

# Technician

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Staff photo by John Davison

## Perry speaks on gay rights

Troy Perry, founder of the Metropolitan Community Churches and a nationally known gay-rights activist, spoke in Nelson Auditorium on Feb. 25. Perry spoke on gay and lesbian rights to a partially-filled auditorium of students and other interested persons.

## Senators discuss need for laws protecting N. C. mountaintops

RALEIGH, N.C. (UPI) - Although agreement still appears to be widespread that North Carolina should avoid ugly developments on its mountaintops, western legislators are having trouble agreeing on whether a law is needed to assure that.

"We're looking for a consensus," said Sen. R.F. "Bo" Thomas, D-Henderson. "We don't have that yet. And if we're going to have a meaningful bill, we have to have support in the Senate."

Some legislators question whether the Legislature needs to pass a so-called "ridge" law because local rules are sufficient.

Most of the concern stems from Sugar Top, a 10-story, \$22 million condominium project atop Little Sugar Mountain in Avery County. Developers are planning 320 units costing \$119,000 to \$150,000.

"That building is pure and simple desecration of the mountains," said Rep. Margaret Hayden, D-Alleghany. "We're very much interested in what has happened there."

"Everyone is apprehensive that we could wind up killing off the charm of the mountains if we allow a proliferation

of this kind of thing," said Hugh Morton, a resort owner and chairman of Western North Carolina Tomorrow.

Mrs. Hayden has prepared a bill that would ask local governments to carefully review the potential problems related to high-rise developments. She said she also is "looking at some provisions that could force counties to respond to the bill's criteria."

Thomas, meanwhile, has suggested legislation permitting counties to deny utility connections for developments that fail to meet ridge law requirements.

Other versions suggest limiting high-rise construction to about three stories on ridges 2,500 feet above sea level or 100 feet above an adjacent valley floor.

Officials who discuss proposed ridge laws are very much aware that tourism is the No. 1 industry in western counties. Even the Avery County Fire Association, a group that would have good reason to oppose the Sugar Top development, has not taken a position on ridge laws.

Rep. James Hughes, R-Avery, said

he is "against ugly buildings" but still believes a ridge law is unnecessary.

"The counties and towns already have those powers," he said.

"I can go along with the limit of three stories on extreme ridges," said Rep. S.B. Lacey Jr., R-Avery. "But I don't want to give the state the power to come in and control it. I want the counties to do it themselves."

## Duke power loads fuel rods at new nuclear plant

CHARLOTTE, N.C. (UPI) - Duke Power Co. on Tuesday will begin loading 136 tons of uranium fuel into the No. 2 reactor at its McGuire Nuclear Plant, starting a set of steps that could lead to full-scale generation of electricity in March 1984.

Plant Manager Maurice McIntosh told Sunday's *Charlotte Observer* he expects enough fuel will be in the one billion dollar reactor on Lake Norman for it to "go critical" - begin sustaining an atomic chain reaction - during mid-May.

Once the 12-foot long bundles of uranium fuel rods are moved into the 447-ton vessel, Duke must wait to receive a license from the Nuclear Regulatory Commission authorizing it to test the unit and run its reactor at no more than five percent of its potential output. Only after that shakedown test is complete can Duke get a license to operate at full power.

The March 1984 target date for full-power generation is seven years later than Duke originally expected to bring the unit on line.

McGuire Unit No. 1 already has

cleared those tests and began making electricity in 1981, although it has been shut down at the moment for repairs to its steam generators.

When both do come on line, McGuire will produce nearly 1.2 million kilowatts of electricity - enough for 800,000. Only the Tennessee Valley Authority and Commonwealth Edison in Chicago produce more power from atomic generators.

The impending loading of Unit 2 was viewed with regret by Jesse Riley, president of the anti-nuclear Carolina Environmental Study Group

and leader of a 12-year-old fight against Duke's nuclear plants.

"I wish we could lay a hand on it," he told the *Observer*. "...Unless we find there was something incredibly wrong, we wouldn't have a ghost of a chance of stopping it."

Riley's fight essentially ended in 1981 when a licensing board for the Nuclear Regulatory Commission dismissed his safety and environmental arguments, clearing the way for the licensing of Unit No. 1. Because the plants are identical, the rules for Unit No. 1 also applied to Unit No. 2.

## Rape forum offers advice

by Eleanor Ide  
Staff Writer

Harassment at D.H. Hill Library and in the dormitories, inadequate lighting near Harris Hall, whether to trust yourself or use Public Safety's escort services and what sort of incidents to report were discussed at the open forum on rape prevention Feb. 23 at the Student Center.

Capt. Larry D. Liles of Public Safety urged participants to report harassment, to call for help persistently and to use the escort services.

One student said she was harassed seven times at D.H. Hill Library over the holidays, three times in one day.

"When do you yell? How serious is serious?" she asked.

"When it is serious in your mind I would get up and call us," Liles said.

He said Public Safety has investigated incidents of harassment and indecent exposure at D.H. Hill Library. Often the offenders are non-students.

"We have arrested males in the ladies' rest rooms with mirrors lying on the floor," Liles said.

He repeated several times that reporting harassment incidents, even if they seem minor, helps Public Safety apprehend habitual offenders.

"We would like to check that person," he said. "We might want him for something."

There are female officers working every shift so that women can report the details of harassment with less embarrassment, he said. Public Safety officers may ask if the victim wants to press charges, but will not insist.

A student told of hearing male and female voices in her dormitory over fall break. The woman was crying and screaming. Because the resident advisors weren't there, she called Public

Safety, and they asked her and her roommates to investigate.

"Make it clear to the dispatcher that you are concerned for the person's safety," Liles advised.

"To check every scream that comes from those dorms would take half the National Guard. We get hundreds of those calls a day."

Three big guys came in one student's suite and banged on the doors, she reported. Public Safety said they could do nothing because the hall is public.

Liles said it is no crime if men just stand in the hall, but it is a crime if they are creating a disturbance.

"The tri-towers (Bowen, Metcalf and Carroll dormitories) give us the most trouble," he said.

Public Safety has arrested students for such things as cutting off elevators between floors and walking into the girls' showers. At the tri-towers, patrolling officers sometimes have to lock the same door 6 times a night.

Ninety percent of the time the offenders are drunk. Liles suggested asking the resident advisor or resident director to ask offenders to leave.

John Yadusky, a resident advisor at Alexander, said that University policy allows only residents or guests in the dorms, so if an RA or RD asks someone to leave and he refuses, Public Safety will come.

Liles and Yadusky both urged participants to be persistent about reporting incidents and asking for help. If the dispatcher doesn't respond, ask to speak to the shift supervisor, Liles said. If the resident advisor doesn't respond, call the resident director, Yadusky said.

Several participants at the forum sometimes work late at Harris Hall. One complained of inadequate lighting between Harris and the S parking lot,

near a loading dock and a stairway.

Carl Fulp, director of engineering for Physical Plant, wrote down the complaint before replying. He said Physical Plant does not normally light service areas.

Liles and Fulp urged people to report burned out lights to the work center at Physical Plant or to Public Safety, and to tell Physical Plant where they think lights are needed. Public Safety checks every outside light on campus once a week.

Liles suggested that late workers at Harris call escort service just before they want to leave. There is always a student patrol officer in the tri-towers area who can be dispatched by walkie-talkie.

One participant was very hesitant to use the escort services. She wanted to know how she could best handle such situations herself.

"How can I stop this paralyzed feeling?" she asked.

Several suggestions were made, such as carrying the type of Mace canister that shoots a stream of fluid rather than a spray, or a squirt gun full of vinegar and pepper.

"I would prefer a whistle over Mace," Liles said. A whistle doesn't have to be aimed and it can't be used on the victim by the offender.

One participant said she couldn't imagine herself having enough nerve to blow a whistle. Another said that if she screamed people would just think it was another drunk.

One student suggested several times that it makes more sense to use the escort service.

"This is an exceptionally dangerous place because it is so big and so dark and so empty. In this situation, why not take advantage of the escort service? Why gamble on your own capabilities when there's a way around it?" she asked.

## Honorary society wins awards

by Keith Tranos  
Staff Writer

The Angel Flight organization at State, along with the Arnold Air Society, attended the Area conclave, a legislative body of this area in Chapel Hill this past weekend. Angel Flight came away from the conclave with four awards.

Angel Flight is an honorary organization of college students who have an interest in the United States Air Force, the Air Force Reserve Officer Training Program, the Arnold Air Society and their universities.

The first and most important award, according to Chris Roelofs, operations officer, was the "Little Colonel Award." This award is given annually to the female angel who best fulfills the Angel Flight image.

Patricia Bunn was the recipient of this award. Through the process of interviews within the 595 detachment of the Air Force at State, Bunn was chosen to represent State on the area level which consists of the southeastern universities. She was

named "Little Major," according to Roelofs.

Bunn said the qualifications for "Little Colonel" were a packet consisting of 5 letters of recommendations which counted 50 percent and an interview with 7 selection board members, consisting of extemporaneous questions.

Bunn will now represent the Southeastern Area Arnold Air Society and Angel Flight. She will also represent State at the National Conclave to be held in Memphis, Tennessee during April.

On the National level, Bunn will be competing for the title of "Little General" against 13 other "Little Colonels."

The second award won by State's Angel Flight was the North Texas State University Cup.

This award is annually awarded to the small flight which best fulfills the Angel Flight mission.

Angel Flight has done many service projects this year according to Jami Curtis, Vice Commander.

Angel Flight will be competing on

the National level for this award.

"We have put many hours into winning this award," said Meri Wilson, commander of Angel Flight.

Last semester pledges went through a well thought out training program led by Trish Lee, Pledge Training officer, said Don Duckett, a last semester pledge.

The pledge period lasted for six weeks. As a pledge project the pledges painted the exterior of a house.

The last award that Angel Flight won was the Outstanding Scrapbook award. This award is given to the flight which puts together the best scrapbook.

Most of the pictures were taken by Wayne Hill, the organization's controller. It covers all of the projects, activities, and just usual pictures, according to Hill.

Each of the above mentioned awards were area awards. Angel Flight will now compete nationally for each of the awards against 13 other areas.

## Golden Chain accepting applications from seniors

by Michael Smith  
Staff Writer

The Golden Chain Honor Society, a student-run group which recognizes 12 rising seniors of outstanding academic achievement and leadership, is accepting applications until March 4, according to Larry Gracie, director of Student Development.

The society, founded in 1926, is unique to State, and it is the highest honor a student can achieve. It exists to promote better citizenship and academic character. The 12 annual inductees represent links added to the honor society chain which associates them with other members. Some well-known members include Gov. Jim

Hunt and UNC System President William Friday.

The introduction initiation involves an interesting ceremony, according to Gracie.

"A present member of the society 'taps down' each inductee in one of their classes and presents them with a golden chain link as an invitation to the awards banquet."

Students who want to apply can obtain applications from the Student Center Information Desk, the Department of Student Development, or their school's department head.

The awards banquet is scheduled for April 8. Some of the expected guests are Gov. Jim Hunt and William Friday.



Photo by John Hurte

As spring approaches, members of the State sailing club will be getting more time on the water. See story on page 3.

## inside

- Banks too slick Page 2.
- Let's go sailing Page 3.
- Rashomon a fascinating tale Page 4.
- Mime troupe gives fanciful performance Page 5.
- State pins ACC Page 6.
- Women cagers gain 20th Page 7.
- Peck fails to break Ralph syndrome Page 8.

## weather

### Raleigh Forecast:

Today: A rainy day with cloudy skies. High of 10°-12° (50°-54°F). Rain continuing tonight and very windy with a low of 3°-4° (upper 30's F).

Tuesday: Rain continuing. It will be ending late, however, with highs in the lower teens (53°-58°F) and a low around 5° (40°F).

(Forecast provided by student meteorologists Hank Ligon and Joel Cline.)

**Thought for the Day** Wear your learning, like your watch, in a private pocket, and do not pull it out merely to show.

- Lord Chesterfield

# Opinion

A paper that is entirely the product of the student body becomes at once the official organ through which the thoughts, the activity and in fact the very life of the campus are registered. It is the mouthpiece through which the students themselves talk. College life without its journal is blank.

— Technician, vol. 1, no. 1, Feb. 1, 1920

## Students make difference

The 1984 elections are underway. Several Democratic presidential candidates have already announced their intentions to be president, including Alan Cranston, Gary Hart, Walter Mondale and Rubin Askew.

In North Carolina two people have already announced their candidacies for the Democratic nomination for governor. Lt. Gov. Jimmy Green and Tom Gilmore have already announced that they would like to be North Carolina's next governor.

If these candidates are going to take an interest in this state's colleges, universities and young adults, students should start to actively participate in the election process. Unfortunately students often are not as involved in politics as they should be. Traditionally, students have constituted a low percentage of the voting population, and consequently, they are usually not considered a major factor in many elections.

North Carolina will have several major elections in 1984 in addition to the gubernatorial race, including races for the U.S. Senate, the House of Representatives and state legislators. With a few exceptions, none of these races are a cinch for any candidate to win. The student vote could be a major factor in deciding who will be North Carolina's next governor, senator and/or congressman.

The North Carolina Legislature is currently acting on legislation to change the drinking laws. They are also appropriating money to State and other

universities so building improvements can be made. The legislators would probably be more sympathetic to the needs of students and higher education if more students were active in the election process.

The college branches of the Democratic and Republican Parties are active in the election process, but unfortunately, neither group has a large membership at State. Candidates regularly avoid speaking at universities since they do not feel the need to sway the student vote.

Students need to become involved in the election process. By writing their elected representatives, joining campaigns and, most importantly, voting, the role of the young adult in elections can reach new heights. A few years ago, the College Democrats at State offered a service so that students could get absentee ballots. This was helpful. What, is equally needed, however, is a drive to get students registered to vote. One such movement should be conducted now and another begun as the 1984 campaign draws closer. As election day approaches, student groups should once again offer students a chance to get absentee ballots.

Although no one is saying that students can singlehandedly change the attitude of any candidate and/or elected official, they can offer candidates something to think about. That in itself could be an improvement for many candidates.

DRAGON 2/28/83



## OPEC slides near collapse

# World economy faces turmoil

Recent events regarding the world oil market serve to remind one of the pompous idiocy and foolishness of much of the world's intellectual elite. It is no secret that the rogues who control the dusty catacombs of media opinion do their dead level best to soak the average knave's mind with the balderdash of their "enlightened" reportage and commentary.

So it is that the common wail on the boulevard finds no remorse in the imminent

and current collapse of the Organization of Petroleum Exporting Countries. To watch an organized band of thieves and scoundrels claw each other at the nape is indeed a joyful and inspiring event.

And yet one is subjected daily to the tearful descriptions of a gathering storm in the world financial community as the greedy big-bankers, fearing whiplash from a self-induced overextension in the heady and halcyon days of the past decade, furrow their pensive brows and morbidly caution us to be sedate in our euphoria. To which one might respond with the age-old axiom that the bankers must now sleep in the bed which they have made for themselves.

In the 1970s OPEC turned off a few spigots and drove the world price of oil heavenward from about \$2.50 a barrel to upwards of \$30

The irony is all but impossible to escape. The Liberals told us early on that in order to shield ourselves from voracious Big Oil we would need price controls. Why? Agghhh!!! Because the world was running out of oil and Big Oil would rape our wallets for massive profits. So the establishment gave us regulations and price controls. To no sensible person's great surprise, as the foreign and domestically induced shortages accrued the price of oil skyrocketed.

So along comes President Ronald Reagan who, to the Liberal's considerable horror, said, "A pox on your house!" and dismantled the whole claptrap of controls. He sailed on amidst thunderously wimpy warnings that within months we would be paying \$2.50 for a gallon of gas. Now — with domestic production up and OPEC collapsing — the Libs are screaming their heads off about the horrendous effects of the deflation of oil prices. Inflation is obviously dearer to the heart of the liberal elite than is the welfare of the ignorant wail on the boulevard.

There is, however, a bit more to it than that. Let us not doubt that the recession, induced by the tyrannical Federal Reserve, had much to do with the drop in demand for — and thus the price of — oil, thus helping to precipitate the "oil glut." But chief among many other factors leading to this oversupply were Reagan's decontrol order and the discovery of vast new oil reserves in Mexico and Britain's North Sea. Subsequently, the sensible crowds — notably comprised of the "ignorant" wails — are cheering as OPEC slides down the slippery slope of dissolution.

But the big-bankers are currently at the mercy of the "inexorable forces of history." Thus the smug and devious David Rockefeller tells us that an international bank ought not "set itself up as a judge of what kind of government a country wishes to have. Who knows which political system works?"

Columist Pat Buchanan notes with some alacrity, however, that "the Eastern bloc, including Yugoslavia, owes \$100 billion, and they're paying back little or nothing on it. They have received unsecured loans many times larger than the Marshall Plan. If you write these loans off that's foreign aid. The idea that more good American dollars from the taxpayers are going to make a going thing of Communism is utterly ridiculous."

The way, then, by which to prop up the existing system is for the banks to accept the consequences of their mistakes and institute a substantial, multi-year write-off of these dead-end loans and sharply limit — if not halt — new loan approvals. But this has a two-edged drawback. First, it requires the acceptance of responsibility by the perpetrators of the idiocy — a puritide idea to "enlightened" and "pragmatic" folk. Second, it would have the unfortunate consequence of reinforcing the established system.

Worse still, what the current system amounts to is a grandiose and subtle new mechanism of unlegislated foreign aid — aid by fiat if you will — and we all know how the Liberals love such oblique and tyrannical mandates. This explains further why they are currently trying so hard to jack up the assistance treasury to the International Monetary Fund. Predictably, the Reagan administration, riddled with "pragmatists" — read ideological, left-wing bureaucrats — trots along with its tail between its legs.

What, pray tell, is to be done? Nothing short of a global free-trade/monetary revolution will solve the problem. The revolution is inevitable. But it remains to be seen whether it will be a *la Marx* or something altogether different. It will, without question, require a great deal of discomfort. But it is obvious the free world has neither the will nor the courage to effectuate the necessary reforms peaceably and gradually. So it will be chaotic and violent. Thus the question: Who will pick up the pieces? Who indeed?

## Progressive generation delays progress

WASHINGTON — President Ronald Reagan's son is the author of something the other day that has important implications for America's future.

In a parting shot in the pages of *Newsweek*, 24-year-old Ronald Prescott Reagan explained that he was giving up his chosen profession, ballet, because dancing was "much less and much more" than he'd imagined. The "glorious harmony of mind and body" wasn't worth the hassle of constant travel, low pay and poor treatment.

"Ten hours in a rehearsal room render one incapable of anything more energetic than sipping beer through a straw and watching 'I Love Lucy' reruns," Reagan contended in a guest column.

We know what you're thinking: A president's son, who dropped out of Yale to pick up toe shoes, doesn't need much sympathy. His father could introduce him to hundreds of employers and keep him from re-seeking jobless benefits.

And who else, excepting perhaps Bjorn Borg, could quit his job in the depths of a recession and explain himself to millions of readers? In times like these, many people vent their frustration — by missing work or getting high — but never give up their jobs.

But young Reagan is rather typical of an enormous worker class about which so much has been said and written. He doesn't play by older, rules of self-fulfillment, partly because

he can't and partly because he doesn't want to.

Everybody at the first or middle rungs of that Ladder to Wherever understands the first reason. The sheer size of Reagan's generation

Here and Now

Maxwell  
**GLEN & CODY SHEARER**  
Editorial Columnists

has greatly exacerbated the stifling effect of low growth. Some fields, like ballet, pose more problems than others, but even engineering and business won't offer guaranteed promotional opportunities.

Meanwhile, as the first family's youngest explains, there's more to life than promotions. "I left (ballet) because I want to make a home with my wife and one day have a child," he wrote. Not only the finances of ballet but all "the prospect of touring for months on end made these goals distant, at best." To be sure, the "deprivation" and "humiliation" implicit in the work only magnified his discontent.

The dancer-turned-writer evidently wanted

to warn us that such hardships pose future problems for the ballet profession. He mostly blames ballet managers who bemoan cuts in National Endowment for the Arts grants but stage lavish productions on the backs of acquiescent performers. Unintentionally, or inadvertently, he sidesteps his father's fiscal parsimony with the arts.

But young Ron's job dissatisfaction has wide-ranging implications. It plagues a generation whose values, in the words of public opinion analyst Matt Puleo of the Yankelevich firm, have evolved from a "psychology of affluence." In the future, it means that many more workers, desperate for fulfillment, will make occasional job changes a career in itself.

If it hasn't already, the trend is likely to drive employers crazy. Even efforts to give workers a bigger piece of the rock or an expanded role in decision-making won't solve the problem. As with the Holy Grail, the precise nature and source of job satisfaction could be less clear than the search itself.

Perpetually restless workers, unfortunately, could undermine the chances for a healthy economy. While technological advances and a shrinking overall labor pool are likely to provide an enormous boost to America's productivity, the quality of the workforce will be a linchpin to economic strength. If workers lack a basic interest and commitment in their jobs, progress may be slow in coming.

From The Right

**THOMAS PAUL DeWITT**  
Editorial Columnist

to \$40 per barrel. Not surprisingly, the brilliance of the American government was such that it subsidized the importation of this extravagantly-priced foreign oil and, through regulations and price controls, all but strangled domestic production.

Yet as the darkly daunting '70s plodded on, OPEC moved its extorted riches into Western banks. Flush with such sundry new riches, the big bankers felt very charitable — generous enough to play the piper for the Third World. In so doing the bankers have walked to the end of the plank and currently teeter precariously as they stand at the mercy of the debtor nations.

Invariably the loans were justified on the premise that the big bucks would be used by the meager troupe of nations to become better developed and to build up "infrastructures" as a base from which to facilitate economic growth concomitant with a strengthening of imports, exports and world trade in general.

About 18 long months ago it dawned on most people that many of these loans could not be readily repaid — if at all — and so the big-bankers and high-financiers started to "roll-over" and "re-schedule" the debts for "deferred" payment. Further exasperating the problem is the current collapse of oil prices — the revenue from which many of the debtor nations were depending upon to pony up to the greedy capitalist bankers.

Secondly, a written apology to the Carolina Gay Association and gay people in general is in order, for this form of humor has surpassed being merely a good-natured attack on UNC and has become, rather, a vicious attack on gay people all over, including at State.

Joseph E. Carter  
President CGA

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## forum

### The Daily Tar Heel offends president of CGA

As president of the Carolina Gay Association, I am writing to express my dismay at the insensitivity shown towards gay people in the Feb. 18 spoof of the *Daily Tar Heel*. Before enumerating my specific complaints about this spoof, I would like to explain what this letter is not a complaint about. First of all, I am not expressing a "sour grapes" attitude towards State's victory Saturday afternoon nor at the idea of spoofing UNC and the *Daily Tar Heel*. I am very supportive of interschool rivalry and the reasonable humor associated with such rivalries (i.e., the football season spoof of the *Technician*). However, when such humor transcends being good-natured ribes at a school and singles out a specific minority group for repeated and vicious attacks, the boundaries of good taste have been trampled upon and can no longer be condoned.

### Forum policy

The Technician welcomes "forum" letters. They are likely to be printed if:  
• deal with significant issues, breaking news or public interest.  
• are typed or printed legibly and double-spaced.  
• are limited to 300 words, and  
• are signed with writer's address, phone number, and, if writer is a student, his classification and curriculum.  
The Technician reserves the right not to publish any letter which does not comply with the above rules or which is deemed inappropriate for printing by the editor in chief.  
Letters are subject to editing for style, brevity and taste. In no case will the writer be informed beforehand that his letter has been edited for printing.  
The Technician will withhold an author's name only if failure to do so would result in a clear and present danger to the writer. Rare exceptions to this policy will be made at the discretion of the editor in chief.  
All letters submitted become the property of the Technician and will not be returned to the author. Letters should be brought by Student Center suite 3120 or mailed to Technician, Letters to the Editor, P.O. Box 2688 College St., Raleigh, N.C. 27695-6808.

Secondly, I am not categorically opposed to humor directed towards gay people or any other minority groups for that matter. In fact, I myself have engaged in such humor and firmly believe that it should be judged in respect to good taste and a sense of proportion. This spoof falls miserably on both counts.

Now that I have explained my basis for discussion, I would like to express exactly what it was about this spoof that drives me to write for redress. First of all, the overwhelming proportion of anti-gay humor is unwarranted in light of the fact that there are many aspects of life at UNC and Chapel Hill that would serve equally as well as targets for a spoof without degenerating into bad taste. In fact, the emphasis on homosexuality says more about the mentality of those who wrote the spoof than it expresses about those to whom it is directed against. Secondly, the tactic of using homosexuality as a means of degrading one's target is unacceptable for it implies that gay people are somehow second class citizens whose only reason for existence is to be used as a joke against others. In truth, gays are not that; they are people just like you with their own hopes, desires, problems and dreams. Lastly, the scandal-mongering of the campus YMCA orgy article and the justification of violence implied in the *Queer Hunter* ad are the most serious lapses in this spoof. In fact, according to informed sources in the State Gay Community, at least one act of violence has been attempted or perpetuated due to this ad.

For these reasons, I feel that in the sense of fair play and responsible journalism, that any further spoofs of UNC and the *Daily Tar Heel* should be conducted with greater sensitivity towards minority — in general — and gay people in particular.



# Features

## State Sailing Club offers fun, instruction, experience

by Jack D. Johnson  
Contributing Writer

You don't need to own a sailboat to go sailing if you are a student or a faculty member at State. State's Sailing Club offers its members the opportunity to sail. The club is the largest University-sponsored sports club and is involved in intercollegiate racing as well as recreational sailing.

The sailing club owns seven boats including five 15-foot Coronados, a 15-foot Newport Lockley Surprise and a Laser. The boats are kept at Lake Wheeler, about a 15-minute drive from campus. The club does the sailing at Lake Wheeler with the exception of occasional club outings to Jordan Lake and weekend trips to Kerr Lake.

According to sailing club commodore John Park, "The purpose of the club is to promote sailing at State. We accomplish this by providing free instruction and literature to all club members who desire to learn how to sail. The club also sponsors an intercollegiate racing team."

The instruction is intended to prepare members to pass a written and a practical exam that tests their knowledge of safe sailing. "A boat may be checked out any time by sailors who have passed our exam," Park said. "When you consider the fact that it costs \$20 a day to rent a Hobie Cat at the beach, our club dues of \$15 per semester are an incredible bargain!"

All members are encouraged to participate in sailing club activities. The club schedules instructional and recreational sailing every weekend at Lake Wheeler, and maintenance workdays have been plan-

ned to keep the boats in good condition. A camping trip is slated for Easter weekend.

Vice Commodore Blake Edwards keeps students informed of sailing club events and meetings. "We do our best to keep everyone in touch with upcoming activities," Edwards said, "although the events listed on our calendar can only scratch the surface."

Information on sailing club activities may be found in the Crier, the Greensheet or in a pamphlet on programs and activities which the University makes available at the Student Center Information Desk and D.H. Hill Library's circulation desk. The Free Expression Tunnel is also used to spread the news. The club issues a monthly newsletter to its members.

State's Sailing Club will be sponsoring a regatta on March 26 at Jordan Lake. Racing teams from approximately eight universities will be present including UNC, Duke, Virginia, Old Dominion and Davidson College. All of the colleges are members of the South Atlantic Intercollegiate Sailing Association. Each participating school will send two teams (an A team and B team) to the regatta where each team competes in eight separate races.

"We need more experienced dinghy racers on the team," said racing team captain John Hurite. "The club also needs to assemble a women's team to represent State at the SAISA Women's Championship." Every SAISA college sails a different type of boat including Flying Juniors, 420's, Harpoons, Lasers and Apollons. The Sailing Club sponsors a regatta on an annual basis, although it owns only five Coronados. "We would like to obtain a total of eight Coronados so that we can sponsor more competitive regattas,"



Photo courtesy John Hurite

State sailing club provides instructional and recreational sailing every weekend for students and faculty.

Hurite explained, "because the school sponsoring a regatta must provide boats for all visiting teams to use. Three teams must sit out of every race."

The Sailing Club currently has 57 members on its roster, 22 of whom are female. Most of the members had very little, if any, sailing experience before joining and are interested primarily in recreational sailing and club social activities.

This semester the club plans to increase its membership by at least 40 percent. Interested students are urged to become part of the great sailing experience at State. Attend the semester's first meeting on Tuesday at 7 p.m. in Carmichael Gym, Room 11 or contact Commodore John Park, Vice Commodore Blake Edwards or racing team captain John Hurite.

## Alpha Phi Omega allows students to develop leadership techniques

by Daniel Liberty  
Feature Writer

You've seen them at Registration and Change Day, at class and across the campus. They are the men and women of Alpha Phi Omega fraternity, as their jerseys announce, yet who they are and what they do remains a mystery to most of the students at State.

The only thing most students know about APO is that the fraternity lets anyone in, and they participate in Registration/Change Day. Yet they are, and do, so much more. According to APO President Christopher Droessler, Alpha Phi Omega was founded on the three cardinal principles of Leadership, Friendship and Service.

"Our founders sought to fill a need they saw in college men in 1926. Former scouts found something wanting in college life and needed a chance to serve their campus and community," he said.

That is why APO was founded: to give former scouts a chance to do service in their college years, he said.

According to Droessler, since 1926 APO has grown from the first chapter of 15 men at Lafayette College in Easton, Pa., to over 600 chapters across the United States. They are even starting chapters in the Philippines.

"APO does indeed let 'everyone' in. According to their membership chairman, Tom Beam, they try to be as large and as inclusive as they possibly can.

"You name it, we have it," Beam said. "We have brothers with a variety of personalities, interests and curriculums.

APO also allows women into the fraternity. They are called brothers, as well.

"Alpha Phi Omega began as a fraternity. Its traditions were established as a fraternity. A fraternity promotes brotherhood, not in a gender sense but in a spiritual sense. The women of APO also believe that brotherhood identifies the spirit in APO," he said.

Beam said that the women have repeatedly voted at the national level to keep themselves known as "brothers" in APO.

According to Droessler, the brothers keep their spirit alive by living by the Cardinal Principles of APO: Leadership, Friendship and Service.

"APO offers many chances of leadership to the brothers. The organization has many positions of responsibility allowing every member an opportunity to grow in leadership and lead," he added.

Droessler said there are nine APO members elected as officers by the fraternity.

These leaders delegate authority to other members through chairing of committees and projects, giving everyone a chance to develop their leadership skills, he said.

"By offering the member as many opportunities to

head up committees and giving him responsibilities allows the brother to move up the ladder of leadership, and it helps him grow as a citizen," Droessler said.

Friendship is also an important part of APO, according to Social Chairman John Labus.

"Friendship builds bonds between the brothers, which is important. It develops the service program and leadership potential," he said.

Said Labus, friendship is more than parties for APO, there are also spontaneous get-togethers for dinner and lunch. The brothers even help each other when they have problems.

"We combine our social, with our service," said Service Vice President Danette Genung. "We are a fraternity, not just a club."

According to Genung, APO does a great deal of

service projects and not just once a month.

"Everyone is allowed a chance to do service. It develops leadership and social skills for the student. It is part of the educational experience here at State," she said.

There are four fields of service that APO does: service to the nation, community, campus and fraternity, said Genung.

According to Genung, a partial listing of the projects that APO does includes supplying the entire manpower for Registration/Change Days and Friends of the College. APO provides the leadership to four blind scout troops at the Governor Morehead School for the Blind, and it sponsors a handicapped scout camporee every spring.

Projects APO does on campus include Operation

ID, the Miss Moo-U pageant and the Homecoming Parade, she said.

"We have put in over 600 hours of service since the beginning of the semester, and those are just hours that the brothers have recorded," Genung said.

"We do not require the brothers to do service, although the pledges are required to do 25 hours. The quality of the brothers is such that they came into the fraternity to do voluntary service, so it is not required for them to do service," she said.

According to Beam, the

spirit for service goes on, even after the brother has graduated.

Some of the outstanding people who are alumni brothers of APO include: Chancellor Bruce Poulton, Lee McDonald, associate director of the Student Center; Capt. James Lovell, astronaut and U.S. senator, and Dr. N. Walter Menger, founder of the Menger Clinic.

"Anyone interested in pledging APO should contact the fraternity at the beginning of the semester. To my knowledge, no one who is interested in joining

has been turned down," Beam said.

According to Beam, there is a 10-week pledge period, during which the prospective brother obtains brothers' interviews, makes a decorative paddle and wears a pledge pin.

"After the pledging period is over, the chapter votes on the pledge. Unlike

most social fraternities where if one member objects the pledge is not accepted, Alpha Phi Omega votes by majority rule. No one person can 'blackball' a pledge," Beam said.

APO's chapter room is located in the basement of the Cultural Center. They meet every Tuesday night at 9 p.m.

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# Rashomon circles around samurai warrior's death

by David Sneed  
Entertainment Writer

Whodunit? That is the question asked in Thompson Theatre's recent production of *Rashomon*. Based on stories by Ryunosuke Akutagawa, the play has an interesting plot highlighted by numerous flashbacks.

In many instances, one is reminded of two classic TV series. The samurai warrior Takehiko, played by Edgar Paul Hayes, and his beautiful wife Kinume, played by Dawn Haney — she is the daughter of Takehiko's house servant, played by Evelyn E. Spearman — remind one of the recently aired "Shogun" series on NBC. The Buddhist priest, played by David Thompson, conjures images of David Carradine in the classic "Kung Fu" series.

The stage for *Rashomon*, designed by John Andrews, was remarkably well suited to facilitate the action of the story, which takes place in three different locations: at an edge of the Rashomon gate (a crumbling entrance to an ancient fortress), at a police court and in a nearby forest.

The question the plot centers around is: Who killed Takehiko? As the audience views the stories of three different witnesses — the bandit Tajomaru, played by Bob Winstead in a strong performance, the wife, and the mysterious medium (a person through which the dead husband speaks) — the plot thickens. All of these accounts are flashbacks, stemming from the discussion between the Buddhist priest, a woodcutter, and a wigmaker, who are gathered at the Rashomon gate seeking shelter from a storm.

The priest is confused about the testimony of the various witnesses, so he escapes to the forest to ponder the accounts he heard earlier at the police



Photo courtesy Thompson Theatre

A classic example of a Japanese murder mystery is Thompson Theatre's *Rashomon*.

court. At the gate he meets the woodcutter and the wigmaker. As the story unfolds, the solution to the murder becomes complicated by the woodcutter's (played with minimal effectiveness by Julian Olive) unwillingness to tell his eyewitness account of the incident.

Only after the flashbacks of the first three witnesses does the woodcutter tell what really happened. And the revelation would never have happened without prompting from the wigmaker, who was convincingly played by Julie Ann Cobb.

The woodcutter's story reveals a sort of twisted irony — no one killed Takehiko; the great warrior fell on his own sword. The audience chuckled as the samurai lay on the ground with his sword in his chest. With a blank surprised look in his eyes, he raises up one last time and says, "I fell."

While his accidental death is almost funny and somewhat disappointing, the audience is relieved to discover that the previous three flashbacks were all lies.

But why? Why did the other witnesses lie? This question sets off a profound chain of thought in the viewer. Perhaps this is why *Rashomon* was such an enjoyable performance. The viewer begins to think of many reasons why the other witnesses lied. The wife certainly did not want anyone to know that her great husband died by falling on his own sword. The bandit, who thought he would hang even if he denied the crime, was probably afraid to admit he was not as bad as his reputation made him out to be, so he claimed responsibility for the act.

*Rashomon* was packed with action highlighted by splendid stage settings and the use of flashbacks.

## CBS loses superb show from prime time

# M\*A\*S\*H bows out

by Rick Allen  
Assistant Entertainment Editor

Feb. 28 marks the death of a television cinderella story. Tonight "M\*A\*S\*H" bows out of the television prime time spot only to be remembered in reruns.

To some, this may seem to be a eulogy designed to jump on the publicity bandwagon. However, if one show was picked out of the thousands aired over the past 11 years as most representative of "quality" television then "M\*A\*S\*H" would have to be that show. Few can argue against a production that has been so sensitive of human emotion, realistic in characterization, humorous and taken such a straight look at the world around us.

Perhaps the above reasons demonstrate exactly why "M\*A\*S\*H" has drawn such high acclaim throughout its 11 season run. The rest of the junk on television cannot begin to meet the criteria of good entertainment.

An unofficial poll at the *Technician* rates such shows as: "Charlie's Angels," "Three's Company," "Laverne and Shirley," "The Dukes of Hazard," all game shows, "Real People," "You Asked For It," all soaps — including "Dallas" and "Falcon

Crest" — "B.J. and The Bear," "Madame's Place" and "Love American Style" as excellent examples of the trash that the networks provide for the American public.

You may not agree with all of the above choices, but they do have several common characteristics. Each has a shallowness and predictability of plot, a lack of realistic dialogue, references and innuendo about sex and/or less than moral conduct, lots of "cheese" and "beefcake" and, finally, the inability to stimulate the minds of the audience.

Now back to our *Technician* poll. Some of the shows exhibiting what could be called quality characteristics are: "M\*A\*S\*H," "Hill Street Blues," "Mary Tyler Moore," "Nova," "60 Minutes," "Lou Grant," "All In The Family" and "Sunday Morning."

These shows exhibit a concern for realism, a seriousness and relevance of content, people being people — not mindless idiots — humor and sadness and the ability to make people think and ponder. That is what I consider "quality" entertainment.

It is unfortunate that the list of bad shows is much longer than the list of good shows. Granted, serious and realistic shows are not always full of sex and slapstick humor, but they are not lacking in the funny and touching things we see each day and which make our lives so interesting and for the most part joyful.

I bemoan the loss of "M\*A\*S\*H" because a series that deals intelligently with our world and our lives is about to bid its last farewell. "M\*A\*S\*H" is popular with almost everyone from teenager to older, from construction worker to businessman. There is a reason for this popularity.



**M\*A\*S\*H**

"M\*A\*S\*H" has never lacked in its humanity, its ability to touch us and our feelings. Like most of the good shows on television it has made us reflect on who we are and where this crazy world is taking us. In each of the characters we have found something we can identify with. Father Mulcahy has given us our innocence, Hawkeye our wit, Hotlips our strength, Charles our culture, B.J. our loyal sidekick, Colonel Potter our leadership and Klinger our hope.

Who could ask for more than the personas of "M\*A\*S\*H" have given us? Strengths and weaknesses. We all have them and wish that we could improve on the former and destroy the latter. Over the years we have grown and matured with the characters of "M\*A\*S\*H." Through the good and the bad we have learned. "M\*A\*S\*H" ceased to be a series and became a part of our lives. It will be difficult to say good-bye.

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- Lecture Dr. Allan H. Meltzer will speak on "Present and Future on an Uncertain World: Some Thoughts About High Interest Rates and Economic Stagnation" 2211 Broughton Hall, 7:30pm
- Bloodmobile. North Hall Study Lounge, 10:00am-3:30pm
- Exhibit. Photographs by Seny Norasingh, Exhibit lasts until March 14, Student Center North Gallery

Tuesday, March 1

- ★ Film. "Heidelberg Romance," Erdahl-Cloyd Theatre, 8:00pm
- Lecture. "Life After the Lottery Program." Metcalf Study Lounge, 9:00pm

Wednesday, March 2

- Film "The Lost Jungle (VIII)" and "Lives of a Bengal Lancer," Erdahl-Cloyd Theatre, 8:00pm

Thursday, March 3

- Basketball. Men's Basketball, NCSU vs. Maryland, Reynolds Coliseum, 8:00pm
- Dance. Triangle Dance Guild, Dance is our Thing, Stewart Theatre, 7:30pm

Friday March 4

- ★ Dance Triangle Dance Guild, Dance is our Thing, Stewart Theatre 7:30pm

Saturday March 5

- ★ Basketball. Men's Basketball, NCSU vs Wake Forest, Reynolds Coliseum, 1:00pm
- Gymnastics. Women's Gymnastics, Duke, Western Carolina, UNC and NCSU, Carmichel Gym, 7:30

The column is for campus organizations that have planned activities open to all NCSU students. The completed request may be left at the Information Desk on the second floor of the Student Center. Blank request forms are available at the Information Desk. Please submit proposed listings one week in advance. For more information call Donna Spurrier at 876-6406. "For All You Do..." is open to all campus organizations, and the only concerns are that the event is staged on the campus by a bona fide campus organization. The degree to which this column is complete and the effective is totally dependent upon the input from the student community. We invite your comments.

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# Imaginative mime troupe transcends culture barrier

by Susan Hankins  
Feature Editor

The *Los Angeles Times* called them a "theatre of luminous metaphor." Expression and imagination are the tools they use to transcend barriers of culture and language. The result: the audience finds itself taking a journey into a theatrical realm full of amazing possibilities.

"They" are the members of Mummenschanz, the Swiss mime and mask troupe known the world over for their unique experiments in movement and expression. Mummenschanz performed in Stewart Theatre Saturday, bringing their different interpretation of life and reality to Raleigh audiences.

The members of Mummenschanz (Peter Gerber, Lydia Biondi and Larry Kapust) began the show with a series of "living sculptures." Covered with foam rubber, cushions and other costume materials, the actors appeared one by one in the guise of shapeless forms. Each form received shape and definition by the actor who gave it life from the inside. Constant movement changed the shape of each sculpture. Sometimes the shape was what it appeared to be; sometimes it was not.

This fine line between reality and appearance is the magic of Mummenschanz. Visual perception becomes the key to understanding what occurs on the stage, but the audience must also use imagination to fill in the gaps.

Still, the mental exercise does not detract from the humor and entertainment of the troupe, as Saturday's audiences discovered. Mummenschanz's unique outlook gives humor to the simplest events: a fly rubbing its wings, a camel chewing its food or a shapeless globule bouncing around on the floor.

The actors well-trained bodies twisted, warped and transformed costumes that looked like anything from a bean bag and a child's Slinky into intricate forms. The Mummenschanz members made the



Expression and imagination are the key words for Mummenschanz, a world renowned Swiss mime troupe. Saturday they gave a fantastic performance to a large crowd in Stewart Theatre.  
Staff photo by Patrick Chapman

events look easy and natural on stage, but most of their choreography requires extensive physical training.

This group does not agree with the usual theatrical convention of aesthetic distance either. The whole show provides a field experiment in audience participation, although much of the participation occurs only in the imagination.

When the audience refused to get involved physically in the act, Mummenschanz moved up into the aisles to have people help them put funny faces on their various masks. They used everything from toilet paper and masking tape to wooden blocks and paper bags to create masks and facial expressions.

The audience continuously laughed at the antics of the three people clowning around on stage with strange and wonderful masks. The finale had Kapust and Gerber wearing clay masks which they molded into different faces right in front of the audience. One actor transformed his mask into a bull's face, and the other became a matador. The audience laughed as the matador moulded the bull's face into a sad bassett hound. The hound returned the joke by working the clay on his partner's mask into a featureless lump.

All in all, the audience enjoyed the silent antics of Mummenschanz. Their fanciful pantomime and mobility created a phenomena unequalled by any other person or group involved in this new kind of theatrical expression.

Mummenschanz and imagination could be synonyms. Imagination also goes along with the thought of children, whose minds create wonderful and strange experiences. The unique interpretation of reality that Mummenschanz provides makes it "for children pretending to be grown up, and for grown-ups who can still imagine being children."

The result is a fantastic experience in the universality of human understanding and emotion.

## The Pattersons get'em dancing with eclectic rhythm 'n' blues

by Kim Boyd  
Entertainment Writer

The tables were pushed back from the stage to provide ample room at P.C. Goodtimes Friday night.

The Pattersons, specializing in an "eclectic blend of dance music based on rhythm and blues," was the featured band, and the audience was prepared to boogie.

"Ladies and gentlemen, we invite you to 'Come On If You're Coming!'" lead singer Jo Bell said. The band then began a rendition of the classic of the same name, written by blues artists Sonny Terry and Brownie McGee.

The audience didn't need much urging. Within 45 minutes the dance floor was filled to capacity. The Pattersons, consisting of Bell, guitarists Karl Weyhr and John Soudy, drummer Mike O'Connell and bass player Tom Szerelmei, presented a unique blend of blues, reggae and rock 'n' roll.

"We like to play dance music," Bell said later. "When people come to see us, we want them to have some serious fun."

The Pattersons, a locally-based band, has been playing together less than a year.

"The group has been around for about a year and a

half," Bell said, "but we've made some changes. The present members have been together for six months."

According to Bell, the band was originally named "The Amazing Sea Monkeys." The name, "The Pattersons," suggested by Weyhr, was meant to be humorous, Bell said.

"There's no one in the band named Patterson," he said. "We thought of it as a kind of off-beat humor."

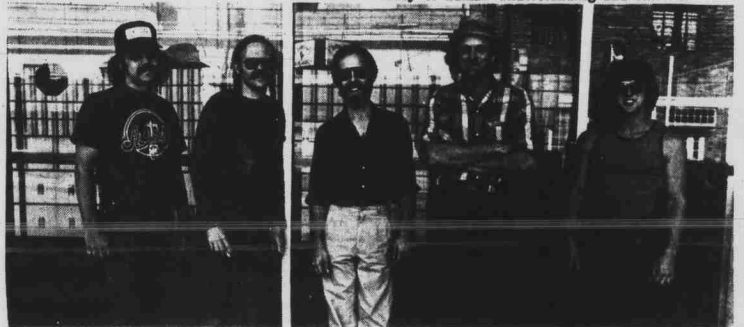
An off-beat brand of humor was evident Friday as Bell, wearing an electrical outlet on a string around his neck, entertained the audience with tunes by James Brown, Otis Redding and others, as well as some original songs.

"We write about one fourth of our music ourselves," Bell said. "We also like to do Jimmy Cliff and some new-wave music. We like music you can dance to."

The Pattersons, according to Bell, is a good-time band out to have fun and "get high on the music."

"We're a live band," he said. "It's really essential to see us to catch the electricity."

Everyone interested in "catching the electricity" will be able to on March 24, when The Pattersons is scheduled to appear at the Cafe Deja Vu.



The Pattersons are (L to R) Tom Szerelmei, Jo Bell, John Soudy, Karl Weyhr and Mike O'Connell. The band specializes in blues, reggae and rock 'n' roll.  
Photo courtesy of The Pattersons

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# North Carolina puts end to State swimming era

by David Kivett  
Sports Writer

After 12 straight years of winning the ACC championships, State was unable to make No. 13 lucky. This was one of the most challenging championships for the Wolfpack because of their young team, and unfortunately they lost the title to a more experienced North Carolina team. The final scores of the meet were: North Carolina 451, State 385, Virginia 382, Clemson 311, Maryland 228, Duke 61, Georgia Tech 47.

State took the lead after the first day of events by 18 points over North Carolina with a score of 128. Then they led about half the second day before giving up the lead to North Carolina. After the second day North Carolina held only a 33-point lead with 287 points, State was second with 254. Once North Carolina took the lead they never lost it, and then the meet became a battle for second place.

Following the second day, State had a comfortable second place lead over Virginia, who had 233 points, 22 behind State. Then on the third day Virginia started reeling in State for the second place position. Virginia took over second place from State for only two events, but second place came down to the final race, the 400-yard freestyle relay. Even though State took third place behind North Carolina and Virginia, they

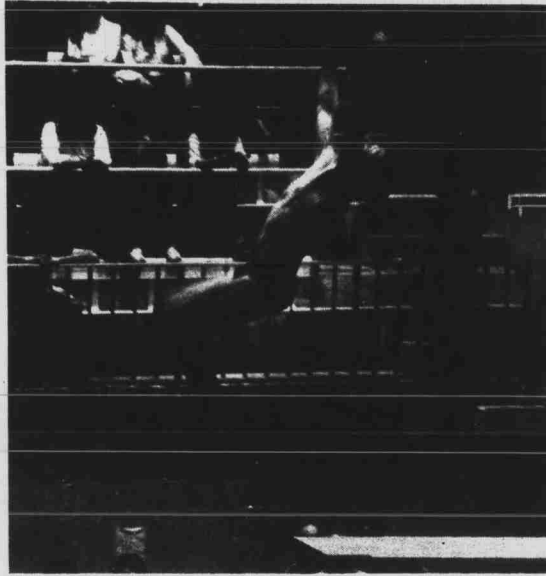
had enough points to hold off Virginia by three points. The Wolfpack was led by a freshman, Eric Wagner, who became the only title holder for State this year. Wagner from Merced, Calif. was able to hold off his teammate, Bob Menches, to take the 400-yard individual medley event. "I had a good feeling about the race," said Wagner following the race. "I was glad to have won it but I hated to take it away from a senior, Menches." He also added to his gold medal a silver and a bronze one, taking a second in the 200-yard individual medley and a third in the 200-yard breaststroke.

The three seniors for State all scored in the meet but their highest finish was second. Menches, from Cary, took a second in the 400 individual medley, fifth in the 200-yard butterfly, and 7th in the 500-yard freestyle. "I thought I could have done better than that," said Menches. "I think losing this one is tough and you can't really print how bad I feel right now." "I feel fairly good about my times. I had my career best in the 100-yard butterfly (taking 7th place) and 100-yard breaststroke (taking 8th)," said co-captain Sean Dowd who is from Andover, Mass. "The conference title was tough to lose after winning it for three years. I think we did the best we could and hope they can bounce back next year." Peter Solomon, the other

co-captain and senior on the team, was able to take a fourth place in the 100-yard backstroke and a sixth in the 200-yard backstroke. "I was seeded second in the 200 backstroke and had a bad race," said Solomon. "I just feel honored enough that we were able to give those guys a fight."

"I think the seniors swam pretty well," said assistant Wolfpack coach Roger Debo. "They did not swim as well as they had hoped but they had set high goals for themselves." "I am proud of all of our guys, they did a heck of a job," Debo said. "We held onto second with our head held high, but it was difficult to lose a string. Carolina finally got it all together and won. It is especially tough on poor (State head coach Don) Easterling laying in bed waiting to find out."

"I would like to congratulate the Tar Heels," said Easterling from his hospital bed. "We have a very young team and I am proud of them. I would not trade them for the world." The ACC three-meter diving brought much controversy. State's Glen Barroncini took second place by 1.9 points and Tom Nuensinger took third, 1.2 points behind Barroncini. The general consensus of the divers and coach was summed up by freshman Mike McFadden. "We were robbed," Barroncini, also a freshman said, "I felt that Tom won the event. He dove better than (Clemson



State diver Glen Barroncini finished second in the three-meter board diving in the ACC swimming and diving championships. First-place finisher Ed Jolly. We were just ripped off." Nuensinger, Jolley made a major break in two of his three dives, opening his legs but got scores of sevens. Our guys had no breaks and got sixes and a couple of sevens. I was so proud of our divers it was hard to hold a tear back for them. They deserved to win and only got a bronze and silver." The following swimmers and divers earned part of the 385 points for State by placing in the top 12 of their events: Rocco Aceto, Barroncini, Dowd, Todd Dudley, Craig Engel, Mark Jordan, Rusty Kretz, Larry Maher, Scott McCauley, Mike McFadden, Menches, Kevin Nesbit, Nuensinger, Kevin Oyler, John Payne, Jon Randall, Solomon, Wagner, and Doug Wilson.

# Grapplers garner 3rd straight ACC title

from State Sports Information

State, led by juniors Chris Mondragon and Tab Thacker and senior Craig Cox, captured five individual titles in claiming its third straight ACC team championship Sunday in the 28th Annual ACC tournament held at Cole Field House.

The Wolfpack of coach Bob Guzzo, ranked 14th in the nation, scored 84 points in claiming its fifth title in the last eight years. North Carolina finished second with 70 3/4 points, followed by Clemson in third with 59, Virginia with 43 3/4, Maryland 42 3/4, Duke with 24 1/4 and Georgia Tech with 13 3/4 points.

Mondragon, from Lakewood, Colo., was named the outstanding wrestler of the meet after raising his season's record to 23-1 with consecutive decisions over Steve Vittorio of Virginia, 18-4, Matt Bachetta of Duke, 15-6, and Bill Gaffney of North Carolina, 11-4.

Thacker, a massive 400-pound heavyweight from Winston-Salem, won his third straight ACC wrestling championship with a 6-5 decision over Clemson's Duane Baker. He becomes only the eighth wrestler in ACC history to win three titles and will have a chance next season to become only the second to capture four. State's Joe Lidowski turned that trick during the 1977-80 seasons. Thacker's record is now 19-2.

Cox, from Milford, Pa., also won three lopsided

decisions, downing Clemson's Greg Snyder 14-2 for the title at 167 to repeat as champion.

Other winners for State included Greg Fatool, a 7-5 winner over Virginia's Chris Musmanno at 177 and junior Vince Bynum, of Wilson, N.C., a 5-3, 4-2 winner in overtime over John Parr of Virginia at 134 pounds.

"North Carolina, which finished in second place, had two individual champions. At 118 pounds, Al Palacio defeated John Worley of Maryland, 4-3. UNC junior Bob Shriner also won his first championship at 190 pounds, downing Howie Lindstrom of Clemson, 9-4.

Virginia, Duke and Clemson claimed the other titles. UVA's Jim Pagano downed John Amuller of UNC, 6-1 at 126 pounds. Duke's Jake Cecere defeated State's Steve Koob, 5-2, at 142 pounds for the first ACC wrestling title for Duke since 1977. At 150 pounds, Clemson's Joey McKenna defeated Craig Hetrick of Virginia, 17-3, for the Tigers' only championship.

Mondragon becomes the fifth State wrestler to capture the ACC tournament. The award is named after the former Wolfpack wrestling coach, who directed the State program during the 1950's and early 60's.

The five champions will advance to the nationals for State and possibly another Pack grappler or two could get at-large bids.

# Snow melts; Pack 9 takes twinbill from Elon as pitching, defense shine in opener

by Bruce Winkworth  
Assistant Sports Editor

complete-game victories in the twin-bill, and State's new defensive alignment got the debut and got several good reviews. In particular, third baseman Tracy Woodson made a sterling play in each game, and shortstop Doug Strange, noted in pre-season for his glove, was the hitting star of the afternoon. Strange had two doubles and a hit-and-run single for four RBIs in the opener and added two singles and a stolen base in the finale. "They were two pretty good ballgames for opening day," said Eposito. "The second game was one of

those where you're ahead and things are going pretty good, and all of a sudden you can lose it pretty easily."

The Wolfpack took an early 2-0 lead in the second game with sacrifice flies in each of the first two innings, and Brinson looked like he would make them stand up. But the right-handed fast-baller ran into trouble in the fifth and sixth, giving up a run in the fifth on two singles and a sacrifice fly, and the tying run in the sixth on a home run by designated hitter David Donohue.

Elon starter John Driscoll faced only one more than the minimum in setting the Pack down in the third, fourth and fifth

innings, but ran into trouble in the sixth when the Pack loaded the bases with two outs.

Driscoll got out of trouble in the sixth, but promptly dug himself into another hole in the seventh when Chris Baird led off with a double and took third on Strange's single. With a 2-2 count on Tracy Black, Strange stole second unchallenged, and Black was walked, filling the bases with none out and Woodson up.

Realizing a fly ball of any distance would score the winning run, Elon coach Bob McBee ordered his infielders and outfielders to play shallow, but Woodson hit a high fly to deeper center to end the game.

Except for the rough spots in the fifth and sixth, Brinson was in control, striking out nine and walking one in the seven-inning game. Only in the fifth did he allow more than one baserunner.

In the opener, Pesavento allowed six hits and 10 baserunners, but better offensive support gave him a comfortable working margin. The Fighting Christians got through for an unearned run in the second when Joel Weiss, who had doubled to start the inning, scored on State catcher Jim Toman's wild throw on Marty Gorski's stolen base attempt.

Back-to-back doubles by Gorski and Tim Patton in the seventh produced

Elon's second run, but the issue had been pretty much decided by then.

The big blow for the pack was Strange's fourth-inning, three-run double. The four-run inning was aided by a throwing error by Elon third baseman Bernie Crump.

In the fourth inning, Pesavento avoided any further trouble by picking off a flat-footed Weiss from first. Weiss, taking a lead from first, never saw the throw, and after a feeble attempt to advance to second he was tagged out by second baseman Joe Maciejewski.

For the game Pesavento struck out five and walked four, pitching a six-hitter. He also hit a batter.

"I thought we got very good pitching out of both our starters today," Eposito said. "Pesavento

got into a couple of jacksots, got a little wild and lost his rhythm, but overall he pitched well. I thought Brinson was basically very sharp."

The Wolfpack committed three errors for the game, but defensively there were several standout plays, including Woodson's diving stop at third in the first game and Chris Baird's peg in the nighttime, which caught David Osteen leaning too far off second on Maurice Morton's sacrifice fly. The double play ended the inning and the threat for Elon.

"We're gonna kick some around," Eposito said of his defense. "That's part of the game. We've got some young guys out there, but you're gonna kick some around even if you've got some old guys."

"We're just happy to have gotten the games in and get the two wins. Saturday, we didn't think we'd ever play with that snow on the ground."

Next for the Wolfpack is Pfeiffer, Tuesday afternoon at Doak Field. Pfeiffer returns all but one regular from last season's 24-15-1 club, including shortstop Tony Cauby (401, 8 HRs in 1982) and outfielders Doug O'Byr (424, 4 HRs) and Wayne Lassiter (368).

Pfeiffer lost its top two pitchers from '82, but Chip Furr (4-2, 2.27 ERA) is back, and Cauby (2-4, 3.24 ERA) also pitches. The game with State will be Pfeiffer's season opener. Pfeiffer head coach Joe Ferebee, entering his 27th year, has a lifetime record of 589-259.



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# Women cagers beat Cavs for 20th

by Tom DeSchriver  
Sports Writer

**CHARLOTTEVILLE.** V. — The top seed in the ACC tournament was wrapped up, but the Wolfpack Women's basketball team didn't let up as they trounced Virginia in the final regular season game 84-69 at Charlottesville, Va., Saturday.

For the Pack the preliminaries are over, it's now showtime. The Pack begins their quest for the ACC title Friday in Fayetteville when they meet Wake Forest in the opening round, at 1 p.m. Virginia usually gives the Wolfpack all they can handle when the two teams meet in Wahoo Country, but State coach Kay Yow was glad to get out of Cav Country with a relatively easy win.

"I was pleased with the overall play of the team," Yow said. "This is the best game we've played here in four years. I think the team came out and played hard from the start."

The Wolfpack committed 22 turnovers in the ball game, and Yow said the Pack won the game at the defensive end of the floor.

"I was disappointed with the way we handled the basketball," Yow said. "Our defense in the first half got us the lead. I didn't realize we were shooting that well. We were hustling and doing a lot of different things on defense."

While State has trapped on defense at times this season, Saturday marked the first time that the Pack has run a trapping zone all over the floor.

"We trapped a lot this game," Yow said. "We're getting into it more regularly as an entire part of our game. We ran more defenses and changed up more today than we have all season."

Before a locally televised audience, the Cavs were in the ballgame trailing 31-24 with 6:48 left in the first half, before the Pack outscored the Cavs 17-8 the remainder of the half to blow the game open and take a 48-31 halftime lead.

In what is becoming a regular routine, the Wolfpack attack was keyed by steals on defense and breakaway layups by Angie Armstrong.

Armstrong finished the game with 22 points which tied Linda Page for scoring honors. Armstrong has been

tearing up opponents in the Wolfpack, the Rocky Mount senior couldn't have found her game at a better time.

"Angie is playing the best ball of her career right now," Yow said. "She's really playing hard and she's doing a great job leading the team. I know she wants to win and go as far as she can go."

For Armstrong, Sherry Lawson and Karen Brabson, Saturday marked the last regular season game the three seniors will play in Red and White.

"For the seniors this it," Yow said. "We're going down the stretch for them. They are ready."

While running the team on the offensive end, Armstrong and Robyn Mayo anchor the defense which Yow says is the key to the ballclub.

"Defense is the thing that has helped us the most," Yow said. "We've begun to play better team defense. We're giving more help-on-man-to-man defense and we're talking better when we play zone."

The victory Saturday upped the Pack's record to 12-1 in the ACC and 20-6 overall.

The victory marked the seventh consecutive season that Yow has won 20 or more games.

"Twenty and six, the kids are really happy about that," Yow said. "To get 20 wins in the regular season makes us feel good."

The 20 wins are not the only thing that the Pack had going for them at Virginia.

"A lot of people say that the game didn't count in a lot of ways," Yow said. "But we never think that way. It does mean a lot. We wanted to build momentum and keep rolling as we get to the tournament."

While on a role, six straight wins, the Pack knows that all the hard work has come down to the next couple of weeks.

"Another season starts," Yow said. "From now on it's all tournament games and that's exciting. The kids are really excited. Every game means so much and that's what we've been working for all year. But our main goal is to play hard and that's what we're trying to achieve."

Yow knows that being the No. 1 seed doesn't mean a thing and that the Pack will have to play their best to capture the ACC crown. "It's gonna be tough,"



Staff photo by Drew Armstrong  
State senior Sherry Lawson jumps for two in the Pack's 20th win of the season.

Yow said. "There are a lot of good teams in the ACC. Whoever is playing well at that time and doesn't have any injuries will be tough." The Pack opens up play with Wake Forest and Yow

expects a tough game. "They're not going to Fayetteville thinking that N.C. State is going to win, and we're not going down there thinking that we've got it won."

## Ticket Distribution

Ticket distribution for the State-Maryland game, which will be played Thursday night beginning at 8 p.m., will begin Tuesday at 6:30 a.m. for students whose last names begin with O - Z and will continue until 4 p.m. Students whose last names begin with A - N may pick up tickets Wednesday beginning at 8:30 a.m. until 4 p.m. The game will be televised on

## Gymnasts break record in tri-meet victory

Leah Ranney won two events and placed in two others as State's gymnastics team set a school scoring record in a tri-team match.

The Wolfpack amassed 172.65 points to defeat James Madison, who collected 169.05 and Longwood with 169.9.

Ranney placed first in all-around and vaulting competition, finished second in uneven bars and third in floor exercise. State's Vickie Krieger won in the balance beam. The Wolfpack's Angela Regan won the floor exercise. All-around - 1. Leah

Ranney (S) 35.3, 2. Stephanie Mann (JM) 35.05, 3. Colleen Bosnic (S) 34.65. Vaulting - 1. Leah Ranney (S), 8.9; 2. Tie - Colleen Bosnic (S) 8.75; Kelly Crepps (L) 8.75.

Uneven bars - 1. Stephanie Mann (JM) 9.35; 2. Leah Ranney (S) 9.05; 3. Colleen Bosnic (S) 9.0.

Balance beam - 1. Vickie Krieger (S) 9.05; 2. Michelle Gaston (JM) 9.0; 3. Marcella Van Peppen (JM) 8.8. Floor exercise - 1. Angela Regan (S) 9.2; 2. Tie - Karen Polis (JM), Leah Ranney (S) 8.8. Records: State 4-6.

## crier

**Crier** items must be fewer than 30 words in length and must be typed or legibly printed on 8 1/2 x 11 paper. Items submitted that do not conform to the above specifications will not be run. Only one item from a single organization will be run in an issue. The **Technician** will attempt to run all items at least once before their meeting date, but no item will appear more than three times. The deadline for all **Criers** is 5 p.m. the date of publication for the previous issue. Items may be submitted in Student Center Suite 3120. **Criers** are run on a space-available basis and the **Technician** is in no way obligated to run any **Crier** item.

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**CONSERVATION CLUB** meets Feb 28, Williams Hall RM 2223. This is a new time, so please take note!

**NCSU AGRICULTURE ENGINEERING CLUB** will have a mandatory meeting Mar 1, Rim 158, Weaver Labs.

**ALAS** will hold an organizational meeting Feb 28, in the Green Rm of the Student Center, 5pm.

**LOOK!** Hopeline training session will begin Mar 3. Volunteers will monitor and answer telephone and exercise crisis intervention and suicide prevention skills. For more info call Volunteer Services 737-3193.

**OMICRON DELTA EPSILON** members and new applicants are urged to attend a very important meeting Mar 2, 3:30 pm, Link 6-107.

**ACCOUNTING SOCIETY MEETING:** Mar 2, 7:30pm, Packhouse. Speaker is Charles Burn on CPA requirements.

**STUDENT CHAPTER OF SOCIETY OF PLASTIC ENGINEERS** is a new forming. Students interested in membership are urged to attend an organizational meeting Mar 3, 4pm, Rim 322 Daniels Hall. Info call Georgia 787-2797.

**ORIENTATION COUNSELOR APPLICATIONS** now available at 220 Harris Hall. Applicants should attend one of the following info sessions: Mar 1, 7-9pm, Metcalf study lounge; or Mar 2, 3:30-4:30pm, 311B Student Center. Applications due Mar 14.

**ALCOHOL AWARENESS FAIR** planning meeting will be held Mar 1, 4-5pm, Green Rm of Student Center. For info call Jerry at 737-2563.

**WIN** 1 of 2 TI 994A personal computers. Purchase a 1983 Agromeck and you may win. Yearbooks on sale now in Student Center lobby, 10am-2pm.

**SAILING CLUB** meets Feb 26, 7pm, Carmichael Gym, Rim 11.

**NCSU PRE-MAEPPRE-DENT club** meets Mar 1, 7pm, 3533 Gardner. New members are welcome.

**LISTEN!** There is all you have to do. Hopeline Volunteer Training Sessions will begin Mar 3. If interested call Volunteer Services 737-3193.

**MED-TECH CLUB** meets Feb 28, 7:30pm, GA 3533. Program: Non-symphilic venereal disease. Visitors welcome.

**BLOODMOBILE** - at North Hall study lounge Feb 28, 10am-3:30pm. Please take a few minutes of your time to donate.

**SOCIETY OF WOMEN ENGINEERS** is sponsoring a speaker from TVA on Mar 1, 5pm, in the Student Center Packhouse. All engineering students welcome.

**THE AMATEUR RADIO CLUB** meeting scheduled for tonight has been rescheduled for Mar 14.

**PHI SIGMA IOTA** national foreign language honor society is now accepting applications from students outstanding in foreign language. Deadline: 12 pm Mar 4. Contact Dept. of Foreign Languages and Literatures, 737-2475-2476.

**NATIONAL AGRI-MARKETING ASSOC** meeting Feb 28, 6:30pm, Rim 2, Patterson Hall.

**CAPITAL CITY DANCE CO.** Winter concert Elta Galler-Artistic director Mar 12, 8pm, Jones Auditorium, Meredith College.

**DIVORCE AND SEPARATION** want to know more? Come to a legal seminar sponsored by the Student Legal Advisor at 4pm, Mar 2, in the Brown Rm of Student Center.

## classifieds

**Classifieds** cost 15¢ per word with a minimum charge of \$2.25 per insertion. All ads must be prepaid. Mail check and ad to **Classifieds**, P.O. Box 5698 College St. Station, Raleigh, N.C. 27650. Deadline is 5 p.m. on the date of publication for the previous issue. Liability for mistakes in ad limited to refund or reprinting and must be reported to our offices within two days after first publication of ad.

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# Cavaliers hook Wolfpack

by Devin Steele  
Assistant Sports Editor

**CHARLOTTEVILLE, Va.** — As the atmosphere in University Hall suggested, Virginia's third-ranked basketball team and fans share one thought, one goal — the Final Four.

The well-oiled Cavaliers covered more ground on their road to the national championship by wrecking State, 86-75, Sunday before a packed Virginia crowd of 9,000.

Tee-shirts saying, "First stop Atlanta," were sold, and a 30-foot sign reading, "Who cares about that three-point line — In Albuquerque, they'll be in their prime," decked the building's east side. It marked the next to the last game for Ralph Sampson in University Hall, where the Cavs have lost only two out of 50 games during the Sampson Era.

Virginia upped its record to 23-3 overall and 10-2 in the league. For the Wolfpack, it was a bittersweet taste of defeat. The game did have a positive aspect, however. Dereck Whittenburg, sidelined with a broken foot January 12 — ironically

enough against Virginia — saw his first action since that injury. The senior sharpshooter scored a team-high 14 points in 24 minutes on a 4 of 13 accuracy from the floor. Whittenburg, who had his first scrimmage since the injury Saturday, showed signs of not being in shape.

"I'm surprised that Dereck led us in scoring," said State coach Jim Valvano, whose team dropped to 7-5 in the ACC and 16-9 overall. "It's nice to have him back. I only wanted to play him a little in each half, but it was obvious he felt a lot better."

The 6-1 guard made his initial appearance at 15:49 of the first frame and showed off his familiar shooting touch, connecting a three-pointer in less than a minute.

"We decided that I would play and get a feel," he said. "I didn't expect to play as much as I did, but I felt pretty good besides getting a little winded at times."

It was the widest margin of defeat ever by a Jim Valvano-coached State team against Virginia. State, which had trailed by as much as 18, was on the short end of a 76-70

score with 2:17 left. Virginia converted six of 10 free throws in the waning minutes to put the game out of reach.

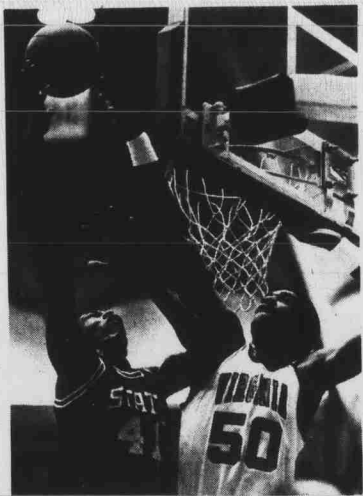
"Of course, we came here to win, but in Virginia, you're looking probably at a Final Four team," said Valvano. "I was proud of our kids: Myers, Battle and McClain. They led us back. We just showed our inexperience in the end."

The Pack played the Cavs neck-and-neck for 15 minutes and led 27-22 with 8:10 left in the first half. Junior guard Rick Carlisle scored 11 points in a 22-8 Virginia surge to give his team a 44-35 halftime lead.

The 'Hoos, exerting a fast-breaking offense and dominant muscle inside, widened the margin by as much as 18, 58-40 and 62-44, in the first six minutes. But the Wolfpack, led by Alvin Battle's seven points, trimmed the score to five, 69-64, with 7:04 left.

"It was a game of spurts," said Valvano. "I thought we were strong early. The critical point came when we led 27-22 with seven left in the first half, and Virginia came back and tied it.

Carlisle, who averages



Staff photo by Drew Armstrong  
Thurl Bailey battles with Ralph. Bailey had 12 points and 19 rebounds in the Pack's loss to Virginia Sunday.

just under 11 points, was the Cavaliers' high-scoring with 23 points. Sampson chipped in 15 points and 16 rebounds, including a three-pointer, on a variety of stunts, hooks and alley-oops.

Sidney Lowe had 13 points before fouling out with 4:13 left. Thurl Bailey finished with 12 points and as many rebounds, and Lorenzo Charles added 11.

## Athlete of the Week

Due to a lack of space, the Technician Athlete-of-the-week was omitted from Friday's paper and appears today. State women's forward Linda Page and Wolfpack forward Thurl Bailey are last week's co-athletes of the week.

Page scored 16 points to lead State's women to a 71-67 victory over Maryland and followed that performance with a 32-point-career-high effort in the Pack's ACC-clinching win over Duke. Bailey scored 20 points in the Pack's upset of North Carolina, playing possibly his best all-around game. Then the Wolfpack senior poured in 26 points against Duke to give the Pack another ACC win.



Staff photo by Drew Armstrong

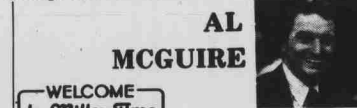
# National basketball champions find way to top through team defensive play

I've always said the trick to success in college basketball is good defense. You can't beat it. Defense is like water, it finds its own level. It's there, day in and day out. The offense, on the other hand, is like the stock market. You never know where it's going. That's because some days the hoop is the size of a rain barrel, other days it shrinks up to the size of a tea cup.

A defensive team can practice three days before a game and know they're going to do what they practiced. Whereas, an offensive team can do the same thing, but they don't know for sure if they can do it in the game, because the defense will govern what they can do.

Defense starts at the opening tap, and is maintained by the better teams until the final horn. If handled skillfully, it will allow that club to duel in the sun in Albuquerque. That's why one of the most vulnerable times in a game is the first three minutes of the second half. That's where the defense can dominate, because the offense has been sitting on its duff for 20 minutes, and few teams warm up properly at the start of the second half. Also, it's a pride thing.

### College Basketball Review



AL MCGUIRE  
WELCOME to Miller Time  
Sports Columnist

The coach who's getting blown out doesn't want to call a time out. It's degrading, because he's just had 20 minutes of oranges and soft drinks.

It seems that all the great rolls in college basketball were defensively oriented. Even when you talk of UCLA, the Wizard of Westwood Years of John Wooden, it was truly his pressure defense that created the offense. And today, I believe that John Thompson's Hoyas play a coast-to-coast defense that will become commonplace in the collegiate game over the next five years.

I've always said, the biggest statistic in basketball is TO — the turnover. It's a four-point swing — two they might have gotten, and two you'll probably get. The ultimate goal of a good defense is two points the other way. Which is why

most great defensive teams score in the 60's.

Defense, over the last 10 years, has changed from an individual art to a team concept. And the more defensive faces you can show an opponent, the more you can govern the rhythm and tempo of a game — which is truly the key to ending up with a tournament bid.

The first thing to do, defensive-wise, is to break the other team's offensive

rhythm. Second, try to get 'em out of their patterns. Whatever's natural, make them go the other way. Keep the ball from the guy who normally has it, make them go to the other side of the court than they usually do, that sort of thing.

A defensive coach is like a general. He probes to find the defense that will blow you out of there. He probes until he finds an opening, and then sends in the troops.

A lot of things determine the type of defense you want to play. Sometimes you're trying to stop a certain guy on the perimeter, another time maybe to stop the game down on the paint. Sometimes you're trying to change from a Heinz catsup game to a sprint game. But always,

you're trying to get the game changed to something you can do well.

At Indiana, Bobby Knight changed the style of the Big Ten when he came there. It was a run-and-gun conference, but he turned it into a world of trench warfare whose motto is: "They shall not score." And North Carolina will alternate their defenses up to six or seven times during a game.

At Marquette, I was a defensive coach. I think, because that's the type of player I was in the pros. You can't coach both ways, you've got to make a commitment one way or the other. And I believe it would have been impossible to have gone to 11 straight tournaments without the consistency of solid defense. It did involve a certain amount of Mickey

Mouse ones, Triangle-Twos, Tandom-Threes, full and half-court scrambles, mixed up with pocket zones. But the bread and butter "D" to me will always be hard nose, man-to-man, with no switching.

The hardest part is getting the kid to make the psychological commitment, to defense, because you can't play "D" in the driveway of your garage shooting hoops. There has to be a certain pride in it,

and you have to be able to sell the fans on what you're doing. We did it at Marquette. We were sold out 12 years because we got the crowd aware of the intricacies of defense, the patterns, the beauty of it.



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# Ampersand

## features

### THE WAITRESSES • 8

An interview with Chris Butler, the man behind "the women"

### MICHAEL KEATON • 10

Night Shift's funnyman blazes away

### SCIENCE BOOKS • 13

The best, if not the latest

### JESSICA LANGE • 16

From Frances & Tootsie to Oscar nominations?

## departments

### IN ONE EAR • 6

Letters

### & OUT THE OTHER • 6

News, rumor & silliness

### OUR COVER

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



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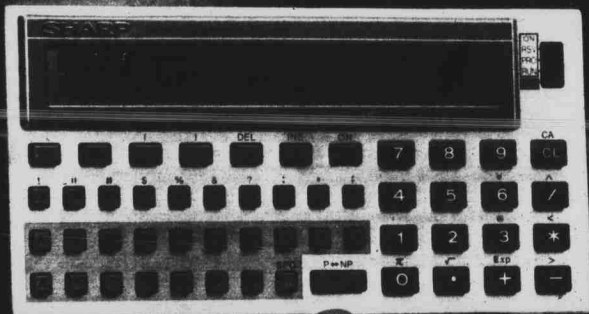


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# WINEAR & CULTURE WITH

**W**hat can I say? Your so-called "Amperand jokes" aren't all that funny to me. Especially when a "joke" makes light of a rather grim issue — a penguin walking through its head. These images of violence to animals — plus unspoken (in this issue, perhaps) violence to people, making fun of any sort of "difference" from the so-called norm, make real misery that much easier for us to accept.

What's the matter with the lowest form of humor — puns? These beasts do violence to words, and the English language (or even other languages). A sort of planned spontaneity. The China Syndrome. Dishentry.

We've got to change our consciousness, and the media-manufactured fashion is not much help. In struggle,  
Jean Guerler  
State College, PA

"The China Syndrome. Dishentry? Ho, ho, ha ha, hee, hee, ho, hum."

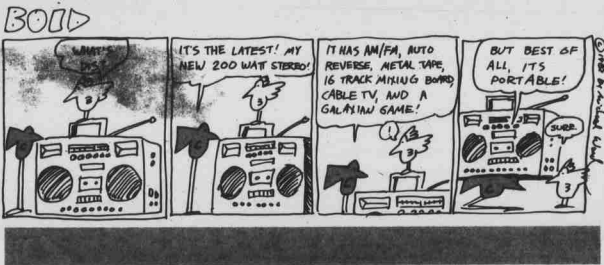
**T**he Beyond insert in the last Amperand was terrific, with this being a regular feature, I hope?

Sam Jurin  
Phoenix, AZ

Yes — Beyond will appear in the October and January/February issues of Amperand.

**I**m awfully sorry to read that you get no graft, bribes, or tokens for your brilliant research and reporting (w/ heek, with an i, brownosing you guys for), but I wanted to thank you for your interesting and informative Style Section in the December 1982 issue. I always wondered what it was doing wrong when I tried to make popcorn, so, at my last party, I decided to follow your suggestions and got mixed results. I didn't have a lid with a steam hole, as you recommended using, but I did (notice, pass tense) have a plastic collar which I used vicariously; I think that was my problem. I now have plastic-coated utensils, palms, and popcorn (about two pecks of the stuff). But it wasn't a total loss; I strung the popcorn together and decorated my Christmas tree with it. Being plastic-coated, I can use it again next year.

I also agree with most of your choices of party records, but as you said, the list you published is not all-inclusive. May I suggest a few of my favorites? Thank you, *Chronicle* by GCR; *The Wall* by Pink Floyd; *Wings over America*, *Grand Funk Live*, *Heavy Metal Soundtrack*, *Woodstock Soundtrack*, and *Layla* by Derek and the Dominoes. Not only are these great party albums, but they have the added advantage of being multi-record sets, which means less jumping up to change albums. The best party album of all, however, is *Freeze-Frame* by the J. Geils Band (I know it's been hyped as such, but it's true). I hasten to point out that I'm not receiving any graft, bribes or tokens either.



Well, thanks for the opportunity to chat and I'll be looking forward to your Second Annual Amperand College Style Section.

Robert Briggs  
Iowa City, IA

Send us your comments, complaints, compliments (especially your compliments), your philosophy of life or even your SAT scores. We like to get mail — any mail. Send the goodies to In One Ear, 1680 North Vine, Suite 900, Hollywood, CA 90028.

## More Jokes

We received dozens of disgusting, sick jokes about lepers, herpes and dead babies. We found them all hilarious, but good taste prevailed. We think... But keep trying folks. These lucky three earn twenty bucks apiece for their alleged humor. You can, too. Send those yucks to Amperand Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028.

**1. How many executives does it take to screw in a lightbulb?**

*I'll have to get back to you on that.*

Peter Buterfield  
Los Angeles, CA

**2. Why did Menachem Begin really invade Lebanon?**

*To impress Jodie Foster.*

Keith McCarthy  
Albuquerque, NM

**3. And in the Most Whole-some Joke category:**

**Good Interview Skills**

A young college student had just completed his interview training from the university placement office. The office emphasized the importance of presenting yourself in a very positive manner. The next day he had an interview with a local business firm and here is part of their conversation: "Are you in the top half of your class?" asked the interviewer. "No sir," replied the student, "I am one of those who help make that top half possible!"

Frank Bonadio  
Athens, OH

BY STEVEN GINSBERG

## Ciminozie

PARAMOUNT, the director responsible for the \$44 million *Halloween 2*, the biggest bomb in movie business history, is up to his old tricks again. He signed on to Paramount's new coming-of-age musical story *Footloose*, then abruptly left the production. Here's the dirt: Cimino signed in December to direct the script by Fame lyricist Dean Pitchford, under strict budget controls. Cimino then promptly took a two-week vacation and meandered back to work to prepare for the designated April 22 starting date. But suddenly Cimino didn't like what he had. He reportedly wanted to be paid \$200,000 to rewrite the film producer Daniel Melnick difficult to work with, and was lax in coming up with locations that would allow the film to be shot for its allotted \$7,500,000 (we should all have such problems). Paramount and Melnick were stewing; Cimino's agent, Sue Mengers, made it clear Cimino couldn't work under those conditions. The powers-that-be would not back down, so Cimino left, rumored to be looking for the director's job on Diane Keaton's next movie, *Modern Bride*.

## Gag Me with a Like, Gag Me Order

WE REPORTED LAST TIME that Frank and daughter Moon Unit Zappa have hit upon what insiders say is a \$100 million merchandising bonanza from the infamous "Valley Girl" single (gag me with a bank account). Well, just in case anyone out there is considering getting in on the action — forget it. The Zappas have just zapped a group called Valley 9000 Prods. with a lawsuit for planning its own *Valley Girl* movie. They're telling the court that the val trademark was theirs long before Valley 9000 ever planned their own pic (yeah, fer sure).

## Please, Not Again...

THE PERENNIAL *Airport* pictures are taking off yet a fifth time with a new one called *Airport 2000*. This time it'll take place in the future with computers, new gadgets, and experiences the filmmakers say "may ac-

tually happen with space vehicles." (Ahem.) Jennings Lang, who proudly produced three of the first four *Airport* films, is back in the saddle, with cult low-budget pickmaker Larry Cohen writing the script. And George Kennedy, the star of the first *Airport* movie in 1975 and all those thereafter, returns in this one playing the same character he created in the original. That'll make him approximately 87 years old when the airplane takes off again.

## Hello Yentl...

THE WOOD IS THAT Barbra Streisand had to guarantee \$4 million of her own money to finish *Yentl*, the overbudget film about a Jewish girl looking for an education that Streisand directed, co-wrote, co-produced and starred in. Though that normally spells trouble, the word is that Babs reconsiders herself admirably in her first official outing behind the lens. Doubters will get a look at the picture in theaters this Christmas.

## Goodbye, David

OVER THE YEARS many people have claimed to have had trouble figuring out exactly what David Bowie really looks like behind his various stage personas. That'll be even more difficult next month when Bowie is seen on the big screen as a vampire in *The Hunger*. The sometime rock star is viewed only here as his ever-vaunted self before he promptly ages to a pruned 99-year-old facsimile of Dracula's face (urgh).

## Trouble with Kristy

THERE ARE ALL kinds of rumors flying around about teenager Kristy McNichol, whose mysterious illness has caused the shutdown of her picture, *I Won't Dance*. Her sister, MGM, attributed her health problems to fatigue, stating the actress has a "chemical imbalance" that caused her to have varying "highs and lows" in her personality. The movie, in which Kristy plays a girl longing to play music opposite co-star Michael Ontkean, started filming in Toronto in early November. It then moved to France later in the month, broke for the holidays and was supposed to resume early this

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

## Type Casting

REMEMBER VETERAN CBS NEWSMAN Eric Sevareid, probably the only television reporter who can remember when Walter Cronkite was young? After a distinguished career he's retired from the airwaves in 1977 but will be back before the public in a small role in the film *Jigsaw Man*. Costarring with Sir Laurence Olivier, Sevareid plays (guess what?) a news-caster.

PALL NEWMAN will be in front of and behind the cameras as director-star of *Henry & Son*, a drama about a construction worker and his family. Now filming in Florida, the film costars Newman's real-life wife Joanne Woodward as the mother of a young pregnant girl (Ellen Barkin of *Diner*) who has been involved with Newman's son (Robbie Benson).

IN HIS NEW film, *Iceman*, now filming in Canada, Timothy Hutton plays an anthropologist involved in the discovery of a prehistoric being frozen in ice. Australian Fred Schepisi (*Barbarosa*) directs him with Lindsay Grouse (*The Verdict*) playing his love interest. Hutton, who desperately wanted to graduate from student roles, is said to have gotten \$1,000,000 for this one, which insiders lovingly dub *E.T. on the Rocks*.

## Break into the Big Time, Part II

LOOK FOR AMPERAND contributor Bill Plympton, pen-and-ink man par excellence, to become a household word soon. (Like Spiro Agnew, only more respected.) Plympton, sometimes guitarist for Ben Day and the Zigarettes (who can forget their "Ten Commandments of Art?"), will soon be a regular contributor to both *Playboy* and *Esquire*. Of course, we saw him first.

## Break Away from the Small Time

THE GO-GO'S are currently trading lawsuits with their label, IRS Records, according to a report in the *Los Angeles Times*. Emily Shenkin, the musical group's attorney, insists that the label (which is devoid of other significant hitmakers) isn't paying the Go-Go's all they're owed. IRS answered Shenkin's accusation with a suit against the band, as well as a temporary restraining order preventing the band from using the alleged non-payment as an excuse to dump the label.

Barring an unexpected surge of interest in such IRS stars as Wazmo Matrix (who wore multiple neckties and sang "Checkin' out the Check-out Girl") and Skafish (whose main accomplishment was to out-bully Wazmo), the label will be in deep trouble without the Go-Go's on board. Meanwhile, a court order prevents either side from commenting on the case.

(Continued on page 15)



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# Songs from *The Waitresses* Behind the Times

The Waitresses line up at a museum (left to right): Dan Klayman, keyboards; Chris Butler, lead guitar; Tracy Wormworth, bass; Mars Williams, sax; Billy Ficca, drums; and Patty Donahue, lead vocals. Also in concert (bottom).



ANN SUMMA



BY LINDA EKLUND

"I can't screw around anymore," says Chris Butler, 33, founder, guitarist and songwriter for the Waitresses; "I guess I ought to love you."

Butler is musing — not confessing — about the social impact of herpes, how a virus has come along to reinforce monogamy and caring. Once a Kent State sociology major — present on the green when National Guardsmen murdered demonstrating students in May, 1971, Butler is fascinated with the forces that push and pull people's lives. He calls his talent "a knack for writing down a lot of people's frustrations."

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

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

"I think that tape was hip as hell," he says. "The best thing I ever did, if you really want to know. My cat

pooped on it and I had to throw it away. Sorry."

When England's trend-conscious Siff Records ("if it ain't Siff, it ain't worth a L.K.") decided to record Akron's burgeoning music scene, Butler and his friends quickly invented more bands. The Waitresses placed a cut on the resultant *Suff/Akron* compilation LP, but it was another Butler concoction, Tin Huey, that won a major label contract from the exposure. After one LP on Warner Bros with Tin Huey, Butler revived the Waitresses. Part of his writing knack turned out to be a convincingly feminine slant on life. Many fans initially believed the group was an all-woman band.

Singer Patty Donahue, a friend from Kent State, helped make "I Know What Boys Like," which ventures little Ze Records of New York released in 1980. It was a striking success at dance clubs and on radio. Michael Zilkha of Ze lobbied the bigger labels for an LP contract, eventually convincing Polydor to take a chance. "They loved it, but it still took six months to get a deal," says Zilkha. "It will take still more time before they get massively popular, but they will because their songs ring true; they're believable."

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

*Wasn't Tomorrow Wonderful?*, the Waitresses' first album, was released by Polydor early in 1982. By year's end it ranked number 70 in total

sales, according to *Rolling Stone's* compilation. Among critics it was considered one of the very best releases of the year. On it Donahue turns Butler's written character into a slightly dippy but cheerfully non-submissive persona — a heroine who sorts through the home front for clues to a reliable "self" while washing a sweater, fixing the toilet, learning the reason for a three-pronged outlet and repairing her own stereo. Former *National Lampoon* writer Anne Beatts tapped the Waitresses to create a theme for *Square Pegs*, her TV comedy about some struggling-for-identity high school students. "Square Pegs" the tune, features off-balance rhythm and droil lyrics ("One size does not fit all"). It was included on an EP, *I Could Rule the World If I Could Only Get the Parts*, which came out late in 1982 and is currently flirting with top 100 status.

Where *Tomorrow* scrutinizes a private landscape, a kind of pop romance laid barren, *I Could Rule* addresses more public issues. The character jointly created by Butler and Donahue has matured a great deal from the barroom tease of "Boys Like."

"I tried to grow the character up," concedes Butler.

On the Waitresses' next album, due in March and tentatively titled either *Mood Swings* or *They're All out of Liquor, Let's Find Another Party*, our heroine has snacked up against new limits. But she's more determined than ever. "The odds are lousy, about a zillion to one," sings Donahue on an early mix, but "a girl's gotta do it." In another song she challenges a young friend to "go for the stars across the rim... Maybe you can pull it off... Ever entertain the thought that you might?" As if to underline a message, Donahue outruns the music that flies off loomily around her. She squeezes words and wordplay in and around the instruments like a rocket dodging asteroids.

Imagination and risk-taking are two of Butler's major lyrical themes. Calling himself "appalled" by the apparent conservatism of America's younger generation, and somewhat distressed at the lack of human warmth shown by the synthesizer-pop bands now emanating from Britain, Butler laments that "Pop music doesn't provide the same collective thrill." He seems to be militating for more exuberant outlooks, iconoclasm and willingness to grow.

Still living in a one-room Greenwich Village apartment, Butler finds his "radical elder statesman" relationship to the pop music audience a peculiar thing. "What I can't believe," he says, "is I went through, I would say, most of my life feeling extremely alienated because I was really out of step with everything around me... Now I'm a reactionary. I'm behind the times, thank God."

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FORD DIVISION

# Michael Keaton

HIS BRIDE WORE DONALD DUCK EYEGGLASSES

BY DEBBIE MARKLEY

*Walking past a set of old New York to the Burbank Studios commissary, Michael Keaton confides mischievously, "See the studio water tower over there? One day, I felt like being different, so I climbed up the tower to have my lunch. I got up about a couple hundred feet — and there's Dustin Hoffman eating his lunch! He said, 'Oh, yeah, we do this all the time. Robert Redford, Jon Voight and Sally Field, all munching away.*



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

Tall tales from an actor critics are calling the comedy discovery of last summer. The 30-year-old's career is on a fast track since his film debut in the comedy hit, *Night Shift*. His portrayal of Billy (Blaze) Blazepowski, a high-energy, fun-loving, budding entrepreneur, was so deftly performed that it seems an alter ego of the miller but equally unpredictable Keaton.

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

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

Keaton recently was a guest show on *Saturday Night Live* and shows up regularly on *Late Night with David Letterman*, one of his favorite shows, along with *NCTV*. He is also

trying his hand at screenwriting and developing movie ideas with his manager/partner, Harry Colomby, in their new office on the Burbank Studios lot.

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

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

In the movie, Keaton and Henry Winkler play a couple of bored mortgage attendants who become "love brokers" for a stable of pimply hookers. Winkler's character, Charles "Chuck" Lumley III, is a quiet, unassuming doorman of a man whose predictable life is shattered when Keaton's Billy Blaze arrives at the mortgage. Bill is an "idea" man who constantly tapes. He flashes of brilliance into an ever-present recorder ("Hold it! Feed mayonnaise

to live tuna!"), forever rocks out to "Jumpin' Jack Flash," and whose zest eventually rubs off on Chuck.

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

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

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

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

Irritated, Winkler pulls out a few bills. The bit ends, thanks to Keaton's inspiration, with Winkler frantically writing out a check to the screaming sax man.

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

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

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

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

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

"It was around this time that I started to take notes on ideas — anything from short story to observations to comedy ideas. Flying back from Mexico once, they checked me out at the border because I had very long hair then and those Henry David Thoreau glasses, the ones with the round wires. They thought I was a doper, which I'm not, but they took me into a back room to search. Going through my things, they pulled out this slip of paper, where, as luck would have it, I had written down an idea for a hashish commercial. I remember thinking — what are the chances of this happening?"

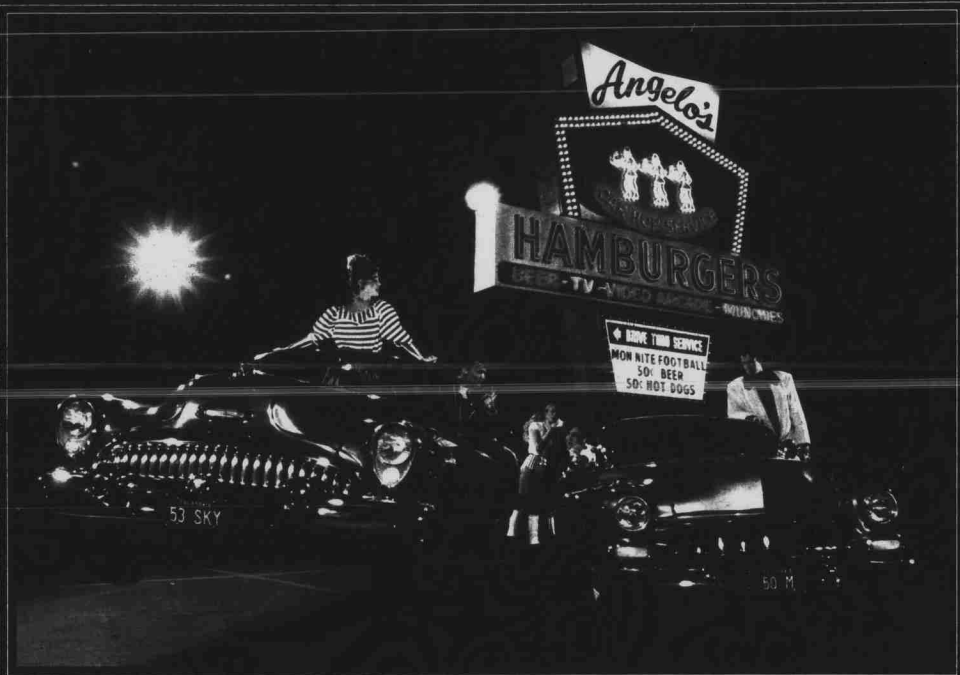
After three years of college, Keaton left to concentrate on performing, testing out material in coffee houses and comedy clubs. One coffee house routine was as a panicky folk singer, rushing up on stage as though he were late, apologizing, opening his guitar case to find — oops, he'd forgotten his

(Continued on page 18)



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# SCIENCE:

o science, yesterday's dogma is today's question mark, and today's fact could easily be overturned by more data tomorrow. Keeping up with the changes may seem a never-ending task, but quite a few authors and publishers are going out of their way to make the task easier, even more enjoyable. Books about science, written for the nonscientist, have become a small industry in themselves.

For the past few months, I've been selecting from some of the best science books of 1982 — with a nod or two to 1981, and even 1979. The average life for a science book is less than five years. After that, it's out of date. Many of these books, however, will have value even ten years from now.

Two topics loom large in recent news stories: the energy crisis, and the debate between some religious groups and scientists and educational institutions. Energy is a major problem of concern to all of us; the debate between Creationism and evolution may not seem as important, but could lead to major changes in the relationship between religion and government, and how scientific knowledge is passed on from generation to generation.

Energy and resource management is the topic of *Earthbound* by Charles F. Park, Jr. (Freeman, Cooper and Co., 1981, 279 pp., \$6.95). Since 1968, Park has been warning politicians and businessmen — and his fellow geologists — that the world is approaching a crunch in resources, not only in oil, but in basic minerals and chemicals. As consumption by world powers grew, and as developing nations demanded their fair slice of the pie, Park predicted, a crisis would soon be at hand. He has since been proven absolutely correct. His analysis of the world situation in *Earthbound* is startling, alarming and enlightening, and no voter — let alone student — can afford to be ignorant of the present state of affairs. *Earthbound* includes charts, tables and statistical projections. It is one of the most important books of 1981 and should not be overlooked.

Controlled nuclear fusion has been one of the great hopes of energy researchers for over thirty years. Still, the difficulties of controlling fusion on a long-term, commercial basis have proven much greater than early researchers had imagined. The history of fusion research, the science and scientists involved, and the politics of super-science are clearly exposed in *Fusion: Science, Politics and the Invention of a New Energy Source* by Joan Lisa Bromberg (MIT, 1982, 249 pp., \$30.00). Bromberg's narrative stretches from 1951 to 1978, and deals only with government research. Despite major achievements — notably the success of the Princeton Large Torus (PLT) in 1978 — fusion is still a long way from being a viable commercial power source. Most experts project 2050 as a date for the first functioning commercial fusion plant. Bromberg's book is insightful and often fascinating, particularly in her descriptions of how government and science interact.

*The Politics of Contraception* by Carl Djerassi (W.H. Freeman and

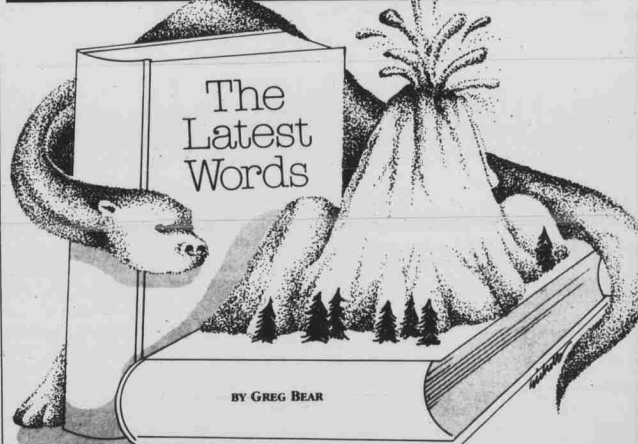
Co., 1982, 282 pp., \$9.95) is subtitled "Birth Control in the Year 2001," but also touches on the past. If our sources are as critical as Park suggests in *Earthbound*, then the world must reach some consensus on population growth. Djerassi discusses the likelihood of that consensus (or rather, the unlikelihood) and the medical aspects of contraception, now and in the future. There should be surprises in the book even for med students and doctors. (Also from W.H. Freeman is *Wildly and Aging*, by James F. Fries and Lawrence M. Crapo, 1981, 172 pp., \$8.95, which discusses the politics and science of gerontology — how people age, and how society regards and treats the aged of others.)

*Hazardous Waste in America*, by Epstein, Brown and Pope (Sierra Club Books, 1982, 593 pp., \$27.50) discusses the problem of waste disposal, not only from nuclear power plants, but from all sources in industry and government. The authors list dangerous and potentially dangerous dumps for toxic waste around the country, and detail the astonishing and frightening abuse of our land and water by the unscrupulous, the ignorant and the greedy. Their book is a call to action, and tells how you can defend yourself personally, or with the aid of others, in court against such abuse. An earlier Sierra Club volume, *Radiation and Human Health* by John W. Gofman (1981, 908pp., \$29.95) has gone almost ignored in the popular press, yet it is the best book to date on radiation in our environment, not only from manmade but from natural sources. The topic is complex, but the book is remarkable in its clarity and organization. Still, to acquire any sort of competence, the subject demands hard study, and apparently few press people have either the time or the inclination to be informed.

Scientific ignorance is one of the worst problems in education today, and it may get worse if certain pressure groups get their way. The Creationists, in their desperation to make a place for their own God in modern society, have taken on poor Charles Darwin and his heirs. Logically, they lose every time, but legally — as shown by Philip Kitchin (MIT, 1982, 213 pp., \$15.00) is a point-by-point refutation of Creationism, balanced by the modern evidence and theories of evolution. As such, it is a handbook for anyone planning to debate the Creationists on their own ground, and an interesting guide for the general reader.

Less defensive is *The Fossil Record and Evolution*, readings from *Scientific American* (W.H. Freeman and Co., 1982, 225 pp., \$11.95). Heavily illustrated, *The Fossil Record* assembles articles by some of the leading experts in biology, ecology and evolution, and incidentally provides an excellent overview of current thinking.

More specialized, but equally interesting, is R.E. Passingham's *The Human Primate* (W.H. Freeman and Co., 1980, 251 pp., \$12.75). It does humans differ from their closest ancestors, the apes, in psychology, physiology or culture? Not as widely



as was once thought. Human-centered philosophers would do well to read this book closely; man may be the best at what he does, but he is by no means unique and without precedent.

Before we leave the Earth completely, a list of several of the best recent books on geological topics is in order. Larger and prettier, if not the most technical, is *The Mountains of North America* by Fred Becke (Sierra Club, 1982, 255 pp., \$35.00). Choosing from the work of a wide variety of the best nature photographers, and adding anecdotes of interest to armchair explorers, geologists and mountain climbers alike, Becke takes us on a tour of some prime peaks in North America. One of the mountains discussed is Mount St. Helens. Williams and McBirney's comprehensive *Volcanology* (Freeman, Cooper and Co., 1979, 397 pp., \$35.50) can fill you in on the whys and wherefores of volcanoes, from abstract theory to the physics of eruptions. When *The Snakes Awake* by Helmut Tribusich (MIT, 1982, 228 pp., \$20.00) is a study — with a list of documented instances — of animals predicting seismic activity, and the scientific basis for such behavior. *The Abyss of Time* by Claude C. Albritton, Jr., (Freeman, Cooper and Co., 1980, 251 pp., \$12.75) is a delightful informal history of geologists and their work, from the extraordinary theories of the bearded Steno in the

seventeenth century to modern times. Quite reminiscent of the book of Loren Eisley.

If AI (artificial intelligence) is your hope or your nightmare, *Mind Design*, edited by John Haugeland (MIT, 1981, 368 pp., \$10.00) can serve as a guidebook to this fresh new realm. From Turing and von Neumann to modern explorers of cybernetics, these articles touch on the dynamics not just of mind in machines, but in our own minds as well. David Marr's *Vision* (W.H. Freeman and Co., 1982, 396 pp., \$20.00) was published just after Marr's death, and sums up his work on the science of perception in humans and machines. Rigorous and challenging, *Vision* certainly qualifies as one of the best science books of 1982.

If space and the possible dwellers therewith intrigue you, 1982 is a banner year. Cambridge University Press has brought out *The New Solar System*, edited by Betty O'Leary and Chaikin (2nd Ed., 1982, 240 pp., \$12.95) and *The Cambridge Photographic Atlas of the Planets* by G.A. Briggs and I.V. Taylor (1982, 255 pp., \$25.00). The former is a collection of articles by planetary scientists on the recent findings of the U.S. and USSR planetary probes, the latter is a more formal atlas, guaranteed complete until 1986, when Voyager approaches Uranus. Both are beautifully illustrated with maps, photographs and paintings, and both are bargains.

*The Sun, Our Star* by Robert W. Noyes (Harvard, 1982, 263 pp., \$20.00) is a thoughtful and useful update on the current state of solar studies, and fluctuations to the potential of solar power.

The notion of life in the universe, other than our own, is not new. Stephen J. Dick's *Plurality of Worlds* (Cambridge, 1982, 246 pp., \$34.50) is an entertaining and scholarly history of the debate over extraterrestrial life from early Greek philosophy to the eighteenth century, filling in a gap in the history of science. More modern views of *Life in the Universe*, edited by John Billingham (MIT, 1981, 461 pp., \$12.50) are provided by astrochemists, biologists and space scientists. The book is indispensable for those who wish to travel to the stars, either in reality or in their dreams... and points the way to any number of possible futures.

But if the future is not your immediate concern — and you just want to know what that object is on the table next to you — then Fisher and Bragonier's *What's What? A Visual Glossary of the Physical World* (Hammond, 1981, 565 pp., \$30.00) should be just what you're looking for. From space shuttle to cat, containing all the different parts of familiar and unfamiliar objects are labeled, with clear photos and illustrations. Invaluable for the scientist — or the puzzle fanatic.



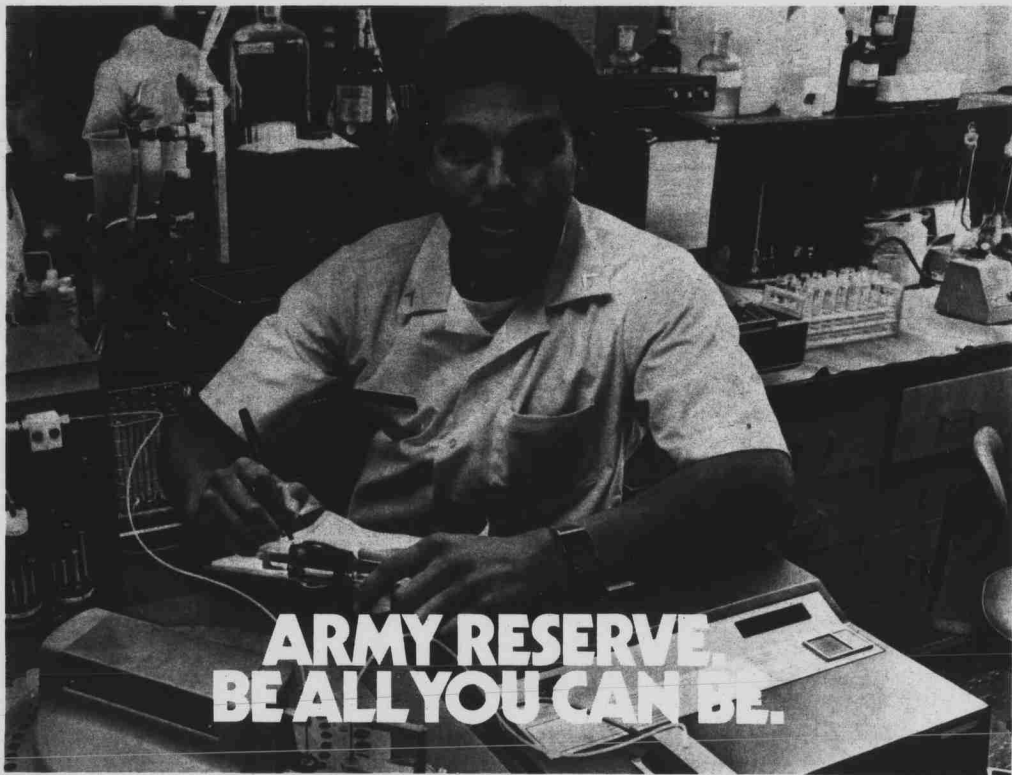
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# OUT OF THE OTHER

(Continued from page 6)

## All We Are Saying Is, Give Exploitation a Chance

YET ANOTHER book about John Lennon is due out before long. *The Last Lennon Tapes*, a \$7.95 trade paperback from Dell publishers, will give readers the transcript of BBC interviews with Lennon and wife Yoko Ono two days before his death in New York City.

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

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

## Burt, Hurt, Asserts Worth

BURT REYNOLDS, who has been campaigning for a best-actor Oscar nomination in Hollywood trade papers for his performance in *Best Friends*, keeps telling cronies he's disgusted with Hollywood not taking him seriously as a thespian. So — he's agreed to do the sequel to his very artsy 1981 hit, *Cannonball Run*. Rather than previous costar Farrah Fawcett, Reynolds'll be joined by Sammy Davis, Jr., Dean Martin and Dom DeLuise. Now, why can't Hollywood take him seriously?

## Flickers

IT'S REPORTEDLY BETWEEN thrushes Melissa Manchester and Cher for the supporting role in the new Goldie Hawn movie, *Swing Shift*, a tale about a woman (Goldie) working in a factory during WWII (a la *Rose the Riveter*). The part up for grabs is that of a best friend (who doesn't sing). However, Manchester wants desperately to break into pictures while Cher, who just played Meryl Streep's friend in the next-year-released *Silkwood*, desperately wants to continue her new-found acting career. May the best singer-actress win.

DIRECTOR LOUR MALLS (*Atlantic City*) is hard at work in San Francisco on *Crackers*, a new film about a group of five strange, low-life types whose lives center around a pawn shop they want to rob. Among the gang members are Sean Penn (the surfer in *Fast Times at Ridgemont High*), Donald Sutherland and Jack Warden; the ever-strange Prof. Irwin Corey has a bit part outside the gang.

RICHARD DREYFUSS and Richard Pryor costar as two deserting military men in *Ain't No Nose Candy*.

which should start filming later this year. Dreyfuss plays an Italian soldier and Pryor a WW II armyman who meet in the desert and decide to go to Lisbon. Lisbon? Considering the two stars' frenetic acting styles, this could be the Nervous T. Movie of the Decade. Considering their similar drug problems, maybe it should be titled *Ain't No Nose Candy*.

ANYONE IN NEW YORK who tuned into ABC's Home View Network at about 4 a.m. one January night was treated to his/her own showing of the hit film, *The Verdict* — years before its official appearance on television. Apparently a somewhat garbled print of the picture was accidentally unspoiled on the airwaves as a result of a test of the network's Sony video recorders and their decoder systems. The film's distributor, 20th Century-Fox, popped its cork and is now investigating the matter. Oops.

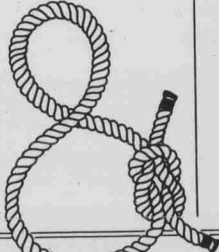
## Grab Your Whip & Get Your Hat...

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

## Who Loves You, Baby?

NOW THAT HE'S SAID he will depart his *Doomsday* cartoon strip, Gary Trudeau will concentrate on writing movies. He is already penning *Zoo Place*, described only as a "political" script, and after that he is set to write a film for Robert Redford. Will life imitate art and find Trudeau drawn into the Hollywood system, just like some of his cartoon characters? Or can he emerge from this town unscathed?

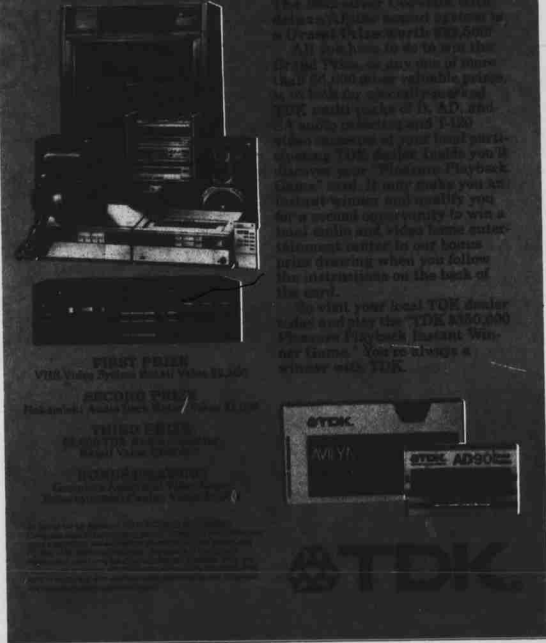
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JESSICA

# LANGE



"King Kong's Joke"  
Has the Last Laugh Now

BY STEPHEN FARBER

As a comeback it might almost rank with Rocky Balboa's. Hollywood loves underdogs, both on the screen and behind the scenes, so the film industry was pleased to see Jessica Lange win rave reviews for two movies released in December. In both films she played actresses — the much-abused Frances Farmer in the biographical melodrama, *Frances*, and a soap opera star who befriends the female incarnation of Dustin Hoffman in *Tootsie*. Now it looks as if Lange will receive Academy Award nominations for both films — as best actress in *Frances*, and as best supporting actress in *Tootsie*. (She has already won the best supporting actress award from the New York Film Critics, the National Society of Film Critics, and the Hollywood Foreign Press Association — the Golden Globe.) If that happens, she will be the first actress to win a double nod from the Academy in 40 years. (Teresa Wright was nominated in both acting categories in 1942; she won the best supporting actress Oscar for her performance in *Mrs. Miniver*.) The accomplishment would be impressive for any actress, but it is especially striking when you remember that just six years ago, Jessica Lange was dismissed as a vapid, unattracted sex kitten after she made her movie debut as King Kong's playmate. "I was sort of a joke," Lange admits now. This year the last laugh is hers.

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

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

Both performances have a down-to-earth directness that may have something to do with Lange's middle American background. Born in Cloquet, Minnesota, she spent her childhood moving around the Midwest whenever her father changed jobs. At the University of Minnesota on a painting scholarship, she met and married a Spanish photographer, Paco Grande, and traveled with him to Paris, where she studied mime. Back in New York she took acting classes and did some modeling, which is how she came to the attention of Dino De Laurentiis, who was searching for an unknown beauty to inflame his giant ape.

Working on *King Kong*, Lange spent most of her time screaming her lungs out as she struggled in the 1,650-pound paw of the beast. She got a lot of publicity during the production, but it all evaporated after the movie opened to poor reviews and mediocre business. All at once the Hollywood moguls and flacks who had been courting her stopped returning her phone calls. A few directors, however, were impressed with her work. Bob Fosse, Bob Rafelson and Sydney Pollack all found her intriguing, and they were all eventually to hire her. "I had a lot of arguments with people," Pollack reports, "but I found Jessica very interesting in *King Kong*. I was looking for something for her even before I made *Tootsie*."

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

At the same time, Lange invited more controversy when she appeared in *The Postman Always Rings Twice*, a steamy film of James M. Cain's tawdry novel of lust and murder in the Depression. Although the film was not well received in this country (it attracted more favorable reviews in Europe), Lange won her first set of enthusiastic notices. Merely winning the part opposite Jack Nicholson was something of a coup,

since many top actresses — including Meryl Streep (Lange's competition for this year's Oscar) — had been considered and rejected.

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

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

*Frances* repeated the pattern of *Postman*: had reviews for the film, ecstatic reviews for Lange personally. Still, the critical response disappointed her. "It hurt a lot," she admits. "I wanted the whole film to be well received. Some of the criticisms are legitimate, but so many critics feel they are experts on the subject of Frances Farmer, and they went in with very set ideas of what the film should be. They didn't review the film we made."

Lange has wanted to make the film for years. She first became aware of Frances Farmer when two actresses in a class she was taking played a scene from Farmer's autobiography, which was talking played a scene from Farmer's autobiography, *Will There Ever Be A Morning?* Since then the project has been something of a personal obsession. She identified with Farmer on many levels besides the obvious one of career frustration. She also understood Farmer's persecution for her left-wing political beliefs. "Frances was supporting the Lincoln Brigade, and I was a member of SDS (Students for a Democratic Society)," Lange says. "So there were certain parallels in our lives. We were both on the unpopular side."

Lange responded even more strongly to the film's indictment of the psychiatric and medical establishment. "In all the research I did," she comments, "I was just stunned to learn of the freedom that the psychiatric establishment had. They went virtually unchecked for thirty years. The doctor who supposedly lobotomized Frances would tour the country performing operations. He was given total free rein. At times he would lobotomize up to 30 people during a day in a huge state institution. I saw pictures of this. It was literally like a circus. They would just wheel the patients in, he'd have his photographers with him to take pictures. He did the lobotomies without any kind of sterilization; most of the time

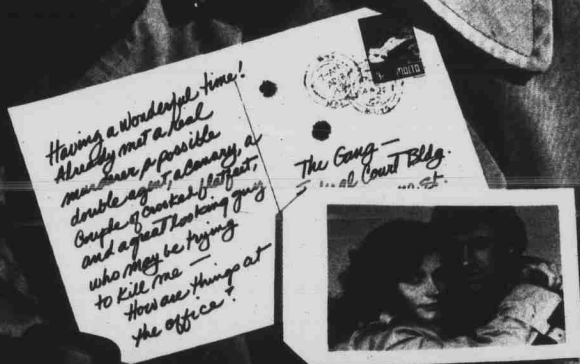
(Continued on page 18)



Lange (above, as Frances Farmer, and left, with Dustin Hoffman in *Tootsie*) signed a five-year contract with Dino De Laurentiis to do *King Kong* — after which he reportedly wouldn't release her or loan her out to other projects. Finally, with only nine months left on her contract, Bob Fosse cast her in *All That Jazz*. Dino didn't sue, and Lange's career was re-launched.



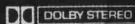
To write a great novel,  
you have to live a great novel.  
Too bad Mickey writes murder mysteries.



# TRENCHCOAT

MARGOT KIDDER ROBERT HAYS

TRENCHCOAT A JERRY LEIDER PRODUCTION  
DAVID SUCHET · GILA VON WEITERSHAUSEN · RONALD LACEY  
Music by CHARLES FOX. Written by JEFFREY PRICE & PETER SEAMAN  
Produced by JERRY LEIDER. Directed by MICHAEL TUCHNER. TECHNICOLOR



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PG PARENTAL GUIDANCE SUGGESTED - DE  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

# LANGE

(Continued from page 16)

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

For that reason the making of *Tootsie* seemed like a vacation. Even though that film, like *Frances*, went way over budget and over schedule, Lange found it a relief. "I'd go to the set," she recalls, "do my day's work, and then when that day was over, there was no problem in getting back to my life. I am definitely a supporting player in *Tootsie*, and that's what I wanted after *Frances*."

It is ironic in a way that *Tootsie* seems to be bringing her even more acclaim than the demanding *Frances*. Director Sydney Pollack knew from the start that he wanted her in the role of Julie. "The girl I cast," Pollack says, "had to speak a kind of sexual shorthand. I needed someone who would come on screen and the audience would immediately know

that Dustin had to be in love with her. The only way to make it work is to hire Marilyn Monroe, and the closest I could come to Marilyn Monroe was Jessica."

Much has been written about Pollack's conflicts with Dustin Hoffman. But he found Lange difficult to direct in a different way. "Nothing comes out literally with Jessica," Pollack explains. "Sometimes with actors you get exactly what you put in, you give them a direction, and they do just what you tell them. But if you gave Jessica a direction, it would always come out slightly different from the input. It's like a gyroscope that you, push forward and it moves to the right. That can be exciting, but it took me a while to get used to it. I read that Jessica studied painting, and you can feel that she's an artist. There's always a little more going on than you expected. Also, she's an extremely private person. In Hollywood, when you're making a movie, everyone goes through this ritual of instant intimacy, which of course is highly suspect. But Jessica doesn't allow that kind of intimacy. I like her and would work with her again, but I still don't feel I really know her."

Lange admits that she prefers working intuitively and does not like to analyze her roles at great length. That is why she enjoyed her collaboration with Kim Stanley, who plays her tyrannical mother in *Frances*. "Kim works exactly the way I like to work," Lange asserts. "She's very private. Nothing is discussed. There's a mystery to the work, and I like that." Working with Dustin Hoffman was at the opposite pole. "Dustin loves to talk," Lange said,

smiling. "He can go on for hours discussing the role. That's okay. Everybody works differently, and whatever it takes to get them revved up, to get the instrument tuned, is fine. It's just great when you coincide with an actor whose methods are similar to yours."

She and Kim Stanley have talked about playing mother and daughter once again, in a production of *The Glass Menagerie* for cable TV. Lange is looking for other projects, but she does not seem frantic about it. She divides her time between an apartment in New York, a house in Connecticut, and a cabin in a desolate part of Minnesota. New scripts are pouring in, but she has not yet found one that satisfies her. "At this point I really would prefer to be known as a character actress," she insists. "To be a 'leading lady' seems somehow limiting. In the Thirties and Forties those leading ladies played great parts from comedy to drama, but now there's no meat to the leading roles. I can't tell you how many scripts I've gotten where the main woman character is a photographer or a journalist. There's no imagination to those leading lady roles any more."

Nevertheless, Jessica Lange seems to be enjoying the fact that she has finally laid King Kong to rest. "Now there's a groundswell of praise for my work, which has never happened before in my career," she says. "That's very pleasant, but I'm not letting it change my life. I'm making it a point to stay away from Hollywood. That's always been my strategy in good times and bad times. It helps me to hold on to my sanity."

# Keaton

(Continued from page 10)

guitar, then desperately trying to fake it by pretending to 'play' the case.

His comedy was then a cross between the antics of Steve Martin and Albert Brooks. "People keep asking me what exactly it is that I do and I really don't know. It's not jokes — I guess most of the time I make observations and take them as they can take them — sometimes to Portland and back."

While performing, Keaton supported himself with a variety of jobs, including a stint with the production crew of a Pittsburgh PBS TV station.

"These guys were insanely funny ex-cad heads," Keaton says, laughing. "They had this group going called The Flying Zucchini Brothers Daredevil Circus and the American All-Star One Man Band with Peaches and Cream" and they asked me to join. It was a mock — no, maybe I shouldn't say 'mock' because they'll say 'Whatah mean mock, we were doin' legit!' — kind of acrobatic act. There were about five of us and we would dress up in long underwear with pockey shorts over our underwear or anything we could come up with, and capes — great capes — and we'd do these wonderful quasi-acrobatic stunts."

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

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

During his first two years in Los Angeles, Keaton performed at the Comedy Store, studied improvisation at the Second City Workshop with friend Bert Thomas of *Hill Street Blues*, and supported himself with more odd jobs. Before *Night Shift*, he appeared on various television shows, was a regular on the *Mary*

*Tyler Moore* variety show and starred in a limited comedy series called *Reborn to Murphy*, in which he played a parole officer.

"The series was only for six episodes, and, even though the critics liked it, it wasn't picked up for more. But I'm glad that it wasn't, because then a cross between me and what I'm doing now — more films, with more freedom."

Television did have one lasting effect on Keaton, though. Last June 5th, he married actress Caroline McWilliams, her as his ex-girlfriend on a TV show. "We were married in this barn in New Hampshire by a lake, on a hillside. We got rained out — totally. My brothers and I were wearing white tuxedos and we looked like the Temptations walking through nature!"

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

"I totally forgot about it. So, we got married, I turn to kiss my mom and everybody's kissing. We get ready to march down the aisle, and Caroline taps me on the shoulder — she's got her Donald Duck sunglasses on! I went crazy!"

"We had a fantastic time at the wedding," grins Keaton. "We were at 'We marched out to a great band playing 'The Sunny Side of the Street.' Very up tempo."

Now, in his spare time, Keaton still works out at the Comedy Store while Caroline works at a jewelry store. "I like to get in crowded elevators where everybody acts like no one else is in the elevator with them. No one ever talks to anybody. After a few floors, one guy will get off. I'll wait a floor or two and suddenly say, 'Was that guy a jerk, or what?' One person will usually laugh, but the others will back up into the corners, thinking, 'He's got a bomb — I know he's got a bomb!'"

Did he ever consider any other profession? "As a kid, I wanted to be a cowboy, but I wore glasses then and whoever saw a cowboy wearing glasses? I mean, can you imagine a cowboy, riding along, pushing up his glasses, squinting out over the sunset, asking, 'Are those Indians over there?'"

"I love baseball. It would have been great to be a player. In fact, our production company is called '6 to 4 to 3' for the double play sent in baseball." Favorite team? "Pittsburgh Pirates!"

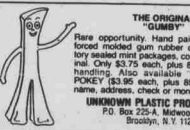
But Keaton is quite content to be just where he is. "Everything is so much fun right now. *Mr. Mom*, or whatever it's called, should be out soon and there's a talk of another one after that, but I only believe those things when the wardrobe lady calls up and asks, 'What's your sock size?'"



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

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