institutions are part of the fabric. His character, he’s metaphors, what seem to be inseparable aspects all around him.”

The Verdict is a different sort of role for Newman. “It’s very in the news,” says Newman. “It’s not only a character for me because it’s not cool or collected. He’s frien- ened. He’s living on the edge of the race, he’s hardened. There are people who really do find their lives in a shi- bies, and they decide they don’t want to continue. Some just continue to degrade and some, like Galvin, can pull themselves up.

‘Every person is vulnerable in some way, at certain times in their lives.’

There are many ways in which Newman is not now vulnerable. He is not vulnerable when it comes to his career or his financial security another area his defense is the son. Two years ago his only son, died of an overdose of drugs. Newman is still coming to terms with that tragedy. He was reading an article and directing seminar at Ken- College when he got the news.

He simply didn’t want to talk about what happened, but he has poured money, time and in- toence to the Scott Newman Founda- tion, which funds projects directed at drug rehabilitation.

In the early Seventies Newman told a reporter, “Kids, it’s a future- time to be young. In some ways we have less imposed upon them that generation they did — they were more laissez-faire, property no longer has such importance and they’re less inclined.”

“But we have other things in- posed on them that are harsher. It’s not just what we had to face. Things that never clearly defined in our lives, and good and bad. Then it was all acceleration, change, things moving too fast, it’s enough drive them all crazy.”

Madness of one sort or another seems to be a recurring Newman concern, he shares it with his pa- on political issues. Not political ones.

BY JACOB Aitas
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You keep buying original Levi's 501™ blue denim jeans, and we'll keep adding no improvements.

Dec 16, 1982 Ampersand
This is Hollywood's favorite time of year, when happy people share love, present gifts and give with the movies. Traditionally, late December is Big Buck time for the studios, when all those hard-working, talented, brassy folks (college students included) go to dark theaters in search of laughter, insights and stylish popcorn. Thus giving the film studios their own presents (money!), and good cheer (success). This year should be happy during the holidays.

Last year, it should be noted, we had an abundance of turkeys for the season, and I do not refer to the light—and-dark-meat poultry. In December 1961, Dudley Moore, Richard Attenborough and the various subcultures of That Man From Nowhere—guys like Jethro Tull, Burt Bacharach and the Who—created a film that was just like the season: a Turkey in the dark.

This year, Hollywood is offering a flock of hopefuls in assorted types and sizes. Maybe our luck (and the studio's) will change.

SOPHIE'S CHOICE stars Meryl Streep, Kevin Kline and Peter MacNicol in the film version of Leon Uris's best-selling novel about a Catholic Polish farmer who marries a Nazi concentration camp survivor. This story isn't set in Brooklyn, where Sophie and her Jewish lover, Marla (Milla Marla), live in a boarding house also shared by young Stones and their mother, but it would be wise to pack a few memories along for the ride. The film has been directed by Norman Jewison and produced by Norman Jewison's company, United Artists. The story is about a woman who is forced to choose between love and duty.

SIX WEEKS gives us Dudley Moore and Mary Tyler Moore (no relation, naturally) and young beauty Katharine Ross in The Dark Crystal. This is Hollywood's favorite time of year, when happy people share love, present gifts and give with the movies. Traditionally, late December is Big Buck time for the studios, when all those hard-working, talented, brassy folks (college students included) go to dark theaters in search of laughter, insights and stylish popcorn. Thus giving the film studios their own presents (money!), and good cheer (success). This year should be happy during the holidays.

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