Three bomb threats hit the UI campus last Friday, causing a shutdown of numerous classes. See page 2.

The increase in the state sales tax beginning today says a lot about the Idaho Legislature. Opinion, page 4.

The Vandal women's basketball team qualified for the conference playoffs this weekend. See page 7.
Three bomb threats plague campus

Students received an extra break from classes on Friday, because of bomb threats in the Jansen Building Adoption new, Jansen Engineering Building, and the Agricultural Engineering Building. Associate Registrar Jo Baldridge said an unidentified caller placed at 11:15 a.m. Friday. She said he made the threat, "This is no joke, there is a bomb set to off in the building of the 1st floor, and also one in the JEB and the B engineering Building." The registrar's office then notified campus security, officials in the three buildings, and controller Gerald Reynolds. Reynolds then contacted Vice President David McKinnon, who at 11:30 a.m. gave the order to evacuate the building.

Agricultural engineering chairman Debrett Fitzsimmons said he was ordered by the police to evacuate the entire building. Fitzsimmons called the threat "a nuisance and disrupted classes."

I received a call from the Registrar's office at about 1:20 p.m. and five minutes later, the police came on the scene and evacuated everyone said George Russell, associate dean of the College of Engineering. He said we told the bombs were set to go off at noon. Russell said this was not the first time there has been a bomb threat at the Jansen building.

No motive for the threat is known, but Moscow police Captain Robert Means said the call was probably made by someone who had nothing better to do, and wanted to cut class. "It's just one of those things that happens every year," he said. There has already been one bomb threat in Pullman, and it would not be unusual for the police to receive more threats, Means said. Although this happens often, the police take every bomb threat seriously.

Baldridge said, "Some people didn't take the threat seriously." Employees tidied up their desks, and others considered it a longer lunch break.

GPA bills on Senate's agenda

The ASU Senate will meet Wednesday at 7 p.m. in the SUB. The agenda consists of the following items: the agenda will possibly include the 2.5 GPA bills, some finance bills and some bills addressing the ASU Rules and Regulations.

The 2.5 GPA bills are a series of four bills which deal with changing the eligibility requirements for ASU President, Vice President, Senators and Faculty Representation. Candidates must run for and hold office.

Nuclear arms forum tonight

Moscow residents will have the chance to participate in a "Forum on Nuclear Control" tonight at 7:30 p.m. at the Moscow Community Center. The forum is sponsored by the North Idaho Peacekeepers, and will consider issues related to peace and war, particularly focusing on current proposals for a nuclear arms freeze.

The panel for the forum will include: Amos Yoder, a U professor of Political Science and a former member of the State Department; Guy Trotter, an editorial writer for the Lewiston Tribune and a former Naval officer; and Mike Burr, pastor of the United Church of Moscow. The forum will be moderated by Linda Pali, Moscow City Councilwoman. Among the topics the panel will include for discussion are: does the U.S. need MX missiles, Pershing missiles and the Trident submarines.; will a nuclear freeze really work?; and how much money should this country spend on defense?

Sales tax set to increase today

Beginning today, consumers will pay one penny more in Idaho state sales taxes for purchases and services as specified in the budget-balancing bill which has now become law. The increased tax will remain in effect until June 30, 1984.

The sales tax increase - up from three to four cents - is part of a Republican budget to help eliminate a deficit of $832.2 million in the state's 1983 budget. Tax anticipation notes will be sold and they will be paid for with revenue raised by the increased sales tax.

The original bill also contained cuts in public school and state agency budgets of $10 million but Gov. John Evans vetoed those sections of the legislation, leaving intact the remainder of the bill. His vetoes were overridden by ASU, Senate, the House, and the Senate on Friday supported them.

Mardi Gras draws record-size crowd

The biggest crowd ever put on their dancing shoes Saturday night to attend the third annual Mardi Gras Beau Arts Ball at the Moscow El's Club. Ticket sales indicated that 1,163 people donated in black, and white costumes, and participated in the community event. That's 363 more people than attended last year's ball, according to University of Idaho art professor and festivities coordinator David Giese.

Proceeds of the ticket sales, $5,500, will be donated to the University Art Gallery, Giese said.

"It was incredible," Giese said. "Everyone really enjoyed themselves. We finally had to kick 300 people out at 2:30 in the morning."

The Mardi Gras Parade, another highlight of the annual festivities, kicked off Saturday's events, featuring everything from marching dragons and cockroaches to a walking carton of french fries.

First prize in the Mardi Gras Parade went to the UI Art and Architecture students for their float named "Ocean and Palms." Second prize in the parade went to the float named "Ping Pong." Prizes for first and second place each consisted of a $50 savings bond certificate and numerous local pizza parlor coupons. Third place went to the "Philosophical Cats," and a fourth place prize went to the "Sphinx" and the "Walking Star."

"The community participation was tremendous," said Chan Hevener, Buchanan of the Downtown Association. "Everyone really got off on the whole thing; the weekend was fantastic."

Board to mull SUB hair shop

A proposal to establish a beauty salon in the SUB will be evaluated by the State Board of Education on Thursday or Friday, according to the board's agenda.

Only one business, Shear Madness, submitted a salon proposal to the University of Idaho for the bid closing date of February 28. Prior to this date, the University of Idaho received bids for salons, according to Don Amos, business manager of UI financial operations.

The proposed site for the salon will be the 183-square-foot Sawtooth Lounge, located on the first floor of the SUB. The terms of the proposal are $2,160 rental per year for a two-year lease. All remodeling costs will be paid by Shear Madness, while the SUB will be obligated to provide hot and cold water and affordable electrical outlets for the interior room wall.

Don Vetkus, the general manager of the SUB, said the Student Union Board is looking into services it can provide for students in the SUB.

Athletic report due for council

The University of Idaho faculty Council will pick up discussion of the Staff Briefing Paper on Intercollegiate Athletics and consider the proposed UI admission standards at today's meeting. A proposal for rank of affiliate faculty and authorization of "UI" as a grade for 599 for research purposes are also slated orders of business.

The council has held two special meetings recently to continue the discussion of the University's Role and Mission Statements. The statements will be sent to the state Board of Education for approval.

Discussion at Friday's special meeting was carried over to a meeting yesterday afternoon. The council worked to prepare a final statement.

On the cover

Jazz cuts loose on the Palouse this weekend when top jazz artists from the west coast will converge on the UI as part of the 16th Annual Jazz Festival. Photo by Hugh Lenz.
Jazz Festival

By Lewis Day
Features editor

Moscow, in the minds of music lovers, isn't usually associated with good jazz. Or bad jazz. Or jazz at all. However, Jazz will rule the day later this week as the annual University of Idaho Jazz Festival marks its 1983 debut.

Headline acts for the three-day festival — this is the 16th year for the festival — include Doc Severinsen, the Four Freshmen and Bobby McFerrin; performances are slated for the Student Union Building Ballroom and Memorial Gym March 3-5.

Described by ASU Programs Coordinator Barry Bonifas as possibly “the next Ella Fitzgerald in terms of popularity and recognition,” McFerrin opens the Jazz Festival Thursday evening in the SUB Ballroom.

McFerrin, edging outside the usual repertoire of the jazz singer, performs classical, pop and soul numbers to balance his show. Relatively new as a professional singer, McFerrin says he draws on his life experiences to produce music. Street sounds, animal noises and nonsense syllables are all a part of this singer’s range of vocalizations. Bonifas said McFerrin’s performances leave audiences “knocked over.” He also said anyone missing the Thursday performance “will kick themselves for missing it.”

Another newcomer to the realm of live jazz performance is singer Dianne Reeves. A former performer with Sergio Mendez and Count Basie, Reeves’ performance is said to “strike just the right balance between contemporary sound and classic jazz.” Reeves and her quartet will perform early Friday evening in the SUB.

Later, Friday, in Memorial Gym, one of the pioneer groups of classical jazz vocals, the Four Freshmen, will perform. Bonifas described the group as having “pioneered a lot of vocal jazz concepts ... they were almost the first major vocal jazz group.”

The Four Freshmen — Bob Flanagan, Audie Goodman, Mike Belaner and Ron Henley — formed at Indiana’s Butler University in 1947 and have been performing since. Although Bonifas said they did go through a “dormant” period in the 70’s. Recently enough — after a well-received PBS special — the group has been enjoying a resurgence of sorts.

Trumpeter Bobby Shew has been playing musical instruments since the age of eight, when he took up the guitar. After the guitar, Shew began to play the trumpet, and it is on this instrument that Shew has had great acclaim. Shew has done studio work for many different artists and productions, including Don Kirshner’s Rock Concert and Midnight Special. In addition, he has performed in several movies — “Star is Born” (the Streisand/Kristofferson version) and Chicago Style are among his credits. Shew’s show promises to be a lively, versatile one.

Winding up the Jazz Festival is undoubtedly the best known of the artists, Doc Severinsen. With his band Xebron, Severinsen will perform Saturday evening in Memorial Gym. The concert’s time is set to follow the basketball game between the Vandals and Boise State University. Bonifas projected that the concert would be over at about 10 p.m., but that the time is being kept flexible so that basketball fans who also love good music will be able to see the game and Severinsen.

Severinsen is the regular bassist on NBC’s Tonight Show, and his Missouri appearance, stressed Bonifas, will not be the same fare as seen on late-night TV. “Don’t expect to see the Tonight Show orchestra,” said Bonifas. “Doc has been with the show’s music director since 1967. Apart from his work with the Tonight Show, Severinsen is an active performer on the concert circuit. Severinsen often tapes the Carson show in the afternoon and catches a flight to Las Vegas for a performance there.

Aside from playing Las Vegas hotels and clubs, Severinsen and Xebron play all over the country in weekend engagements. Usually his appearances are with regional and metropolitan orchestras. The shows are usually met with a great deal of enthusiasm and approval.

Xebron consists of four artists: Jeff Richman, guitar; Bill Han- non, keyboards; Jeff d’Angelo, bass guitar and drummer Ron Davis. The group is releasing its first album in the near future, and Bonifas said he expects it to be a good one and well-received.

Big-name performances aren’t the only events of the Jazz Festival, however. Bonifas said he expects in excess of 4,500 student performers to be on hand for workshops and performances the three days of the festival. He said the UI event is “the largest Jazz Festival in the west ... or at least one of the largest,” and that the participants will have an opportunity to meet and interact with others in their field.

The Jazz Festival is sponsored by the UI School of Music in conjunction with ASU Programs. For the second year in a row, Chevron USA is offering financial support, and Bonifas said yesterday that “unofficial confirmation” of a grant from the National Endowment for the Arts has been received.

Jazz Festival
A variety of talented artists will bring their shows to the UI this week
Why not raise other taxes?

When you go shopping in Idaho today or anytime hereafter, you'll discover a major change in the amount you pay at the checkout line: the sales tax has been increased from 3 to 4 percent. And while you pay those few extra cents, you might consider why you're paying them and what this whole business says about the Idaho legislature.

The sales tax increase marks the only serious effort made by the legislators to do something about the sad state of Idaho's budget this year. It is achieving relatively little in terms of planning for the 1984 fiscal year budget, partly because it is aimed at erasing a huge deficit in the 1983 fiscal year budget.

What that means is that Idaho's educational system isn't getting funded any better than before. In fact, it's getting even less funding than before; higher education, in particular, had its budget cut by $1.1 million before Gov. John Evans vetoed the measure.

The legislature now faces the task of figuring out how to come up with enough revenue for an education budget figure that will satisfy the governor—as well as the state's general populace.

The sales tax hike implemented today shows the kind of approach the legislators are taking. They are doing their utmost to protect the state's special business interests, at the expense of the average resident.

A sales tax is considered one of the most regressive of all taxes. It favors the rich and discriminates against the poor, since most people eat about the same amount of food and pay (within a certain range) about the same amount of sales tax per year. For a poor person, that's a considerably higher percentage of his income than it is for a rich person.

An income tax—personal, business or corporate—is generally considered to be one of the fairest kinds of taxes since it is geared to increase with the income. And in Idaho, corporations in particular get a big break, paying only an average of $350 annually compared to $974 for the average family.

But of all the kinds of tax increases discussed in terms of getting the state's education system back on track, just about the only kind that hasn't been discussed much at all is the income tax, especially corporate income tax. Instead, legislators have discussed regressive, useless and regressive new taxes like automotive and haircut taxes and even another sales tax increase.

An increase in income taxes should be of little surprise this year. In fact, a refusal to raise at least the corporate income tax would show that the legislators are more serious about protecting special interests than they are in their jobs as stewards for the education of the state's young people.

—David Nelwent

Last week, a bill to expand the state's definition of what constitutes a legitimate non-public school was deep-sixed by the Idaho Senate Health, Education and Welfare Committee. Among the backers of the bill were officials of Catholic schools. Opposition was provided by, among others, the public education establishment.

Speaking in favor of the bill was Dr. Helen Werner, state deputy superintendent of public instruction. It is Werner's assertion that government regulation of schools is necessary to ensure curriculum proficiency and to assure "minimum standards" are met. Without such government oversight, Werner is concerned that any small group with a special interest could declare itself a school.

Implicit in Werner's position is the assertion that parents are incapable of intelligently choosing a school for their children, and that the state is called to do so. Such government paternalism is an insult to parents.

After examining certain facts, however, one gets the feeling that it is not inferior private schools that officials fear as much as it is competition with their own institutions. According to recent polls, dissatisfaction with primary and secondary public education is spreading. At a cost of about $3,000 per student per year, the system is expensive and the returns comparatively small.

A national study released in 1981 showed that students and seniors attending parochial and private schools averaged about two grade levels higher than their public school counterparts. The tests used in the study measured achievement in core curricula; reading, vocabulary, and math.

Besides higher test scores, non-public schools are usually cheaper to operate. In Philadelphia, the Catholic school tuition in 1980 averaged $550 per year for elementary and $810 per year for high school. In Los Angeles, the average Catholic elementary school costs were $217 and $803 per year for high school.

At any rate, while some educational administrators may admit public schools are generally inferior, they maintain the schools serve a vital socialization and homogenization purpose that private schools cannot duplicate. The story goes that at public schools, students are chucked in the big melting pot and mixed with other ethnic and economic groups. This is not necessarily true at public schools, and not necessarily false at private ones.

According to the National Center for Education Statistics, there is "low economic segregation" in non-public schools. In addition, "...private schools permit a greater degree of residential integration by race than would occur in public schools." The reason for this is "...the fact that suburban schools within the public sector are used as a haven to a much greater degree than the private sector." This last fact turns on its head the argument that private/parochial schools are for the elite. The reason public schools can be inaccessible is because only the very affluent can live in the areas where the best public schools are, according to the study.

Now, it is true that non-public schools tend to be more efficient, why not increase their enrollment? One way to do this would be through the use of a tuition tax credit, an idea with some strong support in certain government circles.

One version of the tuition tax credit plan would allow a parent a $250 per child credit if that child is not educated in a public school that year. According to journalist M. Schwarz, this would result in a revenue loss to the government of about $1.4 billion. However, if an additional 800,000 students transferred to non-public schools, savings accrue at a rapid rate.

However, as nice as a tuition tax credit sounds, there are powerful forces working against it. A majority of this lobby is various teachers' unions. To these individuals, anything which might decrease their power over the education system is met with cries of fear of "chaos" and (everyone's favorite perjorative) "anarchy."

Of course, the teachers can't come out and say they want to save their monopoly, so instead you are treated to the comical sight of scads of liberal teachers becoming — Haltele - - - born again strict constructionists. For example, the president of the Idaho Federation of Teachers has said tax credits "subsidize a type of education that no public institution with a constitution like ours ought to subsidize."

By this logic, Aid to Dependent Children checks or veterans' benefits couldn't be used to pay for an education in a parochial school. Furthermore, the church/state argument is totally irrelevant in a non-public and non-religious affiliated school situation.

But alas, for all the shortcomings of the public school system (which are many) there is one lesson that at least the more militant public educational administrators convey with vigor and heartfelt enthusiasm; that Hell hath no fury like a union scorned.

A monopoly on schools

Bill Malan

Bill Malan is a UI senior majoring in political science.

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But alas, for all the shortcomings of the public school system (which are many) there is one lesson that at least the more militant public educational administrators convey with vigor and heartfelt enthusiasm; that Hell hath no fury like a union scorned.
Enjoy it, girl

Editor:
In reference to Miss Steinheiser's letter, while you're waiting for Golden Boys at halftime, I'm waiting for the female express at Stateline. Does KREM and Stateline discriminate against males? Of course not! It's people like you who cause unrest. I also enjoyed the Golden Girls performance at halftime, but was afraid to admit it in the presence of the "fifty-percent crowd of normal American females." (Actually I'm sure that we have more pride and dignity than that displayed by a few immature students.)

Virginia M. Amato

Moscow's Hottentot

Editor:
To paraphrase Harry S Truman, if David Neiwert is a satirical-writing professional editor then I'm a Hottentot.

Thomas J. Liesz

Hahn says thanks

Editor:
I would like to express my sincere gratitude and appreciation to the many people who showed concern for my health and welfare during my stay at Grantman Hospital. I am especially thankful for the many visitors who took the time to stop by and visit. It was a difficult week in many respects and it's nice to know that there are friends who care.

Jeff Hahn

Raise the sales tax

Editor:
It is time again to call up your legislator in Boise and let him know how you feel in regards to the current legislation that is being produced down there. I am talking about the proposed cutbacks to education and the willingness of certain of the members in the Legislature to go along with this idea of dismantling the current education system to one that will be unable to compete in the national system of education. In short, students will receive a less than adequate education and will be unable to compete in the open job market.

What is the solution? A raise in the sales tax. This is not as bad as it sounds so do not stop reading this letter. It has been mentioned that a two cent raise in the sales tax would cure the state's ills financially. This would be a quick solution and would not involve strange and complex machinations in the figuring of taxes. I would note that there are many arguments for and against this solution and to cite them here would take too long. I would however say that there is really no way to get to Heaven except to die. One must give something in order to get something and if we expect to continue having a decent educational system than we should let it be known to those in the places of power that this is what we expect. Contact your legislator and let him know about how you feel. Don't wait until the damage is done.

Roger Thurstom

Club says thanks

Editor:
The Accounting Club would like to thank all the sponsors who donated prizes for our recent drawing: Schweitzer Ski Basin, Lakeside Motel, Bogus Basin Park, Sit 'N Soak, and T.J.'s Pantry.

Terry Armstrong did an outstanding job as the infamous drawer; and we would like to extend a very special thanks to John Windy for all his efforts in obtaining the prizes.

We appreciate everyone's participation in purchasing tickets. Your generosity helped make the drawing a success.

Sheri Shoemaker

Convict seeks mail

Editor:
My name is Dave Mesler. I am presently incarcerated at the Washington Penitentiary in the state of Washington. I am 19 years old, born under the sign of Aries. I am five feet eight inches tall, 150 pounds, with blue eyes and red hair and of Native American/European descent.

The reason why I'm writing to you is because I'm lonely for female communication. I'm also hoping that you will print this in the student newspaper because I'm very lonely out here on the West Coast. I'm from Columbus, Ohio, and due to the fact that I've been incarcerated four and a half years and the distance between my family and friends, I have lost all contact with the outside world.

I write poetry and music for a hobby and future career. I presently attend the college here inside the walls and my major areas of study are law, journalism, history and politics. I participate in most sports and enjoy weight training and martial arts. I love nature, and I'm in fact with my traditional Native American culture and heritage.

I've done a lot of traveling in my earlier years and I find it very easy to communicate with people from any type of background and lifestyle. I would very much to correspond with any young lady there at the university.

In closing, I hope that you can understand how important this is to me. This is my first time in prison, I'm a long way from home, and I'm very lonely behind these walls without outside communication. If any young lady cares to write, I will be more than willing to answer her letter.

Dave Mesler
Wash. State Penn., Box 520
Walla Walla, Wash. 99362

Argonaut — Tuesday, March 1, 1983
Criminal justice program slated

A cooperative program between the University of Idaho and Lewis-Clark State College at Lewiston will give UI students the opportunity to get a degree in criminal justice, according to Richard W. Beeson, chairman of UI's Department of Sociology and Anthropology.

Beeson said the program has been on the drawing board for about three years, but only during the last year has the project been developed. The program will utilize the facilities of the already established program at LCSC, and will use UI professors in the support courses to broaden the scope of the curriculum.

Beeson said the addition of the degree at the UI will cost very little or no money because all the courses are already offered at the schools. All that is needed is some coordination between the two schools to make it work, he said.

Gene McDonald, chairman of LCSC's Sociology department said the project developed through a "we have resources, you have resources, let's get together attitude."

He explained that students at UI would be able to register for specific classes that require crime lab facilities at LCSC and then take the rest of their classes at UI. Students may have to take a full semester of courses at LCSC to complete the degree he said.

Mueller said LCSC students would benefit from having a wider selection of elective/support courses to choose from. These courses would be taught by UI faculty who would commute to Lewiston to teach the classes.

The announcement of the new program comes at a time when the State Board of Education has asked each of the state's four-year schools to develop role and mission statements. William Daehling, LCSC academic vice president, said he didn't use this program as inconsistent with cost cutting moves being made by the board.

In fact, he said, this type of cooperative program between schools is what is needed during the current financial crisis. "One duty of higher education is to provide access to as many Idaho citizens as possible," he said.

Daehling also predicted this type of program will be seen more in the future.

Senate upholds Evans' line vetoes

The Idaho Senate failed Friday to override Gov. John Evans' vetoes of four Republican budget-balancing bills consisting of $10 million in cuts to public school and state agency budgets.

The governor line-item vetoed four sections of the bill, but left intact a one-cent sales tax increase — which begins today — the sale of tax anticipation notes and funding transfers. The bill is designed to eliminate a $69.2 million deficit in the state's 1983 budget.

The House voted Thursday to override the governor's vetoes but it needed the Senate's cooperation to nullify the vetoes. In the Senate, a two-thirds majority of 24 votes was necessary to override the four vetoes. Twenty-one votes was the largest number the Senate could muster on any one of the votes to overcome.

State board meets this week

The State Board of Education meets Wednesday in Boise to hear testimony on intercollegiate athletics, its funding policy and the role athletics should play at the state's universities.

At its regularly scheduled meeting Thursday and Friday, the board will consider what transpired at the hearing and perhaps adopt a policy on athletics. The board will also, among other things, discuss a resolution prepared by the chairman of the board to freeze four-year enrollments in higher education.

The resolution to freeze enrollments at the state's higher education institutions would set them at 1982 levels. The University of Idaho will not support the resolution unless a more equitable proposal is made, Academic Vice President Robert Furgason said Friday. Under the current proposal, the UI will lose students over the four-year period, while Boise State University will gain enrollments.

Also on the board's agenda is consideration of role-and-mission statements, prepared by each of the state's four learning institutions, defining special areas of emphasis at the college and universities. The statements will be discussed this week and are supposed to be completed by the board's April meeting.
Sports

800m specialist

Robinson's forte keeps Vandal fortunes peaking

By Don Rondeau
Staff writer

Idaho's middle distance running star Leroy Robinson is finally running out of the shadows.

For the past two years, Robinson often ran in second place behind former teammate John Trott in the 800 meter run. Since Trott, the former Big Sky champion in the 800, has used up his four-year eligibility, Robinson has blossomed into one of the premier middle distance runners at the collegiate level.

Robinson, who hails from Manchester, Jamaica, gained notoriety as one of the best collegiate runners in the 800 in last June's NCAA outdoor track championships. He placed sixth with a time of 1:47.1. In the race, he defeated Trott and also claimed his school record of 1:47.2.

Trott thinks highly of Robinson's running credentials. "He has the ability that once everyone ties up near the end of a race, he's able to maintain his form. Most runners lose their form when they start to tire up," he said.

"After working out briefly with the UI cross country team in the fall, Robinson has picked up where he left off from June. He has qualified for the NCAA indoor championships on March 11-12 in three events: the 800 meter run, 1,000 yard run and as a member of the 1,600 meter relay team. He will probably skip the 1,000 and concentrate on the 800. "On the boards, he's a monster. The 1,000 is just a bit too long for me," Robinson said.

"Last season, Robinson had a frustrating time at the NCAA indoor meet. He was disqualified in the 800 for stepping off the track. This year, he has confidence going into the meet. If I don't have trouble on the boards, I think I can place in the top six," he said.

Despite his qualifying time in three events, Robinson has set his priorities on the outdoor season. He hopes to reduce his time in the 800 to 1:45.3, the present Jamaican record.

He also feels his potential has yet to be reached. "I think I have the potential to run a 1:43. I'm a long way from reaching my potential. I need more strength workouts and more competition. I've got the speed, I have to continue running in Europe," he explained.

He was to compete for his native country in Europe last summer. However, five days before he was to depart, he injured his back and was unable to make the trip. Had he been able to compete, Robinson feels he could have run a 1:46 on some of Europe's faster tracks.

Trott feels there is one aspect of Robinson's training schedule that prevents him from being a 1:45-800 meter runner. "If he had more background, he'd be a better runner. If he ran more miles in the off season, he could be a 1:45 half-miler," Trott said.

Robinson's ultimate goal in track is to represent Jamaica in the summer Olympics. He is presently in the top three in Jamaica in the 800. Last year, he was second best. He will find out if he makes the team when he competes in the Olympic trials in either May or June of 1984.

Robinson plans to graduate this summer in business management and hopes to stay in the states and train extensively in preparation for a possible Olympic berth.

As for now, Robinson hopes to stay on the track in the indoor championships. "The way he's now running, he already has both feet on the right track.

Playoffs approaching

Men keep hoping for momentum

If you're looking for melodrama in the regular season ending of the 1982-83 Big Sky basketball season you're going to be disappointed this year.

We already know who will make up the four-team conference tournament field: Idaho, Montana, Nevada-Reno and Weber State. We just don't make hotel reservations in any of the latter three locations.

For losing twice last week, Idaho was eliminated from host contention and must wait until Saturday, March 5 to find out who will get coach Don Monson his 100th career win and the Vandals another 20-win season.

The Vandals face Boise State in a game which could give Idaho momentum desperately needed at playoff time.

"We feel playing well is something you can't flip on and flip off like a light switch. Boise State has nothing to lose, they'll be loose and relaxed much the same way Idaho State was," said Idaho assistant coach Barry Collier. "It's like we've settled ourselves in to fourth, but what we can do going into the tournament is get momentum this final week.

Weber State dealt Idaho a tough 53-47 overtime loss to drop the Vandals to second place in the conference. The next contest is a chance to move into the number-two spot and get coach Pat Dobratz to 197-8 in Big Sky. After that, we enter the NCAA in the pros.

But WSC, now the league's sole 10-3 club, went inside on the Vandals as often as they could, and itched it out in the extra frame. For the season, WSC is 21-6. If Idaho can stop the Bronco Saturday, they will be part of the NCAA tournament field.

Women face WSU on Thursday

If bad memories of past overtimes had been running through the minds of the Idaho women's basketball players, they were erased Saturday night when the Vandals came from behind to beat Montana State 72-71 in overtime, in what had to be termed a Ribble Dome "classic."

The Vandals, now 7-6 in Mountain West Athletic Conference play and 13-9 overall, won their first overtime game this season in three tries and also clinched a position for the post-season tournament in Missoula. The Vandals will be the no. 3 team behind host Montana and Weber State, while Portland State and Montana State will fight for the final spot.

Idaho's only remaining regular season conference game is next Saturday at 5:30 p.m. when they host Boise State. That game is a preliminary match to the men's finals. The Vandals also play Palouse-rival Washington State Thursday at Pocatello. Tip-off is scheduled for 7:30 p.m.

"We played well on Thursday (Idaho's 64-58 win over Montana) and were coming off a high from that," said head coach Pat Dobratz. "I think we were kind of worried about playing in another overtime game because of what had happened before. We came back this time, though, and got lucky in the end."

What Dobratz was talking about was how the Vandals came back from a 63-59 deficit with 21 left to tie the game and send it into overtime. Montana State, seemingly, had the game wrapped up. But Idaho freshman forward Mary Raese, after replacing foul-
prone Dana Fish, hit a jumper inside to cut the lead to 63-61 and the Vandals then fouled Vicki Heebner, MSU's leading scorer with 19 points. Heebner, however, missed the free throw and Idaho grabbed the rebound with 0:37 remaining. The Vandals then ran downcourt and Phaece hit an 8-footer at the buzzer to tie it.

"Mary didn't score anything until the end of the game," said Dobratz. "She had four blocked shots and played well. I don't know if she knows what she did, but she did a lot."

In the overtime the lead changed hands throughout as Heebner connected late to give the Bobcats the edge, 71-70. The Vandals then committed a turnover and MSU had the ball with 22 left. Idaho then fouled Evelyn Baldridge and she missed the front end of a one-and-one situation. Idaho got the rebound and fed the ball inside to center

**Women**

From page 7

Denise Brose, the Vandals' leading scorer with 26 points. Brose missed twice close in, but forward Leslie McIntosh got the rebound and scored with :08 left. Montana State couldn't score and Idaho held onto the win.

"We didn't pick those girls to foul," said Dobratz. "We hoped to foul someone else, but they weren't given the ball. They had times when they could have locked it up, but did not. We had made a few turnovers we shouldn't have had."

Idaho was helped by its consistent shooting. The Vandals hit 33-78 shots (43.3 percent) while Montana State was 29-79 (36.7 percent). The Bobcats, however, had a 56-46 rebound advantage.

Brose led Idaho with her 26 points, while McIntosh and Mary Bradford had 10. Brose and McIntosh also grabbed 11 rebounds apiece.

---

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Tracksters come up with big second-place showing

By Don Rondeau
Staff writer

With the help of four first place finishes, the Idaho men's track team finished second with 86 points in the Big Sky Indoor Championships last weekend in the Kibbie Dome.

Boise State took everyone by surprise, winning with 97.5 points. Idaho State, the favored team, placed third with 81 points.

"It was a good meet and very competitive. We'll be tougher outcomes," said Idaho coach Mike Keller.

Idaho's "Caribbean Connection" of Leroy Robinson, Dave Smith, Dave Harewood, Neil Chrichlow and Everett Wanlliss contributed the most to the Vandal second-place finish.

Robinson, from Jamaica, won the 800 meter run with a NCAA qualifying time of 1:43.10. He took a commanding 11-meter lead after 300 meters and was never threatened after that point.

"I didn't want to stay with the crowd. I didn't want to get into a tactical race," Robinson said.

Chrichlow, from Barbados, was up to his usual self winning his fourth Big Sky indoor triple jump. He leaped 52-4, breaking his old record of 51-9. His record-setting jump qualified him for the NCAA meet on March 11-12 in Pontiac, Michigan.

Harewood, also from Barbados, qualified for the NCAA meet with a first-place finish in the 400 meter dash in a time of 46.91.

Jamaican Dave Smith battled Harewood in the 400 and placed behind his teammate with an NCAA qualifying time of 47.08. He also placed fourth in the 55 meter dash at 6.35.

Wanlliss, another Jamaican, placed fourth in the 400 meters with a 48.30 timing and third in the 55 meters at 6.43.

Idaho's 1,500 meter relay team of Wanlliss, Smith, Robinson and Harewood battled Northern Arizona to the very end and nipped the Lumberjacks, 3:09.09 to 3:09.82. The Vandal dashmen had splits of 48.7, 47.4, 46.6 and 46.6 for the 400 meter lag. They also earned a trip to the NCAAs.

Jamaican freshman Richard Taylor received the only Vandal injury. Taylor, competing in the 500 meter dash, had to pull out of the race after 200 meters and appeared to have suffered a hamstring pull. Fortunately, he only suffered a cramp and is not expected to be sidelined for a long time.

Other Vandalos to score were: Mike Kinsey, fourth in the long jump 23-2; Rob Kelly, third in the high jump 6 ft. 10 in.; the 3,200 meter relay team of Shane Nilsson, Mike Rousseau, Taylor and Robinson, fourth 7:36.61; Craig Christianson, third in the shot put 55 ft. 7 in.; and Rousseau in the 1,000 meter run with a fifth place finish of 2:27.10.

Idaho may have won the championship meet had it not been for a lack of competitors and injuries to three key athletes.

Sam Kuduh has not been able to compete this year due to a back injury. He has run faster in the 500 meter dash than the winning time last Saturday.

Dave Benton pulled a hamstring on Dec. 4 and has been unable to compete this indoor season. Benton could have scored points in any of the sprints.

Andy Harvey, who ran the fastest time in the Big Sky last year in the 5,000 meter run at 14:03, has been out of action since October with a calf injury.

Montana's Jack Ramsey, who won the 1,000 meter and 1,500 meter runs, was voted the meet's outstanding performer.

---

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ARMY ROTC, BE ALL YOU CAN BE.
Intramural Corner

Ski Meet — has been cancelled and will not be rescheduled another time. We tried.
Basketball Officials — who worked at least five nights of games can come into the intramural office and pick up a T-shirt. Thanks for your good work.
Badminton (men’s singles) — entries open today and are due Thursday, March 10, BEFORE SPRING BREAK.
Co-Rec Volleyball — play has started. Schedules are posted on the M bulletin board. All games are played in Memorial Gym, except games on Saturday, March 5, which will be played in the PEB large gym.
Track Meet (women) — is scheduled for tonight in the Kibbie Dome.
Special Event — “Free Throw Contest” — for men and women is scheduled for Wednesday, March 2 at 6 p.m in the PEB large gym. Sign up in the Intramural Office.

Men

From page 7

the Big Sky’s first 20-game winners tried, as Montana is already 21-5.
"Effort was the big difference between Thursday’s and Saturday’s games," Collier said. "We were playing a better team Saturday and didn’t execute the last few minutes, that was the difference."
Still, Weber doesn’t own the inside track to hosting the playoffs even if they defeat ISU Saturday.
"The game Saturday between Ren and Montana has a lot to bear on where the tournament is. This time of the season the mental portion becomes very important and Ren has been a good home team, so they’ll probably be the favorites," Collier said.
If UNR falters in either contest, and Weber beats the Bengals in the Minidome, the Vandals will travel back to Ogden, Utah and face WSC, which would be the

No. 1 seed
Thursday’s Big Sky schedule has Montana at Northern Arizona and Montana State at Reno.
Against Weber State, the Vandals went back to fortress-style defense which has made them a national leader in points allowed per game. Down 41-36 with two minutes remaining in regulation, the Vandals came back to tie on a pair of Pete Prigge free-throws, a Phil Hopson tip-in and Stan Arnold free-throw.
Free-throw, singular that is, as Arnold missed the bonus end of a one-and-one which might have given the Vandals a regulation win with eight seconds remaining. But "ifs" could also have included Weber coming down court and hitting a shot to take the win.
Brian Kellerman led all scorers in the low-scoring affair with 17 points.

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SUB Lobby

Players from both Delta Tau Delta and TMA 59 go after a rebound in men’s "A" basketball championship play Monday night in the Kibbie Dome. TMA won this game 41-22, while ATO 2 beat TMA 13 for the "B" crown and OC 8 stopped AGD 29-26 for the women’s title.

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University of Idaho student Robin Ray Rollis, 19, of Hagerman, died at Sacred Heart Hospital in Spokane on Feb. 11 from injuries received in a car accident, according to a spokesperson from the hospital. The accident occurred Feb. 5 about six miles north of Worley, when a car driven by UI student David Birchfield skidded on ice and collided into a semi-truck. Rollis was a passenger in the Birchfield vehicle.

Birchfield, 18, as well as the car's other passenger, Katrina L Gundlach, 21, of Coeur d'Alene, also died from injuries received in the accident.

Rollis was a freshman majoring in electrical engineering and was a member of the U.S. Army Reserve at the time of his death. He was born in Boise on Jan. 2, 1964. His family moved to Hagerman in 1970.

Survivors include his parents, Leigh and Dorothy Wendall of Hagerman; three brothers, Randal of Hagerman, Devlin with the U.S. Army in Germany, and Craig with the U.S. Army in Korea; and two sisters, Mrs. Malea Hansen of Cambridge, Idaho, and Regina Rollis of Hagerman. He was survived by his grandfather, Ray Rollis of Post Falls, and several aunts and uncles.

The funeral service was Feb. 15 at the English Funeral Chapel at Post Falls and he was buried in the Evergreen Cemetery, also in Post Falls.

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Apologies — Tuesday, March 1, 1983

Records

Susan D. Evans, 19, Moscow, was arrested Tuesday in the parking lot behind J.W. Oysters for possession of under three ounces of marijuana. Evans was cited and released.

Mark Munn, Moscow, reported the attempted theft of the passenger door of his pick-up. Munn's vehicle was parked on Lauder Street when an unidentified man broke a window of the pick-up and then removed the passenger door and began to walk away with it. When Munn yelled at him the door and ran away.

- A vehicle belonging to Frank Baumestein, Moscow, was involved in a hit and run accident Thursday while parked on Blake Street. An estimated $200 damage was done to Baumestein's vehicle.

- Valerie Fry, Moscow, reported a broken window in the University of Idaho Education Building on Thursday. The damage apparently was done by an unidentified projectile, possibly a pellet shot by an airgun or shotgun.

- Police arrested David Lee Mains, Moscow, Thursday for driving under the influence of intoxicating beverages and/or drugs. Bond was set at $300.

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ARMY.
BE ALL YOU CAN BE.
THE WAITRESSES • 8
An interview with Chris Butler, the man behind "the women"

MICHAEL KEATON • 10
Night Shift's funnyman blazes away

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The best, if not the latest

JESSICA LANGE • 16
From Frances & Tootsie to Oscar nominations?

IN ONE EAR • 6
Letters

& OUT THE OTHER • 6
News, rumor & silliness

OUR COVER
The lovely Ms. Lange was made even lovelier by veteran Hollywood snapper Herb Ritts/Visages.

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FROM SHARP MINDS COME SHARP PRODUCTS
What can I say? Your so-called "amnesiac jokes" just aren't all that funny to me. Especially when a "joke" makes light of a rather grim image - a penguin with a broken down helicopter. These images of violence to animals - plus unspoken (in this issue, perhaps) implications to people, make fun of any sort of "difference" from the so-called norm, make me uneasy just that much easier for us to accept.

What's the matter with the lowest form of humor - porn? These beasts do violence to words, and the Bible, the Koran, and every other language. A sort of planned stupidity. The China Syndrome: Dumbass.

We've got to change our conscious, and the media-manufac- tured fashion is not much help.

Jean Gardner

The China Syndrome: Dumbass?
Ho, ho, ha, be, be, ho. be.

The Beyond Insert in the last Amzerand was terrific; will this be a regular feature, I hope?

Sara Jane Phoenix, Az.

Yes - Beyond will appear in the Oct.-Nov. issue/February issue of Amzerand.

I'm awfully sorry to read that you no go, brat, oaken for I've been reporting (ew, heck, what am I brown-nosing for? but I wanted to thank you for your interesting and informative Notice in the Dec. 1982 issue. I always won- dered what I was doing wrong when I tried to make popcorn, so, at my last party, I decided to follow your suggestion. I got real weird results. I didn't have a lid on a steam bowl, as you recommended using, but I did (notice, breeze) have a plastic colander which I used vicariously. I think this was my problem. I now have plastic-covered utensils, etc., jeden I put about two pucks of the stuff. But it wasn't a total loss; I threw the popcorn together and decorated my Christmas tree with it. Being clever, I can use it again next year!

I also agree with most of your choice of party decor. As you said, the list you published is not all in-clusive. May I suggest a few of my own?


2. And in the Most Whole-Home-Just a film.

More Jokes
We received dozens of disgusting, sick jokes about lovers, barbies, and, oh, babies. We found them all hilarious, but will not print them. We think But keep trying, folks. These sickly three earn yearly bonuses for the alleged humor. You can, too. And behind the scenes at Amzerand, John, 18 North Vine, Suite 700, Hollywood, Ca. 90028.

1. How many executives does it take to screw in a light bulb? I'll have to get back to you on that.

Pete Baterfield
Los Angeles, Ca.

2. Why did Menachen Begin really invade Lebanon? To improve Jewish footing. Pat McCarty Albuquerque, N.M.

3. And in the Most Whole-Home-Just a film.

Good Interview Skills A young college student had just completed his inter- view training from the uni- versity placement office. The office emphasized the impor- tance of presenting yourself in a very positive manner. The next day he had an inter- view with a local business firm and here is part of their conversation: "Are you in the top half of your class?" asked the interviewer. "No, ma'am," re- plied the student, "I am one of those who help make that top half possible!"

Richard Adams

BY STEVEN GINSBERG

Cinemagoraph Maeve, Cinemo's director re- cently completed the $14 million Heaven's Gate, the biggest bomb in movie business history, in his own old tricks again. He signed on to do Paramount's new coming-of-age mus- ical story, Foolproof, then abruptly left the production. Here's the dirt.

Cimino signed in December to di- rect the script by Dame Jeeves Deschard, under studio budget con- trols. Cimino then promptly took a two-week vacation and returned back to work to prepare for the des- ignated April 22 starting date. An- d suddenly Cimino didn't like what he had. He reportedly won't be paid $200,000 to revamp the film, fired director Melanie Bub- bich off, and took it in a new direction, and will be in up coming with locations that would allow the film to be shot for its allo- cated $7,500,000 (we should buy all those lawsuits). Paramounts and Melnick were swarming, Cimino's negot, Sue Mongers, made it clear Cimino couldn't work under those conditions. The powers-that-be would not back down, so Cimino left, rumoured to be looking for the director's job on Diana Rourke's next movie, Modern Brilke.

Gag Me with a, Like, Court Order W e reported last that the Frank and daughter Moon Unit Zappa had been hit upon what indies say is a million dollar merchandising bonanza from the infamous "Valley Girl" single (gag with a back ac- count). Well, just in case anyone out there is considering getting in on the action - forget it. The Zappas have just zapped a group called Valley 9000 Fords, a lawsuit for planning its own Valley Girl movie. They're telling the court that the val trademark was theirs long before Valley 9000 ever planned their own pic (rhym, inure).

Please, Not Again.

The reason, Airport pictures are taking off in the U.S. with a new one called Airport 2000. This time they have computers, new gadgets, and experience the filmmakers say "may ac-

ually happen with space vehicles." (Abren.) Jennings Lang, who proudly produced three of the first Air- port films, is back in the saddle, with a low-budget production. Larry Cohen writing the script. And George Kennedy, the star of the film, airport movie in 1975 in this upcoming one - that same character, be- created in the original. That'll make him approximately 87 years old when the airplane takes off again.

Hello Yentl... The word is going around Holly- wood that Barien Strudel has had to guarantee $4 million of her own money to finish Yentl, the overbudget film about a Jewish girl looking for an education that Streisand directed, co-wrote, co- produced and started in. Though it normally spells trouble, the word is that Bariy redheads herself admirably in her first official outing as a director. Less doosiers will get a look at the picture in theatres this Christmas.

Goodbye, David O ver the years many people have claimed to have hadwhile figuring out exactly what David Bowie really looks like behind his various stage personas. That'll be even more difficult next month when Bowie is seen on the big screen as a vampire in The Hunger. The sometime rock star is viewed here only as his ever-pretty self before he promptly ages to a preeny 98-year-old incarnation of Dracula's father (uhg).

Trouble with Kristy T here are all kinds of rumors flying around about teenager Kristy McNichol, whose mysterious illness has caused the shadowing of her picture, I Won't Dance. Her media, MGM, attributed her health problems to fatigue, stinging the ac- ceptors has a "chemical imbalance" that caused her to have varying "highs and lows" in her personality. The new Kristy, who's the first to get a long- ing to play music opposite star Michael O'Driscoll, started filming in Toronto in early November. It moved to France later in the month, broke for the holidays and was supposed to resume early this

year in the French Alps, but never went back into production.

Type Casting R ennerman veteran CBS Newsman Eric Sevareid, probably the only television reporter who can re- member when Walter Cronkite was a young man, is to direct a documentary that he retired from the airwaves in 1977 but will be back before the public in a small role in the film Jigsaw Man. Cooperating with Sir Laurence Olivier, Sevareid plans (goals what?) a news- career.

In this new role, Sevareid, now film- ing in Canada, Timothy Hutton days as a young movie star involved in the discovery of a prehistoric being frozen in ice. Australian Fred Schegich (Barbara) directs him with Lindsay Crosby (The Vendettas) playing his love interest. Hutton, who desperately wanted to graduate from school roles, is said to have gotten $1,000,000 for this one, which insiders lovingly dub E.T. on the Rocks.

Break into the Big Time, Part II F rom the Amzerand contributor community, a great deal of news. Perhaps to translate this success into household word soon. (Spyke Agnew, yes, only mention Agnew for the moment.) Fyrimanns, sometime guitarist for Del Day and long a fan of the Zappas ("Ten Commandments of Arcti"?), will soon he a regular contributor to both Playboy and Equinox. Of course, we saw him first.

Break Away from the Small Time T his Go-Go's are currently trading lawsuits with their label, IRS Re- cords, according to a report in the Chicago Tribune. The band, the muscular group's attorney, insists that IRS owes the band more than $11,000; the IRS says that it owes the band $7,000. Visiting from other significant hitmakers isn' t par- ticipating (the Go-Go's all are) crev. 287 answered the band's accusation with a suit against the band, as well as temporary restraining order prevent- ing the band from using the alleged non-payment as an excuse to drop the label. Banishing an unexpected surge of in- terest in such past IRS stars as Wazmo Shade, where multipleockies and song "Checkin' Out the Check-Out Girls," and Shaloo (whose name is "the Check-Out Girls?"") Wazmo, the label will be in deep trouble without the Go-Go's on board. Meanwhile, a court order was issued on Friday, which sidestep from comment- ing on the case.

(Continued on page 15)
'83

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THE EVENT GROWS ON...

Look for more on the '83 tour
in the April issue of ARCO.

UNUSON CORPORATION
TODAY... TOMORROW... TOGETHER
"I can't screw around anymore," says Butler. "Butler is missing — not confessing — about the social impact of herpes, how a virus has come along to reinforce monogamy and curing. Once a Kent State sociology major — present on the green when National Guardsmen murdered demonstra- tions in May, 1971, Butler is fascinated with the forces that push and pull people's lives. He calls his talent "a knack for writing down a lot of people's frustrations."

Settled into an old gray armchair in a friend's Manhattan loft apart- ment, the brown-haired and brown- eyed Butler, wearing old jeans and a down jacket, looks too "nice" to be involved in rock 'n roll. Even if the premises in his penny lodgers are under close inspection, a pair of slugs.

Back in 1977, because his Akron, Ohio band couldn't assimilate songs as fast as he wrote them, Butler made a tape of his newest lyrics on a home eight-track, playing all instru- ments. One result was "Comb" on Clone Records, the first single by the Waitresses.

"I think that tape was hip as hell," he says. "The best thing I ever did if you really want to know. My cat plowed on it and I had to throw it away. Sorry."

When England's trend-conscious Stiff Records ("If it ain't Stiff, it ain't worth a L.A.K.") decided to record Al- co's hornaing music scene, But- ler and his friends quickly invented more bands. The Waitresses placed a cut on the resulting Stiff/Devon compilation LP, but it was another Butler concoction, Tin Huey, that won a major label contract from the expo- sure. After one LP on Warner Bros. with Tin Huey, Butler revised the Waitresses. Part of his writing knack turned out to be a convincingly feminine slant on life. Many fans init- ially believed the group was an all- woman band.

Singer Patty Donahue, a friend from Kent State, helped make "I Know What Boys Like," which ven- erable Little 6 Records of New York released in 1980. It was a strik- ing success at dance clubs and on radio. Michael Zilka of Ze lobbied the bigger labels for an LP contract, eventually convincing Polydor to take a chance. "They loved it, but it still took six months to get a deal," says Zilka. "It will take still more time before they get massively popu- lar, but they will bequeath their songs true, they're believable."

"I agree," says Butler, without a trace of wagging.

"I can't screw around anymore."
1983 FORD MUSTANG

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HAVE YOU DRIVEN A FORD LATELY?

FORD DIVISION
And every once in a while," he adds, grinning, "we'll go up there and wait for people to walk in really expensive suits and then we'll spray 'em down with a water hose. You know some people have no sense of humor?" Keaton says, incredulous.

Tall tales from an actor critics are calling the comedy discovery of last summer. The Sunny-old's career is on a fast track since his debut in the comedy hit, Night Shift. His portrayal of Billy (Blane) Blaisdell, a high-energy, fun-loving, budding entrepreneur, was so deftly performed that it seems an after ego of the molder but equally unpredictable Keaton.

Since Night Shift premiered last summer, Keaton has been busy. He is currently filming a new comedy by John Hughes, of National Lampoon fame, playing a laddie-automated worker in Detroit who becomes a househusband while his wife supports the family. Teri Garr, Martin Moll, Teri's Christopher Lloyd and Ann Jillian costar.

"The tentative title is Mr. Mom," Keaton reveals, taking a sip from his Coke in the commissary. "The subject isn't really very new but the script is very funny. It should be out this summer. Hey, did you know that since Coca-Cola bought Cola- umba, all you can get here is Coke or Tab?"

Keaton recently was a guest host on Saturday Night Live and shows up regularly on Late Night with David Letterman, one of his favorite shows, along with SCTV. He is also trying his hand at screenwriting and developing movie ideas with his manager/partner, Harry Colombo, in their new office on the Burbank Studios lot.

"Lowell Gazz and Babocho Manc, the Night Shift writers, let me sit in with them a few times and contribute," Keaton says. "I think some people got wind of that and decided to take a chance on me to develop some comedies. The new office is part of the deal. I've never had an office before — it's fast!"

The role of Bill in Night Shift was also fun for Keaton. "When I first got the script, I had only read six or seven pages and I thought — I knew — that I had a good grasp on this guy. I decided to really commit to this role. During auditions, because the character has so much energy, I was all over the office — singing, dancing. Right before I'd be called in, I'd go outside, put a Walkman on my head, pump in Bruce Springsteen and get into the character. I'd come in and just use the whole office."

In the movie, Keaton and Henry Winkler play a couple of bored movie attendants who become "love brokers" for a stable of pompous hookers. Winkler's character, Charles "Chuck" Learney III, is a quiet, unassuming doorman of a man whose predictable life is shattered when Keaton's Billy Blaise arrives at the morgue. Bill is an "idiot" man who constantly tapes his flashes of brilliance into an unequipped present-recorder ("Hold it! Feed me morenuts to live run!"), forever rocks out to "Jazzy Jack Flash," and whose zest eventually rubs off on Chuck.

The role became almost another personality to Keaton, who was allowed by director Ron Howard to freely explore the comic possibilities. Keaton successfully managed to carry the character to hilarious extremes without driving it over the edge of credibility. While filming, Keaton often refused to give the same reading twice, for the sake of keeping his performances fresh.

"Spontaneity is what I really want to achieve; that's such a nice compliment," Keaton says. "I had so much freedom from Ron and the cast. I got to know the character so well that the thing that came to me were right with the character."

"Ronnie will be my most successful as a director," Keaton adds enthusiastically. "He's such a straight arrow. You trust him so much that when he starts telling you what he wants you to do, you really listen. He doesn't hold you down but he also knows just when to pull you in.

"Henry was also great, really helpful. He would see what I was trying to do and he'd say, 'Yeah, you're on the right track, just take it this much further.' One idea that Keaton suggested for the film turned a pleasant comedy bit into a gem. In the scene, Winkler is cornered on the New York subway by a saxophone-playing beggar. When Winkler deposits a few coins in the beggar's cap, the sax guy actually becomes louder.

"The beggar pulls out a few bills. The hit ends, thanks to Keaton's inspiration, with Winkler frantically writing out a check to the deserving sax man."

How does Keaton feel about being "discovered?" "Well," he says, embarrassed, "I feel good about it. I hope it's true. The thing to remember is that it's only one movie so far and even though I'm pleased with what I did in it, I'm trying different things now and hoping it works out.

"And, what really matters," he adds, "is that you like what you do, have some laughs. Every so often, I like to check myself, remind myself that life should be fun. The problem with this business is, it becomes so serious. People start thinking that everything revolves around the business. But I don't think the starting kids in Cambodia are wondering which film is going to win the Academy Awards. It's so good for me, anyway, just to get really away sometimes for a better perspective."

Away for Keaton could mean Geropa, Pennsylvania, where he grew up, or Michael Douglas, the youngest of seven children. Early on, he wanted to be a performer. "When I was five or six, I used to do an impersonation of Elvis Presley. I thought he was the greatest and I was five! I would take these Hershey bar wrappers — I guess because they matched the color of my hair — and would cut out saddles, tack them, stick them to my face and do Elvis."

Comedy was a natural path. "My whole family is hilarious," he says. "The only reason it's me here and not them, is that I was the first one to figure out I could make money at it."

Keaton began to seriously consider a comedy career while attending Kent State and majoring in speech. "One of my vague majors I could find was to get me in the area of sports — some of my friends were sports broadcasters — and I could take some theater classes and still not commit to anything."

"It was around this time that I started to take neat on ideas — writing from short story to observations to comedy ideas. Flying back from Mexico once, they checked me out at the border because I had very long hair then and those Helen David Thorne glass ones, the ones with the round wires. They thought I was a doper, which I'm not, but they took me into a back room to search. Going through my things, they pulled out this slip of paper, wrote, in a hasty scrawl, "I had wasted a down idea for a branded commercial. I remember thinking — what are the chances of this happening?"

After three years of college, Keaton left to concentrate on performing, testing out material in coffee houses and comedy clubs. One coffee house routine was as a panicky folk singer, rushing up on stage as though he were late, apologizing, opening his guitar case to find — wops, he'd forgotten his..."
to Miller Time
"Yeah, this baby's totally stock... except for my Jensen."

JENSEN
CAR AUDIO

When it's the sound that moves you.
In science, yesterday’s dreams is to
today’s question mark, and today’s
day could easily be overthrown by
more data tomorrow. Keeping up
with the changes may seem a
never-ending fragments to
authors and publishers are going out
of their way to make the task easier,
even more enjoyable. Books about
science, written for the nonscientist,
have become a small industry for
themselves.
For the few months, I’ve been
selecting from some of the best
science books of 1982 — with a nod or
two at 1981, and even 1979. The av-
average life for a science book is less
than five years. After that, it’s out of
date. Many of these books, however,
will have value even ten years now.

Two topics loom large in recent
news stories the energy crisis, and
the debate between some religious
groups and scientistic and edutactuated
visions. Energy is a major prob-
lem of our time, as all of us, the de-
danger between Creationism and evolu-
tion may not seem as important, but
could lead to major changes in the
relationship between religion and govern-
ment, and how scientific knowledge is passed on from
generation to generation.

Energy and resource management is
the topic of Earthbound by James
Hammond, HR Freeman and Co., 1982, 279 pp, $6.95. Since
1968, Park has been warning us that the
life of the pet, Park predicted, a crisis
would occur if we failed to be in the
present state of affairs. Earthbound includes
data and projections and statistical projections. It is one
of the more important books of 1981 and
should not be overlooked.

Controlled nuclear fusion has been
one of the great hopes of energy
researchers for over thirty
years. Still, the difficulties of con-
structing a long-term, commer-
cial basis have proven much
greater than early researchers had imagined.
The history of fusion research, the
science and scientists involved, and
the politics of super-science are
clearly exposed in Fusion: Scien-
tence, Politics and the Invention
of a New Energy Source by
Lisa John, MIT Press, 1982, 344 pp,
$15.00. Bromberg’s narrative
stretches from 1931 to 1978, and
deals only with government re-
search. Despite major achievements
— notably the success of the
Princeton Large Torus in 1959 —
there was a long way from being a viable commercial power
source. The latest summary of a
date for the first functioning com-
cmercial fusion plant. Bromberg’s
book is insightful and often fascinat-
ing, perhaps the best description
of how government and science interact.

The Politics of Contradiction
by Carl Djerassi (H.R. Freeman and
Co., 1982, 282 pp, $9.95) is subtitled
" faith Control in the Year 2001," but
also touches on the past. If our re-
sources are not as critical for Park sug-
gest in Earthbound, then the world
need not reach some condition on
population growth. Djerassi discus-
ses the politics and science of genetics — how people
age, and how society regards and treats them.

Hazardous Waste in America,
by Epstein, Bromberg (H.R. Freeman
and Co., 1982, 259 pp, $7.95), discusses the problem of waste dis-
posal, not only from nuclear power
plants, but from all sources in indus-
tries and government. The authors list
dangerous and potentially dangerous
dumps for toxic waste around the
land and water by the stereochemistry,
and the greedy. Their book is
called a call to action, and sells how
you can defend yourself personally, or
with the aid of others, in court
cases.

The Sun, Our Star by Robert W.
Neave (Harvard, 1982, 265 pp, $20.00) is a thoughtful and useful update on
the current state of solar studies, from the son’s magnetic fields
and fluctuations to the potential of solar power.

The notion of life in the universe,
other than our own, is not new.
Stephen J. Dick’s Plurality of
Worlds (Cambridge, 1982, 246 pp,
$35.00) is an entertaining and scholarly history of the debate
over extraterrestrial life from early Greek philosophy to the eighteenth cen-
tury, filling in a gap in the history of
science. Modern views of Life in
the Universe, edited by John Bellingham (MIT 1980, 461 pp, $22.50)
are provided by astronomers, biologists and space scientists. The book is indispensable
for those who wish to read up on the subject, either in reality or in their dreams… and
points the way to any number of possible
future’s.

But the future is not your im-
mediate concern — and you just
want to know what that object is on
the table next to you? — then Fish-
ner and Brugnati’s What? What's?
A Visual Glossary of the Physical
World (Harriman, 1981, 365 pp,
$29.95) should be just what you’re
looking for. From space shuttle
crafting, all the different parts of
classical and unfamiliar objects are
labelled, with clear photos and illus-
trations. Immutable for the sci-
entist — or the puzzle fan.
To write a great novel, you have to live a great novel. Too bad Mickey writes murder mysteries.

TRENCHCOAT
MARGOT KIDDER ROBERT HAYS

TRENCHCOAT A JERRY LEIDER PRODUCTION
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Music by CHARLES FOX Written by JEFFREY PRICE & PETER SEAMAN
Produced by JERRY LEIDER Directed by MICHAEL TUCHNER TECHNICOLOR
PG PARENTAL GUIDANCE SUGGESTED... C C
All We Are Saying Is,
Give Exploitation a
Break

Yet another book about John Lennon is due out before long. The Last Lennon Tape, a \$7.95 trade paperback from Dell publishers, will give readers the transcripts of BBC interviews with Lennon and wife Yoko, one day before his death in New York City.

HBO, Y'all, Or, Cathode Cowboys Croon Again

Both Wallace Nelson and Kenny Rogers are capitalizing on the growing pay TV market by taping live concerts to be shown via Home Box Office. Nelson filmed a solo turn at Texas' Austin Opera House Jan. 9-10 while Rogers will tape his March 20-date at the Greensboro, N.C. Coliseum. Add them to an HBO concert list that includes Dolly Parton, Olivia Newton-John and the Bee Gees.

Burt, Hart, Asserts Worth

Burt Reynolds, who has been campaigning for a best-actor Oscar nomination in Hollywood trade papers for his performance in *Fire, *keeps telling critics he's deserved with Hollywood for not taking him seriously as a thespian. So -- he's agreed to do the sequel to his very arty 1978 hit, *Cannonball Run. *Rather than previous co-star Farrah Fawcett, Reynolds will be joined by Sammee Davis, Jr., Dean Martin and Dom DeLuise. Now, why can't Hollywood take him seriously?

Flickers

It's amusing between thrushes Melissa Manchester and Cher for the supporting role in the new Goddard movie, *Living In A Box.* But, in terms of *Fire, *a tale about a woman (Goldie) working in a factory during WWII (as is *Bride of the Racket. *The part up for grabs is that of a best friend (who doesn't sing). However, Manchester wants desperately to break into pictures while Cher, who just played Meryl Streep's friend in the not-yet-released *Silkwood, *desperately wants to continue her new-found acting career. The best singer-actress win.

Director Louis Malle ([Atlantic City]) is hard at work in San Francisco on *Creedence, *a film about a group of free-spirited, low-life types whose lives center around a pawn shop they want to rob. Among the gang members are Sean Penn (the fatalist in *Bad Times at Ridgemont High), Donald Sutherland and Jack Warden; the ever-keen Prof. Irwin Corey has a bit part outside the gang.

Richard Dreyfuss and Richard Pryor come as two deserting military men in *Ain't No Hero, *which should start filming later this year. Dreyfuss plays an Italian soldier and Pryor a WW II armyman who meet in the desert and decide to go to Lisbon. Lisbon! Considering the two stars' freewheeling acting styles, this could be the Nervous TV Movie of the Decade. Considering their similar drug problems, maybe it should be titled *Ain't No Hero: Confessions.

A Bronx in New York who turned in ABC's Home View Network at about 4 a.m. one January night was treated to further own showing of the 1946 film, *The Venerable -- *years before its official appearance on television. Apparently a somewhat garbled print of the picture was accidentally spliced on the airwaves as a result of a test of the network's Sony video recorders and their decoder systems. The film's distributor, 20th Century-Fox, popped its cork and is now investigating the matter. Eeps.

Grab Your Whip & Get Your Hat...

Steve Tesich plans to start filming in May on *Indians Jones. *It's not a sequel to *Raiders of the Lost Ark, *but simply another adventure for the main characters, again played by Harrison Ford. This time filming takes place in China and Indians as well as in England.

Who Loves You, Baby?

No truth to the rumour he will depart his Doomed Fury cartoon strip, Gary Trudeau will concentrate on writing novels. He is already penning *Zoo Plunge, *described as a political strip, and after that is set to write a film for Robert Redford. Will life imitate art and find Trudeau drawn into the Hollywood system, just like some of his cartoon characters? Or can he emerge from this town unscathed?

From Pullman, Washington, Mary C. Pellicer's "slightly insanitary" angpermunder won our hearts—and thirty bucks. Other greedy-artistic readers may earn the same—just send us a brilliant, original angpermunder mainly drawn to black ink on sturdy white paper. Be sure to include name and address on the art work, and send the beauties to angpermunder of the Month, 2680 North Vine, Suite 500, Hollywood, CA 90028.

March, 1983 angpermunder
"King Kong’s Joke"
Has the Last Laugh Now

BY STEPHEN FARBER

A

s a comeback it might almost rank with Rocky Balboa's. Hollywood loves underdogs, both on the screen and behind the scenes, so the film industry was pleased to see Jessica Lange win rare reviews for two movies released in December. In both films she played actresses—the stick-thin, scrunched Frances Farber in the biographical melodrama, Priscilla, and a soap opera star who becomes the female incarnation of Dustin Hoffman in Tootsie. Now it looks as if Lange will receive Academy Award nominations for both films—in best actress in both, and as best supporting actress in Tootsie. (She has already won the best supporting actress award from the New York Film Critics, the National Society of Film Critics, and the Hollywood Foreign Press Association—the Golden Globe.) If that happens, she will be the first actress to win a double from the Academty in 46 years. (Teresa Wright was nominated in both acting categories in 1942, she won the best supporting actress Oscar for her performance in Mrs. Miniver.) The accomplishment would be impressive for any actress, but it is especially striking when you remember that just six years ago, Jessica Lange was dismissed as a rapid, unscripted sex kitten after she made her movie debut as King Kong's playmate. "I was sort of a joke," Lange admits now. This year the last laugh is hers.

Perhaps her painful experiences in the intervening years helped to strengthen her performances in her two recent movies. Playing in Priscilla, she could certainly identify with the frustration of a gifted, intelligent actress consigned to various roles in forgettable B pictures. "There were a couple of years after King Kong that were very discouraging for me—Lange confesses. "It's a strange area for the human spirit when you know that you can do something, and do it well, and you're denied the opportunity. Frances' situation was somewhat different from mine in that she was shuffled along in mediocre projects that did not allow her to display her abilities. I couldn't get work at all after King Kong, but there's definitely a parallel. In playing Frances, I identified with her anger, and I got a lot of my own anger out.

Similarly, in Tootsie, she does a fine job of conveying the self-doubt and self-loathing of a woman accustomed to being treated as a sex object. Her characterization brings overlooked poignancy and depth to the comedy.

Both performances have a down-to-earth American freshness that may have something to do with Lange's middle-American background. Born in Chippewa, Minnesota, she spent her child-

hood moving around the Midwest wherever her father

changed jobs. At the University of Minnesota on a painting scholarship, she met and married a Spanish photographer, Paco Grande, and traveled with him to Paris, where

she studied mime. Back in New York she took acting classes and did some modeling, which is how she came to the attention of Dino De Laurentiis, who was searching for an unknown beauty to inflame his giant ape.

Working on King Kong, Lange spent most of her time chromeimg her lungs out as she struggled in the 1,000-pound

gaw of the beast. She got a lot of publicity during the production, but it all evaporated after the movie opened to poor reviews and mediocre business. All at once the Hollywood moguls and suits who had been counting her stepped retracing her phone calls. A few directors, however, were impressed with her work. Bob Fosse, Bob Rafelson and Sydney Pollack all found her intriguing, and when they all eventually turned her "I had a lot of arguments with people," Pollack reports. "But I found Jessica very interesting in King Kong. I was looking for something for her even before I made Tootsie."

Two years after King Kong Fosse cast her in All That Jazz, but her part as the sleek, fellini-esque Angel of Death who could be described as a charmed one and did little to advance her career. A comedy export called How to Beat the High Cost of Living opened and closed within a week. During this period her personal life was also in turmoil. She began seeing dancer Mikhail Baryshnikov and eventually divorced her husband, in a reversal of the ordinary sexual roles. Grande sued her for support. Two years ago she gave birth to a daugh-
ter, Alexandra; she admitted that Baryshnikov is the father, though they were not married.

At the same time, Lange invited more controversy when she opened In The Postman Always Rings Twice, a mammy film of James M. Cain's tawdry novel of lust and murder in the Depression. Although the film was not well received in this country (it attracted more favorable reviews in Europe), Lange was her first set of enthusiastic notices. Merely winning the part opposite Jack Nicholson was something of a coup, since many top actresses—such as Meryl Streep (Lange's competition for this year's Oscar)—had been considered and rejected.

The film's director, Bob Rafelson, was going against the advice of many friends when he cast her, but he believed she was the best person for the part. "Jessica comes from a very small town in the Midwest," he explains, "which is where the character came from. So I felt she had an understanding of the character. Also, she is one of the few actresses I've ever met who is completely unself-conscious about her sexuality. That is not to say she takes it for granted. But I observed, for instance, that when she sits down, both feet are planted on the ground; she doesn't cross her legs. There is almost a prudish quality about her that I found enormously attractive."

Lange feels that the outrage Postman inspired reflected a portentous backlash in this country. She adds that the film and at several of the hysterical reactions it provoked I had Paramount send me all the reviews," she says, "which is something I'll never do again. But there was one from a woman reviewer, I think in San Francisco. She was supposed to be reviewing my performance and Jack's performance in the context of the film. She was obviously offended by the sex scenes. But then she said, 'And I wonder how Misha [Baryshnikov] feels about this.' I could not believe it, I thought this woman should be kicked up. What does anything to my personal life have to do with this film?"

Fosse repeated the pattern of Postman: bad reviews for the film, ecstatic reviews for Lange personally. Still, the critical response disappointed her. "It hurt a lot," she admits. "I wanted the whole film to be well received. Some of the critics are legitimate, but so many critics feel they are experts on the subject of Frances's career, and they went in with very snide ideas of what the film should be. They didn't review the film, they were reviewing the film they wanted to see.""Lange has wanted to make the film for years. She first became aware of Frances Farber when two actresses in a class she was taking played a scene from Farber's autobiography Will There Ever Be A Morning? Since then the project had been something of a personal obsession. She identified with Farber on many levels besides the obvious one of career frustration. She also understood Farber's perspective for her left-wing political beliefs. "Frances was supporting the Lincoln Brigade, and I was a member of SDS (Strengthen for a Democratic Society)," Lange says. "So there were certain parallels in our lives. We were both on the unpopular side." Lange responded even more strongly to the film's indictment of the psychiatric and medical establishment. "In all the research I did, she comments, 'I was just stunned to learn of the freedom that the psychiatric establishment had. They went virtually unchecked for thirty years. The doctor who sup-
pessed lobotomies was elected to the California state legislature. He was given total free rein. At times he would lobotomize up to 30 people during a day in a large state institution. I saw pictures of this. It was literally a circus. They would throw the patients on her bed with him to take pictures. He did the lobotomies without any kind of sterilization, most of the time

Lange (above, as Frances Farber, and left, with Dina
De Laurentiis in Tootsie) signed a five-year contract with Dino de Laurentiis to do King Kong—after which he reportedly would release her or look for better projects. Finally, with only nine months left on her con-
tract, Bob Fosse forced her to All That Jazz. Dino didn't save, and Lange's career was re-launched.

"Continued on next page"
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BE ALL YOU CAN BE.
Dustin

on lake, is team? guy her 1,000 glasses on acting out will and in net film, Street getting order st;irretl he or they be huge, aisle, it. ~lfoore imagine when playing myself supported talk," took wanted be lay is for back Hampshire cross come SASE in of of truck packages, yours." it. adventure." in dress to which lost $ usually stint out box guy then now. tell to at to and she life. credit operations. the jobs. those from really anybody. in of kind I as and relatives brothers for be be daughter the Fac the many his play he what her time roles. of conflicts from performed group a not were and opportunity. I is left olf a page yeah, the buses, vent right. Frances, were there's life. to to picked really comedy found budget and Forties his play and a more than say'mock'ecause Marilyn along this box Hollywood, were and acrobatic on point could it. It to to say'mock'ecause her. 'Whataya like a other the between role seemed 3 her the actress played. But Keaton admits. "The girl can't". POLLACK told me a kind of several shorthand. I needed someone who would come across as a real person and the audience would immediately know that Dustin had to be in love with her. The only way to make it work is to hire Marilyn Monroe, and the closest I could come to Marilyn Monroe was Jessica." Much has been written about Pol- lock's conflicts with Dustin Hoffman. But he found Lange difficult to di- rect in a different way. "Nothing comes out literally with Jessica," Pollack explains. "Sometimes you get exactly what you put in, but you give them a direction, and they do just what you tell them. But if you gave Jessica a direction, it would always come out slightly dif- ferent from the input. It's like a gymnastic that you push forward and it moves to the right. That can be exciting, but it took out a while to get used to it. I read that Jessica studied painting, and you can feel that she's an artist. There's always a little more going on than you ex- pected. Also, she's an extremely pri- vate person. In Hollywood, when you're making a movie, everyone goes through this ritual of instant in- tranquility, which of course is highly sus- pect. But Jessica doesn't allow that kind of insanity. I like her and would work with her again, but still I don't feel I really knew her." Lange admits that she prefers working intuitively and does not like to analyze her roles at great length. That is why she enjoyed the collaborations with Kim Stanley, who played opposite her in "Farmer." "Kim works exactly the way I like to work," Lange assures. "He's very private. Nothing is discussed about the work, and I like that." Working with Dustin Hoffman was at the opposite pole. "Dustin loves to talk," Lange said, smiling. "He can go on for hours discussing the role. That's okay. Everybody works differently, and whatever it takes to get them revved up, to get the instrument tuned, is fine. It's just great when you coincide with an actor whose methods are similar to yours." She and Kim Stanley have talked about playing mother and daughter once again, in a production of The Glass Menagerie for cable TV. Lange is looking for other projects, but she does not seem frantic about it: she divides her time between an apart- ment in New York, a house in Con- secticut, and a cabin in a desolate part of Minnesota. New scripts are pouring in, but she has not yet found one that satisfies her. At this point I really would prefer to be known as a character actress," she says. "To be a 'leading lady' seems somehow limiting. In the Thirties and Forties those leading ladies played great parts from comedy to drama, but now there's no room to the leading roles. I can't tell how many scripts I've gotten where the main woman character is a photographer or a journalist. There's no imagination to those leading ladies any more."

Nevertheless, Jessica Lange seems to be enjoying the fact that she has finally told King Kong to rest. "Now I have a ground to build my career on," she said. "I never have been this clear on my work, which has never hap- pened before in my career," she says. "That's very pleasant, but I'm not letting that get to my head. I'm making it a point to stay away from Hollywood. That's always been my strategy."

Lange as the tortured Frances Farmer—a role with more than one parallel to Lange's own life.

Keaton

(Continued from page 16)

actor, then desperately trying to fake it by pretending to "play" the case. His comedy was then a cross be- tween the antics of Steve Martin and Albert Brooks. "People keep asking me what exactly it is that I do and I really don't know. It's not jokes — I learn most of the time I make ob- servations and take them as far as I can take them — sometimes to Pre- cious land and back."

While performing, Keaton rep- orted himself with a variety of jobs, including a stint with the production crew of a Pittsburgh PBS TV station. "These guys were incredibly funny people," he says. "They had this group going called "The Flying Zucchini Brothers." Printed Circuit and the American All-Star One Man Band with Peaches and Cream and they asked me to join. It was a mox — no, maybe I shouldn't say 'mox' because they say 'whata' mean mock, we were don't legal! — kind of acrobatic act. There were about five of us and we would dress up in king underwear with jockey shorts over our underwear or anything we could come up with, and capes — great capes — and we'd do these wonderful quasi- acrobatic acts."

"Take, one guy would get on the floor and there'd be a box behind him and I'd be on a box behind it. I'd jump off the box to the floor and then off the floor to the box and we'd lay this fish net down about this high off the ground," Keaton laughs at the memory. "Not even any pre- tence to illusion — it was all under this ges of high adventure."

After developing his improvisation and setting for several years, Keaton decided to concentrate on acting and moved to Los Angeles around 1974. Arriving with no money and no transportation, Keaton found the city to be "one huge, wild car bed. I had to get around on buses, which is next to impossible here. I knew few people and sometimes literally lived off of 85 a week. I got real this," Keaton adds. "Yep, lean and mean, as they say.

During his first two years in Los Angeles, Keaton performed at the Comedy Store, studied improvisation at the Second City Workshop with friend Betty Thomas of HIW Street Blues, and supported himself with some odd jobs. Before high school, he appeared on various television shows, was regular on the story

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Tyler Moore very show and started a a limited correct SELF Ed- is to Upholstery, in which he played a gardener."

The series was only for six episodes; and, even though the cri- ses didn't arise, it didn't get picked up for more. But I'm glad that it wasn't, be- cause I would prefer to do (we're doing now — more films, with more stories.)

Television did have one lasting ef- fect on Keaton, though. Last June 5th, he married actress Carol Kane. They met as castmates on a TV show. "We were married in this bar in New Hampshire by a line, on a balcony. We got married — totally."

But Keaton and I were wearing white tuxedos and we looked like the Temptations walking through a fireworks display.

"Before the wedding, Caroline and I were at World and we had bought these Mickey Mouse and donald Duck sunglasses I told her. Hey, this marriage thing is getting too serious. I'll give you $1,000 if you wear your sunglasses during the wedding," she just laughed and said, "Oh, yeah, sure.

"I totally forgot about it. So, we just married. I'm in my room and everybody's kissing. We get down to the bar, Caroline and I and Caroline taps on her shoulder — "It's Donald Duck sunglasses aren't we? I was wrong."

But we had a fantastic time at the wedding. It was great.

We marched out to a great band playing The Sunday Side of the Street. Very up-tempo."

Now, in his spare time, Keaton still works out at the Comedy Store and other clubs. His hobbies are varied. I like to get in crowd discussions where everybody acts like no one else is in the room with them. No one ever talks to anybody. After a few shows, one guy will get off. I'll wait a few more and suddenly say, 'Was that guy a jerk? or what?' One person will usually laugh, but the others will jump into the corner, thinking, 'Get's a bomb — I know he's a bomber.'"

But Keaton enjoy his any other profession? "As a kid, I wanted to be a cowboy, but I wore glasses then and when I was a cowboy wearing glasses I mean, can you imagine a cowboy wearing glasses, putting up his glasses, squinting out the sun- set, asking 'Are those Indians over there?' "I love baseball, it would have been a good player. In fact, our production company is called '6 to 4 for the diamond - baseball.' Favorite team? 'Pittsburgh Pirates.'"

But Keaton is more than just a baseball player. In fact, his production company is called '6 to 4 for the diamond - baseball.' Favorite team? 'Pittsburgh Pirates.'"
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LANGE

(Continued from page 10)
never even washed his hands be- tween operations. I read an account by a man who was present during one of his visits to a state hospital. The account of it was just terrifying. Playing Frances Farmer, she seized the opportunity to vent her own rage at the medical establish- ment, at Hollywood, at the system in general. But playing a role at fever pitch for some 18 weeks took its toll on her. "Somewhere along the way," Lange admits, "I lost the power of separating myself from the character. After doing a really dra- matic scene for a week or two weeks, it's not easy to walk off the set and drop back into normal life."

For that reason the making of Tootsie seemed like a vacation. Even though the film, like Frances, went way over budget and over schedule, Lange found a relief. "I'd go to the set," she recalls, "do my day's work, and then when that day was over, there was no problem in getting back to my life. I am definitely a supporting player in Tootsie, and that's what I wanted after Frances." It is ironic in a way that Tootsie seems to be bringing her even more acclaim than the demanding Fran- cies. Director Sydney Pollack knew from the start that he wanted her in the role of Julie. "The girl I cast," Pollack says, "had to speak a kind of sexual shorthand. I needed someone who could come on camera and the audience would immediately know that Dustin had to be in love with her. The only way to make it work is to have the perfect Marlene, and the closest I could come to Marlene Monroe was Jessica." Much has been written about Pol- lock's conflicts with Dustin Hoffman. But he found Lange difficult to ob- ject in a different way. "Nothing comes out literally with Jessica," Pollack explains. "Sometimes with actors you get exactly what you put in, you give them a direction, and they just do what you tell them. But if you give Jessica a direction, it will always come out slightly dif- ferent from the input. It's like a gyroscope that you push forward and it moves to the right. That can be exciting, but it took me a while to get used to it. I read that Jessica must paint, and you find that she's an artist. There's always a little more going on than you ex- pected. Also, she's an extremely pri- vate person. In Hollywood, when you're making a movie, everyone goes through this ritual of instant in- timacy, which of course is highly suspect. But Jessica doesn't allow that kind of intimacy. I like her and would work with her all day, but I still don't really know her." Lange admits that she works intuitively and does not like to analyze her roles at great length. That is why she enjoyed her collaboration with Kim Stanley, who plays her tyrannical mother in Ake- rin. "Kim works exactly the way I do in work," Lange says, "She's 'very private. Nothing is discussed. There's a mystery to the work, and I like that." Working with Dustin Hoffman was at the opposite pole. "Dustin loves to talk," Lange says, "He could go on for hours discussing the role. That's okay. Everybody works differently, and whatever it takes to get them revved up, to get the instrument tuned, is fine. It's just great when you coincide with an actor whose methods are similar to yours." She and Kim Stanley have talked about playing mother and daughter once again, in a production of The Glass Menagerie for cable TV. Lange is looking for other projects, but she doesn't seem frantic about it. She divides her time between an ap-artment in New York, a house in Con- ceSSION, and a cabin in a desolate part of Minnesota. New scripts are pouring in, but she has not yet found one that satisfies her. "At this point I really would prefer to be known as a character actress," she tells. "To be a 'leading lady' seems somewhat limiting. In the Thirties and Forties those leading ladies played great parts from comedy to drama, but now there's not that much in the leading roles. I can't tell you how many scripts I've gotten where the main woman character is a photographer or a journalist. There's no imagination to those leading lady roles any more."

Nevertheless, Jessica Lange seems to be enjoying the fact that she has finally hit her stride to rest. There's grounds for some future for my work, which has never had a chance in my career," she says. "That's very pleasant, but I'm not letting it change my life. I'm making it a point to stay away from the limelight. That's how I've been my strategy in good times and bad. I need my own personal time, it helps me to hold on to my sanity."

Keaton

(Continued from page 30)
'What's you--'cause I'm trying to get people to the play by designing "play." The comedy was then a cross between the antics of Steve Martin and Albert Brooks. "People keep asking me what exactly it is that I do and I really don't know. It's not obvious. I guess most of the time I make ob- servations and take them as far as I can take them — sometimes to Perl- land and back."

While performing, Keaton sup- posed himself with a variety of John, including a stereo with the production crew of a Pittsburgh PBS station. "These guys were insanely funny, each, Keaton says, laugh- ing. "They had this group going called 'The Flying Zucchini Brothers' ('Dreedful Circus and the American All-Stars Oompa Band with Foom- ers and Cream' and they asked me to join. It was a no-go, no, maybe I shouldn't say 'mock' because they'll say 'Whaddy mean mock, we were down south!' — kind of anacritical. There were about five of us and we would dress up in long underwear with jobsy shorts over our under- wear or anything we could come up with, and capes — great capes — and we'd do these wonderful quasi- acrobatic acts."

"Like, one guy would get on the floor and there'd be a box behind him and I'd be on a box here. I'd jump off the box to the floor and there'd be a box behind him and we'd lay this fish down out this high off the ground." Keaton laughs at the memory. "Not even any pre- serve to illusion It was all under this guise of high adventure."

After developing his improvisation and acting for several years, Keaton decided to concentrate on acting and moved to Los Angeles around 1974. Arriving with no money and no transportation, Keaton found the city to be "one huge, used car lot. I had to get around on buses, which is next to impossible here. I knew very few people and sometimes literally lived off of $5 a week. I got real thin."

Keaton admits, "Hey, I'm lean and mean, as they say.

During his first two years in Los Angeles, Keaton performed at the Comedy Store, improvisation and acting at the Second City Workshop with friend Betsy Thomas of tall Tails Blues, and supported himself with more odd jobs. Before Night at the Stake, he appeared on various television shows, was a regular on the Mary

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(Continued from page 10)
guitar, and desperately trying to fake it by pretending to "play the case."

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