

Officials break ground on Gluck equine center

By SACHA DEVROEMEN
Senior Staff Writer

Calling it a "giant stride in equine research," Keeneland president James Bassett III was one of the people breaking ground for the \$9 million Maxwell H. Gluck Equine Research Center yesterday.

Muriel Gluck, the wife of the late Maxwell H. Gluck, and President Otis A. Singletary also were among the people at the ceremony near E.S. Goodbarn on South Limestone. "Thanks to the vision and the inspiration of the Glucks, today marks a historic milestone on research of equine disease," Bassett said.

The facility will become a "living laboratory of research and experiments of the horse," Singletary said.

The center, representing an alliance system between UK and the horse industry, is a unique and significant international partnership, Singletary said.

The Glucks had a vision of the equine center and by contributing \$3 million to the center, Mrs. Gluck visualized a living memorial to her husband's memory, Singletary said.

"Maxwell Gluck's spirit is here today," Mrs. Gluck said. "I warn you that Maxwell's spirit will be watching you."

Mrs. Gluck said she was proud and happy that the center's construction has begun, but added, "My only regret is that Maxwell is only here in spirit."

The center, she said, is extremely important for the horse industry. Singletary said the center now has a clear focus. The architect's plans are almost ready, he said, and the building should be finished within two years.

The Glucks donated the \$3 million gift to UK in October 1983 with the condition that the gift be matched by the state and members of the private horse industry.

The equine center "will serve as a focal point for study of equine diseases on an international basis," said Brereton Jones, in an earlier interview.

Jones, a member of the UK Board of Trustees and the owner of Airside Stud, also contributed money for the equine center. "The whole idea around the creation is to have one clearing house for the studying of equine disease," he said.

There have been two major outbreaks of disease that have seriously threatened the horse industry in the last year, said John Walker, associate dean of the College of Agriculture. Both of those diseases had the potential of wiping out a whole foal crop, he said.

One of the two diseases was arthritis, and a UK researcher was instrumental in developing a vaccine that cured the disease. The development of the vaccine saved that whole breeding season, Walker said.



NATALIE CALDWELL/Kernel Staff

James Bassett III, president of Keeneland, Muriel Gluck and President Otis A. Singletary break ground at the Maxwell H. Gluck Equine Research Center yesterday.

"I think the question is, 'Are we going to be able to respond to the next one?' And that depends on having quality faculty with the ability to respond," Walker said. "I think the industry perceives it is to their best interest to have that kind of aid."

See GLUCK, page 6

Food grant to provide new courses Ag, A&S colleges to begin research

By SCOTT WARD
Senior Staff Writer

Food. Because it is so important, and people know so little about it, the colleges of both Arts & Sciences and Agriculture — with the help of \$110,000 from the Kellogg Foundation — will be initiating some new courses and bringing in speakers focusing on the subject.

The colleges are providing resources such as staff and office space. "The grant will help fund the Food, Environment and Society program which will 'introduce into the general curriculum issues of food in Western society,'" said Bill Lacey, director of the new program.

The food industries are "such an integral part of our society" and we have lost touch with them, Lacey said. People have misconceptions about food production: for instance, people don't realize that only 7 cents out of every dollar comes from farming and that food production and processing employs one out of every five people in the work force.

He also said it is important in many ways, not the least of which being economically and politically.

"It's a very complex system, but a very important and very essential system," said Lacey, a professor of sociology.

Although none of the details of the program have been completed yet, Lacey said that in the fall of 1986 there might be course offerings in such areas as sociology, anthropology, philosophy, history and political science. But before those courses can be established, professors wishing to teach them will receive fellowships to spend the summer of '86 developing curricula.

See FOOD, page 6

Journalism gets \$50,000 for course

By TIM JOHNSON
Senior Staff Writer

A \$50,000 endowment awarded to the School of Journalism yesterday will have "a major impact on the enrichment of the school's curriculum," said Edmund Lambeth, director of the school.

The grant, awarded by the Knight Foundation, will support a course in business reporting and writing which should be offered in the fall of 1986.

Creed Black, chairman and publisher of the *Lexington Herald-Leader*, a Knight-Ridder Co. newspaper, presented the check saying, "Those of us here at the *Lexington Herald-Leader* are very encouraged by the leadership Edmund Lambeth is giving the School of Journalism, and we are very glad the Knight Foundation has seen fit to support him with this grant."

Lambeth said the endowment was "characteristic of the Knight newspapers' forward-looking policies." The Knight Foundation, a separate organization from Knight-Ridder, awarded a total of \$5 million in grants last year, Black said.

The Knight Foundation, founded in the late 1940s, originally provided scholarships and loans to students.

See JOURNALISM, page 6

SGA takes stance opposing apartheid

Executives take office, senate appoints '85-86 department directors, liaisons

By SCOTT WARD
Senior Staff Writer

The Student Government Association last night passed a resolution stating that it "condemns (South Africa's) apartheid form of government and its racial prejudices." The measure passed by a slim margin with a voice vote.

The only spoken opposition to last night's resolution came from Senator-at-large John Fischer, who said he opposes apartheid but also opposed the resolution because of its ineffectiveness.

"All it does is say we condemn the South African government," but the resolution doesn't help to further people's understanding of apartheid, he said.

Fischer said the senate should set a precedent for not "oversteering" the obvious.

But Senator-at-large The Monroe said that last night's resolution was not as strong as one he had planned to introduce calling for total divestiture of UK's more than \$1 million invested in companies doing business with South Africa.

Monroe, the principal sponsor of the resolution, said students' lack of understanding of the issue led to the watering down of the resolution.

Monroe also said he feared the divestiture resolution would be altered by the senate. And with Nobel Peace Prize winner Bishop Desmond Tutu coming to speak at this year's commencement, "I didn't want anything that would embarrass Bishop Tutu or the University," he said.

But Monroe said, "The divestiture issue will be back in the fall." After the resolution vote, College of Arts & Sciences Senator Cathy Ashcraft said that because the new senate isn't activated until after final exams, the vote was invalid. However, Senior Vice President Neal Hardesty, who took office today, ruled that the resolution could stand.

The senate also approved SGA President John Cain's nominations for the following positions: Susan Bean, director of minority and special student concerns; Lisa Coram, director of governmental affairs; Ralph Hildabrand, director of student/University relations; Becky Nasar, director of public relations; Angie Green, director of student services; Angie Collier, comptroller; Kim Griffin, Panhellenic Council liaison; Bill Swinford, Interfraternity Council liaison; and Christy Bradford, Student Activities Board liaison.



RANDALL WILLIAMSON/Kernel Staff

Easy listening

Johnny Preston, an electrical engineering freshman, listens to music in the Music Listening Room between classes yesterday. The room in the Student Center is open from 9 a.m. to 9 p.m. on weekdays.

UK to host 16th Kentucky Special Olympics games

By SAILAJA MALEMPATI
Staff Writer

UK will host the 16th state games of the Kentucky Special Olympics, giving more than 10,000 children and adults across the state a chance to compete among themselves at their own ability levels.

"The participants are mentally handicapped individuals from ages eight on up," said Kate Kuffler, graduate assistant for the Special Olympics. The main purpose of the event is to give the mentally retarded an opportunity to develop

"Special Olympics believes in rewarding all the participants by giving recognition to everyone."

Kate Kuffler,
Special Olympics assistant

physical fitness while they experience the joys of athletic competition, she said.

The competition will begin May 31 with a parade and an opening ceremony at Shively track field. "The athletic events will be held in the

Seaton building, the track field and the coliseum all day Saturday," Kuffler said.

A victory dance for all participants will rap up the weekend's special Saturday night. "Special Olympics believes in rewarding all

the participants by giving recognition to everyone," she said.

"So much of what they do goes unnoticed," she said. "We like to give everybody an award." The first three individuals to place in each event will receive medals while the remaining participants will all receive ribbons.

The Special Olympics is a non-profit organization that is run solely by donations and volunteers. The American Legion, the Jaycees, the Kentucky Federation of Women's Clubs, the Knights of Columbus, the Kiwanis and Lions clubs are some

agencies and service clubs which actively contribute to the Special Olympics in Kentucky.

The volunteers come from high schools and colleges, service organizations, youth agencies, sports clubs as well as many other professional and recreational groups. Many of the volunteers act as "huggers" to congratulate the athletes after an event. Others can be timers, judges, or help line athletes up in a lane.

Kuffler said there is always a need for volunteers, and urged those interested to call 257-4262 for more information.

Real MASH

Lexington's only voluntary shelter provides help, caring and counseling for teen-age runaways

By DOUGLAS E. PITTENGER
Staff Writer

Like a lot of teen-agers, Gretchen gets into arguments with her mother, but unlike most teen-agers, she decided to solve the problem by running away from home.

"I tried to work things out before I did leave," she said. "Then we got into a big argument one night and I said, 'Fine, I can't take this anymore,' so I packed up my bags and left."

After an unsuccessful attempt to stay at a friend's house, Gretchen decided to call MASH Drop Inn (Metro Alternative Shelter House), a local shelter for runaways, aged 11 to 17. She got in touch with an outreach worker there who instructed her to come over that night. Gretchen's mother was called when she arrived at MASH and she

gave her permission to stay and receive counseling. Her stay lasted 14 days and then everything was worked out. "I got my mother's voluntary permission to stay here," she said. "While I was here, we worked things out and now I'm back home again."

According to Joan Talbert, a social worker and house manager at MASH, Gretchen is typical of about 60 percent of the runaways that come through the facility. The teens run away a few times, but usually end up back home getting everything settled. The other 40 percent are repeaters, homeless youths who have nowhere to go. Some of these children are in and out of the courts on a consistent basis.

Talbert said MASH is the only voluntary shelter for runaway youths in Lexington. "We were Metro Shelter from 1979 to 1983, in which we

housed eight delinquent youths. In 1983, we changed our program to the runaway facility, which was MASH Drop Inn. Still, in Lexington there is nowhere but MASH Shelter where you can go without having to deal with the court system. We're the only voluntary place that you can go."

A child can stay up to 15 days at MASH, which houses both male and female runaways. The building can house a maximum of eight people. Talbert said the average child stays there nine days, but some stay shorter and some stay longer. "We may get some that stay two days, just the initial contact with the parent and getting things smoothed over," she said.

"A lot of times a child will run away from home, get picked up that night and the parents feel like, well



VERNON DYE/Staff Artist

INSIDE

Fraser's Lady Sun Baiter (left) Chasing was named as one of 10 players on the USA's 1985 Team Yesterday. For more, see SPORTS, page 2.

The good and bad of television commercials will be questioned for years to come. For Small Screen, see ENTERTAINMENT, page 5.

WEATHER

Tuesday's weather will continue and the high will be in the mid 60s. There will be a 60 percent chance of rain. Tonight will be cloudy with scattered showers and the low will be 30 to 35. There will be a 30 percent chance of rain.

SPORTS

Andy Dumatorf
Sports Editor

Lady Kats' freshman Croley named to USA Select Team

By CYNTHIA A. PALORMO
Staff Writer

Lady Kat freshman Belitta (Bebe) Croley was named to the USA Select Team yesterday, said Assistant Sports Information Director Rena Koeber.

Croley, who averaged 7.1 points and 4.1 rebounds for the Lady Kats, is one of 12 players to be named to the national squad.

"I'm very glad that I made the team," Croley said, "and I think it is honor to be named to this team."

UK coach Terry Hall said UK was pleased to have her on the team. "We are thrilled to death for Bebe," Hall said. "It's great that she will represent the country and UK. This is a big step for her."

Croley suffered through the 1984-85 season with a stress fracture of the metatarsal in her left foot. She played in only 16 of the Lady Kats' 28 games, starting three times.

"We were 10-3 when we found out about her stress fracture, so our team was seriously hurt by her injury," Hall said.

Although she played both guard and forward throughout the season, she will play exclusively at guard for the USA squad. "She will be a

"I'm very glad that I made the team, and I think it is honor to be named to this team."

*Belitta Croley,
Lady Kat*

good, strong, physical guard in the second spot for them," Hall said.

Croley, who played in only one game after recovering from the injury, said that she has experienced no side effects since the end of the season.

"I stayed off of (the foot) for about two weeks after the end of the season and just let it heal by itself, and it's not bothering me now."

Hall said an ABA/USA staff of college coaches from across the nation made the selections.

The U.S. team will compete in two European tournaments May 22-June 4 and then participate in the R. William Jones Cup competition in Taipei, Taiwan, June 15-28.

Other members on the team are Anucha Brown, Northwestern University; Lisa O'Conner, University of Georgia; Suzie McConnell and

Kahadeejah Herbert, Pennsylvania State University; Debbie Black, St. Joseph's University; Sarah Campbell, University of Missouri; Pam Laake, North Carolina University; Trena Trice, North Carolina State University; Gay Hemphill and Fran Harris, University of Texas; and Lisa Becker, University of Iowa.

Croley said the caliber of competition on the USA team will help prepare her for next year. "I am looking forward to playing and it is going to help me as far as next year goes."

"I think I match up pretty well with the other girls on the team," she said. "And I'm pretty much excited about the opportunity to go overseas."

The team will be coached by Theresa Grentz of Rutgers; Maryland's Chris Weller is the assistant coach.

The team will report for practice at Rutgers University on May 10. The first competition will be from May 22-26 in Gdansk, Poland. From there, the team will travel to Yugoslavia for a tournament May 29-June 4.

The USA team will be competing against national squads from the Soviet Union, Yugoslavia, Poland and Cuba during the European tournaments.

Injury doesn't hamper Derby colt

LOUISVILLE (AP) — Spend A Buck is a speedy Kentucky Derby contender, but the time that most impresses his trainer was the 12 minutes it took to remove a bone chip from the colt's knee.

Spend A Buck had arthroscopic surgery on the knee last Nov. 26, returned to racing with a third-place finish in the Bay Shore Stakes at Aqueduct on March 23, then turned in dazzling victories in the Cherry Hill Mile and Garden State Stakes at Garden State Park.

Not so long ago, the colt would still have been recuperating.

"It would have been a minimum of six months recovery period," owner Dennis Diaz said yesterday.

"He wouldn't have been here. He wouldn't have raced until the fall."

Instead, Spend A Buck rules as one of the favorites, along with Chief's Crown, Proud Truth and Rhoman Rule, for the 1 1/4-mile Derby on Saturday.

Entries will be taken today, a field of 14 three-year-olds is shaping up for the \$50,000-added Derby, which

would have a purse of about \$600,000 with 14 starters.

One who won't be going is Creme Fraiche, winner of the Derby Trial last Saturday. Trainer Woody Stephens said he plans to hold the gelding out of the Derby and run him in the Illinois Derby May 18 at Sportsman's Park.

Trainer Cam Gambolati said he thinks Spend A Buck suffered the knee injury when he jumped a track made by the starting gate during the Young America, in which he finished second at the Meadowlands on Oct. 18.

However, if it did occur then, it was not noticeable, and Spend A Buck finished third behind Chief's Crown and Tank's Prospect in the \$1 million Breeders' Juvenile Nov. 10 at Hollywood Park.

When the colt returned to Florida, X-rays were taken, and Gambolati called Dr. Wayne McIlwraith of Colorado State University.

"He told me if you give him six months he'll be 100 percent, but I

can save you three months," Gambolati said.

The 12-minute operation was performed at an equine hospital at Gulfstream Park in Hallandale, Fla.

Arthroscopic surgery has enabled a number of athletes to resume competition remarkably fast. Such surgery enabled Joan Benoit to enter and win the U.S. Olympic Women's Marathon Trials two weeks after her knee was operated on.

But Spend A Buck, the Kentucky-bred son of Buckaroo-Belle, who was purchased for \$12,500 at a bankruptcy sale, still has to earn his way to the Derby ... and not just by winning.

"We just didn't want to come here without a legitimate shot to win," said the 38-year-old Gambolati. "We just didn't want to run it (for the sake of doing it). It's too important a race."

"The horse made the decision for us," said Diaz, 42, who has never been to Louisville before.

STUDENT GROUP HEALTH INSURANCE FOR 1985-1986

STUDENTS: Please note the following changes in the Student Group Health Insurance Plan for the coming school year, 1985/86, effective August 26, 1985.

COST CONTAINMENT REQUIREMENTS:

1. Pre-admission certification-Company must be advised of intended admission to hospital with admitting diagnosis.
2. Pre-admission testing should be performed on an out-patient basis prior to hospital admission. (Tests performed in this circumstance will be paid by Company at 100%)
3. Admission should be no more than 24 hours prior to surgical procedure.
4. For certain surgical procedures (to be listed in new brochure), a second opinion is required. The company will pay 100% for this service. In the event that a second opinion is not received for these specific procedures, there will be a reduction in benefits, (not to exceed \$1000.00) to student.

NOTE: IN CASE OF EMERGENCY, MATERNITY OR MENTAL HEALTH ADMISSION, THE ABOVE PROVISIONS WILL NOT APPLY.

MATERNITY COVERAGE: ALL STUDENT/SPOUSE PLANS INCLUDE MATERNITY BENEFITS.

Inpatient hospital expenses relating to delivery will be paid as any other illness: First \$2,000.00 paid at 100% (after \$200 deductible); balance exceeding this amount will be paid at 80%. (Refer to brochure for additional coverage).

Physician's charge relating to delivery only will be paid at 80%. Charges for pre-natal, post-natal, lab and/or x-ray will not be considered covered expenses.

COST FOR PLAN: Please note the age differential in determining your cost for semi-annual premium.

STUDENTS UNDER AGE 35	STUDENTS OVER AGE 35
Student only \$162.00	Student only \$203.00
Student/Spouse \$430.00	Student/Spouse \$508.00
Each Child \$188.00	Each Child \$188.00

POLICY LIMITS:

- \$100,000 limit per incident for each student.
- \$10,000 limit per incident for each dependent

DEDUCTIBLE: SAME AS LAST YEAR (\$200)

These changes have been reviewed and approved by the Student Health Advisory Committee. All of these changes are designed to hold down the premium so that an affordable plan can be offered to UK students.

All other benefits remain the same as last year. Refer to brochure for this coverage.

A brochure describing the 1985-86 plan will be mailed to pre-registered students before fall semester begins. Students who were in the plan this year must re-enroll during the first 30 days of the fall semester.

Come to the Student Center Great Hall the first week of school in August if you have any questions.

The insurance carrier for the 1985-86 year will be Colonial Penn Insurance Company, an A+Company according to A.M. Best Insurance Reports.

WHAT NOT TO FORGET AT THE END OF A TERM

You can forget to pick up your grades. *Why ruin the day!*

You can forget to pay that tuition balance. *Did you really forget?*

You can forget to check out of your dorm. *Even though these Hocking people will catch up to you.*

You can even forget to take an exam. *That is if you know the prof!*

But, don't forget to sell your used books back because if you do, you're also forgetting about a small fortune!

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Those were the great days of draft beer, fresh from the keg.

Like the draft they brewed at Frederic Miller's old Plank Road Brewery. It had a smooth, fresh taste that just got

better, round after round. Like those early pugilists themselves.

A taste that's hard to find in today's bottles and cans. Because most beers, in bottles and cans, are pasteurized. Cooked to 140 degrees to preserve their shelf life.

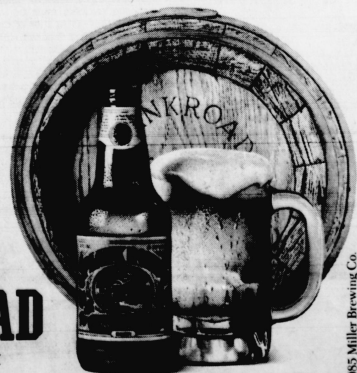
So they lose that fresh, draft taste.

But now there's a

bottled beer that's not cooked. It's specially cold-filtered instead. To keep the true taste of fresh draft.

Introducing Plank Road Original Draught. It tastes as fresh from the bottle as it does from the keg.

PLANK ROAD
Original Draught



**KENTUCKY
Kernel**

VIEWPOINT

Established 1894 Independent Since 1971

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Campus opposition to change of code has no solid basis

The Student Code Committee of the Board of Trustees has come to a decision. A decision which, unfortunately, may not be in the best interest of the student body. Fortunately, the committee may not get the last word. Tuesday, the committee voted 3-2 to reject a proposal which would add the words "sexual orientation" to the list of items — such as race, color and religion — which may not be discriminated against when considering admissions and financial aid.

The Board of Trustees may well concur with the committee's recommendation when they meet on May 7, but the possibility remains that the board will consider the opposite. Let us hope they will consider more than the final outcome of the committee's split vote, and weigh the revision's arguments on their own merits.

The arguments, by the way, are many and varied. Although the matter has seen debate on several floors of this University, the pros and cons were hashed out one last time on Tuesday before the committee voted. Billy Henderson, a pastor for the Lexington Christian fellowship, claimed the entire matter was "a political thrust to get more representation for homosexuality." Henderson also said the Bible says homosexuality is "morally wrong."

But the Bible's definitions are not recognized as Kentucky law. Although certain acts between homosexuals may indeed be illegal, the mere business of being gay is not.

Another argument against the revision came from Thomas Bell, a committee member who voted against the amendment. Bell claims the revision would "condone illegal acts," meaning sexual activity between gays.

But the revision committee included a definition of sexual orientation, stating that it "does not include actual behavior that violates Kentucky or federal law." Behavior is the key word here. It is supposed to have nothing to do with the code revision itself.

Without going into the merits of laws which restrict the sexual activities of gays, it can clearly be seen that the code revision has a sound legal basis. Student Government Association President Tim Freudenberg, who voted in favor of the proposal at the committee meeting, insists the legality is not an issue.

The wording change would not endorse any given sexual orientation, be it gay, straight or bisexual. And ironically, it is the opposition to the code revision that has stirred up more "publicity" than any coding else.

The simple reality is that the code revision would provide a certain defense against discrimination. But the fact remains that some in the University community still reject the change. And unfortunately, they have won the biggest round to date.

Fortunately, however, the Board of Trustees has yet to render the final decision.

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Readers are encouraged to submit letters and opinions to the Kentucky Kernel.

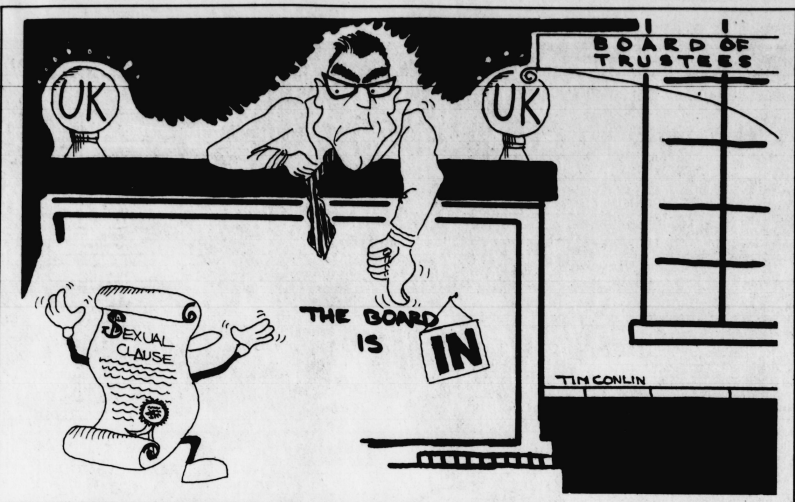
Persons submitting material should address their comments to the editorial editor at the Kernel, 113 Journalism Building, Lexington, Ky. 40506.

All material must be typewritten and double spaced. To be considered for publication, letters should be 350 words or less, with guest opinions should be 850 words or less.

Frequent writers may be identified. Writers must include their names, telephone numbers and major classifications or connection with UK. If letters and opinions have been sent by mail, telephone numbers must be included so that verification of the writer may be obtained. No material will be published without verification.

All material published will include the author's name unless a clear and present danger exists to the writer. Editors reserve the right to edit letters for clarity, style and space considerations, as well as the elimination of libelous material.

BLOOM COUNTY



Discovering why we're here takes time

Too often, the columns that appear on this page get caught up in such weighty topics as whether heavy metal is true rock 'n' roll and whether true parriers use huggers around their beer cans, that less important topics fall by the wayside.

In this, my last column for the Kentucky Kernel, I'd like to correct that situation by addressing one such problem. Why are we here? Or to be more specific, and make matters easier for us all, why are we at this University?

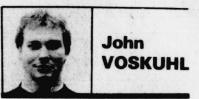
It's a question I've asked before, and not been able to answer. In fact, any die-hard John Voskuhl fans out there may remember the first time this column addressed the problem back in January of '84.

"Why are we here?" "I know what you're thinking. You're thinking: 'Oh great. Here goes another round of the Kentucky Kernel's wish-league philosophy. First they explore the morality of nuclear war, now they question man's existence. Soon they'll be wondering how angels can dance on the head of a pin.'"

At the time, I postulated that there would be several different answers to the question, and that each one should have something to do with education. I railed against the fact that our beloved institution of higher education was becoming nothing more than a training ground — a place where people learned to be well-oiled, unthinking cogs in the wheel of American society.

Now, I've got a bit of a different perspective. And in this, my last column for the Kernel, I'm asking that ultimate question once again.

This time, I've got an answer. At the opening of the Gaines Center for the Humanities Friday, I got



John VOSKUHL a glimmer of that answer. John R. Gaines, the Lexington horseman who served as benefactor for the new humanities think tank called the Gaines Fellows, helped christen their plush new home with a speech.

I attended the ceremonies — not as a reporter, but as a citizen. And I learned something.

I didn't get the exact quote — remember, I wasn't playing reporter — but Gaines said something along the following lines: "We have replaced wisdom with knowledge and replaced knowledge with information."

Gaines' comments got me thinking about the functions of a university. And while I don't necessarily agree that we've replaced wisdom with information, I have to admit that his remarks supplied a working answer to my question.

Information is my business, I guess you could say. It's useful, but it's no substitute for knowledge.

Knowledge is everybody's business. We're supposed to be getting it here at UK, and I wouldn't doubt that many of us are. But I can't help thinking that I received the most important knowledge of my life when I was in the primary grades of elementary school. That knowledge is known popularly as the three R's. These subjects are very useful also, but it still leaves something to be desired — by the ver, soul.

Wisdom is a strange business. I have heard very knowledgeable people say it's got something to do with

learning about learning. Being an informational type, I don't claim to know much about it.

But I do know this much. Information makes people's day-to-day lives easier and more enjoyable. Knowledge makes people's year-to-year lives easier and more enjoyable. Wisdom is only guesswork for me, but from what I can tell, it makes people's lives more difficult and more challenging.

It doesn't sound too useful. But it seems to fill that mystical void that information and knowledge can't touch. And maybe the reason we're here is to get all three.

Grade school was a time for getting the three R's. College must be the time for getting the one I, one K and one W. (And I don't mean the I's or W's you find on transcripts. Those are only too easy to get.)

If you're a graduating senior, and you feel you've been slighted on one of these counts, you have no way to get your money back. You should have paid attention in grade school.

to get knowledge. You should have read the Kernel to get information. You should have gone to Tibet to get wisdom, because it's not exactly dripping from the walls in this place. That's unfortunate, but universities are funny that way. There's plenty of business-as-usual type things, but not much wisdom.

In fact, I would dare say that most of the folks I know who will be graduating aren't too wise. They'll soon be sliding down what lyricist Tom Lehrer calls "the razor blade of life," without any wisdom to protect them.

Don't despair, graduates-to-be. This column has a happy ending. Even though we're supposed to acquire wisdom during our bright college days, a quick look at the syllabus for Real World 101 shows that it's not required there.

Editor-in-Chief John Voskuhl is a journalism senior and a Kernel columnist.



Reagan need not seek to appease Kohl

It is extremely ironic that the man often referred to as "The Great Communicator" finds himself squirming in the midst of one of the most embarrassing public relations gaffes of the modern presidency.

It was just a year ago that President Reagan and his White House staffers were highly praised for their skillful manipulation of the international media at ceremonies marking the 48th anniversary of the D-day invasion on the beaches of Normandy. It's the same continent, but the president's latest plans for another symbolic jaunt, this time to a military cemetery in Bitburg, West Germany, have received nothing but negative reviews.

The problem is that the 49 members of the infamous Nazi SS combat unit are buried at Bitburg. This is the corps responsible for implementing Hitler's "final solution" that exterminated six million Jews. Many were surprised when it was announced that the president would take part in a ceremony to commemorate their deaths.

But this was just the beginning of the controversy. Later it was learned the White House had turned down an invitation to visit a Nazi concentration camp site. The president suggested that in the spirit of reconciliation he would like to put the memory of the holocaust behind.

American Jews were outraged. Reagan, sometimes called the "Inf-

Guest OPINION

lon president" because his many misstatements never seem to cause any harm to his popularity, just seemed to dig himself a deeper and deeper hole.

He suggested that there weren't any Germans still alive who participated in World War II. That's a startling revelation from a man who was in his 30s during the war. Then he said the SS soldiers buried at Bitburg were as much victims of the Nazis as were the holocaust victims.

These were the men who burned millions of human beings in ovens. These were the men who gunned down American prisoners of war. These were the men who invited 70,000 GIs to their deaths at the Battle of the Bulge.

President Reagan has never been accused of an overabundant facility with the truth. Vice President Bush asserted in 1980 that Reagan suffered from a "factual gap." Reagan's 1976 campaign director, John Sears, said "there is a generation gap between what Reagan thinks he knows about the world and the reality."

The damage control has begun. A trip to the death camp site has been added to the itinerary. But one wonders how this happened. What was the president's motivation for this incredible attempt at historical revisionism? Insensitivity? Ignorance? The ironies abound.

It seems obvious that it is a mistake for the president to honor the Nazi dead buried at Bitburg. As Elie Wiesel, chairman of the U.S. Holocaust Memorial Council and a death camp survivor, said in his remarkable and impassioned plea to the president, "That place . . . is not your place. Your place is with the victims of the SS."



The president is fond of framing issues in terms of patriotism, often questioning the patriotism of those with adverse political ideologies. This is nothing new for him. In 1980, he said of the New Dealers, who began the battle against Nazism, "President Roosevelt's advisers admired fascist systems."

How then has President Reagan, the author of New Patriotism, enraged so many American war veterans?

The president is equally fond of framing issues in terms of morality. Just last week he called budget deficits immoral. The president has often referred to the Soviet Union as "the focus of evil in the modern world." Surely the atrocities of the SS at least equal those of the Russian communists. How then has the president managed to enrage the victims of the most barbaric immorality of modern times, the Nazi death camps?

The only explanation the White House is offering is that the president does not wish to offend our ally, West German Chancellor Helmut Kohl.

This is the greatest irony of all. Despite the painfully eloquent protestations of the American Jewish community, despite the righteous indignation of American veterans who proved their patriotism on the bloody battlefields of Europe and despite the pleadings of 80 U.S. senators and 287 congressmen — Republicans and Democrats alike — the president insists on following the dictates of the West German Chancellor.

So who really won the big war, anyway?

This guest opinion was submitted by Trey Dely, a second year law student.

Gary Marcus
Arts Editor

DIVERSIONS

Commercials feature the best and worst in TV programming

The life-blood of television is its commercials. Without them, the medium cannot survive. But years from now, under the crushing weight of historical occurrences, the mediocre commercials which take up most of the advertising time will be forgotten; all anyone will have time to remember are the great and the terrible.

So, with that in mind, consider this a commemoration to the best and the worst of the commercials, promotions and public service announcements; the Picks and Pans as it were.

PAN: The Home Gallery Ltd. commercials. Anyone who watches late-night TV is probably familiar with the announcer who says "HOME Gallery three or four times while someone is apparently performing the ever-popular Heimlich maneuver on him.

PICK: Honda's efforts to promote its motor scooter, starring Devo. I used to be a purist and hated to see musicians promoting anything. But with Devo's downright weirdness, the commercial is actually entertaining and worth watching.

PICK: The Pizza Hut commercial with Marvyn Marvin Hagler that came out right after he defeated Thomas Hearns. "Wonder who's what's his name's eatin' tonight?" he asks. "Probably soup." According to a report on "Entertainment Tonight," Hagler was signed and the commercial was filmed before the fight happened. Makes you wonder, don't it?

In general, there are a lot of notables in this new Pizza Hut campaign, but Hagler's is the best.

PAN: But not all of them are so hot. One that achieves its potential for badness features Susan Anton eating pizza to Beethoven's *Fuer Elise*. It's just plain stupid.



TIM O'DEA/Kernel Graphics

Small SCREEN

PICK: There's a public service announcement that has been running about arthritis which is reminiscent of an episode of "The Twilight Zone." A man is standing in line with a bunch of other men and women of all ages. He asks them what they are waiting for and a woman replies "arthritis." Of course, he tries to run away and then wakes up from his dream. Certainly not the most original or creative idea, but pretty powerful. Public service announcements in general appear to be coming of age.

PICK: WTUV-36 station promotions are probably the best in town, particularly one for their morning news showing a man going up to a newspaper box on the street, opening it and finding a television inside.

PAN: But then there's WLEX-18. Recently, the "major newscasts" started a series on colon-rectal cancer — "The cancer that nobody talks about." The promos for the show, however, referred to it as that, leading one to speculate whether anyone is ever going to talk about it.

Senior Staff Writer Scott Ward is a journalism sophomore.

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KENTUCKY Kernel

'Blood Simple' delightfully complex

Blood simple — (Amer. slang, first used by Dashiell Hammett). 1. State of fear and confusion that follows the commission of murder. "He's gone blood simple." 2. Makes the perfect murder almost impossible.

The great pleasure of being a movie reviewer is getting the opportunity to watch films you otherwise might not have seen. The first of these treats was "Lucky," a hilarious, one-joke (but one hell of a joke) cheapie that proved that a strong lead performance can carry an ordinary film a long way.

The second is "Blood Simple," a delightfully complex little thriller that premieres at the Kentucky Theater tomorrow night at 7:30, playing every night through May 15.

From the first minute, director Joel Coen (assistant editor of another terrific cheapie, "The Evil Dead") and brother/producer Ethan Coen let the audience know they are entering a movie experience that offers nonstop twists and turns in the classic Hitchcock tradition. Wealthy saloon owner Julian Marty (Dan He-

days) discovers that his young wife Abby (Frances McDormand) is cheating on him with handsome bartender Ray (John Getz), so he hires a sleazy private detective (M. Emmet Walsh) to murder them.

Thus the wild roller coaster ride begins, looping in and out (and in again) of the doomed lover's triangle, building suspense (with a touch of hilarious black humor tossed in for good measure) as it goes.

To give any more of the story line away would be unfair, as the magic lies in the straightforward unfolding of the plot as it builds to a surprising climax. The actors are never quite sure of what's going on around them, and it's pretty damn difficult for the audience to keep their heads above water, too.

But don't worry. This film doesn't strive to confuse the viewer, but you've got to be on your toes, because once you lose the thread of the story, forget it.

A few tips: Don't worry about the film's low-budget look. Although it cost Circle Films only \$1.5 million (a mere pittance by today's standards), "Blood Simple" sacrifices a

gilded package to concentrate on the content of the plot and the acting, which is first-rate. M. Emmet Walsh stands out as a despicable little ferret who thinks he's on top of the situation at all times, and John Getz is effective as a Clint Eastwood/John Heard clone tangled up in a confusing predicament he didn't ask for.

Also, beware of the frequent bloodletting in this flick. While considerably tamer than most low-quality slasher cuts on the market today, the Coen brothers don't hesitate to paint the screen red at times.

Don't miss this one. Somewhere in that great screening room in the sky, Alfred Hitchcock and Sam Peckinpah have got to be smiling down upon this feature. It is a refreshing return to intelligent movie-going amidst the "Friday the 13th Part Fives" and "Police Academy — Part Two's" that have clogged up most theaters this season.

KERNEL RATING: 9
"Blood Simple" opens tomorrow night at the Kentucky Theater. Rated R. WESLEY MILLER

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The Philharmonic is Lexington's only fully professional orchestra. For almost 20 years, the Philharmonic has brought the classical art of music to Lexington and its surrounding communities through a variety of exciting, and innovative programs for young and old alike. As a major metropolitan orchestra, the Lexington Philharmonic has consistently attracted national recognition of its musicians and various concert series.

Students from the marketing, advertising, and communications fields will work under the direction of Valvoline staff members, MER Advertising and Philharmonic representatives on a 10-hour per week basis while earning course credit through the UK Office for Experiential Education. Student involvement is desired to assist the organization in its special event planning, sales promotion and marketing activities, and public relations efforts.

For further information or to schedule an interview, contact Penny Medley or Louise Stone at the Office for Experiential Education, Mathews Building, or call the office at 257-3632.

Deadline for scheduling an interview is May 3, 1985.

• Food

Continued from page one

The College of Home Economics also may be participating in the program. Lacy said. Speakers will be brought in next year to discuss food-related issues. A committee, composed of faculty members from the College of Agriculture and different A&S departments, has been working for the past three years to secure one of the nationally competitive three-year Kellogg Foundation grants. Twenty-eight other institutions, ranging from small, private colleges to large state universities received Kellogg Foundation grants.

Kenneth Hirth, a member of the committee, said one of the reasons Kellogg established the grants is because the foundation thought there had been a general decrease in awareness in agriculture across the United States. He said UK found the program appealing in part because it is interdisciplinary.

"It seems like we never communicate across the disciplinary lines," he said, but this program can help because agriculture and food should be a natural integrator. "Lacy's a good interface because he has an appointment in both (the) colleges" of Agriculture and A&S, he added.

Professors will be working together, across college and departmental lines, to develop the courses for the program. "Students get more out of these classes when faculty collaborate on some level." He also said "faculty interacting between colleges is always a plus."

Although the Kellogg Foundation's grant is only for three years, Lacy said he hopes that by generating courses, a resource base, sections for existing courses and interests, the program will continue.

• Journalism

Continued from page one

but as the company grew, its purpose changed toward making grants to national journalistic programs, Black said.

According to Black, this endowment was the second largest given to the University by the Knight Foundation; a \$150,000 grant was given to the University for equine research two years ago.

"A Knight visiting professional in business journalism" from the region will be hired to teach the course from the interest on the investment, Lambeth said. The funds also will be used to bring distinguished specialists to the University, as well as to buy books and instructional materials.

Lambeth said the course was important because "American journalism in recent years has recognized the increasing importance of giving the public not only timely and reliable business news, but in-depth reports on an increasingly complex economy."

Because "the Knight Foundation has given us valuable momentum" in building a rich variety in our course offerings," Lambeth said he and the faculty hope to enlist similar support for the establishment of specialized courses in both science and arts reporting.

• Gluck

Continued from page one

the total laboratory space, will be devoted to viral disease research, Walker said.

The remainder of the building will be used to study pharmacology, pathology, parasitology, immunology and immunogenetics, reproductive physiology and biomechanics.

An adequate amount of money has now been pledged for the first building, according to Bob Babbage, assistant to the president, who has been in charge of the plans for the equine center.

About \$10.5 million in gifts and commitments have been received, Babbage said. "This is a very exciting and positive step for the University."

Not all the equine research done at UK will be housed in the Gluck center, Walker said. "We are anxious to build a second building so we can expand that activity in that facility."

"We would like to have a first-class equine center," Babbage said. "We have a lot of goals and are optimistic we will support research."

"We plan to endow professors and to endow programs," Babbage said. UK needs ongoing research and the new building will provide a good facility to house that research, he said.

Officials remove 56,000 from food camp in Ethiopia

By JOHN EDLIN
Associated Press

ADDIS ABABA, Ethiopia — Ethiopian authorities forced 56,000 famine victims to leave an emergency feeding center in a three-day operation this week, international relief agency officials said yesterday.

No official explanation was given for the forced evacuation, which began Sunday and ended Tuesday, leaving only 2,000 people at the Inbet camp. The government previously has moved famine victims to non-drought areas in the south and southeast as part of a plan to resettle 1.5 million people.

The military-run government of Mengistu Haile Mariam has maintained the resettlement project is voluntary and said similar programs failed in the past partly because force was employed to shift populations.

The evacuation of Inbet, in the Gondar region about 250 miles northwest of Addis Ababa, apparently was carried out by local militia, according to the relief officials. They refused to let their names be used due to the sensitive nature of the issue.

Ethiopian officials, declining immediate comment, said a government statement would be issued today. In Washington, Assistant Secretary of State Chester Crocker said at a hearing on Capitol Hill that the evacuation was an "appalling disaster" for which "there was no excuse."

"We're appalled at the brutal and hasty manner in which the evacuation" was handled, he said.

According to the relief sources, each famine victim was given 33 pounds of dry rations, equivalent to what is doled out in a month, and told they should make their way to feeding centers in their native regions of Tigre and Wollo.

It was not the first time Marxist authorities have forcibly shifted recipients of drought relief supplies.

Last November, more than 5,000 nomadic Afar tribesmen were moved at gunpoint from a feeding camp at Bati, northeast of Addis Ababa. They were taken to another camp by the army on the edge of the Danakil desert where the herders traditionally live.

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MASH

Continued from page one

If the cops picked them up, then I want the child to pay for running away from home. There was no reason to run. Therefore, they'll say, 'Well, I'm not going to pick him up today.' After talking to the child and realizing the problem, parent and child undergo a counseling session and, realizing their problem, we may be able to get them right back home."

According to Talbert, MASH is basically run like a home. If the child is in school, he will continue going to that school and if he's not, then he must look for a job. There is a quiet time set up for studying and no child can leave the house without permission. Another rule is that when a child first comes in, whether it's voluntary or through the courts, his parents are called within 24 hours of the initial visit.

"Often we see where parents and the child just need a break for a day or two, just to understand where the other is coming from (or) someone just to miss the other person or to get their head in shape where they can talk to the other person," she said.

In Gretchen's case, a break period was needed between her and her

mother. "We both have a different way of thinking and she wanted things done a certain way at home. I would do things a certain way at home and she wouldn't think it was done right, like housekeeping or being out late," Gretchen said.

"So we got into a lot of quarrels about it. I just decided it was time for me to be out on my own." Gretchen, who is 18 now, was lucky. After she ran away she was able to go back home and settle her problems with her mother.

Some aren't so lucky. Mindy, 16, has left her parents' home three times, and she won't be going back. "My parents wanted me back and I told them I wouldn't be coming back, so my grandmother got custody of me," she said.

She first ran away when she was 12 and was gone for a week. Mindy ran away a second time staying at a friend's home for four days. "They (parents) promised they wouldn't put any more stress on me. They put more on me so I left."

She ran away a third time and stayed for two weeks. When she ended up at MASH, she said she didn't run away, but was kicked out. "My parents sorta kicked me out.

"My mom would talk about my dad and my dad and his girlfriend would talk about my mom and her boyfriend."

**Drew,
a runaway**

They kicked me out and then they said they didn't do it. They told the cops that I ran away," she said. "My stepdad was drunk and he comes in and says, 'Get off the phone now,' and he says, 'You're not using my utilities anymore, so get out.'"

According to Talbert, parent-child conflict is the No. 1 reason children run away. "This is basically due because a lot of parents are naive to the generation. They don't understand what's going on with their child. A lot of parents forget this is a 16-year-old child and they either want to treat him as an adult or as if he's five or six years old," she said.

"There's a lack of parental knowledge. A lot of parents don't know how to be parents and once that child is a teen-ager and is able to

communicate with the adult then a lot of problems come up."

Single parents also have problems because they're involved in their own personal lives and well-being and because they sometimes forget all the needs of their children, Talbert said.

Another reason for teen-agers running away is dating. Talbert said problems with dating make up 30 to 40 percent of the reasons the teen-agers girls run away that come to MASH.

Then there are the repeaters, run-aways who've run away from home several times and are in and out of court rooms. They make up 50 percent of the runners. Drew, a 15-year-old, is an example of a repeater. He has run away more than 50 times and is now in custody of the state.

His reason for running away was related to his parents.

"My parents were really getting to me and I just needed to get out of the house, move away from them," he said. "My parents got divorced about seven years ago and ever since then, I've gone down hill in a lot of things."

Talbert explained that some children are repeaters because they are unable to reach a compromise with their parents. "There's not any compromising between the family," she said. "When the child returns home, the same problems are going to be there."

Drew's problem was that he was caught in the middle between his two parents. "My mom would talk about my dad and my dad and his girlfriend would talk about my mom and her boyfriend," he said. "They would put me in the middle of everything and that would upset me a little bit."

He explained that the first time he ran away, he thought about it a lot. "I would, like, go to my window, lock the door and turn on my stereo," he said. "They'd knock on the door and I never would answer and they'd beat on the door and every-

thing. By the time they'd get it unlocked, my window would open and I'd be gone from there."

Drew plans to finish high school and pursue a career in social work. He praised the counseling he has received at MASH. "They helped me to stop and realize that I don't really need my parents as much as I thought I did, and that I can go on and live without my parent's help."

Counseling is a big part of the program, Talbert said. "We offer them group counseling as a whole every day. That may be just a rap session. The majority of times are rap sessions where all the kids sit around and talk." MASH offers individual and group counseling for all youths, ages 11 to 17, whether they are residents or not.

"They also work with the parents. We let the parents know we'd like to work with them," Talbert said. "If they want to come in for counseling, they can do so. Fifty percent of the times, parents will come in for counseling."

Anyone interested in MASH and its services can drop by the house located at 836 W. Third Street or call the 24-hour hotline, 254-2501.

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Reagan arrives in West Germany for economic conference

By TERENCE HUNT
Associated Press

BONN, West Germany — President Reagan, welcomed here with red-carpet pageantry and a 21-gun salute, began his European visit yesterday by clamping a total trade embargo on leftist-ruled Nicaragua to undermine its already shaky economy.

Reagan stopped short of breaking diplomatic relations with the Sandinista government, although spokesman Larry Speakes said Reagan would continue to pressure Congress to approve aid for rebel Contra guerrillas in Nicaragua.

Speakes said the embargo was a unilateral step, in direct response to "the new ties between Nicaragua and the Soviet Union" announced in Moscow earlier this week. He said Reagan would not urge similar action by the leaders of six other industrial nations gathering here for an economic summit.

The president's 10-day trip to West Germany, Spain, France and Portugal remained clouded by the controversy over his plan to participate in a wreath-laying ceremony Sunday at the German military cemetery at Bitburg, where 49 Nazi SS troops are buried.

On the flight to Bonn aboard Air

Force One, the presidential jet, Speakes voiced unhappiness with the 300-26 vote Tuesday in which the House urged Reagan to reconsider the Bitburg visit.

"We did not want it, but the House passed it, and there it is," Speakes said. "The president has made a commitment" to West German Chancellor Helmut Kohl, the spokesman said, and "the president is going to stick by his commitment."

In a chilly light rain, Reagan and his wife Nancy stepped off Air Force One onto a red carpet that snaked 100 feet across the tarmac at the Cologne-Bonn Airport to a waiting U.S. Marine helicopter.

A cannon thundered in salute as Reagan walked past a military honor guard to be greeted by West German Foreign Minister Hans-Dietrich Genscher and U.S. Ambassador Arthur Burns.

Mrs. Reagan was presented with a bouquet of flowers. The president seemed surprised as four West German F-4 jet fighter planes screeched low overhead in salute.

Reagan gave no speech, but flew immediately by helicopter to Schloss Gymnich, a rose-colored stone castle built in the 17th century which now serves as a government guest house. Situated 18 miles outside Bonn, the small, moated castle is filled with

art works and several stag antlers decorate the foyers.

There were no meetings on the president's schedule yesterday, and the Reagans planned to dine privately at their residence.

Hans-Joachim Franke, chief of German security for Reagan's visit and the two-day summit, said the president's compound was guarded by 150 fatigue-clad troops, most of them armed with machine guns and leading attack dogs.

Reagan will hold separate talks today with Kohl, French President Francois Mitterrand, Japanese Prime Minister Yasuhiro Nakasone

and British Prime Minister Margaret Thatcher before attending a dinner with summit leaders.

Also attending the summit on tomorrow and Saturday are Italian Premier Bettino Craxi and Canadian Prime Minister Brian Mulroney.

Announcing the trade sanctions against Nicaragua, Speakes said, "We are serious and hope it will bring pressure to bear on them to mend their ways."

He said Reagan would continue to seek aid for the anti-government rebels despite a House vote killing his request for \$14 million.

Car bomb explodes in Belgium, kills 1

BRUSSELS, Belgium (AP) — A car packed with explosives blew up early yesterday after being set afire near the central railroad station, killing a fireman and injuring 13 people, police said.

Pamphlets found near the fire were signed by a leftist terrorist group that has claimed responsibility for several recent bombing attacks on NATO-related targets in Belgium, police said.

A police spokesman said two people were seen leaving the parked car shortly before the fire was noticed, and the bomb exploded minutes after firemen arrived to extinguish the blaze.

Another officer said pamphlets were found saying, "Danger, car bomb, warn your colleagues, flee in the street, and very far. And make sure, don't touch the car."

He said the pamphlets, written in both French and Dutch, were signed "Cellules Communistes Combativantes" — Fighting Communist Cells. It is a terrorist group that has asserted responsibility for eight bomb attacks since October 1984.

The explosion, at 12:27 a.m., shattered windows within a 300-foot area.

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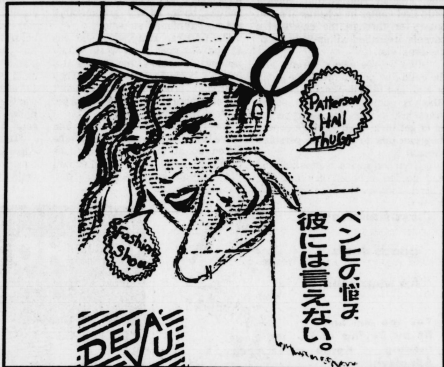
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SPECTRUM

From Staff and AP reports

Delta Queen wins boat race

LOUISVILLE — The battle between the steamboats of Louisville and Cincinnati is tied 10-10, with the victory laurel, a set of gilded antlers, returned to the Delta Queen.

But the Cincinnati boat's captain, Commodore Harold DeMarro, said yesterday's victory in the Kentucky Derby Festival's Great Steamboat Race would be his last.

"I want to quit a winner," DeMarro said. "This is my last one and next year I'm going to turn it over to another captain."

"Give me a break," he joked with a partisan Louisville crowd. "I'm from Kentucky too," said the Campsprings resident.

Testimony begins in fire suit

ASHLAND, Ky. — Years before the Beverly Hills Supper Club fire, metallurgists know how to deal with "creep" and oxidation problems with aluminum wiring that victims blame for the 1977 disaster, a witness in a damage suit against wiring manufacturers said yesterday.

Electrical cable using copper-clad aluminum wire developed by Texas Instruments Inc. was listed with Underwriters Laboratories in 1969, said Arthur M. Tasker of Forest Hills, N.Y., a metallurgical engineer who at the time worked in Texas Instruments' wire products department.

Tasker was the first witness in a federal court retrial of the class-action suit, filed on behalf of the 165 people killed and more than 80 injured in the May 28, 1977, blaze at Southgate, Ky., across the Ohio River from Cincinnati.

Leaders receptive to tax plan

FRANKFORT — Leaders of the Kentucky House and Senate predict support for Gov. Martha Layne Collins' possible plan to raise taxes for education improvements and other state programs.

But they warn that such support would not extend to an increased sales tax or a rise in personal income taxes.

Collins has hinted that she is considering corporate taxes as a means of raising money for education and other state needs.

House Speaker Donald Blandford, D-Philpot, said until he sees a specific plan, he can't say for sure that he will support it.

Coleman may get death sentence

CINCINNATI — The jury that yesterday convicted Alton Coleman in the beating death of a suburban Norwood woman during an alleged six-state crime spree will help decide whether he should be executed for the murder.

The Hamilton County Common Pleas jury deliberated about five hours before deciding yesterday morning that Coleman, 29, was primarily responsible for the death of Marlene Walters and the attack on her husband, Harry, last July 13.

The verdict came less than 24 hours after another Hamilton County Common Pleas jury found Coleman's companion, 22-year-old Debra Brown, guilty in the murder, but spared her from execution.

She faces between 20 years and life imprisonment, and will be sentenced in about two weeks.

CROSSWORD

Crossword puzzle grid with clues for Across and Down. Includes a 10x10 grid and a 15x15 grid.

Mother posts Dotson's bail for 2nd release

By DEBRA HALE Associated Press

CHICAGO — Gary Dotson walked out of prison for the second time in a month yesterday after his mother posted \$10,000 cash bond while he fights to overturn a conviction for a rape his accuser now says never happened.

"You can't beat freedom," Dotson told a crowd that applauded him when he emerged from prison at 3:45 p.m.

"I'm just running through a revolving door it seems," he continued. "I'm beginning to feel like a pinball."

But his mother, Barbara Dotson, said that although further legal battles lie ahead, she thinks that this time her son is out of prison for good.

"I don't know why, I just feel it," she said, moments before posting the bond and boarding an airplane with attorney Warren Lupel for a brief flight to the Dixon Correctional Center in northern Illinois.

"Yesterday, when we first told him about the bond, he was calm. But later I talked to him and he was more excited," added Mrs. Dotson, 48, of suburban Country Club Hills.

"But he's still cautious. He's been let down before."

"Yesterday, when we first told him about the bond, he was calm. But later I talked to him and he was more excited."

Barbara Dotson, Gary Dotson's mother

About 100 spectators were on hand for Dotson's homecoming. Before he went inside his mother's home, Dotson said he would like to meet Kathleen Crowell Webb, the woman who accused him of rape when she was 16 years old. Mrs. Webb now says she lied about being raped and wants to see Dotson freed.

"A meeting has been discussed," he said. "I very much want to talk with her. I want to know why she waited (to come forward), and I want to see where her head is at today."

Dotson, 28, who has served six years on rape and aggravated kidnaping charges, was transferred to the Dixon facility after an April 11 court hearing in which

Circuit Judge Richard Samuels refused to vacate Dotson's conviction and 25- to 50-year sentence. Dotson was convicted in 1979.

Dotson was freed from the maximum security prison at Joliet on bond on April 4. But he was sent back to prison April 11 when Samuels ruled that Webb's new story was not convincing.

The Illinois Supreme Court ordered Dotson freed on bond Tuesday while his attorney appeals the decision by Samuels, who also presided at Dotson's 1979 trial.

Gov. James R. Thompson has scheduled a hearing before the Illinois Prisoner Review Board on May 9 to consider Dotson's petition for executive clemency. Thompson said yesterday that he would render a decision within a day or two of that hearing.

Webb, now married and the mother of two children, was asked yesterday on CBS what she would like to say to Dotson after his release.

"I'm really glad you're out of prison, and I hope you have an enjoyable time with your family," she said.

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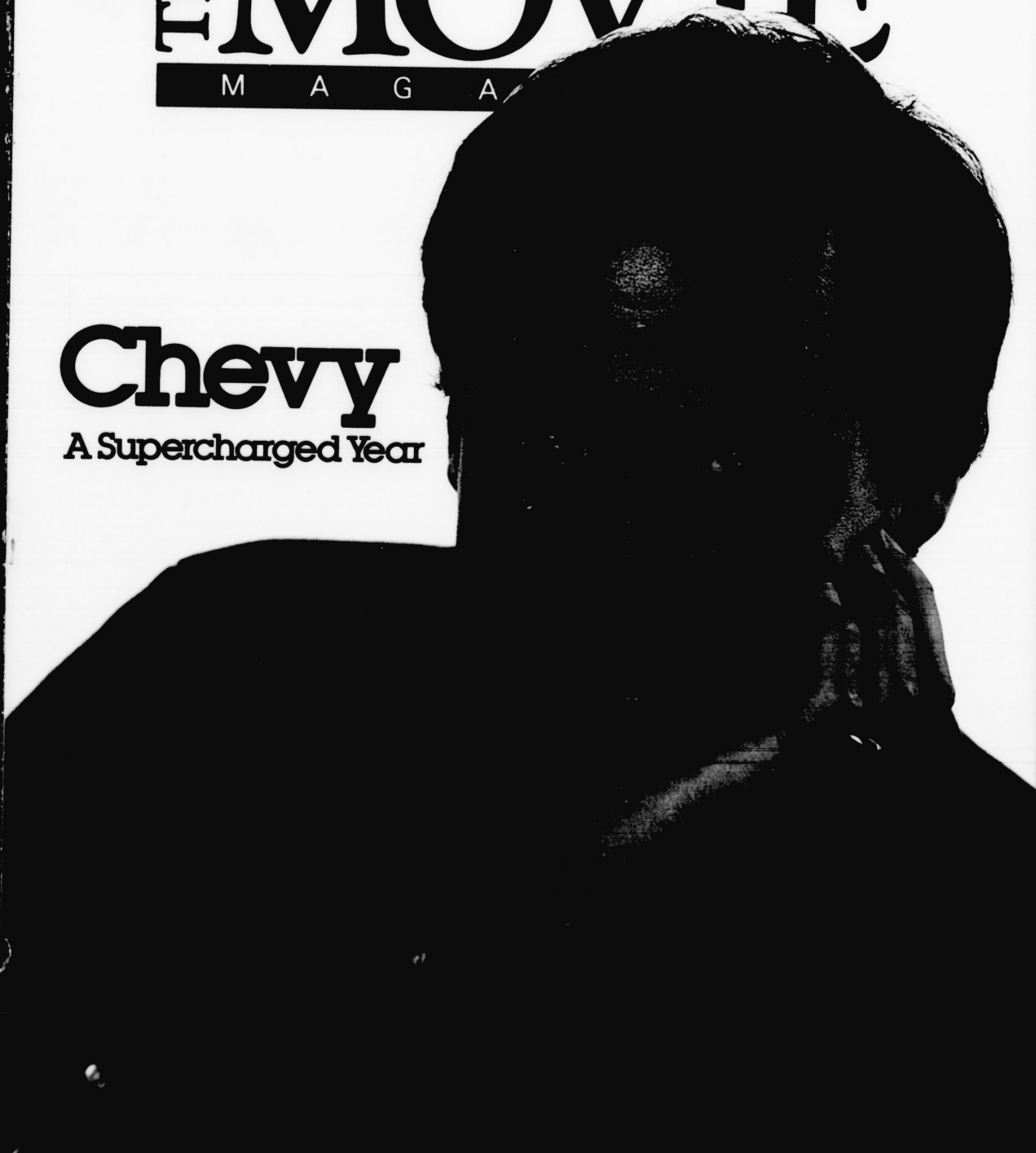
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■ COVER

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

■ PROFILE

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



■ FACES

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

■ DIRECTORS

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



■ COMING SOON

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



Cover:

The twinkle in Chevy Chase's eye was captured by photographer Bonnie Schiffman.

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It was the summer of 1966. Steven Spielberg, 16 and moviestruck, took a Hollywood studio tour and broke the rules. Peeling off from the pack, the Phoenix, Arizona high-schooler stayed three extra hours, peering into every fascinating corner of the lot. The next day, and for the remainder of that summer, Spielberg dressed in a suit, carried a briefcase and walked in past the guards with blithe confidence, a pretender absorbing a big league education.

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

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

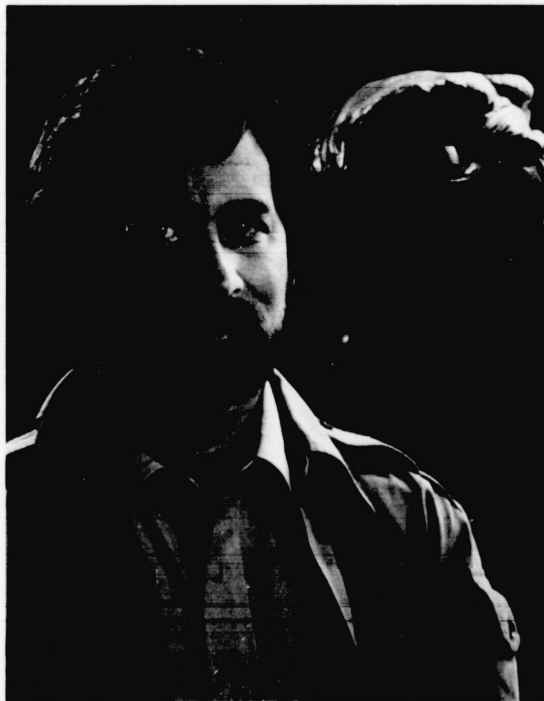
Born in Cincinnati and raised in Phoenix with three younger sisters, whom he loved to terrify with ghostly, imaginative stories, Spielberg hatched the notion one day to commandeer his father's home movie camera. He staged smash-ups of his own, beloved model trains. The camera was angled low and, to Spielberg's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

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

STEVEN SPIELBERG

Movie Magic

by Byron Laursen



A collegiate effort called Amblin' earned the first big break, but a friendly spaceman became the major milestone.

another choice, beyond being either "a jock or a wimp."

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

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

The TV work lead to *Duel*, a movie of the week project, in which a maleficent, unmanned semi truck chases an innocent driver through a western canyon. *Duel* won the Grand Prix at the Festival du Cinema Fantastique in France, among other awards. Most importantly, it secured Spielberg's first feature film deal, *The Sugarland Express*, about which *The New Yorker* enthused "... one of the most phenomenal debut films in the history of the movies." *The Sugarland Express* is a Texas chase story, featuring Goldie Hawn in what many critics call her best film role.

At the age of 26, Spielberg was in position for a big-budget production. He entered the major leagues with a toothy splash: *Jaws* played on primordial fears and established new box office records. The litany that followed helped set higher standards for film popularity, but *E.T.* has stood as Spielberg's favorite. The warmth of the film's central fantasy — a boy makes friends with a super-smart spaceman who was abandoned on Earth

(continued on page 14)



Martha Woodward (2)

George Lago

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Fatherhood and Films



This is the best of times and the worst of times for Chevy Chase, one of the few comedy performers who is also a major film star. The best of times because at the age of 39, the writer-comedian, who always wanted children, has just become a father for the second time in two years — the worst of times because Chase can only spend a few weeks with his new daughter, his 2-year-old, Cyd, and his wife Jayni in their Hollywood home. He is jetting off to star in his third film in 18 months, the second one with extended shooting in Europe.

"Three in a row is very tough," he says, settled into a plush couch at his publicist's office. "I'd really rather have a year off with the baby."

Chase has had varied luck in his film career. The original *Saturday Night Live* TV show, for which he was hired as a writer and gradually allowed to perform his own material, made him a star. He then went straight into the hit comedy-thriller *Foul Play* with Goldie Hawn. To the writer and physical comedian, famous for his elaborate pratfalls, Hollywood added the patina of a romantic leading man. But Chase's subsequent projects were wildly inconsistent, as he engagingly admits.

"The films I've done that didn't work failed because they really weren't very good. I didn't like *Under the Rainbow* or *Oh, Heavenly Dog!*, so I don't see why anyone else should." *Deal of the Century*, an ambitious black comedy about the arms race, which Chase described as his "first real acting role" and for which he had high hopes, also fizzled at the box office. On the other hand, *National Lampoon's Vacation* turned out well enough to make \$104 million.

CHEVY CHASE

by Mike Bygrave

The first of his three new films is *Fletch*, based on the popular series of mystery novels by Gregory McDonald, scheduled to open this June. It's a return to the Chevy Chase of the funny wigs, disguises and raucous physical comedy. In a fantasy sequence he plays basketball with Kareem Abdul-Jabbar and wrestles in the dirt with Dodgers manager, Tommy Lasorda. "It's a comedy which requires acting to a degree, but not a lot of serious acting," Chase says with a grin. "It's about a Woodward-and-Bernstein

type of undercover reporter who investigates a drug scheme on the beach and then he gets caught up in a different crime."

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

Chase, as Fletch, lays a line of questioning on some down-home swingers.





BONNIE SCHIFEMAN

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

(Above right) This "odd vibrations" beach boy is one of Chevy's many disguises for Fletch.



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

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

The son of a publisher in the New York Times book division, Chase grew up in a cultured, sophisticated household and started his performing career as a musician, playing drums and piano. College contacts eased him into cabaret, in a show that later became the *Groove Tube*. He next toured with National Lampoon's stage show, *Lemmings*, for a year and a half, where he met John Belushi. Then came *Saturday Night Live* and show business history. Never known for false modesty (there was much of the real Chase in his supercilious SNL anchor-

man who introduced himself "I'm Chevy Chase . . . and you're not"), Chase is now at ease with his fame, less prone to obnoxious behavior. He credits his third wife, Jayni, and fatherhood for changing him.

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

own writing. After a long layoff he got back to his desk last year ("*Typewriters* had changed since I stopped, that's how long it was") but he says Hollywood's demand for his performing abilities restricts his output. "The hard thing for me is the making of these pictures, the actual filming. As a result I'm limiting my writing to fixing scripts, rewriting as we film, of which I do a fair amount." Still, during lonely nights in Europe, he found himself "reading a lot of novels and thinking

"What I always wanted was something that felt natural to me."

somebody, partly because I play music at home. I don't know what I did. I'd just sort of hang out and party or something — and you don't do that when you're married and have children. I really wasn't focused in my life for a long time. It wasn't a question of 'my life is my art,' or my comedy, because I'd already made it. That's fine, you know, 'I made it — great!' but then you think, 'What more do I want?' What I always wanted was something that felt very natural to me."

Now that he's got it, Chase's main problem is finding time to enjoy it. From *Fletch* he went straight to Europe to film *National Lampoon's European Vacation*. Now he's packing for Europe again, costarring with Dan Aykroyd for director John Landis in *Spies Like Us*. "Danny's awfully good and I've never seen Danny yet perform to his abilities in any of his films. It seems he's taken to playing the straight man, he's deliberately relegated himself to that. But he can do more, he can stand on top of something. Here I think I'll probably bring out the best in him — I know I can — and I think he'll do the same for me."

Spies Like Us was written by Aykroyd, which brings up the question of Chase's



A masterful physical comedian, Chevy loves cutting up.

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

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

K E L L Y

Le Brock

by Bill Braunstein



Type casting:
the script called for
"the most beautiful
woman in the world."

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

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

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

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

The film put Le Brock in an unusual position. Though the oldest person among the leads, she had the least

amount of acting experience. "I was freaked out the first day I walked on the set," Le Brock recalls. "Everyone was younger than I. It was like going back to school and being seven feet tall, or having blue hair."

Born in New York, and reared in London (there's still a twinge of a British accent), Le Brock is the daughter of a French-Canadian father and an Irish mother. While at a party in England, a photographer asked the then 16-year-old Le Brock if she'd be interested in modeling. She subsequently posed for a British Airways ad and a career was born. At 18, Le Brock decided to move on to a bigger stage. Yet, when she came to New York

in 1978, the modeling world was not waiting with open arms. "They said I was weird looking," recalls Le Brock. Tall, dark and sporting full lips, Le Brock found she didn't fit in with that year's bumper crop of models — the blonde, natural, all-teeth-and-smiles look. "Then, I got my first job, 20 pages in *Vogue*, and suddenly I came to be in demand."

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

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



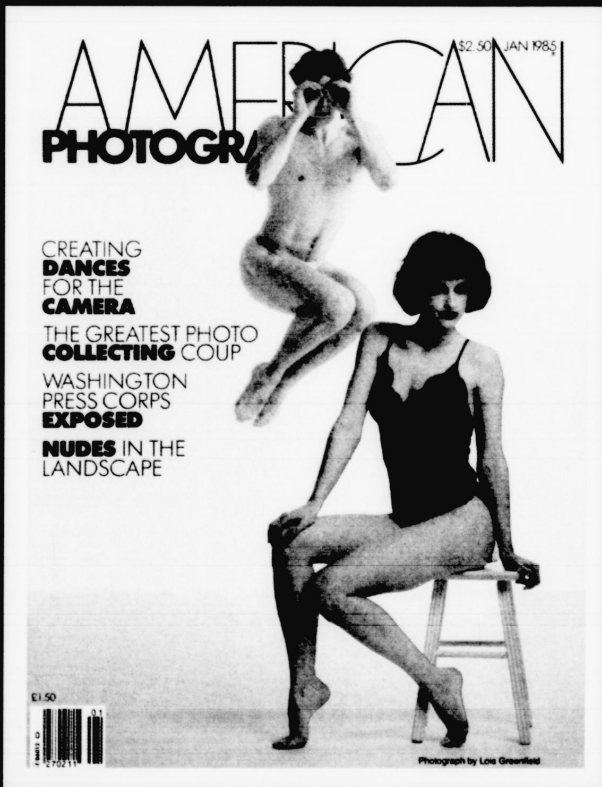
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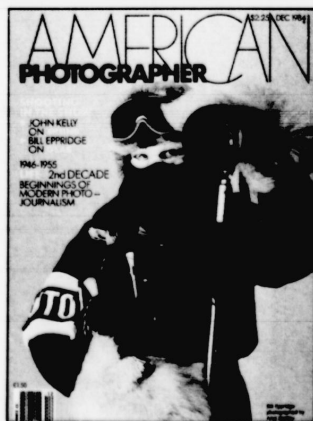
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Michael J. Fox

Work-Life in the Fast Lane



STEVE SCHAPIRO/GAMMA-LIAISON

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

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

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

instead of once."

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

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

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

Billy Barty

Elfin Roles and a Giant Career

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

"It's the same old story," Barty jests. "Boy meets girl, girl meets witch, boy saves girl from witch, boy gets girl." Yet, he says in practically the same breath, *Legend* is a bit unlike anything else in his more-than-150-film experience. "The costumes and makeup were out of this world," Barty says. "I had it easy. My makeup only took three and a half hours to put on. Poor Tim Curry [who plays

the villainous Lord of Darkness] took more than six hours. And you could only wear the makeup once. After the day was done, it had to be thrown away. It cost \$2,500 each time I was made up. And I had one of the less difficult costumes."

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

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

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

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

by Bill Braunstein



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Tom Cruise

Creates a Colorful New Role



E.J. CAMP

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

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

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

For *Risky Business*, Cruise dieted and exercised, losing 14 pounds, to make his character look like a naive stripling. Then he purposely added a little layer of baby fat, to mask his musculature with an

innocent, light chubbiness. For *Taps*, in which he played a brutal military cadet who goes psycho, Cruise powered down milkshakes daily until 15 extra pounds were on his frame.

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

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

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

by Jennifer Bridges

Richard Libertini

Such a Character

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

One reason for the intense, bearded actor's lack of public recognition is that he makes use of a slew of ethnic accents to bring his rather unusual characterizations to life. Libertini's latest role in *Fletch* — he plays an exasperated newspaper editor anxious to have his star reporter (Chevy Chase) turn over a

long-promised undercover story on drug traffic at a local beach — is a welcome change of pace for the performer.

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

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



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

by Alan Karp



Ridley Scott

Visual Leaps and Staircase Naps

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

A stocky, red-bearded, softspoken man, Ridley Scott looks determined enough to walk through a brick wall (given the giant scale of his productions, he sometimes has to!). His extraordinary visual prowess makes him a favorite among his fellow professionals, who realize just what it takes to create the 21st century Los Angeles of *Blade Runner*, the painterly palette of light and shade in *The Duellists*, or the harsh and terrifying sci-fi vision of *Alien*. Not that

audiences are indifferent to Scott's work. *Alien* was one of the most successful science fiction films ever made.

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

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

to hinge on a climactic struggle between good and evil."

To bring his idea to life, Scott contacted novelist and screenwriter William Hjortsberg in 1980. Neither man could have known it would take 4 years and 15 script revisions to get a workable film.

Legend was filmed in Scott's native England and captures some of the essence of that country's ancient myths. Scott, as always, doubled as director and his own camera operator ("because I work so visually, I find it essential"). Tom Cruise from *Taps* and *Risky Business* plays Jack O' The Green, who lives a free life in the forest, until he becomes a reluctant hero and battles the Lord of Darkness (Tim Curry of *Rocky Horror Show* fame) in order to save the last unicorn in the world. Filling out the *Legend* cast are some of the best, and definitely some of the shortest, character actors in the world, "little people" who play the goblins, pixies and leprechauns.

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

by Mike Bygrave

Scott's hallmark: a richly imagined visual world.



His third try was the proverbial charm. After two well-liked non-blockbusters, director Robert Zemeckis went way over the top last year with *Romancing the Stone*, a \$75-million-grossing explosion of action, comedy and romance. However, Zemeckis has just turned down a chance to direct the bound-to-be-successful followup feature.

"I don't mean to sound conceited," the personable 32-year-old USC Film School grad says over a brief lunch of pasta, chicken and salad, "but I already made that film."

Zemeckis' step forward is an adventure comedy concocted with the help of his ever-since-college writing partner Bob Gale, entitled *Back to the Future*. "It's a wonderful fantasy that is a compilation of all the great mysteries about time rolled into one," Zemeckis enthuses. Imagination and humor have marked his work, which also includes a kinetic, anarchic comedy called *Used Cars* and a fanciful first effort, a low-budget piece about four Beatlemaniaics, *I Wanna Hold Your Hand*. The cast of *Back to the Future* includes Michael J. Fox (from TV's *Family Ties*), Christopher Lloyd (*Taxi's* zoned-out Reverend Jim), Lea Thompson (*All the Right Moves*) and Crispin Glover (*Teachers*, *Racing with the Moon*). The film, now shooting, is supposed to be ready by late in the summer of 1985.

"It's about a teenager who travels back in time 30 years," says Zemeckis. "There



Robert Zemeckis

Comedy Director Romances Success

he bumps into his parents as teenagers, and some quite embarrassing moments occur when he sees his parents at the same age he is. It's an unusual situation, because he's confronted with familiar things, but they're simultaneously unfamiliar because he sees them as they were in the past, rather than as he knows them, in the present."

Zemeckis won a Best Student Film Academy Award in 1973 for his black comedy, *Field of Honor*. Is it difficult for a man in his 30s to relate to the teenage point of view? "Well," Zemeckis muses, "I

hope I'm in touch with it. I feel like I am, but maybe that's because I always feel like I'm 17. But I haven't been sitting around thinking about it while I've been shooting. I've just been letting it go." Of his youthful cast, Zemeckis says, "They're wonderful, and I think they're really going to break out in this movie. They get to play such wonderful characters, the kinds of parts that aren't usually in a typical youth film."

The idea of a teenager going back to the time of his parents' youth has been rolling in the minds of Zemeckis and Gale for a while. "Bob and I have wanted to make this picture for four years," the director confirms. The pair broke into the big time when they were tapped to write *1941*. Next, Zemeckis and Gale are set to write *Car Pool*, a comedy/mystery to be directed by Brian de Palma. "But that's still in first draft stage," says Zemeckis. "It'll have to wait until we nail down *Back to the Future*." ■



by Zan Stewart

USC Film School taught Zemeckis the machinery of filmmaking.

Will **ANTHONY PERKINS** reprise his role as Norman Bates, the huggable yet murderous psychotic of *Psycho* (1960) and *Psycho II* (1983)? A new installment based on the Alfred Hitchcock classic is reportedly in the works. To be called *Psycho III* (are you surprised?), the latest episode — sure to scare us with something equivalent to the stabbing-in-the-shower sequence of the original — will start filming this summer.



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



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

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

The last **REDFORD** film? As director, he copped an Oscar for *Ordinary People* in 1979. As an actor, Redford's last outing was as the star-crossed slugger in *The Natural*, a 1984 baseball epic.

SPIELBERG



Filmmaker Spielberg with the young stars of *Poltergeist*, (from the left) Dominique Dunne, Heather O'Rourke and Oliver Robbins, and of *E.T. The Extraterrestrial*, Drew Barrymore, Henry Thomas and Robert MacNaughton.

(continued from page 4)

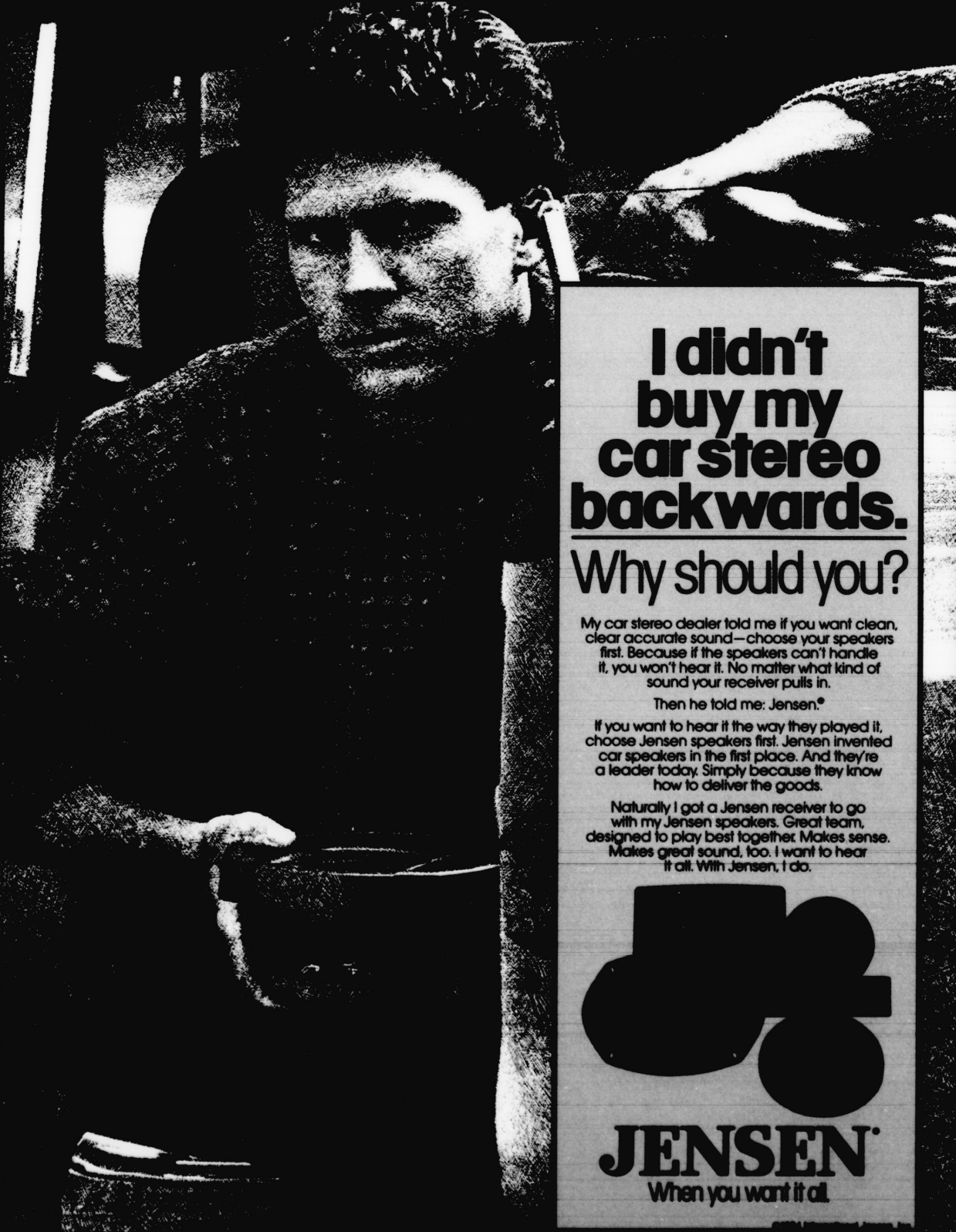
and needs to fly back home — reveals Spielberg's continuing ability to dream childlike dreams and set them onto the screen. Its working title was *A Boy's Life*, and the movie touches squarely on suburban origins and otherworldly imaginings, which are also the stuff of Spielberg's life as a boy. Fortunately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

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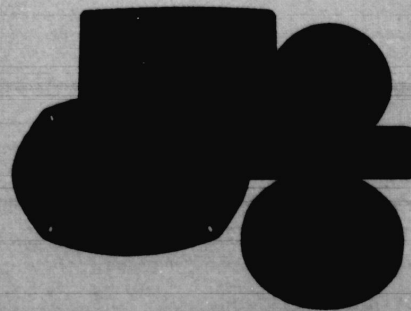
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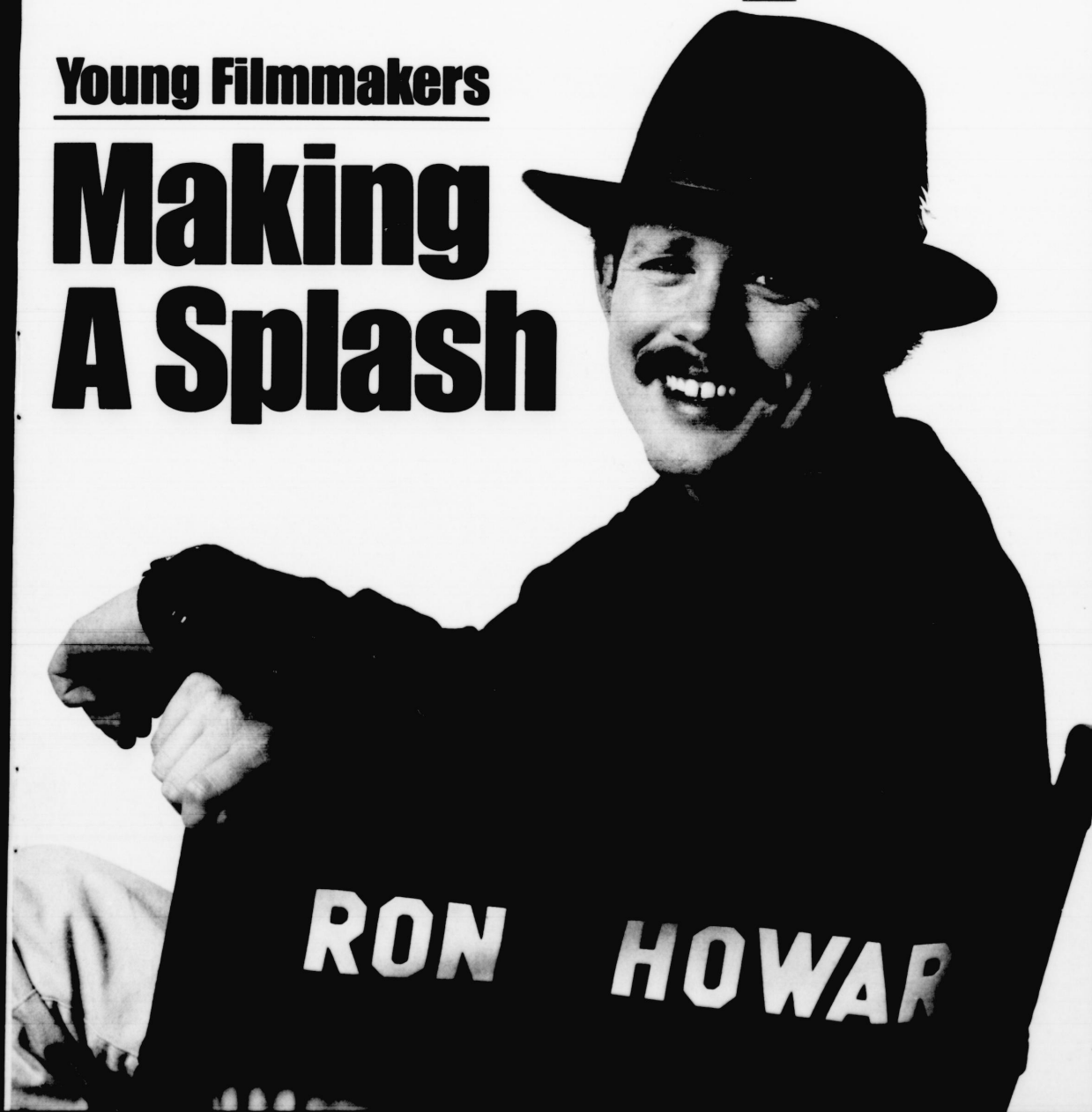


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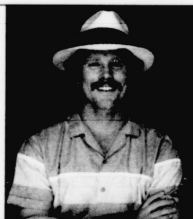
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A Straight-Shooting Star Behind the Camera

Is Ron Howard too good to be true? He doesn't smoke or use drugs. He's married to his high-school sweetheart. He has been a movie and television star almost since infancy. "Splash" made him one of Hollywood's hottest directors, and "Cocoon," about to be released, could seal his reputation at 31. An accompanying story describes the training offered at the nation's thriving film schools. (Cover photo by Jonathan Exley—LGI.) **Page 4**



Education: Honor Codes, Cliffs Notes

Honor—and the codes by which it is enforced—continues to bedevil colleges. Controversial cases at the University of Virginia and the U.S. Air Force Academy, among others, have caused schools to reconsider how students who commit academic offenses should be accused, tried and punished. But both faculty and students consider the codes to be valuable. **Page 28**
The NEWSWEEK ON CAMPUS Poll finds that most students are content with their colleges. **Page 31**
There is a Cliff behind Cliffs Notes, and he'll sell nearly 5 million of the study guides this year. Cliff contends the books are not really academic shortcuts. **Page 33**



College Baseball: Hitting a Hot Streak

College baseball is finally snapping its long slump. Some tough new teams have emerged, the quality of play has improved and promotional stunts like the wedding of Miami's Maniac as well as increased TV exposure have attracted the attention of the fans—and the major leagues. **Page 20**



The Hulk on Wrestling, Fame, Prayer

Pro wrestling is having a slam-bang revival, and part of the reason is Hulk Hogan, the 6-foot 8-inch, 305-pound beach boy who is World Wrestling Association champ and sweetheart of the rock-and-roll set. In a talk with NEWSWEEK's Neal Karlen (left), Hulk ruminates on his sport. **Page 22**



Gumshoes and Guffaws

In June Robert Parker will publish his 12th novel about the cool, classy private eye known only as Spenser. John Kassir is an up-and-coming comedian, Jean Shepherd a veteran raconteur. **Page 34**

Bad Debts: The Big Crackdown

The government is cracking down hard on student-loan defaulters. Since December, 15,000 lawsuits have been filed, and U.S. attorneys are issuing press releases naming the alleged deadbeats. **Page 15**

Is Cramming Worth It?

When finals loom, all-night cram sessions bloom. But recent research on sleep patterns suggests that staying up may be counterproductive—and that stimulants can hurt more than help. **Page 26**

The New Face of the Clergy

As religious institutions change, so do careers in the clergy. Today's clerics are likely to be older, better prepared and better paid than ever—and there are many more women of God. **Page 23**

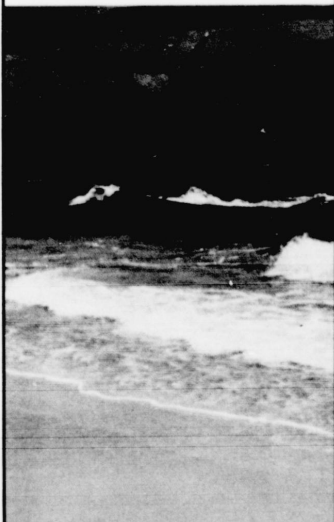
Multiple Choice

A backyard bonanza at Texas A&M; a student investment fund at Franklin & Marshall; Vassar's study trip to Nicaragua; the latest spring fling—Aerobic; Hunter's junior year in New York; making a suntan more livable. **Page 24**

My Turn: 'Sophomore Slump'

Of all the agonies suffered by college students, one of the most common and most trying is the "sophomore slump." Seth Rachlin describes how the slump struck him, how he dealt with it and how his solution turned out. **Page 36**

Spain's one of the few places where you can afford to live not like a student.



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—Robin D'Alessandro
New York, N.Y.

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LETTERS

Conservative Students

Your cover story on conservative students (NATIONAL AFFAIRS) was a chilling portrayal of the current university scene. The prevailing attitude of smug complacency equates success with morality, wealth with happiness and the lack of an American shooting war with world peace. This Yuppie paradise cannot last forever, and I want to be around for the reaction when the BMW-and-condo bubble bursts.

JAMES A. DUNLAP III
University of South Carolina
Columbia, S.C.

“The Conservative Student” is unfair to the philosophy of conservatism in the broader sense. To equate the New Materialism with conservatism is an insult to true conservatives who oppose abortion and support a strong defense against the Soviet Union. Many of your so-called conservative students who voted for President Reagan would never take up arms for the nation. I voted for Reagan out of principle, not selfishness.

JOHN CHIU
University of Chicago
Chicago, Ill.

It is a sadly ironic sign of the times that the conservative cause finds its strongest support on college campuses when President Reagan seems determined to weaken higher education by restricting student aid and reducing tax deductions for gifts to educational institutions. It's another example of this administration's uncanny ability to elicit support through blind patriotism rather than reasoning.

JOHN J. GARDINER
University of Vermont
Burlington, Vt.

Your story was on target in depicting students as materialistic, but way off in trying to attribute some philosophy, political or otherwise, to this phenomenon. Students today are trend followers, not trend setters.

RUSTY CARTMILL
University of Georgia
Athens, Ga.

Let us see how patriotic the “conservative students” are when Reagan sends them to fight a senseless war in Central America. They'll be squealing like stuck pigs.

MARION SHANNON
Northridge, Calif.

Your deeply troubling survey of the American campus mood confirmed my worst fears: selfishness, me/us-versus-them mentalities and a zealous flocking to easy, absolutist religious platitudes. Rather than accepting the challenge of dealing with the real world of overpopulation, pov-

erty, runaway militarism and technology that is transforming our lives, it appears that our generation has chosen instead the materialistic complacency of Yuppie consumerism and religiously inspired myopia.

ANDREW C. POLLARD
State University of New York
Buffalo, N.Y.

Why do you identify fitness, good clothes and an up-to-date image with reactionary political views? I study engineering, dress as stylishly as money permits and uphold feminist, pacifist and liberal ideals. If only all students realized that being selfless and humanitarian doesn't force them to fade their jeans and grow long hair, maybe the '60s would be left to rest in peace.

DAVID L. BONNER
University of Wisconsin
Madison, Wis.

It is ironic that so many conservative student groups wave flags in celebration of the American way. Indeed, these students should not be labeled “conservative” at all. True conservatives want to conserve the traditional ideals of America: opportunity, equality and justice for all, together with compassion for the less fortunate. On the other hand, the only thing “Reagan Youth” seem to want to conserve is their own financial well-being.

PETER M. MOORE
Boston University
Boston, Mass.

Your article accurately depicts the current values of most students in the United States today. However, there are still those among us who, because of our moral commitment to a pervasive good in the world, are determined to look beyond pragmatism and shape our lives according to broad-minded liberal values so essential for rational decision making. I find it disturbing that the present conservative tide is moving toward a value system measured in terms of one's degree of affluence.

ROD DANIEL
University of Montana
Missoula, Mont.

I demand the immediate release of the penguin known as Opus from your captivity. Holding Opus hostage and forcing him to pose for your March '85 cover as a lead-in for your article on “The Conservative Student” was disgusting and misleading. Steve Dallas should have been the obvious choice for your cover, but of course you'd have had to pay him!

MARTY TAKIMOTO
University of California
Berkeley, Calif.

As one of the few liberals left on campus, I've found increasing ignorance and apathy concerning any sort of politics among my

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Letters name a number News Avenue may be c

peers. Most of the people I talked to voted for Reagan, but few could identify his position on any of the relevant issues. Most of them did not know who either Jesse Helms or Jerry Falwell was, and some could not even name the vice president of the United States. However, all of them jumped on the "Ronnie Bandwagon." I find that as a generation, we tend to be self-serving, money-oriented, naive and lacking in conviction and spirit. I am ashamed.

JILL COURTS
Ohio State University
Columbus, Ohio

The Suicide Pill

Jason Salzman posits that the suicide pill would "demonstrate to the Soviet Union that people in the United States are absolutely serious about preventing nuclear war" (MY TURN). What the suicide pill would actually alert the Soviet Union to is the fact that they can strike with no fear of retaliation. Personally, I'd rather face the horror of a protracted death from radiation poisoning than face the horror of watching my friends systematically put themselves to death.

SAM E. KINNEY Jr.
Dartmouth College
Hanover, N.H.

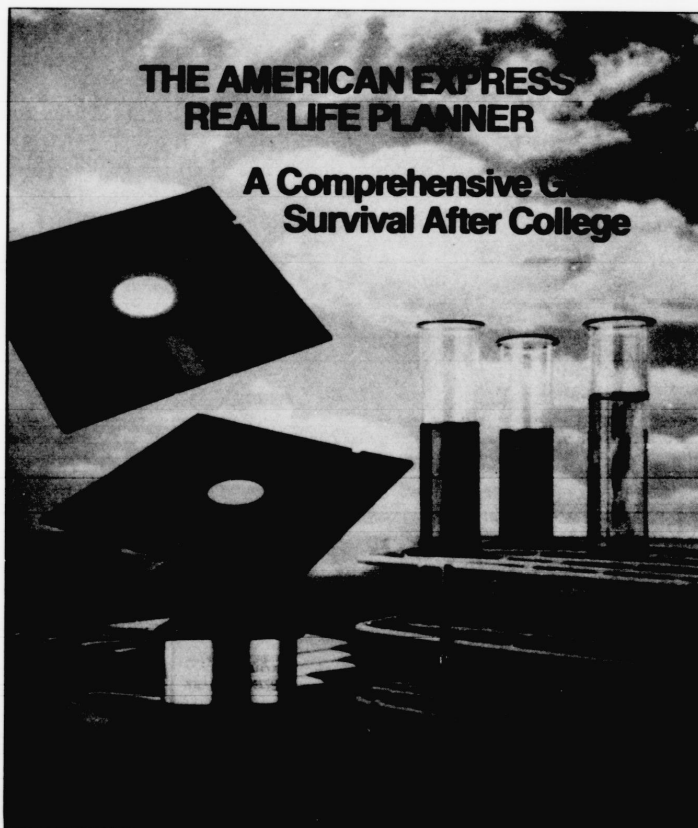
Congratulations to Jason Salzman for having the intelligence and insight to see the nuclear-war issue for what it is and for having the guts to talk publicly about it by suggesting the suicide-pill option. As a middle-aged woman who has returned to college, I am appalled at the ignorance and apathy of the conservative majority on college campuses today and say bravo for anyone who dares to voice a knowledgeable but different opinion. There is much more at stake in our world than a "good job after graduation," and it is time we pull our heads out of the sand, face the issues and start working for peace.

ANN CLARK
Camillus, N.Y.

Once universities begin to "stockpile suicide pills," as suggested by Mr. Salzman and Brown students, what is to prevent other institutions and organizations from doing likewise? This would not only create a high degree of availability but would be a hugely regrettable mistake, and one that unfortunately would only be realized as such *after* the fact.

DAWN ROBERSON
University of Kansas
Lawrence, Kans.

Letters to the Editor, with the writer's name and address and daytime telephone number, should be sent to: Letters Editor, Newsweek On Campus, 444 Madison Avenue, New York, N.Y. 10022. Letters may be edited for reasons of space and clarity.



Beginning in the September 1985 issue of *Newsweek On Campus*, *The American Express® Real Life Planner* will tackle some of the myths about life after college. You will find reliable information on getting started in your first job, networking, office politics, managing your money, investing, and continuing your education.

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MARY ELLEN MARK—VIBRAGE

RON HOWARD AT WORK ON THE SET OF HIS SOON-TO-BE-RELEASED MOVIE 'COCOON,' AND WITH HIS WIFE CHERYL IN THE MEMORABILIA-FILLED FAMILY ROOM OF THEIR CALIFORNIA HOME: 'TO MAKE A MOVIE, I FEEL THAT I SHOULD REALLY BELIEVE IN ITS THEME. IT SHOULD BE SOMETHING THAT I CAN IDENTIFY WITH AND RELATE TO.'

A Star Shoots Straight

Outside the door to Ron Howard's \$575-a-night New York hotel suite sits a greasy pizza box. It seems incongruous in a place where most folks would rather have a slice of chateaubriand, but the anomalies are just beginning. Inside the suite, on the living-room floor, Hollywood's hot young director is scuttling around with his four-year-old daughter, Bryce, while wife, Cheryl, looks on. It's just about 8 p.m.—more than 12 hours since he got up and went to work on his latest film, "Cocoon." Today he's been rerecording dialogue, and everything went well. Now, with the charms of Manhattan beginning to twinkle 28 floors below, will the Howards go out to celebrate? No way. *This* million-dollar movie-maker would much rather spend the time watching his kid play with her mermaid toy. For someone who's been in show business for 29 of his 31 years, Ron Howard sure comes on like the middle-class guy next door. And in many ways, he is.

Where did this man go right? Just about everywhere he could. As the older of two sons in a showbiz family, he had an impossibly normal upbringing in southern California. Somehow he never got



DOUG MAYER—VIBRAGE

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around to developing an oversize ego, but instead became an easygoing, genuinely nice guy who seems to have made no enemies. "In a town that takes pleasure in knocking people," says producer Roger Corman, "no one knocks Ron Howard."

Of course, in a town that loves a winner, Howard's also got a lot of clout. As an actor, he played in two No. 1 television series—"The Andy Griffith Show" and "Happy Days"—and a smattering of successful movies from "The Music Man" to "American Graffiti." In recent years Howard has applied his golden touch behind the camera. His very first film, "Grand Theft Auto," cost \$500,000 and brought in more than \$7 million. His third film, "Splash," was a financial triumph: at \$35 million in rentals, it was among the top 15 movies of 1984. Much the same is expected of "Cocoon," a sentimental science-fiction fantasy that could make him one of the top directors of the generation. "If 'Cocoon' hits," says Wall Street analyst Lee Isgur, who follows the movie business for Paine Webber, "there will be people saying he's another wunderkind—another Steven Spielberg or George Lucas."

Hollywood needs all the young geniuses it can get, and it's increasingly willing to listen to young filmmakers. In recent years the motion-picture industry has developed a blockbuster complex; studios attempt to make one or two megahits per year to pay the bills for everything else. Out of the anxiety about hitting big has come a desperate attempt to grab younger audiences. The fact that 16- to 20-year-olds constitute the prime moviegoing audience explains the current acne rash of teen-exploitation movies, many of which flop spectacularly. No wonder that "Splash," with its widely appealing story and characters, stood out, and catapulted Ron Howard to the directorial forefront. Says Isgur, "It was a sign that he's capable of producing movies that are unique on a creative basis and that have worldwide commercial appeal."

As a basically decent man who makes basically decent films, Ron Howard may be the perfect filmmaker for his time. He creates conservative movies—touching stories with strong, middle-class values and an old-fashioned sensibility that harks back to such masters as Frank Capra and Preston Sturges. "To make a movie," says Howard, "I feel that I should really believe in its theme. It should be something that I can identify with and relate to." If that sounds a bit heavy, remember the wry touch Howard brought to the theme of love in a "Splash" discussion between Allen Bauer (Tom Hanks) and his brother Freddie (John Candy).

FREDDIE: So, how is she?

ALLEN: How is she? She's ah . . . she's a mermaid. I don't understand. All my life I've been waiting for someone, and when I find her, she's . . . she's a fish.

FREDDIE: Nobody said love's perfect.

"Cocoon," Howard's next warmhearted fantasy, is scheduled for release June 21. It tells the story of a group of young, attractive, humanoid aliens who come to earth to retrieve some magical objects from the Gulf of Mexico. In the course of their visit to Florida's west coast, they encounter a down-and-out pleasure-boat skipper—who begins to fall in love with one of the extraterrestrials—and a group of senior citizens who begin to feel and act much younger. The movie sparkles with fine ensemble performances from a large cast, including such veterans as Hume Cronyn, Jessica Tandy and Maureen Stapleton, plus such bright young faces as Steve Guttenberg, Raquel Welch's daughter, Tahnee, and Tyrone Power Jr. In its knack of seeming simultaneously magical and believable, "Cocoon" resembles Steven Spielberg's "Close Encounters of the Third Kind" and the best work of author Ray Bradbury. "With 'Cocoon,' I tried to create an environment which makes total sense, reactions which are very believable," says Howard. "In doing that, you earn the right to be as fanciful as you want without people wincing. It allows the audience to participate in the fantasy."

Twentieth Century-Fox, the studio releasing "Cocoon," hopes there will be a lot of audience to participate. The studio has had a rocky past few years—including a shift in ownership, a new management team and a well-publicized cash-flow problem. Originally





JONATHAN LEALEY—LGI

THE DIRECTOR: A HOME SCREENING OF 'NIGHT SHIFT,' PERSUADING DARYL HANNAH TO EAT A LOBSTER SHELL IN 'SPLASH' AND INSTRUCTING ITS LITTLE MERMAID



JEAN PAULUSO—VISAGES

planned for release next Christmas, "Cocoon" was shifted to summer in what many industry analysts see as an attempt to pump some fresh money into the company. "The studio not only needed product, they convinced us that it was really a summer picture," says Richard Zanuck, one of three "Cocoon" producers and part of the production team that brought us "Jaws" and "The Sting."

Such faith didn't come automatically. To get his first shot at directing, Howard had to resort to a mild form of extortion: in exchange for acting in the phenomenally popular drive-in movie "Eat My Dust!", he got the go-ahead from producer Roger Corman to make his own car-crash spectacle, "Grand Theft Auto." After this breakthrough, Howard was determined to keep on directing, even in the anonymous world of TV-movie production. There, much in the same way that film-school graduates learn their craft (page 8), Howard made three films, including the highly praised "Skyward" (1980) with Bette Davis for NBC. Yet in that same year, ABC refused Howard's request for directing assignments when his contract for "Happy Days" was up for renewal, so he left the series. "They offered me a lot of money instead," says Howard, "but that's not what I wanted. I had committed myself to being a director."

Howard has become a remarkably democratic filmmaker, willing to listen to cast and crew. "What I enjoy is that moment of creation, whether it's from an idea of mine or someone else," he says. "Movies are made up of thousands and thousands of little steps that need to be taken correctly. Each of those little steps feels pretty good, and over the course of the day there are lots of little payoffs." As an actor, he brings a special



JEAN PAULUSO—VISAGES

sensitivity to character portrayal and casting. "Characters are the most important thing to me," he says—and it shows. In "Night Shift" Howard coaxed wonderful—and very different—performances out of Henry Winkler and Michael Keaton. In perhaps his finest work as an actor, Winkler made an engaging transition from nebulous factotum to self-confident, normal guy, and Keaton shot off comic sparks as a jivey hustler. Steve Guttenberg of "Cocoon" says Howard is "an actor's director," who "gives people a lot of room and guides them in a way that is more mature than his chronological age."

In one way or another, Howard's been preparing to direct all his life. "At the age of seven or eight," he recalls, "when people would ask me, 'What do you want to be when you grow up?', it was my stock answer to say, 'I want to be an actor-writer-producer-director-cameraman-and-baseball player.'" He clearly remembers his satisfaction, at seven, when the director of "The Andy Griffith Show" used one of his suggestions. He started making home movies at nine and won a national contest at 17 with a one-reeler he submitted as "R. W. Howard."

The would-be director was learning,

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even as he stood around television and movie sets during the endless delays between takes. His father, actor-writer Rance Howard, says Ron absorbed much of his knowledge by osmosis: "He knows things he doesn't even know he knows." Working with George Lucas on "American Graffiti" was an epiphany, Ron says. "He was the first director I worked with who didn't shoot it by the numbers. That was real interesting to me—and a revelation." Lucas returns the favor by saying, "Ron is terrific. He was a talented young actor in 'American Graffiti' and now he's a great director."

Although Howard attended film school at Southern Cal, he dropped out after two years with few regrets. Acting commitments, largely "Happy Days," kept interfering with his studies, and he thought he could accumulate the credentials for filmmaking outside the classroom. "After a while I didn't look back, especially when directing opportunities began developing for me," he says. And when he took advantage of them, Howard made movies in a way that drew upon all his formative influences—the imagination and creativity of a Lucas, the rock-hard realism of classic TV sitcoms. "The confines of having to develop a character on TV and tell a story in 26 minutes," says Tom Hanks, who starred in ABC's "Bosom Buddies," "instills a lot of discipline in you."

Howard's discipline and showbiz instincts may have come naturally. His father and mother were touring together in a dual production of "Cinderella" and "Snow White" when they decided to wed. "Rance and I were married in Winchester, Ky.," recalls Jean Howard, "at midnight with six dwarfs doing a tap dance to 'Here Comes the Bride.'" While Mom and Dad did summer stock, little Ronny would "watch rehearsals for hours on end," says Rance. "If you did something funny, he would laugh. He was a great audience at two." By that time, in fact, Ronny had already trod the boards—sort of. At 18 months his mother carried him across the screen in a long-forgotten Western called "Frontier Woman." And while only two, he earned his first rave in Dad's production of "The Seven-Year Itch": "He is on stage less than a minute," exclaimed the Baltimore Sun, "but during that time opening night he stole the show."

It was only the beginning. From watching his father perform in a summer-stock production of "Mr. Roberts," Ronny somehow absorbed most of the lines spoken by the inept Ensign Pulver. When he and Dad performed a scene from the play in front of a casting director, three-year-old Ronny landed his first paying job as an actor, in the movie "The Journey" (1959). This led to a series of parts on live television and his big break, "The Andy Griffith Show," in 1960. As Opie, the son of widowed Sheriff Andy Taylor, Howard created the modern television equivalent of Huck Finn—a wide-eyed, fresh-faced charmer learning about life from Paw, Aunt Bee and Barney Fife. It was the perfect match of character and actor, and, thanks to continuing reruns, people still associate Howard strongly with the character.

During his eight years with Griffith, Howard also managed to become a very popular film actor. In "The Music Man" (1962), he played the lisping little brother of Marian the librarian—and showed a boisterous ability to belt out a tune in "Gary, Indiana." The following year, in "The Courtship of Eddie's Father" with Glenn Ford, he managed to be alternately precocious and vulnerable—but always very appealing. After the Taylors departed Mayberry, Howard worked sporadically before getting another series, "The Smith Family," with Henry Fonda in 1971. "Leading up to that," Howard says, "there had been nine months where, for the first time in my life, I was losing out on parts. It's the first time I remember not working when I wanted to—and I missed it."

Although "The Smith Family" was canceled after a year, Howard's career stayed on course, thanks to two nostalgic projects: the pilot for "Happy Days," which aired that year, and "American Graffiti" in 1973. For both, he portrayed a naive, earnest young man coming of age. In "Happy Days" his decidedly straight Richie played off the awesomely cool Fonzie of Henry Winkler. As the Fonz gradually eclipsed Richie as the focus of the show, Howard, typically, buckled down to become an effective second banana. "I



WALTON ENTERPRISES

In his work as Opie on "The Andy Griffith Show" (1960-68) and later in George Lucas's "American Graffiti" (1973), Howard defined the all-American teen. "Some people associate me with Opie," he says. "I associate through a sense of humor."



MOVIE STUDIOS



Apprentices in Celluloid

The sign on the door reads "Reality Ends Here"—but in fact, the tough realities of moviemaking are basic to the curriculum at New York University's film department. In the editing lab, students hunker in isolated cubicles, painstakingly cutting pieces of celluloid. Nearby, their classmates may be stitching costumes or building film sets, wheedling grants out of corporate chieftains or checking the bulletin boards—desperate for a fog machine or a production job. "You come in thinking that right away you're going to become George Lucas or Martin Scorsese," says sophomore Christine Sacani, "and what you realize right away is that it's not like that at all."

Both of those directors were trained at

Hollywood is an obvious draw. Classwork occasionally proves commercial: the first script Greg Widen, 26, an M.F.A. candidate at UCLA, wrote for his screenwriting class got him an A—and \$300,000 from Twentieth Century-Fox. Screenwriting Prof. Richard Walter says that while few ever strike so big so soon, students can often use scripts to open studio doors. Walter also dismisses the frequent criticism that film-school students are unreasonably cocky. "Huge egos are real useful," he says. "Moviemaking is a wonderfully arrogant notion." At USC, well-connected alumni often provide key introductions; distinguished graduates also contribute to its extraordinary facilities, including a mini-stu-



BERNARD GOTTFRYD—Newsweek

FILMING AT NYU: LEARNING EACH SKILL FROM ACTING TO CARPENTRY

film schools—and the mere possibility that other young moviemakers might rise that high has given these programs new glamour. According to the American Film Institute, nearly 41,000 students are now enrolled in about 1,100 college film programs around the country. For years Hollywood scoffed at this hothouse approach to learning the craft, but the huge successes of such alumni as Lucas (USC), Scorsese (NYU) and Francis Coppola (UCLA) changed the picture, and now studio executives scout fresh talent among recent graduates. "They need us," boasts Eleanor Hamerow, head of NYU's graduate program. Authorities praise many film departments, including those at Boston University, MIT, Columbia (where "Amadeus" director Milos Forman teaches), the University of Texas and the California Institute of the Arts. The three schools that currently rate most of the limelight, however, are UCLA, USC and NYU.

The California universities were pioneers in film education, and their proximity to

di complex of five buildings, made possible by such donors as Lucas (\$6 million) and Steven Spielberg (\$1 million).

In recent years, as audiences have begun to savor small, independent features, NYU's film program has inspired more and more applause. Such currently acclaimed young directors as Susan Seidelman ("Desperately Seeking Susan"), Jim Jarmusch ("Stranger Than Paradise"), Joel Coen ("Blood Simple") and Martin Brest ("Going In Style," "Beverly Hills Cop") are all graduates of NYU's Tisch School of the Arts, which stresses the mastery of all trades and the importance of working within a budget.

Teamwork: NYU favors a hands-on approach. Both undergraduate (980) and graduate students (160) start with still photography and progress to short black-and-white silent films. Then they learn to add a sound track and finally synchronized sound and color. Students produce at least five short films a semester—longer ones at the

graduate level—while working as crew on others' projects. Teamwork is crucial. "A few years ago, people emerging from film schools had the reputation of walking onto a set and wanting to take over," says department chairman Charles Milne. "We decided we had to drive home that film at its best is a collaborative medium."

Periods of study (directing, camera technology, writing, editing, sound, etc.) alternate with periods when students shoot their own films; in their final year, grad students produce a full-length thesis film. "We don't say, 'OK, if you're going to be a director, then you don't need to learn to shoot or edit,'" says Prof. George Stoney. "We even make them act so that they have the experience of knowing what it's like." Undergraduates are also required to take a core curriculum of liberal-arts courses and encouraged to venture beyond the requirements. "The liberal arts are very important in making great filmmakers," says Milne. "You can't be a great filmmaker unless you have something substantive to say."

Parlays: Atypically, NYU students own the rights to the films they create and say these are their most valuable credentials. Director Seidelman, a 1976 graduate, won a "student Oscar" from the Academy of Motion Picture Arts & Sciences for a short, satirical film. On the strength of that achievement, Seidelman obtained a grant for a longer movie. She parlayed this into an \$80,000 kitty to make "Smithereens," a feature about punk rockers that aroused the interest of big-time producers who took her to Orion Pictures, which just released the \$5 million "Desperately Seeking Susan."

The production process can be costly, however. NYU's annual tuition is \$8,450, and the expense of filming can add heavily to the burden. Although the school provides facilities and equipment, it offers limited film budgets—a minimum of \$600 for a graduate thesis film, for example. Most students try to raise additional funds themselves; they discover that the salesmanship effort can be one of the most valuable lessons of all. "It gets you to go out and sit down with a bigwig from Pepsi or Xerox," says sophomore Sacani. "You learn to be able to go out fighting."

The fight promises to get somewhat easier in the near future. "The studios are searching," says Seidelman. "Everybody's trying to figure out what's new." Her success, and that of other graduate filmmakers, is starting to reverberate through the movie business, according to NYU's Stoney. "They've made money for the industry," he says, "and more and more of the people in control are those who came out of the film schools." As long as their alumni continue to star at the box office, college programs will probably be playing ever-bigger roles.

CATHLEEN McGUIGAN with CYNTHIA I. PIGOTT
in New York and bureau reports

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used to call him the Bob Cousy of comedy," says the show's creator, Garry Marshall, "because Bob Cousy was such a versatile basketball player, he could feed the ball to others or when you really needed him to, he could score himself."

Since establishing himself as a director, Howard has put acting on hold. "I do like to act," he says, "and once I get my directing career under control I might want to ease back into it." Actually, now that he's begun to work more behind the lens than in front of it, Howard has begun to enjoy his celebrity for the first time. "A wonderful thing has happened in the last four or five years," he says. "People have stopped making a real big deal out of meeting me. They don't come up and say, 'Opie, how's Aunt Bee?' They say, 'I hope 'Cocoon' does real well.'"

Fame hasn't always been that easy to handle. Ronny Howard learned how to write so he could sign autographs in 1960 when "The Andy Griffith Show" became a smash. Separating his screen life from his home life wasn't hard ("Acting wasn't being natural. It wasn't a game. It wasn't play."), but being a child celebrity did cause some conflicts. "It was confusing when I went back to school and would have to get into fights and stuff to prove I was an OK kid. But I always enjoyed it." Howard and his brother, Clint—also a successful child actor, who starred on the TV series "Gentle Ben"—did most of their growing up in middle-class Burbank and always attended public schools when not working.

Impossible as it may seem, Howard had a fairly normal childhood. "When kids would come up to me and say, 'What's it like to be a movie star?' I'd never really have an answer because I didn't know anything about it except working," he says. "I had two very separate lives. I didn't know any Hollywood kids and I didn't hang out with any of them." Rance and Jean Howard told Ron he didn't have to act if he didn't want to, and only once did he feel pressured to take a job. Asked if he wanted to be in "The Music Man," Ronny said he didn't want to miss any of public-school first grade. "I remember the vibes in the car," he says. "They said, 'Oh, OK,' but clearly they thought it was a neat opportunity. Later, they asked me again and I said, 'Yeah, yeah.'"

While the protectiveness of Rance and Jean Howard kept little Ronny untarnished by glitz, it sometimes grated on the adolescent Ron. In particular, he remembers being "a little bit impatient" to marry a girl he met in his 11th-grade English class. Now his wife of 10 years, Cheryl Howard, a budding screenwriter, remembers that Ron was "real shy and nice when he talked in the classroom." The product of a Southern Baptist upbringing, she hadn't seen his acting when they began to date: "My dad wouldn't let me watch much TV." The couple had to overcome his parents' tight reins and her father's initial distrust of show-business people. "But my dad ended up liking

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TWENTIETH CENTURY FOX

Ron," says Cheryl, "because he got me home from a date by 9:30."

By and large, Ron Howard has remained true to his conservative upbringing. He neither smokes nor drinks hard liquor, although he's been known to put away a few beers. Although he's always earned good money—\$1 million for directing "Cocoon"—he and his wife live modestly by Hollywood standards. They both wanted a family but waited until they'd been married five years to have their first child. Howard considers his "straight arrow" reputation accurate and concedes that, in an industry known for conspicuous substance abuse, "I am not and probably never will be socially in tune. I wasn't as a kid, not when I was on 'Happy Days' and not now. People don't invite me to those kinds of parties." Howard admits that he used to feel uncomfortable denying drug use in the past but now, he says, "not drinking and not taking drugs is starting to become kind of hip."

So what does Ron Howard do for a good time? Well, he goes to a lot of movies. He likes to play a little basketball, and he loves to watch sports on TV. A big Los Angeles Dodgers fan, Howard collects baseball memorabilia—including a 1927 contract Babe Ruth signed to appear in a movie called "Lily of the Laundry"—and he owns 2½ percent of the Portland Beavers, a minor-league farm team of the Philadelphia Phillies. More often than not, he simply spends time with friends like Winkler and, especially, with his family: "I now enjoy going to the zoo, and the trips to Knotts Berry Farm can be heaven."

Most people will tell you that Ron Howard is a *very* nice man—and he is. Dressed in oxford-cloth shirt, crew-neck sweater, blue jeans and running shoes, he looks just about the same as he did on "Happy Days," except for some additional hair on his upper lip and a little less on the top of his head. But don't be fooled into thinking he's Richie Cunningham; he's much smarter, if not as funny. ("Personally, Ron's not a funny guy," says Tom Hanks. "When you sit in a room with him, you don't get bowled over.") And he's so earnest that you believe him completely when he says, with customary directness, "I consider myself to have been extremely fortunate, but I also consider myself to be a person who is pretty good at taking advantage of good fortune by working hard."

Maybe a little too hard. "It's a constant foot-race between family and work," says Howard. "I love to work and get a great deal of gratification and security out of it." While on "Happy Days," Howard would write screenplays at night and make 16-mm movies on the weekends—and his first theatrical feature was prepared and edited while he was working on the series. While he claims to be a "reformed workaholic," during a recent lull in "Cocoon," Howard flew to Ohio for a few days to scout locations for "Gung Ho," a movie that hasn't even been signed yet by a studio. Says Cheryl Howard, "He said to me, 'Babe, after "Happy Days" we're going to have much more time.' Well, 'Happy Days' is over and it's still crazy."

Which is why the Howards will be moving to the East Coast this summer. By leasing a house in Greenwich, Conn., they hope "to separate business from family. If you're in show business and in L.A., you can't get away from it all," says Cheryl in the family room of their overcrowded West Coast house. (Even with three bedrooms in the main house and an additional two in the attached guest quarters, there is barely room for Ron and Cheryl, Bryce, their three-month-old twins, Paige and Jocelyn, a nanny, four dogs, two goats and three rabbits.) "Some people feel it's a real mistake," says Howard, "because everything is going so well and Los Angeles is where all the decisions get made." Considering his box-office record, however, odds are that the Hollywood decision makers will be only too happy to come to Ron Howard.

RON GIVENS



ALAN WARKFIELD—GAMMA LIAISON

YOUNGSTERS AND VETERANS IN 'COCOON': EARTHLING STEVE GUTTENBERG DISCOVERS ALIEN TAHNEE WELCH, HOWARD DISCUSSES A SCENE WITH HUME CRONYN

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RON GIVENS

US/MAY 1985



Now What?

HENRY JAMES

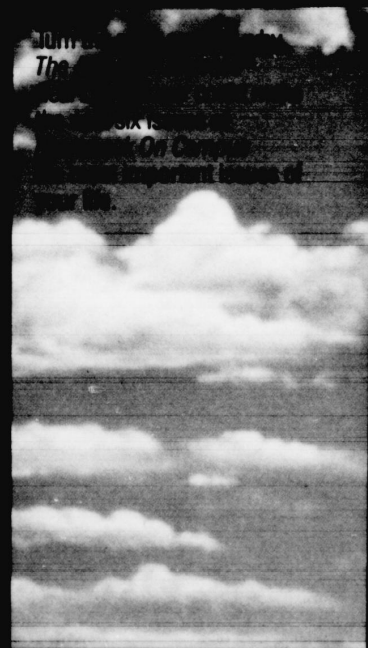
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You can't learn everything in college. Sure, you'll learn more than you'll ever need to know about supply side economics, more on Boolean logic than you ever thought necessary, and more about *Ulysses* than even the most demanding cocktail party could ever require. But nobody teaches you how the world works, how to find an apartment, how to manage and invest your finances, how to get started, really get started, on your career. Nobody, that is, until now.

American Express is about to commence a broad course in real world living. Beginning next semester, American Express offers *The Real Life Planner* each month in *Newsweek On Campus*. We'll provide practical advice that will set things straight and help temper your anxiety about what lies ahead.

Think about your future for a moment. Let's face it, you have it pretty good right now. You probably work very hard, are extremely dedicated, and are committed to achievement and success. But you're also in school for only 30 weeks or so each year, and classes only take up about 15 hours of each of those weeks. Your first job, on the other hand, will take up about 50 weeks of your year; your workdays will account for about 50-60 hours of your week to start; and the tuition you've spent the better part of four years complaining was too high, will suddenly look pretty meager when the same figure resembles your annual salary.

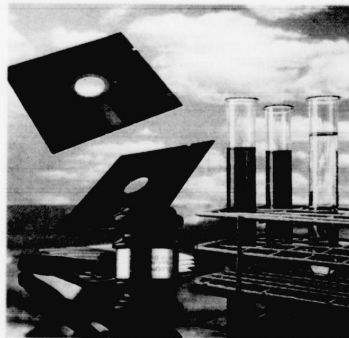
Graduation looms and you realize with a start that you might not really know how to go about going about your life. Rest assured. In each upcoming monthly installment

September 1985
Getting Started

In our September 1985 edition we'll take you through your first job and help you with some of those important beginning career decisions. We'll help you decide which area of the country holds the most promise for future growth in your field, and we'll offer a city-by-city chart comparing cost of living with average starting salaries, to help you determine how much discretionary income you'll actually have to spend once you get where you're going. What are the hot careers for the years ahead and where can you find them? We'll let you know. You'll also find tips on finding your first apartment or home, on settling in, and advice on when and how to make that all-important second move.

Commonly held myth #1: I must be certain of my career path before I leave school.

Not true; in fact, most college graduates don't remain in their first jobs for more than two years, and many find themselves working in an entirely new field within five years after graduation.



October 1985
Networking

In October, we'll cover the basic guidelines of networking, the essential process of getting yourself known and learning about others, of seeing and being seen. We'll offer valuable insight on calling on friends, relatives, alumni, and prominent members of your field for advice and assistance; and we'll give you pointers on looking for your second job while still performing admirably and loyally in your first—all in an effort to help you on your climb up the real world ladder.

Commonly held myth #2: I'm better off finding a job on my own merits, without taking advantage of an "in" I might have in my field.

Not true; networking of this sort is not only common practice, it's so prevalent you'll need to muster all of your resources and contacts if you're to maintain a competitive edge. While you may land your first job solely on your achievements and job potential, chances are you'll move on to your second position through contacts you've either made on your first job, or on your own.



November 1985
Office Politics

Office politics command our attention for November, as they will command yours throughout your working life. We'll give you pointers on how to cover your tail, how to make your boss look good, and when to take some of the credit for yourself. And, we'll show you how to look for clues around the office to help you determine what to wear, what to talk about (and what not to talk about), and which way the wind blows on a number of issues. You'll also need knowledgeable advice on when and how to ask for your first promotion or raise, and how to promote yourself without waiting for your boss to do it for you.

Commonly held myth #3: If I pay attention to politicking and positioning, my work will suffer. If I do my job well, I will be noticed.

Not true; unfortunate or not, many on-the-job promotions are as much promotions of personality as they are promotions of performance. Each and every office has its own system, its own way of doing things—and

it's up to you to figure out what's accepted, and what's expected, if you're going to get along.

of *The Real Life Planner* in-depth lifestyle. from one yourself a common life, and s really wor

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Below, *Planner* w guidance

February 1985
Managing

In February *Life Planner* found and h a system of plan for ma expenses, a you in the r tion with fin advice that's you. How w choose an a tant? A bank are you a g risk? And, h can you affo owe? We'll p the answers also try to s few bucks.

Commonly held myth #4: I save a quarter of my income on rent and

Not true; country you as twice that arrangement, though expense, and financial prio home more from importe repairing iter replaced, bu

of *The Real Life Planner*, American Express will provide an in-depth report on a particular aspect of your new life and lifestyle. We won't open doors for you, but we will get you from one room to another and make you feel better about yourself and your future. Along the way we'll shatter some commonly held myths about this unique period in your life, and start you thinking about, well, how the world really works.

Each month in *Newsweek On Campus*, we'll profile recent graduates who've followed the conventional career patterns, and others, more adventurous, who have given new meaning to the term "unconventional."

Below, you'll find why *The American Express Real Life Planner* will quickly become a key resource to consult for guidance and reassurance as you prepare to take an excit-

ing new step. (Graduating seniors: Fill out the enclosed response card to make sure you don't miss an installment.)

Think of us this way: if the real world is the class you've been sleeping through every morning this semester, *The American Express Real Life Planner* is your ticket to passing the final exam, your source book of new and improved ideas, and, we hope, one of the few items of required reading you will actually enjoy.

Look ahead to American Express and the next six issues of *Newsweek On Campus*: They'll help you deal with the most important issues of your life.



February 1986
Managing Money

In February, *The American Express Real Life Planner* will help you manage your new-found and hard-earned riches. We'll suggest a system of personal budgeting, help you plan for major expenses, and point you in the right direction with financial advice that's right for you. How will you choose an accountant? A banker? Why are you a good credit risk? And, how much can you afford to owe? We'll provide the answers, and we'll also try to save you a few bucks.

Commonly held myth #4: I shouldn't spend more than one-quarter of my take-home pay each month on rent and utilities.

Not true; in fact, in certain parts of the country you might expect to spend as much as twice that amount to find decent living arrangements. With careful money management, though, you can handle such an expense, and we'll help you develop your financial priorities. You might have to eat at home more often than you'd like, switch from imported to domestic beer, and start repairing items you might otherwise have replaced, but you'll manage.



March 1986
Investing

Invest your time with us in March and you'll learn all a recent graduate needs to know about investing, from owning your own home to speculating in the stock market.

We'll help you spot the investment opportunity that's right for you and for your budget, and where you can go for professional advice about each. We'll also talk about insurance and your particular needs, and explain why certain kinds of life insurance programs, widely thought an unnecessary expense for recent graduates, might be one of the better investment opportunities available to you.

Commonly held myth #5: I'm not earning enough money to need an accountant, or think about investing.

Not true; an experienced accountant can almost always save you some money, and can suggest several investments rich in tax savings. Banks, stockbrokers, and financial planners can help you find worthwhile investment opportunities, even if you've only got a few hundred dollars to invest.



April 1986
Continuing Education

By April you'll be ready for our examination of continuing education, a broad look at graduate schools, night schools, and adult extension programs to help you determine when and if an advanced degree is a necessary forward step, or just a way to sidestep the inevitable. And we won't limit our discussion to continuing education in the strict academic sense; we'll look at ways to continue your education on your own.

Commonly held myth #6: I must go to graduate school if I'm going to get anywhere in my career.

Not true; in fact, many young adults today have done extremely well in their fields without even the benefit of an undergraduate degree, so graduate schools don't always hold the answers. Many employers will pay as much attention to real world experience as they will to a string of degrees attached to your name. This is not to say that graduate school is, as a rule, a waste of your time and money, only that an advanced degree is not always the only way to your career advancement.



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NEWSWEE

Chasing the Defaulters

The Feds get tough with students who don't pay up.

Graduating seniors may think that they have left all the worries of college life behind them. But after a grace period of nine months, many will come face to face with a rule that is more than academic: there is no such thing as a free loan. After tolerating an epidemic of defaults on federally guaranteed student loans, the United States government has launched its most severe crack-down yet on students who leave school *magna cum loan*. Since December, 15,000 lawsuits have been filed against ex-students aimed at collecting nearly \$45 million in back debts. And federal officials pledge to keep the pressure on. William Weld, the U.S. attorney in Boston, sums up the new federal attitude: "It is inexcusable that a student who was lucky enough to get a federal loan should now refuse to pay it back."

Inexcusable, but increasingly common. "The fact is," says Richard A. Hastings, director of debt collection for the U.S. Department of Education, "there is a flood tide of loans coming into default this year." His figures show that this year alone, loan defaults could reach as high as \$800 million, raising the total of outstanding bad paper to \$3 billion. That is a small fraction of the \$42.4 billion in federally guaranteed loans granted by 1984, but it is more than enough to stir the Reagan administration; in an era of record budget deficits, student deadbeats are an unpopular constituency.

The federal crackdown has taken two forms. First, the White House has proposed tighter new rules restricting federally backed loans to families that earn less than \$32,000. Second, the Education and Justice departments in Washington now funnel defaulters' cases to local U.S. attorneys who, armed with more staff, computerized dunning letters and an unforgiving public mood, are tracking down delinquents with a new greeting from their Dutch Uncle Sam.

With so many defaulters at large, the Feds can't sue them all. Instead they've adopted a policy of publicly shaming a few of them in the hopes of inducing others to settle up. In practice, this has led U.S. attorneys to file dozens of suits at a time while issuing press releases that give the names and addresses of the alleged defaulters being sued. "This

practice is very effective," says Robert Ford, a Justice Department deputy attorney general. "I don't see anything wrong with letting the public know what is on file."

The pay-or-publish tactic has indeed paid off. A woman in Washington brought in a certified check for \$2,500 the day after the first press release. In New Haven, an architect named Wendell Harp turned over



Facing reality: 15,000 lawsuits and lists naming names

\$1,700 to cover a debt he claimed had been paid a few years earlier. And in New York, Deryck Palmer, a young associate at a prominent law firm, paid \$28,000 in loans within 20 days after his name and debt were published in the New York Daily News. Palmer blames his arrears on a misunderstanding, claiming he had every intention of paying. "Can you imagine being sued over a matter that you thought had been resolved," he says heatedly. "To have tremendous disruption or dislocation in your life—tell me how it's easy to forget that."

Young professionals in general are high-profile targets. "I feel good when we catch a well-to-do doctor or lawyer able to pay,"

says Hugh Blanchard, an assistant U.S. attorney in Los Angeles. "He might be telling people at parties that he isn't paying and the government will never know. That might make others who are paying feel foolish."

One large federal claim has been filed against two doctors who graduated from Michigan State in 1980. According to court papers, Millicent Dudley, a psychiatrist, and her husband, Dale, an internist, together owe \$152,488. A major part of their money came through a program under which they would owe work time to the U.S. Public Health Service; a violation of the agreement currently requires the recipient to pay back three times the grant including interest. The Dudleys concede that they have not fulfilled all of the agreement, but contend that their residency at an inner-city hospital should count toward their debt. The government position is that this residency was training, not service. Their lawyer, Lawrence Abramczyk, says that "they acknowledge responsibility for repayment. They're not trying to run away from their obligation."

Using publicity to collect money is more like wielding a bludgeon than a scalpel. While federal prosecutors insist that they don't go to the press until private efforts have failed, some debtors complain that the process is abusive. "It was dirty pool," says Hazel Bright, who found herself on the U.S. attorney's "Top Ten Wanted List" in Boston last February. "The amount quoted in the papers [\$7,812.39] didn't even reflect payments made." In New York, social worker Marjorie Morales has filed a countersuit against her federal pursuers, charging improper debt-collection practices. She had fallen behind on a \$5,300 loan; since her default was publicized, she says that she has been harassed with calls and letters. "I worry about my job," she says. "I don't find it funny. I find it embarrassing." Morales is willing to resume bimonthly payments, she says, but the government insists that first she admit that she has been delinquent (to save future paperwork if the claimant is delinquent again).

The vast majority of overdue debts are resolved after an exchange of letters. Most debtors spread back payments over two or three years. "It's difficult to argue with a signed promissory note," says Cheryl Sullivan, chief of collection in southern Texas. Sometimes the Feds have to be patient. "If there's a reason—like unemployment—we wait until they've got a job," Sullivan says. "Then we go after them." But they can't



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JUSTICE

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NEWSWEE

JUSTICE

wait too long. An ex-student who declares bankruptcy five years after a loan comes due can be discharged from the debt, says Doris Ann Duffy, who heads the debt-collection unit for the U.S. attorney's office in northern Texas. But, Duffy adds, "most of the time we will have sued them before it reaches the five-year point."

Bankruptcy hardly offers a free ride. Besides harming a fledgling credit rating, bankruptcy can have professional repercussions. William Gahan's application to the Minnesota bar was rejected in 1979 because he had declared bankruptcy, a move which freed him from \$14,000 in student loans. Gahan, now a practicing lawyer in San Francisco, blames his problem on loan officers who "refused to give me a break." Back on his feet, Gahan reaffirmed his debts one year ago and has begun to pay them back.

The government and cooperating banks deserve some of the blame for the loan-collection problems. Despite periods of interest during the Nixon and Carter administrations, collecting bad debts has rarely been a high federal priority. At the same time, eligibility requirements for loans were eased in 1979 and tuition bills jumped—two related phenomena that increased student loans. Some observers suggest that during much of this period banks wrote loans for students as freely as they did for shaky Third World nations. "With student loans, the banks will give money to practically anybody because under federal law the government will pay them back if they are not paid off by the debtor," says Blanchard in Los Angeles. "So you get people with dubious backgrounds getting loans of as high as \$20,000." Some never finished school, and some took only correspondence courses of one form or another that did not yield much income potential.

And some simply didn't understand what they were doing. A young woman who now works at the University of Houston remembers her loan checks as the functional equivalent of manna. "It was so great to get them in the mail—I never thought about the future," she says. After she graduated in 1980, her father made the payments on her \$7,955 loans. When he stopped last year, she was left with a \$1,250 monthly salary which she uses to pay her rent and car payments but not the \$63.86 that the government wants for her loans. "I said I'm sorry but I can't afford it," she recalls. That excuse won't stall the creditors for long. But whether she pays or not, perhaps the Feds ought to be concerned with just what she learned with her college money. "I feel kind of ignorant about the whole thing," she says. "It was a treat to get a check to pay for school, but I just didn't think about what would happen when it was time to pay it back."

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SPORTS



PHOTOS BY BILL FRANKS

Miami's marriage of the mascots: Just another promotional stunt, like giving away cars, tax advice and open-heart surgery

Big-League Baseball

Better play, marketing, TV help colleges woo the fans.

The night was balmy, the stadium full and the Hurricanes of Miami led the Maine Black Bears 1-0 after four innings. Suddenly the Miami ground crew unrolled a white carpet, and a "wedding" broke out in the infield. Public-address announcer Jay Rokeach, in a white dinner jacket and yarmulke, intoned the

Maine went on to upset top-ranked Miami, 3-2, after 10. The defeat ended the Hurricanes' 24-game winning streak, leading one fan to comment, "Wedding nights are never what they're cracked up to be."

Such elaborate stunts are hardly commonplace, but the fact that they occur at all suggests that college baseball may

be emerging from a long slump. In the last decade, beautiful new ballparks have sprouted up around the country and attendance has soared; better coaching and longer seasons have improved the quality of play, which in turn attracts the attention of professional scouts. Last year 73 percent of the players selected in the major leagues' June draft came from the college ranks, compared with 39 percent in 1971; more than 40 percent of all current major leaguers played college baseball. With the enormous success of amateur baseball as an exhibition sport at the

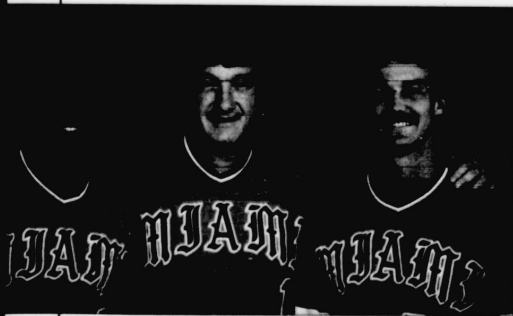
Los Angeles Olympics and five seasons of national television exposure on ESPN, sports fans are beginning to notice.

While football and basketball have long been highly visible, heavily promoted and often lucrative college sports, baseball has attracted little more attention than water polo and lacrosse. The weather

obviously causes problems for northern schools. College baseball also suffered from a lack of support staff, spring competition from tennis and track—and even the stronghold that professional baseball has on the American public.

Now more colleges are fielding baseball teams than ever before, and the traditional powerhouses, like Southern Cal, Texas and Arizona State must share the spotlight with upstarts from Mississippi State, Wichita State, Miami, Michigan and, of all places, Maine. With the talent spread across the country, today's stars include Oklahoma's ace pitcher Bobby Witt, Michigan shortstop Barry Larkin and first baseman Will Clark of Mississippi State, all of whom figure to go early in the 1985 draft. The higher level of play could lead to revenue-producing programs at more universities. It might also tempt major-league clubs to use the colleges as "farm teams" the way pro football and basketball teams long have.

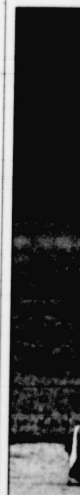
Miami head coach Ron Fraser—the "Wizard of College Baseball Promotion"—isn't surprised. "It's just a question of marketing the product," he says. Fraser, 48, took over at Miami in 1963. "They had nothing," he remembers, and he knew they needed three things: lights, scholarships and spectators. Fraser started with spectators. "Kids want to play in front of people," reasons Fraser, a native New Jerseyan who coached the Dutch National Team to three European championships. So, in true Charlie Finley fashion, he painted the bases green, white and orange. Then he started using bat girls, "hoping that dirty old men would come to the games."



Fraser with James (left), Davies: 'A good product'

vows for Miami's mascot, the bright orange Miami Maniac, and his fuzzy green bride before 4,200 cheering fans, a national television audience and an all-mascot wedding party that included Hialeah Park's Freddie the Flamingo and the Hamburglar from McDonald's. The newlyweds left on their honeymoon after the eighth inning, and

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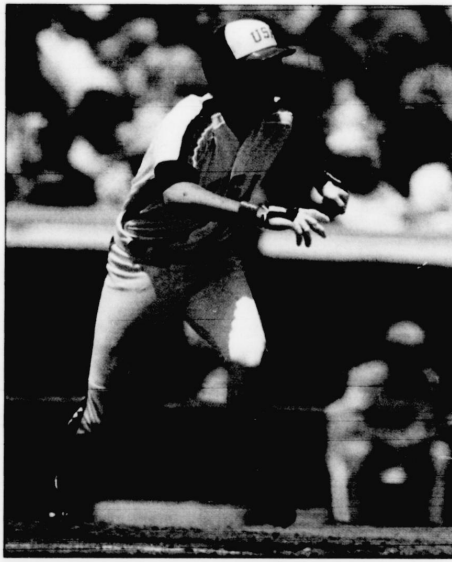
One season Fraser equipped his Hurricanes with Kelly green gloves. He finally started charging admission and branched out into promotions that included giveaways after every inning: cars, money, diamonds, income-tax advice, mystery vacations, even open-heart surgery.

Nothing is too wacky if it gets people into the ballpark. Take the Maniac's wedding. "You could jet around the country, and you'll never see 4,000 people at a college baseball game on a Sunday night," says Fraser of the Miami-Maine contest. "You couldn't draw flies on a Sunday night. Those people were out there to see a ballgame. But they were also out there to see the Maniac get married."

Miami got lights in 1973, scholarships in 1974. That was the year that the Hurricanes made their first trip to the College World Series. But the real coup for Fraser—and college baseball—came in 1979 when he went to ESPN, the sports TV network, with the idea for an "East-West Classic."

The series would pit the Hurricanes against the Trojans of Southern Cal, a college baseball dynasty whose graduates include Fred Lynn, Dave Kingman and Tom Seaver, to name a few. "I told them that college baseball is a good product, and they should cover it," Fraser shrugs, as if intoning the obvious. He also mentioned that the series would be played in February, when folks were sick of football and cold weather and would be longing for palm trees and sunshine and baseball.

In 1979, the year before college baseball's debut on ESPN, total attendance was 5.8 million. By 1983 it had skyrocketed to a record 12.8 million; in 1984, despite



Mississippi State's Clark in the Olympics: New power

an especially rainy season, 10 million fans turned out. This year, ESPN expanded its coverage to include 15 Sunday-night telecasts in addition to the College World Series, which will be played in Omaha during the first week of June. "There's no substitute for exposure," says Southern Cal's 70-year-old head coach, Rod De-deaux, the closest thing college baseball has to a grand old man and the skipper of the U.S. Olympic team. "Fred Lynn was just as exciting at USC, but nobody knew he was playing." Miami pitcher Dan Davies couldn't agree more. "Television ex-

posure is a big thing," explains the Michigan native about his decision to play ball for the Hurricanes. "You've got to market yourself."

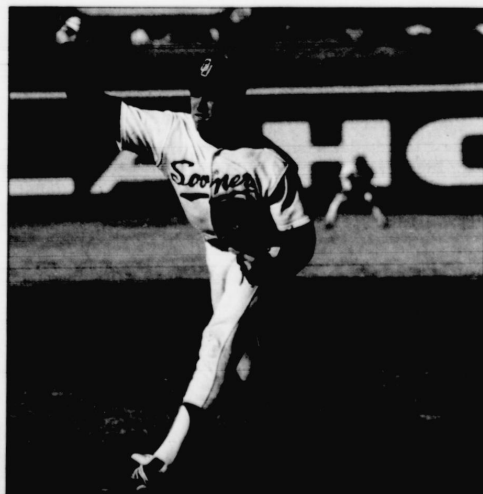
None of this has gone unnoticed by major-league executives. "Many clubs are already concentrating more heavily on college players," says Bob Wirz of the commissioner's office. "There are more good programs, coaches are doing more teaching and the teams are playing more games." Miami's star right fielder Calvin James has no regrets about his decision to play for the Hurricanes rather than in the farm system of the Cincinnati Reds, who drafted him out of high school. "College offers so many more experiences," says James, a senior majoring in international finance and marketing. "You get a chance to mature and grow and learn the game."

Coaches and athletic directors are learning the marketing game. Maine's ticket sales have soared from \$4,000 to \$57,000 in the TV era, despite the fact that the Black Bears play the first 30 games of every season in sunnier climes. To fill its 80,000-seat stadium, Texas, which ranked fifth in attendance last year, works hard to bring in national players like Arizona State and Oklahoma. Later this year college officials are planning to talk with ESPN about a College All-Star game. So far, the majority of colleges still operate in the red, but Fraser insists that baseball programs, well operated, can become profitable. The \$550,000 that Miami's program pulled in this year says he's right.

MARY BRUNO in Miami



Michigan's Larkin: A farm system like pro football's and basketball's?



Oklahoma's Witt: An early-round selection in the draft

Hulk's Rock-and-Roll Wrestling Revival

"Hulkamania," the worship of a baldish, 305-pound beach boy named Hulk Hogan, took religious root in Madison Square Garden on Jan. 24, 1984. That afternoon, the 6-foot 8-inch Hogan took the World Wrestling Association championship from "the Madman of Iran," the infamous Iron Sheik. Last month an estimated 40 million pay-TV viewers worldwide watched Hogan and Mr. T destroy the notorious bad-guy team of Rowdy Roddy Piper and Paul (Mr. Wonderful) Orndorff. The numbers aren't surprising—wrestling shows now outdraw even dirty movies on cable TV. But Hulk wants more. Already he has portrayed Thunderlips in "Rocky III," cut a No. 1 song in Japan and, with the help of Cyndi Lauper, melded the constituencies of pro wrestling and rock music.

Hulk—unlike most pro-wrestling idols—is no goody two shoes in the ring. When provoked by cheaters, his response is to take no prisoners, even if it means breaking the rules. Sometimes he forgets his strength outside the ring. Three days before Hulk teamed with Mr. T., comedian Richard Belzer asked the champ to demonstrate a front chin lock on his cable talk show. Belzer went limp, passed out and was taken to the hospital. The next day Hulk talked with NEWSWEEK'S Neal Karlen:

KARLEN: Pro wrestling used to appeal almost exclusively to an audience of blue-haired grandmothers and fans of polka music. Suddenly, the sport is hip. Why?

HOGAN: The main reason wrestling has become so popular is that there is now a new breed of wrestler. A lot of these guys could play any sport they wanted. The reason most of them wrestle is that it's a one-on-one type of situation—there's no padding, no helmets. A lot of guys would rather have a physical confrontation than be somebody's teammate or sit on the bench for half the game. So part of the reason wrestling is getting so popular is the dedication of this new breed. I also like to think that I have something to do with it. Being the world champion means I've got a heck of a following. So all I do now is come out and tell the truth. And you know what? A lot of people can't handle it when I talk the truth.

Q. What kind of truth?

A. The truth—the stuff that really comes out of my life. Most people can't handle the fact that at 5 o'clock this morning I was up training. Or they can't handle all the things I tell kids about the importance of training, saying your prayers, eating vitamins and not smoking or drinking. When they listen to me, some people say, "Oh, come on, that big goof." But that's the way it is, I play it straight. When I first got out of high school,

I was into drinking beer and fighting. And now I've found that just working out and staying straight is the ultimate natural high. I don't need nothin' else, and I tell people that. And after they watch me, they realize that's who I am.

Q. You started off as a bad guy not afraid to wrestle dirty. Now you're a hero. Have you changed your fighting style at all?

A. No. When I started in Minneapolis, I always went into the ring and tried to wrestle fair. But when other wrestlers started taking shortcuts, I'd go ahead and give them a nice receipt. The people in Minneapolis loved that. And when I came to New York, I



With Lauper: Training, vitamins, prayer

just kept doing the same thing. If somebody kicked me in the guts, I'd do the same thing to them. And the fans still liked me.

Q. What is the connection between rock music and wrestling?

A. People who follow rock and those who follow wrestling are the same type of fans. They are real energetic. Rock and wrestling is a great combination. They're almost the same thing.

Q. How did you meet Cyndi Lauper?

A. First I made friends with her manager, Dave Wolf. He lives up in Connecticut where I have an apartment. We had a lot of things in common. He's a wrestling fan, and I played bass guitar several years ago in some rock bands. Anyway, me and Dave Wolf started talking about music, and all of a sudden Cyndi Lauper started hang-

ing around. Dave talked her into watching wrestling, and she loved it. Then she got interested in the girl wrestlers and approached [then contender, now women's champ] Wendy Richter and asked her if she needed help. Wendy discovered Cyndi is into diet and nutrition. One thing led to another, and Cyndi ended up managing Wendy. And they've become real successful. I don't know how much Cyndi herself trains, but she manages to take care of herself even with the crazy schedule she's got.

Q. How does it feel to be treated like a rock star?

A. Well, you know, before wrestling became so popular, a lot of people were embarrassed to come to the matches. Now that wrestling has gotten so big, a lot of movie stars and celebrities are jumping on the bandwagon. Now I don't mind people jumping on the bandwagon. It's nice to see Liberace or Geraldine Ferraro sitting in the crowd. But I know that for those kind of people it's just a fad. I just want to see if they're going to hang around.

Q. Was it hard for you to make the transition from local wrestling hero to international star?

A. Not really, because I made sure to keep living the same way I always had. When people ask what it's like to be a celebrity, I say, "What the hell's that?" I mean, I'm still wearing my tennis shoes and cowboy boots and training and doing the same things that I did when nobody knew me. You know, it's just my personality to pick my opponents apart, and if that's what being a star is all about, then I've been a star for a long time. I haven't changed a bit. Right now, people are watching me and catching on. They say, "Hey man, this guy's a heck of a role model because he tells the truth about things."

Q. You became a symbol of American patriotism after you beat the Iron Sheik. Do you feel you symbolize anything?

A. I don't know. I do know that 200 times a day parents come up and ask, "Hey, Hulk, would you sign this autograph? My kid really loves you and the things you say." I may sound a little repetitive, but I'm always telling the kids to train, say your prayers and eat your vitamins. I'm not laying a heavy rap on them about God, because sometimes that'll turn people off. But they get the message. And like I said, after they watch me long enough they realize that I'm straightforward. They know I'm not out there hyping and then going home and drinking and snorting coke in the back room. I'm playing it straight all the way. I'm just telling them what I do for a living and what my life is like. And people get off on it.

CAREERS



Episcopal deacon Eisenstadt serves communion: From the 'old boys' to the 'new girls'

The New Face of the Clergy

The new face of the clergy belongs to Rafael Aledo, 23, an erratic high-school student and drug user from New York's Spanish Harlem. Aledo found God, he says, after his girlfriend returned from a religious retreat and coaxed him to attend mass. Now he is preparing to enter the Roman Catholic priesthood—at an open-door seminary that permits its students to date women. The new face of the clergy belongs also to Amy Eilberg, 31, who graduates this month from the Jewish Theological Seminary as the first female Conservative rabbi, and to Tim Tune, 31, who entered the Southwestern Baptist Theological Seminary after eight years as a newspaperman. "It took about half my lifetime for God to lead me here," Tune says, "but now I know that this is where I should be."

Meet today's congregation of clerics—older, better educated and more worldly-wise. Faced with a shortage of people who are willing to commit their lives to religion, some denominations are easing old strictures. Others, hoping to extend their reach, are welcoming women, minorities and midcareer converts. Religion-related opportunities have expanded beyond the pulpit to finance, broadcasting and technological fields. And, while few would choose a cleric's career for material reasons, salaries and benefits are finally moving beyond church-mouse penury. A minister's average starting salary in major Protestant denominations, for example, is now \$18,000, while the chief minister or rabbi of a large church or temple might command as much as \$75,000 in pay and perquisites.

Some of the biggest adjustments are being made by the Roman Catholic

Church, which faces a severe shortage of priests. Only 57,891 priests now serve a growing population of 52 million American Catholics; those ranks are expected to shrink by half before the year 2000, and seminary enrollment has plummeted 74 percent since 1969. Aware that the demands of celibacy, obedience and poverty discourage many would-be priests, some seminaries are trimming their restrictions. One of the boldest is New York's Neumann Residence, where 35 students from local colleges live while mixing religious and secular studies. They can dress as they like and date casually—not steadily—in an atmosphere that resembles an internship.

Catholicism is also offering ways to serve short of the priesthood—as lay teachers, counselors and administrators. And despite the Vatican's continuing resistance to



HUC president Alfred Gottschalk ordains a rabbi

confirming women as priests, nuns have assumed significant new responsibilities. Most orders now look for recruits with two years of college or work experience, and their nuns may serve as assistant pastors, campus chaplains, directors of religious education, foreign missionaries or social workers. Says Sister Lora Ann Quinonez, executive director of the Leadership Conference of Women Religious: "A woman entering a community is able to do anything that her community's goals, her own talents and the needs of any local church group would direct her to do."

Women serve even more centrally in Reform and Conservative temples, the two wings of Judaism that ordain female rabbis. Females now make up one-third of the students at Hebrew Union College (HUC), the Reform seminary. Enrollments in general are rising—and authorities see a resurgence of religious feeling. "There was a time when you could caricature Jewish students as heading toward a few professions, and being a rabbi was at the bottom of the list," says Rabbi Stanley Schachter of the Jewish Theological Seminary in New York. "Now we're finding a lot of interest." Rabbi Robert Hirt of the Orthodox Isaac Elchanan Seminary at New York's Yeshiva University sees a new kind of student. Today's rabbinical candidates, Hirt says, "come from places like Yale and Dartmouth. They were touched by someone in college or took a year or a semester in Israel, and they feel they have a great responsibility to repay."

Protestant seminaries have boosted enrollment 20 percent since 1979, partly by developing increasingly sophisticated programs: Emory's Candler School of Theology, for example, offers a dual Master of Divinity/M.B.A. for those who aspire to church management. At Southwestern Baptist in Ft. Worth—the world's largest seminary, with 5,086 students—one can major in Christian Communications. Ministerial openings vary. They abound in the thriving evangelical churches but are rare in the more affluent, suburban precincts of established Protestant denominations. For all their progress, women may still find opportunities limited by congregations that resist hiring them as pastors. Yet this, too, shall pass, says Elizabeth Eisenstadt, another new woman of God. Ordained an Episcopal deacon last June and now an assistant in a Philadelphia church, she hopes to become a college chaplain. "Often the best way to get a job is word of mouth—the old-boy network," Eisenstadt concedes, and then adds with a laugh, "or, more and more, the young-girl network."

BILL BAROL with CYNTHIA I. PIGOTT and JULIUS GENACHOWSKI in New York

MULTIPLE CHOICE



Tiblier (left) and his Texas A&M frat brothers toast their oil well: From rush to gush

A Backyard Bonanza for the Sigma Chis

College fraternities often go to great lengths to attract new members, but the Sigma Chis at Texas A&M inadvertently came up with a gimmick that might make even J. R. Ewing tip his Stetson. Last September, a chapter rush party turned into a gush party, when drillers struck oil in the fraternity's backyard—as impressed rushees looked on. Since then, the backyard rig has been producing more than 400 barrels of black gold a day—and has helped the Sigma Chis capture a record pledge class.

The fraternity bought the five-acre plot of land behind its house last July as an investment and a possible site for expansion. Two weeks later, the Inxco Oil Co. asked permission to drill for oil. "I

thought it was a joke," says chapter president Christopher Tiblier, who is now laughing all the way to the bank. The Sigma Chis stand to earn about \$100,000 a year, which they hope to use for a bigger and better house.

The bonanza has caused some ill feeling. "Some other fraternities said we were just setting it all up for rush," says Tristram Harper, the house treasurer. "I think there could have been a little jealousy." That envy may soon turn to gratitude. The new oil barons are talking to real-estate agents about using their newfound income to buy enough land to create a real fraternity row. That could bring A&M's now scattered Greeks closer together—and make campus sweethearts of the Sigma Chis.

A Capital Alliance Of Young Investors

A college chapel may not seem like the most appropriate place to preach the gospel of capitalism. But when business majors Lawrence Kaplan and Richard Abramson called a meeting last fall in the Nevin Chapel at Franklin and Marshall in Lancaster, Pa., they filled the pews with potential converts to a new extracurricular activity. Kaplan and Abramson were offering shares in the Franklin and Marshall Investment Alliance (FMIA). Unlike most college-operated mutual funds, which students and professors run as classwork, the FMIA was entirely student-backed and managed—and it quickly signed on the legal limit of 99 shareholders, who raised a kitty of \$3,000.

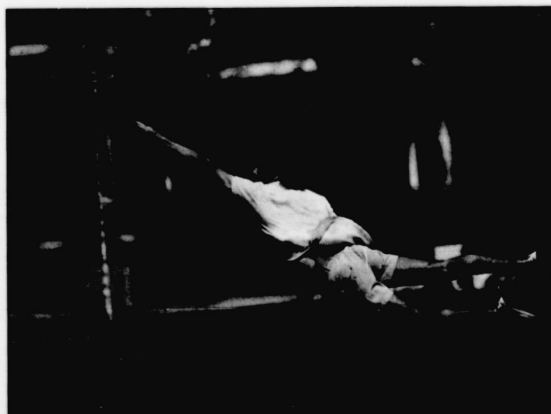
The FMIA is an offshoot of a similar fund begun two years ago at the University of Pennsylvania. Business students at Penn wanted to invest on their own but didn't have either the \$100,000 or the professional management required to start a mutual fund. Instead, with only \$4,000, they were able to register as a limited partnership with the Securities and Exchange Commission. Word spread to other Eastern campuses, and alliances sprouted at Georgetown and Union in Schenectady, N.Y. Penn's organizers hope to form a national clearinghouse that would advise schools on how to start up.

The FMIA members, meanwhile, have already learned a lot—maybe more than they've earned. The fund bought G. Heileman Brewing Co. stock at \$42 when beer seemed to be a growth industry; it promptly nose-dived to \$20. Now members pore over research on key industries more carefully before they buy—and last semester, the fund managed to outperform the Dow Jones industrial average 2 to 1.

Here's Spring's New Fling

What flies farther than a Frisbee, faster than a Skyro and made its way into the Guinness Book of World Records after just a few weeks on the market? Answer: the Aerobie, the latest in a line of aerodynamic toys created by Silicon Valley engineer Alan Adler. Introduced last December by Superflight, Inc., in Palo Alto, Calif., the bright orange ring is fast becoming the new campus craze. Adler says that he has to keep a mold running 24 hours a day just to keep up with the demand. The Stanford bookstore has sold about 2,000 of the \$6.95 Aerobies in less than five months, and rings have also been spotted wafting over the greens at Dartmouth, Duke, Berkeley, the University of Colorado and the University of Hawaii.

"The Aerobie is fun because it goes so far," says Scott Zimmerman, the Pasadena City College student—and four-time world Frisbee champion—who threw the ring 1,046 feet, 11 inches to establish the Guinness record. "Even beginners can throw it 50 to 60 yards." Frisbee may remain everybody's favorite flying object for now—but spring's new fling is coming on fast.



Duke student pursues Aerobie: Identified flying object

A Vassar Trip t

To try to see over U.S. political students spring break sponsored by the department of political science. Most of the students are from the Vassar College political science department.

The Vassar students are participating in a trip to Nicaragua. They also have a political science class.



Vassar visitor

group listened to a speech praising the regime, the child labor pressure applied to those who are trying to go on around Allison Abner.

The trip was about Nicaragua in political science of the Sandinista students and Gray noted "a sorship"; other they met almost contras, who administration tarian state, not it the utopia that have you believe

A Vassar Study Trip to Nicaragua

To try to sort through the din of conflict over U.S. policy toward Nicaragua, 25 Vassar students and faculty went there on their spring break. After a semester of seminars sponsored by the college's American-culture department, they spent 10 days in Managua. Most paid for the \$900 trip themselves; a few got financial aid. "We wanted to see for ourselves what was taking place," says Obika Gray, an assistant professor of political science.

The Vassar contingent met with officials of the Sandinista government and opposition leaders; they attended mass, visited a newspaper office and watched a National Assembly debate on a new constitution. They also had an opportunity to see Sandinista doctrine in practice; on a visit to a government-sponsored day-care center, the



Vassar visitors with Nicaraguan kids

group listened as preschoolers sang songs praising the revolution. Even at their tender age, the children seemed well aware of the pressure applied by the contra guerrillas, who are trying to topple the government. "The kids understood that there was a war going on around them," says sophomore Allison Abner.

The trip shattered many preconceptions about Nicaragua and its people. The pluralism in political opinion, both left and right of the Sandinista party line, surprised some students and faculty members. Professor Gray noted "a certain degree of press censorship"; others were struck by the fact that they met almost no one who supported the contras, who are backed by the Reagan administration. "Nicaragua is not a totalitarian state, not a police state, but neither is it the utopia that many of its friends would have you believe," says Gray.



Hunter's New York guests aboard the Staten Island ferry: Abroad at home

Take Manhattan, The Bronx and Staten...

If you're longing to study in some exotic spot—but you can't quite afford a year abroad—try a world capital that's closer to home: Manhattan's Hunter College offers a "Junior Year in New York" program that provides work experience, education and cultural opportunities for eight months at a cost of less than \$2,000. Hunter, a liberal-arts college within the City University of New York, provides dormitory housing, a full roster of classes, an array of cultural activities including trips to the ballet, opera and theater, sightseeing with student hosts, and for-credit internships (among them: administrative aide in the mayor's office and production assistant at an off-Broadway theater).

Most "graduates" of the Hunter program

rave about their bite of the Big Apple. "I grew up a lot just living in the city," says Beth A. Marecki of Wesleyan College in Macon, Ga., who worked in a women's experimental-theater group. Visiting students may, of course, learn something about the downside of urban existence—grimy subways, the crime threat and occasional bursts of loneliness on the decentralized campus. Despite the drawbacks, says Marecki, "I would not have given up this year for anything." Several of the junior-year students have accepted full-time jobs after graduation at their intern businesses, and a few have transferred to Hunter to finish their degrees. Program director Lucy Holland says that Hunter can accept 30 visitors next fall; applications are due by June 15.

Less Sun, More Fun

Bagging rays used to be no sweat—just grab a towel, stretch out and "power tan." But the health-conscious sun worshiper now faces a dilemma: the beams that bronze can also cause skin cancer and premature aging. To help, cosmetics companies are introducing new moisturizers, lip balms and stay-on hair conditioners with sunscreens for the beach season. One firm is even trying to cut beach-bag clutter: those who don't want to lug along numerous bottles with different sun-protection factors might try Dial-A-Tan by Jovan, which provides a range of SPF's in a single tube. Dermatologists warn, however, that even the best sunscreen can't protect against the ravages of overexposure.



Dial-a-sunscreen: A tan for all seasons

The Dangers of Cramming

Giving up sleep could do more harm than good.

Midnight, and the spiral notebook is barely half full. The rest of its pages, scribbled with organic-chemistry equations, litter the dorm-room floor. Every few minutes the figure hunched over the desk tears away another page, having memorized as much as he can, and passes it on to his friend. And thus the two roommates continue all night, dropping the pages to the carpet after each has absorbed his fill.

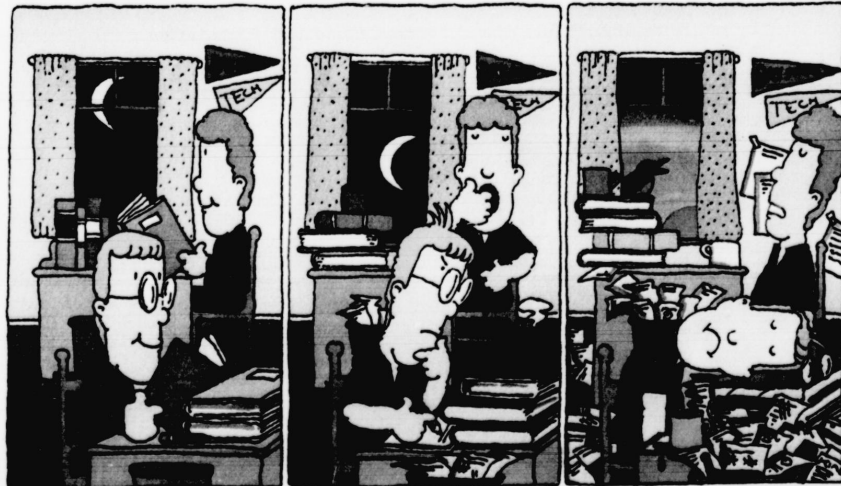
Welcome to the all-night cramming session, which most students resort to at some desperate point in their college careers.

varies so widely. "Some people are markedly impaired by even a small decrease in sleep time," says David Buchholtz, a neurologist and sleep therapist at The Johns Hopkins Hospital in Baltimore, "while others can go without sleep for a few nights without any demonstrable loss of performance." People also have vastly different minimum requirements: a full night's rest can range from 4 to 10 hours. It is critical, experts stress, for each person to know how much sleep he needs.

Heavy use of stimulants can compound the problem. Many students assume that

can hit them after only 2 to 3 cups. Speed is far more hazardous. Overdoses can lead to auditory hallucinations and paranoia. In addition, according to Larry Alessi, assistant professor of psychiatry at The Johns Hopkins Medical School, "if someone uses speed for many weeks and then stops, he may 'crash' into severe depression."

Unless a person abuses his body with stimulants, he should be able to snap back fairly quickly from an all-nighter. One full night of rest will usually produce complete recovery from up to 48 hours of sleep deprivation; normal, healthy people have been known to stay awake for as long as a week without lasting ill effects. On the second night, there is usually an increase in REM (rapid eye movement) sleep, the phase in which dreaming occurs. Normally, REM sleep is beneficial, but some people report particularly graphic and disturbing nightmares associated with a sudden increase in REM.



Stages of a prefinal all-nighter: When rest goes out the window, does last-minute learning slip in?

Armed with the energy of youth, they simply ignore their bodies' cries for sleep, trying to fend off fatigue with doses of coffee or, occasionally, drugs. Teachers and parents have long argued that cramming does more harm than good—and the latest research into sleep needs and patterns suggests that they are right.

For some people, disruptions in the regular sleep cycle can cause temporary intellectual lapses—and stimulants can set off severe side effects. Thus, for every student who manages to memorize the chemical synthesis of buna-S-rubber at 5 a.m. and then triumphantly finds that precise question on his test at 9, there are more than a few who lament the "obvious" answers they blew on a multiple-choice exam because they "just couldn't focus."

The outcome of all-nighters is unpredictable because the impact of sleep loss

large quantities of coffee or a few amphetamines will increase alertness; they don't. In fact, stimulants merely disguise—briefly—a reduced capacity to grasp, retain and retrieve information. "Caffeine does not correct the cognitive impairment caused by lost sleep," Buchholtz says. "A person may be awake, but he'll have to deal with an intellectual deficit, and his concentration won't be there. He can actually have 'microsleeps' and stare at the same word for five minutes."

Nor are unpredictable naps the only penalty of substance abuse. Coffee drinkers should watch out for Caffeine Intoxication Syndrome, an onset of anxiety, panic, headaches and a frustrating inability to sleep. Most people would have to drink about 10 cups to fall into this condition, but some are so sensitive that it

cerns until the morning.

Sleeping too *much*, authorities agree, should not worry most people. Even after an extended night of "rebound" sleep, the brain arouses itself when its needs have been fulfilled. Clinically depressed people do often retreat into slumber to avoid the waking hours, but true clinical depression is accompanied by other noticeable symptoms such as loss of appetite, decreased self-esteem and even thoughts of suicide.

In the end, the best formula to follow when finals arrive is one that students have been taught for years—moderation. There will surely be times when excelling, or perhaps just passing, requires pushing bedtime back, but any major changes in sleep patterns should be made cautiously. As Buchholtz suggests, "The key is keeping perspective and not ever overdoing it."

KEITH ABLOW

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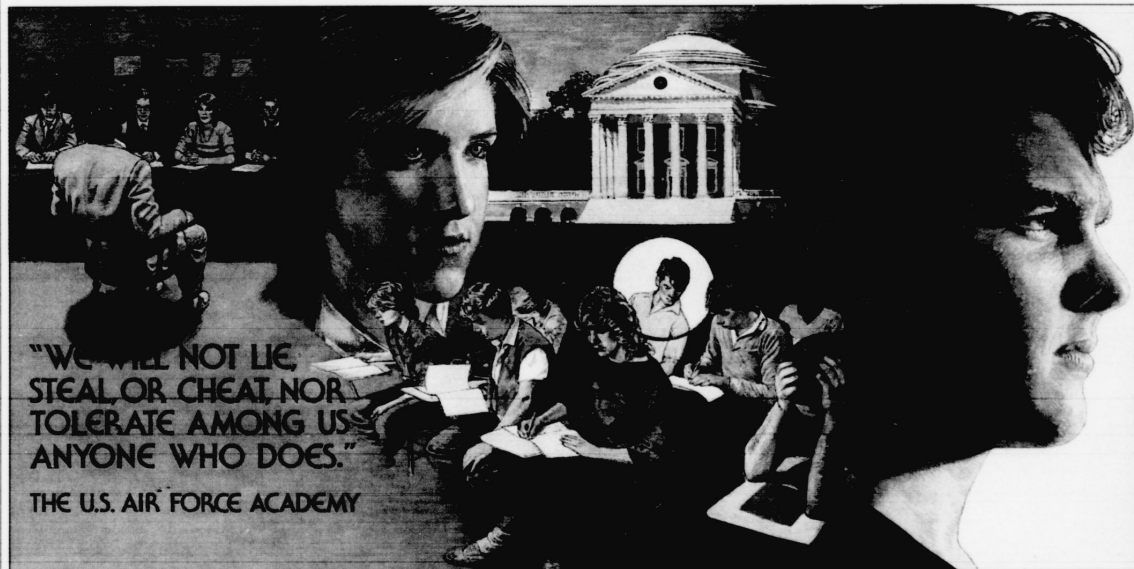
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Honor and the Codes

Students like the system, but it may not always be fair.

Last spring Rudy Beverly, former student-council vice president for appropriations at the University of Virginia, pleaded guilty in state criminal court to a charge of embezzling \$3,000 in student funds, which he agreed to pay back. The university's honor system acquitted him, on the ground that, in light of his record of campus service, his misdeed was not "reprehensible" enough to warrant the code's single sanction—expulsion.

Last fall Virginia sophomore Monique Fawcett was tried by the honor system for altering her grade on a calculus exam. The jurors did not actually prove that she had changed the grade, but Fawcett was convicted on the theory that no one else would have altered it—and she was expelled.

Two months later basketball player Olden Polynice was tried for turning in an English paper that he did not write. Polynice admitted the act but claimed extenuating circumstances: pressure from the hectic team schedule. He was acquitted.

The public attention attracted by these cases helped prompt the Honor Committee to examine some of the inconsistencies.

Honor is not usually one of the first words associated with college life, yet as the recent cases at Virginia suggest, honor remains very much an issue on campuses throughout the country. Collegiate honor codes may be central to the very

life of the institution, as at Washington and Lee, or more perfunctory affirmations of good intentions, as at Stanford; they can be part of a ritual for grooming Southern gentlemen or extensions of basic religious beliefs. Whatever their form or purpose, honor codes seem to be here to stay. The question is not whether to keep the codes but how to make them practical and fair.

For the most part, honor codes cover lying, cheating and stealing; the bulk of cases involve plagiarism or cheating on exams. At some schools the code is strictly academic; at others it extends to every area of student life. At all-women Hollins College in Virginia, for example, the code was changed last year so that violations of social regulations, such as drinking and after-hours male visitation, are handled by a separate committee; students took those infractions less seriously and were not inclined to report them to the honor court.

Honor pledges are variously signed by freshmen, by all students at the beginning of each semester or every time a student takes an exam. They often confer a large measure of freedom—unproctored tests and take-home exams—plus the painful obligations that go with them: the duty to report, try and sentence one's peers. "An education ought to enable people to be responsible for their own actions," says Len Clark, provost and academic dean at Earlham College in Indiana. "It's not a very educational system if

it prepares people for responsibility but doesn't give them responsibility."

The experience, for the accused, can be frightful. "When you enter U.Va., they tell you all this vague stuff about the honor system, but they never orient you about what to do if you're ever accused," says Monique Fawcett, now enrolled at Longwood College in Farmville, Va. She first learned that she was under investigation when an honor adviser called her at 1 a.m. She was told not to worry because 9 out of 10 cases are dropped, but 10 days later she was presented with the formal charges and told to leave the university or face trial. The trial itself, she says, "gets kind of ugly. People aren't just telling you that you did something wrong. They were trying to expose a flaw in my character."

Fawcett may have exposed a flaw in the system itself. She opted for an open trial—a right rarely invoked—and so provided an unusual glimpse into the workings of the honor court. The secrecy issue grew even larger with the subsequent Polynice case, a closed trial the details of which were leaked to the press. As a result, some U.Va. students have begun to urge that all honor-code trials be open, arguing that the process should undergo public scrutiny and that juries should have the benefit of precedents to correct what is generally conceded to be a very erratic dispensation of justice. "If it's a student-run-and-administered system, then students should be able to see how it's run," says Phillip Steele, executive editor of *The Cavalier Daily*.

The Virginia cases also called into question the wisdom of the school's tradition-

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al single sanction: anyone convicted by the honor court is permanently expelled. Changes in that rigid system have been proposed 8 times in the last 12 years, each time failing to muster the 60 percent student vote required for passage. Fawcett, in fact, voted to keep the single sanction the year before she fell victim to it. The problem is that the penalty is so extreme that it discourages students from bringing charges or voting to convict. Law students at Virginia have called for a separate disciplinary board to handle their cases, on the ground that expulsion from law school is too severe a penalty for most offenses. But so far, the recent cases have led only to a more modest change. Proving "reprehensibility" is no longer required of the jury, and extenuating circumstances are not allowed as evidence.

That is more of a change than is likely at Washington and Lee, which has had a single-sanction honor system since the 1860s; the idea of "graduated" penalties was debated in the 1970s but rejected. Most colleges do have a sliding scale of retribution. At Hollins, which has a relatively laid-back code, the debate is whether to give students who cheat an F rather than a no-credit withdrawal—a major hardship only for last-semester seniors. Students found guilty at Vanderbilt may be expelled, suspended or given a failing grade. "We base the penalty decision on three criteria: the truthfulness of the student during the hearing and investigation, the premeditation of the act and the flagrancy of the act," says Honor Council president Richard Newsome.

At Reed College in Oregon, the honor principle is pervasive but not punitive. "We're not like Virginia," says Paula Rooney, vice president of student services. "Our students do not sign anything before an exam. The students just agree to this trust." That trust is made easier by the relative lack of importance attached to good grades at Reed. "Students are more concerned with personal academic standards than the competition to receive good grades," says senior Brian Boyl.

Leniency is also part of the system at the U.S. Air Force Academy, whose code states: "We will not lie, steal, or cheat, nor tolerate among us anyone who does." Last spring 30 cadets were caught in a cheating scandal involving a physics exam. Nineteen were suspended, and a full-dress review of the honor system ensued. Cadets were given amnesty to confess to any violations, and the faculty resumed control of the system for a year. But the penalties for honor violations were not increased. Under the concept of "discretion," which replaced single sanction in the 1960s, sentences range from confinement to quarters to expulsion. Upperclassmen are dealt with more harshly than first- and sec-

ond-year cadets. Maj. Mike Oonk, commenting on the honor code and pilot training, says: "You can make mistakes early in your training, and yet if that same thing had been done later you'd be removed from the program."

The Air Force system is still too strict to suit Prof. David Finley at nearby Colorado College, who attended a military academy



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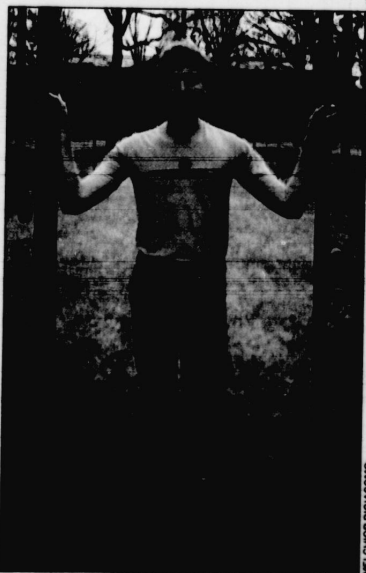


GREG TUCKER

U. Va.'s Fawcett (left), Polynice: Public and private trials

as an undergraduate. "I saw individuals whose lives were damaged to a degree incommensurate with the fault," he explains. At Colorado College, the first honor violation gets a warning; the second, a recommendation to the president for suspension.

No matter what the penalties, honor



JAELECHOR DIGIACOMO

Randlett: 'It's up to the individual'

The Student With His Own Proctor

Every undergraduate who enters Princeton University must first submit a signed statement explaining the honor system in his or her own words and pledging to uphold it. Almost every undergraduate, anyway. Last fall sophomore Wade Randlett transferred from the University of California, Berkeley, and was allowed to register without an honor statement. It was a mistake on Princeton's part, but not Randlett's. He had deliberately declined to sign a statement because he did not agree with the Princeton honor system, which covers examinations and obliges students to report anyone who cheats. The code, in place since 1893, "is a contract between the faculty and students whereby students agree to proctor examinations themselves," explains Honor Committee chairman Jocelyn Russell.

Randlett says he "wanted to work out a compromise in which I would pledge that I would not give or receive help, with no commitment about turning people in." First Russell, then the entire Honor Committee, then president William Bowen tried

to persuade Randlett to sign the pledge, but he steadfastly refused. And since he had already matriculated, the university could not force him to agree. So Princeton worked out a unique arrangement: Randlett takes exams in a room apart from his classmates, under the watch of a graduate student.

A politics major from Lafayette, Calif., Randlett does not mind the special treatment and makes it clear that he does not oppose the idea of an honor system. He just doesn't think Princeton's is honorable enough. "What Princeton has now is not really an honor code," he says. "It's a self-proctoring code. Under a real honor code it's up to the individual's honor not to cheat." Randlett's fellow students seem to like their system, to a point: in a Daily Princetonian poll two years ago, 80 percent of the respondents approved it over having faculty proctor the exams—and 90 percent said they had never cheated. But 55 percent said they would not report a friend they saw cheating—and 33 percent said they would not report anyone.

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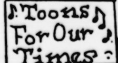
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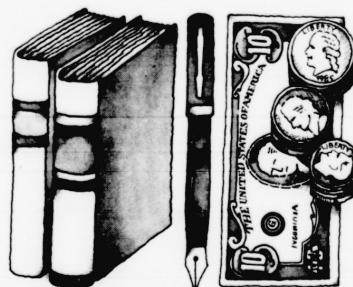
codes are effective only if the students believe in them. That seems to be the case most often at smaller schools like Earlham, a Quaker college with 1,000 students. "The attitude here is if you cheat you're only hurting yourself," says junior Melissa Tull, who was amazed at the difference after transferring from much larger Purdue. Most of the cases that reach the honor court at Hollins are reported by faculty because, observes junior Stuart Morris, "friends don't turn friends in." Reluctance to report a violation is also a problem at Vanderbilt, where 22 percent of students surveyed last year admitted that they had knowingly violated the honor code. "Most of the students who call would like to turn someone in," says Newsome, "but they don't want to have to go to the hearings." The students may not want to be identified as "squealers," but without a direct accusation, no case can be pursued. One Reed student insists she has no such qualms, having confronted and reported a classmate she saw cheating. "It doesn't matter that I am not liked by the other student," she says. "It was my job. You must be willing to sacrifice for the benefit of the entire community."

What good does an honor code do? The

answer varies according to the institution and the individual. "You learn to value learning for what it is, rather than where it will take you," says Earlham junior Ana Sanchez. At Virginia, the code is welded into the school's tradition: it came into being in 1836, after a professor was mortally wounded by a student rioter. The professor had reportedly recognized his assailant but insisted to his death that it was up to the student's peers to adjudicate. "The honor system is the one thing that makes the university different from other places," says Raymond Bice, secretary of the Board of Visitors. But most of all, the code stands for clear-cut personal standards in a world where they have often grown blurry around the edges. Vanderbilt honor adviser Sandlin recalls a recent graduate who asked the university to take back his diploma because he had cheated on an exam. No action was taken. "Someone who is bothered enough to bring back his diploma has had ample punishment," explains Sandlin. "A lot of people would say he was crazy. It's obvious, though, that he's got a lifelong conception of honesty that I think will serve him well."

DENNIS A. WILLIAMS with WAYNE RUTMAN in Charlottesville, Va., WENDELL SMITH in Nashville, BETTINA RIDOLFI in Hollins, Va., DONNA SMITH in Colorado Springs and bureau reports

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NEWSWEEK ON CAMPUS POLL: A VERY LOYAL STUDENT BODY

An overwhelming percentage of college students find their schools to be satisfactory—and the quality of education seems to be the primary reason. In fact, nearly two out of five cannot name anything at their college that needs improving, and only one-third have given serious thought to transferring.

Over all, how satisfied are you with the college you are attending?		What would you say are the things that need improvement?	
Very satisfied	55%	None	38%
Fairly satisfied	41%	Facilities	18%
Not too satisfied	4%	Selection of courses	15%
What would you say are the best things about your college?		Quality of teaching	15%
Quality of education	50%	Social life	11%
Selection of courses	30%	Class size	10%
Friends made	29%	Career preparation	8%
Intellectual experience	24%	Have you ever considered, or are you presently considering with some seriousness, transferring to another college?	
Size—small college	22%	Yes	32%
Career preparation	21%	No	59%
Social life	16%	Have you ever considered quitting college altogether or stopping for a year?	
Location	7%	Yes	15%
Size—large university	6%	No	80%

Please rate these aspects of your college life:				
	Excellent	Good	Fair	Poor
Quality of teaching in major field	36%	50%	6%	2%
Accessibility of teachers	29%	43%	22%	3%
Academic counseling	17%	40%	25%	9%
Career counseling	15%	41%	28%	4%
Job placement	13%	42%	14%	4%
Living conditions	15%	39%	17%	12%
Quality of food available on or off campus	9%	40%	35%	14%

For this NEWSWEEK ON CAMPUS Poll, The Gallup Organization conducted 698 interviews with full-time college students (excluding freshmen) on 100 campuses nationwide during the period Sept. 4 to 21, 1984. The margin of error is plus or minus 3 points. Percentages may not add up to 100 because "don't know" responses are eliminated and may add up to more than 100 when multiple responses are permitted. (The NEWSWEEK ON CAMPUS Poll, © 1985 by Newsweek, Inc.)

RICHARD A. ZELMAN—NEWSWEEK



**"Come to think of it,
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A Cliff Behind the Notes

Yes, there really is a Cliff at Cliffs Notes, but they really aren't *his* notes. That's why they dropped the apostrophe from Cliff's Notes back in 1975. Mind you, publisher C. K. (Cliff) Hillegass loves books and always has—he's a voracious reader and a collector of rare first editions. But the most impressive thing that Cliff does with a book is sell it. He was a Nebraska book salesman back in 1958, when a Canadian textbook jobber asked Hillegass to distribute a line of Shakespeare study guides. Bookstore managers were persuaded to stock them at a time when cribs were almost unheard of. Recalls Hillegass: "They said, 'It'll never sell, but since Cliff's putting it out, I'll take 10 copies.'" Time has rewarded those trusting booksellers and proven C. K. Hillegass profitably astute; this year insecure students will buy nearly 5 million copies of the "notes," and it's nearly impossible to find a bookstore that doesn't stock the yellow-and-black booklets.

Success didn't come easily. The notes had to overcome what Hillegass calls "a fair amount of resistance" from educators. "It wasn't unusual," he recalls, "to hear of a teacher getting up in front of class and saying, 'I don't want to hear of you getting a Cliff's Note.' It was great advertising for us." Still, for five years after starting the business, Hillegass continued to work as a textbook jobber while his wife ran the Notes operation from the basement of their house. Then, in the early '60s, sales began to double each year. In 1985 the Cliffs Notes line, offering more than 200 titles, will gross an estimated \$7 million. Hillegass, 67 and semiretired, calculates that about half of those purchases will be made by high-school students, 40 percent by college students and 10 percent by other readers. And he still contends that use of the notes has often been misunderstood. "The more serious a student is," Hillegass says, "the more likely a student is to use Cliffs Notes, and the less likely a student is to misuse them."

Misuse. Almost everyone has a tale, apocryphal or not, about innovative adaptations of Cliffs Notes. A retired English professor at Iowa State remembers the time a student chose the word "intercalary" to describe the structure of John Steinbeck's "The Grapes of Wrath." Only after someone handed the professor the Cliffs Notes for the novel did she learn what the word meant ("interpolated or inserted"). Faculty attitudes may have softened a little, but professors are still wary. "I'm afraid what really happens is that students use them as a substitute for reading the texts," says Prof. Donald Morse, chairman of the Department of Rhetoric, Communication and Journalism at Michigan's Oakland University. While Morse concedes that some students can benefit from reading a

Cliffs Note interpretation, he believes that most aren't sufficiently "independent of mind to know what to accept or reject." Hillegass argues that there's nothing wrong with using the notes as an aid to understanding the text or for review purposes. His guides, he insists, are not meant for cheating: "There's nothing in a Cliffs Note that you couldn't find in five or six books in the library. The interpretation is just there in a concentrated fashion." And each booklet contains this disclaimer: "These notes are not a substitute for the text itself or for classroom discussion of the text . . ."

Editors at Cliffs Notes claim that they

president of the James Joyce Society, Edward Kopper Jr., wrote the Cliffs Notes for "Ulysses," and the guide to Emily Dickinson's poems was reviewed by editors of the two major scholarly journals devoted to her work. Hillegass says that the guides allow professor-authors to disseminate their lecture notes to a wider audience. And the academics may have other reasons. James Roberts, a consulting editor to the series and a professor of English at the University of Nebraska, observes: "Sometimes the famous scholar needs a new roof on his house."

The notes themselves serve as a dipstick for the national curriculum. Last year, as usual, "The Scarlet Letter," "Macbeth," "Hamlet" and "Huckleberry Finn" sold best, about 100,000 copies apiece. Com-



Hillegass and his study guides: Teachers are wary, but students will buy 5 million this year

have made it increasingly harder to use the guides as shortcuts. "We place far less emphasis on summary," says chief editor Gary Carey. "Now we assume that students have read the novel." The booklets, which ordinarily run from 70 to 80 pages, include a brief description of the life and times of the author, substantial chunks of information about characters and styles, questions for review and a bibliography. But most of each guide is devoted to interpretation: 95 of the 125 pages in the notes for "Ulysses" analyze the meaning of the book, with only enough plot thrown in to glue the package together.

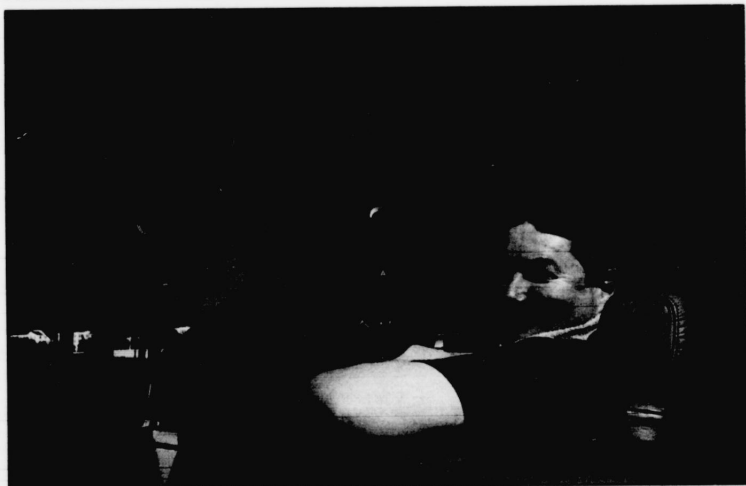
The notes have changed, in part, because their authors have changed. Instead of graduate students, scholars and critics now produce most of the work. Novelist John Gardner wrote three guides before his death—for "The Canterbury Tales," "Le Morte D'Arthur" and "Sir Gawain and the Green Knight." The

pleting the top 10 were "The Great Gatsby," "1984," "A Tale of Two Cities," "The Grapes of Wrath," Homer's "Odyssey" and "Julius Caesar." Times and tastes change. Notes on Joseph Conrad novels have fallen sharply in sales since the '60s, while science-fiction guides have soared. And the notes are continually updated to reflect new mores. In "To Kill a Mockingbird," for instance, the references to "Negroes" have been changed to "blacks," and the issue of race is faced directly in an essay entitled "Prejudice in the Novel."

The company has even updated itself into the electronic age, with a new line of Cliffs Cassettes. The 12 offerings, including "Romeo and Juliet" and "Great Expectations," are not meant to be study guides, but a new entertainment option for the Walkman generation. Each tape runs about an hour and offers details about plot, characters and the author, plus something you never got from the notes: dramatized excerpts.

RON GIVENS in Lincoln, Neb.

Arts & Entertainment



JAMES CACCAMO—PICTURE GROUP

Author Robert Parker: Runner, weight lifter, best-selling former literature professor

The Story Behind Spenser

Life imitates art, but only up to a point. Example: Robert B. Parker, the author behind the Boston private eye known as Spenser, is sitting in a restaurant across the street from Boston police headquarters. The irony seems too good to be true, and of course it is. The Grill 23 is not the kind of place cops come to after shift change. It is the kind of place that has white linen on the tables and well-polished stemware. Further irony: Parker is drinking a light beer. Spenser wouldn't be caught dead drinking light beer. He is, to use a phrase Parker cribbs from D. H. Lawrence, "hard, isolate, stoic and alone." He is also something of a food snob, and Parker isn't. But this is precisely the point, the one Parker tired of making eight years ago: he is not Spenser, and Spenser is not he.

Unfortunately, identification with one's character is the price of fame—and fame is what Spenser has brought to his 52-year-old creator. Parker has, in his own words, "broken through the ceiling" that separates mystery writers from the mass market. Spenser has been called "the very exemplar of the species" by *The New York Times*. *Kirkus Reviews* says that Spenser is "as tough as they come and spiked with a touch of real class." There is a Spenser TV movie and prime-time series in the works, and the 12th Spenser novel, "A Catskill Eagle," is coming out in June. Spenser has arrived, and dragged Parker along.

Parker likes this, mostly. He's proud of the work, and grateful for its success, but he chafes a little at the comparisons between author and character. "I know better than anyone that Spenser's not a real person," he says. "But I identify very strongly with the people to whom he matters a great deal. Phillip Marlowe meant a great deal to me when I was growing up. The first time I went to Los Angeles—I was in my 30s—I looked up Phillip Marlowe in the phone book just to see if there was one. I knew there wasn't, but I did it anyway."

It was the kind of gesture Spenser would appreciate—a small homage to the great American private eye created by Raymond Chandler. There's a lot of Marlowe in Spenser. Like Marlowe, he is a

romantic and a loner. He has few friends; the closest is Hawk, a black strong-arm artist. Like Marlowe, Spenser is tough. "The guy likes to bang," says Parker. "If he were a running back, he'd be John Riggins." He is also smart and drop-dead cool.

English looked at me with his eyes narrowed for a minute, and then he said, "You'd better leave."

"Okay by me," I said, "but remember what I told you. If you are holding out on me, I'll find out, and I'll come back. If you know something and don't tell me, I will find out, and I will hurt you."

He stood and opened the study door. "A man in my position has resources, Spenser." He was still squinting at me. I realized that was his tough look.

"Not enough," I said, and walked off down the hall and out the front door.

—"Looking for Rachel Wallace"

Finally, this: like Marlowe, Spenser is a man of honor in a dishonorable world. When he says he will do something, it is

done. Period. The dialogue zings and there is plenty of fist-crunching action in the Spenser novels, but it is this moral element that sets them above most detective fiction. Says Parker, "Spenser sees a random universe, so he tries to make his segment of it as orderly as he can. There are no codes of behavior available to guide him—to guide any of us, by implication—so he chooses a system of behavior arbitrarily, and he sticks to it when it's tough. If you do it in the face of danger, we know you're serious. We may not know that you're right, but we know you mean it." In this, Parker says, Spenser is pretty close to "the classic American hero—from 'Leatherstocking' on—who, finding society somewhat corrupt, has to remain outside of it."

It is a measure of Parker's erudition that this kind of talk doesn't sound silly. His conversation is peppered with references to Faulkner, Twain and Herman Melville (the phrase "A Catskill Eagle" comes from "Moby Dick"), and it's easy to picture him as the college-lit teacher he once was. It is harder to see him as a writer of ad copy for an insurance company, which he also once was. He took that job after graduating from Colby College and soldiering two years in Korea. It didn't last long. ("I resign," he wrote one day. "Looking back over my years with the company, I note there have been three of them.") At 30, Parker enrolled in a doctoral program at Boston University. By the time he was 39, he had taught English at three schools, finally coming to rest at Northeastern.

The students there liked him—a



New novel: Drop-dead cool

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poll in the campus paper in 1973 named him one of the school's best teachers—but Parker was not crazy about academia. "I found my colleagues to be distasteful, and there weren't that many students who wanted to learn anything," he says. "I used to work out at the weight room at Northeastern, so a lot of the kids there thought I was one of them. In my class on 'The Mythic Nature of the American Hero,' there were 18 guys who looked like pilot whales."

At 41, bored and cranky, lifelong Chandler fan Robert Parker decided to try his hand at a detective novel. He thought up a mystery called "The Godwulf Manuscript," set it on a campus not unlike Northeastern's, and named his hero David Spenser (he dropped the first name after his wife pointed out that their adolescent sons, David and Daniel, were likely to disagree about whether or not it was a good choice). "The Godwulf Manuscript" was sold to a publisher in 1974 in just three weeks. As Parker recalls, he got a \$2,000 advance and no royalties. The book sold about 6,000 copies. He wouldn't quit his teaching job for another four years, but it was a start. Mystery fans began passing his books from hand to hand. A yearlong series of paperback reissues in 1983 added to his reputation. By 1984, with "Valediction," Parker had broken through the ceiling. He was profiled in *People* magazine. He was a star.

For the most part, though, fame has not changed Robert Parker. He still lifts weights, runs several miles and writes five pages every day, takes pleasure in his family. His two sons are grown—one is an actor and the other a dancer—so Parker and his wife, Joan, recently moved from suburban Lynnfield into a Cambridge condominium. He still writes on a battered old Royal typewriter and has no plans to buy a word processor. He also has no plans to send Spenser to the old detectives' home. "I'm proud of the books," he says firmly. "I think they're terrific. I think they're art. I plan to do this until I die. Or until they stop paying me for it, whichever comes first."

BILL BAROL



Kassir: A tragicomic talent

Comedy Champ Makes Good

It's a strange odyssey for an aspiring comedian. John Kassir had been working as a stand-up comic for only six months when a talent scout spotted him and asked him to appear on Ed McMahon's new amateur-hour TV show, "Star Search." A few months later he was the show's comedy champion, holding a \$100,000 check in his hand. Today Kassir, a 1980 graduate of Maryland's Towson State, is costarring in an off-Broadway musical called "3 Guys Naked From the Waist Down," a show about the tribulations of professional funny men. In his first three trips across stage, Kassir doesn't say a word. Yet he manages to bring down the house every time.

Kassir looks like a cross between Gene Wilder and Saint Francis of Assisi. His hair falls in brown ringlets, his ivory skin accents a fine-boned nose and large dark eyes, his manner is gentle, sensitive. Yet when he's onstage, he's a natural comic. Kassir's forte is physical humor. His body is as loose as a rag doll, and his limbs often betray him, as in a sketch where a gloved hand suddenly appears up through his parka, in front of his face. His character in "3 Guys," Kenny Brewster, is reminiscent of Harpo Marx. He seldom speaks but communicates a sad desire to be part of the world; during the show, he hysterically

and desperately portrays characters ranging from Godzilla to a frigid cat in heat, the crew from "Star Trek" and Marlin Perkins from "Mutual of Omaha's Wild Kingdom." For the part of Brewster, "I had to tap a part of my childhood," says Kassir, who grew up in Baltimore. "As a kid, I was better understood when I joked around."

Since "3 Guys," Kassir has been offered a variety of stage, screen and TV roles, but there are drawbacks to his sudden popularity. "It's easy to become very lonely in this business," he says. "People start putting demands on you that you can't fulfill, they crawl out of the woodwork and say you owe them this or that." At the moment Kassir still hasn't decided on his next move. "One hundred thousand dollars in no way makes you rich," he points out. "Star Search" gave me a lot of exposure, and this show has given me credibility. I'm just looking forward to steady work."

EMILY BENEDEK

and cruise aboard a yacht—"a boat that doesn't do anything." In one segment, the camera pans across a \$10,000 bill. "Why don't you just reach out and touch the screen," Shepherd gently urges. "Get down on your knees, Friend, and just kiss the screen if you have to."

Each half-hour episode explores a place (Indianapolis, Death Valley, Okefenokee Swamp) where Shepherd plays a role (car lover, desert wanderer, swamp man), often in costume. "The locale sets up a whole train of thoughts about what you're going to do," he says. The show may offer too many neon signs, but it deftly celebrates Shepherd's quirky humor, which he aptly distinguishes from comedy. "Comedy is manufactured," he says. "You can have joke writers write comedy. But humor is something that comes out of your own particular viewpoint." That viewpoint has been honed in novels, one-man shows and most popularly in his impressionistic, free-form



Shepherd on TV: Recalling the past, laughing at the present

A Fun Tour Of America

"Jean Shepherd's America," a 13-part series now airing on PBS, is the TV equivalent of a provocative survey course given by a folksy professor. Part Charles Kuralt, part Monty Python, Shepherd forges a vision of America that chronicles the country's grease, glory and glitz. We see tourist shops overflowing with plastic toys, contemplate the vastness of Alaska

monologues that were heard on late-night radio for 20 years.

As always, Shepherd writes all his material, which probably explains its occasional unevenness. But it also testifies to his commitment to TV. "Public television could use a few laughs," says Shepherd, and the viewers seem to be laughing along with him. The first edition of "Jean Shepherd's America" was repeated an uncommon three times on PBS—a schedule equaled only by Julia Child.

MARK D. UEHLING

MY TURN

Curing 'Sophomore Slump'

By SETH RACHLIN



Nothing ever changes. At least it seemed that way to me last year at about this time as I sat in my dorm room, planning a course schedule for what was to be the fall term of my junior year. My third year of college offered me really nothing at all to look forward to. Same old courses; same old tests and papers—how many compare-and-contrast numbers would I crank out next year?—same old parties, rotten food. It all seemed so bleak.

The schedule I created was the perfect testament to my malaise. I allotted myself a whopping 10 hours of classes, all of them in the afternoon, with Thursdays and Fridays off. To make matters even less taxing, I chose courses that had nary a midterm or final. It was perhaps the easiest term a student at my school could schedule for himself—a way of staying in college without really being a student.

I was burned out. Fourteen years of reading, writing and arithmetic had taken their toll. I had had enough, at least for a while. I needed to do something else, to get away from endless piles of reserve reading and noisy dorms. I was clearly wasting my time at college. And at \$15,000 a year, time is, as the saying goes, a terrible thing to waste.

The alternative, a year's leave of absence, didn't seem very inviting. I would be disrupting my education. I would no longer be a member of the class of '86. Would I like my time off so much that I wouldn't want to return to school? I weighed this question seriously. One day I had decided to take the year off. The next day I had decided to stay and hope that things would get better.

In the end, I made what I think was the logical choice. The risk that I might not return to school was well worth taking, set against the probability that I would continue being miserable. The dean of the college helped me make up my mind. He explained that burnout was common among students, especially toward the end of their sophomore year. He said that most students who take time off because of burnout do return after a year. He wished me the best of luck in my year off.

And so, after my last final in May, I was for the first time in my memory no longer a student. It felt strange but, as the dean had predicted, I was not alone. One friend of

mine went off to Paris to model; a couple of others, to Boston to sell computers; a few more, to Europe to study or travel. Meanwhile, I was busy setting up shop in my own studio apartment where I had proclaimed myself, at least for the duration of the year, a free-lance writer. Whatever we were doing, it sure beat microeconomics.

In the past year I have both succeeded and failed. I've written several articles that have been published in national and local magazines, and I've written several that have found a home only in the deep recesses of my files. I have started work on three different novels. The first two didn't make it through the outline stages; the third I hope to finish by the time I go back to school in September.

The dean said that student burnout was common and wished me the best of luck in my year off.

I've also had many experiences that can't be classified as successes or failures, but for which I'm glad. I've done promotion tours in association with one of my projects, lunched with various editors, agents and lawyers. For articles, I've interviewed interesting and not-so-interesting people.

Educationally speaking, I consider this year off as valuable as any I've spent hitting the books. My writing as well as my business acumen has developed. I've had the opportunity to get a hands-on view of what may be my future profession—with the advantage of two more years in college to better prepare for it. And I've learned better how to deal with the many failures as well as the successes that come with any endeavor.

Apart from the opportunity to pursue my career as a writer, this year has also afforded me another luxury I was unable to enjoy as a student: free time. For a student, free time is scarce. Between the demands of attending classes, the demands of various assignments, the demands of organizations whose meetings and events require loyal attend-

ance, the demands of a campus job, free time is treasured and reserved for such luxuries as sleep.

As a nonstudent this year, I have had more free time than ever before. I have been able to read the books I've always wanted to read but never had time for. I've been able to see the movies that never seemed to come to campus. And after all the years of resolving to get in shape and doing nothing about it, I have finally managed to work out this year on a regular basis.

That is not to say that my experience this year has been all fun and frolic. Though free from academic pressure, I have faced the continuing crisis of staying afloat financially. Faced with a monthly barrage of bills, I've learned that throwing out one set of worries—in this case, those of the academic variety—just clears the road for others to come your way.

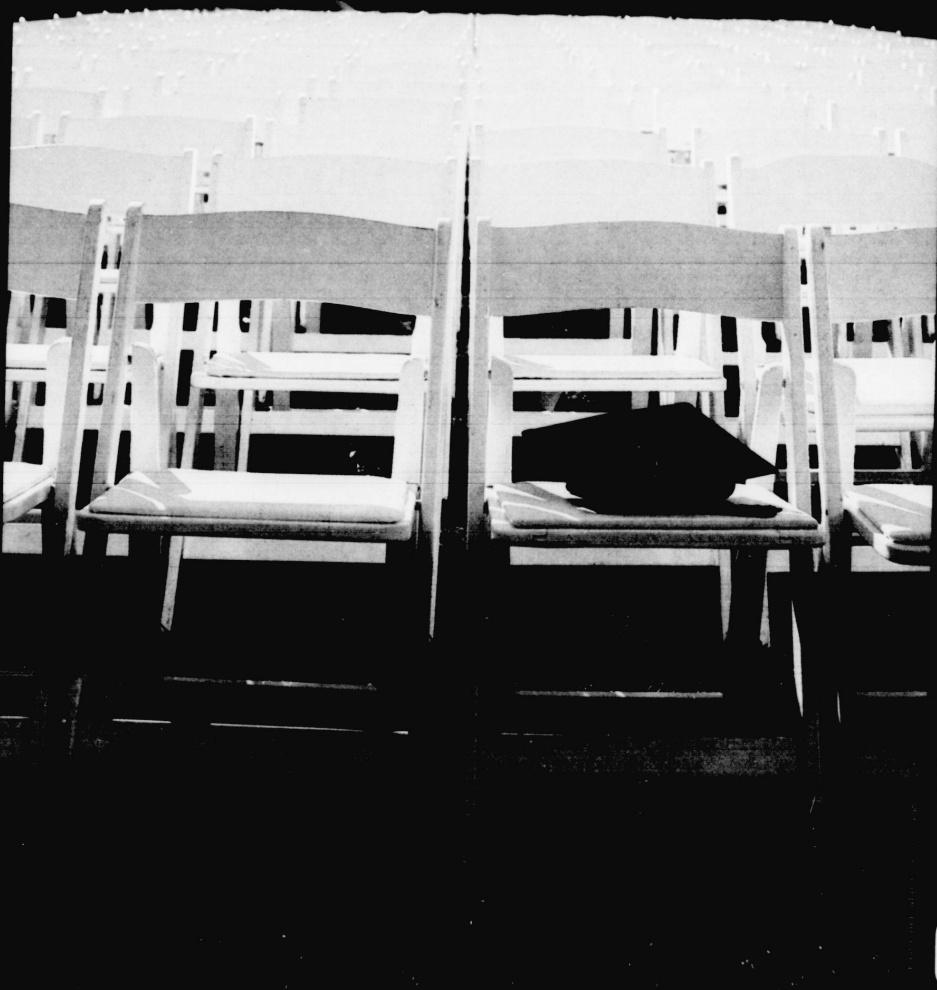
Another unavoidable consequence of being college age in an adult world is a certain degree of loneliness, a feeling of isolation from friends and acquaintances. Big-city life did not offer me streams of college-age people dying to make my acquaintance. Coming from an environment where I was always around people, where I always had parties to go to, people knocking at my door and roommates who would listen whenever I felt like talking, I found the "I'll leave you alone" attitude of the city a bit disheartening.

I'm well aware that taking a year off is not the right answer for everyone. But there is little doubt that this leave of absence has been a positive experience for me. I've had the chance to meet people and do things that I used to sit in the reserve room daydreaming about. I've had the free time to explore new interests and rediscover old ones that I had been forced to put aside while at school.

The most important result of this year off is much more simple: I want to go back and finish college. There is no more anxiety, no more desire to escape, no more sense of impending boredom. I'm cured of burnout. Who knows, maybe I'll even take a Friday class.

Seth Rachlin, who will be a junior next fall at Princeton, is the coauthor of "Where the Girls Are Today."

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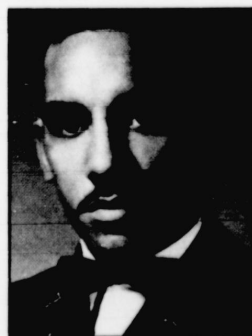
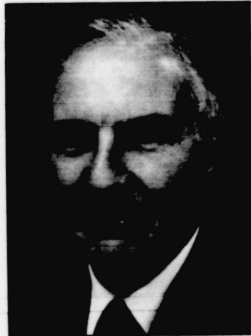
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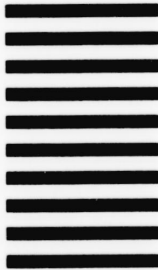
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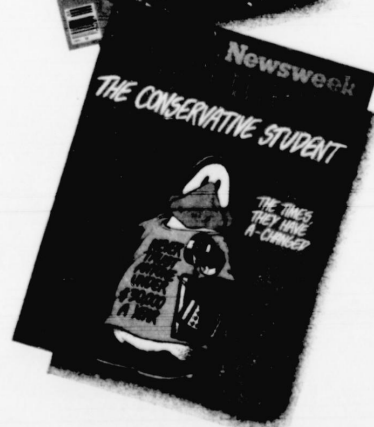
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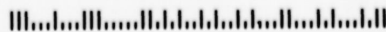
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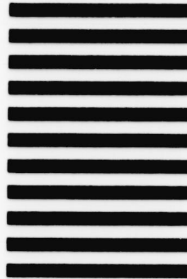
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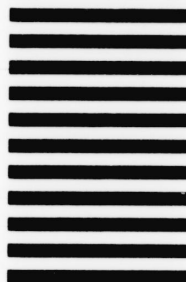
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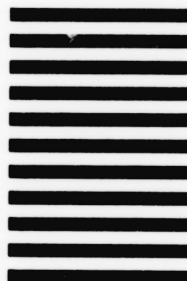
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