Two noted national figures — U.S. envoy Philip Habib and Education Secretary Terrel Bell — will visit the UI campus this spring. Page 2.

The UI Art Gallery is moving from its old on-campus location to one in downtown Moscow. Page 7.

The UI men’s basketball team blew past Idaho State on Tuesday in Big Sky basketball action. Page 11.
Habib and Bell to visit UI campus

By Mike Stewart
News Editor

Two of the most distinguished personalities in Washington, D.C., who also happen to be University of Idaho alumni, have agreed to return to the UI campus this spring, President Richard Gibb announced at a press conference Wednesday.

U.S. Senator Richard B. Lugar, and Congressman George E. Brown, Jr., who represent the Boise-based 2nd Congressional District, have agreed to appear at the spring Commencement ceremony April 7. Brown is a 1952 graduate of the UI's College of Forestry.

U.S. Representative David D. Camp, R-IH, has agreed to appear at the UI's 1942 Graduate's Day celebration April 14. Camp is a 1965 graduate of the UI's College of Education.

The two friends, who have served together in Congress since 1969, have been close, and Gibb said their presence would put Idaho on the political map.

He said he was concerned that reports of such actions are reported in the press without much basis in fact. "I'm concerned our faculty will read these things...[that] they'll look at with alarm." "Higher education has suffered all the cuts it can suffer," Gibb said. "We're not in the position where we can take more tax, plug more loopholes -- I said we would leave that to the experts who know the subject."

Gibb said he doesn't kid himself by thinking the tax increases will solve the problem overnight. He said the recovery will take some time, but "We'll recover more with the increase than without it."

In commenting on potential additional cuts in funding for higher education, Gibb said up to 150 faculty positions, and 1,200 students would have to be cut from the university should the Legislature order the board to make another 10 percent cut.

However, he said that seemed very unlikely in light of the Republican Caucus' recent recommendation that a 2.5 percent cut was excessive, with 1.5 percent being a more reasonable figure. The 1.5 percent cutback would mean about $500,000 less for the UI next fiscal year.

Gibb also said he agrees with those who are calling for definitions of the role and mission of each of the state's four institutions of higher education. This definition could help determine funding for each school, and would define the areas where cuts could be more easily made should that have to happen.

"The board needs to define the role of each college," he said, explaining how having information printed down could also make the board's job easier. But, he predicted there would not be any significant changes in the role of the UI if and when the missions of the schools are defined or changed as warranted.

The ASUI Senate approved a $2.100 budget increase in the Lecture Notes Program and a $4,900 increase in the Golf Course Budget, and approved several appointments to various ASUI committees at its Wednesday meeting.

The increase provides $5,326 for the Lecture Notes Program, compared to the $4,105 budgeted in the fall semester. As a result of the increased investment in the program, the senate expects an increase in revenues of about $2,500.

The senate also approved an increase of $4,905 for the ASUI Golf Course to help pay employee salaries, and a $12,000 increase in projected income from the golf course for the rest of the fiscal year.

Another bill providing for an addition to the President's budget was not approved by the senate. The bill asks a $50 per month increase in salary for the departmental vice president and vice president. The senators decided to evaluate the proposed increases item by item at a later date, and determine which budget increases should be approved.

In addition to changing budgets, the senate approved the appointments of various UI students to ASUI committees.

Tammy Blinn was appointed Communications Board chairman, and Deloy Simpson, Tom Naccarato and Kristin Knig were appointed board members. Appointments were also approved to the Buildings and Grounds and Deanna Cook as Student Union Board members.

Susie Clemo, Denise Scripture and Vanell Williams were appointed to the Golf Course Board. Todd Bender and Dwan Frost were appointed to the Academics Board. In addition, Dale Davaz was appointed Election Board chairman, and new board members John M. DeBoer and Kimberly Crosett were also approved.

Finally, Rick Felix was appointed to the position of Issues and Forums Chairman.

In other business, Dodd Snodgrass, Political Concerns Committee chair, said that Jacob Naccarato, ASUI lobbyist, is drafting a proposal to present to the Legislature about raising the Idaho draft age to 21. He also said he is going to provide the senators some maps to help them when they talk to their constituents living groups about legislative issues.

The senate also heard a report from ASUI President Donald Wood, a political science professor, about a class the senators can take for three semester credits. Two credits will be awarded for serving as an ASUI senator, and the third will be awarded for attending four separate one-hour seminars.

The senate passed resolutions thanking Andy Arts and Mike Gibson for their service, wishing Steve Scott luck in his new career, and supporting legislation to stiffen penalties for drunk drivers.

Student aid office disagrees with draft proposal

Federal proposals to make colleges and universities responsible for insuring that draft-age male students who qualify for federal financial aid and are registered with Selective Service have angered the acting financial aid director at the University of Idaho.

"These proposals are just evilly opposed to what Congress intended," said Anne Bailey, referring to U.S. Department of Education proposals that would place the burden living groups responsible for checking draft registration status with colleges and universities. Bailey and other financial aid administrators say that Congress never intended to make the schools as responsible for checking student draft status as the education department's proposals suggest.

Last year Congress passed a law requiring that all male students born in 1960 or later register with the Selective Service before receiving federal financial aid, which includes such programs as Pell Grants, Guaranteed Student Loans, Federal Work-Study, and Federal Work-Study assistance.

A letter from Thomas M. Rutter, president of the Western Association of Student Financial Aid Administration, to Edward Elmondorff of the U.S. Department of Education called the department's proposals "clearly incongruent with Congress' intent which states such regulations and provisions used to implement the statute should minimize the administrative burden on colleges and universities and delays in processing aid applications, and awards." Bailey said that the proposals to have the universities and colleges verify an applicant's draft status will only increase the paperwork in financial aid offices.

If the proposals are to bear some of the responsibility for draft status checks, Bailey hopes the responsibility will be limited to adding an extra "yes" to the standard financial aid affidavit so the student would certify he was registered with Selective Service.

Pell, work study fund may increase

By Matt Fullenwider
Contributing Writer

Proposals for college financial aid in 1984-85 call for more money for Pell Grants and a 60-percent increase in College Work Study funds.

The Reagan Administration's proposal for the financial aid plan includes four major changes in the present program. These changes will:

— Allow needy students to get larger Pell Grants but require them to put up some of their own money.
— Increase funds for College Work Study by almost 60 percent.
— Eliminate the Supplemental Education Opportunity Grant and the State Student Incentive Grant.

— Provide no new money for National Direct Student Loans and require all students who receive Guaranteed Student Loans to demonstrate financial need.

"I'm in favor of the new proposals provided the Pell Grant program is large enough," said Anne Bailey, acting director of Financial Aid at the Idaho Student Financial Aid.

"Annual incomes of students' parents are not as high as those in some other states; therefore, Guaranteed Student Loans and Pell grants are not that difficult for UI students to receive," Bailey said.

The elimination of new funds for National Direct Student Loans does not mean the program will be scrapped at the university. "The university has a low delinquency rate when it comes to repayment of loans," Bailey said.

The "NDSL program would not be eliminated because NDSLs are repaid sufficiently enough to continue the program."

Beefing up the work study program by 60 percent will mean more money for those currently enrolled in the program and more job opportunities for students on the long waiting list.

ON THE COVER:

Dennis West, associate professor of foreign language and area studies at the University of Iowa, in his office. Latin American films is West's area of research. Photo by Huy Le.
**By Lewis Day**
Features editor

"Research" at the University of Idaho usually conjures up images of bubbling beakers, computer screens and new strains of crops. While the hard sciences, engineering and agriculture, are highly visible areas in which research is conducted, they are not by any means the only disciplines in which research is carried on.

The realization that scholarly research is carried on in the humanities and social sciences often comes as a shock to the layperson. Associate Professor Dennis West, in the department of foreign languages and literature, says the kinds of research he and his colleagues do is "quite different" from what is generally the norm in, say, the College of Engineering.

"It seems that some people equate research with outside money," West said. In reality, there isn't a steady stream of corporate givers waiting to endow scholars in the humanities. Nor does the university pump huge sums into the scholarly work of professors in less glamorous fields.

Time is another major problem for the social scientist. In fact, according to West many professors work on their research projects at odd times and in odd places; work is done in basements and garages on weekends and during breaks. And the fact that the work is done at all is often overlooked. "It's not usually acknowledged that a vast majority of the work is done outside funding," West said.

"Little there is, though, stands a good chance of being captured by UI professors.

West said several UI scholars have, in recent years, been awarded significant fellowships and grants: Marvin Henberg (Philosophy) was the recent recipient of a Major National Endowment for the Humanities grant; Cecelia Luschnig (Foreign Languages and Literatures) has completed several highly-regarded books, and was described by West as "extremely active, a top-flight researcher." Robert Harris (History) has recently been in France working on research projects; Michael Moody (Foreign Languages and Literatures) was, in West's words, "awarded a big OAS (Organization of American States) fellowship."

Research strides taken by UI faculty members are even more dramatic when one becomes aware of the problems these scholars face in their work. The low salaries at the university which are often matters for speculation are felt acutely by the humanities professor in research activities. For example, West said his department is currently closed in the summer — hence there are no teaching jobs and very little research money.

So, while there is time to engage in research projects, there is little financing available from the university. Research dollars are needed — and this is true in the summer, when there is the time to do the work — for travel to the places where the facilities for research are available. West said the researcher often must use libraries and other facilities in other parts of the nation and world.

In his research on Hispanic Film, West said "often the challenge is just getting to see those Latin American films."

West's specialized research is in the area of Latin American and Spanish film. Last summer he received a Fulbright Fellowship to participate in a seminar on the history and culture of Latin America. The seminar, in Sao Paulo, Brazil, gave West some insights into Brazilian culture, one Latin American culture with severe demographic problems. "The country has an $87 billion foreign debt, and a population of 120 million," West said.

He noted that North American culture has had a major impact on the everyday lives of Brazilians. Films made in the US are big draws in the cities, and West remarked that pinball and video game arcades are all over Sao Paulo, the nation's largest metropolis.

In studying Hispanic film West said, "I focus on style, technique, themes, socio-economic context and the political and historical context." Latin American filmmakers are faced with a "vastly different" means of production. In many areas of the region — Bolivia, for example — there are no processing, sound or production facilities; it can take weeks to see daily rushes. The main reason for this paucity of facilities is the domination by US filmmakers of Latin America.

The norteamerican influence in Latin America is commonly styled as cultural imperialism, according to West, and several

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*Argonaut — Friday, April 2, 1983*
Poor planning is the villain

There wouldn’t be a problem with the conflicts in the use of the University of Idaho’s weight room if the room had been put together right. But it wasn’t, and the result has been hard feelings between varsity athletes and student weightlifters.

The room was moved from the Memorial Gym last semester to its new location in the East End Addition. The new room, even though it’s smaller, has more equipment; thus, it’s even more crowded than the old room.

A few years ago, that wouldn’t have been a problem. Weight rooms were once almost the sole domain of football players, bodybuilders and other athletes who had various uses for the weights. But things have changed dramatically since then.

There has been a boom in weightlifting as a conditioning exercise. No longer are just football players in the weight room. They’re being joined by joggers, tennis players, volleyball players, and people who want to get into shape. The most dramatic difference is in the larger numbers of women now lifting weights, some of them for bodybuilding purposes.

That boom has been reflected by a major increase in students’ use of the UI weight room. More and more people are trying to crowd into that small room.

The people who planned the weight room move clearly were not thinking ahead. It simply does not make sense to put an already crowded facility into a smaller room with more equipment. And as the boom picks up, the situation will get worse.

It has already caused some problems. The UI’s varsity athletes — who traditionally have had the privilege of closing the weight room off for a few hours daily in the past — have suddenly faced a lot of opposition to their exclusive use of the weight room by some of their fellow students. The students, who are feeling the crunch of time and space and resent the athletes’ special privileges, have complained loudly enough to force the athletic department to police the athletes, keeping them out of the weight room except during their regular hours.

There is no need for this kind of dispute, and it should be avoided in the future. It may be too late now, considering the UI’s budget situation, to do much about it now, but the room clearly needs to be larger. Perhaps the equipment should be spread out for use between two separate rooms — the old and the new weight rooms, for example.

If the facility had been designed and planned for properly in the first place, there would be no need even to separate the varsity athletes and the student weightlifters. After all, we’re all still students.

— David Neiwert

Bill Malan

Fun is ‘None of the Above’

Does fun seem to be a rare occurrence in your dreary life? True, fun isn’t cheap these days, not even legal fun. In fact, some people are so desperate, they’re even talking about looking for “good clean fun.” Which is too bad, because “good clean fun” doesn’t exist anyway. It’s just a dumb slogan made up by some stodgy prude in an attempt to keep you from really having fun.

But fun is basically what we want and hence why we do what we do. This should be obvious, especially to university students who are in college either to have fun or avoid going to work, which is what I guess just two ways to say the same thing. Obviously only a simpleton would go to college to write papers, sweat out tests and hear somebody with a Ph.D. drone on endlessly.

Some folks, however, do have a rather odd conception of what fun is. Once in awhile you read about some Chowderhead who for a hobby builds HO-scale artichokes or designer ham sandwiches. Then of course every year around Christmas there’s a big feature somewhere about someone who engravings the Lord’s Prayer on the head of a friend. And I guess that’s OK.

But sometimes you run across (or if luckily only hear about) someone whose idea of fun seems to have crossed into our dimension from the Twilight Zone. These are the guys you see every now and then on TV shows like “That’s Irrational” or “Real Psychos”. Before the beginning credits, they have the asthmatic fire eater performing in an oxygen tent. Next up, Mexican cliff diver Barney Clark does an 80 meter half-gainer into a shot glass while singing “I Left My Heart in San Francisco.”

Anyway, we were talking about fun, and maybe what to do about the shortage of it. Some granola types have suggested joke recycling. “What do you get when you cross an ASUI president with a groundhog? Six more weeks of nothing, but you get to pay $250 a month for it.”

Obviously, recycling is not the answer.

Fun employment is at an all time low, and the outlook for a sustained period of good times looks bleak. Right now, the State is looking for ways to ruin your future fun by enacting schemes that will make you a virtual slave for your working life.

For example, the interest charge on the national debt soars up way over $100 billion a year. That’s about $2,000 for a family of four, just for interest. And it might double under the Ronny Regime.

Now add in the ballyhooed “solution” to the Social Security dilemma. The scam worked out by the panel solves nothing if you plan on being alive and working past 1990. Some estimate that without radical reform, a 40 percent Social Security tax is possible by the time you are middle aged. And of course, don’t forget about “defense” expenditures and the rest of the tax burden.

The most unfunny thing, though, is that many people expect politicians to solve the problem. It would make more sense to ask the guy who mugged you to loan you a few bucks.

What must be realized is that a politician will do anything it takes to get elected. Also consider that less than one-half of those eligible vote. Some abstain because they don’t care, but others are disgusted.

Thus many of those who still participate in voting are those with a vested interest in the outcome: bureaucrats, the elderly, special interests, and the ubiquitous party hacks.

But now there is a weapon with which to fight back, and the testing ground is here. A group of students is collecting signatures for a proposal for the next ASUI election. We intend to put a “None of the Above” (NOTA) block for each officer on the ballot. Under the NOTA concept, a candidate must receive more votes than NOTA to win, besides defeating the other contenders. Thus, if for six senate seats, only four candidates get elected, the other two seats don’t get filled, and the money allocated is saved.

If this test is successful here, it may encourage more people to look at NOTA type ballots, Of course this is only a small first step, but it is one that is time to take. The British were not ejected in a day, and modern oppression is no less tenacious.

Undoubtedly, some special interests will not like this move. (Especially those on the payroll and their camp followers.) But it is high time students stop playing simple. When the State started draft registration, little opposition was seen. Now, with aid tied to compliance with the proto-draft, a few have begun to wake up.

The most outrageous State act, though, is the planned theft of your future, and that is no fun at all.
Type at the SUB

Editor:
If there is one good thing about the ASUI election process, it is that candidates find out the concerns of the students first hand. It was apparent that students were upset that the ASUI typewriters were no longer available at the library. A great number of students depended on those machines being there for their use. Due to abuse by a few, those typewriters could no longer be repaired; their useful life was exhausted.

The problem: how do we replace these typewriters and still assure that the new ones are not abused? The library currently is understaffed, and further budget cuts will demand future job cuts. Because of the shortage of employees, the library could not assign anyone to watch the machines, or even check out keys to anyone.

I discussed the problem with the ASUI General Manager, and we found a place in the SUB for the typewriters. These machines can now be used on a check-out basis. A key to operate the machines can be obtained at the front desk by leaving your student I.D. card with the attendant. The typewriters are kept on the second floor of the SUB behind the Chief’s Room.

I realize the convenience of having the typewriters placed in the library. My concern for convenience, however, took a back seat to my concern for availability. Students should have typewriters available for their use. Vandalism has prevented this in the past. The new check-out system at the SUB should prevent vandalism. Moreover, keeping the machines at the SUB will provide a more efficient operation for replacing broken machines. At the SUB, we have typewriters in storage in case one in use breaks down.

I believe that in the long run, making the typewriters available at the SUB will extend the life of the machines, reduce repair costs, and save student monies for other student programs. Under this program, students will never have to locate any further than the SUB for a working electric typewriter to use. There will always be one in repair and available for your use in the SUB.

I should also point out that calculators can still be checked out at the library. I have seen to it that all of the broken calculators have been replaced. They are available to you, so please use them!

I hope that you, the students, support me in my decision to place the typewriters at the SUB. Believe the decision to be in the best interest of the student body as a whole. Any feedback or recommendations would be appreciated. Please feel free to contact me at 885-6364.

Scott Green

PCC needs your help

Editor:
This past week education officials from around the state have been stating their case before the Joint Finance Appropriations Committee of the Idaho Legislature. Budgets for all state agencies will be set during February. It looks bleak. The majority party caucuses of both houses have endorsed, in their plan to eliminate the $69.2 million deficit, a 1.5 to 2.5 percent decrease in funding for higher education (that could amount to $1.8 million less this current year). State Superintendent Jerry Evans says that public schools need a 10.9 percent increase to maintain current levels. Well, even current levels aren't adequate anymore.

There are a number of proposals that we students can encourage for support. I want to let the legislators know that we're not only worried about the accenting quality in higher education, but also the financial status of the state in general.

1) There will be bills requesting temporary and/or permanent increases in the sales tax.

2) There may be popular support to broaden the sales tax base to avoid an increase but include services and businesses currently exempt.

3) Efforts will be made to penalize tax differentials and also collect the tens of thousands in lost tax revenue.

4) The Commission on Excellence in Education endorsed university entrance requirements in their legislative report. There are economic and equity questions posed here that must be scrutinized by students. The current burdens are a reality but we don't want to stymie opportunity.

We need to press these issues and others as they arise. Believe me, consti.tuency pressure can make a difference. For example, the state lottery proposal would have died in committee, because of the House majority leader's objection. Three hundred phone calls may mean its consideration by the entire body. Citizen approval of revenue enhancement measures will be taken seriously by the legislature, and these must be heard. What it all boils down to — either we'll be nickeled and dimed to death from fee increases which won't open those closing computer science sections, keep faculty or provide innovation in research and studies — or the state must recommit and maintain a competitive system of higher education while we students reassess our role in that process.

The Political Concerns Committee needs more student input. The PCC meets every Tuesday at 7 p.m. in the near future we will be visiting living groups and sharing new legislative developments with you. Please come to the meeting or stop by the ASUI office for more details.

Dodd Snodgrass
Chairman, ASUI PCC

Greek not all bad

Editor:
I read with interest the articles in recent Argonauts on hazing. Steve Nelson's expose in the Friday, Jan. 28 edition brought a few things to mind.

I can't decide, in my own mind, whether the incident described in the article actually occurred. Though shocking, without names or places it is not unlike a recent story of game fixing in the National Football League. People who believe this type of hazing happens regularly, will continue to believe so. Those who are skeptical will remain skeptical, because there is no way to investigate the alleged abuses. I urge the young men involved to speak with Bruce Pitman so that he can pursue the matter.

In sharp contrast to the hazing issue is the community service that the fraternity and sororities do. I heard on the radio that Tau Kappa Epsilon was out helping the Mother's March on Saturday. I know that the other houses support the United Way, the Shriners hospital, local youth activities and foundation looking for cures for cancer, muscular dystrophy and cystic fibrosis. As I said, I would not have thought about this unless I had listened to the radio. Perhaps these activities don't deserve full page coverage, but they are good to remember.

Lastly I would like to ask a question. Hazing must have a broader meaning then just rank-outs, line-ups, and verbal abuse. What is it called when sophomores, juniors or seniors living in the dorms, break locks, charge fire extinguishers into beds and study rooms, or empty envelopes of shaving cream under doors? Is that hazing? Or is it only hazing if a person decides he doesn't want to live with those conditions and moves out? Isn't that the fine line that determines what or is not hazing? I, for one, no longer live in the dorms.

Albert L. Allen
books and articles have been written on the subject. Many Latin American intellectuals feel the US exercises too much control over Latin American popular culture.

The book How To Read Donald Duck, is currently very popular among intellectuals, who sense a blatant imperialist ideology in Disney films and cartoons. "For example," West said, "Third World characters are depicted in a negative light. They are seen in a stereotypical manner, as . . . infantile . . . childlike." To counter cultural imperialism, there is an increased awareness among Latin American filmmakers that there must be something to replace US imports. Three countries, according to West, have well-established commercial movie industries: Argentina, Brazil and Mexico. These alternative sources of film have, in the past, produced movies which were "convention ridden . . . not much esthetically." Today however, many filmmakers are concentrating on producing movies of quality. These artists, according to West, are cognizant of the cultural importance of their films. The emergence of a culturally significant and distinct Latin American movie industry is important for researchers like West. But to keep up on what's going on in Latin American film, researchers must be able to see the films and participate in symposia.

In the past few years West has had a mixed-bag of success in his endeavors to keep up on the mushrooming film industry in Latin America. He traveled to Mexico City in 1977, and was in Cuba the following year as part of a critic's tour. Those trips, along with his summer in Brazil, were high points in his research. In other instances West has not been so fortunate: he recently was invited to a major Latin American film festival in Cuba, but had to decline because of various problems. Financing kept him from delivering a paper at a prestigious convention recently.

Problems in financing create many problems for the humanist/social scientist in research, but despite the shrinking pie — and their slice is already small — West believes the research will continue. Recognition would help bolster the morale of researchers, but West feels that often the non-mechanical, non-agricultural researcher is forgotten. "We're usually seen as a footnote in the town paper and the Argonaut," he said. Without recognition, money, time and access to adequate facilities, scholarly research is difficult to complete.

Despite all these obstacles West isn't diminishing his effort. This week he completed an article, is editing a soon-to-be-published collection of essays, and is collaborating on A Political Companion to Film, soon to be published by Random House.
Satellite gallery becomes downtown reality

By Charles Gallagher
Staff Writer

The University of Idaho approved plans Wednesday to open a satellite art gallery in downtown Moscow with the hope of improving relations between the university and community. As the Janss Collection of photography featuring Ansel Adams “Moonrise, Over Hernandez” will be the first exhibition for the gallery’s March 1 tentativaive opening.

The satellite gallery will be located in the former Karees building, next to the First National Bank on Main Street and will be under the supervision of the University Gallery. According to Kathy Eckton, the gallery’s director, the new gallery will be leased through the generosity of Millburn and Bethine Kenworthy and renovation will begin when the building’s sale is complete.

“We are going to make this (the downtown) gallery simple since it is only leased to us on a trial period,” she said. The remodeling process will include painting, carpeting and relighting the former retail store, which has been vacant for some time.

Remodeling and renovating the building will take months to be ready for art gallery is going to take a lot of donated labor and materials,” said Eckton, noting that student involvement would be important in the new venture.

She said work will possibly begin in Feb. 16 and anyone interested in pitching in should contact her at the gallery on campus.

The famed Janss Collection of photographs will be the first exhibition scheduled for the new gallery. Running for six weeks, it will be followed by an exhibition of the paintings and crafts of Dwaine Shribble, a UI graduate and local artist. The expensive Janss collection consists of 250 prints, 40 of which will be on display.

The new satellite gallery will be funded through personal donations and the University Gallery’s budget, with the help of work-study students. Eckton hopes in the future the gallery will become self-supporting through patronage.

Atkinson: Classical outdoes jazz

By David Neiwert
Argonaut editor

Leon Atkinson says he really has no preference for either jazz or classical music — he’d be happy performing both.

The problem on Wednesday night in the Sub Ballroom was that the audience clearly had a preference for the jazz portion of his show. It apparently didn’t come prepared for someone who played both classical and jazz guitar.

Atkinson himself apparently was feeling the pressure. During the intermission of his show, he commented that he’d rather play some more classical, but he sensed that the audience was getting impatient for some jazz. He was right. The comments circulating through the audience at the same time were mostly complimentary, but a great many were saying the same thing: “I wish he’d play more jazz.”

That’s unfortunate, because Atkinson’s real strength is his classical guitar. He didn’t study under Andres Segovia for nothing.

Some of the most touching music came in the first portion, as Ashton winged his way effortlessly through a delicate melody of pieces by Robert De Visee, including “Sarabande” and “Minuet 2.”

He followed that up with equally difficult pieces by Bach and the Brazilian composer Hector de la Lobos.

It is at this time that Atkinson’s guitar really spoke for him. The music seemed to flow naturally and effortlessly from his fingers. There are thousands of classical guitarists who can perfectly play the pieces, but not make music; Atkinson is one of those rarities who can.

The second part of the show, which opened up with another classical piece, finally provided the audience with the jazz music they were craving. The jazz pieces, in fact, were applauded even as he was beginning to play them. And the performance was, as one would expect, solid and entertaining.

Yet it still lacked the delicate power of the first set. And it’s unfortunate that the kind of audience that had been drawn out wasn’t able to appreciate the first set as actually superior to the second.

But how were they to know? The program was primarily promoted by the Argonaut Programs office as a jazz performance.

Maybe that was the only smart thing to do, since classical guitarists are usually reserved to provide the kind of draw that jazz guitarists can. But in this instance, both performer and audience were a little cheated — not by the performance, but by the expectations.

Press a scholar’s outlet

By Eberson Goin
Staff Writer

There’s an old saw around this university that goes something like “Publish or perish.” For the University Press, you might want to amend that to “Publish what they want to read or perish.”

Situated in the basement labyrinth of the Faculty Office Complex, the University Press, working under the Idaho Research Foundation, is now beginning its 11th year of operation as a non-profit organization. East Larrison, currently a professor of biology at the UI, is serving as editor of the press.

According to Larrison, the University Press has been most successful in publishing non-fiction books that are concerned with human or natural history. The publications are marketed in 150 book stores across the nation. The most recent publications have been on dians of Idaho, Myths of Idaho Indians and the highly acclaimed Everything About Exchange Values For Food — a helpful food manual for diabetics — which was researched and written by two professional nutritionists, one of whom is UI staf Marilyn A. Swanson.

Larrison, who has published 18 of his own books, has been an editor of several scientific journals as well as the Trail Series of the Seattle Audubon Program.

“The name of the game,” says Larrison, “is to stay alive beyond the coming year.”

Across the country university presses, like us, are facing this challenge. It takes a long time to get money back on a book published.

But the past, according to Larrison, hasn’t been nearly as stressful because the university have publish subsidized, scholar monographs of research and done well with them.

There is a transition in the nature of what is being published. The orthodox style of a high-quality, research-oriented publication is now becoming less attractive to the consumer, in favor of a more interesting style of research literature. For example, another recent UP publication, “The most interesting thing is having a critical mass of people interested in the field.”

Today, 80 percent of all books in bookstores are purchased on impulse, and third of those are purchased during the Christmas retail season. The impulse buyer is attracted to the cover, title, layout and print of the book.

When asked about the project of future publications of the successful scenic photo books, Larrison responded, “We’d like to start publishing what we call ‘coffee-table books’, but they usually start at an initial price over $15.

“When it comes to seeking material to publish,” says Nancy Crossman, production manager for the press, “we’ve been fortunate enough to never have had to go out and seek authors.

Next year, however, the UP will have to seek an editor to replace the person who plans to retire in May of 1984. “We’ve had a great deal of confidence in our editor,” said Arthur R. Gittins, dean of the UI Graduate School and managing director of the Press. The Pioonee Pine, by Ronald, “He has done a fine job for us.”
REEL NEWS

THE END
SUB/Borah Theater
(Moscow), 7 & 9:30 p.m.,
tonight only.
Can Burt Reynolds take it
with him?
THE DARK CRYSTAL
Kenworthy Theater
(Moscow), PG, 7 & 9
p.m.
A whole new world in an
enchanting new film.
TRAIL OF THE PINK PANTHER
NuArt Theater (Moscow),
PG, 7 & 9 p.m., thru 2/5.
The good inspector should
be laid to rest. Please!
CHILLY SCENES OF WINTER
Micro Cinemas (Moscow),
PG, 7 & 9:15 p.m., thru
2/5.
Described as a
"lighthearted comedy;" the
film stars John Heard.
DAS BOOT
Micro Cinemas (Moscow),
R, 7 & 9:45 p.m., starts
2/6.
The German classic
returns to Moscow. A
must-see.

WITHOUT A TRACE
University 4 (Moscow),
PG, 7 & 9:15 p.m., with
Sunday matinees.
The disappearance of a
small boy, based in fact.

THE MAN FROM SNOWY RIVER
University 4 (Moscow),
PG, 7:30 & 9:35 p.m.,
with Sunday matinees.
Australia at its best.
The Entity
University 4 (Moscow), R,
7:10 & 9:25 p.m., with
Sunday matinees.
Gholish thrills.
48 HOURS
University 4 (Moscow), R,
7:40 & 9:40 p.m., with
Sunday matinees.
Partners but not friends.
DAS BOOT
Old Post Office Theater
(Pullman), R, 7 & 9:30
p.m.
Modern German classic, in
subtles.
TOOTIE
Cordova Theater
(Pullman), R, 7 & 9 p.m.

Dustin Hoffman captures
daytime drama ... and
Charles Durning!
STILL OF THE NIGHT
Nu Art Theater (Moscow),
7 & 9 p.m., starts 2/6.
Meryl Streep and Roy
Scheider in a chilling
psychological tale.

THE VERDICT
Audian Theater (Pullman),
R, 7 & 9:10 p.m.
Paul Newman's latest, a
great success.

MUSIC

OUT LATE
COFFEEHOUSE
Feb. 6. Sun On The
Mountain performs tonight.
The 8 p.m. performance
includes free coffee and
tea in the SUB/Vandal
Lounge. See related story
in this issue.
ECLIPSE
Feb. 5. Described as
"pure magic, " Eclipse per-
forms at the Pelouse Pub
& Grille, beginning at 9:30
p.m.

C. WEBB COFFEE
Feb. 10. The WSU music
department presents flutist
Coffee in special concert
in Kimbrough Concert
Hall, 8 p.m.

Women's Center
Judy Goldsmith, the new president of the National Organization for Women (N.O.W.), was recently on the Phil Donahue show. The Women's Center has
arranged for a tape of this interview to be shown on Campus Cable, Channel
4, on the following days:
Feb. 7, Monday, 12:30 p.m.
Feb. 8, Tuesday, 3:30 p.m. and 7:30 p.m.
Feb. 9, Wednesday, 7:30 p.m.
Feb. 10, Thursday, 3:30 p.m.
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Folkroll: Music for coffeehouse

By Andy Taylor
Staff writer

Folk ‘n’ roll! It’s folk music in a sense, but is not traditional music. Sun-on-the-Mountain will be playing this genre of music on Saturday at the ASU coffeehouse in the Vandal Lounge of the SUB.

The band, which has been playing in the Moscow area for six years, features Joshua Yeidel on guitar (he will play acoustic on Saturday, but also plays electric), his wife, Sharon Cousins, playing flute and John Kobe on electric bass. All members sing. Recently the band sold out its tape recording, “Early Morning Rising Glow,” which they duplicated and produced in Kobe’s living room. About one half of the tape consisted of original songs, and it included “Uncle John’s Cabin,” by the Grateful Dead and “Revolution” by the Beatles.

Saturday, the band will play many of its originals, including “Mr. Lincoln,” “If I Had a Chance” and “Satisfied,” plus songs by The Band, The Byrds, Beatles and Grateful Dead. “Mr. Lincoln” is a historical song based on two incidents Yeidel read about in Carl Sandberg’s biography of Abe Lincoln.

Yeidel and Cousins moved to Moscow six years ago from San Francisco, where they met. Before living in California, the two midwesterners lived in various places around the USA. “We’d like to develop it into a well-known regional band. I don’t have dreams of making it big, but I’d like to develop it enough so we don’t have to work full time,” Yeidel said.

Currently, Yeidel works as a computer consultant at the Washington State University Computer Center, while Cousins is a basketmaker, composer and homemaker. Kobe is a Forest Service employee.

“Sun-on-the-Mountain” will play from 8 to 9:30 p.m. and Dan Moore will follow. Free coffee and tea are provided at this weekly event.

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Vandals take aim at BSU

The Idaho men's basketball team will go for its third win in a row Saturday night against Boise State in the Blue Mountain University Pavilion. The Broncos are 2-4 in Big Sky play and expect to set a new home attendance record entertaining the Vandals.

A crowd of 5,100 watched Michigan State stop the Broncos Nov. 29, which is the facility's largest basketball crowd yet.

What might be deceiving about a big crowd in Boise is its make-up. Judging from years past, a good percentage of the crowd will be Idaho rooters and they tend to make more noise, even if it's not their home court.

KUDT-TV (12) will broadcast the game LIVE, beginning at 6:30 p.m. (PST). KIVI-TV (6) in Nampa will produce the telecast.

The Vandals enter the Big Sky game after a shocker ing of Idaho State Tuesday night which stretched the Idaho home court win ning streak to 42 games.

Idaho fans saw the fast break of old, as ISU was taken out early. Partially due to their own cold free throw shooting, but mostly on account of a fired up Idaho team, ISU watched the Vandals roll up a 40-16 lead in the first half.

The most entertaining performance was not Brian Kellerman's corner jumpers, Kelvin Smith's Rejection Express or Don Mon son's sideline gestures. Instead, it was Big Sky rookie head coach Wayne Ballard's ongoing fight with the officials.

He was whistled for a technical with 3:33 left before intermission, protested it and picked up a second.

Kellerman sank four free throws, which served a valuable example to ISU which made just six of 22 attempts from the line in the first half.

Later in the second half, Bengal assistant Greg Grenning said the wrong thing and it was time for Ballard to leave. The bench is allowed just two technicals.

"I was talking with one at midcourt, and the other one called "T" from the other end. I walked out on the court after him, I deserved that one, but not the first," Ballard said. "It was just a poor call. We played poorly, he officiated poorly. I didn't call or swear, but he's got rabbit ears...."

Monson said it was the best game of the year for Idaho point guard Stan Arnold. He led Idaho with 20 points and four assists.

"He was more assertive, took good shots, you could just see his confidence was up," Monson said.

Phil Hopson and Brian Kellerman put in 17 points, apiece.


Merriman turns down USFL offer

The lack of a no-cut clause in a contract offer from the Arizona Wranglers has caused Idaho standout linebacker Sam Merriman to tell the United States Football League club, "No," at least for the time being.

Merriman, a four-year starter at Idaho and native of Tucson, Ariz., would have made $35,000 annually if he made the expansion league team, but will take his chances on making the Broncos twice as much by attempting to join an NFL club.

"It ($35,000) varied according to how well you did. It was possible to make up to $20,000 over the base salary if you performed well for the team," Merriman said. "I'm willing to try and fight the odds and at least double my salary. With the union, the medical/dental and everything else, the NFL has all the rough edges smoothed out."

Merriman said he would have signed with Arizona if they offered a no-cut clause because it was "already money."

The All-Big Sky first teamer is currently going to school and working out to get his size and strength up. He has been invited by the Dallas Cowboys to attend a camp in Seattle, Feb. 24-27, and compare with other potential draft choices prior to the draft.

The camp is like a four-team co-op, with San Francisco, Buffalo and Seattle also inviting 25 players apiece.

Merriman said the only way playing in the USFL could hurt his future NFL marketability would be if he played a year in the expansion league and was then released. "The belief is that if you can't play in the USFL, you can't play in the NFL," he said.

Idaho personalities honored

University of Idaho players and coaches walked off with all of the glory Wednesday night in Spokane at the Inland Empire Sportswriters and Broadcasters Awards Banquet.

The team and coach of the year went to last season's Vandals men's basketball team and Don Monson, ISU's football coach in 1981-82, making the "Sweet Sixteen" of the NCAA tournament.

Monson earned NABC Coach of the Year honors from


Skiers travel to Bluewood

Mike Dodds captured the Ski Miester award at Missoula's Snowbowl Ski Area last weekend by placing high in both alpine and nordic events for the University of Idaho ski team. The team is on the road this weekend for area competition at Bluewood Ski Area.

To become the meet's top skier Dodds finished 15th in the men's 15 kilometer, 6th in the slalom, and seventh in the giant slalom. In the 15 kilometer he finished behind Shannon Semb's seventh place and Blane Smith's 13th mark. Scott Brandt-Erickson clocked in 17th,

Tim Lederly, 22nd; and Tim Dodds placed 27th.

Dodds' sixth place in slalom was Idaho's best showing and was followed by Jack Venable, 11th; and Don Wood, 22nd. Tim Dodds jockeyed positions with his brother in the giant slalom checking in with fifth and seventh place respectively, succeeded by Venable, 16th; Nate Riggers, 23rd; and Wood, 26th.

In women's competition, Mae Conlin skied a 10 kilometer course for a 15th finish and Laura Merit placed 20th in the slalom.

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The best came to town

Ladies & gentlemen
Mr. Mac Wilkins

On his first attempt in the 58 record Wilkins breaks Feuerbach's record by tossing it 205 ft. 1 inch. Not only is it the best throw ever in Idaho, it sets a new world indoor record.

Mac Wilkins sets a meet record at 64-10½.

The same year, Joyce Yakobowich breaks the Canadian record in the 300 meter race defeating American Pam Greene, the U.S. record holder.

How 'bout them Vandals?

Over the years, Washington State has sent a myriad of great athletes to the meet. Occasionally, an Idaho Vandal sneaks in there to steal a little glory.

Certainly 1979 was a landmark year in the WSU-Ul rivalry. It marked the arrival of a South African freshman by the name of John Trott. "We had a pretty good bunch of kids that year. Steve Saras, John Trott, four-time NCAA qualifier and Big Sky champion, Bob Peterson, who finished second at the NCAA Indoor Championships that year," Keller said.

An American record, OK, but Ben Who?

Weightmen have historical-ly been the most famous to visit the Vandal Indoor. In 1980 Keller brought former record holder John Powell and American record holder Mac Wilkins together to square off in the discus.

"We heard reports of an up-and-coming guy named Ben Plunkett. He beat Powell on the very last throw at 211 ft. 7 in.," Keller said. "That was six feet off the world record."

He lost track, literally

The strangest development in the meet's history took place in the 1,000 meter race.

In the country only one day, Sotirious Motsanas, from Greece, set a quick pace and had built an unbreakable lead through two laps. Raising his arms to the cheers of the crowd, he crosses what he thinks is the finish line and then stands amazed as the rest of the field passes him.

"I'll never forget it! God, he must've thought he was running the 800 meters. With a lap to go he's 45 meters ahead of everybody," Keller said. "Then he's going to get back into the pack, lasts about 200 meters and just croak-ed. He wilted into the crowd. I really felt sorry for him."

Trott won in 2:08.65, nipping Washington's Rob Webster who ran 2:08.74.

"I knew there was no way he could keep that pace up," Trott said at the time.

It was a big year for other Ul competitors. Allison Falkenberg won the 600 meter race. Dave Harrell ran 48.13 in the 400 to win and Jim Sokolowski high jumped 7 ft. 58 in.

Benton, Smith, Robinson, Wallace: sprints at best

Keller jokes that he might see more students out at the meet if he billed it as a WSU-Ul duel. "People can't understand why I'd cap for a LW high jumper who cleared 7 ft. 5 in. in a non-scoring meet. It's like opera, whether the singer is Russian or American you clap for them. That's why I won't put the run-of-the-mill in this meet," Keller said.

But if beating the Cougars is the most important thing, Vandal partisans had no better year in this meet than last year.

The speed merchants from both schools were set to duel in the 1,600 meter relay. If you didn't have four solid 400 meter runners, you wouldn't win.

Both did, but the Vandals were just a little more solid. Idaho qualified the entire team for the NCAA Indoor. leadoff man Dave Benton, Dave Smith, LeRoy Robinson and Vic Wallace.
Vandals

with Hopson grabbing 10 rebounds to lead both sides.
Hopson was in good spirits afterward, and may be on his way out of what he terms a season-long slump.
"I've been in a season-long slump, if you can believe it. Hopefully, things are turning around and I'll get back in the rhythm," he said.
"I think things are turning Intramural corner

Women's Managers Meeting — is scheduled for Wednesday at 7 p.m. in room 201 PEB.
Women's Bowling & Pool — entries are on Tuesday in the IM office.
Skii Meet (men, women) — entries open on Tuesday. The meet will be held at North-South (If there is snow) The course is downhill slalom run.
Special Event — "Star Wars II" (pinball & video games) to be held Monday-Wednesday at the SUB Underground.
Co-Rec Volleyball — entries open on Tuesday. Get a team together and sign up in the IM Office. All games will be played in the Memorial Gym, Monday-Thursday evenings.

Peace Corps Overseas Opportunities

Peace Corps is now accepting applications for two-year assignments beginning next fall. Peace Corps offers the opportunity to serve in Africa, Latin America, Asia, and the Pacific. The Peace Corps has openings in many fields.

Agriculture: Degree or coursework in agriculture or environmental science. Experience includes crop production, soil science, animal husbandry, and horticulture.

Forestry: BA/BS degree in forestry or related field. Experience includes forest management, timber harvesting, and fire suppression.

Health Professionals: MD, DDS, or DVM, with experience in healthcare. Assignments include public health, medical care, and health education.

Industrial Arts: Experience in carpentry, plumbing, electrical work, and woodworking.

Peace Corps provides a living allowance, medical care, travel insurance, and round-trip transportation.

The Federal Land Bank Associations, Production Credit Associations, and Bank for Cooperatives will be interviewing for agricultural loan officer trainees on February 8 and 9. The Associations are looking for students enrolled in the School of Agriculture or the School of Business with strong, practical backgrounds. Juniors enrolled in the School of Agriculture/School of Business with practical agricultural experience are eligible to interview for summer employment positions with FLBAs/PCAs. If you are interested in full-time or summer employment, sign up at the Placement Office.

On Monday, February 7 at 6:00 p.m., the Farm Credit Bank will host an informal gathering in the Cataldo Spaulding Room of the SUB to discuss questions concerning the internship program and employment opportunities. Interested students are invited to attend.

Farm Credit Banks
Interviewing U of I Students

February 8 & 9

The Federal Land Bank Associations, Production Credit Associations, and Bank for Cooperatives will be interviewing for agricultural loan officer trainees on February 8 and 9. The Associations are looking for students enrolled in the School of Agriculture or the School of Business with strong, practical backgrounds. Juniors enrolled in the School of Agriculture/School of Business with practical agricultural experience are eligible to interview for summer employment positions with FLBAs/PCAs. If you are interested in full-time or summer employment, sign up at the Placement Office.

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Goal and mission statements topic of meeting

Goal and mission statements were the main topic of discussion at the Faculty Council meeting Tuesday. Vice Chairman Dorothy Zakrajsek presented a report on the first meeting of the state committee which is drafting a goal and mission statement for the entire Idaho higher education system.

Individual statements also will be written for the four Idaho institutions of higher learning. These statements give the institutions the opportunity to define and emphasize their strong programs.

Zakrajsek indicated that the statements may later be used to consolidate and unify programs within the Idaho university system.

"I think the feeling of the state Board of Education is that there should be one statewide institution or flagship," she said. Presently, all four institutions compete for funds and students, she said. The efficiency and effectiveness of higher education in Idaho would be greater if each college or university was given areas of specialization.

Zakrajsek added that it would be logical to make the University of Idaho the core of such a unified system.

Council member Robert Furgason applauded the state board's move toward a plan of action for the entire state. Organization should increase the monetary investment each university is able to make to its students, he said.

Other business undertaken by the council included the rejection of a new regulation on rescheduling final exams. The proposal was an expanded version of the already existing regulation which allows students to reschedule an exam if they are scheduled to take more that two on any day.

Student members of the faculty council spoke out most strongly against the new regulation calling it "too wordy" and "a bunch of double talk."

The council did approve a recommendation by Faculty Council Secretary Bruce Bray to allow gradations of academic rank for members of the affiliate faculty.

Premeds: National MCAT Review Course

Sunday classes begin Feb. 27 at WSU. Team of Specialist Instructors includes UI faculty. Brochures available at pre-med advising. Student Health Center, or call collect: (415) 883-3341

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The ASUI senate is asking for student input in formulating a list of proposals to present to the Idaho Association of Commerce and Industry Task Force on Higher Education in March. ASUI Senators, past ASUI leaders and interested students will form a committee to draw up a group of proposals for the IACI that will be used in a recommendation to be presented to the Idaho Board of Education and the state Legislature, according to David Borror, ASUI senator and member of the task force.

Borror said he is looking for input from all areas of the campus life to assist the 10-15 member committee.

Students interested in participating on this committee should have a working knowledge of key issues in the state, Borror said. ASUI President Margaret Nelson said the time commitment for the committee will be about three hours on two Saturday afternoons.

Any interested students are urged to contact Borror.
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INONEEARM

OF APES & SPACE

BY STEVEN GINSBERG

FIFTEEN YEARS AFTER 2001: A SPACE ODYSSEY, the first feature in the grand saga of movies involving Primates, one of the most interesting sequels has been released. And, in a strange twist of fate, the new film is called "The Planet of the Apes." This is not a sequel to the original movie, but a new story set in the same universe. It was directed by the late great filmmaker Stanley Kubrick, who also directed the original "Apes" trilogy. The new film, "Planet of the Apes," is a fascinating blend of science fiction and social commentary, and it has been praised by critics for its innovative use of computer technology. The story revolves around a group of primates who have evolved into intelligent creatures, and their struggle for supremacy in a world that has been destroyed by human beings. The film is a masterful exploration of themes such as evolution, consciousness, and the nature of reality. It is a must-see for fans of science fiction and cinema history alike. 

OUT THE OTHER

BY STEVEN GINSBERG

E.T. The Extra-Terrestrial has been a box office sensation since its release in 1982. The film, directed by Steven Spielberg, tells the story of an alien named Elliott and his interactions with a human family. The film was a massive hit, grossing over $800 million worldwide, and it helped to establish Spielberg as one of the most successful directors of all time. In recent years, "E.T." has become something of a cult classic, with fans eagerly awaiting the release of any new sequels or spin-offs. The original film was based on a book written by the late Ray Bradbury, who is known for his innovative use of science fiction. It is not clear whether any new "E.T." projects are currently in the works, but fans remain hopeful that we may one day see a continuation of the story. 

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OUR COVER
Mel Gibson was photographed by Hollywood celebrity shooter Michael Ochs/Summa.

Edgewood Avenue, New Haven, CT 06511

I've never heard of Francois Perri, but the star of the original The Top and of The Tall Blond Man with One Black Shoe was Pierre Richard, the most famous comic actor in France. (In reference to your Holiday Movie Guide by Judith Sims, December Issue.)

Christine Winston
University of the Pacific
Stockton, Calif.

Editor, Out the Other, with face all red, admits her error. Francois Perri was the name of the character played by Pierre Richard in Tall Blond Man.

Send us your comments, complaints, compliments (especially your compliments), products of life or even your SAT scores. We like to get mail—any mail. Send the goodies to Out One, 1680 North Vine, Suite 500, Hollywood, CA 90028.

OUT THE OTHER

BY STEVEN GINSBERG

Of Apes & Space

Fifteen years after 2001: A Space Odyssey hit theaters and soared to cult status among movie buffs, also known as other sci-fi nerds film community covers. 2010 Odyssey Two, just published by Ballantine Books, has attracted massive interest among motion picture executives. So much so that Clarke has already been seen lurking with his attorney and top brass at MGM (makers of part one) about a movie version. Rights to a sequel to 2001 actually belong to MGM and director Stanley Kubrick, so insiders think that 2010 (not exactly a sequel) is a likely candidate for the studio. While that being the case, Clarke has returned to his home on the island of Sri Lanka—the same place Ibo and John Derek shot their Tarzan, The Ape Man last year. The island, we hear, is an equal opportunity employer.

And speaking of Tarzan, his exploits continue onscreen, this time in the form of a new $20,000,000-plus picture, Greystoke: The Creation of Tarzan and His Epic Adventures, now shooting in Camero, Equatorial West Africa (there is such a place). The director is Hugh Hudson, who presides over his first film since Charlie's Cafe, with a script based on Edgar Rice Burroughs' Tarzan of the Apes. The story focuses on the early life of Tarzan—before he met Jane, Cheetah or any one in Hollywood.

Working Out

John Travolta has spent the last three months in an intensive weight and exercise program with his new director Sylvester Stallone to get into shape for Staying Alive, the sequel to Saturday Night Fever. Travolta, who loves to eat, has gained a little soft in the middle but the film roles, but his rep swears that with his help he now has “a body any dancer would envy.” That’s good, since he plays opposite real-life dancer Finola Hughes, who as a bitch Broadway regular lusts Travolta into a character into a shadowy one-night stand.

Well All Right!!

Back in the dusty corners of an MCA warehouse, untouched for nearly 27 years, inside a box marked “This is the tapes of Buddy Holly’s 1956 recordings have been found. These are the sessions cut after he rebelled at Nashville’s attempts to attempt to country his sound; these are the tapes as they existed before producer Norman Petty “improved” them by filling up the raw Lubbock, Texas rockabilly sound with extra instruments. Buddy Holly—First Time Around, due in the stores immediately from MCA Records, ought to come as a happy to the current rockabilly scene (Stray Cats, Blasters, et al.) and to all those moviegoers who loved The Buddy Holly Story. The LP will include a disography and some recently discovered Holly photographs.

Merely the introduction of our new Maxxial® 6x9 car speakers. An introduction that doesn't exactly lend itself to peace and quiet.

Because these are the most awesome sounding speakers yet. With greater power handling capacity. Great enough, in fact, to handle up to 100 watts of Max Music Power—a method of measurement comparable to the one used to rate the power capacity of our home speakers.

Our newly designed voice coil uses a slightly larger wire. It won't break down because of overheating. And it can withstand (you guessed it) greater power.

So you can imagine what kind of meltdown our speakers will put the old eardrums through when you actually roll those car windows up and listen to them in the intimate confines of your car's interior.

But sorry, all you power-hungry people. The story here isn't power alone. We use a Strontium Magnet. It's more efficient, giving you greater sound per watt.

And to produce an even better separation of highs, midranges and lows, our Maxxial 3 and 4-way speakers...
contain an extra driver.
Pure and accurate tonal quality.
High efficiency and wide frequency response. These are qualities you’ve come to expect from a speaker made by Pioneer.
Which is exactly why we still make the components for them ourselves. That way we can meet our standards of quality. And yours.
Speaking of which, our quality control tests virtually drive our speakers to the edge. So while they produce sound that seems like it’ll destroy everything within a 12-block radius, the speakers themselves are virtually indestructible.
Now for the most thunderous announcement yet. All this improvement in our speakers, at a price that’s designed to get you to gravitate toward power. Not away from it.

PIONEER
Because the music matters.

February, 1983
make sure the folks would treat her okay. E.T. would say: "Ouch."

Meanwhile Universal has spent $1,900,000 building an E.T. Earth Center on in studio lot -- a place where the kiddies can buy more than 500 licensed E.T. items. Aside from T-shirts, mugs, jewelry, bicycles and pajamas, real baby kids can even get their picture taken with the little green guy. Only it's not exactly a flesh and blood replica. They get snapped riding a bicycle with a picture of E.T. in the basket.

Big deal.

TUBE FODDER

HARVEY'S GATE, THE BIGGEST FINANCIAL DISASTER in the history of the film business, has been purchased by the pay cable service, 2 Channel, for $1,000,000 (most than more it is sold in theater tickets). 2 exes planned an exclusive L.A. showing of the original 210-minute version of the $42,000,000 film beginning Christmas eve, with distributor United Artists hoping this will inspire other services to purchase the picture for their cities.

REMEMBER THE SPIPS from the old TV series Man From Uncie? No, they're not dead, Robert Vaughn and David McCallum are shooting a new movie of the week entitled Rturn of the Man From Uncie (it will also be a feature film in other countries).

THE KENNEDYS OF MASSACHUSETTS, an eight-hour miniseries for ABC-TV, will trace four generations of the Boston political clan. Spanning over 100 years, the series will be written by Doris Kearns Goodwin, biographer and personal assistant to the late president Lyndon Johnson.

Ronstadt Redux

THE LONG-PLANNED Linda Ronstadt album of standards will probably be finished by the time you read this. Elektra/Arya, her label, has verified that the project took extra time due to Pirates of Fanzine and pop album commitments. While it's true that the founding label was desperate for Got Caster, a guaranteed gold-seller, to hit the stands, the standards album was finished more than a year ago. Problem was, it stank. The decision to hold it from release came after the album covers had already been printed. According to an inside source, the torpeded LP had a few good moments, but very few. The current waxing, produced by Peter Asher and arranged by Nelson Riddle (of Frank Sinatra fame), represents starting over from Square One.

Just Plain Redux

GOOD time for clone record buyers. With over 2,000,000 albums sold, the musical climate has lowered the suggested retail price of the catalog albums to $6.98 from $9.98. That's if the record store owners pass the savings on to us. I'll be two bucks cheaper to buy WEA LPs more than a year ago.

Video Strategies

YOU MAY HAVE NOTED an elderly new TV show — at press time it was to be called Wizards and Wartards — wherein some vague-ly medieval types walk around stone castles in tights and tunics, hack- ing now and then at baddies and monsters with fat swords. According to rumors circulating around the Burbank Studios production facili-ties, where "Lizards and Law-yers" (as some of the crew call it) is being shot, the network execs don't much care if it's a hit. Their rumored strategy is for the series to do very well as a pilot because it has lots of strange costume- nuary (a rarity in series TV). Then they can license a video game — any sort of good-vs-evil battle will do — based on the series. The advantage is that such a game would be pre-sold by at least seven weeks worth of prime-time television exposure.

SO BULLET is 20TH CENTURY-Fox Films on video games that it has decided its video division will use a few of the company's films for the basis of some of its new offerings. So while Atari gives us E.T. and Paramount supplies Star Trek games, Fox is offering us the world of Megalomaniac, Fantastic Voyage and Alf and Can't wait.

Barfing

OH GOD, Don't make fun of a vol. Cause, ya know, people who are kind of things tell us that Frank Zappa and his Girls Unit have hit upon a potential $100,000,000 licensing goldenmine with their "Valeeight" to movie. Really? With all the really far out deals they've made, we little people will soon be able to buy Valley Girl dolls, leg warmers (for sure), blue jeans and even lunch boxes. Lunch boxes? Gay, hafta me out.

Y ou think Hollywood partiers are fun? Well, not always. Witness the post-screening festivities for 48 Hrs., the new Nick Nolte-Eddie Mur- phy lighthearted movie. The guest list included such not-in- demand persons as James and Holly Keach, Joan Hackett and her niece, and Ursula Andress and Harry Hamlin. The site was a delicatessen in West L.A. whose sandwiches include gourmet treats like "Ike and Tina Tuna." The big event when Nick Nolte's wife Shari (the ideas behind in the middle of a group of people and spit out a runamuk she had just eaten. She seems didn't like the combo of liver and bacon. What a taste.

More Jokes

1. How many college foot-
ball players does it take to change a lightbulb?

Only one, but he gets three credits for it.

Debra Beaney Columbus, Ohio

2. How many psychiatrists does it take to change a lightbulb?

Only one, but it takes a long, long time, and even then only if the lightbulb really wants to change.

Patrick Henderson

Austin, TX

You too may earn twenty big bucks, claims the lucky comedians. Send your silly
words to Ampersand Jokes, 1680 North Vine, Suite 900, Hol-
wood, CA 90028. And keep smiling.

Hungry Hearts (Empty Heads)

O NCE A YEAR, the staff of the UCLA Daily Bruin puts out a parody version of the crossword ri-
}

cle, Daily Trojan at about the same time that the USC student journ-
ally is busy producing a parody of the same publication. But this year Trojan student body seems always to be caught with their parody-donuts down. The most recent fake Daily Trojan carried a head-
line proclaiming a free Bruce Springsteen concert, advising stu-
dents to hurry and call for tickets. Number given was that of the Daily Trojan's real editor. Dozens of eager lions fans called for tickets, oblivious to the quotes attributed to the rock star on the body of the article. "My songs are all about aimless drudges who are pretty stupid and have no life," said the imaginary Springsteen, "so I think it's very approp-
rant 1 sing them to USC stu-
dents.

Maybe You're Doing It Wrong

U NLESS we know how to make the most of your educational experience? How to College wants to answer your question. "Wrestling" college from its hookered role as a noun, authors Bill Jeandeau, Eugene Beaudouin and Ed Wyant verbalize the college process with sections on the essentials. Like caffeine, cheating, real testimony, from a guy who procrastinates, fake ex's, Ten Rules of Taming and how to tell the difference between a gas, togetherness, a party, and a sex ride. Subtitled "A Humorous Guide for Four Years," the tome even advises on how to make the Greek scene. "Joining a frat is a little like getting into college than joining a record of the month club," counselors page 95.,...avoid meat and ethnic jokes, seek out the library. If the tome is still available in your local bookstore, copies may be ordered from Primer Press, 7210, Palo Alto, CA 94303 for $4.95 each.
Hiring college grads is something the Army has always done. And lately, we've been doing a lot more of it.

In fact, last year alone nearly 7,000 college grads chose to begin their future as Army officers.

Why? Some wanted the opportunity to develop valuable leadership and management skills early in their career.

Others were impressed with the amount of responsibility we give our officers starting out. And still more liked the idea of serving their country around the world.

Interested? Then you can start preparing for the job right now, with Army ROTC.

ROTC is a college program that trains you to become an Army officer. By helping you develop your leadership and management ability.

Enrolling can benefit your immediate future, too. Through scholarships and other financial aid.

So the next time you're thinking about job possibilities, think about the one more recent college grads chose last year than any other.

For more information, contact the Army ROTC Professor of Military Science on your campus.
Or write: Army ROTC, Dept. GH, P.O. Box 9000, Clifton, N.J. 07015.
just landed. He knows the movie is likely to be a career killer, not an encore to his past successes. As a director, Gibson has been compared to a new generation of filmmakers, who have turned to the movies as a way of life, and who have been described as "the new generation of filmmakers." Gibson, however, has always been a filmmaker, and his work has been characterized by its intensity and its passion. "They have something that's real to them," he says. "It's the shattering of a dream for Australia."
to Miller Time
THE INCREDIBLE SHRINKING RECORD
BY WILLIAM ROSE

Machines that make the phonograph obsolete have a revered spot in the Patent Office files right behind perpetual motion machines. Inventors claiming such contraptions are spoken to softly by folks dressed in white and capably clapping butterfly nets.

When a major corporation announces a new product with the claim that it replaces Edison's talking machines, my mind switches to thoughts of selling them some slammed I have in Florida for new corporate offices. Crazy, misguided and naive are among the kindest words to describe those who believe they can upset the phonograph's 100-year hegemony over home music reproduction.

Naturally I was astounded when Sony Corporation not only made that claim but on October 21st of 1982 introduced their Compact Disc System in Japan. It quickly became obvious that Sony, too, had misjudged public reaction to the new product. They sold out of it almost immediately, and now they have a waiting list 45 days long.

Within the next few months Sony and a host of other companies will introduce that same product, the Compact Disc system of digital audio discs, in the United States. Public acceptance here may be just as unpredictable as in Japan.

Although news of digital discs might not be earth-shaking to you if you've already seen "digital" records in stores for years, one look at the Compact Disc itself will tell you it's of a different ilk. About the only thing it has in common with today's records is that it's round.

Those so-called "digital" records you may be familiar with are ordinary black vinyl records made from digital master tapes and played on ordinary turntables. The Compact Disc is little more than 4-1/2 inches in diameter, shiny silver on one side and all label on the other, and has no grooves. It requires, as you may have guessed, an entirely new piece of hi-fi equipment to play it.

A few of the things it doesn't have—like noise, distortion, pops, clicks, flutter and wow—should make the Compact Disc interesting to anyone who has a stereo system.

If numbers mean anything to you, its frequency response is absolutely flat from 20 Hz to 20,000 Hz, its overload is about 90 dB, and distortion generally is under 0.01 percent. That means the sound quality the Compact Disc system can put in your living room is as good as digital studio master tapes.

Comparing Compact Discs to ordinary albums is like comparing FM radio to AM—only the difference between discs is literally 100 times greater.

Yet that super quality is virtually indistinguishable. Because the Compact Disc is played by a laser instead of a needle, it won't wear out, nor will dust, fingerprints and the usual minor scratches affect its sound.

The secret is that the music is recorded in digital data bits instead of as a soundwave in a record groove. Roughly 6-1/4 billion bits per disc allow up to 74 minutes of uninterrupted playing time.

Although breath-taking and long-lasting sound are the most ear-catching qualities of the Compact Disc, other reasons also make its creators believe it has a chance of succeeding the LP the way of 78 RPM records.

The same silver disc will play in a future line of portable stereo—like today's Walkpeople—and in car stereo players, as well. In fact one Sony spokesman believes that Compact Discs will help solve what the music industry calls "the home taping problem" by being an all-purpose medium. Because there will be no need to tape a disc to make an exact copy and because Sony believes most people are naturally too lazy to tape if they don't have to, few will bother to push the record button down.

(The discs themselves will only play back, by the way. Consumers cannot record on them.)

The computer stuff inside the Compact Disc player also makes the discs easier to use than either today's records or cassette tapes.

On Sony's introductory machine, the CDP-101, pushbuttons let you choose exactly what cut you want without hunting for the place to drop the needle, repeat any album cut or part of a track, however long, as often as you like, or scan the disc forward or backward. When you scan, the music whizzes by at a breakneck pace but the pitch does not change! Future models may even have an electronic readout of the album name and title of the cut being played for folks who cannot identify songs by melody alone.

The most important implication for the future is standardization. The Compact Disc system was developed by the joint efforts of Sony in Japan and Philips in Europe, and it has now been adopted as the standard digital home playback system by over three dozen other manufacturers.

Even the packaging of Compact Disc albums has been standardized. Each will come in a clear plastic box hinged like a cassette box but shaped roughly five inches square and a quarter inch thick. Cover art is mailable, and a removable booklet for album notes will be enclosed with each disc.

When the Compact Disc player is introduced here, Sony promises that over 100 discs will be available for it. Although only the handful of albums that have been digitally mastered can take full advantage of the ultimate sonic capabilities of the Compact Disc, Sony expects that public acceptance, the convenience and the freedom from deterioration of the Compact Disc medium will lead to many older albums being remastered in the new format.

Expectedly, the price of the new technology is high. Sony has pegged the CDP-101 Compact Disc player in the $1000 range. The discs themselves will cost about $15-20, the same spread as most current audio titles.

Other makers will have other units at various prices. Even Sony admits reading a second model at about half the CDP-101's tag, to be released late this year (1983).

Even if the Compact Disc does sound as good as its specifications say it should do, by the way, I heard it, and now I want one. Sony please take note, there's no guarantee of when or if conventional albums will be obsolete.

Asked to predict the future, Sony is as noncommittal as a politician running for re-election. But in this age of one technical triumph after another, even the Compact Disc may be obsolete in ten years.

COMPUTERS ON THE CHEAP
BY STEVEN BARNES

Beyond the shadow of a doubt, the Computer Age has arrived in America. This is no time (Continued on page 14)
$140 Off! Radio Shack's Digital Receiver Sale

Take it from Mike Love, of the Beach Boys, and Dean Torrence, of Jan and Dean

"It's slim and trim, like I am, and simple enough for Dean to use."

Mike Love

Great sound, great styling and great savings on our Realistic® STA-111 Digital Synthesized Receiver, regularly $359.95, now just $219.95 until February 21, 1983.

There's no dial to turn. Just touch the tuning search button and the digital circuit scans from each station to the next, tuning it in with precision quartz-locked accuracy. The exact frequency is displayed on a big, easy-to-read fluorescent digital readout. You can enter the frequencies of your 12 favorite stations, six FM and six AM, into the microprocessor memory for instant, one-button recall.

You get an ample 30 watts per channel, minimum rms into 8 ohms from 20-20,000 Hz, with no more than 0.005% total harmonic distortion. And a special equalization switch boosts the amplifier output for enhanced bass from any of your favorite mini-speakers so you'll get good listening for all audio spectrums.

Other features include bass, treble and midrange controls so you can customize the sound to suit your room, room acoustics. Seven-segment LED displays show signal strength at a glance. And built-in circuitry prevents damage due to poor power. Radio Shack's warranty on it.

The sleek, high-quality console is compact enough to complement any decor. And the STA-111 comes with a full 90-day money back guarantee and a full two-year limited warranty on parts and labor. It's available at your local Radio Shack, while supplies last.
"Keep me posted"

"This full color poster is a terrific way to remember that great Two Fingers taste. And...the good times it brings! I'll be happy to send you an autographed copy, if you send $1.00 (to cover postage and handling) to: Two Fingers Tequila Poster Offer, P.O. Box 32127, Detroit, Michigan 48232. Please include your printed name and address. Don't forget. When you want to have fun, Two Fingers is all it takes."

Two Fingers is what it takes.
sweet and slide like Miles or Chet Baker." And though Metheny scolded on the complicated loop numbers, he learned a great deal about harmony, his playing, and playing in general at the sessions.

He took that experience to Florida, when he attended the University of Miami on a scholarship in 1972. Instead of becoming a student ("I couldn't stand classes," he said), he became a teacher.

But he had been in Florida a few months when the University began offering an electric guitar music major, resulting in a sudden rush of new students. As the Mis- turian had taught a little in high school and showed promise as a player, he was placed on the faculty. During the Florida sojourn, the guitarist also encountered bassist Jano Fadutero (of Weather Report fame), who remains a cohort to this day.

After awhile, Metheny had had enough of balmy Miami and went back to Lee's Summit. One even- tual weekend, he traveled to a jazz festi- val in Vancouver, Canada, were Gary Burton was playing, and asked the violinist if he could sit in. Burton clearly recalled the day. "Pat was hanging around backstage. He introduced himself, said he knew most of the group's music and wanted to sit in. My reaction was 'he's kidding.' He looked about 14, was all smile, teeth everywhere... there in the middle of Kansas. When he produced a CD and some other musical work, he played the violin, establishing a broad range of bossa nova in the young player. The violinist felt that if he could play the rhythms, the bass, the keyboards, the voice, who liked that music and still do. It's certainly one of the best ever to have worked around that problem, so it is worth looking into. It has a very good keyboard and is available for purchase.

The Guitar

As with any great work, you are likely to be laughed out of the company of serious computer users (if you say "Garbo" and "Trash-80"). Don't let that stop you from looking at the sys- tem. However, Rob Shakes' 15-year-old has the best of German Access memory; the program (German Access memory) expanded to 16K with the optional keyboard. In addition, Memotech brand "memopads" are available, offering everything from increased memory and a printer interface to high-resolution graphics, which is available around $100.00. Dilithium Press at P.O. Box 600, Beaverton, Oregon P.O. Box 132 G, Woosboro, Maryland 21798 have a growing catalog of programs. With them, you can add on simple word process- ing capacity, financial applications and educational programs. A terrific first computer for someone with a limited budget and an unin- limited interest in knowledge.

2) Atari 800

About $600.00, available for less. Printers a bullion for their gam- ing capacity, those high-resolution graphics can be used for charts of all kinds, and are designed for home use. Although the name should be changed to Atari Computer, Acme Micro and Panasonic (more complex languages) offer the Atari 800, an easy key to the creation of computer graphics, is also available.

3) Epson LQ-20

Cost under $100. Small enough to fit in a suitcase, the Epson comes with 16K RAM, optionally ex- pandable to 32K, and 22K-BCM. It's a large group for peripheral products. GR's viewers/stereo, Modern bands, etc. The idea now is for your product to be compatible with as many different users as possible. This is heaven for the buyer. If you purchase any major brand, you are extremely unlikely to get stuck with an "Orphan." There are so many companies putting out so many products right now, that a comprehensive or even truly representative sampling could easily take 20,000 words. What we will try to do, then, is to examine a few of the most available models, those that have enough units on the market for the company's integrity and quality to be known factors.

The Timex/Sinclair ZK 100

The low-end favorite of this ma- chine, which retails for $99.95, is amazing. It has a "membrane" keyboard, which basically means that its keys don't move. Typists might be offended, but otherwise the little machine is marvelous. It pos- sesses a full range of mathematical and scientific functions accurate to 14 digits and a hundred decimal places, mod- ular and a half. The machine, which costs a mere $30, is capable of graph and animated display of data. ZK RAM (two thousand bits of random access memory, the program- mable internal workings) expanded to 16K with the optional keyboard. In addition, Memotech brand "memopads" are available, offering everything from increased memory and a printer interface to high-resolution graphics, which is available around $100.00. Dilithium Press at P.O. Box 600, Beaverton, Oregon P.O. Box 132 G, Woosboro, Maryland 21798 have a growing catalog of programs. With them, you can add on simple word process- ing capacity, financial applications and educational programs. A terrific first computer for someone with a limited budget and an unin- limited interest in knowledge.

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The Time
NEW ELECTRONICS

WHATEVER FITS THE HOLE
by Wynn L. Rosin

Just because it's bolted to your car's dashboard doesn't mean your car stereo is a permanent installation. If your mobile music system is more than a couple years old and especially if it came with your car, consider updating it. You're not satisfied with only four watts and so Dolby at home — why punish your ears when a traffic jam punishes your patience?

For the last two or three years the car stereo industry has been the only part of hi-fi to have a sales boom. Sales took off because home stereo component quality was finally packaged for mobile mounting — and it didn't take a specifications-crazed audiophile to hear the difference. Dolby and extended frequency response were finally built into car cassette players, and amplifiers that would run on car power were designed with low distortion and reasonable output. Tough competition is the rapidly growing industry has blessed consumers by forcing equality up in reasonably priced units.

Today a car stereo is truly a component system, with your choice of cassette-receivers, amplifiers, equalizers and speakers.

Your first concern in finding the best possible sound is what will fit into your car. Most dealers have a list of which receiver fits into which dashboard and what speakers can be shoehorned in where.

In general, bigger speakers are better. The best place to put them is in the rear deck (if your car has one). Dolby is a must in a cassette player, and an equalizer is almost mandatory in most cars.

If you have a big enough budget, the sky's the limit. Some automobile sound systems cost more than the car that surrounds them. Your mobile stereo could cost more than the system you have at home.

And why not? You can always adjust to the garage when you want to hear your favorite tape on a top-quality stereo system.

DECKED OUT WITH THE LATEST
by Wynn L. Rosin

Stereo cassette recorders were first made for saving the brand-new-quality sound of original LPs. Your favorite music on tape wards off the effect of uncutting or careless handling and the grind of too many plays. You can preserve your music collection forever yet still enjoy it at parties so rough that the police run for cover.

Every year cassette recorders are affined by one minor technical resolution or another that is supposed to help them make better copies of records and — just incidentally — make all older machines obsolete.

One such feature you'll find on the latest recorders is an extra pushbutton labeled "Dolby C." Like its sibling, the long familiar Dolby B, that is found on any cassette machine with pretenses of being high fidelity, C is a noise reduction system that eliminates the last trace of hiss from a tape.

That's good, but the sorry quality of most mass-produced albums doesn't even tax the capabilities of the older Dolby B. C, then, is overkill.

If you expect record quality in general to improve (which is about as likely as album prices coming down) or if you plan to re-recordings of audiophile albums or live performances, Dolby C will help you get the best quality on tape. On the other hand, some of the best bargains for the casual recorder are the leftover older machines without the newer Dolby.

You should be aware that tapes made with one Dolby are not compatible with tapes made with the other. The old B system is still required to play back most prerecorded tapes properly, so if you want C, you'll need both.

(Continued on page 16)
David Cronenberg on The Dead Zone

David CRONENBERG

Your worst enemy may be secretly locked up inside you!

The Reactive Mind. It's where all of your past pains, failures and heartbreaks are stored. And it can hold you back from really living.

Your naturally healthy, spontaneous "active" mind is under the control of a fearful, negative Reactive Mind that feeds on Fear of failure • Fear of rejection • Personal jealousies and professional rivalries • Fear of taking risks • Old hates, frustrations and negative emotions.

With Dianetics, you can rewrite your life script by examining the power your Reactive Mind has over you. You will learn how to gain control of the enemy within, and change your life pattern into a positive, spontaneous adventure in joyful, healthy living.

Gain control of your life through Dianetics. Move onto a new plateau of self awareness and really achieve your personal goals.

After all, life's an adventure. Isn't it about time you explored a new frontier?

Read DIANETICS by L. Ron Hubbard. Wherever paperbacks are sold.

Please send my copy of DIANETICS.

I've enclosed my check/money order for $3.95 (add $1.00 for shipping and handling) California residents add 8.5% tax.

Please bill my MasterCard/VISA (circle).

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Money Back Guarantee

February, 1982 Ampersand 15

by James H. Burns

Last Fall, in the midst of post-production on Videodrome, DaVinci (The Drood, Scanners), Cronenberg announced that he had signed to direct the film version of fantasy master Stephen King's best-selling novel, The Dead Zone. The picture was originally going to be handled by Stanley (Cry Baby) and (Sunset) Donen, but will now be supervised by line producer Debra (The Wallflowers) Hill and executive producer Dino De Laurentiis.

The Dead Zone follows what happens when a concussion unleashes the telepathic powers of a young high school teacher named Johnny Smith. Smith's ability enables him to peer into people's futures and pasts by either touching them or an object that they've possessed. Smith's telepathy is both sporadic and painful for him to use.

"The Dead Zone is proving not to be the easiest book to adapt," says Cronenberg, "because it has two full stories—a mass murder of women and the career of a present-day McCarthy-like politician—that intertwine with Johnny's. Obviously, we're going to have to make some structural changes. At the moment, we plan to have the film definitely just follow Johnny. The other characters and story elements will be included but only as they impinge on Johnny's life."

At press time, The Dead Zone was set to commence shooting in January. But even before that start date grew near, horror and science fiction fans were already enthusiastic about the talent fusion of Stephen (Different Seasons, Salem's Lot) King and Cronenberg, two of the genre's finest practitioners. One source of consternation, however, concerns executive producer De Laurentiis, who has been blamed for the lackluster quality of his fantasy remakes, King Kong and Flash Gordon.

"I've heard a lot of stories, both good and bad, about Dino," Cronenberg comments. "So far on this film, everything's gone smoothly. In fact, I was surprised that Dino gave us carte blanche for casting. All that he's asking is that the actors we choose be good."

Some fantasy mavens are also wary of whether or not Cronenberg can handle The Dead Zone, since it marks the first time he's directed someone else's work (with the exception of the racing car picture Fast Company, which Cronenberg exclusively rewrites). Cronenberg isn't even writing The Dead Zone's script, which is being penned by Jeffrey Boam, who began working on the screenplay under Donen.

"What's nice about working on The Dead Zone with Jeffrey and Debra Hill," Cronenberg finishes, "is that I certainly have more objectivity on the material than on something that I might have just finished writing from scratch. I've begun to feel that I'm going to be able to distill the essence of what's really good in Stephen King's novel into a concentrated form. We'll see, when the film's finished, if that's an illusion."
NEW ELECTRONICS

(Continued from page 14)
lately need involves carefully weighing your checkout against your intuitions and satchel. For instance, I have my doubts whether I will ever use "automatic program search" — I'm just too lazy to push the button that starts the search — but I've found a "minutes and seconds" display is much handier than an old-fashioned tape counter when recording.

Automatic reversing is great for those occasions when you're too involved with the tape to flip the tape, but that little convenience can cost a substantial price.

Double-cassette transports apparently are designed to help you start a new career in music piracy by allowing you to copy tapes at high speed. Certainly they work as advertised, but if you're just going to make cassette copies for friends, why should you invest in a more expensive machine? Why not just borrow this?

The discussion of whether meters or bar graph displays are better lead to arguments more quickly than insolting musings on fictional characters. The more expensive machines have bar graphs mostly because they look more modern and easier. In truth most people, including many who own them, have a vague idea of what the meter or graph should be reading, so the price difference doesn't make much difference.

As you climb up a manufacturer's model line and prices shoot skyward, little extras are added to justify the increasing expense, extras like heads, motors and capstans. Dual capstans and a separate motor for them can mean smoother drive. A threehead system has a monitoring advantage over two heads — you can listen to the tape as it is being recorded, just like with professional recorders.

But don't be misled into thinking professional features will make a professional machine. You should consider recording the album that will change the direction of rock and roll, for posterity's sake look beyond buying a cassette recorder. When you walk into a mastering lab to have a disc cut from a cassette, the engineers might not stop laughing long enough to consider transferring your first million-seller. Bruce Springsteen and Nebraska (which was mastered from a cassette) notwithstanding, pros have little regard for miniature tape forms. (It even took the Boss some time to get a disc made from his cassette!)

All told, however, a modern cassette recorder is capable of producing nearly as good as a professional open-reel machine and is a much better bargain.

The sound of the cassette recorder is a product of hiss and specifications, is your best guide in buying one. The perfect cassette recorder for you is the one with features you want that makes copies your ears cannot distinguish from the original.

You didn't make it easy. Seldom have the offices of Amperands seen such hard breathing. The high quality and high volume of entries for our Royal Treatment Audiophile Record Contest threw the whole crew into Concentration City.

The contest, as announced in our September '82 issue, dealt with audiophile records — those most highly regarded by the re-mastered and placed on the highest quality vinyl for the ultimate in clean sound reproduction. Contestants were to make a case for a record they believed merited such lavish re-working. Prizes were supplied by Sudden Thunder, Mobile Fidelity Sound Labs and Nautilus Recordings, three leaders in this relatively new recording field.

Nearly every entry was smart, convincing and even eloquent. But only five could win. It's a sign to the old WB green labels, Hare Hat's off to everyone who gave it a try, but records go out only to the following.

FIRST PRIZE: The Beatles/The Collection from Mobile Fidelity: 13 albums on 14 discs.

Astral Weeks, Van Morrison (Warner Brothers 1760)

Music performance, production and recording matured swiftly and assiduously in the 1960s. By 1969, progressive music was a familiar term and people began to discover the real beauty of stereo separation through the use of headphoons. Astral Weeks was undeniably textured with this in mind (ah... if only William Aden could hear this one...). This series cycle (often called one of the essential works of all time) elevates and sparkles while repeatedly transmuting the listener to warm and beautiful places.

Sadly, in comparing recent pressings to the original on the early '70s, one finds the final fading moments of "Madame George" fading even earlier than before and the crispness of the little glistening bells that move from left to right under the words at the beginning of "Sweet Thing" mired in a sound sludge that reminds me of the same joke wherein too many disciples are pressed from the same Master cycle. (To make matters worse, it has been years since I have been able to purchase a copy that is completely unmarred by surface noise and dust. Surely any audiophile worth his bit or her stately thimble can get both hands on a state-of-the-art edition of through and matter what the cost. Clearly a Master to be mastered for the masses if ever there was one.

Bryan P. Cateen
Austin, Texas

2-3-4-5TH PRIZES: One album of the winner's choice from Nautilus and one from Sudden Thunder.

What with prices being equal, Amperands' vinyl decision is to declare the rest of the winners as co-runners-up. Here they are, in alphabetical order.

Beethoven, Symphony 7

George Szell, The Cleveland Symphony Orchestra

It has been nearly 200 years since Ludwig van Beethoven discovered the music's rhythm. Although completed in 1812, the "7" was never really finished until the early 1960s when George Szell himself transcribed the Cleveland Orchestra through a performance that would scare the soul out of your silk slippers.

After a rather pleasant introduction, the French horns come crashing down like a clap of thunder in what must be one of the most exciting moments in history recording, and from there on into the performance, energy never wanes. The entire orchestra plays in a way that surpasses mere grist; it is truly fine re-discovered.

This performance is in no way marred by the clutter of backgrounds on the wood as the cellos dig in, or the occasional cracking chair and rustling page turn. It could, however, benefit from some careful mastering and pressing. I'm sure that Beethoven himself would approve wholeheartedly of Szell, Cleveland and the Royal Treatment.

James Ray Crenshaw
Travis AFB, California

Mozart Quintet for Clarinet and Strings (K.581) played by Benny Goodman with the Budapest String Quartet — (Victor Records, DM 452)

There may be some curiosity as to the musical association of Benny Goodman's clarinet with so agregate as the Budapest String Quartet. Goodman's knew in the minds of the public, arts and sciences in fields far removed from chamber music; these people play for anyone who listens to a few bars of this recorded performance, the slightest question of Benny's eligibility. Yet this unique recording has remained imprisoned on a set of ten- and twelve-inch 78's transcribed immediately before World War II. Set them free.

In musicianship, in the technique of his own instrument, Goodman is a virtuoso in his own right, and was warmly welcomed as peer and musical comrade (excuse the pun) by the distinguished gentlemen who constituted this quartet. It may still be true, sadly, that precious few have heard Benny Goodman grace our ears with classical strains. But these rare recordings, assembled in the same era that witnessed Goodman's triumphant plant and famed 1938 Carnegie Hall concert, fulfill whatever was left unsaid by Benny's gift. Hence, the music is played with the precision of the Quartet, their clarinet brilliantly brings to bear the expressiveness of tone, potential charm, and perfect ease which is capable of creating familiar. Rambled to sheek as they are, it is a prize worthy of a quest. But to be remarstered would be nirvana. And his right mind would say no to nirvana.

Eric K. Federling
Arlington, Virginia

The Band, The Band
(EMI/Capitol)

The late, lamented Robbie Robertson and Co. handcrafted musical master pieces for the workingclass masses while Bruce Springsteen was still in musical diapers. The Band made me a striver an everyday emotion among the under-poverty set and gave the appellation "American music" a rural depth of emotion it had never had and will never forget. This album was their best, each song evoking pastoral images at once beautiful, sad and familiar.

The production values of The Band, perhaps by choice, are below par even for the level of technical standards at the time. This casual lack of sophistication may have enhanced the comfortably jagged feel of the original, yet I'm still waiting for Rick Danko's bass — mooky and distorted at high volumes on the album—to limp all the way up on Cripple Creek.

Todd Stocklassger
Landover, Maryland

Pure Pop for Now People

When Nick Lowe split with British pub-rockers Britney Schwartz in order to pick up with some records (CBS) and rode the "new wave" from England straight into the hearts of American poppers. His first solo release, 1978's Pure Pop for Now People is an eclectic, yet cohesive blend of R&B, soul and pop, topped with a lethal dose of sarcastic wit.
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ARMY RESERVE. BE ALL YOU CAN BE.
(Continued from page 13)

Swaylin' King, a musical computer put out by New England Digital.

"It's hard to describe," Metheny says of the Oncor. "It's shaped like a guitar but it doesn't have strings, it has dummy strings where the strings are usually, and you use a metal pick to hit them with your right hand. Your left hand touches some metal points on the neck and your body begins to play, by completing the circuit and tells the computer what key you pushed down. The Oncor is on the Swaylin' King and puts the note out, so all this happens in about five milliseconds. It's a really, really fast thing.

"There's not enough, the Swaylin' King works like a recording studio, storing up to eight tracks of information, and then when you're ready, all the material is transferred to a printer which puts out transposed for the various instruments, with professional quality. As Metheny puts it, "All you have to do is hand out the parts to the cats and you're in business. But don't get me wrong. I'm more and more convinced there are ways to use these new technologies, advances to make better music, which wasn't always true in the past."

Another very pleasant by-product of Metheny's association with G.bits Burton was his introduction to Man- ford Eicher, head of the label which has been the guitarist's home base throughout his career, starting with the trio days, featuring Parentus, Bright Size Life, and continuing through many diverse projects, up to the latest Offspring to a very lyrical world, Offspring sold fabulously and sat atop the Billboard jazz charts for the first half of 1983.

The band's next recording will be a live album, probably in the stores by early March. The Group has been recording at several venues, including the latest, back-breaking two- and-a-half month tour from the deep South to the Pacific Northwest with Manfred Eicher in between.

Metheny skips his off-read time, staying in Boston in a small apartment, because that's where the Group's business is conducted through Ted Kirkland and Associates, or up in Woodstock, where he met Coppola and his drummer Jack DeJohnette, with whom the guitarist recorded on 80/81 and who also was part of a special human's holiday Metheny took early in 1982.

"Yeah," he announces proudly, "I did a tour with Sunny Rollins. He's always been one of my favorites, and he had a few open dates at the same time I did, and so we hooked up. It was incredible, all music. Piece I wasn't advertised, so for a minute I was back to being a sideman, which was a relief. Too much, having Jack on those dates really made a difference -- he's so in line with Sunny. The guitarista feels a record would result from the spirited collaboration. Other items I've gotten from the back, banner to the front are a series of duos with guitar great Jim Hall, and a Metheny-Mayes film score for a major studio.

Author Overtakes Hollywood

By R. Sue Smith

S.E. HINTON is one tough cookie, the kind that's solid and a meal in itself and makes you wish your mother would just leave the placemat full of toast and jelly. Starting in her teens, the tough 34-year-old author has spun a string of novels so strongly appealing to youth that, eventually, Hollywood couldn't afford to ignore more than one of her books. This time, The Outsiders and Rumble Fish, have been transformed into starring vehicles for Tim, Penn Jillette, and John Travolta, in a star-laden cast list, and the success of the film, The Outsiders, and even the star's co-star, Coppola, has an old-time Hollywood quality to it. Penn Jillette, Coppola's son, have appeared in the role of a character who is not him, but that proves to be a minor point.

"Rumble Fish was getting really bizarre," Hinton recalls. "It was a night shoot, working 20-hour days. I never saw daylight. Started to feel like a vampire. It was like having left the planet, you didn't know what was going on in the world, didn't know what was going on in the world, didn't know what was going on in the world."

I'm basically a novelist, and also extremely lazy. While I was on the set with Frances, he'd wait for a new scene to make a point and four minutes later I told him, I didn't know what I could write that fast."

Hinton received a call on the phone, and was told that she was going to Los Angeles two hours later, only to end up from there on a second flight to Coppola's Napa Valley home where they'd work, work, work.

"I'd say, 'Francis, I can't go on, I'm tired, I can't do it,' and he'd say, 'Well, you'll get another glass of wine, put on loud rock music and just get me going.' Once, Hinton says, Coppola admired some drumwork and demanded that the drummer be found. "And the next week, there's Stuart Copeland of the Police in Tulsa, drumming for Frances."

This was high life, however, has not necessarily gone to Hinton's head. "I keep telling myself I can't get back to normal life," she says, and there's not a flicker of doubt in her blue eyes.

Hinton's novels have not only changed the concept of what teen-oriented books should be, but have also changed their readers. Her hard-hitting, realistic stories of contemporary people -- who happen to be teenagers -- have sold millions worldwide, with translations into seven languages.

The kids who never read books, read my books," she says with a smile, telling of letters from reformatories as well as from more typical high school and high school students. I get letters saying 'This is the first book I ever read all the way through,' and that means a lot to me.

"I've never been someone who thought, well, I'll write this and then I'll be a writer. The Outsiders meant so much to so many kids that I didn't want to see it messed up, so I turned down a lot of offers before this came along."

What convinced her that the time was right was viewing The Black Stallion, made by Coppola's Zoetrope studio. "I told my husband that that's the way I'd want it if it had been my book."

"Disney called the week before to make an offer on Tex, and I said no. I didn't want Tex Meets the Love Bug, but then we talked more and I got a better sense of the plans."

I'm pretty tough, but I'm naive. I know I've wandered through this minefield around here, and I'm really stupid about business. I do it because I like someone, not because I could give a shit about good business reasons why. That's worked for me before in my life, and I don't want to have to deal with it in any other way.

"Given the state of things, Suse Hinton won't have to compromise. She's working on a fifth novel, which she aspires to make "unfilmable. She won't tell the title or the plot, but does say that it will be about people, not issues."

"To me, a character is everything. I don't think I've got a message. I'm not a teacher, a professor, or a preacher. If I have a message, it's that ultimately you have to take responsibility for your own actions.

This may be the Tough Cookie Ethic, and Hinton's reaction to editors shows how the code of honor works.

"I write for the people, and you have to be objective, and you have to get someone else's opinion. Too give in on the small points, but fight for the big things. If something's going to live, why not make someone else happy? They'll remember it later when you won't give in on something else."

R. Sue Smith
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