Apartheid, geopolitics are major topics

By Eberholde Gaines

The Borah Symposium, one of the UI's more attractive yearly events, is in the planning stages once again. Currently, the UI symposium committee is in the process of planning this year's topic on South Africa. Understandably, he was faced with the problem of organizing an effective approach to a two-day symposium focusing on an extremely complex issue present in that part of the world.

Although still tentative at this stage, there is the possibility that this year's theme will be a pre-symposium meeting that will serve two purposes: one will be an overview provided by an historian and a political background which will include UI policy and the impact of colonialism, it will also include the importance of mineral resources; the second purpose will be to discuss apartheid in South Africa against the backdrop of globalization.

Committee members feel there is a need for an explanation of the complex social policies and opposition to them in South Africa; the committee wants to highlight recent constitutional changes as well. Den- 

nisa Bruder, a refugee from the area is being considered to address this topic. In view of the balance to the discussion, the committee will try to draw in a speaker from the Dutch Reform Church who would defend the policies.

At the conclusion of Wednes-

day's meeting, the committee felt comfortable with its outline of the two symposium topics. Although it still is tentative, the first session's discussion topic will focus on how South African interaction with border states affects geopolitics. There will be an introduction of drifted, situations dealing with the balance of power and world politics. The second session will be used to discuss what are the strategic and economic implications of South Africa and whether or not there is any strategic importance to the United States.

At present, exploratory letters are being sent out to speakers by committee members but there have been no commitments yet.

Hannes Kirkpatrick, Andrew Young, and John Jackson and others are being tossed around but still are only possibilities.

There are problems with drawing in certain speakers to these symposiums. One problem is that the symposium committee was faced with trying to

Richard Simpson, sophomore, dies

Richard Simpson, 19, a UI sophomore majoring in computer science, died Thursday on the campus.

Simpson had a pastime since he was an infant, and it appears to highlight recent constitutional changes as well.

Simpson was born in Lewiston on Nov. 11, 1964, to Don and Joyce Simpson. Don Simpson died about two years ago. When Simpson was an infant, the family moved to Everett, Wash., and the family moved to Seward, Alaska, where Simpson's mother now lives.

Simpson was a member of the Phi Delta Theta fraternity. He enjoyed sports. He liked to ski.

In high school he was manager of basketball team, and at the UI, he played intramural football, even though it was against doctor's orders.

Simpson also enjoyed traveling. He has traveled to the East Coast several times, and during the summer following his senior year of high school, he spent about three months in Japan on an exchange program.

In addition to his mother, Simpson is survived by a brother, Bill; and two sisters, Joan Bader and Barbara Erell both of Anchorage, Alaska. He is also survived by three cousins at the UI, Bruce Smith of the Phi Delta Theta fraternity, Diane Goll of the Delta Gamma sorority.

Services will be held at the UI and in Seward, Alaska. Ap-
marrangements have not yet been made.

Board suspension defined

By Holly Rickett

Editor's note: Apparently our coverage of the suspension of Argonaut Editor Frank Hill left some doubts in readers' minds. We hope, with this article, to clear up any misunderstandings or doubts which might be lingering.

There has been some confu-
sion surrounding the suspension of Argonaut Editor Frank Hill by Communication Board Chair Michelle Brown. Brown said she thought it very important that everyone understand that no one is being accused of anything.

"No one is being accused. I suspended Frank because he thought and still think that it was best for the running of the paper," said Brown.

The Board suspended Hill on the grounds that he did not inform the board when he made a change in the Argonaut pay policy.

The Board based its suspen-
sion on Section 12 B of the Com-
munications Board regulations which states, "(The Editor) shall determine all editorial and business policies of the Argonaut subject to review by the Board."

During the Spring 1984 semester, reporters were paid for all that they wrote whether it was published or not. This semester, however, Hill changed the pay policy such that reporters are paid only for what is printed.

Hill's pay policy follows an unwritten policy that has been us-
ed on-and-off by Argonaut editors for the past ten years.

The board members believed that Hill should be suspended because he did not come to them for a review of the change in pay policy and because the Argonaut's Spring 1984 payroll is being audited.

The board suspended Hill with pay for two weeks. At the end of that period, the suspension will be brought up before the board for review.

"There is an audit of the department going on and I felt it was best to remove the admin-
istration head while it is being conducted," Brown said.

Brown orally suspended Hill Sept. 29 following the ASUI Senate meeting in which the audit was called. For that, on Sept. 28, Brown gave Hill written notice of the suspension.

Communications Board bylaws require that the board chairman give the editor written notice and that the chairman's suspension be confirmed by the board within 72 hours after the editor is notified. The board met Sept. 29 to confirm the suspension. At that meeting, Lewis Day was ap-
nounced as interim Argonaut editor for the two-week period.

Brown had appointed Laurel Darrow as acting editor interim until the board could meet and appoint an interim editor.
Legislative interns wanted for spring

The Department of Political Science is looking for ten interns for the coming legislative session in Boise. Interns will work closely with legislative committees for the first nine weeks of the spring semester.

Students who are accepted for the internship program will receive

St. Augustine's Catholic Center
UNIVERSITY OF IDAHO
P.O. Box 46077. University Station
Moscow, Idaho 83843-4677
Ph: 208-885-6103.
Fax: 208-885-6140
Email: jrooney@uidaho.edu

ANNUAL HARBEST FESTIVAL
SUNDAY
Oct. 7, 4-9 pm
DIINER
Baked Ham — Scalloped Potatoes
Green Beans — Corn-on-the-Cob
Homemade Bread — Salad — Beverage
Homemade Pie

Adults $14
Children (5-12) $8
Family $28

Craft Sale
Baked Goods Sale
Beer & Wine Garden

Karen’s Old Fashioned Ice Cream
Featured Flavors:
Snickers
Oreo Cookie Crumble
Kahlaa
Amaretta
Butterfinger Crunch
Raspberry
Junior Mint
Almond Joy
Peanut Butter Pieces
We now have Fresh, Hot, Homemade Apple Pie
Homemade Ice Cream
217 S. Main St. 882-9221 Moscow

Pace suit to go before court

The case concerning former University of Idaho professor Lois Pace will again go to trial on November 5th.

Pace filed suit against the University of Idaho and the Idaho State Board of Education arguing that she was not afforded due process when fired during a state of financial exigency. Her position was one of seven axed in a round of budget cuts the university initiated in 1981.

Second District Judge Ron Schilling decided earlier this week that the two issues should be separated and will hear arguments from both sides in deciding whether the university was really in a financial emergency at that time.

This essentially creates two trials. The second trial, scheduled for Feb. 19, 1986, will clear up the remaining points of the lawsuit which also includes whether she was afforded due process.

Pace had been with the university for nine years as a 4-H extension home economist when fired and was only one year from her scheduled retirement.

The only way a tenure professor can be fired is with cause or during a financial emergency," Pace said. "My records show that 1 did a good job."

Senate considers nominations

By Holly Bickert

ASUI President Tom LeClaire has chosen Dean Bozen for the open position of senator in the ASUI. The vacancy on the senate came open when Senator Sally Lanham resigned her position. Lanham is not enrolled at the UI this semester.

LeClaire informed the senate Wednesday night that Debbie Decorde, the first applicant chosen for the position, turned down the job because of a work conflict.

LeClaire said that he thought Decorde would have made a fine senator but because she is also working as a resident advisor on Hays Hall in the Theophilus Tower she felt the work schedule would have been too much of a conflict.

"I was very disappointed that she couldn't accept the nomination," LeClaire said.

However, LeClaire said that he has nominated DeCorde for the position of Associated Students of Idaho (ASI) delegate.

LeClaire said that he also nominated John Ott for a position on the Communication Board. Both of those bills should be on the floor next week.

Nominations that the senate passed on Wednesday night include appointing Greg Easton to the ASUI Academics Board and David Leflot to the position of Activities Board Chairman.

ASUI Productions Manager Dave Eser spoke to the senate on upcoming events planned for the UI.

Eser mentioned such things as Polytechnic Performances, SUB films, Campus Network, and concerts that are available to UI students.

Eser said Productions (formerly ASUI Programs) is trying to bring big name talent to the area but it isn't easy. Promoters, he said, don't count this region as a big draw for concerts.

"We are not doing real well for the reason that this area isn't given the same amount of opportunity as others," Eser said.

He also spoke about the plans for the UI WUSI cooperation on certain programs. However, Eser said that in order to keep working on bigger and better things for the UI, the Productions Department's budget needs to be updated.

There is a definite increase needed in the budget if we are going to have an expansion of events," Eser said.

Other events in the senate meeting included discussion on what to do about the amount of parking at the UI. Some of the ideas from senators included special parking permits for people parking in the dormitories and making motorcycles pay for a parking permit as campus owners do.

For anyone who would like to speak on this subject there will be a public meeting of the University Parking Committee on October 23 from 1:30 to 3:00 in the Chief's Room in the SUB.
Children more important than tradition

By Megan Guido

How many men go into a career dominated by women? Steve Zownir has decided to. He is a senior at UI majoring in elementary education.

"Ninety percent of my peers are women," said Zownir. This doesn't bother him. He is the only male in Education 222, a class which enlists students to teach grades K through 6. "They are excited that I am in the class. For the longest time I wanted to be a teacher."

Zownir had not always intended to be a teacher. He was a student at Bernard Burich College in New York, planning to major in business management. A friend majoring in education influenced him to get into education. "She guided me toward the right direction."

That direction brought him to Moscow, to the UI College of Education. "I wanted to get away from New York and wanted a small town environment."

He volunteered his time at the UI kindergarten in building last spring. To fulfill the requirement for his kindergarten education class he now works three hours a week at the kindergarten where he is known as "a college friend."

Zownir can not pinpoint why he likes working with children. "There are so many things I can't describe — they're feelings. "I've felt there was progress with the children and felt I had influenced them," he explained. "That made me feel really good."

He hopes to teach second grade. "I want to influence kids like teachers influenced me. Zownir said he would also be happy teaching children in kindergarten and first grade."

Zownir said he selected this age group because many kids come from one parent homes and "he balances it out."

"I'm not sure how parents feel about young male teachers being with their little kids in kindergarten level," Zownir commented, but he believes there should be more male elementary teachers in today's schools. "In kindergarten class, I find the kids more receptive to males, at least to me."

Women are not the only ones with soft spots. Zownir admits he has a hard time disciplining children. "I have to work on that."

Next fall, Zownir will student teach, and he hopes to do so in Moscow. "I like the schools here. I'm excited about student teaching and have a lot of wonderful ideas."

He added, "But I'll be scared."

Although Zownir enjoys Moscow, he wants to settle down in a bigger city eventually. "There are a lot of things I really miss about New York."

The thought of teacher salaries and the availability of jobs has crossed Zownir's mind. "I've never really cared that much about money," he said. "I think teachers, of course, should make more money. The jobs are out
Opinion

Borah topic good both for UI, region

The committee which decides the topic for the yearly Borah Symposium has done a masterful job in selecting a topic for the 1984-85 edition of the event. Their selection of Apartheid, with an emphasis on the Republic of South Africa, the Borah Committee has chosen a topic which is both timely and timeless. The continuing intransigence of the apartheid regime in Pretoria has essentially blocked any progress in the problems which face the multiracial society that is modern South Africa; the residual problems of colonialism and racism are evident throughout the Third World.

The committee's selection of South Africa may, for the first time in many years, lead toward some substantive resolution of the situation. The Borah Symposium has the prestige and resources to bring people to the UI campus and actually lend a head in constructive dialogue which could bring about a peaceful resolution of the dangerous and extremely volatile situation. The change of the Solon O. Levinson bequest to the UI was to use the symposium to explore "the causes of war and the conditions of peace." The selection of a topic which is, and will be, in the news is conscientious deference to the mandate given them. What a pleasure to see.

This year's topic selection process, in marked contrast to years past, has been relatively quick and painless. The possibilities, therefore, of attracting qualified, credible and decisive participants are quite good. The symposium can bring in people who are knowledgeable and have personal experience in the region's political, sociological, economic and human problems. The committee, no doubt, will proceed with a balanced approach, selecting speakers representing not only the apartheid government of South Africa and representatives of the African National Congress, but also speakers who represent constituencies left out of the "political" process.

People in the non-political category could include literary and cultural spokespersons — Nidene Gordimer, Athol Fugard and Alan Paton are but three who immediately come to mind; religious leaders could lend special emphasis — Desmond Tutu and Allan Boesak immediately come to mind; the leaders of states surrounding South Africa would be naturals as symposium participants; representatives of U.S. industry (which props up the artificial government of State President Botha) could be brought in to explain the rationale behind their support of the South African regime.

The Borah committee has a topic which is one of both immediate importance and future significance. The university community should support the committee's selection and appeal for a wide range of speakers from varying points of view. This year the UI could be a positive force for change in a troubled part of the world. That's what the symposium is all about.

Lewis Day

In pursuit of trivia

Paul Baier

You hear it a lot this time of year, especially now that we've been stampeded by that first herd of tests.

From aspiring scholars not yet sure of their fields of endeavor you hear: "I'm changing majors." From those embedded in their majors comes another familiar cry: "Why do I have to take this class?"

I have to admit that I fall into the second category. By this time I feel like I've got a pretty good handle on my chosen quest into the real world.

Others may disagree. But when you get so close to the end, you start to lose less and less patience with classes that you don't think you need and you certainly don't want.

For example, take English — that four-letter word that legilizes both adolescent and massacre.

This class is so bad that they divide it in two — macro and micro. From what I've learned about economics so far, macro you hate a lot, and by the time you get to micro your senses are dulled so much that you only hate it a little.

Why should I have to subject myself to studying a subject no one ever agrees on? Supply and demand? Any beer drinker can figure out that when the supply of beer is up it makes for lower prices and less interest in demanding anything.

But do they appeal to that common sense? No, they throw you a bunch of acronyms, graphs, and funny symbols, and they do it all with a smug little smile.

I'd be smug too if I could leave an entire auditorium full of students with writer's cramp wondering why they took this foreign language class.

Another roadblock I've encountered in the "have to take" category is good old computer class.

I know the old argument: "The world is run by computers, and you can't get away from them." But it's not at all true. Two weeks before we learned how to drive, we'd still be learning the parts of a V-8 engine and riding bicycles.

I read an article yesterday that told how a group of scientists are trying to figure out why people who communicate via computers have a tendency to use rudeness and profanity more than people who communicate face to face. They call it "flashing."

I've dropped two computer classes now, and I'd be glad to aid that research. People do this because computers deserve it.

I haven't finished one yet, but plenty of purported thoughts have entered my head while dealing with these inhuman eggheads.

Since I've made up my mind to stock out the year and earn my piece of paper, I've found a way to use classes that seem to have no practical value.

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Think about how you can dazzle your non-college-educated friends when you pick the sciences category every time they're struggling to name Roy Rogers' horse.

This might sound a little callous to people who have chosen some of these fields and now struggle to enrich our undernourished brains, but how else can you look at it?

Some of that cramming has got to pay off someday.

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Letters Policy

The Argonaut will accept letters to the editor until noon on days prior to publication. Letters must be typed (double-spaced), signed in ink and must include the name, address, phone number and student ID number or driver's license number of the writer. Letters will be edited for clarity and spelling. Letters should be limited to 300 words. The Argonaut reserves the right to refuse letters that are libelous or in bad taste.

Interfraternity Council

Argonaut

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Frank Hill

Managing Editors

Gary Lundgren

Sports Co-Editors

Tom Long

Greg Martin

Managing Editors

Gary Lundgren

Sports Co-Editors

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Advertising Manager

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Reconsider, please

Editor:
Initially I had the pleasure of discussing the currently suspended edition of the Argonaut with Frank Hill and Michelle Brown, chair of the Communication Board. I expressed my concern to Ms. Brown about Mr. Hill's employment situation, and asked her to fully explain the reasons behind his suspension.

She replied that Mr. Hill was suspended due to an audit which will be conducted by the university. She felt that the paper would run smoother without Mr. Hill there. She also informed me that there was no legal preced-ent for the action she had taken, and that she took responsibility for Mr. Hill's suspension, and her board backed her up.

Since there is no response to Mr. Hill's comments, and there is no legal precedent for the action she has taken, I suggest that Frank Hill be reinstated as acting editor of the Argonaut.

Suspend a very serious blow to this newspaper's career, and it can stand out as a scoundrel blot on the career of a journalist. After talking with Mr. Hill, I got the impression that she was a lady who sincerely believed she did the right thing. I hope she is also good enough to admit she may have made a mistake.

Paul W. Thomas

Pesticide rebuflal

Editor:
In regard to Chan Davis' article on the pesticide controversy, I disagree with Joseph Krasnec's assessment of the hazards of low-flying aircraft and accuracy of aerial application of pesticides. I am also a pilot and I know that it isn't just some bozo up there flying around squirting chemicals with little regard. These guys usually have more than a thousand hours flight time, have been cer-tified as a chemical applicator by the state in which they work and know how to spray. The aircraft they fly are designed to be flown at low altitudes and at low speeds. Mr. Krasnec's statement of the planes flying at less than safe altitudes as determined by the FAA is incorrect. FAA rules do indeed allow operation of agricultural aircraft below altitudes set for general aviation. Check the regulations!

An airplane crash into the Moscow Mall is extremely unlikely and to mention the possibility of such an accident is just more "soapbox rhetoric." Aircraft noise is a problem yet to be solved. My apologies, I like airplane noise!

Aerial application can be the most cost effective means of spreading chemicals to crops. It is fast and efficient and in the end reduces the cost of our groceries. Would Mr. Krasnec or anyone else be willing to pay the price of reducing chemicals in the ecosystem, of reducing noise pollution, and of saving us from that very improbable and highly Unlikely airplane crash into Moscow Mall?

Bob Hammond

Support Vandabble

Editor:
A note to all of you GDI fans. This year, 100 points are offered for every 20 people with a wacky WVC volleyball match, Idaho plays Weber State at 7:30 p.m. on Friday, the Vandals take on Idaho State at 7:30 p.m. on Saturday. Both games will be in Memorial Gym.

Remember, 100 points per 20 people per match. Let's get out there and support the Vandals. Michael Couch

Whose side, God?

Editor:
Facts come to my mind as I read the "Letters to the Editor" on short-term impact of gas of the Bible. Wish they'd read some of Job to see God's will on violating 10 or 12 year olds. Would make for an interesting evening.

Fact: Thomas Paine said in this country in the 1700's, "There's freedom of religion, but not freedom from religion."

Fact: In over 21 states, sex in any form but the missionary position is a felony. Idaho is one of these. How did the term missionary position arise? To this day the native Hawaiians are the most diversified in the art of making love (there's quite a bit of difference between this and sex). The missionaries came and said, "This is not God's way." Need I say more?

Fact: The UJ is over 3000 years old. Arabs used them on their camels. There's nothing more than a doesn't generate a profit.

Fact: The principle of the birth control pill was used in the 120 rule on voluntary sterilization: if your age times your number of children did not equal 120, they would not perform the operation. Close to 10,000 people a day die of starvation in India. Last year, over 5000 people died of starvation in this country. And I think of watching a four-year-old turn on a gas grill without the adult's guidance. Do you ever count the blessings with God on your side?"

Charlie Brown

Spinless' reply

Editor:
With your Secretary of the Spinless Studs, I feel com- pelled to address your reader-ship a bit more of the philosophy of Bussell's "Spinless Studs" letter. I would just like to say that the membership of ADS does not habit the practice of driving shoeshine stands, shooting mean things at little girls. Our time is typically spent in our rooms watch-ing our sheep hairs growing.

Chris Warner

Conservovibler rag

Editor:
What you had in mind when you hired Bruce Skau as a regular columnist I cannot figure out. I have come to expect cer-tain things from this newspaper and, up until now, you have delivered it. It's kind of an un-interesting but I don't think it can be comprised of a very liberal-minded staff. So who is this East River Lowlife who is the one who wrote the letter? I think he doesn't exactly fit into the Argonaut staff. This is nice.

Bruce Skau may need a little polish in his style, but I sure appreciate his tackling tough issues and not being afraid of a few retaliatory remarks. His columns give me something to look forward to each week and that is something I haven't been able to do since the days of Melkman (pre-1979, when he was funny). I also ap-preciate a liberal student newspaper hiring a conservative columnist. Now, don't make the same mistake that KSU made last year when they hired Doug Wilson for doing what he was hired to do.

Roy Knecht

Editor's note: The Argonaut is neither a conservative nor a liberal publication. This newspaper has a variety of col- umnists who represent many dif- ferent viewpoints; the news side of the paper does not take political sides.

Correction please!

Editor:
Unfortunately, my letter to the editor in the last issue contained an error. The last sentence in the first paragraph should read as follows: "...it is not necessary or very intelligent to write letters criticizing opinions unless they are presented as facts. The only facts, which are more appreciated, dealt with Ferraro's inconsistencies..." There are also two misspelled words: resent should be re- mind and hypocrite should be hypocrit.

George P. Hattrup

Editor's note: We take the danc-ing deserved for remand, but agree for over 47 years on national security. It is not to be reduced or enlarged.

Correction

In Tuesday's Argonaut it was incorrectly reported that the size for entries in ASU Prod- uctions' competition for a new logo was to be six feet by six feet. Entries for Productions logo entries must be approximate-ly six inches by six inches in size. They must be able to be reduced or enlarged.

We goofed!

Because of a minor technical difficulty, the Argonaut's regular "Campus Calendar" feature is missing from today's paper.

We apologize for any in-convenience this may cause.

SIT N SOAK

MONDAY

Ladies Night

99¢

Hot tubs till 7 pm

2 for 1 wine Cocktails

822-5228

316 N. MAIN - MOSCOW

Record &
Cassette Tape
Sale !

SAVE UP TO 

1/2 !

Classic
Easy Listening
Movie Soundtracks

$200 off any large pizza (16 inch)
$100 off any small pizza (14 inch)

COUPON

GAMBINS

MOBILE PIZZA ONLY

882-4545

COUPON

Good till October 31

No Name
Tavern

$1.50 Pitchers

Live Band 9:00 - 1:00 Oct. 5 & 6

REALM

Rock 'n Roll

Enter our
Name Our Tavern contest, Winner receives $100.00
Late summer slumber
UI student Pat Hornbeck enjoys a late afternoon snooze, presumably after a long, hard day in the classroom. (Photo by Tim Frates)

ZOWNIR
(From page 3)
there. Everyone I spoke to last year who graduated in education now has a teaching job. He appreciates the two month vacation, and hopes the time "off" will give him time to supplement his income. Despite the fact elementary school teaching is not a profession most men enter, Zownir has received support in his decision. "I get a lot of praise from friends and family." He also receives some kidding from his friends which is "all in fun." When asked the usual question "What is your major?", he will reply, "Double E." Elementary education, that is.

Health teachers meet here today
More than 300 health and physical education teachers from the Pacific Northwest are here today for the annual convention of the Idaho Alliance of Health, Physical Education, Recreation and Dance.

The convention, which began Thursday and ends this evening, offers physical education teachers a chance to attend several of the 50 different sessions offered.

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Graduate art show has its ups, downs

By Kurt Mayer

The exhibit of graduate art students' work is fortunately titled the "Graduate Student Preview." A "preview" suggests a more complete offering to come in the future — and it will in the spring. A preview should also be alluring enough to make the audience look forward to the coming attractions. Some of the work in the Graduate Student Preview succeeds in doing this; too many others do not.

John Thamm's "Talking Head," a leather mask of a face, formed, stitched and wrinkled in such a way that gives it age. The talking head's mouth is stitched so that it cannot talk, yet does speak of character - it is not difficult to imagine this face as being real. It would be interesting to see this piece after twenty or more years of weathering, cracking, and wrinkling.

Michael Wilson's "Self Portrait X4" is a mixed media drawing of pencil, ink, watercolor and acrylics. Self Portrait X4 consists of four horizontal frames, each containing a portrait of the artist; yet only one frame allows a fairly clear view of a face. The three other frames have been slashed with black, gray and white strokes of paint, revealing nothing or very little of the face beneath it.

Pattern, color and layering are what Kevin Smith addresses as central issues in his twoUntitled pieces. Both mixed media works are of enamel paint on glass, masonite and aluminum foil. At first glance, one is struck by the brightness of the color in each. But moving closer, one begins to realize the fact that all these complex little color-patterns are painted on descending layers of glass.

Enamel on glass does something that most surfaces do not allow. It leaves a very sharp edge of paint and nonpaint. Press several plates of painted glass together, and the patterns cast shadows onto the surface beneath it so that a real sense of floating occurs, almost a three-dimensional reality.

The interplay between the three elements of color, pattern and layering results in two very lyrical pieces of art. There's nothing heavy here.

Two more untitled pieces by Doug Kinsey also deal with pattern and layering, but in a much different way. Rather than additive layering, as seen in Smith's work, Kinsey instead selectively subtracts intersecting shapes produced by the arbitrary layering of perfect geometric forms, i.e., circles, triangles and squares. While one of the pieces (the one on the left) does not seem to follow through with the strictness of imposing geometry, the other does in that whether or not a shape has been subtracted from the raised surface, the form of the initial geometric form has been etched into the surface, thus allowing us to see where the remaining or subtracted shapes originate. It also gives the entire composition a movement that the other piece does not.

Sue Conleton's piece from the Journey series (can't wait to see the rest) is a primitive but quiet little work composed of two tooth-like objects set in a rough aggregate concrete form that rest upon a small silver pedestal and is framed with nylon twine, tawny and wire. As if a precious gem, it rests upon a cushion of black foam. Here Conleton has taken some extremely coarse material, and with nobility of color and relationship of one material to the other, she has created a beautiful jewel.

Perhaps the most provocative piece(s) in the show, in terms of making a point, are three by Larry McCormick. They could almost function as one piece in itself, and perhaps should, with titles like Painted Patriotism, Patriotic Painting with Plug and Wrapped and Painted Freedom Figure for Various Minorities. All three are protests against American involvement in places

See ART SHOW page 15.
It was bound to happen sooner or later. With nearly half of all American marriages ending in failure, it is no wonder that Casey Broadski, a lusty ten-year-old "poor little Californian rich girl," would do the unthinkable — sue her parents for divorce.

Irreconcilable Differences is a collection of Broadski family flashbacks. Structured as a series of reminiscences inspired by the court testimony of the Broadskis, the movie portrays the family's entire life story as a bitter sweet comedy. From the day Casey's mother, Lucy, drenches her would-be husband, Albert, with mud, to the day her parents' nanny but successful scheme to write a number one box office hit becomes a reality, the movie is a summary of the family's tribulations.

In the search for success, however, the Broadskis often forget to consider Casey's feelings. When the couple divorces, Casey is literally and physically caught in the middle. In fact, in the film's hilarious climax, each parent grab one of her arms and pults, causing her to screen as she is stretched in opposite directions.

But if the movie is beginning to sound like a lot of fun, don't get your hopes too high. For the most part, author/producer Nancy Meyers' production falls short of moviegoers' expectations. The attempts (and I do mean attempts) to examine the sensitive topic of child neglect through the use of low, comic humor. True, the film has its moments, but the final scene should be nothingless, as the audience is left wondering whether to continue laughing at the family's pathetic fate, or cry (possibly from a few week acting performances). Drew Barrymore (E.T. and Poltergeist) fails to meet her role's requirements fully. Sure, she is the pudgy cheeked, cuddly moppet that her part as Casey required, but during dramatic lines in the final scenes of the movie, she spooks too silly for the audience to feel the full impact of her wise cotton. Bar-}


dymore also has a tendency to look down a lot, which leads us to wonder if her lines are written on the floor.

Shelly Long, in her role as Lucy Broadski adds some redeeming value to the picture, with her incredible sense of comic timing and convincing acting. Long effectively transforms Lucy from a bumbling air-headed flancarde of a Navy man to a wonderfully dedicated housewife, and later on in a slobbered overweight stick to a blossoming, sleek and sexy woman of the '50s — quite an accomplishment in a two hour feature.

Her leading man, Ryan O'Neal plays Albert Broadski. While Long never pulls any punches, O'Neal sometimes is slow at delivering his lines, wreaking some of the movie's most potently funny scenes. O'Neal is convincing as a loving father figure, though his changed character seems to fit his unchanging acting mold by the movie's end.

But in spite of these actors' attempts to save Irreconcilable Differences, the movie fails to provide the tight, enjoyable plot that most moviegoers years for. Rated "PG" and distributed by Warner Brothers, Irreconcilable Differences fails because of its irreconcilable plot, for the audience is left feeling whether the movie is a comic parody of high class living, or a tragic comment on parental neglect.

JOB OPENING

The ASU ReproGraphics Bureau is accepting applications for the position of evening-shift typesetting machine operator. The position entails operating a 3rd generation computerized phototypesetting system two evenings a week (Monday and Thursday) from 5 pm to Midnight or Later. Experience not necessary. Applicants should have excellent command of written English, an eye for detail, and be comfortable interacting with computerized equipment. Applications available from the Communications Secretary on the 3rd floor SUB. Closing date 10/31.

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Palais Empire Mall Next to the Box 882-2081
Disk spinners rate Riff Raff, Comateens

Drew Edmunds, Riff Raff, CBS Records

Victor E: "Former Rockpile frontman Edmunds returns with a collection of bouncy, mainstream-pop material. Smoothly crafted vocal harmonies and guitar riffs add life to an otherwise dull array of future rock fodder. Most cuts are evenly reminiscent of his MTV hit Slippery Away. Indeed, I expect more from one of England's better session guitarists. Even guest appearances by Jeff Lynne (Electric Light Orchestra) do little to enhance this average effort. Best cuts? The slide guitar boogie of 'Can't Get Enough, and Rules of the Game, with great tribal drums ala Blow Wow Wow. Interesting."

David Nielsen: "More accurately entitled Repetition Riffs, Variations on the same theme Edmunds has been wearing out since his Rockpile days. Edmunds knows the pop format components, but what's needed here is more than the obligatory tempo change every four minutes. Old fans may be appeased, but initiatives would be better off purchasing one of his past efforts."

"This guy's so up-tight, who cares what he sounds like. At any rate it's very blah. The beat is a very traditional rock and roll one. Breaking Out sounds like Electric Light Orchestra on big-time bars. You could waste your money on this album or just dig through your own records and pull out an old Denny Lane or something."

The Comateens, Deal With It, Polygram Records

E: "From the Where's the Beef? file comes more pop '80s-influenced electro-funk, which seems to be the formula nowadays. The Teens jump on the mainstream bandwagon, and their latest LP lacks any hint of original creativity. The cover accurately reflects the stereotypicalness of resort graphics and a fashionably smug, quaint, dark-eyed trio of musicians. (Terry Bozzio obviously did their make-up.) An example of the main melody affecting the present music scene: the emphasis on cuteness instead of raw energy. If you're seeking the substantial, the Comateens do not deliver."

Nuke: "The only apparent talent here is the manager who landed this band a record contract. Shallow lyrics and aimless melodies disguising themselves in a spurious dancebeat which lacks any pop sensibilities or rhythmic intensity."

Nuke: "These guys have a most appropriate name. This is music for the young-who-be-modal, if they had enough class. I like it — just kidding, believe it or not. The beat is redundant, the vocals drip and the music is just basically boring. It sounds very rehearsed and actually rectified. 22 time on the disco floor."

DJ Picks

Lenny Kaya, I've Got A Right, GPS Records

"On this LP (a protracted three-year effort) Lenny Kaya takes a step backward. The raw, rock energy from the earlier stints as guitarist for the Patti Smith Group has been supplanted with happy pop melodies that are as unprovocative as they are unremarkable. Although the overall production quality is superior and the tunes are carefully crafted, I was unimpressed. Hopefully his next effort will be a little more sincere." — Victor E.

Robert Fripp and Andy Summ, Rewitched, A & M Records

"Tripptronics finds a purpose. In the persons of Andy Summ, Robert Fripp has found, first, someone compatible with his eclectic style and, second, someone to control his obsessions. The result is a superb instrumental mix that is both intelligent and danceable." — David Nielsen

The Friiends. We've Come For Your Beer, Braintrain Records

"Now, these guys don't have to worry about a Grammy or anything. It's punky to the point of obscurity, I feel sorry for the head's poor, poor larynx. But I must have been in a wierd mood because the lyrics cracked me up. Who says fun has to be in good taste? I'm sure it would get old but — Well, catch these lyrics: 'I'm on Bing, what a team eh? They made me laugh. 'How bout you? Good ol' Bob Hope. Here's a song about him called Die Bob Die!' The rest you can even understand — what? You didn't like it? Oh, well." — Nuke

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KARL MARKS

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KARL MARKS

June 1984
Argonaut, said. "It's time that the year again. Time for the dross to get wild, have some fun and dance with each other. It's GD week.

What the residence halls are competing for this year is a three-hour cruise on Lake Couer d'Alene. Such a goal can only be attained by enduring the pains of the week and retrieving the most points for a hall. The second place team will be awarded $250 in food.

Shirts will also be available for sale during the week. "We have over 1000 orders," said MacKinnon. GDI week chairman and Resident Hall Association (RHA) president. Proceeds from these moneymaking events are donated to the United Way, he said.

"The purpose of GD week is to unite the halls and get them fired up about GDI life," explained MacKinnon. "GDI week officially begins Monday, but competition between the halls begins at the Yan- dal's volleyball game Friday in Memorial Gym at 7:30 p.m. The GDIs will also compete by displaying signs at the volleyball game Saturday. Residence halls can earn 100 points for displaying a hall banner at the games. During the rest of the week, the GDIs compete for various events and prizes.

The first event is beer chugging at Rathskeller Inn on Monday at 7:30 p.m. Teams consist of five members. Women have to chug 16 ounces while the men have to chug 24.

Tuesday is the GDI Rally Dance in the SUB Ballroom. At 6 p.m. the GDI skits for the bon- fire on Wednesday will be performed. Then GD Week Dance begins, featuring a jitterbug contest.

At 6 p.m. Wednesday a parade consisting of the UI mar- shaling band will start in Greek Row, head towards the Wallace Complex, and will pick up everyone that has the heart to join the Aboretum for the bonfire. Anyone wishing to go to the bonfire should just follow the marchers. At the bonfire the GDIs compete with the Greeks by singing and presenting skits.

A mini olympics is scheduled on the yard in front of the Willey Wing of the Wallace Complex Thursday at 6 p.m. A scavenger hunt is also scheduled after the Olympics. It lasts about an hour. Later there will be a pyramid building contest, a one-shult and a tug of war.

GDIs don their running shoes Friday for a 5-kilometer fun run at 4 p.m. At 5 p.m. in a car barn. Anyone can take a swing for 50 cents or three for $1.

A parade tops off the week Saturday at 10 a.m. as part of the weekend's weekend coming. All the living groups will participate. Milkman Gee is the official spo- sor for the 94-85 GD week and will be awarding trophies and prizes to event winners.

The residence hall with the most points at the end of the week wins the lake cruise.
Vandals looking for some sweet revenge

By Greg Kilmer

It's hard to regroup after a tough loss but even tougher to bounce back to top form after winning one of the biggest games in school history. But that's exactly what the Idaho Vandals must do this weekend.

"We've gotta have it," Coach Dennis Erickson said of this weekend's contest against the University of Nevada-Reno.

"We dug ourselves into a hole with the loss to Montana State," the third year head man said. "I have to win the Big Sky with two losses."

For University of Nevada-Reno, the defending Big Sky Conference champion, is expected to have a good chance to repeat.

"They are a very big defensive team than last year," Erickson said. "They are big and are a very physical group."

On the other side of the ball, Erickson singled out two Wolfpack stars, running back Johnny Gordon and quarterback Eric Beavers.

"Gordon is as good as the two Nevels had last year," Erickson said referring to Anthony Nevels and Otto Kelley, both now on pro rosters. Gordon, a JC transfer, is currently second in the Big Sky in rushing with an 8.9 yards per game average.

"Beavers has really improved this year with his passing," Erickson said. Evidence by the Wolfpack signal callers 100 straight passes without an interception this season. Beavers, UNR's starter in '93, is currently third in passing efficiency and fifth in total offense in the conference.

In order to beat Reno, Idaho must match last weekends defensive effort. "We must stop their running game," Erickson said. "We've got to stop them on first down in order to force them out of their game plan."

If Idaho is to beat the Wolfpack, it will be Big Sky history. The pack from Reno holds a 5-0 advantage since joining the league in 1979. For the entire series, Reno holds a 6-3 edge with Idaho's last victory a 60-0 win in 1940.

Reno stands at 2-2 on the year and 1-1 in conference play. The Wolfpack have victories over the Big Sky's NAU Lumberjacks and a threshing of Texas A&M while suffering setbacks to conference foe Boise State and Pacific Coast Conference's Pacific University.

Sophomore QB Scott Loeban will be getting his first start since injuring his shoulder against Fullerton State in the Vandals' second game of the year. Loeban, although wearing a protective back jacket to help prevent further injury to his shoulder.

Although Litwha will be back in uniform, Vandals Eric Yarbore (wide receiver), Tom Hammessey (linebacker) and John Andrews (back) will not be making the trip to the nation's "biggest, little city."

Game time is set for 1:00 PST Saturday at Reno's Mackey Stadium. The next weekend, the Vandals will return to the ASUI-Ekkebo Dome for the Homecoming match-up with the Weber State College Wildcats.

Watch out Reno
Skiing toward victory
By Mike Long

The UI women volleyball players are hoping to continue their winning streak this weekend as they compete with Weber State on Friday and Idaho State on Saturday. Both games begin at 7:30 p.m.

Last weekend they conquered both Montana State and University of Montana on their home turf, something no Vandals team has ever done before. The women hope to continue their winning streak in their games at home to finish near the top in conference standings.

"We're 2-0 in conference," said Volleyball Head Coach Pam Bredetic. "We need to win on the road, but to end high in the standings, it's crucial to do well at home."

"That's our goal. If we play well, we'll win. The team has set a goal to win those two matches," Bredetic said.

The first task toward fulfilling that goal is to beat Weber State College from Provo, Utah. "They've got strong outside hitters and have been very tough," she said.

She said that Weber has been a blocking well. Weber State and Idaho State are 0-2 in the Mountain West Athletic Conference.

Bredetic said that the ISU Bengals, from Pocatello, are young, very talented, and well-coached, but she also said, "They have been getting better and better every time they play."

"They have two freshman setting for them, and their intensity and experience will show up," she said.

Is Idaho ready for the upcoming matches? "Oh yeah!" Bredetic said. "They have had a rough week of practice and they haven't been home (for a game) in a month — on weekends, that is." She said the women are excited about playing in front of a home crowd.

"We're hoping for a big turnout. Idaho is one of the most exciting teams to watch," she said. She added that the more enthusiastic the crowd is, the more momentum the team can build up.

Idaho state that momentum to carry them back onto the court as they follow up these games with matches against Boise State University Oct. 11 and Portland State the following Saturday.

Volleyball Spikes — Idaho is currently sporting the best overall record with a standing of 13-10. Weber is 6-12 and Idaho State is 3-16.

Idaho's Jenny Fraser is current refinery list as a Colton pickup average with teammates Julie Holstanger and Laura Burns in fourth and fifth place. Kelly Gibbons is ninth.

Idaho is tied with Portland State and Boise State, which also boast 2-0 records. The Portland State Vikings were the 1982 and 1983 MWAC champs.

Blue Mountain joins Washington Union
By Tom Liberman

The UI Blue Mountain rugby team is gearing up for another season of rough action by going up against the Bulldogs of Gonzaga University in Spokane, Wash., tomorrow.

Actually the team plays both a fall and a spring schedule with the spring game being against the same teams and the Bulldogs will be just the start.

The team has already had a practice game with WSU but now are preparing for the regular season and the game against the Bulldogs is essentially a warm-up for the "real" season with the team's union matches beginning next week.

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Blue Mountain belongs to the Washington Union which consists of teams in the Washington area. The Union is part of the Pacific Union which includes teams from Washington, Oregon and California.

In the regular season, they will play the University of Washington, WSU, Eastern Washington University and others so during the next few weeks of the fall schedule the team travels to Spokane, Seattle and Pullman.

David Peterson, member of the club, said "the team's chances are pretty good; we lost to WSU but it was only our first game and they had played a few already."

Harrisers run at Whidbey
By Mike Long

The first big test of the season for the UI men's cross country team is tomorrow at the Fort Casey Invitational in Whidbey Island, Wash.

Men's Head Cross Country Coach Scott Lorek is interested in seeing how the Vandals match up against the field of major universities, colleges and clubs.

He is more interested in seeing how the Vandals match up against Montana. "They are quite good in our conference, and I'll show us just how far we have to come before Districts." Another team that catches Lorek's interest is the University of Washington. "We want to take a look at both Montana and Washington to see where we stand."

Lorek said that it will be the biggest field in which the men run this season, even bigger than when they go to the NCAA District VII Championships because of the number of teams that are competing.

Teams include Boise State University, University of Montana, Clark, Northwest, the Evergreen Harriers and several junior colleges such as Bellevue, Simon Fraser University of Victoria from Canada.

Lorek said that he is hoping for "good things" to come out of this competition. He said he expects the Vandals to do quite well, although he is uncertain whether they can win the match, but he will be very happy with a good showing.

"They're a very fast team, and we're looking for a high finish. There is going to be a lot of competition, but high quality," Lorek said.

Lorek is optimistic about the upcoming run. "If we all run, we'll do quite well. I'm very optimistic right now and hopefully I'll feel this way on Sunday after the match," he said.

The format of league play calls for the team to play all the teams in both the fall and spring.

Then there is a playoff among the best teams to decide who gets to play against the winner of the Oregon league.

The vector of this match travels to California to play in a national rugby tournament.

UI students will get their first look at the team in November, when the team plays a series of matches against Washington teams.

After next week's matches, an All-Star team will be chosen from among the rugby players and this group will go up against the Oregon All-Stars.
Digging it

Idaho spiker Laura Burns goes to the floor in an attempt to dig or bump the ball back up into play. She will use all of her abilities for the Vandals tonight and tomorrow.

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Intramural corner

Co-Rec Racquetball — entries will open on Tuesday, Oct. 9 and are due on Tuesday, Oct. 16 in the IM office.

Volleyball (men/women) — entries are open on Monday and Tuesday. You must sign up in the IM office. The mandatory captain's meeting is scheduled for Thursday, Oct. 11 at 4:30 p.m. in UCC 105.

Bowling (men/women) — entries are open on Monday and Tuesday. You must sign up in the IM office and games will be played at 4:30, Monday thru Thursdays at the SUB. Each team has to pay their own bowling fees, which is approximately $3.50 per person each time you bowl.

Fourth Annual Bridges Run — 5 and 10m for individuals and teams. 9:30 a.m. Kiwanis Park, Asotin, Wash. For more info., call Al Coons at (509) 243-4752.

Turkey Trot (men/women) — entries open on Tuesday and close on Friday, Oct. 19 at 4:30 p.m. in the IM office. The two mile race is scheduled to begin on the ASUI Golf Course at 8:30 a.m.

Congratulations — Kappa Kappa Gamma for winning the women's football championship.

TMA 13 for winning the men's golf tournament.

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**North South looking for ski Patrolers**

The North South Ski Patrol is looking for about twenty good, strong skiers to work for their ski patrol this season. The ski patrol meets at WSU's Willet Hall, room 5, Oct. 9 at 7 p.m.

Wilson Hall is across from the Compton Union Building.

Applicants must be at least 16 years or older.

North South ski area is about an hour's drive from the UI towards Emnien through Potlatch and the resort will be open Friday evening through Sunday evening during the season. The position would be voluntary, and would be associated with the National Ski Patrol System, which is a non-profit organization. Applicants would be expected to work about two shifts a week.

It is not necessary for all those interested to be at the meeting, but patrol representative Scott Rowe recommends attendance because first-hand contact is the best way to become familiar with the area.

For more information or to be excused from the meeting, call 882-0656, 885-8122 and 882-6444.
graduate art show
(From page 7)

where we don't belong and the terrorist-like tactics we employ to signify the spreading of "freedom." They are appropriately brutal and startling, especially Painted Patriotism with Flag, which incorporates a biomorphic tape with one-sides like "dream," "scream," "Lebanon," "Grenada," "El Salvador."

What is interesting about Wrapped and Painted Freedom Figure for Various Minorities, even though the figure itself could have been more generic in its representation, is the bright white lights around it. It is hard to look at the figure - the eyes burn, the head ache. Perhaps this says something about our reluctance to Look at the discriminated-against, the outcast. It's a lot easier and more comfortable to look the other way.

Both the Graduate Student Preview and the Faculty Exhibition run through October 22nd. Opening at the Frickhard Gallery on Monday evening at 8:00 p.m. is a watercolor exhibition of local artists.

Classifieds

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Senior Portraits

Photog not here next week
Appointment times will be the same during the week
Oct. 22 - Oct. 26

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IN ONE EAR & OUT THE OTHER

BY JANELY MILSTEAD

HERE COME THE GOONIES

Steve Spielberg has dreamed up another crater, and it'll be coveting before the cam-
eras this fall for a movie to be released next summer. It's called a Goony, and since there
are plenty of the little (big? — no one knows, thanks to Ste-
vie's famous secret network of workers who don't talk) whatever, the title of the film will
be Goonies. Richard Donner of Superman fame will direct and co-produce this further dip
into Spielberg's kid-at-heart imagination. The words from the front is that Goonies is a
young person's adventure for people of all ages, and that it definitely isn't a sequel to
Gremlins or a creature feature.

Spielberg is also working toward his third (and final, sob) Indiana Jones epic, and also his much-discussed Peter Pan. With so many of the "teen" movies populated by ac-
tors who haven't been teens recently, Steven promises Peter Pan will be played by a boy around 12 years old. "No five o'clock shadow," swears Captain Steve.

NOSING AROUND HOLLYWOOD

Stories are still filtering in about the Jackson's Victory tour and it was truly a biggie,
but a lot of the tales concern Michael's propensity for going out in disguise in nearly every
town and bringing Jehovah to the wicked in the Witnesses' own inimitable style. My fave is the story of him going out as himself, and everyone thinking
he was an MJ doppelgänger and that worked so well, he went on doing it and was never
recognized. I've interviewed Michael several times, but not since he became a star's star
and loosened himself from the earthly bonds of reporters... Congrats to Hill St. Blues and
St. Elsewhere for their Emmys and to the television industry for voting for the best, not the
most successful... Tom Selleck was in Vancouver (see what I mean?) finishing up his Run-
away movie when his Magnum buddies John Hillerman, Roger Mosley and Larry Manetti each
received a very special present from Mr. Dimplecheeks himself — would you believe a Porsche?
Jonathan Demme's film of the Talking Heads concert tour, Step Making Sense, has a dis-
tributor and will open in New York and Los Angeles before Thanksgiving, followed by major
cities release around Christmas... I had dinner on the set of the now-hot Karate Kid with Ralph Maccio and the teens who played The Cobras, and it was quite a night! The
careers were serving steak and lobster, not bad for location

PARANOIA GAZETTE

Are you ready to worry about Cabbage Patch Dolls? The government fears that some
families won't buy the dolls that make you believe your little kids could be successful
in the future. In Beverly Hills, they've just opened a Cabbage Bar where you can buy a bit
of your own roe to hoe, plus a sip of champagne for as low as $5! I ask you, where else could this happen?... Prince Charles is seriously thinking of becoming a
vegetarian (no more steak and kidney pie? Tut!)... and Princess Di is already prac-
tically a veggie (so to speak)... Did you know that Michael Jackson's nickname among his intimates was Smelly? No, he doesn't smell, but he does have a
habit of saying "smelly jelly" when a song sounds good to him... Cindy Williams and her husband Bill Hudson (of the Hudson Brothers) are
realizing a joint television venture in the form of a series for NBC... Great Quotes: How's
this one from Pia Zador's husband, Meshulam Riklis — "I consider that I was put on this
court to serve women." Does anyone have this guy's phone number? I'd like a Salad
Nicoule and a gin and tonic. Poolside, please.

SOAP SUDS

Kim Shinriner, that boasting mom of the
most popular couple on General Hospi-
tal, has been signed to play the
boyfriend of Philece Sampler,
that feisty Renee from Days of

DIPLOMATS BY TRINITRON

New Television Series Offer College Credit

Coach potatoes rejoice: Thanks to Walter Annenberg, the man who
brought America TV Guide, it may now be possible to partially work
your way through many colleges and universities simply by turning on
your television set.

Bankrolled with a hefty grant from the Annenberg School of Communi-
cations — $50 million to be spent over the next 15 years — the Annenberg/CPB Project will provide funds for programs using telecommunications technology
to make "higher education increasingly available to millions of Americans."
The program is being kicked off this fall in a big way. Five television series
are being presented on the Public Broadcasting Service that are college credit
courses, including two that will be broadcast during prime time: The Constitution;
That Deluxe Balance and The Brain; Three other series, which bring in:
The New Literacy: An Introduction to Computers
"Two years in the making, these five series are the first results of this new
approach," says Dr. Mary Kayor, director of the funding program administered by the
Corporation for Public Broadcasting. "They provide a foundation on which we can build a full collection of materials designed to help distant learners and teachers."
By the time the series airs, all the Annenberg/CPB folks will be pulling in the big guns on this one. For the series on the Constitution, former CBS News President Fred Friendly will use the "Socratic method" for discussions that will include such heavyweights as former Supreme Court Justice Potter Stewart, and former Secretary of State Edmund Muskie. And they're just the warm-up acts!

PIA ZADOR

Photo courtesy: Universal studios

Service poolside?
There are rules for driving a computer, too.

Everyone knows that the rules of the road have to be taken seriously. So do the rules for using a computer.

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Because when it comes to keeping information secure, each one of us is in the driver's seat.
SOAP SUDS
Continued
Our Lives, on the new soap, Rituals. Wonder what will happen when these two villains get together? Actually, in real life, two nicer people never existed ... Lois of Loring, Patty Lotz, who plays construction worker Ava on Loring, really was a construction worker two years ago, building houses with her brother-in-law ... Michael Damian, who plays Danny on the hot Young & Restless says a guy feels just as dumb when a girl turns down an invitation to dance as a girl probably feels when she doesn't get asked in the first place. Michael, who digs going to clubs and looking at beautiful women, says he usually has a comeback when he gets turned down. "I say, 'Oh, I don't dance. I just wanted to know if you did.' " And the beat goes on.

SHORT TAKES
SPEAKING OF MOVIES...
There are about nine million movies in the making (a slight exaggeration, perhaps), some for release around Christmas '85, and here goes with a list of sorts. Fast Forward, directed by Sidney Poitier, is the story of 8 young kids from Ohio who go to New York to be dancers, and the rest is history (and history). Francis Roddam of Quadrophobia has taken on a project starring Jennifer Beals and Sting. Called The Bride, it's a re-telling, but not a re-make, of the Bride of Frankenstein. Although it's not a rock movie, it will have music, but it still isn't for sure that Sting will participate in that end. Sting was also in Quadrophobia, a myt-fine British rock film of a few years past. White Knight, starring Mikhail Baryshnikov and Gregory Hines (alright!) along with Ingrid Bergman's daughter Isabella Rossellini, is helmed by Taylor (An Officer and a Gentleman) Hackford and isn't a dance movie, a musical or a comedy. (Okay, that's fine with us.) The success of Purple Rain from Prince has given birth to five more such projects. One will be a second feature starring Prince, and Maurice White of Earth, Wind & Fire and Ray Parker will be featured in two more.

Since there really are almost nine million movies in production, let's take a shorter form and see if we can't turn you on to what to expect from your neighborhood screens. The following are in production: Sylvester (working title), starring Melissa Gilbert (film debut) and Richard Farnsworth—an old rodeo horse is retrained for Olympics '88 ... Big Trouble, starring those famous in-laws (out-laws) Peter Falk and Alan Arkin, also Beverly D'Angelo and John Cassavetes ... The Mean Season, with Kurt Russell and Mareel Hemingway ... Eddie Murphy as Beverly Hills Cop (the movie Sylvester Stallone was too tantrum-prone to make) ... Timothly Hutton's latest, Trink D2 ... Hone starring Cher and Sam Elliott ... Ray Sharkey and Marie Gomez in Hell Hole ... Ridley Scott's very secretive Lapdog with Tom Cruise ... Oz, via Disney, not an animated feature and not a re-make or a re-telling; another of the adventures from the Oz books ... Jodie Foster and John Lithgow in Manzalized ... Silver Bullet from shockathon scribe Stephen King, not to mention his Cat's Eye ... Steven Guttenberg in Cocoon ... Enemy Mine starring Dennis Quaid and Lou Gossett Jr ... Sylvester Stallone's First Blood II (second blood? Oh, never mind) ... The Howling II, Police Academy II, Electric Boogaloo Is Breakin' II (with Shabba Doo and Boogaloo Shrimp, who else?) Punky's Revenge and Meatball III ... Gary Busey in Insignificance ... Turtle Diary with Ben Kingsley and Glenda Jackson ... C. Thomas Howell in Secret Admirer ... Miracles, starring Tom Conti, Terri Garr and Paul Rodriguez ... Richard Pryce in Brewer's Millions ... Two famous fictional characters coming to the screen are Chevy Chase as that very strange "Ferris, and really "detective" Fletcher, and Nick Nolte as the hero in New Moonshine ... Tatum O'Neal and Irene Cara are working together in A Certain Fury, one of many flicks being shot in Vancouver, B.C., as are Sissy Spacek and Kevin Kline in Violet Are Blue, which was lensed in sumptuous Venice, Italy, and Kathleen Quinlan and Sam Waterston in Bobozard.

DEEP THOUGHTS
BY JACK HANDY

I bet one of the main rules of hunting is, "Don't shoot any animal that is hitching a piggyback ride on your friend."

Here's a good magic trick: Ask somebody to pick a number between one and ten. Then, run away.

I guess of all my uncles, I liked Uncle Cave Man the best. We called him Uncle Cave Man because he lived in a cave, and because sometimes he'd eat one of us. Later on we found out he was a bear.

I had Hypocrisy and Stupidity all walking down the road when they came to a beautiful forest. "Oh, boy," said Greed, "I think I'll...

A all of a sudden, Murder ran up and shot all of them.

The place was hirnging with fun. And I was teeming with desire to catch them. But there would be no fishing today. This was Pop Turney's property.

I hope that someday man is able to realize his age old dream of farming on a comet, because umm, I bet comet corn would be good.

Don't laugh, but I used to be real afraid of trains, but I think I'm finally over it. For instance, I was afraid of taking a map on the railroad tracks, and I was afraid to hop on the locomotive as it went by. I was even afraid of tying pillows around myself and letting the train hit me.

I'm glad this fear of trains is behind me, because now I can get on with my life.

If I was a surfer, I'd surf right up next to another surfer and go, "Hey, man, how's the surf?" We both already know how the surf was, but my saying it would be like a bang between us surfers.

I do what happened was, they discovered fire and invented the wheel on the same day. Then, that night, they burned the wheel.

Marta said she once kissed the ring of the bishop. "That's nothing," I said. "Once I kissed the ass of a millionaire." Sometimes Marta thinks she's so smart.

Innocence is like a young deer, nibbling at some acorns. Your kid wakes up to feed him, but suddenly, the deer grabs your kid by the neck of his Superman shirt and drags him off into the woods. You chase after him, but then a gang of deer comes out. They flail those big deer ears across your face, and man, it stings!

So, you give up and go back to your car, and hope your kid is raised by a nice deer family. About a year later, you hear some hunters bragging about shooting a Superman does, but now, it's not him.

From Little House on the Prairie to Big Screendom: Melissa Gilbert, once TV's favorite pioneer wall, now in lovable rogue Richard Farnsworth in Sylvester.
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CINEMA McCARTNEY

Part One: Beatles Whipped with Spoons

"It's hard, it's always hard the first time," says Paul McCartney. "I remember when we were starting out, I mean the Beatles, we didn't get it right the first time either. This ballroom dancing scene in the film reminded me of that and took me back a bit. We used to play ballrooms a lot you know.

"They were never as grand as this," McCartney gazes up at the sound stage at Elstree Studios, outside London. It is an elaborate recreation of London's historic Lyceum Ballroom — great swags of pink velvet and ornate splashes of gold paint. On the dance floor, formation dancers in pink tulle dresses remove their pumps and relax their feet, while a technical problem with the camera which is on a crane is sorted out. McCartney, in a fifties-style bright blue drape suit and black and white winkle-picker shoes recalls, "I remember we once nearly won a competition at one of them; but it was always 'nearly' and 'almost.' We always got beaten by this woman who played the spoons. An old lady who used to come to all the concerts and enter all the contests and play old favorites with a bunch of spoons. She always used to beat us," Paul laughs.

"Even the blonde girl in this scene reminds me of a bird me and Ringo once tried to pull," Ringo, in blue drapes and dark glasses, is perched up behind his drums on the bandstand. He gives the drums a riff. Paul looks up and smiles and excuses himself and makes his way to the piano. John Paul Jones, Led Zeppelin's bass guitarist and the legendary Dave Edmunds and Chris Spedding originally of Rockpile (all in the film) pick up their instruments and start jamming. The sound filters through and technicians on a break come round to listen. Steven Spielberg, filming on a neighboring set, stops work to take in this creme de la creme British rock session.

Part Two: Twist and Shoot

Twenty years after A Hard Day's Night and Help! Paul McCartney is back before the movie cameras, writing, starring in and generally supervising his own $8 million musical Give My Regards to Broad Street (a Beatles-style pun on Give My Regards to Broadway, substituting the name of a shabby London commuter station). It's the latest twist in the career of the world's most successful pop composer — as certified by the Guinness Book of Records — and one of the world's richest entertainers. The "cutest Beatle" is now 42, his baby-faced good looks vitally intact, fit and healthy from the simple rural life he and his wife Linda enjoy, though with a few flecks of grey in his fashionably cut hair. Says McCartney, "I took turning 40 as a cue to do different things. There are millions of things I've been interested in my life and never done, one of which happened to be to write a screenplay. I'd enjoyed making The Beatles' films all those years ago and I had it in the back of my mind that I'd like to get back into the film world."

While making the Tug of War album with producer George Martin, McCartney found himself being driven from his Sussex farm to London and back every day. Since the trip took a couple of hours each way and the album was a year in the making, McCartney de-
cided to use the time to write.

"I stocked the car with pads and pens and made a start. I was always scared of writing. I was never any good at it, even in school, so I began just trying to write a day in the life of Paul McCartney sort of thing. Then I heard a story about the Sex Pistols having the master tapes of their first album go missing and that started me thinking."

As it stands Broad Street concerns an international pop star (played by McCartney) who has worked for a year on a new album when the master tapes vanish, perhaps stolen by an ex-convict he’s taken pity on and given a job. Ringo who was working on Taj Mahal with Paul read the script and loved it. "Great," said Paul, "because I've written a part for you in it." Ringo and his wife, actress Barbara Bach, were among the first to sign on for the film. Record producer George Martin (sometimes known as "The Fifth Beatle" because of his influence with the group’s records) plays himself. Australian actor Bryan Brown ("Breaker Morant") plays Paul’s shrewd Australian manager (echoes of Steve Shrimpton, Paul’s real Australian manager). There are 14 songs in the film ranging from Lennon/McCartney favorites like "Good Day Sunshine" and "Help!" Right up to "Band on the Run" and "So Bad" to some new songs written especially for the film.

Part Three: Sharp Words

McCartney is well aware of the criticisms that have been levelled at him and at his music since the Beatles broke up, that he is manipulative and hypocrical, that his songs are sentimental and superficial, "It does annoy me when journalists write about me as if 'oh, isn’t he the sharp one.' I remember one day when we were having arguments in The Beatles. I said something and as it happens I was in the right. John (Lennon) turned around and said ‘well you’re always right aren’t you?’ But he still did it his way. It was shocking to me because suddenly I thought, ‘oh god, I’ve always thought it was okay just to be right. Someone’s wrong, someone’s right and we go with who’s right. But sometimes it isn’t enough to be right and it was a shock to me having to learn that."

"I’m not trying to be the clever one these days at all. I really try to avoid it like mad, in fact, I mean, people do get a very wrong impression of me. If they’re feeling bitchy, they’ll categorize me as the schmaltzy one. I don’t mind if they call me romantic or sentimental."

Talking about himself, McCartney can be his own worst enemy. He’s not nearly as conventional as he sounds but he doesn’t have the words with which to say it. John Lennon had that made his own domesticity seem like the ultimate in rock rebellion. The facts are that Paul, of all the ex-Beatles, has tried hardest to remain true to the old rock and roll. When the Beatles broke up, the formed Wings with his wife Linda and guitarist Denny Laine, packed them in the back of a transit van and set off on an ad hoc tour of Britain, turning up at colleges unannounced and asking if he could play for them for free. It was back to basics with a vengeance and as a result McCartney says, "we couldn’t believe it when Wings became successful. There’d been tremendous criticism of Linda being in the group (Linda McCartney, a professional photographer before she met Paul, had no musical training). We’d formed Wings on a whim, we’d done it on vibes."

Part Four: Bandleader on the Run

Whatever its origins, Wings was the beginning of McCartney’s staggeringly successful solo career. He’s always been a perfectionist and a workaholic. As George Martin observed on "Broad Street." "I couldn’t stand the pace Paul goes. He gets up incredibly early in the morning, he drives two hours to and from Sussex to his house, he acts all day. During lunchtime he’s talking about problems on the film with one person or another, every evening he’s having discussions with the director or the producer. He’s involved in every aspect."

"Obviously it’s easier for me to make a film or do some big project that it would be for the average person," says McCartney, who pumped $100 thousand of his own money into Broad Street before 20th Century Fox took over the financing. "That’s one of the terrific things about my life. It’s one of the things you work and become successful for even though you may not realize it. When you get money, you don’t just stop, so there must be something else. I think it’s this kind of thing. The freedom of action, the freedom to change your direction professionally a little."

Though he has collaborated with the best, like Stevie Wonder on "Ebony and Ivory" and Michael Jackson, McCartney’s name is forever linked with John Lennon. Though their relationship degenerated into bitter squabbles after the Beatles broke up, Lennon’s murder in 1980 hit Paul hard.

"On a purely selfish level it affected my composure in public places. You begin to be wary of getting into close quarters with fans. When some kid reaches into his pocket for a pen or a bit of paper, you tense and want to eave away. That passes with time to some extent. What will never pass is the personal sadness. I’m just grateful that the last words we had together were pretty decent. That means a lot to me."
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Because time goes by.
NO TIME FOR PLOT
Scotland's One-Man Film Industry

By Eric Flaum

Comfort and Joy is Scottish director/writer Bill Forsyth's follow-up to his highly acclaimed box-office successes, Local Hero and Gregory's Girl. A soft-spoken, intense individual whose thick Scottish accent gives everything he says a melodic, lyrical quality, Forsyth has little in common with the star-oriented Hollywood community that gathered for the Los Angeles premiere of his movie.

Gossip pages featured photos of Elizabeth Taylor and Joan Collins, but Forsyth slunk through the glamorous surroundings with the air of a man forced to visit the dentist.

"I was quite out of it at the Opening," he admits over lunch in New York, just before departing to his beloved Glasgow. "I didn't really feel like I belonged there. I felt as if one of those Secret Agents was going to come down and remove me any minute. It was quite an odd feeling."

Wearing a yellow plaid shirt of the picnic table variety with a blue and white striped seersucker jacket, Forsyth was actually more conspicuous in the chic hotel café we spoke in than the traveling rock and roll band that had just noisily checked in.

Comfort and Joy is the story of a Glasgow DJ who finds himself, improbably and unexpectedly, in the middle of a mafioso ice cream war. "Dickie-Bird" is a personable, velvet-voiced local celebrity whose girl has just abruptly left him. In pursuit of new romance he stumbles into a war - "Mr. Bunny" against "Mr. McCool" - for dominion over Glasgow's ice cream truck routes. There's a melee of window smashing by McCool hooligans of a Mr. Bunny van. The assailants are doused with raspberry syrup. A fleeing hood recognizes Dickie-Bird and soon the hapless platter spinner is playing peacemaker while at the same time nursing his broken heart.

Like Forsyth's previous films, Comfort and Joy is mostly a character study, working off of a simple, amusing premise. It is a developing trademark of Forsyth's work to spin a simple story in a rich atmosphere. "Usually there is an idea, and usually it's an idea that strikes me as being funny," says Forsyth.

"Most films have too many ideas or too much plot in them," he continues. "It just seems like a burden if you've got a very complex plot. It just soaks up too much time."

Forsyth uses time to create and develop characters. The results have been picturesque voyages through the lives of interestingly off-beat people.

Bill Forsyth is a devout self-analyst and his observations seem quite accurate. "I'm just kind of realistic," Forsyth says in a matter-of-fact way. "I think I can see things pretty much as they are. I think I'm quite perceptive, without getting distracted by too many things. This wasn't always the case."

Over-contemplative in his earlier years, Forsyth seems to have been a lot like the central character in his first commercial release, Gregory's Girl, the film that beat Chariots of Fire to win the British Isles' equivalent of an Oscar.

"I must have been about sixteen and I had two friends and we formed ourselves into this little thinking group. One Saturday night the three of us were in the park and by that time the cafe had closed and the evening had kind of whittled to nothing. You see, we wanted to go see girls in the cafe. And we would debate about it until the cafe was closed! One of my friends says, You know what the problem is? We think too much! So we just threw a bunch into the pond and went home."

These days Bill Forsyth has found a more constructive way of channeling his energies. (He has not, however, forgotten the lesson.) Films have become an ongoing passion, and the basis for some of his friendships as well. When we discuss Knopfler, guitarist-lead of the group Dire Straits, who scored Gregory's Girl and Local Hero, Forsyth pays him a high compliment when he credits Knopfler with "a filmmaker's brain, because the way he works is very conceptual. His work is often based on little stories, much like my own."

In fact, two Knopfler compositions from Dire Straits' last studio album, Love Over Gold, inspired Forsyth in the creation of Comfort and Joy.

He played me the album," recalls Forsyth, "before I'd sat down to write the script, although I'd had most of the general ideas for it, and there was a real kind of coincidence in finding his album going down the same road. The basic concept in 'Telegraph Road' of a city being born and dying, and then 'Private Investigations,' which was the other side of my story about a solitary person with an enigma, was all in the album, and it was really inspirational."

The result is a delightful story of a lifted lover's search for companionship and meaning. There is much humor, but a deeper examination of human nature as well, a concern that permeates Forsyth's work. Although all too often, however, reviewers have chosen to focus entirely on the lighter side of Forsyth's movies.

"I think the kind of humor that I work with is always bordering on the darkness of the other side of itself," Forsyth reflects. "I like working on the borderline, but it just depends on how people perceive it. Maybe they're scared to look over the edge."

"In almost indefinable ways you reveal yourself when you make a film," Bill Forsyth says.
At first blush Peter Garrett, the gaunt, cueball-skulled lead singer for Australia’s hard-stomping, outspoken band Midnight Oil, resembles the long-lost brother of Michael Berryman, top geek in Wes Craven’s horror film The Hills Have Eyes. After some questioning, however, the true origins of the vocalist’s chrome-domed tonsorial style become more obvious; a style sported by a small army of Southern California beach punks. Garrett is a surfer.

“We’ve tried lots of singers since you’ve been away, but do you want to come back?” I said. “Why not. I’ve got nothing else to do.”

With Garrett’s almost off-handed re-enchantment, Midnight Oil’s GUT RESPONSE

by Chris Morris

At first blush Peter Garrett, the gaunt, cueball-skulled lead singer for Australia’s hard-stomping, outspoken band Midnight Oil, resembles the long-lost brother of Michael Berryman, top geek in Wes Craven’s horror film The Hills Have Eyes. After some questioning, however, the true origins of the vocalist’s chrome-domed tonsorial style become more obvious; a style sported by a small army of Southern California beach punks. Garrett is a surfer.

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With Garrett’s almost off-handed re-enchantment into the group, Midnight Oil began their conquest of the surfing community along Australia’s north beach. “The Antler Hotel at Narabeen, which is like surf headquarters of Australia, just happened to be the place where we started, and we drew that kind of audience, who responded to our no-nonsense approach to the way we played,” Garrett recalls. “We had songs about surfing—we were sort of the new wave hard rock Beach Boys for a period of time.”

The band’s popularity grew nationwide, and Midnight Oil embarked on a recording career with their own label. The group’s eponymous first album, which featured the curf-riding anthem “Surfing with a Spoon” and the anti-uranium mining tract “Powderworks” side by side, flew directly in the face of prevailing musical trends. Garrett notes, “At the height of punk, when we were considered a punk band by the Australian press because we played very fast and hard, we included a seven-minute song full of guitar, vocals.” The record’s successors, Blood Injuries and Places on a Postcard, further honed the group’s pungency and forceful social consciousness.

Last year, after five years of spectacular success on their home turf, Midnight Oil finally parted with CBS and released their first U.S. album, Bob, 9, 8, 7, 6, 5, 4, 3, 2, 1 and their kinetic performances on an 11-city American tour this spring.

The seven-year saga of “the Oils” began when Garrett was an unemployed law student visiting his parents in Sydney. “I went looking for a job and couldn’t get one, and I saw an ad in the paper: ‘Band wants singer to tour around the coast,’” he recollects.

Garrett left the band, which included drummer Rob Hirst and guitarist-keyboardist Jim Mogwati, to return to school in the fall, but he returned to Sydney the following year to find the group still together, now writing songs. “They said, ‘Well, Morris wanted you back. You’ve got to come in.’”

“Why?”

“We need you.”

Midnight Oil’s GUT RESPONSE

by Chris Morris

We don’t seek to preach to anyone particularly,” Garrett says. “I don’t see the stage as a soapbox to say my own personal ideas, although I’m willing to express them if I’m asked. The thing that I think we’re most concerned about is that we don’t get labeled by the press as being, uh…” Garrett pauses.

A political band?

“Yeah, in the sense of like a Clash or a Crass or something like that. If you want labels, it’s humanistic ecology or whatever word you want to use for it. It’s instinctively based. A lot of our stuff has come about from a concern about what we’ve seen and thought to be very wrong, that we’ve written songs about just as a gut response.”

So where do the members of Midnight Oil see themselves standing in the rock political spectrum, with the issue-oriented Clash at one end and the hardy, idealistic Alarm at the other?

“I suppose in the middle, but not really in the middle, no,” Garrett says with a quiet laugh. “We don’t see ourselves primarily as a political band—we see ourselves as a band.”

Ampersand, Sept./Oct. 1984

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I read menus backwards, starting with dessert," confides Mariel Hemingway, her clothy, rawboned frame tucked into a banquet at a Hollywood cafe. "Dessert is my main interest." With her broad cheekbones, heavy eyebrows and low forehead conspiring to make this lanky granddaughter of the great novelist Ernest Hemingway look like some unusual combination of Swede and Eskimo, 21-year-old Mariel Hemingway has nonetheless managed to start the menu of life backwards too. Sweet things like film roles with world-class directors and writers (Woody Allen, Bob Fosse, Robert Towne), bon-bons like an active love affair with a mucho handsome leading man (Christopher Lambert), have already crossed her plate. Her most recent morsel, following up her praised portrayal of slum Playboy Playmate Dorothy Stratten in Star '80, is a co-starring slot alongside Peter O'Toole and Vincent Spano in an upcoming comedy-drama called Creator.

In person, Hemingway is tall, speedy, giggly and not quite either the ethereally calm teenager she played in Woody Allen's Manhattan or the world-class athlete of Robert Towne's Personal Best. Were she not a movie star, she could be the proverbial girl next door. Or, judging from the cuts and bruises she sports from her minor collisions with life, the tomboy next door.

As Bob Fosse, her Star '80 director has said of her, "She has a kind of innocence without being dumb." It was also Fosse who for a long time didn't think Hemingway had the sex or the sophistication to play a Playboy model. Fortunately he changed his mind, but meeting the real Mariel you can see what he meant. Though she is athletically attractive, she's no classic beauty and her manners have the charm and directness of her Idaho small-town origins.

Says Hemingway herself, "The other movies I'd done I was sort of playing myself—I wasn't really but it's a great compliment when audiences think you are. Those movies weren't different enough to show what I could do. I wanted Star '80 so badly in order to make a statement that I could do lots of different stuff." She laughs and adds ruefully, "It's real funny. Now Star '80 came out, everyone thinks that's what I can do. They never really believe you're an actress, you know."

Hemingway is not only an actress, she is also, literally, "a natural." One of three daughters of Ernest Hemingway's son, Jack, she grew up living the outdoor life with her father, a dedicated hunter, fisherman and sports writer who taught her to fish, fly fish method. "I had no desire to be an actress," she recalls. "At different times I wanted to be a singer, a marine biologist, a secretary." Margaux Hemingway, Mariel's sister, was already a well-known model and when Margaux got her first film (Lipstick) she asked Mariel to be in it with her. "Even after that film, I really didn't think I'd do it again. I went back to Idaho to ski race—which was my passion for a long, long time. Then I got a TV movie playing an unwed mother. There were millions of babies around and I was busy crazy at the time. It was 10 days and I really worked hard and I had the best time.

And then I did Manhattan with Woody [Allen] and of course that was fabulous. Those two experiences decided me."

Now, Mariel says, "I love my work so much I go crazy when I'm not working." She's also made recent preliminary steps toward studying her craft. She's taken on an acting coach "when I'm not working I tried acting classes but I didn't like all that Method stuff. This way, it's just me and him, and I go and read Shakespeare, Gilekhan, all the stuff I've never done." She also did her first play, in Dallas, and I want to do it again and again and again. It was so good for my voice. I used to be quiet. I used to hide behind my mother and everything as a kid. I was desperately shy as a teenager. I used to be a nightmare for the sound people—they were always saying, can't you speak up louder? That's all changing, as you can see."

She is especially happy with her new film, Creator, because "I get to yell and scream. I'm definitely not the victim in this one." However, in the part-drama, part-comedy about a scientist (Peter O'Toole) who plays God, Mariel is once again in risky sexual territory. In Manhattan she was Allen's teenage mistress, in Personal Best an athlete involved in a graphic lesbian affair, in Star '80 a mute model and in Creator she's a college girl trying to get the much older O'Toole into bed. There's no question Hemingway's fresh looks and inner simplicity make her effective in such roles. Her frankness extends to her own life and the May-September relationship she had with Robert Towne, the top Hollywood screenwriter who made his directing debut with Personal Best.

Robert and I didn't go out when we were making Personal Best—in fact, he was going out with (co-star) Patricia Donnelly. But I did live with him when I was making Star '80. It's so incestuous and awful. Isn't it fun? It never crossed my mind when we were working to-

A NATURAL SCRUFF MAKES OUT
Mad scientists? They seem awfully happy. With the able assistance of her creator co-stars, Vincent Spano (left) and Peter O’Toole (right), Mariel Hemingway tests the effects of laughter on various chemical compounds.

together that we’d go out. I don’t know why we ever lived together. He works through the night and I was filming all day so we never saw each other — perhaps that’s why it worked so well. We had such a close bond from the three years of Personal Best and I didn’t want to lose that. Then of course, as soon as Star 80 was over, I realized I hadn’t needed to move in. I’ve learned from that. Now I don’t move in with everyone I become attached to.

Mariel won’t comment on her current relationship, reportedly with French actor Christopher Lambert, who was Tarzan in Greystoke and who was seen of late siring her around London. Ms. Hemingway, looking uncharacteristically fashionable and elegant in a black silk pantsuit. But there are plenty of things she will talk about, like her new-found celebrity in the wake of Star 80. “There are a couple of things that really bother me about it, like standing in line at the grocery store, standing in line to buy stamps and going to dance classes. The dance classes always made me nervous, actually. I always felt tall, even before people recognized me. And standing in lines is when you start to hear, ‘Oh, I think I know who she is.’”

Part of her early shyness, Mariel feels, had to do with being the great Hemingway’s granddaughter. Though she was born after he died and didn’t read his books until she was a teenager, she is a knowledgeable and fierce partisan of her grandfather’s writing and she admits to being “teased a lot at school. And can you imagine having to hand in an essay with the name ‘Hemingway’ on the bottom?” But much more important was her self-consciousness about her looks. At 17, she is confident and carefree, but an infallible way to get Mariel to revert to a blushing teenager, holding a restaurant napkin up in front of her face, is to tell her she’s pretty. “I’m not! And when people tell me I am, it makes it worse. I feel like a fake. When I was a teenager I had a very bad period when I grew like a monster — my legs got immensely long in proportion to my body. And I had a friend who was really beautiful all the time. I’d try so hard. I’d get dressed up to go out and my hair would be greasy and messy so I’d wash it and style it. Five minutes later, it was greasy and messy again. I’m a natural scrub.”

A natural scrub and a natural actress, Hemingway is also a natural athlete. It was seeing a photograph of her on a tarpon that prompted Towne to cast her in Personal Best and that led to a year of intensive physical training. “I thought I was pretty athletic until I found

A wrote of people living dangerous lives. His style was sparse. His theme was war. Courage, expressed in tales of resolute, good, clean, well-dressed, strong, lithe, athletic men, and, quintessentially, bullfighters. Ernest Miller Hemingway, born in July of 1899, committed suicide in July of 1961, well before Mariel Hemingway was born to his son Jack. He saw life as war, perhaps, with his self-inflicted shotgun blast, he believed he was refusing to surrender though he couldn’t continue to fight. He had once said, speaking of his many stories about bullfighters, “I was trying to learn to write, commencing with the simplest things, and one of the simplest things and the most fundamental is violent death.”

Because his style is so unadorned that it can, quite on purpose, approach monotony, Hemingway has collected his share of critical horse-laughs. Nevertheless, he is among the most powerful and influential writers in American history. His plots and dialogue were highly original and his psychological observation acute. Some of the delight in reading Hemingway’s novels and short stories comes from realizing how much freight his light, economical constructions carry. His first novel was The Sun Also Rises (1926), his first book was In Our Time (1924). A Farewell to Arms (1929) drew on Hemingway’s experiences while serving with the Italian infantry during World War I (his exploits in that war won the author decorations for valor). For Whom the Bell Tolls (1940), another war novel, draws on the Spanish Revolution and may be Hemingway’s best. If any of the above sound cinematical familiar along with other tales like The Old Man and the Sea, To Have and Have Not and Islands in the Stream, you have just recognized Ernest as the first Hemingway to make a splash in Hollywood.
You can take the girl out of Idaho, but country-bred Mariel Hemingway will always be a Sawtooth Mountains gal at heart.

out what it takes to be a world-class one,” she says with a grin. Exercise remains a top priority in her life, so much so that she's recently made a video of her personal routine. “Please don't say it's me competing with Jane Fonda, it's just an alternative.”

Hemingway remains close to her family but spends less and less time in Idaho, where she passed a summer building her own cabin with a group of friends. Home now is a New York apartment and she has to keep in touch by phone with Margaux in Los Angeles and third sister Muffet who’s “a cook and writes cookery books” and who stayed in Idaho.

Working on Creation with director Ivan (Carver's Way) Passer and O'Toole has been a thrill for Mariel “because Peter is legendary. I was so nervous. I didn't know what to expect. But it turned out great. He'll try anything. He'll go and make such a fool of himself and then he'll make it work. He's taught me to be freer in what I do."

For his part, Creation screenwriter Jeremy Leven sums up the feelings of the production people when he says, “Mariel was a surprise and is a continuing surprise. She's a superb actress — as far as I'm concerned the most underrated young actress around.”

Mariel Hemingway is not likely to be underrated for much longer. Besides, she feels “the fact that it has been sort of slow for me has been good. Apart from Manhattan, my movies haven't been huge box-office hits and that's been OK. To live up to a really big movie is hard. I've worked with strong directors and I've been lucky that at least two of them — Robert Towne and Bob Fosse — are the kind of people who do keep in touch and do continue the relationship after the film is finished, which is very unusual in this business. Some nice projects are coming to me now and I'm getting excited. For a long time, not much came in because no one knew if I could play a woman or if I was still a teenager. Star '80 sort of settled that.”

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Do you catch yourself yawning whenever you try to study late into the night, cramming for next-day exams? Then you're suffering from student fatigue. Whether you drop off to sleep or continue yawningly on through a bleary-eyed reading of Absalom, Absalom, Kinship Studies Among Kapauku Papuans or whatever, your exams (or deadlines) will arrive precisely as scheduled. Believe it or not, though, light exercise and smart clothing can help you alleviate those bouts with fatigue. Here's why:

During an extended study session your attention span shortens with each yawn. You yawn because your body is screaming for more oxygen. Your brain wants that precious metabolism-stirring stuff in order to stay alive and perky. Ultimately, oxygen deprivation can cause brain death—which can often be observed in graduate students. Yawning, or even deep breathing, will likely not be enough to re-prime.
your mental pump. You need to move, increase your heartbeat and invigorate the pulsing of blood (and hence oxygen) to your brain. Fortunately, there are ways and means for inserting an exercise dose into your study regimen without appreciably slowing your reading rate. In other words, here's how to take a study break while you study onward.

One component of the plan—not indispensible but certainly an asset—is a modern chair design. It's been copied, but the original (as shown in our photos) is called the "Balans" chair, a design of Svein Gustrud. It distributes body weight differently and allows you to sit with your legs at a more open angle to your trunk—about 120 degrees instead of 90 degrees. Thus, blood flow between upper and lower body is less constricted. Additionally, it is easier to squirm about and move your upper body for exercise.

The need for increased oxygen in the blood can also be met with upper body exercise. A set of small weights—such as the Joe Weider concept shown in the accompanying photos—can be kept in a nearby drawer, handy for an exercise break between chapters. Or even during a chapter, if you feel you can't spare a minute of reading time. Weider's kit includes pulls that attach right to the door knob, affording a taste of gymnasium even in a dinky dorm room.

The study break when you need to get serious should be a five-to-twenty minute spurt of energy, followed by five minutes of deep breathing. Keep the weights (a couple of soup cans will do if your bank account's anemic at present) near you at the desk. Keep reading and begin to breathe slowly and deeply. In time with your breathing, flex your arms (weights in hand) out and in repeatedly.

With a spare corner of your soon-to-be-gratified brain, use the athlete's trick of visualizing a positive result from your endeavors. A positive mental image can produce a hairline of difference. Sometimes, as you've probably learned, grades can swing on a hairline of difference in your performance.

For a positive image in your outer appearance, to match your inner image, try something like the designed-for-activity clothing pictured on these pages. How will that help? Again, thorough circulation and deep breathing are the goals. Loose, attractive clothing meets the need. It doesn't create the constriction that tight clothing can when you are seated. Well-designed activewear not only liberates your waist, neck, legs and arms, it also appeals to your sense of self. And, if you keep on yawning, at least you'll look a lot better doing it.
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Löwenbräu. Here's to good friends.
I had an undeclared major in the Liberal Arts,” admits fashion designer Tracy Hansen, one of a team of four friends — average age, 28 — that started a Berkeley, California fashion sensation called Chihuahua back in 1980.

None of this team had any inkling of what they would do when they “grew up.” A friendship took their careers an unusual route — no interviews in personnel offices or answering of newspaper ads.

Debbie Moore, now thirty, is the quartet’s textile designer, responsible for the eye-popping printed designs that impel Chihuahua fashions into the closets of renegade trendsetters. Moore allows her skills are self-taught. “I go for the thing that keeps me the most entertained,” she says. Although she is involved in the current-primitive trend, Moore says her upcoming collections will evolve beyond it.

The Chihuahua (pronounced Chee-wa-wa) group originally started as an energetic foursome of friends. Katrine Thomas (now 27), the business manager, planted the seed when she suggested to then-painter Moore her work might sell better if it were printed on a t-shirt.

Moore, then 26, disagreed. It was the first business conflict that occurred between the not-yet-partners, but the solution was a creative blend of art and management. Moore explains, “It would have involved too many colors for our collection $80, so we just took another route.”

Narrowing the colors to just simply black, the entrepreneurial pair embarked on their first product — hearts, re-styled into a leopard print, for Valentine’s Day.

“Suddenly we wound up in business,” recalls Moore.

Enter Tracy Hansen, then 22 years old. Her primitive-inspired clothing shapes were the fashion influence that blasted Thomas and Moore’s t-shirt origins into ancient history. Hansen’s daring silhouettes won the new trio respect and attention from the retail world. Stores could now carry a whole line instead of unrelated items.

What might have continued as a flurry of fashion self-indulgence was carried back down to earth by the fourth new partner in the group, the level-headed Teresa Haedt. Her pricing and production talents shaped the company’s profit structure and led the balance sheets to financial solvency.

Tracy Hansen remembers being warned about the potential grief of going into business with friends. Yet, she says, “Starting out as friends and ending up in business is great. In spite of the ‘fear factor’ there is a sense of unity that never knew what that fear was.”

Hansen summarizes the difference between their friendship and their professional relationships: “The personal relationship and the personal obligation and responsibility are the same thing. Conflicts aren’t a threat to the consensus, they are a normal function of a creative business.”

Claire-France Perez, a fashion writer and former editor of Apparel News, knows a sharp look when she sees one.

Right: This faux bijou (false jewelry) print is hand-silk-screened in gold ink over black cotton jersey, with shirred sleeves and sides producing its contoured hemline. Left: Chihuahua’s charm — and business sense — derives from these four, Teresa Haedt and Katrine Thomas (standing), Tracy Hansen (seated) and Debbie Moore (seated on floor).
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