Humans project brings in scholars

By Cham Davis
Staff Writer

Eight scholars in the humanities have visited the University of Idaho this past year as part of a two-year series sponsored by the Idaho Humanities Core Curriculum Project and the National Endowment for the Humanities.

J.L. Styan, one of America's leading literary and drama critics, is currently visiting the UI campus. His public lecture on April 17 was entitled "Understanding Shakespeare in Performance." Styan participated in round table discussions with students in theatre classes through Saturday, April 2.

A London native, Styan has been Franklin Bliss Snyder professor of English literature at Northwestern University since 1977. He was the seventh in the series of visiting scholars. The program had been made possible through part of a grant to the UI from the National Endowment for the Humanities. One feature of the grant provides for attracting distinguished humanists from a variety of disciplines to speak at the UI.

From composers like Barney Childs and Pauline Oliveros to Renaissance specialists like C.B. Hardison, Jr. and Stanley Fish, the word seems to be variety.

"It's a significant impact because in the past we haven't had enough money to bring speakers. It's been a real boost to the faculty to be able to bring in these distinguished scholars," said Dennis West, coordinator of the series and associate professor in the department of Foreign Languages and Literatures. He also added that the UI is very isolated, thus making visiting scholars a very important opportunity for both students and faculty.

West explained that when the grant was planned, a committee of UI humanities department faculty members worked to compile a list of 14 speakers on a broad spectrum of topics. The committee then contacted the speakers and prepared a ten-minute presentation on each speaker.

"Most of the people are busy teaching at other universities, so it takes weeks to get a time coordinated for them to speak," West said.

Details of the topics to be discussed and exact dates for each engagement were coordinated by West.

"Our faculty has certain expectations for the speakers in their areas, and the speakers have certain expectations of what they will do," said West, "and I mediate that. It's not difficult but it is time-consuming."

West said he tried to arrange a topic that will be of broad interest. For example, Richard Wawerstrom, a professor of Philosophy at the University of California in Santa Cruz, spoke on nuclear war.

West smiled enthusiastically as he discussed the series, but Horace Greely beard stretched under his chin-it was "too plentiful," he said. "At times I've been just one step ahead of the speakers. It's kept me very busy but my assistant Maryam Judge has been very helpful in the nitty-gritty details." Judge is a senior in Psychology.

According to West, the turn-out for the public lectures has been generally good. Most of the speakers give one public lecture, usually on a topic of fairly broad interest. Then they give a seminar for faculty members and attend some committee meetings to talk to students and discuss with students.

Save money! Register early

University of Idaho students planning to register early for summer school this year should do so by May 31, 1985 to avoid a six percent fee increase.

The Board of Regents' April decision to increase the summer session registration fees will go into effect June 1, 1985. Those fees per credit hour are as follows:

Undergraduate $35.25
Graduate $70.25
Law $70.25

The deadline for registering before May 31, 1985 will be the following:
Undergraduate $66.50
Graduate $66.50
Law $66.50

This is the first time the UI has offered early registration for an academic term, according to Sid Eder, summer session director.

"The administration felt this summer would be a good opportunity to pilot it and see what kind of bugs emerge," he said. "Assuming it's successful we'd like to continue it."

According to Matt Teln, registrar, there were 911 people already registered for summer school on Thursday, April 25. Students and faculty can benefit by early registration said Eder.

"The process is simple for students. You just get your packet, get your advisor's signature and you're registered. And with a modest deposit, you can secure your place in class," he said. "It also allows professors more leisurely and thoughtful advising."

According to Eder, early registration provides an "early warning system" for faculty. It allows chair people to add another section according to demand.

He added professors will also have more time to prepare for their classes.

Eder expects a modest turnout for early registration this first year. "10 to 15 percent of summer enrollment will be the preregistration basis is reasonable," he commented. He commented, "There is a natural inclination for people to delay things, I know I didn't start my income taxes until April 15.'
Briefs

Power surge shuts down KUOI

A blown transistor temporarily crippled KUOI, the University of Idaho’s student radio station. According to the station’s electrician Mike Mecham, a voltage surge caused by the electrical storm that hit Moscow on Sunday night may have blown the transistor. No other electrical problems occurred in the Student Union Building at the time.

Mecham pointed out that

ROTC team scores places second

The University of Idaho Army Reserve Officer Training Corps Raider Team placed second overall in the finals of a recent ranger Challenge competition at Fort Lewis, Wash. There were five events in the competition, including a ten-mile road run with weapons and field pack, crossing a water obstacle utilizing a rope bridge, M-16 rifle marksmanship, 16-hour field patrolling exercise and an orienteering course. The UI team took first place in two events—orienteering and patrolling.

Schools participating, in order of their overall finishes, were University of Idaho, UI, University of North Dakota, Brigham Young University, Oregon Institute of Technology, and the University of Iowa.

Chinese educators here

Six educators from the People's Republic of China spent this week learning about agricultural research programs at the University of Idaho. The Chinese Delegation is led by Yong-Ying Jia, director of scientific research at Northwest College of Agriculture at Wujingong, a college with which the UI College of Agriculture is linked in a cooperative program.

The visitors arrived in Moscow on Monday, earlier, they toured Corralia University, the University of Maryland and the Washington D.C. area. Friday, the educators will conclude their visit in Idaho.

To help the Chinese to understand Idaho agriculture research programs are managed, UI officials held briefing sessions in Moscow. They also arranged a tour of the Boise Valley, with visits to UI research and extension centers at Caldwell and Parma.

The Chinese visited Washington State University at Pullman, the Agriculture Horse Club at Moscow, the Museum of Native American Culture at Spokane, and the farm of Joe Anderson, near Potlatch.

Placement center does the job

The UI Placement Center has ranked the tis highest ever with a placement score of 38 percent between Sept. 1, 1983 and Aug. 31, 1984.

We would love to hit 63 percent every year, but in all honesty we haven't managed to do quite that well," said Charles Woolson, director of the UI placement center. "Usually we average anywhere between a 60 and an 80 percent placement rate, but that's still well above the average, he said."

"For the past 10 years, our placement rate has been right around 67 percent, again way ahead of the national average," said UI Director of Employment Mike Mathis, who is employed full-time. "We are really proud of it," he said.

The CFCP exists to help students and alumni identify and work toward their career goals. Assistance is provided by Woolson, two secretaries, a receptionist and an occasional part-time graduate student.

The center has also been voted the best physical facility in the western region by employer recruiters who make regular visits.

According to Woolson, UI placement registrants either exceeded or were within 10 percent of regional starting salary averages in 11 of the 15 curricular areas surveyed by the College Placement Council.

During the most recent placement year, 135 employers made 435 recruiting visits to UI. They conducted 3,668 registration interviews in UI (to include 12 completely private rooms) and evaluated Woolson and his staff at 3.53 on a 4.0 scale.

According to Woolson, those who have employed him in the past and encompasses his efforts, the UI placement center.

"I think one reason employers—especially from Idaho and Montana—are attracted to UI is because of the strong work ethic of our students. Most of all, we aren't looking for the proverbial free ride, or of doing just enough to get by," Woolson said.

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REPAIR ESTIMATES

Moscow
Correction

In the Friday, April 26 edition of the Argonaut, the title on the front page that read "Senate pushes UI disinvestment from companies in South Africa" was incorrect. The title should have been "Senate pushes UI divestment from companies in South Africa".

Faculty members win awards

A bacteriologist, a forester and a geological engineer have won the Distinguished Faculty Awards at the University of Idaho.

To be eligible for a faculty member must have provided at least eight years of service to the university in teaching and research, have attained the rank of associate professor or higher, and have made significant contributions in their academic field.

Selected this year for the DFA are Richard C. Hetmch, professor of geological engineering; Joseph Ullman, professor of forest resources; and George Williams, professor of engineering. Hetmch joined the UI faculty in 1976, and offers courses in microbiology, food and applied microbiology, and microbial biotechnology. He is also active on the college team serving as chairman of the Faculty Council, as a member of the statewide Task Force on Higher Education, and a faculty representative on the UI Alumni Association board of directors. Hetmch earned his bachelor's degree from Miami University of Ohio, and his master's and doctorate from the University of Wisconsin.

Ullman is a remote sensing expert and offers classes in advanced aerial photo interpretation, field surveys of a forest asset investment planning and photogrammetry. He is the author or co-author of more than 15 publications, and has been instrumental in acquiring approximately $500,000 in research grants and contracts. Ullman, who has been at UI since 1974, is advisor for the Student Affairs Council of the College of Forestry, Wildlife and Range Sciences and for two student publications. He also has been named the college's outstanding teacher by its students. Ullman earned an undergraduate degree at the University of Dayton, and his masters and doctorate at the University of Minnesota.

Williams is director of the Idaho Mining and Minerals Resources Research Institute, and served as the Chairman of the geology department for 17 years.

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Opinion

More foolishness from the Senate

The ASUI Senate thinks disinvestment is not within its purview. Well, then, just what is the senate's scope? If that body cannot deal with student interest and concern for the university, what group can? Or... what group will have the guts?

Senators last week voted down an attempt to consider whether the university should divest itself of stocks in companies which do business in South Africa or not. The senate, which has no trouble meddling in the affairs of Nightline, the Argonaut, KUOI, and which regularly passes bills on a host of worthless topics, decided it had no jurisdiction in the issue.

Senators claimed the senate was not able to deal with the issue. "This is way above our heads," said Sen. Jana Habiger, "we have no busines in considering it." Forgive us for asking, Sen. Habiger, but above whose heads is this issue? Hundreds of UI students, faculty and staff have formed definite ideas about apartheid. They know it is wrong.

Senators continually carp because their constituents seem geared to vote students with reason, well-documented demands they ignore these students. It is very disconcerting for the elective, allegedly representative student senate to choose to stick its collective head in the sand.

The end of the semester is often a time of taking stock. When the senators — and especially those who voted to ignore the misery apartheid imposes on most of South Africa's population — begin to think about what they have accomplished this semester, let them ponder this, their most recent folly.

Lewis Day

A few changes

A few of changes in the Argonaut publication schedule have been made for the rest of the school year. Issues 62 and 63 (a first) will follow a slightly different publication schedule.

The Argonaut will not be published this Friday, May 3. Instead, because of the new final examination schedule, the Argonaut will be published Saturday, May 4. The distribution schedule for the paper will follow the usual pattern.

For the first time, the Argonaut will publish a special edition, for UI graduation. This paper will hit the streets Friday, May 10. The special edition, which will include Photo Spread, Review (the Argonaut Art and Literary Supplement), will be distributed at all graduation sites, as well as the SUB and downtown Moscow.

The Argonaut will not publish letters to the editor in the Friday, May 10 paper.

We at the Argonaut hope our readers enjoy these changes.

The Argonaut will accept letters to the editor until 5 p.m. on the day prior to publication. They must be typed, double spaced, signed in ink and must include the name, address, phone number and university I.D. or driver's license number of the author. Letters may be edited for length, clarity and mechanical mistakes. Letters should be limited to 250 words. The Argonaut reserves the right to refuse letters that are libelous or in bad taste. Letters will be published as they are received.

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Managing Editor
Elenor Cecchini
Features Editor
Stephen Lyons
Sports Editor
Greg Kilter
Copy Editor
Douglas McDowell
Business Manager
Nancy Crane

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Binding the wounds

Lewis Day

-- Dechau, Bergen-Belsen, Auschwitz, Buchenwald, Mauthausen, Treblinka: these names evoke the memory of the Holocaust, the Nazi attempt to exterminate the Jewish people.

The Holocaust and Nazi period represent an unprecedented period in the human experience: the memory of the Holocaust must remain with us always. We must ensure that it never happens again. In undertaking a trip to Bitburg, West Germany, Ronald Reagan has said he wants to bind wounds between the American people and those of West Germany.

It seems odd that Mr. Reagan would want to do again that which has been accomplished through the NATO alliance, thirty years of massive economic symbiosis and cultural exchange. We have achieved rapprochement with the German people.

To suggest, however, that we do not hold prior generations responsible for the horrors of Nazism we can honor the soldiers and carriers-out of the Third Reich is lunacy. We can never forgive and forget.

The more thought of the Holocaust should make us stop and take stock; the idea of excusing anyone who had any involvement with German officialed in the 1933-45 period is repugnant. The president of the United States should have no truck with "honoring" these people.

That Mr. Reagan would even consider visiting anything in West Germany other than a memorial to Holocaust victims is frightening. There are Germans who had nothing to do with the Nazi period today, and they certainly should not be held accountable for their ancestors' actions; that, however, is no reason to ignore what happened.

If people are taught that we choose not to honor their war dead — the soldiers who spread the hatefulness of the Third Reich — that is just too bad; we can honor those who fought from within Germany against the Nazis, but it is — and always will be — inappropriate to honor the Nazi military dead.

It should really come as no surprise that Reagan and his staff have blundered their way into the whole Bitburg cemetery mess. An administration so blatantly insensitive to the poor, disadvantaged and underclass in current America should hardly be expected to be sensitive to the plight of the millions of innocents murdered by the Nazis.

A government which is more concerned with the bottom line than with human lives cannot be expected to have a memory which extends beyond the last balance of payments figures. Ronald Reagan is only embarrassed because he has, yet again, been exposed for the fraud he truly is. The man — and his administration — is mean spirited, unconcerned that six million Jews (and a host of other people) were murdered by government decree just forty years ago. Reagan and his followers are more concerned with curry-raving with the rightist Kohl government in Bonn than with remembering the horrors of the death camps.

Anti-Semitism has been enjoying a resurgence lately, an ugly, dangerous renaissance of a most loathsome philosophy. The activities of neo-Nazis in France, West Germany and the US — even in tranquill North Idaho — have received too light attention. Leaders regularly denounce these activities, but they do so with weariness born of a lack of conviction. Sure, Reagan "deplores" anti-Semitism, but he fails to connect his behavior with the activities of the Order, the Klan, and the Aryan Nations groups. As long as Reagan and other political figures "forget" the past, it is safe to say the past will again engulf us.

The only wounds which need binding are these indelible ones tattooed in the minds of death camp survivors, their families and the countless — and nameless — other victims.
Commentary

The party is over

Randy Balice

I really like being a United States citizen. I just don’t know if I could survive in some other country without my 3.5 TV sets and my 2.4 children. However, there are some aspects of the United States that will never be proud of. U.S. foreign policy is on the top of that list.

In general, our foreign policy is a mess. It might be more accurate to rephrase that last sentence as follows. Our anti-communist policy is a mess. In particular, our relationships to Nicaragua are the messiest. Not only are we repeating the same series of mistakes that we made on numerous other occasions, we are doing so with full knowledge of the consequences. Yet, we continue to blunder along the same imperialistic path.

For the sake of those who still cling to the misconception that Nicaragua can be saved from Communism, let me state that “She’s already gone, folks.” The party is over. Moreover, we only have ourselves to blame. In explanation, let me pose these questions. What would you do if you were a Nicaraguan citizen faced with poverty, illiteracy, poor transportation systems, poor health services, and the subjugation of a repressive government and of the land owners? Since the voting booth is not an alternative, you would resort to any means necessary to rid yourself of this burden. Right?

Now that wasn’t hard was it? Next question. Who would you turn to for support of your cause? Would you choose the United States? After all, we like to think of ourselves as the model form of democracy, from which all may benefit. And aren’t we the torch of liberty, burning through the endless night of anarchy? Wrong! Just a few years ago, in the case of Nicaragua, and in many other examples, we were, and are, the ones who prop up these governments of subjugation. Then, we milk these countries for their natural resources and cheap labor; never giving a thought to the consequences.

So, if you were a budding young revolutionary, with the realization that the source of your government’s excuses were as much in the United States as in your own capital city, where would you go in search of assistance? England? Tahiti? Monte Carlo? You’re getting warm, folks.

“When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another,” there will be an enterprising government which will recognize, and fill, this need to their advantage. This is merely the use of supply and demand. Even communists can recognize the above truth; they seem to do better than we do.

Therefore, instead of acting like a jilted lover over the developments in Central America, we should recognize that Nicaragua happened because we failed this country when there was still a chance. The decision has been made concerning its allegiances. We can only wish it well and offer our assistance. Perhaps, by our good example, the leaders of Nicaragua may decide that capitalism is not so bad after all.

If we were to stop acting like a third-rate Libya, then maybe we could spend more effort eliminating the need for revolution elsewhere by growing all not-so-subtle hints to our puppet governments. We could do that. By doing that, we can see South Korea, the Philippines, and others goodbye, along with Nicaragua.

———

Star wars as a solution

Mike Long

The whole reasoning behind the anti-nuclear war been protest life is the fear that a nuclear war could destroy the life as we know it here on earth. And yet the idea that the Russians would voluntarily stop building nuclear arms and also disarm themselves is absurd and illogical. Past history shows it is not their nature.

So where does this leave the United States? Should we stop and dismantle our own? I say no, as long as the U.S.S.R. continues building. The only thing holding them back now is our own weapons, which bring a fear that they also wouldn’t survive a nuclear conflict.

If we were to drop our defences, the U.S. would become the proverbial “sitting duck.” What would keep the Russians from shooting that?

Since the beginning of the communists reign in the USSR, the Russians sole desire has been world dominion and the U.S. is their chief opponent in this.

There must be a better way to end the arms race and protect what we know of civilization than by trusting those who would jump at the chance to destroy us if they had a chance of coming out on top.

President Reagan has offered a plan which implemented will not only stop the nuclear arms race, but make nuclear weapons obsolete against the United States.

Nicknamed Star Wars, the plan calls for research into the possibility of using lasers to destroy incoming nuclear missiles and yet many are afraid to spend money to see if it will work.

How can you pull a plug in a program that has the potential of not only stopping and even eliminating the nuclear arms race. On top of it, Star Wars is designed to only be saving lives, not destroying them.

Suppose, the Russians decided to attack any way, wouldn’t you be interested in a device that could save not only other peoples’ lives, but also your own? Futher, the Bear gives it more credence than some Americans by not only trying to get us to stop our research, they are also going full bore with their own investigative studies into the theory.

Finally, is Star Wars still too much to swallow? Then put your trust in Christ and worry about life no more. You too can join the Apostle Paul and other believers in saying, “For me to live is Christ; to die is gain.”

———

Sylvia

By Nicole Hollander

In the dream where wonder
And I are sitting in
A field of white
When Bad
We去买 a wagon
With lyrics
Lovers,
Can you help me?

A handsome young
Delivery man will
Around undergrowth
Life after
You back your car into
The side
To wonder
Birth
Truck

What do you mean "Funny"?
Do you mean "money"
As in "a why" in
Interplay of
Flavors? or what?

At the corner near the final scenaria of my favorite Berend's Symphony, I felt the brushes brush to me somewhat across my cheek, obscuring my view.
I was about to speak sharply to him when I noticed the director...
Teams from all over the Northwest came to compete at the Timber Days festival. The festival was put on by the University of Idaho and Washington State University Logger Sports clubs.
Letters

Need more arms

Editor,

Tuesday, and of to believe Plan. you he classes investment. to government toward services of free Outdoor chosen the but have surrendered May a>e outside Senja to military more the "It Korean why) inclined plan by A NI5 lhl(NKlNG prior our large American our our our large American to military Vie academic Discontinued give that are her said or back a cricketers'ic- at the the $ Let's maybe have a complete sem- ster Abil- on to the following that are no 1984, to bick bears'ic- at the for any- one-way and divers- pro- All senior in YOU Americans Texts)

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Arg picks on hall

Editor,

The men of Graham Hall, at a recent meeting, requested me to write the following letter concerning certain discrepancies that have arisen between them and the Argonaut during the past several weeks.

The men of Graham Hall acknowledge and accept the apology printed in April 16th's Argonaut for your failure to print an ad supporting Senator Dave Dose's re-election. We do not, however, condone the Argonaut's recent treatment of Senator Dose and Graham Hall. We wonder how the Argonaut does any business if all of its advertisers are treated in the same manner?

Knowing that we are all human, one has to wonder if the management at the Argonaut ever lets personal views bias the news they print. We would sincerely like to suppress this cynicism, but several recent events make even the best of us wonder at times. Being incurable gossipers, we thought that some of these facts should be pointed out to the general public.

After Senator Dose released the initial results of his controversial budget survey, you printed an article attacking its implications. That's fair enough. However, several letters supporting the survey were never printed. Bob Armitage was told that his letter had been "lost." The men of Graham Hall try to be optimistic about human nature, but some of us raised our eyebrows. About four issues later, the Argonaut got around to printing Senator Dose's letter explaining his survey. The only problem was that it was cut up and printed on four different pages. Surely this wasn't done to distort attention away from the letter? Who would think so? Then again, we are dealing with human nature here.

Finally and most recently, the Argonaut "forgot" to print a paid ad from Graham Hall supporting Senator Dose's reelection. Just before this, Senator Dose had broken the vote that defeated part of the Argonaut's proposed pay raise. Of course, being good-natured fellows, we wouldn't say the two events were connected in any way. But, we wonder? We hope that future ad "forgetfulness" will not happen again. So that the Argonaut unintentionally influences an election! That's a terrible thought.

The men of Graham Hall are willing to put these events behind us now. As eternal optimists, we have full confidence that the professional staff at the Argonaut will not forget to print this letter, or lose it, or whatever. It will be restored to us.

Brian Reynolds
Editor's note: Well, Brian, we at the Arg do not wonder. Perhaps you "forgot" that when Sen. Dose's campaign statement (for the recent election) was lost, the editor of the Arg personally called him and asked for new information — so that he wouldn't be left out of the issue. Chalk your "forgetfulness" to human nature.

The omission of David Dose's ad was a mistake. It was a most lamentable mistake, because of the calamitous attacks (such as this letter) we have suffered as a result.

We thought the good people of Graham Hall were above the kind of silly accusations we've all heard in the last few weeks. Obviously we were mistaken.

It is a shame that so much ill will has been generated over one person's mistake; however, if Sen. Dose and his political allies have such a collective thin skin, perhaps it is for the best that the student constituency is aware of the fact.
By Greg Kilmer
Sports Editor

The 1985 spring season closed with a bang Friday night in the annual Silver/Gold finale. And most of that bang came from an unexpected place: the defense.

"Going into this spring, we wanted to develop our defense," head coach Dennis Ericsson said. "They showed great intensity and they got better all the time."

"We knew we had to be concerned with the new system," Ericsson said of Idaho's change to the 5-2 look from last year's 4-3 strategy. "We were concerned with the three front liners."

It was this defensive line that "was the telling story in the intra-squad practice as the victorious Gold's defensive line kept plenty of pressure on Junior quarterback Scott Linehan."

Ericsson pointed-out defenders Dave Parker, Daryn Morgan, Scherer, Nolan Harper, Mike Cox and Tom Hennemey as good spring performers. Also included were corners Paul Ramsey and Virgil Paulson.

"The defense played well all night," Ericsson added of his team's Friday performance. They did have some breakdowns but that was mostly due to the split teams."

Linehan, behind a mostly back-up offensive front, did throw for 207 yards on 15 of 27 attempts. However, he drove his Silver team into the end zone only once.

Linehan's backup, Rick Sloan, enjoyed the protection of his front liners, three returning starters. Sloan threw for two touchdowns and took one touchdown in himself. All three six-pointers came in the second period when the Gold broke the game open.

"Rick (Sloan) threw well tonight. I was real happy with his execution," Ericsson said. "Scott (Linehan) did some good things, too, with all the pressure on him."

It was Linehan who got the Silver on the board first, a second quarter 90 yard drive capped-off by a four yard run by Steve Jackson. Both Jackson and his competition for a starting bid, newcomer Fred Lloyd, drew praise from their head coach.

"It's so nice having depth," Ericsson said. "Both of them had real good springs."

Jackson finished with 26 yards while the JC transfer Lloyd had 85. After Jackson's four yard Silver streak, the Gold rush was on.

Vandal quarterback Rick Sloan steps up to deliver a pass in Friday's Silver/Gold game. Argonaut Photo by Henry Moore

Following a Sloan sneak from a yard out, the Post Falls signal caller threw two long howitzers to put the game away for the Gregg Smith coached Gold. Sloan found Darm Magnuson (who also punted for a 51 yard average) on a 64 yard bomb and then followed up with another 60 yarder to Eric Jorgenson. Sloan's backup, Darrel Tracy, added a two yard score in the third quarter and Eddy Spencer brought the crowd to their feet with a 65 yard run on a nicely executed reverse play. Kicker Brian DeCicco ended the scoring for the night with a 39 yard field goal.

See Golden, page 10

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So what else is new?

Greg Kilmer

How in this baseball-loving world can anyone in their right mind be a New York Yankee fan?

How New York City and their sport's fans put up with that pompous bood, George Steinbrenner, is way beyond me.

This guy just has to be the Top Banana to the Big Apple no matter what.

He fires Yogi Berra during the seventh inning of a recent ballgame, all of 16 games into the season and hires that doggie pitcher, Billy Martin.

George told the press and I quote, The Yankees will not be making any changes for 1985. Yogi Berra's contract will not be honored." Last time I heard the baseball season lasts through the summer. Guess when you're born with a silver spoon in your mouth, you can even change time.

I guess I should be jacked, ol' George has been slowly drag- ging a proud organization into one of the most talked and laughed about teams the last couple of years.

Steinbrenner has let some great ones slip through his greedy little fingers and they seem to be a lot happier.

Tommy John, Reggie Jackson, Craig Nettles and even that messy looking Goose Gossage has been known to crack a smile down in sunny San Diego.

George must be a believer in 'change stirs success', but he's been stirring an empty drink with 13 different olives in there the last couple years.

George didn't make the an- nouncement himself, he had Clyde King, the greatest yea- man since Erickson and the boys, to do it for him.

Clyde said Steinbrenner, "would rather fire 25 players than to fire Yogi." Yeah, the Pope is Jewish too.

George was surprised at the press coverage of the change.

"It's getting so that you can make news when you make a change," the pin-striped king said. When you go through managers like most teams do fungo bats, it gets a little mundane.

That must be the reason for George's latest assault for headlines, these postes.

Seems George's stable, Natural Stud Farm, bred Estel- 

Newman, one of the favorites at this years "Run for the Roses."

George found out that he had sold the colt for $17,500 and when he found the colt was a hepper, bought back 37 per cent of E.P. for a mere $750,000. I know I'm a dumb jock writer, but somebody saw you coming, George.

George said recently, "I like my horses better (than my ball players) because they can't talk to sports writers."

Word for the wise George, when those sports writers are getting some shots of you and your new fflly friends, make sure you're facing the camera. Don't want to mistake one horse's patoot with another.

Intramural Corner

Forfeit Deposit Refund Checks-For all living groups and softball teams may be picked up in the IM office on Friday. Don't forget.

Men's Track Meet Finals- Are rescheduled for today at 5:00 pm on the outdoor track.

Congratulations to: OC 13

Golden, from page 9

But it was the kickers that drew some concern from Erickson. "Neither of the two tose to the occasion this spring," Erickson said. "We'll need work there for the fall."

Detoico and fellow kicker Charlie Gerry missed two field goals and the same number of PAT's. "That concerns me," Erickson said of finding a replacement for Idaho's All-Time scorer Tim McGonigle.

"We're extremely excited for next year," Erickson said. "we found we have good players and that we have the depth."

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Tennis Social- Entries are open for sign up until Friday. The even is scheduled for Saturday, May 4 from 8:30-noon on the PEB tennis courts. Entries are limited to the first 24 people that sign up. Don't miss out.

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STATIONERY
UI sprinters pull deja vu job on WSU

By Tom Libernum

The Idaho track team had a fine weekend in Pullman as they again proved Washington State's sprinters, despite bad news from the budgetting department.

The big victory was in the 400m relay where the Vandals stopped the highly touted WSU foursome for the second weekend in a row. Chris Stokes, Sam Kodosh, Everett Wannles and Dave Smith turned in a school record of 39.58s for the event.

According to Coach Mike Keller, "That places them in the top ten in the nation. And I know that we can do better, especially when we get the warmer weather."

Wannles is coming off of a three week layoff and Keller was impressed that his times were as good as they were. Wannles also managed a third place in the 100m dash, while Stokes finished first, a mere 0.01 ahead of teammate Smith for a Vandals sweep.

The Vandals will be taking the week off as they prepare for finals the following weekend. They will travel to Modesto, CA when they defeated two of the top 400m relay teams in the country.

Vandal Dave Smith carries the baton over the finish line in Idaho's 4 X 100 victory Saturday in Pullman.

Argonaut Photo by Phil Lewis

Keller said, "I know we can make the finals in the NCAA's, and the meet in Modesto will prove if the team has the stuff to make it. Keller is impressed with the whole team's performance thus far in the season.

On Saturday, Gabriel Tiaoch of WSU won the 200m dash as he did last weekend by defeating Vandal Dave Smith. Both his 20.84s and 20.83s times were close to the NCAA qualifying time of 20.78s. Sam Kodosh of Idaho also won the 400m race although Keller felt his time could be improved. "He died at the end even though he won." Kodosh has had a spate of injuries that have kept him from working out regularly and Keller said that he was hopeful for improvement. The rest of the Vandal team did much better than they did last weekend although this meet was not scored for the Vandals.

"I'm Taylor have the shot put 58' 11.5" to take second place. Keller said that this put Taylor close to his indoor best of 60 plus."

Keller was very encouraged by the performance of discus thrower Kurt Schneider whose toss of 176' 5" gave him a personal best by almost ten feet. This was good enough for Keller to nominate Schneider for Big Sky field athlete of the week. Both Schneider's and Taylor's throws were good enough to make them number one in the Big Sky.

Steve Ott broke out of a slump on the pole vault with a leap of 16' 3 ¼" and finished tied for the highest vault of the day. However, he had more misses and so took second. Keller said that intermediate hurdler Glenn Mitchum was really ready to break loose as his times have been dropping through the season. Mitchum took third place with a time of 52.87s.

"Last year we were happy if Glenn got into the 53's. Now that he has done that several meets in a row, it is an encouraging sign."

The distance runners also did well as James Tenent took second place in the 1500m. Keller was pleased with the performance, but said that he could do better.

In the 800m run Mike Rousseau improved his time and managed a fifth place finish.

Men take two of three

By Greg Kliner
Sport Editor

The University of Idaho men's tennis team rebounded from Friday's defeat to the University of Washington by knocking off Eastern Washington 9-0 and Boise State 5-2.

"Washington is the best in the Northwest," Idaho head coach Jim Sevall said. "Even with Guillermo (Alvarez, out with injury), we were more than that to have a shot against the Huskies."

But Sevall was pleased with his squad's performance against the tough Bearcats.

"We took the close matches, the three setters," Sevall said. "We took three of three close ones against Eastern and two of two against Boise."

The men took on Washington State Monday and Spokane Falls today before traveling to Boise Wednesday for the Big Sky Championships Thursday through Sunday.

"We're going down thinking we can win it. Sevall said of Idaho's chances. "Weber State and Nevada-reno look to be the favorites but we feel we can contend. The close matches will be the key."

Weber dropped Idaho 7-2 in last year's championships with Idaho dropping three three-set matches.

Weber is the defending champ with Reno taking second last year, with Idaho finishing third.

The Idaho women continued their winning ways this weekend as they dropped Montana State 6-3 to improve their record to 14-2 and a perfect 9-0 conference mark.

Holly Benson, Jane Strachman, Pam Walker and Karen Wagner picked-up singles victories and the teams of Smith/Wagner and Strachman/Kathy Benson nailed doubles wins.

The women will now get ready for the Mountain West Athletic Conference championships May 13 and 14 in Cheyney, Washington.

"We have a good chance to take it," Sevall said. "The seedings and draw are important though."

Unlike the men's round robin tourney, the women are divided into rankings and must go through an elimination type course.

"It's important that we get to the championship rounds," Sevall said.

Elm Carter returns at UW. Argonaut Photo by Ray Bohn.
The doctoral program in counselor education at the University of Idaho was granted full accreditation approval recently. According to Tom Fairchild, chairperson of the guidance and counseling department, the program was granted a four-year approval at the recent meeting of the Council for Accreditation of Counseling and Related Educational Programs. The accreditation process is a rigorous and voluntary one," Fairchild said. Of more than 400 counselor education programs in the nation, only 30 received CACREP approval at the masters level, and just 14, including the UI, at the doctorate level. Fairchild himself has also been cited for achievement, earning a certificate of appreciation from the National Association of School Psychologists at the group's recent convention.

Book revenues aid scholarship fund

In 1982, the College of Forestry established a fund for the Michael Fronie Scholarship for Excellence in Conservation Writing. The fund has been accepting donations for the fund and hopes to continue the scholarship by 1986. According to William McLaughlin, head of the Wildland Recreation Department, the college has set a goal of $20,000 for the fund, and the interest off of that money would be used to give away one scholarship annually. The exact amount of the scholarship has not yet been determined.

One of the largest donors to the fund has been Michael Fronie himself. Fronie is a visiting professor of Wildland Recreation Management who recently wrote a book entitled "Issues in Wilderness Management" which has been selling quite well. Two-thirds of the royalties from the book go to the Wilderness Research Center and the other one-third is to go to Fronie. However, he has donated his share of the royalties towards the scholarship fund.

"Our goal is to obtain enough money over the next few years to activate it (the scholarship) in 1986."

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EXPERIENCE FOR A LIFETIME IN ONE SEMESTER
THE IDAHO ARGONAUT

A native of Troy, but received his nickname through living in the town of Humpty as a child.

Goetz presently resides in Rosalyn, New Mexico; has visited California 40 years.

Frome cited a Friday evening alumni corporation meeting, the returning Taus challenged his efforts at alumni amalgamation, and a basketball match on Saturday night to strengthen the struggle for unity, with youth winning the triumph. However, the victory was dubbed by alumni who through their legal and business expertise, cited a heighten policy against the undergraduates to give themselves the win.

The Founder's Day banquet was held Saturday afternoon in Cavanaugh's Landing and featured presentations of building plans and improvements to the present ATO fraternity house and an awards ceremony.

A newly created honor, the Alumni of the Year Award, was bestowed upon "Humpty" Ellis. As this was the first year of presentation of such an award, it signified alumni efforts and contributions over the past year and to ATO at the University of Idaho.

In addition to his support of the Delta Tau Chapter, Ellis has recently created a scholarship endowment trust fund for the University of Idaho Foundation. Approximately eighty percent of the UI's endowment will go toward educational purposes over the next ten years.

Senior Tim Griffiths received the Outstanding Service Award for his efforts and accomplishments for ATO. In addition to serving as president of ATO for two years, Griffiths also served as president of the Interfraternity Council (IFC) and recently received the Greek of the Year Award.

Others cited at the banquet were four students who received 10-year service awards.

A tree planting and dedication was held Saturday afternoon in front of the ATO fraternity house on Franklin Street. The honor Ellis, the Delta Tau Chapter planted an 18 foot tree that replaced a smaller tree which was removed recently. The new addition on the southwest corner of the fraternity house was quickly dubbed the "Humpty Tree."

The remainder of festivities for the weekend consisted of a dance with music by the band "jumping Jacks," on Saturday night and a golf tournament on Sunday morning. Considering all the activities of the previous days, there were no winners in any of the prize categories in the golf tournament: Most Putts and Most Lost Balls.

The 1985 Founder's Day celebration for ATO at the University of Idaho gave both undergraduates and alumni a chance to share the pride of an outstanding past. Most importantly, ATO is challenged for them to plan for the future and to consider their responsibilities to this universe, the community, nation and themselves.
Features

Photographs highlight last SUB gallery show

The photographs of Ursula Dewson Bhatia have recently been hung on the Student Union Gallery Wall at the University of Idaho.

Bhatia completed her formal education with a degree in fine arts in 1981 from the University of Iowa. A student of painting and printmaking, she found an immediacy in photography. She moved to Pullman in 1982.

Commenting on some of the displayed works, Bhatia explained, "Inconsistencies, contrasts and the humor associated with both have always interested me. I delight in making formal still life compositions out of those things our culture values and those things we throw away. I also enjoy adding a hint of human presence to an otherwise environment."

"International concerns play large roles in my life. The images from India, especially of women and children, reflect my abiding interest in a country of great contrasts and sensual textures."

This is the last gallery showing of the school year, and will be available for viewing until May 30. The gallery is open daily from 8 a.m. to 11 p.m.

UI author writes wilderness book

Wilderness in modern times offers up complex issues and complex people to fight for those issues.

University of Idaho visiting associate professor Michael Frome writes of both the conflicts and combats in his new book, Promised Land: Adventures and Encounters in Wild America, published this month by William Morrow and Company.

This is the author's 12th book, and covers his wide travels, knowledge and acquaintances. He is familiar with the Great Smokies in the southeast, Glacier Bay in Alaska, the southwest desert and Minnesota's north woods, as well as Idaho's rugged mountains.

Frome wrote the book while teaching students in the College of Forestry, Wildlife and Range Sciences at UI.
**Fluhrer’s Broadway a roaring success**

By Douglas Jones
Staff Writer

When Director Roy Fluhrer decided to take a chance on a relatively unknown play written almost 60 years ago, he knew what he was doing. The UI production of George Abbott’s Broadway, which opened last weekend in Hartung Theatre, is the hottest show this year.

From beginning to end, Broadway is fast paced, pure entertainment. It has everything required for a great final weekend study break: romance, action (sometimes violent), suspense, intrigue, laughs and a wonderful insight into Broadway during the Prohibition era.

The seventeen actors and actresses make the show work beautifully. David "Bore" plays the Broadway mobster boss, Steve Crandall, and leads the audience to regard this dubious character with thirsty admiration. Crandall is the kind of cool, wise-mouth, self-made man everybody likes and wants on their side, but secretly loves to hate.

Leigh Settling, the two-time winner of the national Irene Ryan Award, exhibits expected professionalism as Roy Lane, the small, but soon-to-be bigtime song and dance man. Settling took the lines of an unscrupulous egomaniac and made him a loveable egomaniac.

Billie Moore, the native show girl caught in the middle of all the action, is brilliantly portrayed by Carla Rene Capps. She becomes the audience’s darling as she sways emotionally, along with the audience, between “Mr. Personality,” Roy Lane, and denisien Steve Crandall.

The most convincing acting is done by Tom Hepper as the cunning, tough detective Dan McCorn. Hepper fits the part like a bullet in a chamber, as his every appearance adds to the mounting tension.

When you add outstanding and colorful jobs by all the gangsters and show girls, it is apparent that there are no short ends in the casting of any role.

Obvious personal touches by director Roy Fluhrer include the effective placement of characters on stage, a hilarious "help the drunk up the stairs" scene, and the overall upbeat tempo of the play.

The combined talents of costume and scene designer Bruce Brockman and technical director Dan Cochen have never been so visually dazzling. The meticulous attention to period costumes ensures that the flapper show girls and gangsters’ girls look as if they have just strutted out of the Roaring Twenties.

The impressive two story set, the backstage of a Broadway theatre, is extensively detailed, realistic and fun. For a dynamic study break this weekend, put on your hat, grab your slicker, and tell the cabby to head for Broadway.

Broadway plays May 3, 4, and 5 (Friday, Saturday, and Sunday) at the Hartung Theatre. Curtain time is 8 p.m. and admission is $4.50 for adults and $3.00 for students and children.

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**Maypole dance kicks off fair**

The traditional Maypole dance will be performed this Wednesday, May 1st, in Friendship Square on The Main Street in downtown Moscow. People are encouraged to bring a variety of costumes which will begin at 12:30 and be followed by the Grandmas and Brownies dance at 3:30 p.m. and again at 5:30 p.m.

For the past dozen years, the Moscow Renaissance Fair has sponsored the dance. The public is invited to bring their May basket of flowers and dance or watch the fun.

The Maypole, festooned with flowers, was a 70-year tradition at the University of Idaho and many local schools and clubs.

Wednesday’s dance is in memory of John Cook of Elk River who died at the age of 87 in Spokane Sunday. Cook was famous for his willow baskets and sold them for many years at the Moscow Renaissance Fair.

This year’s Renaissance Fair is scheduled for May 4 and 5 at Moscow’s East City Park. The activities begin at 9:30 a.m. with a parade led by the Border Highlanders.

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**Campus Calendar**

There will be a collection of the O’Conner collection of big game heads in room 301 of the Life Science Building. The display is open to the public until the end of the semester.

Tuesday, April 30

A workshop, titled "Confidentiality of Student Records," will be presented by Matt Telko, director of admissions registrar, starting at 1 p.m. in the SUB Gold Room.

Joseph Piedmont, APR, VP of Corporate Communications, Washington Water Power, will be a guest speaker at 7 p.m. in the UI SUB. Piedmont’s talk is sponsored by the City City Park. The activities include an outdoor gathering and a public discussion of "Student Society of America."

A recital of new music is scheduled for 8 p.m. in the Music Recital Hall. There is no admission charge.

A French conversational group meets every Tuesday at 12:30 p.m. in room 316 of the Administration Building. Anyone interested is welcome to attend and all levels are invited. Bring a sack lunch if you wish.

Wednesday, May 1

The German “Kaffeeklotz’’ event every Wednesday at 4 p.m. in Room 316 of the Administration Building. Anyone interested is welcome to attend and all levels are invited. Bring a sack lunch if you wish.

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Roommate wanted to share expenses during summer. Close to campus. $115/mo. Female only. $108-122.

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Recent legislative changes may allow you an additional opportunity to become a congressman as an other active duty or Reserve/National Guard. For information, call Maielli, Dept. Military Science, 882-6550.

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Missiles, from page 8
Strategic Defense Initiative as
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She quite conveniently ig-
nores the actions of the Soviet
Union which require the develop-
ment and recent pro-
duction of the MS in the first
place—namely the deployments
of the SS-18 and SS-19 missiles
by the USSR throughout the
1970s.

The SS-18 ICBM is the most
potent weapon ever deployed. It
is ten times heavier than our
own Minuteman III missiles,
and has three times the yield of
our early generation and now
aged Titan II. Against hardened
targets the SS-18 has a single-
shot kill probability of over 90%
percent (and being a measure
effectiveness against enemy missile силал). The U.S.,
even with the MX, possesses no
weapons with these capabilities.
The Soviets, from 1974 to 1978, also deployed 300
SS-19 missiles with accuracies nearly equivalent to the recently
deployed MX but with double the raw yield. These two classes are the weapons President
Reagan rightly stated as having
eventually a "window of vulnerability" against our own
ICBM force.

Ms. Shields laments, as do I,
the fact that many of the world's
children believe they do not have
a future because of nuclear
weapons. I only wonder why her
"world" view apparently hears no
criticism for those who prevail over the Politburo.

John P. Ryan

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Chevy
A Supercharged Year
COVER
In the beginning, TV created Saturday Night Live. First to jump into movies, most durable of the SNL galaxy, Chevy Chase now has a trio of new films, leading with a comic thriller called Fitch. Page 6.

PROFILE
The kid who smashed his model trains for 8-millimetre thrills, Steven Spielberg, may be the biggest achiever in Hollywood history. Page 4.

FACES
Kelly LeBrock heralds a new age in computer-assisted design. Tom Cruise is green with pride and Michael J. Fox leads a double life. Page 8.

DIRECTORS
Robert (Romancing the Stone) Zemeckis, 11 years after a Best Student Film Academy Award, is a leading comedy/action director. Ridley Scott, of Blade Runner and Alien fame, built his visual talent with far-out TV commercials. Page 12.

COMING SOON
Highlights of our next issue: The very hot Tom Hanks goes for a financial splash; Robert Redford and Meryl Streep give their all in Africa; Michael Keaton, Kurt Russell and Robin Williams take up the sporting life. Plus a IIIrd twist of Psycho. Page 14.

Cover:
The twinkle in Chevy Chase's eye was captured by photographer Bonnie Schiffman.
t was the summer of 1966. Steven Spielberg, 16 and moviestruck, took a Hollywood studio tour and broke the rules. Peeking off from the pack, the Phoenix, Arizona high-schooler stayed three extra hours, peering into every fascinating corner of the lot. The next day, and for the remainder of that summer, Spielberg dressed in a suit, carried a briefcase and walked in past the guards with blithe confidence, a pretender absorbing a big league education.

In the summer of 1985, Steven Spielberg's greatest movie creation, *E.T. The Extraterrestrial*, will return to screens after a two-year absence. Coincidentally, it happens to be the biggest-grossing feature in film history. With six of his films (*Jaws, Raiders of the Lost Ark, Gremlins, Indiana Jones and the Temple of Doom, Close Encounters of the Third Kind* and *E.T.*) among the top 20 of all time, Spielberg — as writer, director and producer — doesn't have to pretend any more. The studio he used to sneak into has custom built an office for Spielberg's company, Amblin' Entertainment, complete with a 45-seat screening room and candy counter.

"Walt Disney," Spielberg once told Time, "was my parental conscience." Indeed, a "when-you-wish-upon-a-star" thread runs through Spielberg's life as much as it spoons through his film tales.

Born in Cincinnati and raised in Phoenix with three younger sisters, whom he loved to terrify with ghostly, imaginative stories, Spielberg hatched the notion one day to commandeer his father's home movie camera. He staged smash-ups of his own, beloved model trains. The camera was angled low and, to Spielberg's youthful delight, the models looked like real behemoths in a mega-disaster.

More Spielberg productions soon followed. He plotted each on a storyboard before filming. One, *Battle Squad*, ended the 8-millimetre mogul's problems with the high school bully. Spielberg simply cast his former antagonist in the lead role. Instant respect. It then occurred to the teenage Spielberg that movies were indeed a wonderful path to people's imaginations. He realized that he had another choice, beyond being either "a jock or a wimp."

After the heady summer of sneaking into the studio lot, Spielberg conceived an honest way to come through the gates. Amblin', one of a series of films he made while studying English Literature at Cal State Long Beach, was a 24-minute story of two lovestruck hitchhikers. In addition to festival prizes, it won Spielberg an audience with a far-sighted studio exec who remarked, "I think you should be a director."

Spielberg, just turned 21, briskly replied, "I think so, too," and was launched into the world of TV with a *Night Gallery* episode starring the formidable Joan Crawford. Remembering his student filmmaking roots, Spielberg has named his own production company Amblin' Entertainment. It's logo is from *E.T.* — a boy on a bike riding over the moon. Amblin' Entertainment now helps sponsor the annual Nissan FOCUS (Films of College Students) Awards. He's also quick to help promising people who might otherwise have a tough time breaking into the film business. Lawrence Kasdan (*Body Heat, The Big Chill*) became a writer and, ultimately, a director in demand after Spielberg bought his early script entitled *Continental Divide*, then introduced him to director George Lucas, who subsequently tapped Kasdan to co-write the screenplay for *The Empire Strikes Back*. Chris Columbus, a film student at NYU, submitted a script with a great idea in it. It became *Gremlins*, and Columbus, who honed his skills through several rewrites, has become a prosperous screenwriter.

The TV work lead to *Duel*, a movie of the week project in which a malificent, unmanned semi truck chased an innocent driver through a western canyon. *Duel* won the Grand Prix at the Festival du Cinema Fantastique in France, among other awards. Most importantly, it secured Spielberg's first feature film deal, for *Sugargum Express*, about which The New Yorker enthused, "one of the most phenomenal debut films in the history of the movies." The *Sugargum Express* is a Texas chase story featuring Goldie Hawn as a railroad engineer, and "loved to terrorize his Rome with an assault on the Vatican Palace."

What many critics call her best film role, what many critics call her best film role, The at the age of 26, Spielberg was in production for a big-budget production. He ordered the major leagues with a two-sport splash; *Jaws* played on primordial fears and established new box office records. The litany that followed helped higher standards for film popularity. *E.T.* has stood as Spielberg's favorite. The warmth of the film's central fantasy — boy makes friends with a super-smart spaceman who was abandoned on Earth — (continued on page 14)
Recently, we recruited a group of people who were novices at 35mm SLR photography, handed them Nikon FGS, and set them loose in California. Their results didn't surprise us in the least.

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Fatherhood and Films

The first of his three new films is *Fletch*, based on the popular series of mystery novels by Gregory Mcdonald, scheduled to open this June. It's a return to the Chevy Chase of the funny wigs, disguises and raucous physical comedy. In a fantasy sequence he plays basketball with Kareem Abdul-Jabbar and wrestles in the dirt with Dodgers manager Tom Lasorda. "It's a comedy" which requires acting to a degree, but not a lot of serious acting," Chase says with a grin. "It's about a Woodward-and-Bernstein type of undercover reporter who investigates a drug scheme on the beach and then he gets caught up in a different crime."

Though few journalists are likely to recognize themselves in a character who goes around "calling myself, at various times, Harry S. Truman, Don Corleone, Igor Strawinsky and Ted Nugent and getting the people I'm dealing with to believe me," Chase is pleased with *Fletch*. As a writer, Chase has his own theories about the relationship of thrillers to Chevy, as *Fletch*, lays a line of questioning on some down-home swingers.
Bygrave

3

(Above) Cyd, now two years old, bounces with Papa Chevy. Her sister, the newest Chase, is named Calei.

(Above right) This “odd vibrations” beach boy is one of Chevy’s many disguises for Fletch.

comedy. “I think all those books are comedies in a sense — the James Bonds, the Travis McGees, the Fletches — they’re all about the clever manner in which a larger-than-life character gets through situations others of us never could. And the characters have to use devices and scams to get by. What those books usually aren’t, however, is very visual. So they have to be adapted to work on the screen.”

In fact, this is Chase’s second headlining act with Fletch. Years ago, his manager commended the books to him. He wasn’t interested in them then. But after some time around, the producer, Alan Greenman, was an old friend and the screenwriter Andrew Bergman, a co-writer of Blazing Saddles, Chase agreed to go ahead. Filming with director Michael Ritchie, a critical favorite for his early films like The Candidate and Smile, Chase briefly had his doubts. “Michael films every angle he can, then with every lens on every angle, which can wear an actor out. But when I saw the finished film it was remarkable how Michael had evened out my performance. I realized that he’d shot just what he needed to make me look good.”

The son of a publisher in the New York Times book division, Chase grew up in a cultured, sophisticated household and started his performing career as a musician, playing drums and piano. College contacts eased him into cabaret, in a show that later became the Greaser Tube. He next toured with National Lampoon’s stage show, Lemmings, for a year and a half, where he met John Belushi. Then came Saturday Night Live and show business history. Never known for false modesty (there was much of the real Chase in his supercilious SNL anchor-man who introduced himself “I’m Chevy Chase . . . and you’re not”), Chase is now at ease with his fame, less prone to obnoxious behavior. He credits his third wife, Jayni, and fatherhood for changing him.

“I remember very well not being a father, and I don’t know what I did with my time — a lot of things which were a waste. Not the comedy, that was work, but when I wasn’t working, I was never a very social person. I’ve always been a natural to me.”

about writing a novel. I talked to Jayni about it when she came over to visit and she said I should go ahead, perhaps under a different name.”

Writing a novel, playing music in the brand-new 16-track recording studio he has built onto his house or simply being with his family will all have to wait for the moment, as will any discussion of sequels to Fletch. Could Fletch become his Indiana Jones? “I don’t know. They’d have to make it worth my while and I don’t even know if money is it anymore.” He pauses for thought. “Perhaps if they could shoot the next one in my backyard . . . .”

A masterful physical comedian, Chevy loves cutting up.

“What I always liked was that Fletch felt natural to me.”
Kelly Le Brock has the kind of face most people don't forget. They may not have always known her name, however. Le Brock was, until recently, one of the coterie of super-successful fashion models—highly visible, yet essentially anonymous. That changed last year when Le Brock gave up her lucrative cover girl career to appear in Gene Wilder's hit comedy, The Woman in Red. Suddenly Le Brock was not just another pretty face. She was an actress—and according to most film critics, a darn good one. With one hit film under her high fashion belt, the 24-year-old Le Brock is anxiously awaiting the release of what she believes will be another, Weird Science, which opens this July.

The script for Weird Science, which was written and directed by John Hughes, called for an actress to play Lisa, the "most beautiful young woman in the world." And Hughes, one of the most successful of the new breed of Hollywood talent (he wrote Mr. Mom and National Lampoon's Vacation and wrote and directed Sixteen Candles and The Breakfast Club), knew a good thing when he saw it.

"John had seen me in The Woman in Red, liked me, and sent the script to my agent," says Le Brock, who initially turned Hughes down. Still reveling in the glow of Woman's success, she was relaxing in the south of France.

Five months later, upon Hughes's insistence, Le Brock took a second look and decided to plunge into Weird Science. The story revolves around two young boys, played by Anthony Michael Hall (Sixteen Candles, The Breakfast Club) and Jan Mitchell-Smith (The Wild Life). Home alone on a Friday night with nothing to do, they decide to create a beautiful woman with a computer. Enter Le Brock.

The film put Le Brock in an unusual position. Though the oldest person among the leads, she had the least amount of acting experience. "I was freaked out the first day I walked on the set," Le Brock recalls. "Everyone was younger than I. It was like going back to school and being seven feet tall, or having blue hair."

Born in New York, and reared in London (there's still a twang in a British accent), Le Brock is the daughter of a French-Canadian father and an Irish mother. While at a party in England, a photographer asked the then 16-year-old Le Brock if she'd be interested in modeling. She subsequently posed for a British Airways ad and a career was born. At 18, Le Brock decided to move on to a bigger stage. Yet, when she came to New York in 1978, the modeling world was not waiting with open arms. "They said I was weird looking," recalls Le Brock. Tall, dark and sporting full lips, Le Brock found she didn't fit in with that year's bumper crop of models—the blonde, natural, all-teeth-and-smile look. "Then, I got my first job, 20 pages in Vogue, and suddenly I came to be in demand."

It wasn't hard to spot Le Brock. A 5'10" beauty's picture appeared on the covers of national and international magazines. Her most memorable campaign was for Christian Dior—a series of ads that had a soap opera-like quality with Le Brock as the leading lady.

Her husband, producer Victor Di (they married in January of 1984) was working with Gene Wilder on The Woman in Red. Though Wilder was wild about Le Brock and anxious to cast her in the title role, both Mali and Le Brock insisted on a screen test. The results made everyone happy. Now, Le Brock is expecting many good things with Weird Science. "It's a touching comedy that has lots of feeling and something for everyone," says Le Brock. "I can't wait for it to come out."
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Michael J. Fox

Work-Life in the Fast Lane

While he filmed the new comedy adventure Back to the Future, Michael J. Fox, the film's star, would reach a Hollywood TV studio at six in the morning, play Alex Keaton in the hit TV series, Family Ties, then head to a San Fernando Valley film studio and work until midnight as Marty McFly, his first big screen role. "It's like being three different characters," says Fox during a welcome break in the filming, "I'm Alex, then Marty, and lastly, myself - I try to slip into that last character every now and then."

McFly is a teenager who travels back in time to the Fifties and meets his parents as high school students. After a series of adventures and misadventures, he risks life and limb to get "back to the future" - the time from which he started. "That's all I can tell you about the film right now," says Fox, with a laugh. "I'm not supposed to divulge any key story points."

On this particular week Family Ties is on temporary hiatus. Strangely, Fox feels more tired doing only one project. "When I'm doing both shows, I find myself with more energy. It's like that energy that you have at the beginning of the day when you go to a job that you like. Well, I get that energy twice a day instead of once."

Getting used to film was only one of the challenges Fox faced. There was also the schizoid frenzy of creating an entirely new character for Future, as well as being Alex on Family Ties. But Fox claims it wasn't difficult. "I've played Alex for three years now. He's kind of like a shirt that I can put on and take off," he says. "That made it easier to put energy into Marty McFly. Plus, this is a character who's closer to me than any character I've ever played before."

A native Canadian, the 23-year-old Fox started acting at 15 in junior high. At 18, he packed his bags for Los Angeles. Fox has appeared in features like Disney's Midnight Madness, had a recurring role in TV's short-lived Palmetston, U.S.A., and guest-starred in such series as Trapper John, M.D., Lou Grant and Family.

Despite his success as a television actor, Fox realizes that a movie such as this one can have an even bigger effect on his career. "It's really bizarre," Fox says, "I can sit at home and say to myself, 'What a giant movie I'm in.' But I have to remember it's a job just like any other job, whether it's a film for Lockheed or a Steven Spielberg production. Once you get on the set, you go all out. You do the best you can." ■ by Bill Braunstein

Billy Barty
Elfin Roles and a Giant Career

It's not every day someone decides to make a movie with an 800-year-old, tree-climbing pixie in an enchanted forest. But whenever they do, Billy Barty is probably the first guy they'll call. Now 60, with a show business career launched in vaudeville before he was 10, Barty, at 3' 9", is Hollywood's leading presence among "little people." His role as the diminutive octo-centenarian forest dweller named Screwhall occurs in Legend, a myths-and-magic fantasia headlined by Tom Cruise and Mia Sara.

"It's the same old story," Barty jests, "Boy meets girl, girl meets witch, boy saves girl from witch, boy gets girl." Yet, he says in practically the same breath, Legend is a bit unlike anything else in his more-than-150-film experience. "The costumes and makeup were out of this world," Barty says, "I had it easy. My makeup only took three and a half hours to put on. Poor Tim Curry [who plays the villainous Lord of Darkness] took more than six hours. And you could only wear the makeup once. After the一天 was done, it had to be thrown away. It cost $2,500 each time I was made up. And I had one of the less difficult costumes."

Barty, one of 25 "little people" cast in the film, found his role quite strenuous. "In one scene," he reports, "a stunt double was supposed to swing back and forth from the limb of a tree. I couldn't figure out how to do it, so I just ended up doing it myself. When I was finished, I went up to him and joked, 'I'm tired of making you look good.'"

Away from acting, Barty is the driving force behind an organization he founded some 28 years ago, "The Little People of America," along with "The Billy Barty Foundation," which he started in 1975. Both help the medical world study dwarism, and give their members support in overcoming medical and social problems.

"We've had to fight stereotyping for years," says Barty. "It used to be that you didn't work in Hollywood until a circus movie came around. Or come Christmas time you'd get a job in a commercial playing an elf."

Though elfin work is still the norm, Barty has compiled credits including Alice in Wonderland in 1933, A Midsummer Night's Dream in 1935, Day of the Locust in 1975 and, as the traveling salesman Goldie Hawn thinks is out to murder her, in 1978's Fool Play. Of his latest role, Barty remarks, "It's a crazy story. There are a lot of spooky things. I am, " he notes with the pride of a seasoned pro, "the comedy relief." ■ by Bill Braunstein
Tom Cruise
Creates a Colorful New Role

Like his pal Timothy Hutton, whom he met when they made "TOPS in 1981, Tom Cruise played Nathaniel Detroit, the pinstripe-suited proprietor of a floating crap game in the musical comedy "Guys and Dolls." These were high school performances, mind you, but both lads emerged with a deep desire to become professional actors. Today Cruise - like Hutton - is one of the major forces in American film, with "The Outlaws, All the Right Moves," and the highly successful "Risky Business" to his credit. Hutton has gone from playing schoolboys to portraying spies, but Cruise has diversified even farther. In his next film, "Legends," Cruise will be a green man who can talk to unicorns.

"I was fascinated with Jack O'The Green," says Cruise of his sixth film character (he also played a minor role in "Endless Love"). "I was able to watch as the character developed in the director's mind and in the script. It's a wonderfully unusual role."

"Jack O'The Green," says Cruise, is "a mystical character and requires a different sort of research." In spite of his teen heartthrob looks, Cruise reaches for deep detail on each role. He writes a background for his character, to create a sense of history.

For "Risky Business," Cruise dieted and exercised, losing 14 pounds, to make his character look like a naive striping. Then he purposely added a little layer of baby fat, to mask his musculature with an innocent, light chubliness. For "TOPS," in which he played a brutal military cadet who goes psycho, Cruise powered down milkshakes daily until 15 extra pounds were on his frame.

Because his father, an electrical engineer, changed jobs frequently, Cruise went to eight different grade schools and three high schools. From upstate New York to New Jersey to Canada to Missouri to Kentucky. Always "the new kid," Cruise used sports as a way to fit in, even though the family would usually move just as he had made new friends. Especially after his parents divorced, Cruise's energies were poured into athletics.

One day he pulled a groin muscle and, knocked out of action, transferred his involvement to drama class. The head experience of "Guys and Dolls" sent him into fast forward. Without waiting to collect the diploma he'd earned, Cruise flew to Manhattan. He hussed tables in restaurants while looking for the break that eventually came in an audition for "Endless Love." Director Franco Zeffirelli criticized his performance with a single word - "Bellsimo."

"Acting has helped me mature," Cruise reflects. "My real training comes from working with my peers. By taking chances in roles, I've learned to trust myself."

by Jennifer Bridges

Richard Libertini
Such a Character

Richard Libertini, one of the most popular among Hollywood's character actors, has recently been a number of offbeat characters: General Garcia, the slippery banana republic dictator of "The In-Laws," Dudley Moore's instigating Italian manservant in "Unfaithfully Yours," the lisping Latino justice-of-the-peace who marries Bert Reynolds and Golde Hawn in "Best Friends," Prakka Lasa, the loopy Far Eastern mystic alongside Steve Martin in "All of Me.", Yet, for all these funny, memorable bits, Richard Libertini is hardly a household name.

One reason for the intense, bearded actor's lack of public recognition is that he makes use of a slew of ethnic accents to bring his rather unusual characterizations to life. Libertini's latest role in "Fletch" - he plays an exaggerated newspaper editor anxious to have his star reporter (Chevy Chase) turn over a long-promised undercover story on drug traffic at a local beach - is a welcome change of pace for the performer.

"I'm having fun playing a straight person for a change," says Libertini, speaking from a phone booth in Utah after a day's filming. "Frankly, I like to do stuff that's closer to myself, whether it's comedy or drama. In recent films, I've spoken with one accent after another and people do tend to pigeon-hole you. That's why I was so glad Michael [Michael Ritchie, who directed "Fletch"] thought of me for the part. It may sound like a cliché, but this has been the best time I've ever had on a film."

Libertini hails from Chicago. He was an original member of Second City, the well-known improvisational group, which also spawned Gilda Radner, John Belushi and several other comedy stars. Before making his film debut in "Catch 22" (1971), he also worked in a number of Broadway plays such as "Don't Drink the Water, Bad Habits and Story Theater." In addition to dozens of television appearances, his other film roles include such in "The Night They Raided Minsky's, Fire Sale, Soup for One, Days of Heaven, Popeye, Dead of the Century and Shakers' Machine," in which he played "Nosh," a wiretap expert who traded Yiddish quips with Bert Reynolds.

The improvisational background came in handy on "Fletch," when Libertini interplayed with leading man Chase, a former "Saturday Night Live" writer and performer. "There were a few situations that seemed to call for spontaneous humor," says Libertini, "and for the first time in years, Libertini was allowed to speak straight English. It could start a trend."

by Alan Karp
In the 1970's for the first time, British television commercials surpassed their American equivalents in style and invention. That was the work of a small group of young directors, still remembered in the British advertising industry as a sort of "charmed circle." Advertising's loss became Hollywood's gain and the entire group is known today for feature films -- Alan Parker (Midnight Express, Fame), Hugh Hudson (Chariots of Fire, Greystoke), Adrian Lyne (Flashdance), Tony Scott (The Hunger) and his brother, the supreme visual stylist of them all, Ridley Scott.

A stocky, red-bearded, soft-spoken man, Ridley Scott looks determined enough to walk through a brick wall (given the giant scale of his productions, he sometimes has to). His extraordinary visual prowess makes him a favorite among his fellow professionals, who realize just what it takes to create the 21st century Los Angeles of Blade Runner, the painterly palette of light and shade in The Duellists, or the harsh and terrifying sci-fi vision of Alien. Not that audiences are indifferent to Scott's work. Alien was one of the most successful science fiction films ever made.

Scott could probably have retired years ago on the proceeds of his commercials company, but he's a ferocious and obsessive worker. While he filmed Alien, Scott's family once discovered him asleep on the staircase, too tired to make it up to the bedroom.

His new film, Legend, is another massive project, opening this summer. It was conceived, Scott says, "between finishing Alien and starting Blade Runner. I had the idea of an adventure story involving magic, goblins, pixies, leprechauns and unicorns. Like all such stories, I wanted it to hinge on a climactic struggle between good and evil."

To bring his idea to life, Scott contacted novelist and screenwriter William Hoffman in 1980. Neither man could have known it would take 4 years and 15 script revisions to get a workable film. Legend was filmed in Scott's native England and captures some of the essence of that country's ancient myths. Scott, as always, doubled as director and his own camera operator ("because I work so visually, I find it essential"). Tim Curry from Taps and Risky Business plays Jack O'The Green, who lives a free life in the forest, until he becomes a reluctant hero and battles the Lord of Darkness (Tim Curry of Rocky Horror Show fame) in order to save the last unicorn in the world. Filling out the Legend cast are some of the best, and definitely some of the shortest, character actors in the world, "little people" who play the goblins, pixies and leprechauns.

When he's not filming one of his spectaculars, Scott keeps his hand in with commercials. The celebrated "1984" Apple computer commercial shown during the 1984 Super Bowl, for example, was his. A man who shuns personal publicity, Scott has plenty of famous fans ready to laud his work, including Peter Hyams, himself the director of three special effects films (including the recent 2010). Says Hyams, "I think Stanley Kubrick and Ridley Scott are the two most inventive filmmakers in the world today."

by Mike Bygrave

Scott's hallmark: a richly imagined visual world.
H
ger of his third try was the proverbial charm. After two well-liked non-blockbusters, director Robert Zemeckis went over the top last year with Romancing the Stone, a $75-million-grossing explosion of action, comedy and romance. However, Zemeckis has just turned down a chance to direct the bound-to-be-successful followup feature.

"I don't mean to sound conceited," the personable 32-year-old USC Film School grad says over a brief lunch of pasta, chicken and salad, "but I already made that film." Zemeckis' step forward is an adventure comedy concocted with the help of his ever-since-college writing partner Bob Gale, entitled Back to the Future. "It's a wonderful fantasy that is a compilation of all the great mysteries about time rolled into one," Zemeckis enthuses. Imagination and humor have marked his work, which also includes a kinetic, anarchic comedy called Used Cars and a fanciful first effort, a low-budget piece about four Beatlemaniacs, I Wanna Hold Your Hand. The cast of Back to the Future includes Michael J. Fox (from TV's Family Ties), Christopher Lloyd (Taxi's zoned-out Reverend Jim), Lea Thompson (All the Right Moves) and Crispin Glover (Teachers, Racing with the Moon). The film, now shooting, is supposed to be ready by late in the summer of 1985.

"It's about a teenager who travels back in time 30 years," says Zemeckis. "There he bumps into his parents as teenagers, and some quite embarrassing moments occur when he sees his parents at the same age he is. It's an unusual situation, because he's confronted with familiar things, but they're simultaneously unfamiliar because he sees them as they were in the past, rather than as he knows them, in the present."

Zemeckis won a Best Student Film Academy Award in 1973 for his black comedy, Field of Honor. Is it difficult for a man in his 30s to relate to the teenage point of view? "Well," Zemeckis muses, "I hope I'm in touch with it. I feel like I am, but maybe that's because I always feel like I'm 17. But I haven't been sitting around thinking about it while I've been shooting. I've just been letting it go." Of his youthful cast, Zemeckis says, "They're wonderful, and I think they're really going to break out in this movie. They get to play such wonderful characters, the kinds of parts that aren't usually in a typical youth film."

The idea of a teenager going back to the time of his parents' youth has been rolling in the minds of Zemeckis and Gale for a while. "Bob and I have wanted to make this picture for four years," the director confirns. The pair broke into the big time when they were tapped to write 1941. Next, Zemeckis and Gale are set to write Cat Pool, a comedy/mystery to be directed by Brian de Palma. "But that's still in first draft stage," says Zemeckis. "I'll have to wait until we mail down Back to the Future."
W ill ANTHONY PERKINS reprise his role as Norman Bates, the huggable yet murderous psychotic of Psycho (1960) and Psycho II (1983)? A new installment based on the Alfred Hitchcock classic is reportedly in the works. To be called Psycho III (are you surprised?), the latest episode—sure to scare us with something equivalent to the stabbing-in-the-shower sequence of the original—will start filming this summer.

W hat was the last movie made by superstar ROBERT REDFORD? In what year? (Answer given below.) It takes a mighty pull to tank Redford from Utah, home of his ski resort and his facility to help fledgling filmmakers. However, Redford recently left the snowy slopes of the Rockies in prime ski season for the green jungles of Africa. He's starring in the newest project by director SYDNEY POLLACK of Tootsie fame. Look for coverage of Out of Africa, based on the life and works of ISAK DINESSEN, in the next issue of The Movie Magazine. Dinesen is actually the non-de-plume of Karen Blixen, an independent woman who lived through the colonial era in Kenya. The screenplay is by Kurt Luedtke. MERYL STREEP plays the heroine.

L ook for funny TOM HANKS—he fell in love with a mermaid in Splash—in a different environment this fall. Hanks will star in actor-director RICHARD (My Favorite Year, Racing with the Moon) BENJAMIN's newest film, The Money Pit. It's a Steven Spielberg presentation, script by David Giler.

E xpect good sports in the next issue of The Movie Magazine. The unpredictable MICHAEL KEATON, of Night Shift and Ms. Mom fame, comes on strong as a pro hockey player in Touch and Go, while former pro basballer KURT RUSSELL and all-world goof ROBIN WILLIAMS team up on the story of a hard-luck college football team in The Best of Times.

T he last REDFORD film? As director, he coped an Oscar for Ordinary People in 1979. As an actor, Redford's last outing was as the star-crossed slugger in The Natural, a 1984 baseball epic.

(continued from page 4)

and needs to fly back home—reveals Spielberg's continuing ability to dream of childhood dreams and set them onto the screen. It's working title was A Boy's Life, and the movie tends squarely on suburban origins and otherworldly imaginings, which are also the stuff of Spielberg's life as a boy. Fortunately for filmmakers, Spielberg the adult has stayed connected to his childhood, intense imagination, marrying it to a hungry assembled mastery of filmmaking craft. In the making of E.T., Spielberg was especially pleased about working with a group of spontaneous, uninhibited child actors. The praise he extended to E.T.'s young performers can be applied with equal truth to Spielberg himself: "If you give them their freedom," he said shortly before the film's release, "if you allow them to come up with their own inventions of how to do things, it's just incredible the magic they bring to the movie.

Filmmaker Spielberg with the young stars of Poltergeist, (from the left) Dominique Dunne, Heather O'Rourke and Oliver Robbins, and of E.T. The Extraterrestrial, Drew Barrymore, Henry Thomas and Robert MacNaughton.
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Kenneth Branagh as Captain Aurelious B�� in a scene from _Dune_.

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