

CELEBRATING POSITIVE CHOICES

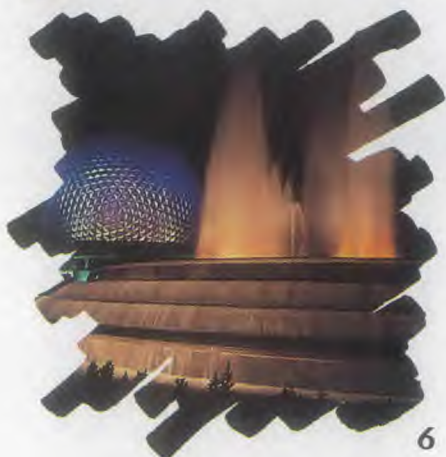
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Listen
Magazine:
40
Years
Young!

Malcolm-Jamal Warner: Making the Most of Life

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O D D B A L L

Marion F. Ash

During this 40th year of publication, LISTEN is reprinting stories from past decades. This story originally appeared in the January-February 1965 issue.

The first time Bill Page saw Donna, he thought she was the prettiest girl in Newton High. She had blond hair and sparkling blue eyes that laughed every time she spoke. And when she gazed at Bill, his heart gave an extra flip.

But Jason Swift had seen her too. He had come down the hall from general math, found her reading the bulletin notices, and stopped to lay first claim on this exchange student. Jason wasn't any more attractive or masculine than the other boys, but he was the kind who barged ahead and defied anyone who tried to cross him.

"Jason has found another." Bill turned to see his friend, Tom Barker, staring at the couple in front of the bulletin board.

"I bet she doesn't know what kind of fellow he is!" exclaimed Bill. He was thinking about the gang that Jason ran around with. Evenings after school they stopped at the Green Lantern, where more than soft drinks were sold, and Bill had heard that the gang had sampled everything.

"How could she know?" Tom asked. "On the other hand, we don't know much about her, except that she's from France."

"Just the same," Bill said, turning to go to his next class, "I'm not intruding—not now."

As soon as school was dismissed in the afternoon, Bill waited on the front steps to speak to Donna. But when she came from the building with a group of other girls and boys, including Jason Swift, Bill lost his nerve.

"Heh! Everyone," Jason called, "let's go to the Green Lantern for a soda."

"OK, OK," came from the group. Bill hesitated. He knew the place and had determined never to go there, but this seemed to be a case of necessity. If he wanted to meet Donna and get her to notice him, he would have to go along with the gang. And he wanted Donna to notice him more than anything else.

Besides, if he didn't go with the gang, he'd be tagged an oddball, and to be called an oddball at Newton High put you automatically into the lowest bracket.

Bill had been called an oddball many times before, but Donna wasn't around then. This evening made all the difference in the world.

The group started south toward the Green Lantern.

"You're going to have to count me out," Tom Barker said. "I just remembered that my term paper is due tomorrow."



To be called an oddball at Newton High put you automatically into the lowest bracket.

Bill watched Tom head north. Well, he got by without being tagged oddball, he thought. Then he realized that the term paper offered him a good excuse also.

"Say!" he exclaimed to the group. "I almost forgot my term paper. Miss Perkins will raise a storm if it's not in tomorrow."

He turned and headed east toward his home.

It was hard for Bill to concentrate that evening. He kept telling himself that he should have gone and that merely because there was liquor at the Green Lantern didn't mean he had to drink it. It was too late

Merely because there was liquor at the Green Lantern didn't mean he had to drink it.

now. Even if the gang hadn't called him an oddball, they probably thought it. But it was Donna he was worried about.

"Oh, well," he said aloud, "Jason has staked his claim by now."

The next morning Bill stopped to read the new notices on the bulletin board.

"All students interested in dramatics should contact Mr. Thomas before the end of the week. Who will be our 'Joan of Arc'?" one notice read.

Then farther down he saw an announcement of the minstrel show coming to the high-school auditorium in just two nights.

Bill loved minstrel shows and seldom missed them. This was the chance for which the boys would be waiting. Jason probably already had a date with Donna, but he was

determined to ask her the first chance he got.

That chance came very soon, for when he turned to go, there she stood reading the notices.

"Oh, good morning, Donna." Here was his chance, but he wanted to run.

"Hello," she returned, but her gaze never left the bulletin board. "I don't understand the meaning of the dramatics notice. Would you explain?"

Bill knew that if he failed this chance, he might as well forget Donna.

Bill jumped at the opportunity. He was one of the leading members of the dramatics club, so he could fill her in on all the details. He told her that every year the club put on a school play.

"Say!" He stopped and looked at her. "You're from France—you would be perfect for Joan of Arc!"

She smiled. "I love plays. I once played the part of Joan of Arc when I was in France."

"Great!" Bill exclaimed. "Come with me, and I'll take you to Mr. Thomas. I know he'll be thrilled to have a real French girl play the part."

As they walked down the hall toward the dramatics room, Bill knew that if he failed this chance, he might as well forget Donna.

"Did you see the notice about the minstrel show?" he asked, trying to keep his voice casual.

"Yes," she said. "I hear minstrel shows are the greatest."

"They sure are. Would you like . . . are you thinking . . . I thought . . . well, would you go with me?"

He had really botched it up. If she hadn't thought him an oddball before, she surely would now.

ODDBALLS ILLUSTRATED BY IRA LEE

"Certainly, Bill, I'd be delighted," Donna said, smiling. "What time will you pick me up?"

His throat felt dry.

"About seven," he managed to say.

So that morning before class, Bill had made a date with Donna; and Donna had been introduced to Mr. Thomas, who was very much impressed with her.

Bill could hardly keep his mind on his schoolwork for the next two days. He gave much thought to his big date with Donna, realizing that this could be either the beginning or the end.

He'd have to plan an evening she'd enjoy. He would take her to the minstrel show first. Then after that he'd take her someplace for a soda. Bill knew Donna had gone to the Green Lantern, but he also knew the gang would be there after the show.

Then after that he would take her for a little drive along the county lake where they would park for a while. That seemed to be the custom of all the young folks.

He debated the problem almost up to the moment of his date. Finally he decided he would take Donna to the Green Lantern but that he wouldn't drink anything stronger than a soda. If the gang wanted to go to the lake afterward and Donna wanted to go, he wouldn't object. He was determined to show her he wasn't an oddball.

He gave much thought to his big date with Donna, realizing that this could be either the beginning or the end.

Bill's dad let him take the car for the evening. Everything was working out as he had planned. The minstrel show was great, and Donna really enjoyed it.

When the show was over, his plans faced their real test. He knew if he failed to please Donna, this would be his last date with her.

"How about a soda?" he asked.

"Great," she answered.

"Do you have any special place you'd like to go?"

Donna looked at him. "You are the one to choose the place."

He started the motor. All he had to say was "Green Lantern" and he'd be on the way, but he couldn't seem to bring himself to do it.

There was so much she wanted to learn about the dramatics club, and he was so eager to tell her.

"How about Mike's Ice Cream Parlor?"

"That sounds great to me," Donna said.

They sat at the table for nearly an hour, talking and laughing. There was so much she wanted to learn about the dramatics club, and he was so eager to tell her.

When they left, it was too late to drive to the lake. He drove Donna home and walked her to the front steps.

"I've had a wonderful evening," she exclaimed happily.

"So have I," Bill said. "I'm sorry if you're disappointed because I didn't take you where the rest of the gang went, but I just don't believe in going to those places."

"You would have taken me there only once," she said.

Bill stared unbelieving.

"But you went to the Green Lantern the other day."

"I'd never been there before," she answered. "You see, I'm like Joan of Arc. I'm fighting for a cause too. I believe such places should be barred to teenagers."

He felt a big load had been lifted from his shoulders.

"Then you don't think I'm an oddball?"

She smiled. "I don't know exactly what you Americans mean by that, but if you're an oddball, I want to be one too."

He was feeling better by the second.

"How about going to the program at the auditorium next week?" Bill asked eagerly.

"I'd love to, Bill." Her eyes were laughing now. "I think it would be swell for two oddballs to join forces." ◇



Photography: Freezing Time

Richard E. English

Don't you wish that you could control time? Then you could stop it when you wanted, maybe even save pieces of it. You could collect those pieces and make a diary of your life, only the diary would record whole scenes instead of just words describing them. That would be fantastic—a whole collection of moments frozen in time.

Well, no one has perfected a method of freezing time yet, but there is a way to record pieces of it to look at later. In fact, preserving little slices of life is easy, fun, and fairly inexpensive.

Photograph is a compound word meaning a picture made with light. Photography—making pictures with light—has been around for a long time. The first successful photograph was made in 1826 by a Frenchman named Joseph Nicéphore Niepce. Niepce covered a sheet of pewter with bitumen of Judea (a kind of asphalt) dissolved in lavender oil, then put it in a primitive camera. The asphalt hardened and stuck to the pewter when it was exposed to light coming through the lens of the camera.

That first photograph, a picture of the courtyard outside Niepce's house, took eight hours to take. Soon other people began improving on the process, and before long "pictures

drawn by the sun" were a part of everyday life.

Making pictures with light is a lot easier today than it was in the early days. Nearly anyone can, with a bit of practice, make good photographs. One thing hasn't changed though; you have to know how to operate a camera. First of all, you need to know what a camera is and how it works.

The word *camera* is short for *camera obscura*, which means "dark chamber." That's what a camera is: a tiny, lightproof room. In one end of the room is a hole that lets in light. At the other end is a piece of light-sensitive film. A lens placed in the hole helps to focus the incoming light on the film.

Most cameras have a built-in light meter to measure the incoming light and help you adjust the camera for the proper exposure. Read the instructions for your camera to find out how its light-metering system works and how to use it.

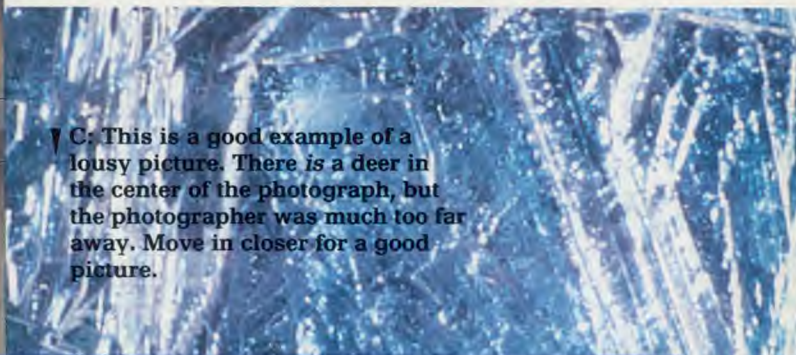
The amount of light that falls on the film can be controlled in two ways. The first is the shutter, which opens and closes to let the light in. The shutter speed, or amount of time the shutter is open, is measured in fractions of a second. Each step on the shutter-speed dial is about twice as fast as the next slowest one, so it lets in about half the light. As a rule of thumb, you can't hand

hold a camera at any shutter speed slower than 1/30th of a second. Below that you start getting blurry pictures because your hands just aren't steady enough to hold the camera still long enough for the film to be exposed.

The second method of controlling light is called the aperture. The aperture is a kind of adjustable hole. It sits in or just behind the lens and is made of thin, overlapping metal leaves. The size of the aperture is indicated by an f-number and is called an f-stop. The larger the number, the smaller the hole. For example, an aperture set at f 22 is considerably smaller than one set at f 2.8.

Like the steps in the shutter speed, each f-stop lets in about half the light of the next largest stop. What's more, one f-stop is equal to one step in shutter speed. That means that you can get the same exposure by opening the aperture one stop and setting the shutter speed one step faster, and vice versa. Experiment with the light meter in your camera to see how these two settings work together.

Learn how to use your particular camera. *Read the instructions before you try to use the camera.* Photography is no fun when you discover that you've wasted an entire afternoon because the film wasn't loaded right.



C: This is a good example of a lousy picture. There is a deer in the center of the photograph, but the photographer was much too far away. Move in closer for a good picture.



A and B: A simple silhouette can make a nice picture if you find some interesting lines.

D: If you move in closer, even an old crane can make an interesting photo. Look for lines and angles.



Choosing a camera to start your photographic career with is easy. There are lots of high-tech, fully automatic cameras around these days, but you don't really need them. All the extra features can be nice, but you can make pictures that are just as good or better with a much simpler and less-expensive camera. There have been a lot of terrific photographs taken with cameras that, by

this week's standards, are pretty primitive. It is the eye, not the camera in front of it, that makes great pictures.

To get the best-quality camera that you can, you shouldn't have to spend a lot of money. In fact, you can often get a good camera for little or nothing. There are lots of good cameras stashed away in closets and attics. A friend or relative may have one that you can use or

buy for a reasonable price. As long as the camera is mechanically healthy and you can find film to fit it, it doesn't matter how old it is.

And speaking of film size, that's your next consideration. As a rule, the larger the film, the better the picture quality. Unfortunately, the larger films are more expensive and the cameras for them are bigger, heavier, and, of course, more ex-

pensive. As with most things, you have to look for a happy medium.

The average 110 pocket camera or disc camera is easy to carry and takes passable snapshots, but the tiny negatives tend to make for grainy, cloudy-looking pictures. At the other extreme, 8-by-10-inch view cameras take stunning pictures. They are also stunningly bulky, intricate, and expensive. Most people find a camera using either 135 (35-millimeter) or 120 (2 1/4-inch) film to be a good balance between price and picture quality.

There are also several types of film to choose from:

Black-and-white print film. This is an excellent film for both beginners and experts. It's less expensive than color films but can be hard to find in some places. It can, with the right tank and chemicals, be developed at home.

Color print film. This is what most snapshotters use. It's more expensive than other kinds of film and can't be developed at home without special equipment and experience. It can be purchased almost anywhere. The finished photograph can be displayed easily, but the picture quality tends to be slightly lower than that of slide or black-and-white print film.

Color slide film. Also called transparency film, color slide film is somewhat less expensive than color print film. It reproduces color and detail very

Although you can learn to be a good photographer on your own, a little help can really speed things along. Fortunately, there are lots of classes and workshops available to help you develop your skills. Besides, shooting pictures with other fledgling photographers can be even more fun than doing it alone.

The first place to look is in

your own school. Many schools have photography classes or a photography club. If yours doesn't, check with the nearest college or community center. Many of them offer basic photography courses for a reasonable fee.

Sometimes photography classes are even offered through the public library, so don't forget to check there. If you're in-

terested in nature photography, check with the nearest state park or nature center—many of them offer classes during the spring or summer months.

If you can't find any classes to take, don't worry. Lots of great photographers learned to take pictures on their own, and you can too. Start by getting some good books on photogra-



E: When you shoot something like a flower, try to isolate it to make your picture less cluttered.

F: Don't be afraid to try something unusual; even the shadow a fence on a beach can make an interesting picture.

G: Night shots can be beautiful, but they require the use of a tripod to keep the picture sharp since the shutter speed is so slow.



Sometimes a simple change of perspective can make a memorable photo.

Tip J: Try moving the subject of your photograph slightly off center to make the picture more interesting. Also try turning your camera to get a vertical format, and be sure to pay attention to your background. Compare these two photos; which one do you like best?



Photography, either at the library or at a book shop. There are lots to choose from. The Kodak Company produces some really good ones, such as their basic how-to book, *How to Take Good Pictures*. While you're reading these books, be sure to look at the pictures. You can learn a lot by looking carefully at a well-made photograph. Some other books that you

will find helpful are those of the Joy of Photography series, published by the Addison-Wesley Publishing Company. The titles are *The Joy of Photography*, *More Joy of Photography*, *The Joy of Photographing People*, and *The New Joy of Photography*.

Magazines, like ABC Publishing's *Modern Photography*, CBS Magazine's *Popular*

well, though a viewer or projector is needed to look at the finished pictures. Some slide films can, with care, be developed at home.

While you're picking out a film, you'll also need to choose the speed of the film. Film is given an ASA number to indicate how quickly it reacts to light. A 25 ASA film yields excellent picture quality but can be hard to use because of its slow speed. A 400 ASA film is fast and easy to use, but the pictures tend to look grainy. Something in the 64-to-200 ASA range is usually the best bet. Try several types and speeds to see which one suits your style best.

A few hints on what to look for when you go shooting: nearly everything is made up of lines and planes, like the shapes in a geometry book. Look for the different kinds of lines—diagonals, verticals, and horizontals—and how they meet or cross each other. Also, pay attention to the light and how it strikes your subject, where the shadows are, and how much of a contrast the light and shadows create. Remember that the only person you have to please with your pictures is yourself. Pretty soon you'll be seeing all sorts of interesting shapes and lines.

With a little practice, photography can be an exciting, interesting way to keep your favorite moments frozen in time. ◇

Photography, and Petersen Publishing's *Petersen's Photographic*, can also be helpful. However, these tend to focus more on the latest equipment than how to take good pictures. For learning, it's better to stay with good photography books and classes. ◇



IS A DRUG TEST IN YOUR FUTURE?

Raymond H. Woolsey

Greg looked forward to his first real job. It was at a shipping company. All he needed was to pass a physical exam, but that would be no problem. He'd never been sick since a bout with the mumps when he was a kid. His folks had promised to help him fix up an apartment of his own when he had a regular income.

"The physical was the last thing on my mind when I went to a party the night before," Greg said. "The guys wanted to help me celebrate my new status as a working man. We passed around a few joints. The next day I had to give a urine specimen during my exam. I tested positive for drugs and was turned down for the job." Fortunately for Greg,

the shipping company told him he could reapply in six months.

Testing for drug use is becoming routine in many areas—industry, business, government, sports, even schools. The usual way is to take a blood sample or a urine specimen and analyze it in a laboratory. If a person has used drugs within the past three or four days, it will show up in the test. Some drugs can stay in the body for up to a month and will show up in a test throughout that time. It doesn't matter how a drug is taken. If it's smoked, snorted, swallowed, or shot, it will show up in the body's fluids.

The reasons for the growing demand for drug testing

are clear. In 1983, the cost of drug use on the job amounted to \$33 billion, according to the Research Triangle Institute, a North Carolina-based study group. Today that figure has nearly doubled. Two thirds of the cost results from lost productivity—tardiness, absenteeism, and poor job performance. Nearly another third results from theft and embezzlement to pay for the drug habit, and in damage to company property. The remainder goes for the higher medical expenses that the company has to pay for the employee.

Athletes are tested for drug use for the same reason that race horses are, to make sure the game is played fair and square.

Members of the military are tested to ensure that they will be ready to defend their country at a moment's notice. People whose jobs affect public safety are tested so that the public won't be harmed as a result of someone's drug use.

How is the testing done? There are several ways to check the chemical makeup of urine. The most common method is to add certain substances to the urine and measure the light given off when these substances react with any drugs present. The procedure takes less than five minutes and can be done with ordinary lab equipment. The cost is relatively low, about \$20 per test.

The manufacturer of this test claims it can be 99 percent accurate. In practice, however, such tests can render "false positives" (results that indicate the presence of drugs when no drugs have been taken) as often as 25 percent of the time. False negatives (results that fail to show the presence of drugs when they have been taken) are extremely rare.

Sometimes a false positive is the result of poorly trained laboratory technicians or improper handling of the samples. "Often, a false positive results from the presence of a substance other than a drug of abuse," says Dr. John Ambre of Northwestern University in Chicago. Some prescription drugs, for instance, or even over-the-counter cold medicines and painkillers give a

positive result. Eating a lot of poppy seeds (found on some bakery products) might give a false positive, though it is not likely that a person would eat that many poppy seeds.

In any case, even the manufacturer cautions that all persons who receive positive results from this type of test should be retested, preferably by another method.

Juanita Jones, a school-bus driver in Washington, D.C., knew this and took action. She was fired from her job because a routine test indicated she had used drugs. She denied any use and supplied two additional test results to show she was clean. She took her case to court and, as a result, got her job back.

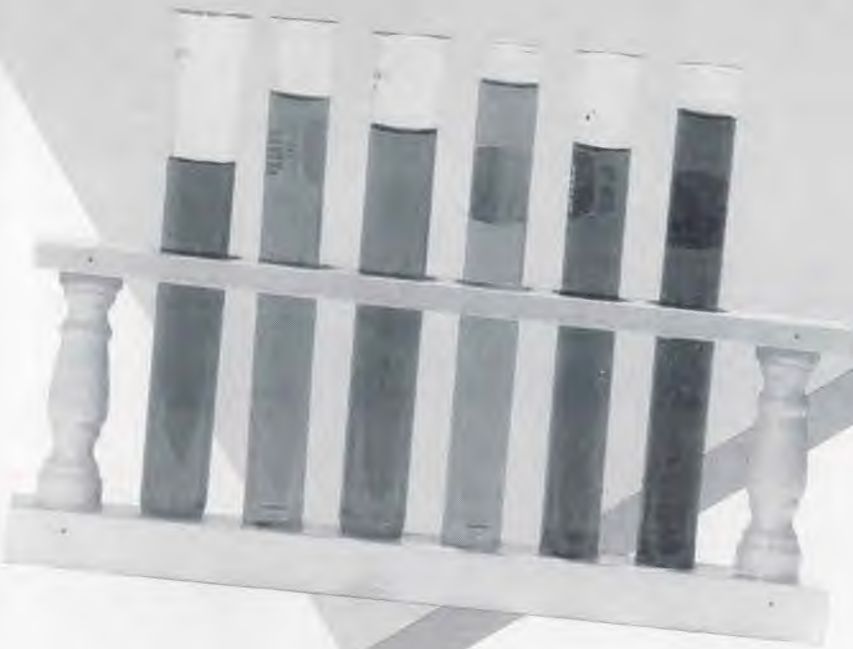
In the most sensitive and accurate type of test, the urine is turned into a vapor, which is analyzed by special equipment. The test takes

up to two hours and costs from \$40 to \$100. Because of this high cost, the most accepted drug-testing procedure is for a person to be tested by a cheaper, faster method first. Then those who report positive on that test are tested by the more expensive but more accurate method.

Most tests are run by commercial laboratories, but there are kits available so that companies can run their own. In fact, there is a kit that is marketed to parents for use on their own children. Parents collect a urine sample and mail it to the kit's producers for analysis. The sample is tested for barbiturates and Valium, as well as for marijuana, cocaine, and PCP.

Testing for drugs is controversial. One problem is the ease with which false samples can be substituted. Some companies sell "guaranteed drug-free" samples.





They are not cheap—\$50 for eight ounces. Then there is powdered urine, which can be bought for \$19.95. When a drug user wants to give a "clean" sample, he takes the powder with him into the bathroom, adds water, and presto, a drug-free sample.

To prevent people from cheating on their specimens, some companies and federal agencies monitor the collection of the specimen. Another person of the same sex actually goes into the bathroom with the individual and watches as the specimen is collected. Others guard the specimen at each stage until the analysis has been completed.

A new type of testing has been developed that calls for neither blood nor urine samples. Using electrodes strapped around the head of the person being tested, a computer measures certain types of brain waves related to eye movements. Called

the Veritas 100 (*Veritas* meaning "truth"), the machine and method were developed by Dr. S. Thomas Westerman, a New Jersey ear, nose, and throat specialist. He claims the method to be 99-percent accurate. Independent testing of the procedure is being conducted at Johns Hopkins University in Baltimore, among other places. Its advantages are obvious—it's inexpensive, fast, and without the drawbacks of a urine specimen.

Drug testing *has* cut the incidence of people coming to work under the influence of drugs. The Southern Pacific Railroad reported a 72-percent drop in the number of accidents in just an 18-month period. Sick days were also reduced.

In spite of these benefits, the legal aspects of drug testing are still controversial. Everyone has a right to privacy, and the Fourth Amendment to the Constitu-

tion of the United States guarantees freedom from unreasonable searches by the federal government.

The key word is *unreasonable*. Generally, government agencies must have some evidence of wrong doing before a search can be considered reasonable. But there are exceptions to that rule. An example of this is when someone crosses the border into the U.S. Customs agents can search luggage without any evidence that something illegal is inside.

Bus driver Gerald Dial figured he could use drugs when he wasn't at work if he wanted to. Following an accident with his bus, Dial was fired when tests on his urine showed he had been using marijuana. He was rehired when he showed that the laboratory mishandled his specimen. In general, however, the U.S. Supreme Court has ruled that people involved with public safety, such as in the transportation industry, can lawfully be disciplined for drug use.

Many private companies have required job applicants to be tested, though this is being contested by some people. Workers can be tested if they are obviously intoxicated while on the job. Even spot checks can be made when the health and safety of fellow workers are at stake.

Because some feel that it has been an effective tool against drug use, look for drug testing to become more common. ◇

Ask a Friend



My boyfriend was really nice until I told him he couldn't use drugs if we were going together. He broke up with me, and now I am sorry I was so hard on him. I really love him and want him back. Sometimes I get so lonely for him I want to die, and I have thought about suicide. How can I get him to come back to me?

I would suppose that this guy would come back to you if you told him it didn't make any difference to you what he did so long as he loved you and you were willing to join him in using drugs. But what a crazy sacrifice of yourself and your values and your future that would be! That's about as crazy as thinking that a suicide attempt would bring him back to you. Suppose, by accident, you succeeded at suicide. What a waste of your life for someone who obviously loves being a druggie more than anything else in his world, including you. I think you made the right decision, even though it has caused you pain. Sometimes in life we just have to stand up for what we value, whatever the consequences, even when it means we lose out on a relationship with someone special. It's important to learn early in life how to say No to pressures even when it is costly to us.

According to psychologist Lawrence Kohlberg, we go through six stages of development to reach moral maturity. Briefly, they are: one, we do something because we will be punished if we don't do it; two, we do it because we want to please people; three, we do it because we are told to do so by those who know better; four, we do it because we know we should honor the rules and laws of society; and six, we do it because we know it is right in our own minds.

You sound like you were at stage six when you told your boyfriend what you did. Now I wonder if you aren't thinking of going back to stage three or four: doing something you don't believe is right just to please your boyfriend. I hope you will not do it.

Life is so much more fun when we do what we do because it is simply right in our own minds, rather than because we were prompted by pressure or feelings of love to do what we know is wrong. Hang in there. I'm sure you have been on the right track.

in love.

I commend your friend for being honest with you about this other girl. He might have gone on fooling you during the summer and left you even more deeply attached to him. I'm not real optimistic about the problem being solved in your favor.

You may be tempted to do something special or drastic to win out against this other girl and tie him to you, such as getting involved with him sexually, or even getting pregnant by him. Don't do it. If you can't hold him by being yourself, drastic measures which put the relationship under pressure won't work either. There is a beautiful saying that says this so clearly: "If you love something, set it free. If it returns to you, it is yours. If it does not return, it never was yours." So be as genuine and real as you can be. If that is not enough, it never would be in this relationship. ◇

**Jack
Anders**

Have a question about friendships, family relations, drugs and health, or other teenage concerns? Ask a friend—Jack Anders, parent, grandparent, counselor, and social worker.

Address your questions to "Ask a Friend," LISTEN Magazine, 6830 Laurel Street NW, Washington, DC 20012. Jack is sorry that he cannot answer letters individually.

For the past two summers I have stayed with my aunt and uncle out West, because they can give me a good summer job and I can save some money for college. I've been dating this guy out here, and I'm really attached to him. He says he loves me, and I believe him, but he dates other girls during the time I'm not here, and now there's one he likes who is as special to him as I am. I know he cares for both of us, but I want him just for myself. I have to go back home soon, and I'm afraid I'll lose him. I just don't know how to hold on to him. What do you think I should do?

Summertime attachments happen all the time on vacation and other trips, and these feelings of love can be just terrific. But because they come so quickly, usually in just a few days, recovery from the loss is usually short-lived. I don't want to say summer romances are foolish or trivial. They are not. They go off like a rocket and carry us away. But like rockets, when their fuel is gone, they come back to earth.

Your problem is different since you have had two summers and several months to develop some depth to your relationship. Although you don't say so in your letter, I imagine the two of you have corresponded during the winter months. So no wonder you're feeling a special attachment to him. I'm also assuming that you both were free to date during the time you were away from each other, since your friend has become close to another girl.

That is the basic problem with long-distance romance. The need for some kind of social life goes on, especially when one is used to

dating. And, as you know, every date with someone has the potential for the beginning of romantic attachment, which can lead to being

THE KITCHEN

FAST FACTS, SHORT SHOTS, AND
MISCELLANEOUS MINUTIAE

Sink

In North Dakota there are 27,000 more registered motor vehicles than there are people.
—United States Census Bureau

The average American drinks almost 46 gallons of soda pop each year.
—Statistical Abstract of the United States, 1987

Almost half of the adults in the United States buy fast food at least once a month for the sake of convenience.
—Roper Organization

The 1984 health-related costs of cigarette smoking to the United States was \$53.7 billion.
—Milbank Quarterly

Of 500,000 fourth graders surveyed, 24 percent said they felt pressured to try crack, and 34 percent said they have been tempted to drink wine coolers.
—Weekly Reader

Fifty percent of the United States' population lives in the eastern time zone.
—Western Interstate Commission for Higher Education

There are 2,772 country-music radio stations in the nation.
—Country Music Association

Half of the people traveling by air in the United States pass through Chicago's O'Hare Airport.
—Airport Operators Council International

The population of China is more than one billion. That means one human being in five lives in China.
—Population Reference Bureau

Forty percent of high-school students polled felt there is at least a 50-percent chance some nation will use nuclear weapons in their lifetimes.
—Newslink

By the time you are ready for the job market you may have to provide a urine sample as part of your application process.
—(See "Is a Drug Test in Your Future?" p. 11.)

A recent poll showed Americans eat six million bagels each year. The same survey noted that 80 percent of Americans don't even know what a bagel is.
—USA Today

PHOTO BY J. ZALON/EPG

Malcolm-Jamal Warner:

Making the Most of Life

The door swings open to reveal a face you've seen many times on Thursday night. The expression on the face is familiar—the one that its owner displays when he's been caught in a difficult situation. The face has a voice, and it's familiar too. It says, "Hi, I thought you weren't coming until one o'clock." He extends his hand in greeting, the expression on his face still intact. Is it Theo or is it Malcolm?

"Maybe it's a combination," says Malcolm-Jamal Warner, who plays the character of Theo Huxtable, the only son of Dr. Heathcliff Huxtable on NBC's "The Cosby Show." The character of Theo was originally based on Bill Cosby's real-life son, Ennis. But now, says Malcolm, the characters are tailored more to the actors. "We see that Theo has matured a great deal since that point, and Malcolm has also."

That Malcolm has matured along with his character is one of the few things they have in common, however. "A lot of things that Theo would react to I would react to differently. Because I was raised basically as an only child in a single-parent home by my mom [his parents have been divorced since he was six], I had to learn more responsibilities at a younger age—much more than Theo. So me being 17, and Theo being 17, I'd say I've been exposed to a little bit more than he has."

One of the main things Malcolm reacts to very differently from the character Theo is school. An honor student at the Professional Children's School in New York, where he lives with his manager-mother, Pamela, he can be found catching up on homework even on weekends. "I've been told by practically everyone that col-

lege is going to be a little more difficult than high school," he says. "So I'm using this as training. I know I have to do it, so I figure, Why not make the most of it."

His plans for college include majoring in business management and minoring in film production. "I spend most of my free time—when I'm not in school and when I'm not in a scene—in the control room with the director to see how the camera works and the process of putting together a show," he says.

Free time is not something Malcolm has a lot of. "The Cosby Show" is taped in Brooklyn, from August to April. During that time he is rehearsing Monday through Thursday, usually from nine to five, with schoolwork (each school-age cast member has tutors) be-

Vikki Montgomery Fields



PHOTO BY ISAIAH WYNER

tween scenes. On Thursdays, when the show is taped before two live audiences, he may be at the studio as late as 10:00 or 11:00 p.m. On Fridays and from April to June when the show is not being produced, Malcolm attends school all day with his classmates. He spends his summers in California catching up with old friendships.

Because of his limited free time, Malcolm has several criteria which he uses to measure the offers that come his way. "One is, How much do I really want to do this?" he says. "Two, Who's going to benefit from it? Also, How much do I believe in it? What is the project saying? I'm not going to go out and play a pimp/drug pusher, because then everything that I do on 'The Cosby Show' is null and void. The final thing is, Do I have time for it?"

In April he shot a made-for-TV movie in which he played the part of a young Chicago gang member who is adopted by a priest. "This part is so far removed from Theo, because I know Theo isn't going to be with me for the rest of my life," he says. "I know 'The Cosby Show' isn't going to go on forever, so I want to be able to get other roles outside of the Theo-type character."

It was basketball that indirectly got him into acting.

One of the things he has lent his face to is a video called "Home Alone" that gives safety tips and suggestions for things to do for latchkey children. "I believe in this video, because I have lived that life," he says. "I would come home from school, and no one would be home. People would always say, 'How can parents do this to their children?' For me, it was cool, because it was a form of independence."

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PHOTO COURTESY OF NBC

America's First Family—Now in its fourth season on NBC, "The Cosby Show," television's top-rated program, is watched by more people than any other TV situation comedy in history. The show revolves around the Huxtable family, headed by Cliff Huxtable (Bill Cosby, bottom center), a successful obstetrician who resides in a New York City brownstone with his wife, Clair (Phylicia Rashad, top left), and their five children: Theo (Malcolm-Jamal Warner), Vanessa (Tempestt Bledsoe, top, second from right), Sondra (Sabrina Le Beauf, top right), Rudy (Keshia Knight Pulliam bottom left), and Denise (Lisa Bonet).

In addition to these and other projects, he serves as the National Youth Chairman for the Osmond Foundation's Children's Miracle Network, an organization that raises money for children's hospitals; chairman for the Smoke-Free Generation, based in Minneapolis; and national spokesperson for the California Raisin Advisory Board of the President's Council on Physical Fitness. In between all this he has hosted "Saturday Night Live," starred in an "After-school Special" on teenage suicide called "A Desperate Exit," and been a guest on numerous variety shows.

So what does he do to relax? What any other 17-year-old would do. "I'm always listening to music," he says. He

means this literally. He carries his Walkman and Bose speakers with him everywhere.

"When I'm not listening to music, I'm watching television. If there's nothing on television I want to see, I pop in a video [he has a collection of video cassettes he hasn't had time to view], or I talk on the phone—I'm always on the phone. I play basketball when I get a chance."

It was basketball that indirectly got him into acting. Growing up in California, he had an ambition to become a professional basketball player, so he joined a community basketball team. At about age nine, when basketball season was over and he was feeling bored, a friend of his mother's suggested he take an acting class. He auditioned, made the

class, and was regularly cast in area plays.

"After each play, when we'd come up for curtain call, people would be cheering and clapping their hands, and that let me know that people enjoyed what I did," he says. "I figured that if for two hours a day I could make people happy, I'm going to stick with this."

"I'm really glad that not getting work and losing friends woke me up."

As a member of the Inglewood Thespians, Malcolm displayed his skills in front of many agents who came scouting for new talent. Since his mother was trying to finish college at the time, she was unable to take him to any auditions. When she finished, however, he auditioned for a guest spot on the detective show "Matt Houston" and got it.

From that point on, he got almost every part he auditioned for. "I thought, Well, I guess this means that I'm *really* good. I got to the point where I started getting the big head. I lost a couple of friends just because of my attitude," he reveals. "I remember eighth grade, not getting any work at all, and I think that really brought Malcolm back down to earth."

A year later he got the call from "The Cosby Show." "Thinking about it, I'm really glad that not getting work and losing friends woke me up before I got to this," he says. "What if I had gotten this part a year earlier? Where would I have been now?"

His "farewell-Los Angeles role" as he calls it was a spot on "Call to Glory," a series about an air-force pilot and his family during the sixties. The

particular episode he played in had special significance for him because it was about the civil-rights movement.

"When I was six or seven years old, my father was always making me read books about the civil-rights movement," he recalls. "As I was reading the ["Call to Glory"] script I said, I know all about this. This is my life. I was named after [civil-rights activist] Malcolm X and [jazz pianist] Ahmad Jamal. So my whole life has been dipped into the civil-rights movement."

Malcolm counts Malcolm X and Dr. Martin Luther King, Jr., as his heroes in history. "I always ask myself, If I was in the civil-rights movement, and I was in their position, would I have their courage?"

Malcolm displays his own brand of courage in facing the responsibilities that have

come to him with his celebrity status. "When I first got the part on "The Cosby Show" my thing was, OK, I'm going to get this exposure. The term *role model* never crossed my mind, but since I have it, I feel I should be responsible," he says.

"I think it's good to have someone to look up to, someone to really believe in," he says. "I'm going to say what I believe in, and I'm not going to turn around and do just the opposite. I think as a role model you at least owe that to the people."

Malcolm has paid his dues on many occasions when he has been offered drugs on the street by people who recognized him from the show. Because of his commitment to his fans, he has found it simple to say, "No thanks." In addition, he freely admits, "I'm scared of drugs, because I read about what they do to people every day. I remember I tried to smoke a cigarette when I was 11 years old. I couldn't understand why people were addicted to the stuff, because it doesn't taste good. I saw more negative sides to smoking than positive."

"The biggest problem I have with drinking alcohol is that if I'm going to be hanging out on the streets and have a bottle of beer in my hand, drinking it, that's like a sign to tell other kids, 'Well, Malcolm-Jamal Warner from "The Cosby Show" is drinking it, so I can drink it too.'"

Malcolm recognizes that a lot of his peers suffer from low self-esteem and a lack of self-confidence that might lead them into drug and alcohol use. "My mother and my father have instilled self-esteem and self-confidence in me," he says. "There's a very thin line between self-confidence and overconfidence, but I think that's what the individual has to find."

Malcolm-Jamal Warner seems to have found it at the best time in his life. ◇



Puppy Love—Rudy, Peter, and Theo (Keshia Knight Pulliam, left, Peter Costa, and Malcom-Jamal Warner, standing) devise a plan to hide the lost puppy Rudy found before Cliff notices it.

Risky Business

L. N. Barker

ILLUSTRATION ON PAGES 20, 21, AND 22 BY DARREL TANK

Philippe Petit huddled under the tarp as a security guard walked by. With Philippe as his helper and the tools of his trade: gloves, pulleys, ropes, and more than 1,300 feet of metal cable.

Earlier Philippe and his partner had entered the construction site disguised as

fence builders. They rode to the top of the unfinished skyscraper and hid. Two other accomplices did the same at a construction site a quarter mile away.

After dark Philippe's friends attached a nylon thread to an arrow, inserted the arrow into a crossbow, and fired. The arrow landed on the roof where Philippe waited. Using gloves, pulleys, and muscle, they pulled a rope along the nylon thread, then the cable along the rope. Preparations took hours because of the weight of the materials, the distance between the buildings, and the rounds of the guards.

Day had come. Workers were arriving. Philippe pushed his feet into black slippers and picked up his 55-pound balancing pole.

It was 1973. The two buildings were the twin towers of the World Trade Center in New York City. Philippe proposed to walk from one building to the





next without benefit of pavement—or net.

As he put one foot out, the cable swayed crazily. He looked around. Something was wrong. One of the guy lines to the cable was loose. But he heard footsteps approaching, so he placed his other foot on the cable and stepped out.

Far below, his friends from the other building were yelling at passersby. "Look up there! A tightrope walker!" For the next 40 minutes Philippe cavorted in space. Seven times he crossed between the towers. Philippe is what many call a risk taker. But when Ralph Keyes, author of *Chancing It*, interviewed him, Philippe vehem-

ently denied the label. "Such names make it sound as if I'm implying chance. I never take chances. Everything is rehearsed; all possibilities considered. I can never fall."

If Philippe isn't a risk taker, who is? A definition of risk or danger? "Expose to hazard But in Keyes' interviews with persons we'd think are hazard seekers, this didn't work. None of the daredevils saw himself as a risk taker.

"There are problems with this objective definition of risk when applied to specific situations and people," says Keyes. First, how do we know what's dangerous? he asks. Second, a

winding up divorced and heart-broken. These observations lead Keyes to separate risks into two types.

Avoiding danger is no safer in the long run than outright exposure.

Level I risks are those involving short-term excitement, often including some physical danger. Level II risks involve long-term commitments carrying possible threat to happiness or security. People have their personalities of each category level more than the other. Level I risk takers would probably enjoy such activities as sky diving, motorcycle racing, or rock climbing. Level II risk takers would probably prefer swimming, hiking, or jogging.

Why take risks at all? Can't you just go through life dangling your toes in the water from a boat anchored in harbor? Safer still, use the bathtub? Sure you can, but you won't go anywhere. And life is about going places. You may be literally sailing into choppy waters or trying to make friends at a new school. Either way, you'll have to risk something to get what you want. The expression "no pain, no gain,"

also applies outside of the gym. Helen Keller said: "Security is mostly a superstition. Avoiding danger is no safer in the long run than outright exposure. Life is either a daring venture or nothing." Psychologists agree that your self-perception controls the type of risks you'll take. "Reworking his identity is much

Because we don't do what we fear, we don't see ourselves as risk takers.

logical assumption should follow: Once we know what's dangerous, we'll change our behavior. But that's not the case. About one third of the adult population in the United States still refuse to wear our seat belts.

Studies by psychologist Paul Slovic show that dread is the major element in what each individual sees as a risk. Keyes also defines risks as "acts involving fear of possible loss." Because we don't do what we fear, we don't see ourselves as risk takers. Thus Philippe can walk the tightrope and say he takes no chances. Yet he refuses to get married. He has a deep dread of failing as a husband and

more important to the adolescent than learning the intricacies of calculus or the sonnets of Shakespeare," says Dorothy Corkille Briggs, parent-education teacher. "How young people see themselves influences their possibilities for the future."

The happiest life is one . . . without apologizing for the way you are or pretending to be something you aren't.

David Viscott, author of *Risking: How to Take Chances and Win*, says: "Risks taken depend on a vision of self. The happiest life is one . . . without apologizing for the way you are or pretending to be something you aren't. Somewhere behind every risk should be a life worth risking for."

If you have low self-esteem you'll tend to take false risks. A false risk is one that gives you a fake sense of feeling good. You feel fine at first. But you wind up feeling stupid or guilty when you have to deal with the results of your decision. Consequences cannot be stopped or avoided. Feeling stupid and guilty will cause lower self-esteem and more false risks. You get the picture of someone going around and down the drain.

By having high self-esteem you'll tend to take positive, real risks. Real or genuine risks are the ones you take to get your life going somewhere. You take such risks with full knowledge of what you are trying to accomplish. These are risks based on your personal thoughts and feelings.

Even if things don't go exactly as you want, the results of genuine risks boost your confidence. Now you know you are running your own show. Con-

fidence gives you the courage to take more positive risks. And you see yourself spiraling upward, *going* places.

Now you know that there are levels and types of risks and risk takers. You also know that you have to take risks in order to live, and your self-perception is directly tied to the risks you are willing to take. But how do you know what risks to take? Four guides can lead you to take the genuine risks.

1. Adopt an objective in life.

Ask yourself, "Where do I want to go while I'm going places? Where do I want to be once I've gotten there?" Your answers to these questions will partially determine what risks you decide to take. Also ask, "Will taking this risk move me closer to my goal?" If so, you'll want to take that risk. All decisions move you closer to your objective or pull you away from it. There are no throwaway decisions.

Philippe chose the goal of becoming the greatest tightrope walker. For him that included doing what no one had done—performing the highest wire act of all time.

Even if things don't go exactly as you want, the results of genuine risks boost your confidence.

"If you go through life with no ideal, it's unlikely that anything you risk will bring you lasting joy," says Viscott. Dick Gregory's grandmother told him, "If you don't stand for something, you'll fall for anything."

2. Know what is at stake.

For each risk ask yourself, "Risk what?" Keyes says, "Determining what's actually at stake can be an enormous help in working up the nerve to take

risks. What initially appears to be at stake is seldom what we're actually risking."

He means we often face high-stake risks in low-stake settings. "For many adolescents, loss of face worries them more than loss of life," says Keyes. So if risk involves challenging fear, then saying No to drugs offered by "friends" and risking rejection could be much braver than going along and chancing physical harm.

"Most acts of apparent daring are usually motivated by a mishmash of ignorance, bravado, derring-do, carelessness,

"For many adolescents, loss of face worries them more than loss of life."

reduced stakes, peer pressure, and the desire to impress," says Keyes. "A pure risk taken with the full awareness of possible loss is rare."

3. Take your own risks.

Keyes says, "Depending on who we are, when, and where, creating a balanced diet of genuine risk can mean taking more of some kinds of risks, fewer of others, and avoiding like the plague risks urged on us by others." Because we rarely do what we fear, we take petty risks to stand in for the profound risks we're avoiding. A genuine risk challenges *your* fears.

4. Maintain your self-respect.

"Your unconscious mind greatly influences all conscious decisions," says Raymond Barker, a psychologist. "Before you can make any proper decisions you must decide what you are and what you want to be."

Realize your uniqueness. Focus on how you feel about yourself. Remember, risk is based less on danger than on the genuineness of your individual feelings. ◇

Halloween Spine Ticklers

Cartoons by Tony Saltzman



"So this device will induce nausea when I drink.
... Hey, this is a mirror!"



"You think *this* combination is deadly? There's a guy down the street mixing alcohol and drugs."



"Don't be too smug about how well we communicate with our kids. This Halloween party he wants to be picked up from is in our living room."



"Why should you give up drugs and alcohol? For one thing, you're looking like a shadow of your former self."



"Don't be so suspicious. What makes you think I supply you with drugs just for the money?"

Graffiti

LISTEN magazine is looking for short, well-written, thought-provoking manuscripts from teenage writers. If you enjoy writing, send us a copy of something you have written. We'll try to make room for it. The subject may be anything that interests teenage readers and writers. We'll pay \$10 for poems (no longer than 20 lines, please) and \$15 to \$20 for stories and essays (300 to 500 words). Address your submissions to "Graffiti," LISTEN magazine, 6830 Laurel St., NW, Washington, DC 20012. Be sure to tell us your age, and always include a self-addressed, stamped envelope with your submission so we can return your manuscript to you if we aren't able to use it.

Hope

Hope is the graceful, snow-white dove

Free from earth's chaos,
it flies far above,
Close enough to the ground
for my eyes to see.
My arms are outstretched—
it's just out of my reach.

But my dreams keep growing
and my heart keeps yearning,
For there's a knowledge that
keeps
my spirit's flame burning—
A knowledge that someday
my hands will be holding
The graceful dove
my eyes are beholding.

—Scott Healy
Hebron, Connecticut

A New Spring

Smells of fresh flowers
In their morning awakening.
Different textures,
Different colors,
Different everything.
Is it here finally?
Finally—yes.
Forever—no.

Birds fly high—
Not in a straight line.
Never fall,
Never tumble to the ground.
Chirping to their mates.
Squawking to their enemies.
Different colors and different songs
Among them.
Never ending, never ceasing
Throughout the night.

A new spring has set in.

—Debbie L. Budnick
Cadillac, Michigan

Imagination

I long to see the soft moonlight
falling upon the land,
Or the big, bright sun up in the
sky,
dancing on the sand.
But it can never be as I
have imagined in my mind.
You see, my friend, I always have
been
and always will be
blind.

—Lisa R. Phillips
Trenton, Georgia

THE SEARCH IS OVER

Barbara
LIKES
BMW

Smiley face

MAMA

El Boto e hermita

NO GRAB
NICE

Vanity Encouragement

The mirror stares
And so do I,
Perhaps affirming questions
I can't hide.
Slightly exaggerated?
True . . .
But look:
Long, straight
blond sunshine,
twinkling blue oceans
and below, sparkling,
opaque—
COVER GIRL . . .
and the mirror doesn't lie.

—Jennifer Davis
Eugene, Oregon

She don't see no reason for me
to go to school,
Cause' that Willery woman up the
street
done said I'm a fool.

She don't see no reason for me
to read and write,
says I'm a nappy-headed colored
girl,
and learning's for the white.

She don't see no reason for me
to dress pretty and press my hair,
says no boy gon' look at me any-
how—
that I shouldn't even care.

She don't see no reason for me
to tell her I love her dearly;
she just keep on cooking and wip-
ing sweat,
pretending not to hear me.

She don't see no reason for me
to be leaving.
I don't see no reason for her
pretending not to be grieving.

I can hardly believe that I'm
all finished with school;
I have made all my judges
seem like fools.

I've found many reasons why I
should read and write,
I've learned that color is the only
difference in black and white.

—V. Wright Morgan
Orlando, Florida

Sad and Sorry

Sad and sorry, sorry and sad,
You've been had; I've been had.
A mistake, a bad break,
Quaking herons by the lake.
Sad the sea and sorry me,
Person thinking fretfully.
Crying geese and ducks and wrens,
Nervous egrets, water hens.
Sitting tearful on the beach.
Taking off, sea gulls screech.
Like last year, a disaster,
Only this time 10 times faster.

—Susan Aluntal
Portland, Oregon

TIM @ SUSY

M35W

Ben
E
Mona

THE NEW
IS COOL (L)

And So Forth



BOTTOMING OUT

Like it or not, winter will soon be here. All is not gloom and doom, however, if you take the right attitude. Snow, in fact, can be downright fun. Just ask Garlan Hoskin.

Garlan is an American who was in Europe on business awhile back. In the town of Winterberg, Germany, he saw some local kids sliding down hills at terrific speed, *without*

sleds. Closer investigation revealed that they were wearing shorts fitted with a hard plastic "glide shield" that turned their clothes into high-speed bobsleds.

Garlan knew a good idea when he saw one, so he found the manufacturer of the shorts and struck a deal. There was only one catch: some of the shorts had to be made in adult

sizes. The staid Germans thought the idea was a little loony, but they went along with it.

Bob shorts, as they are called in America, are a rousing success. And the stores are selling two adult-sized pairs for every one child-sized pair. They're fast, fun, and pretty safe. After all, you can't fall down—you're already there.

LATE-NIGHT READING

Paul Hellwig is one of many people who suffer from insomnia. Simply put, that means he can't get to sleep at night. Paul, however, has found a way to make his sleeplessness pay.

Paul is a college professor who tried to bore himself to sleep by reading dictionaries (he has more than 100 of them). He found a lot of interesting, funny words and soon got the idea of compiling them into his own dictionary. So he began writing down the odd words

and, after many sleepless nights, assembled them into *The Insomniac's Dictionary*.

The book lists some 3,000 weird words grouped into categories such as phobias, manias, and types of fortunetelling. "I just start in the A's and read until something grabs me," says Paul.

His favorite word to date? *Ucalegon*. "That's a neighbor whose house is on fire," explains Paul.



SERIOUS HANG-UPS

England certainly has some off-the-wall characters. One of those types, Stephen Taylor Woodrow, has gotten himself and two friends on the wall in the name of art.

"In order to fully understand the nature of a painting, it is necessary to become a painting," notes Stephen. With that in mind, Stephen and his cohorts sprayed themselves all over with purple and gray paints and had themselves bolted to the wall of the Wolverhampton Art Gallery.

They hung there, barely



moving, for six hours a day during the five-day show. Assistants and generous art lovers fed them chicken legs and salad, which they ate very, very slowly. One of the paintings ate a bit too much and threw up, but the show was a success nonetheless.

"We had 1,200 people through in five days," marveled the director of the gallery. "Normally we get that many in a month." I guess that just goes to show that success comes to those who are willing to be a bit off the wall.

MARTIAN MADNESS

There are trophies, and there are trophies. And then there is the Elser-Mathes Cup. Although not as well known as the Triple Crown or the Stanley Cup, the Elser-Mathes Cup is more difficult to win than either of them.

To be more exact, it has never been claimed. You see, the Elser-Mathes Cup will go to the first amateur radio operator to establish two-way contact with Mars.

The whole idea was hatched in the Philippines in 1928 by a pair of American military officers, Colonel Fred Elser and

Lieutenant Commander Stanley Mathes. Both were amateur-radio buffs and had heard of the deep interest in Mars held by Hiram Percy Maxim, one of the founders of the Amateur Radio Relay League (ARRL). The two went out and bought a sort of cup-shaped native Igorot carving, and the rest, as they say, is history.

The cup is on permanent(?) display in the ARRL museum, waiting for someone to strike up a conversation with the "red planet." I can't help but wonder, though, who—or what—will talk back?



ROMA

Eleanor R. Fehr

When in Rome, do as the Romans do, the old saying goes. But to do that, you have to know a little bit about Rome. The following 38 words, which are hidden in the puzzle below, have to do with Roman culture, history, and geography. They may run vertically, horizontally, or diagonally, forward, or backward. If you find them all and can say what they mean, you'll be ready to depart for Rome!

S I S T I N E C H A P E L S S
 Z T S E M O D S N I U R T P N
 M C P E R S A R E P O A A A I
 I T O E R E B I T M T N R N A
 C R N L T I L E E U I A C T T
 H E T A O E P E E S T I H H N
 E V I L C S R S H E A L E E U
 L I F T A I S S H T L A S O O
 A N F A T S T E S R Y T S N F
 N I A R S E U A U Q I I U U S
 G N C E P O P T V M U N M N B
 E R A S Y A W A I P P A E S M
 L E D E T N A R O T S I R S O
 O B E L I S K S S E L P M E T
 P I A Z Z A S B M O C A T A C

altar, arches, Bernini, catacombs, cats, Colosseum, domes, facade, fountains, Italian, Italy, Latin, Michelangelo, muse, Nero, nuns, obelisks, operas, Pantheon, pasta, piazzas, pontiff, pope, Remus, Rome, ruins, shrines, Sistine Chapel, Spanish steps, spires, statues, St. Peter's Square, temples, Tiber, tile, Titus, tombs, Vatican



"Would you be good enough to snore in B flat?"

CARTOON BY BETTY WOODS

SQUARE OFF!

D. A. Stone

This square has one-inch-long sides. Can you enlarge the square so that it has one-and-a-half-inch sides but still remains *inside* the four small circles?



SUPPORT SYSTEM

Arline Rose

Listed below are 14 words that "support" each other. Can you put two words together with each of the letters from the word S U P P O R T to form seven new words? Each of the 14 words is used only once. For example: S + hive + ring = Shivering. Good luck!

hive able nob apes ring rob ant
 age range try rat served ear ion

1. S + hive + ring = Shivering
2. U + + =
3. P + + =
4. P + + =
5. O + + =
6. R + + =
7. T + + =

PUZZLE ANSWERS

Answers to "Support System"

1. shivering 2. unobserved 3. probable 4. paganant
 5. oration 6. rearrange 7. tapestry

Answer to "Square Off!"

Give the square a quarter turn. Make each line one-and-a-half inch longer, and here you have it!





THE JETS JUST SAY NO!

Even though most of their time is spent rehearsing and touring, the musical group The Jets has taken time to do something they believe in. They perform in a video called "Be Smart! Don't Start!—Just Say No!"

The eight members of the talented Wolfgramm family hope the video will help prevent alcohol use in other families. The video shows teens at a Jets concert having fun without using alcohol. It's part of a campaign sponsored

by the United States Office for Substance Abuse Prevention.

The Jets live in Minneapolis. But they are originally from the South Pacific Island of Tonga. They take pride in the fact that they are a family group. "One of our goals," says Leroy, 21, the oldest Jet, "is to show the world that families can do things together."

The campaign suggests ways teenagers can talk to parents and friends about how to say No to al-

cohol. The Jets hope by setting an example of positive living, their peers will realize they don't have to drink to have fun.

"Booze is real bad for the brain, the singing, and the concentration it takes to be a performer," says Leroy. "Besides, we have to work together, and alcohol won't help us do that."

For the Jets, the song "Be Smart! Don't Start!" really means what it says.

TASTE SENSITIVITY CHANGES AFTER SMOKELESS TOBACCO USE

Dr. David Mela of the Monell Chemical Senses Center in Philadelphia has been studying the effect of smokeless tobacco on the sensitivity of taste buds. Other studies have focused on the cancer-

causing properties of snuff and chewing tobacco. But Mela only wanted to know how the tongue's taste function reacted.

To find out, he used 17 nonsmoking college-age males. Eight of the subjects used smokeless tobacco and nine didn't. Mela tested the responses of the users, after 12

hours of not using snuff, to flavors that were sweet, salty, or bitter. He then compared the responses of both groups five minutes after using snuff.

Mela recorded and compared responses for taste recognition, taste intensity, and taste preference.

He found that the users' powers of taste rec-

ognition were two to four times poorer than that of nonusers even after 12 hours of not using snuff. Short-term smokeless tobacco use had little effect on users, but it made it harder for nonusers to recognize flavors.

Users more strongly liked sweet and more strongly disliked salty and bitter flavors than did nonusers. There was little difference between users and nonusers for noticing differences in intensity of flavors.

These results show that using smokeless tobacco over a period of time may reduce taste sensitivity and also change preferences for flavors. The reasons for these changes are still unknown.

CRACK PILLS CAUSING NEW YORK POLICE PROBLEMS

Drug dealers in New York have hit upon a new strategy for selling crack, the smokable form of cocaine. They are now dispensing the drug as crack pills. New York City police discovered the tablets in a raid last May.

The biggest concern for the police is that someone may mistake the aspirin-shaped pills for a headache remedy and swallow a couple.

CORRECTION:

In the August issue, article author Dr. Michael Zal was identified as a clinical professor in the department of psychiatry at the Philadelphia College. The college's full name is the Philadelphia College of Osteopathic Medicine. LISTEN regrets the omission.

"One Last Note..."

Trick or Treat

Once there was a kid named Clint who went at life as if it were always Halloween. He didn't eat candy all day long or anything like that. He didn't wear a costume to school. That would have been weird. But his motto in life was "trick or treat." Every time something went wrong for him, he blamed it on someone else. He responded with a "trick." And his tricks weren't at all nice.

When he was nine years old, his best friend accidentally broke his model airplane. So the next time Clint was at his friend's house, he tore up his friend's autographed picture of Reggie Jackson.

When he was in the sixth grade, he didn't make the Little League baseball team. So he went out of his way to attend the ball games and root for the visiting teams.

When he was in the ninth grade, his teacher gave him a D in world history. So he cracked jokes and made faces behind the teacher's back for the rest of the year.

When he was 17, his girlfriend broke up with him. So he spread rumors about her that really hurt her feelings.

Clint was a very unhappy person.

Finally his sister suggested to him that Halloween was only one day in the year. She said that he should maybe give up the "trick or treat" philosophy during the other 364 days. This was a radical idea. He said he'd have to think it over.

One day in the school cafeteria, a boy sitting next to

Clint spilled his soft drink, and it ran off the edge of the table and into Clint's lap. Immediately, the other kids picked up their trays and moved to other tables. They knew what to expect.

But Clint did something really unexpected. In one split second he remembered what his sister had suggested. Maybe now is the time to give it a try, he thought. So he swallowed his anger and just looked at the boy next to him and grinned. "Nice going," he said.

The boy apologized all over the place. He knew Clint's reputation. He was sure that Clint would get back at him. For several days he did everything he could to avoid Clint. He even skipped physical education once because he was sure Clint would try to get even in some way in the locker room.

But nothing happened. No "trick or treat" response. Instead, Clint actually bought the boy another can of soda one day at lunchtime. "Here," he said. "I don't think you ever replaced that root beer that you shared with me the other day."

The boy looked at the can. Maybe Clint had put something in it. He was afraid to taste it. Sensing what he was thinking, Clint took the can and swallowed a swig or two. "It's OK," he said, handing him the can. "Just wanted you to know that I'm not mad. After all, it isn't Halloween."

Gary Swanson

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so hot that it do singe thyself.**

—William Shakespeare



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