

KENTUCKY Kernel

an independent student newspaper

University of Kentucky
Lexington, Kentucky



Excited eyes

By TOM MORAN/Kernel Staff

All true-blue UK fans look forward to a football weekend, but when the Cats haven't begun the season yet, football is an excellent alternative to vent the frustrations of a week of classes. Mary Brocard was so inclined on a

recent weekend when she indulged herself at a table in the Two Keys Bar. Brocard, an animal science senior, watches the action along with her partner Tom Gullett, a graduate student with the same major.

Ticket distribution remains unchanged since last year

By GIL LAWSON
Staff Writer

It seems UK students spend much of their college lives waiting in some form of line for one thing or another. And the quest for football tickets is no exception.

Ticket distribution for the Sept. 23 home season opener against Baylor University will begin the Monday before the game. The distribution system will be the same as used for the final two games of last season. In other words, students will be able to get only two student tickets.

Individual student ticket distribution for the Baylor game will start on Monday, Sept. 18 at 8 a.m. and last until 10 p.m. at the right-front ticket window of Memorial Coliseum. A student must present his or her validated ID and activity cards to get a ticket.

If a student wishes to sit with another student, he or she can present two sets of ID and activity cards and receive two tickets.

If tickets remain, distribution will continue at the Coliseum the next day from 9 a.m. to 12 noon.

Priority seating, those seats nearest the 50-yard line (sections 208 and 210), will be given out on Monday evening from 6 to 10 at the left-front ticket window of the Coliseum.

Married students who have purchased spouse books can get two tickets. Spouse books can be purchased at the Ticket Office in Memorial Coliseum from 9 a.m. to 4 p.m. during the week. The cost is \$36 per book (cash only) and a marriage certificate must be presented upon purchase.

Any tickets remaining after noon on Tuesday will be sold as guest tickets. Students may buy one guest ticket

only, at a cost of \$10. Distribution will be from noon to 4 p.m. on Tuesday and again on Wednesday from 9 a.m. to 4 p.m. at the right-front Coliseum ticket window.

A student holding two student tickets and wishing to buy a guest ticket, may exchange a student ticket for a guest ticket upon presentation of ID and activity cards and \$10.

Frank Harris, associate dean of students, said he expects the usual long lines for tickets. He expects people to camp out to get a good place in line and said he will be there "early in the morning" to supervise the long lines.

Harris said numbered cards will be passed out to those who arrive early. These cards will keep people from cutting the line and help preserve some order. Harris added the card does not secure a place in line and students must remain in line in order to get a ticket.

Continued on page 5

Referrals galore

Local abortion facilities are limited

By PAUL MANN
Staff Writer

Late last month, a Bowling Green jury acquitted Marla Pitchford on a self-abortion charge. She had been refused an abortion at a Louisville clinic because she was six months pregnant.

After the refusal, Pitchford performed an illegal abortion on herself.

(According to Kentucky state law, a woman may perform an abortion on herself if she is no more than three months pregnant. But this procedure must be supervised by a physician. After the first trimester, the abortion must be performed by a doctor.)

Could a similar situation occur in Lexington? Are there enough abortion facilities and available information about abortion and birth control to prevent similar occurrences here?

For Lexington women, there are limited alternatives when seeking an abortion. Since there are no abortion clinics in Lexington, women seeking abortions must go to a private

physician. One way to get the names of doctors who perform abortions is to contact one of the local sexual information clinics.

One of these information clinics is the Rape Crisis Center. Susan Rice, Rape Crisis Center director, said a "significant number" of calls received at the center concern abortions.

The counselor's main objective is to give the caller all of the possible alternatives. "We don't advocate abortions one way or the other," Rice said. "If a woman wants an abortion we just help her decide if it would be in her best interest."

They also counsel in person, if the woman requests help. If the woman decides to get an abortion she is then referred to the Planned Parenthood Center.

The Planned Parenthood Center's primary function is to educate the public on birth control methods. They also offer counseling on sterilization, pre-natal care and pregnancy. Each morning the center is open for women to come in with urine samples to determine pregnancy. If they are pregnant and the child is wanted, the woman is given exercises plus other information on pre-natal care. If it is an unwanted child, the woman must make the decision to put it up for

adoption or have it aborted.

The director of the center, Jan Harmon, made it quite clear the center is not an abortion clinic. "We don't consider abortion a method of birth control," Harmon said. "However, if a woman comes to us seeking information on where she can get an abortion then we will refer her to someone."

The center refers its patients to three local gynecologists and to three abortion clinics located in Louisville and Cincinnati. The three physicians are Dr. Donald Edger, Dr. Hamid Sheikh and Dr. Philip Crossen. These are not the only gynecologists performing abortions in Lexington, but they are the ones women are referred to by Planned Parenthood.

The operation, done in the doctor's office, takes 15-20 minutes and costs about \$200. Through Planned Parenthood Center, abortions can be performed at a reduced cost, but Harmon said "each case is determined by its own merit."

Dr. Crossen said he considers abortions just a part of his general practice. "We perform the operation up to the first trimester," he said.

Debate team coach looks to better year

By BRIDGET MCFARLAND
Staff Writer

After a disappointing 1977-78 season, UK's debate team has high hopes for the coming year. The campus will play host to a national debate tournament and several other tournaments, and the home team is one that looks promising to its director.

For the first time in its 30-year history, the National Debate Tournament will be held at UK. The American Forensic Association and Ford Foundation sponsored tournament will be held at UK and the Hyatt Regency on April 18-22. The tournament is held at a different school each year.

Dr. J.W. Patterson, UK's debate director, said he expects 40 schools with a total of 64 debate teams to participate in the tournament. Participants are either winners of their local district tournament or one of the 24 at-large teams the National Debate Board chooses on the basis of past records.

In the past, UK has participated in a district winner and as an at-large team. This year, the UK team will participate in its district tournament in March.

Last year in the Novice National Debate Tournament held at Northwestern University, the UK team of Jeff Jones and Jim Duffy took first and second place speaker awards. But outside the novice division, Patterson said, the UK team was the weakest in the past several years. In the four years previous, UK had had one of the best teams in the nation.

"I think we're going to be stronger this year," Patterson said. "Our novices were good last year and this year they are all back."

Next month UK will host two invitational debate tournaments. Nine teams, including a UK team, will participate in the Thoroughbred National Round Robin on Oct. 4 and 5 at the Carnahan House. UK invites teams on the basis of their past records.

It's sort of an informal ranking tournament," Patterson said. "My debate colleagues tell me the Round Robin is a coveted invitation."

The Henry Clay Tournament will be held Oct. 9 and 10 at UK and the Hospitality Inn. Over 100 schools from all over the country will participate.

Judges for both debates will be the coaches each school brings with them.

today

world

FIERCE STREET BATTLES raged in Masaya and other Nicaraguan cities yesterday as government troops backed by helicopter gunships fought rebel forces seeking to topple President Anastasio Somoza.

Unofficial sources said as many as 200 persons may have been killed in the renewed fighting, which erupted Saturday night with coordinated attacks on national guard posts.

"There is no longer any doubt it is a civil war," said Alvaro Chamorro, vice president of the anti-Somoza Conservative Party.

CLASHES BETWEEN TROOPS and anti-government demonstrators, defying a martial law ban on public gatherings, reportedly killed five persons yesterday in two of Iran's major Moslem centers.

The new bloodshed came as mourners buried 97 persons killed Friday when soldiers leveled their weapons on rampaging protesters in this capital city.

Eight months of social and political unrest in Iran has claimed at least 1,000 lives.

nation

CARTER ADMINISTRATION FORCES narrowed the gap on a natural gas deregulation bill to an apparent dead heat yesterday as the Senate prepared to begin debating the compromise that took almost 10 months to draft.

With a big boost from Sen. Edmund S. Muskie, D-Maine, the administration managed to bring a number of previously uncommitted senators into the fold. Muskie had been publicly uncommitted until late last week.

According to an Associated Press survey, there are now 38 senators who say they are for the bill or leaning for it — the same number the opposition can claim.

THE NEW JERSEY LEGISLATURE, yesterday, became the first state legislature to approve a proposed U.S. constitutional amendment granting congressional representation to residents of the District of Columbia.

Under federal law, 38 states must approve an amendment to the U.S. Constitution. The proposal would give the District of Columbia two U.S. senators and at least one House member.

state

JIM SMITH, AN AIDE to Mayor William Stansbury, is leaving the job. Smith, who has overseen the administration's public affairs office and supervised other programs, submitted his resignation Friday and asked Stansbury to make it effective within 60 days.

Stansbury's conduct in office is being investigated by an aldermanic committee, a probe that began after Stansbury admitted he lied about a trip he took on the eve of a city firefighters' strike.

Smith said his plans had been in the mill since long before the strike.

MORE THAN 500 HARLAN County students were absent from classes yesterday, and officials were awaiting a court hearing before predicting how long the boycott will last.

Five schools reported 532 absentees yesterday, most of them due to a parent protest related to a nine-month United Mine Workers strike against Jerrold Mining Inc.'s Glenbrook operation.

Parents have said they are afraid to let their children ride school buses or wait for buses by the road as long as the company continues transporting non-union miners in armored coal trucks, which have been fired on several times.

weather

A CHANCE OF SHOWERS and thunderstorms today, tonight, and tomorrow. High today and tomorrow in the low to mid 80's. Lows tonight in the 60's.

KENTUCKY Kernel

editorials & comments

Steve Bellinger
Editor in Chief

Charles Main
Editorial Editor

Richard McDonald
News Editor

Thomas Clark
Jenne Wehnes
Associate Editors

Mary Ann Buckner
Debbie McDaniel
Betsy Pearce
F. Jenay Tate
Copy Editors

Gregg Fields
Sports Editor

Jamie Yaught
Associate Sports Editor

Walter Tunis
Arts Editor

Cary Willis
Assistant Arts Editor

David O'Neill
Director of Photography

Tom Moran
Photo Manager

Nell Fields
Style Editor

Extension measure could save ERA

It's a measure of how much trouble the Equal Rights Amendment is in these days that supporters are simply trying to keep the bill alive.

The ERA, which would ban sex bias, has three states short of the 38 that must ratify it by March for it to become part of the U.S. Constitution. The amendment is now about to be considered by the Senate for an extension of that deadline, a move that the House has already approved.

The Senate seems ready to approve the bill; generally it would seem to be more receptive to the ERA than the House. There's a catch, though. A minority of senators could still block passage by mounting a filibuster against it.

It takes a three-fifths (60 votes) majority to cut off such a move, and the minority would only have to hold out until some time in October, when the Senate adjourns. Pressure is building quickly on the possibility of a filibuster, with intense lobbying of congressmen being done by both sides.

It's amazing how such an excellent, and still timely, piece of legislation has been blocked by minority viewpoints ever since it was introduced.

Well-organized pressure groups, lobbies and clever obfuscators like Phyllis Schlafly have been able to mislead and stir determined opposition against the bill. There's no telling how many otherwise intelligent people fear that the ERA would sanction unisex toilets (it doesn't, as long as privacy is constitutionally protected).

On the other hand, pro-ERA groups have been

preoccupied with many other issues: which candidates to support in local elections, abortion, homosexuality and others. They often have differences over which issues are the most important, and how strong a stand to take on them. The lack of unity among ERA supporters has hurt their effectiveness.

But the ERA deserves an extension, and not just because it is an important, needed bill. The Constitution sets no strict limits on the time period for consideration of amendments, and the public deserves more time to examine it. The controversy over whether states can rescind approval (as three have attempted) should also be resolved during the extension.

If the move to block ERA through a Senate filibuster gains strength, it may be a wise move to consider a compromise to push the extension through. That tactic was useful in the house, where pro-ERA representatives settled for a shorter extension than they had hoped for, to get the bill passed.

One possible area for a compromise is an amendment that would allow states to rescind approval. If that trade-off is necessary to still give the country a chance to ratify the amendment, it should be taken. Adding the ERA to the Constitution would be a powerful, direct statement that all vestiges of sex discrimination are being eliminated.

Ignazio Silone was also a Wildcat

The induction ceremonies are over for another year: the coaches have recaptured the football team; the sororities and fraternities, cunningly adapting (except for the extraction of an incisor from each initiate) Australian rituals, have signed up all the available innocents; the computer has screwed up every other course schedule... it should be time to think about more serious matters. But this year I'm stuck; things keep throwing me.

I was walking up the Avenue of Champions, trying to figure out what was bothering me about the resumption of all this essentially pleasant, happy and harmless activity, when I heard one pledge say to another, "My big sister was my sister's little sister." I had my first clue to the uneasiness I felt. I knew what she meant. I understood the code. Without thinking about it I had drifted into that web of exclusive meanings.

Nobody living the other side of Limestone would have understood her statement, but I did — she wasn't talking about her sister, she was talking about her sister. And this conversation was occurring on that new pebbled sidewalk which is itself a metaphor: a gapped air conditioning duct cover, filled in with some kind of putty, which resembles a sidewalk but is a sidewalk only in a careless, secondary way.

From that point it was easy to detach almost anything from its ostensible purpose: the stack of fresh textbooks, never to be read, indicating studiousness; the faculty committee meeting to display its committee-likeness; that noisy little wheeled machine, an inefficient broom substitute, that blows dirt from the initiation sidewalk; or, my favorite campus machine, the University's great, growling, clanking trash truck, which performs outside my office window every morning — pulling up, flinging back its lid, compressing its hydraulic trash masher, skewering a bin, hoisting it up, dumping it, dropping it, mashing again — all to dispose of 30 or 40 pounds of shredded paper and cardboard boxes. What is it but a machine demonstrating its ability to impersonate a trash disposer? What is Patterson Office Tower but a discordant display of bureaucratic inaccessibility? And why not?

Hemingway, and the Honors Program and the "sunshine laws" — all with an audacity and authority which ought to be illegal, if it weren't so much fun. I'm not necessarily speaking as a person who believes in the real world, or in a world realer than the world we discover in what someone called this "attenuated academic twilight."

I used to believe in the existence of a political world, realer than others, where purposes were real and risks and consequences were real. But it is increasingly difficult to see that world clearly, apart from all that eagerly sought conflict which turns our newspapers, like those the essayist Joseph Denie read nearly 200 years ago, into "records of animosity."

In at least one way the academic world is realer than others. It gives its protected inhabitants as many opportunities as they want to delve — inquiringly, idly, self-indulgently — into all those other worlds. A few weeks ago I stopped at the Wisconsin Historical Society, a fine research library in Madison, to read some old radio scripts. I ran across one by Howard K. Smith, written when he was reporting from Europe during World War II. (World War II, 1939-1945, maybe 40 million killed). The script caught my eye because it had his scrawlings and editing marks on it, because — sent "Via Radiosuisse" to Time and Life, Dean Street, London, in wartime — it was tinged with adventure, and because it had been written in rapid fire, run-on, abbreviated cable.

The piece was a quick profile of the Italian novelist Ignazio Silone, then living in exile in Switzerland. It began, "Imperturbable soft spoken panda eyed ignazio silone at fortytwo looks swarthy healthy ten years younger moves speaks with calm dignity of man twenty years older stop silone born mayday nineteen hundred to small landowning family in abruzzis his native village pescina half swallowed by floods at birth rest destroyed by earthquake which killed mother stop... silone presently living unmarried alone incognito in three-story mansion on zurich zurberg mountain stop a well groomed bohemian long nosed poker faced latin handsome silone works mulls about his overfurnished home in blue corduroy jacket english flannels is accessible only to small circle socialist friends likes joke about

paperbacks of his novels. I found a copy of Bread and Wine at the Student Center book store, and I was surprised to find that. As I walked around looking for other novels by Silone I noticed that I was not particularly annoyed to find that they were unavailable; I never intended, apparently, to reread much of Silone; I was engaged in one of those participation rituals that we all engage in, which is part of life in the academic world.

Other people were in the bookstores buying other books, which they wanted to have around, or they were gathering Wildcat shirts or Wildcat cups or Wildcat pennants or Wildcat survivors, and somewhere, sweating and grunting under a hot sun, there was a team called the Wildcats — and none of this had much to do with the condition of Italian literature.

All I'm saying is that a university is real to the degree that it admits all kinds of reality and all kinds of unreality. And it sometimes seems to me that the University of Kentucky, an institution that I have come to respect because of the kind of people who choose to spend their time here, may be a place where unrealities are not always as vigorously pursued as they might be.

One day last summer I was talking with one of the University's athletic executives when with obvious sincerity and complete conviction he said, "Athletics is the single unifying thing that holds things together." As an observation that might seem a little specious and predictable. We were talking, after all, at memorial Coliseum. But his remark is also an intriguing proposition. Try for a moment to think about another "unifying" thing that holds things together — at the University of Kentucky. Try to think of anything that more people know more about than the University's football team, or feel prouder about.

Again, why not? But it seems to me that as these local interests become more and more dominant (so a bookstore — excepting the splendid indifference of Special Media — which has no Silone in is far less trouble than one that has no Wildcat visors) the university as a community tends increasingly to look inward, and to fail to pursue the other unrealities. The web tightens. The world outside becomes the world inside, when to the members of a university community, there should be no world outside.

Ignazio Silone was a Wildcat too.

Michael Kirkhorn

I don't want to leave the impression that I object to any of this. I participate wholeheartedly. The day after I found myself walking around impersonating a professor with more serious matters on his mind I found myself back in the classroom, going on and on about Milton and Locke and the English press in the 1700's, about Benjamin Franklin's scheme for electrocuting turkeys to make them more tender, about Cato's Letters and how to write a profile and Lillian Ross' profile of

Dr. Michael Kirkhorn teaches journalism at UK. He has worked for a number of newspapers, including The Milwaukee Journal, and the Chicago Tribune. His articles have appeared in The Nation, The New Republic, Rolling Stone and in other newspapers and magazines, including the Whitesburg, Ky. Mountain Eagle. The New York Times and The Washington Post. His column will appear every other Tuesday.



Letters to the Editor

Support the 'Lexington 11'

On Tuesday, Sept. 26, two weeks from today, eleven people will go on trial in Fayette District Court for allegedly "disrupting a public meeting or procession," a Class B misdemeanor under KRS 525.150.

We face this charge because we dared to hold up signs protesting the crimes of the CIA at a speech by CIA director Stanford Turner last April 12 in the Student Center ballroom.

The University administration has persisted in pressing charges despite a petition signed by eight faculty members strongly protesting our arrests as a violation of our right to free speech and despite a public protest by the Central Kentucky Civil Liberties Union.

We seek to defend ourselves, both legally and in the public eye. Aside from needing to raise money for our legal expenses, we want to convey to people in Lexington the true facts of our case, as well as of the infinitely greater repression presently being visited upon the people of Iran by the CIA-sponsored regime of Shah Reza Pahlavi.

We cannot do these things alone. We know that in protesting against the actions of the CIA we were speaking

for many of you, and we ask that anyone who can spare even a small amount of time to help in our efforts come to a meeting at 8:30 this evening at 835 W. High St., or call 252-3298.

George Potrats
Asst. Prof.
English Dept.

Open letter

This is an open letter to the Shah of Iran and President Jimmy Carter:

I am an American and since my president won't denounce you and what you stand for, I and a bunch of other Americans do. I am shocked an appalled at the way you use America's tax money to kill innocent human beings and I am even more shocked at Mr. Carter for allowing our money to be sent over there. What Mr. Carter should do is preach his human rights in Iran and Uganda so Americans can elect a president that can lead the United States and take care of our problems — the ones he has allowed to exist.

Mr. Carter, you are a one-term president and a two-timing politician

grasping for lost public recognition. After you finish holding hands at Camp David how about giving us a hand with a lot of problems to solve in our own land. Quit sticking our helping hands — and our money in places like Uganda and Iran.

You are disgusting, Mr. Carter, and fastly becoming very disgusting on top of it.

El Simpson
Cynthiana, Ky.

Notice

The Kernel will accept for publication letters and commentaries from clubs, organizations and civic and advocacy groups. Such submissions must be pertinent to current affairs or issues of interest to our readers, and must be of length specified in the Kernel letters policy.

All clubs, organizations and groups wishing to submit commentaries must register with Editorial Assistant Claude Hammond, at the Kernel office, 114 Journalism Building, between 9 a.m. and 11 a.m., or 3:30 p.m. and 5 p.m. on Tuesdays and Thursdays. Or call 258-5184 during these hours.

All submissions must be made during these hours.

The Kentucky Kernel welcomes contributions from the UK community for publication on the editorial and opinion pages.

Letters, opinions and commentaries must be typed and right-aligned, and must include the writer's signature, address and phone number. UK students should include their year and major, and University employees should list their position and department.

The Kernel may condense or reject contributions, and frequent writers may be limited. Editors reserve the right to edit for correct spelling, grammar and clarity, and may delete libelous statements.

Contributions should be delivered to the Editorial Editor, Room 113 Journalism, University of Kentucky, Lexington, Ky. 40506.

Letters: Should be 30 lines or less, 60 characters per line. Concern particular issues, concerns or events relevant to the UK community.

Opinions: Should be 90 lines or less, 60 characters per line. Give and explain a position pertaining to topical issues of interest to the UK community.

Commentaries: Should be 90 lines or less, 60 characters per line. Are reserved for articles whose authors, the editors feel, have special credentials, experience, training or other qualifications to address a particular subject.

Letters Policy

K

opinion

Iran martial law sign of Pahlevi regime's crumbling power, support

According to the latest news (Radio Iran and UPI), the regime of the Shah of Iran has declared martial law in 12 Iranian cities. The state of martial law — practically meaning military takeover from civil administration — is effective as of Friday, Sept. 8, 1978 and is to last for six months.

Dusk-to-dawn curfew (9 p.m. to 5 a.m.) has also been imposed in the 12 cities. In addition, all gatherings involving more than three persons have been banned. The Shah's troops opened machine gun fire on anti-regime demonstrators in Tehran just several hours after the declaration of martial law, killing at least 2,000 people.

These repressive measures come in the wake of huge anti-regime demonstrations across Iran, indicating the obvious political desperation of the regime in facing the militant challenge of the revolutionary Islamic movement. Before martial law was declared, militant demonstrations of 300,000 people in Mashad and 180,000 people in Shiraz were reported to have taken place. In Tehran, according to Kayhan, a semi-official daily, 100,000 people marched through the streets shouting "Down with the Shah; long live Khomeini." (Khomeini is a Moslem leader who was exiled from Iran in 1963).

These huge popular demonstrations are the continuation of the nationwide

demonstrations that have been sweeping across Iran since two weeks ago when the Shah appointed a new premier. The change of cabinet which was supposed to stem down the ever-strengthening, widespread wave of nationwide anti-regime protest marches and rallies by Moslems backfired. These meaningless, cosmetic changes not only did not defeat the movement into acquiescence; instead it further aggravated the situation against the regime.

"Legalization" of political parties, scrapping of the so-called monarchical calendar imposed by the Shah two years ago for the Islamic calendar, relaxation of press censorship, closing of gambling houses and casinos throughout Iran and several other minor demagogical moves by the Shah came just eight days after the regime treacherously set a movie theatre ablaze in Abadan and blamed it on "Moslem extremists."

Eight days of continuous, citywide anti-regime demonstration in bereaved Abadan clearly showed the people's deep awareness of the regime's barbaric and criminal act. To quell the uprising in Abadan the Shah's troops moved into the city and imposed martial law.

In sympathy with and in support for the Abadani people, and in open defiance of the Shah's desperate resort, Moslems staged huge militant demonstrations in many Iranian cities, calling for the

overthrow of the regime and establishment of a just, Islamic government.

In the first week of these demonstrations, the government-controlled press reported 11 deaths and hundreds of injuries and arrests in Mashad, and that the Shah's troops had opened fire into the crowd of demonstrators. The U.S. press reported on Tuesday, Sept. 5th, that another eight persons were killed in four Iranian cities on Monday, Sept. 4th, and that, again, troops had opened fire into a crowd of demonstrators.

Imposition of martial law and other related repressive measures clearly show extreme political desperation on the part of the Shah's U.S.-backed regime at the sake of rising militant Islamic movement in Iran.

Adoption of such measures at this moment, with which the regime has embarked upon an extensive propaganda campaign about "political liberation" and "democracy," and simultaneous intensification of the Islamic popular struggle, point to the shaky position of the Shah's puppet regime.

We ask all freedom-loving and democratic-minded people to raise their voices against the Shah's tyrannical regime and the U.S. support for it. We ask all progressive elements and forces to oppose and condemn the brutality of the Shah's

regime and the deep involvement of the U.S. in Iran. There will be a demonstration tomorrow morning at 11 a.m. in front of the Fayette County courthouse. All who support the struggle of the people of Iran against the

dictatorial regime of the Shah are invited to attend.

This commentary was submitted by the Organization of Iranian Moslem Students, Box 601, University Station, Lexington, 40506.

Opportunities in...

INTER-COLLEGIATE DEBATE

Varsity and Novice

No experience required

Contact P.O.T. 1033 or 1031

For more info: Call 257-2485

258-4570



College Gals!

We've got talls, juniors, missy, and half-sizes for you in jeans, tops, and blazers. Special sizes for special gals!

Suzanne's

145 Burt Rd.
155 Moore Dr.



DOUG CLARK & THE HOT NUTS

"Nuts, Hot Nuts, Get 'em from the Peanut Man."

4-7 free game room

825 Euclid Ave.

KERNEL CLASSIFIEDS WORK!

HOMECOMING MEETING THURS. SEPT. 14

Student Center
Room 107 6:30 P.M.

Anyone interested in working on

Parade, Pep Rally, Float or

Royalty Committees:

Please Come!

WANTED

ATHLETICALLY AND SOCIALLY MINDED FRESHMEN FOR FOOTBALL WEEKENDS

The UK Football Program needs freshmen students to accompany football recruits to home football games, register athletes for camps and clinics, and host recruits on big basketball weekends. The time involved would consist of one to two hours before and during games.

Interviews are
September 12 and 13
6:30 p.m.

FOOTBALL OFFICES
COMMONWEALTH STADIUM

SELL IT IN THE
CLASSIFIEDS!

REQUIRED READING FOR SCIENCE, ENGINEERING AND BUSINESS.



HANDHELD CALCULATORS: WHAT YOU SHOULD KNOW BEFORE YOU BUY.

Your college work habits will surely influence your professional work habits. If you're in science, engineering or business, a handheld calculator will be an essential element in molding those habits. That's why it's so important to make the correct choice of a calculator now.

Which is why we prepared a brochure entitled, "The Student's Choice... The Professional's Choice... The Logical Choice." In it, you'll read about everything you should consider before buying your college calculator. Things like calculator construction, ease-of-use, logic systems and more. Pick up a free copy at your bookstore or nearest Hewlett-Packard dealer. For the

address, CALL TOLL-FREE 800-648-4718 except from Hawaii or Alaska. In Nevada call 800-992-5710. And do it soon. Because we think buying a calculator should be one of your most carefully calculated decisions.

HEWLETT PACKARD

Dept. 0000 0000 N.E. Circle Blvd. Corvallis, OR 97330

KENTUCKY Kernel

editorials & comments

Steve Bellinger
Editor in Chief

Charles Main
Editorial Editor

Richard McDonald
News Editor

Thomas Clark
Jeane Wehner
Associate Editors

Mary Ann Buchari
Debbie McDaniel
Betsy Pearce
F. Jenny Tate
Copy Editors

Gregg Fields
Sports Editor

Jamie Vaughn
Associate Sports Editor

Walter Tunis
Arts Editor

Cory Willis
Assistant Arts Editor

David O'Neil
Director of Photography

Tom Moran
Photo Manager

Nell Fields
Style Editor

Extension measure could save ERA

It's a measure of how much trouble the Rights Amendment is in these days that supporters are simply trying to keep the bill alive.

The ERA, which would ban sex bias, has three states short of the 38 that must ratify it. March for it to become part of the U.S. Constitution. The amendment is now about to be considered by the Senate for an extension of that deadline, a move that the House has already approved.

The Senate seems ready to approve the bill; generally it would seem to be more receptive to the ERA than the House. There's a catch, though. A minority of senators could still block passage by mounting a filibuster against it.

It takes a three-fifths (60 votes) majority to cut off such a move, and the minority would only have to hold out until some time in October, when the Senate adjourns. Pressure is building quickly on the possibility of a filibuster, with intense lobbying of congressmen being done by both sides.

It's amazing how such an excellent, and still timely, piece of legislation has been blocked by minority viewpoints ever since it was introduced.

Well-organized pressure groups, lobbies and clever obfuscators like Phyllis Schlafly have been able to mislead and stir determined opposition against the bill. There's no telling how many otherwise intelligent people fear that the ERA would sanction unisex toilets (it doesn't), as long as privacy is constitutionally protected.

On the other hand, pro-ERA groups have been

preoccupied with many other issues: which candidates to support in local elections, abortion, homosexuality and others. They often have differences over which issues are the most important, and how strong a stand to take on them. The lack of unity among ERA supporters has hurt their effectiveness.

But the ERA deserves an extension, and not just because it is an important, needed bill. The Constitution sets no strict limits on the time period for consideration of amendments, and the public deserves more time to examine it. The controversy over whether states can rescind approval (as three have attempted) should also be resolved during the extension.

If the move to block ERA through a Senate filibuster gains strength, it may be a wise move to consider a compromise to push the extension through. That tactic was useful in the house, where pro-ERA representatives settled for a shorter extension than they had hoped for, to get the bill passed.

One possible area for a compromise is an amendment that would allow states to rescind approval. If that trade-off is necessary to still give the country a chance to ratify the amendment, it should be taken. Adding the ERA to the Constitution would be a powerful, direct statement that all vestiges of sex discrimination are being eliminated.

Ignazio Silone was also a Wildcat

The induction ceremonies are over for another year: the coaches have recaptured the football team; the sororities and fraternities, cunningly adapting (except for the extraction of an incisor from each initiate) Australian rituals, have signed up all the available innocents; the computer has screwed up every other course schedule. . . it should be time to think about more serious matters. But this year I'm stuck; things keep throwing me.

I was walking up the Avenue of Champions, trying to figure out what was bothering me about the resumption of all this essentially pleasant, happy and harmless activity, when I heard one pledge say to another, "My big sister was my sister's little sister." I had my first due to the unreasoning I felt. I knew what she meant. I understood the code. Without thinking about it I had drifted into that web of exclusive meanings.

Nobody living the other side of Limestone would have understood her statement, but I did — she wasn't talking about her sister, she was talking about her *sister*. And this conversation was occurring on that new pebbled sidewalk which is itself a metaphor: a gapped air conditioning duct cover, filled in with some kind of putty, which resembles a sidewalk but is a sidewalk only in a careless, secondary way.

From that point it was easy to detach almost anything from its ostensible purpose: the stack of fresh textbooks, never to be read, indicating studiousness; the faculty committee meeting to display its committee-ness; that noisy little wheeled machine, an inefficient broom substitute, that blows dirt from the imitation sidewalk; or, my favorite campus machine, the University's great, groaning, clanking trash truck, which performs outside my office window every morning — pulling up, flinging back its lid, compressing its hydraulic trash masher, skewering a bin, hoisting it up, dumping it, dropping it, mashing again — all to dispose of 30 or 40 pounds of shredded paper and cardboard boxes. What is it but a machine demonstrating its ability to impersonate a trash disposer? What is Patterson Office Tower but a discordant display of bureaucratic inaccessibility? And why not?

The piece was a quick profile of the Italian novelist Ignazio Silone, then living in exile in Switzerland. It began, "Imperturbable soft spoken panda eyed ignazio silone at fortytwo looks swarthy healthy ten years younger moves speaks with calm dignity of man twenty years older stop silone born mayday nineteen hundred to small landowning family in abruzzis his native village pascina half swallowed by floods at birth rest destroyed by earthquake which killed mother stop. . . silone presently living unmarried alone incognito in threestory mansion on zurichs zurichberg mountain stop a well groomed bohemian long nosed poker faced latently handsome silone works mulls about his overfurnished home in blue corduroy jacket english flannels is accessible only to small circle socialist friends likes joke about

paperbacks of his novels. I found a copy of *Bread and Wine* at the Student Center book store, and I was surprised to find that. As I walked around looking for other novels by Silone I noticed that I was not particularly annoyed to find that they were unavailable; I never intended, apparently, to reread much of Silone; I was engaged in one of those participation rituals that we all engage in, which is part of life in the academic world.

Other people were in the bookstores buying other books, which they wanted to have around, or they were gathering Wildcat shirts or Wildcat cups or Wildcat pennants or Wildcat survivors, and somewhere, sweating and grunting under a hot sun, there was a team called the Wildcats — and none of this had much to do with the condition of Italian literature.

All I'm saying is that a university is real to the degree that it admits all kinds of reality and all kinds of unreality. And it sometimes seems to me that the University of Kentucky, an institution that I have come to respect because of the kind of people who choose to spend their time here, may be a place where unrealities are not always as vigorously pursued as they might be.

One day last summer I was talking with one of the University's athletic executives when with obvious sincerity and complete conviction he said, "Athletics is the single unifying thing that holds things together." As an observation that might seem a little specious and predictable. We were talking, after all, at memorial Coliseum. But his remark is also an intriguing proposition. Try for a moment to think about another "unifying thing that holds things together" at the University of Kentucky. Try to think of anything that more people know more about than the University's football team, or feel prouder about.

Again, why not? But it seems to me that as these local interests become more and more dominant (so a bookstore — excepting the splendid indifference of Special Media — which has no Silone in its far less trouble than one that has no Wildcat visors) the university as a community tends increasingly to look inward, and to fail to pursue the other unrealities. The web tightens. The world outside becomes the world inside, when to the members of a university community, there should be no world outside.

Ignazio Silone was a Wildcat too.

Michael Kirkhorn

I don't want to leave the impression that I object to any of this. I participate wholeheartedly. The day after I found myself walking around impersonating a professor with more serious matters on his mind I found myself back in the classroom, going on and on about Milton and Locke and the English press in the 1700's, about Benjamin Franklin's scheme for electrocuting turkeys to make them more tender, about Cato's Letters and how to write a profile and Lillian Ross' profile of

italy and italians in voice soft as adriatic breeze is unexcitable sadyed nerveless stop reads voluminously in four languages. . . likes Steinbeck but thinks Faulkner americas ablist litterateur. . . I suppose it was the "panda eyed" and "voice soft as adriatic breeze," as characteristics of a man so courageous politically, that appealed to me, and the fact that Silone had recently died. In any case when I returned to Lexington I went off to look for

Dr. Michael Kirkhorn teaches journalism at UK. He has worked for a number of newspapers, including The Milwaukee Journal, and the Chicago Tribune. His articles have appeared in The Nation, The New Republic, Rolling Stone and in other newspapers and magazines, including the Whiteburg, Ky. Mountain Eagle. The New York Times and The Washington Post. His column will appear every other Tuesday.



Letters to the Editor

Support the 'Lexington 11'

On Tuesday, Sept. 26, two weeks from today, eleven people will go on trial in Fayette District Court for allegedly "disrupting a public meeting or procession," a Class B misdemeanor under KRS 525.150.

We face this charge because we dared to hold up signs protesting the crimes of the CIA at a speech by CIA director Stanfield Turner last April 12 in the Student Center ballroom.

The University administration has persisted in pressing charges despite a petition signed by eight faculty members strongly protesting our arrests as a violation of our right to free speech and despite a public protest by the Central Kentucky Civil Liberties Union.

We seek to defend ourselves, both legally and in the public eye. Aside from needing to raise money for our legal expenses, we want to convey to our case, as well as of the infinitely greater repression presently being visited upon the people of Iran by the CIA-sponsored regime of Shah Reza Pahlavi.

We cannot do these things alone. We know that in protesting against the actions of the CIA we were speaking

for many of you, and we ask that anyone who can spare even a small amount of time to help in our efforts come to a meeting at 8:30 this evening at 835 W. High St., or call 252-3298.

George Potratz
Asst. Prof.
English Dept.

Open letter

This is an open letter to the Shah of Iran and President Jimmy Carter:

I am an American and since my president won't denounce you and what you stand for, I and a bunch of other other Americans do. I am shocked an appalled at the way you use America's tax money to kill innocent human beings and I am even more shocked at Mr. Carter for allowing our money to be sent over there. What Mr. Carter should do is preach his human rights in Iran and Uganda so Americans can elect a president that can lead the United States and take care of our problems — the ones he has allowed to exist.

Mr. Carter, you are a one-term president and a two-timing politician

grasping for lost public recognition. After you finish holding hands at Camp David how about giving us a hand with a lot of problems to solve in our own land. Quit sticking our helping hands and our money in places like Uganda and Iran.

You are disgusting, Mr. Carter, and fastly becoming very disgusting on top of it.

Ell Simpson
Cynthiana, Ky.

Notice

The Kernel will accept for publication letters and commentaries from clubs, organizations and civic and advocacy groups. Such submissions must be pertinent to current affairs or issues of interest to our readers, and must be of length specified in the Kernel letters policy. All clubs, organizations and groups wishing to submit commentaries must register with Editorial Assistant Claude Hammond, at the Kernel office, 114 Journalism Building, between 9 a.m. and 11 a.m., or 3:30 p.m. and 5 p.m. on Tuesdays and Thursdays. Or call 258-5184 during these hours. All submissions must be made during these hours.

Letters Policy

The Kentucky Kernel welcomes contributions from the UK community for publication on the editorial and opinion pages.

Letters, opinions and commentaries must be typed and triple-spaced, and must include the writer's signature, address and phone number. UK students should include their year and major, and University employees should list their position and department. The Kernel may condense or reject contributions, and frequent writers may be limited. Editors reserve the right to edit for correct spelling, grammar and clarity, and may delete libelous statements.

Contributions should be delivered to the Editorial Editor, Room 113 Journalism, University of Kentucky, Lexington, Ky. 40506

Letters: Should be 30 lines or less, 60 characters per line. Concern particular issues, concerns or events relevant to the UK community.

Opinion: Should be 90 lines or less, 60 characters per line. Give and explain a position pertaining to topical issues of interest to the UK community.

Commentaries: Should be 90 lines or less, 60 characters per line. Are reserved for articles whose authors, the editors feel, have special credentials, experience, training or other qualifications to address a particular subject.

K

opinion

Iran martial law sign of Pahlevi regime's crumbling power, support

According to the latest news (Radio Iran and UPI), the regime of the Shah of Iran has declared martial law in 12 Iranian cities. The state of martial law — practically meaning military takeover from civil administration — is effective as of Friday, Sept. 8, 1978 and is to last for six months.

Dusk-to-dawn curfew (9 p.m. to 5 a.m.) has also been imposed in the 12 cities. In addition, all gatherings involving more than three persons have been banned. The Shah's troops opened machine gun fire on anti-regime demonstrators in Tehran just several hours after the declaration of martial law, killing at least 2,000 people.

These repressive measures come in the wake of huge anti-regime demonstrations across Iran, indicating the obvious political desperation of the regime in facing the militant challenge of the revolutionary Islamic movement. Before martial law was declared, militant demonstrations of 300,000 people in Mashad and 180,000 people in Shiraz were reported to have taken place. In Tehran, according to Kayhan, a semi-official daily, 100,000 people marched through the streets shouting "Down with the Shah; long live Khomeini." (Khomeini is a Moslem leader who was exiled from Iran in 1963).

These huge popular demonstrations are the continuation of the nationwide

demonstrations that have been sweeping across Iran since two weeks ago when the Shah appointed a new premier. The change of cabinet which was supposed to stem down the ever-strengthening, widespread wave of nationwide anti-regime protest marches and rallies by Moslems backfired. These meaningless, cosmetic changes not only did not defeat the movement into acquiescence; instead it further aggravated the situation against the regime "Legalization" of political parties, scrapping of the so-called monarchical calendar imposed by the Shah two years ago for the Islamic calendar, relaxation of press censorship, closing of gambling houses and casinos throughout Iran and several other minor demagogical moves by the Shah came just eight days after the regime treacherously set a movie theatre ablaze in Abadan and blamed it on "Moslem extremists."

Eight days of continuous, citywide anti-regime demonstration in bereaved Abadan clearly showed the people's deep awareness of the regime's barbaric and criminal act. To quell the uprising in Abadan the Shah's troops moved into the city and imposed martial law.

In sympathy with and in support for the Abadani people, and in open defiance of the Shah's desperate resort, Moslems staged huge militant demonstrations in many Iranian cities, calling for the

overthrow of the regime and establishment of a just, Islamic government.

In the first week of these demonstrations, the government-controlled press reported 11 deaths and hundreds of injuries and arrests in Mashad, and that the Shah's troops had opened fire into the crowd of demonstrators. The U.S. press reported on Tuesday, Sept. 5th, that another eight persons were killed in four Iranian cities on Monday, Sept. 4th, and that, again, troops had opened fire into a crowd of demonstrators.

Imposition of martial law and other related repressive measures clearly show extreme political desperation on the part of the Shah's U.S.-backed regime at the sake of rising militant Islamic movement in Iran.

Adoption of such measures at this moment, with which the regime has embarked upon an extensive propaganda campaign about "political liberation" and "democracy," and simultaneous intensification of the Islamic popular struggle, point to the shaky position of the Shah's puppet regime.

We ask all freedom-loving and democratic-minded people to raise their voices against the Shah's tyrannical regime and the U.S. support for it. We ask all progressive elements and forces to oppose and condemn the brutality of the Shah's

regime and the deep involvement of the U.S. in Iran. There will be a demonstration tomorrow morning at 11 a.m. in front of the Fayette County courthouse. All who support the struggle of the people of Iran against the

dictatorial regime of the Shah are invited to attend.

This commentary was submitted by the Organization of Iranian Moslem Students, Box 661, University Station, Lexington, 40506.

Opportunities in...

INTER-COLLEGIATE DEBATE

Varsity and Novice

No experience required

Contact P.O.T. 1033 or 1031

For more info: Call 257-2485
258-4570



College Gals!

We've got talls,
juniors, missy, and
half-sizes for you
in jeans, tops, and
blazers.

Special sizes for
special gals!

Suzanne's

145 Burt Rd.
155 Moore Dr.



DOUG CLARK & THE HOT NUTS

"Nuts, Hot Nuts, Get 'em from the Peanut Man."

4-7 free game room

825 Euclid Ave.

KERNEL CLASSIFIEDS WORK!

HOMEcoming MEETING THURS. SEPT. 14

Student Center
Room 107 6:30 P.M.

Anyone interested in working on

Parade, Pep Rally, Float or

Royalty Committees:

Please Come!

WANTED

ATHLETICALLY AND SOCIALLY MINDED FRESHMEN FOR FOOTBALL WEEKENDS

The UK Football Program needs freshmen students to accompany football recruits to home football games, register athletes for camps and clinics, and host recruits on big basketball weekends. The time involved would consist of one to two hours before and during games.

Interviews are
September 12 and 13
6:30 p.m.

FOOTBALL OFFICES
COMMONWEALTH STADIUM

SELL IT IN THE CLASSIFIEDS!

REQUIRED READING FOR SCIENCE, ENGINEERING AND BUSINESS.



HANDHELD CALCULATORS: WHAT YOU SHOULD KNOW BEFORE YOU BUY.

Your college work habits will surely influence your professional work habits. If you're in science, engineering or business, a handheld calculator will be an essential element in molding those habits. That's why it's so important to make the correct choice of a calculator now.

Which is why we prepared a brochure entitled, "The Student's Choice... The Professional's Choice... The Logical Choice." In it, you'll read about everything you should consider before buying your college calculator. Things like calculator construction, ease-of-use, logic systems and more. Pick up a free copy at your bookstore or nearest Hewlett-Packard dealer. For the

address. CALL TOLL-FREE 800-648-4711 except from Hawaii or Alaska. In Nevada call 800-992-5730. And do it soon. Because we think buying a calculator should be one of your most carefully calculated decisions.

HEWLETT-PACKARD

©1978 HEWLETT-PACKARD COMPANY

Controversial pledge

Discussion of pharmacy college code highlights first meeting of U Senate

By DEBBIE MCDANIEL
Copy Editor

Confusion and disorder marked the first University Senate meeting of the fall as senators questioned the legality of the College of Pharmacy's Honor Code yesterday.

After much confusion and a lengthy debate, the senate passed the revised code which includes a clause requiring all pharmacy students to sign a pledge card agreeing to obey the code.

The meeting proceeded routinely until Assistant Pharmacy Dean Charles Lesshaft, in answer to a question from the senate body, said that signing the Honor

Code was mandatory for admission to the College of Pharmacy.

According to Lesshaft, students who refused to sign were not allowed enrollment in the college because not signing "would be an infraction of the Honor Code."

Under the revised code, students must sign pledge cards at the beginning of each semester and promise to abide by the code's rules.

Several senators took the floor and requested data—or a lawyer's opinion—on the legality of excluding students from the college for not signing the cards.

One Senate member called the requirement "offensive" in

a public institution. Other Senate members were skeptical when a pharmacy student gave his support to the Code and a pharmacy professor argued that the code has existed since 1973 and has always been strongly supported by both faculty and students.

After several "point of information" were answered, a standing vote closed debate. Additional controversy followed about the legality of the motion before Senate Chairman Joe Bryant declared debate closed and called for a final vote.

The "voice" vote was so close Bryant called for another stand-up vote. The final count was 76-52 in favor of passage.

In other action, the Senate approved the Graduate School's amended termination procedures for graduate students who fail to meet expected academic and professional standards.

Previously, there were no standard rules for termination except through scholastic probation, failure to be admitted to candidacy, or inability to successfully pass exams in the program (final examination for the master's degree or the qualifying examination for the doctorate) after two attempts.

According to the approved procedures, students should be advised of specific requirements and standards of performance, procedures and criteria of evaluations, and procedures for terminations at the time of enrollment for each

graduate program. Also, graduate students will face formal evaluations at specific times, and students showing weaknesses will be allowed time for improvement.

Also on the agenda were: UK President Otis Singley spoke to the senate and reported that freshmen enrollment figures have risen eight-and-one-half percent this year. In addition, he said the colleges of Business and Economics, Engineering, Communications and Graduate School showed higher enrollments this year.

Senate Council member Dr. Dan Reedy read a tribute of appreciation for Law Professor Paul Oberst to the University Senate for his years of dedicated service with the Senate Council and University Senate.

The University Senate approved a proposed change in Senate Rules which allows the formation of a subcommittee of the Standing Committee on Academic Organization and Structure. The subcommittee will examine and analyze the allocation of resources such as budget, space, and services and report to the Senate and its committees. In addition, the committee will study salaries, faculty size and strength, student enrollment, space (including classrooms) equipment, and renovations of space or equipment relevant to academic programs and functions, when the need arises.



By LINDA CAMPBELL/Kernel Staff

Pardon my stare

The issue at hand seems to be in which direction UK students Anthony Alroy (left), Ann Chambers and Tom Shuck should look. Alroy, a sophomore in business administration, and Shuck, a sociology junior, are checking out catalogs of art prints as Chambers, a forestry sophomore,

speculates on which one to buy. The trio met at the Exhibition of Fine Art Prints, sponsored by the Student Center Board this week in room 245 of the Student Center. The exhibition features prints of famous paintings by more than 150 artists.

Student code is confusing, but U Senate provides book

By SAIT TARHAN
Staff Writer

A major concern for UK students is the precious grade point average and overall academic success. Now two weeks into the semester, when fraternity parties, midnight pizzas and balancing the dwindling checkbook have become routine operations, many students still have questions concerning their specific academic rights and responsibilities while at UK.

The University Senate issues a booklet each year, entitled *Student Rights and Responsibilities*. The book lists senate rules governing conduct, meetings and demonstrations, student records and academic relationships. The guide also covers such topics as professors' obligations to students, grade and course evaluations, tests and other related academic rules.

Anyone confronted by an academic problem should consult the academic ombudsman, Jane Emmanuel. She is the primary recipient of students' grievances or complaints. Her office is located in room 109 of Bradley Hall.

"I want to emphasize that I am very receptive to all students and faculty and would like to help prevent problems rather than solve already existing ones. I urge students to come as soon as they have any academic questions," she said, adding that students come to her with grievances from as far back as two semesters ago. "It's never too late to try

something, but the sooner the better. I'm firmly convinced this office is a necessity," Emmanuel said.

The major student complaint concerns unfair grading, according to Emmanuel. Native language teachers, academic advisors, teachers who didn't follow the University rules regarding drop-add and who didn't make accurate student records available were among the other complaints.

Frankie Garrison, secretary to the ombudsman, said 159 cases were investigated last year, not including the 300 to 400 phone calls that were not acted upon.

A major strain in student-professor relationships, according to Emmanuel, is in the working of the Senate rule concerning information about course content. The rule states that "a student has the right to be informed in reasonable detail about the nature of the course" but the ambiguity results because there is no mention that this must be written information, as in a syllabus.

John Stephenson, dean of undergraduate studies admitted that this rule can be confusing. But, he added, "you just can't announce everything at once and expect each and every student to hear and understand you. Students might take down 12 different interpretations of what a professor intends," he said and added, "most professors do give out a syllabus but this problem definitely does arise." Certain basic rights at the core of all courses are listed in sections one through five of the

Senate rules governing academic relationships. They are (in summary):

— The right to be informed at the second or third class meeting of the course objectives for a student.

— The right to be informed at the second or third class meeting about the standards used in evaluating his performance.

— The right of a student to take reasonable exception to the data or views offered in the classroom without being penalized.

— The right to receive a grade based only upon a fair and just evaluation of his performance announced by the instructor at the second or third class meeting.

— The right to have his academic record kept separate and confidential unless he consents, in writing, to having it revealed.

These are the rights taking top priority throughout the semester, according to Emmanuel, although problems of every sort arise from time to time. Students who feel their rights have been violated in any way should contact her.

The semester is still young and students have several outlets for airing their grievances. Student Government provides a channel through which to lobby for change. Meeting times are posted on the bulletin board outside SO's offices on the first floor of the Student Center. The Senate academic rules can be obtained at the Student Government office along with information about all other academic-governmental policies.

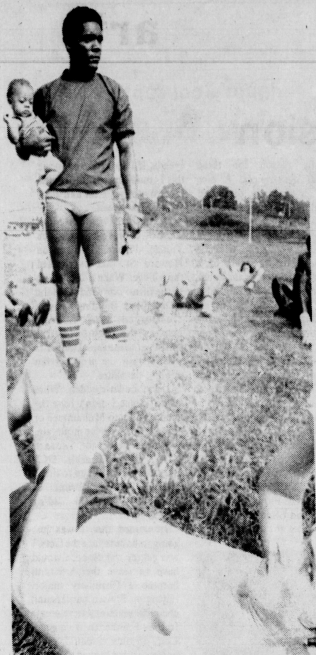
UP TO
\$100
PER MONTH FOR PLASMA DONATIONS
\$200
FOR SPECIAL ANTIBODIES
Bonus for first time donors with this ad.
plasma alliance 254-8047
2043 Oxford Circle 8 a.m.-9 p.m. Mon.-Fri.
Cardinal Valley Shopping Center Sat. 8 a.m.-3 p.m.

TO INSURE YOUR FAMILY'S HEALTH
The Hunter Health Plan covers office visits, prescription drugs, physical check-ups and specialists' services.
Hunter Health Plan also covers in full-hospital, surgical and emergency care.
You pay one monthly fee which secures medical care and makes medical costs predictable.
HUNTER FOUNDATION FOR HEALTH CARE, INC.
271 W. Short St.
Lexington, Kentucky 40507
for membership information call (606) 253-1661

It is Now O'Keefe's Time.
Where are you?
"Attitude Adjustment Hours"
3:30-7:30
80+ Drinks 104 E. MAXWELL
THE HIDEAWAY
IT'S HERE!
CAMPUS DELIVERY
252-1787
PIZZA ONLY 50 cent delivery charge Sun-Thurs. 5-11 p.m. Fri-Sat. 5-10 p.m.

Picasso Van Gogh Dali Bosch Escher Wyeth Monet
ART PRINT EXHIBITION
Today Thru Fri., Sept. 15
10 A.M.-4 P.M.
Rm. 245
STUDENT CENTER
SPECIAL STUDENT PRICES!
EXTREMELY LOW!
Prints by over 800 artists.
Indian Photos by Curtis large- 24" X 28" small- 9" X 12"
Enhance your dorm room or apartment with full color reproductions of masterpieces. Huge selection. Many, many artists.
Van Gogh, Vincent THE STARRY NIGHT
Wyeth Escher Renoir Picasso Van Gogh Dali

THE BISHOP HOUSE
The Bishop House offers a relaxing atmosphere on the Kentucky River in Frankfort. The Cellar Patio Bar provides a calm, cool river breeze, various jazz & folk groups entertaining nightly and exciting drinks to sip while feeling as if you are in a time past.
You can wine and dine by candlelight in friendly company of the Bishop House that has remained at 113 West Main Street in Frankfort for 150 years. Visit the Bishop House, you'll enjoy the ride, the food and relaxation.
NEW GRASS REVIVAL
Sept. 16, 1978
7:30 & 9:30 Shows
ADVANCE TICKETS \$5.00



By DAVID O'NEIL/Kentucky Staff

Watch closely

Seven-month-old Jason Carr receives an early lesson in what it takes to be a wrestler as he observes one of the members of the UK wrestling squad go through an exercise drill at a practice session last week. Little Jason is being held by his father, Fletcher Carr, who is coach of the UK team.

By MARIA BRADEN
Associated Press Writer

FRANKFORT, Ky. — Residents of Fayette and McCracken counties breathed easier Monday after weekend air pollution alerts were cancelled by the state Air Pollution Control Division.

Forecasts indicated a weather system was moving into the state that would bring cloudy, windy weather and cooler temperatures. However, Louisville and Jefferson County remained under an air pollution alert for the sixth straight day Monday because of high levels of ozone, and state officials said the approaching weather system was not expected to be strong enough to clear the air in the state's largest city.

On Saturday, Louisville experienced one of its highest pollution readings in several years — registering 202 on the state's air pollution index, well into the unhealthy range. The state declares an alert only after pollutants reach 117 on the index.

The current alert is the eighth in the Louisville area this summer.

Lexington and Fayette County were put on alert status Friday for the first time this summer, but even at the peak of the pollution on Saturday Lexington's reading was 144 on the index.

Paducah was placed on alert for the second time this summer, with pollution levels comparable to those in Lexington, state officials said. State air pollution division records indicate that Louisville's last alert of the

season last year ended Sept. 5. Bill Clements, chief of field operations for the division, said with fall approaching, this could be the last pollution alert of the year, but he said it depends entirely on the weather.

Pollution alerts generally are called more frequently and last longer in Louisville because of the number of automobiles and the types of

industries there, he said.

Ozone is caused by the action of sunlight on hydrocarbons and nitrogen oxides. Automobiles are major producers of both elements. Automobile and appliance manufacturers and spray-painting operations are chief producers of hydrocarbons, while temperature combustion operations — such as power plants — produce nitrogen oxides.

When the state air pollution division declares an air pollution alert, industries are expected to comply with production cutback plans filed with the division to achieve a 25 percent net reduction of pollutants.

The state relies on voluntary cooperation of industry. Clements said that while industries have been fairly

cooperative, the state air pollution control division is planning to require more detailed plans next year to assure tighter control over pollutant emissions.

During an alert, motorists are asked to use public transportation and drive as little as possible. Persons with respiratory ailments and older persons are advised to remain inside.

Tickets to be distributed on Monday

Continued from page 1

This method of distributing tickets is an "attempt to be the fairest to the largest number of students," he added.

Group seating arrangements will also be similar to last year, with registered student organizations and residence halls getting block seating.

Tickets for block seating will be distributed on Monday at 9 a.m. in the Blue Room inside Memorial Coliseum.

Harris said approximately 14,200 tickets are available to

students for each home game.

Student seats are located on the east side of the stadium in the upper and lower decks and in the north end zone.

This method of distributing tickets came about last year when too many guest tickets were sold and some students were unable to get tickets.

Prior to the last two home games last year, students could buy an unlimited number of guest tickets through block seating distribution.

Ticket distribution will continue the same way the week before each home game.



Line standing is an art well-known by most UK students.

It's Your Chance to become involved with STUDENT CENTER BOARD

- Who:** Student Center Board (SCB) is the official university body responsible for extracurricular activities on campus.
- When:** Applications are available for committee and member at large positions, Sept. 12-Sept. 19th.
- Where:** Apply for positions in the SCB Office, Room 203 of the Student Center.
- How:** Step in and fill out an application. A SCB member will contact you sometime the next week.
- What:** Below is a list of available positions.

Member At Large: This position is an executive position. Members at large must attend Board meetings which are every Tuesday night. They are not responsible for any specific area of programming, but are responsible for various projects throughout the year.

COMMITTEE POSITIONS:

- Concert:** The concert committee plans, organizes major concerts. This committee is also responsible for the Jazz Series.
- Homecoming:** The Homecoming Committee plans all activities during homecoming. Some of the activities include a parade and a pep rally. An organizational meeting will be held Sept. 14th in room 107 of the Student Center at 6:30 p.m. It is imperative that all interested persons attend this meeting.
- Coffeehouse:** This committee plans "mini concerts" which are held in different areas on campus. Coffeehouses are generally free and open to all. In the past such artists as Jimmy Buffett and Nina Kahle have played coffeehouses at U.K.
- Travel:** The Travel Committee plans and promotes trips during the year. This year the committee plans to work with major trips to places such as Hawaii and the Caribbean as well as with outdoor hiking and canoeing excursions.
- Little Kentucky Derby:** This committee plans all events and activities during LKD week. LKD, the major event of the spring semester, is SCB's version of the Kentucky Derby.
- Free School:** This committee plans and organizes Free School for the spring semester. Free School offers classes such as disc dancing, bartending and silk screening to students.
- Performing Arts:** This committee plans performances of entertainers in the area of the fine arts. Past performances have included mime artists, jazz bands, and modern dance companies.
- Contemporary Affairs:** This committee plans lectures, discussions and forums. Past lecturers have included Alex Haley, James Hayes, and Senator William Proxmire.
- Special Activities:** Who knows what this committee is up to! This committee gets into just about everything. Some of the upcoming plans for this semester include a week of SCB Madness and all campus leadership retreat.
- Cinema:** This committee plans the movies for each semester. They also plan festivals throughout the year.
- Visual Arts:** This committee is responsible for exhibits in the Rasdell Gallery.



fashion rings



the most important design changes for college rings in 25 years.

If you want a college ring that's different from traditional rings, come see ArtCarved's outstanding collection for men and women. Ever since ArtCarved introduced these distinctive styles, thousands of college students have chosen to wear them in college and long after. Come see the whole collection.

ARTCARVED
COLLEGE RINGS

THE ARTCARVED REPRESENTATIVE

has a large collection of traditional as well as fashion rings. Ask to see them. Deposit required. Ask about Master Charge or Visa.

Date Sept. 12, 13, 14, & 15

UNIVERSITY BOOK STORE
106 Student Center

K

Search for horror ends

Writer scared into reality by strange vision

By MICHAEL ODOM
Staff WriterIn today's age of enlighten-
ment, informed man is madeconstantly aware of extra-
terrestrial activity and how it
affects his life. As children we
are exposed to hair-raising
ghost stories in front of aneerily glowing campfire, with
length of hair raised depending
upon degree of "Uncle Billy's"
sadism. (Uncle Billy, of course,
was the camp counselor.)And, who could forget--the
kid on the block who owned the
Ouija Board. Can you recall
sneaking up to his attic with a
few other wide-eyed kids insearch of ghosts and obvious
omens of doom? (That was the
kid who had the stale pack of
unfluffed Camels mixed with
marijuana seeds in his parents'
pipe. After smoking this, most
twelve-year-olds can see just
about anything.)Eventually, one moved up to
the "horror show." The pre-pubescent film connoisseur
who slithered into the R-rated
movies (back when they were
M) for "mature, remember?"
would boast that he knew what
Rosemary's baby really looked
like, or how many yards of
intestines were devoured in
Night of the Living Dead.But there's something that
spoils these macabre thrills, or
at least, lessens the degree of
excitement: age, and reason. As
we grow older, we no longer
have to wear training pants to
the movies (with the possible
exception of *Rocky Horror*
Picture Show fans.) We mature
and begin to realize that there is
a logical explanation for a
priest's being thrown out of a
second-story window by a
vomiting demon. We don't
know these reasons, yet we
comfort ourselves in knowing
that somewhere, somehow,
there's a perfectly rational andscientific reason for these
unusual occurrences. A nice
buffer is mentally processed
that allows us not to scream
uncontrollably as we watch the
chain-saw crank up in front of
the teenage girl, who is
anchored to the wall of a
seemingly normal Texas home.I am what is known as a "dis-
hard" when it comes to
retaining that thrill of childish
reaction to horror. As I grew
older, I watched the thrill
dwindle each year. Frantically,
I began to search for real proof
of extra-terrestrial activity to
balance my growing shell of
rationalism.First, there was the
Maharshi who collected \$60
from my bank account to
prepare me for my spiritual
journey. "Cosmic Conscious-
ness and Flower Petals for
Peace and Understanding" left
me staring at the insides of myeyelids. If I wanted to continue
this I could simply return to the
theatre at three a.m. and stare
at the dark screen.Next, there was the Mind
Control course in Greenwich
Village. I found a place on
Howard St. that overlooked
the village. When I looked up
to the fifth-floor window of the
Kama-Sutra Building I saw a
cross-legged man floating
between the fixtures. By the
time I got to the top of the stairs
I could hear the projector fan
cooling the slides.I was down-trodden. What
to do? Since I didn't have the
money to fly to Mohammed or
the gear to climb the mountain,
I had to settle for Leonard
Nimoy's *In Search Of...*
Sometimes I would go to silent
monster movie re-runs to
compensate for the fading
adrenaline.It seemed that I was just
going to have to face the facts.
I was getting old. Soon, I would
have to leave the Arts and
become a Chemistry major,
relying on Bunsen burners and
chemical reactions to re-create
feeble Frankenstein images.
God, if only I could get a
professor that looked like Boris
Karloff.But, one day when I was
thumbing through the
newspaper, I heard a faint
squeaking noise. It sounded
like a rasping violin in the hand
of a sadistic musician. I crept to
the top of my house.When I got to the 99th floor
(it's quite a house,) I noticed a
light streaming from under the
door. I touched the door-knob
and it burned my hand.

"All right!" I thought.

As I was getting excited, the
door flew open and a blinding
light rushed from the room. A
small man in a paisley tuxedo
was floating in a corner."What the hell!" I shouted.
"Don't tell me about Hell.
I've worked better places than
this, for God's sake. This place
is so bad the roaches bus the
tables.""Allow me to introduce
myself. Harry Bernardowitz of
Bernardowitz & Son.
Unfortunately, my son couldn't
be here tonight. He was shot
out of a cannon in the last act
and he hasn't been scraped
from the ceiling yet. Pretty
spunky, huh?""Sure."
I was beginning to realize I
was being subjected to a dead
comic. I tried to get out of the
room, but my feet were stuck to
the linoleum. I could only sit
and listen."You think you people are
having an energy problem?
Lemme tell you, it's really cold
and dark up here. There are no
Arab countries in this place.
There's a waiting list in Hell.""And now some impersonat-
ions...Ladies and Gents,
Linda Blair on her wedding
night: 'Aaargh!'""Or how about--the first
soul entering the gates of Hell:
"Shreeek!"That was enough. It was
worse than *The Gong Show*. In
one great leap I was out of the
room. I slammed the door and
ran all the way to the first floor
in terror. No ghostly pursuit
could be worth that experience.Now I'm a normal Biology
student restricted to books and
Colts with aspirin. No longer
do I go out of my way to scare
myself. But just between you
and me, there's a mirror in my
bathroom that I look in once a
week just for kicks. I've been
looking at the reflection for 22
years and it still scares the hell
out of me.

J & H ARMY SURPLUS

- Jeans, Levis, Wrangler, Lee, Male, Duckhead
- Fellgates, Navy & Khaki Pants from waist 25 up
- Book Bags and Back Packs
- Tents, Sleeping Bags & Camping Equipment

515 W. MAIN 254-7613

across from Rupp Arena

CANTERBURY FELLOWSHIP
invites you to a GETAWAY
WEEKEND IN KENTUCKY'S HILLS!"GO TELL IT ON THE MOUNTAIN!" '78
Sept. 22-24, beginning with supper
at 6 p.m. at the EPISCOPALCATHEDRAL DOMAIN (Lee County)
WORKSHOPS - FOLK DANCINGFELLOWSHIP - RELAXATION - WORSHIP
GAMES - HILL CLIMBING - GOODFOOD
the theme:

Starting with mere Christianity

Cost per person \$15.00. For details call:

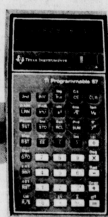
254-3726 266-2046 or 253-1144

APPLICATION DEADLINE IS SEPT. 18

(scholarships available)

CANTERBURY HOUSE

472 Rose St.

Purzazz coming soon
to Guignol TheatreAn original comedy,
Purzazz, will be performed
Thursday, Sept. 14 at the UK
Guignol Theatre, Fine Arts
Building. *Purzazz* is the work
of the Southern Educational
Theatre Company of Missis-
sippi.*Purzazz* is a slapstickmusical-comedy which one
critic called, "A truly joyous
production for children of all
ages--6 to 100."The UK Theatre box office
will be open at 7 p.m. on the
night of performance with
general admission at \$2.00.
Curtain is 8 p.m. For further
information, call 257-2797.Congratulations
NEW Fuzzies!ALPHA
XI ACTIVESthink you're the
GREATEST!Let a TI calculator help you make more efficient use of your time.
This semester... and for years to come.Now, more affordable
than ever!TI-57
New
low
price:
\$60.00*
PLUS
for a limited
time a
\$5.00 rebate
with the purchase
of a TI-57.TI-58
New
low
price:
\$70.00*The TI Programmable 57 is a powerful
slide rule calculator with
statistics and de-
cision making capabil-
ities to help solve repeti-
tive problems... quickly and
accurately.Powerful program memory stores 50 fully-merged
steps for up to 150 keystrokes. Computer-like func-
tions include editing, branching, subroutines, and
more. Slide rule capabilities include functions of x,
as well as log, trig, and statistical functions. Comes
complete with an easy-to-follow learning guide.With its new, low price and limited time \$5.00 re-
bate, the TI Programmable 57 offers an unsurpassed
value. Act now to take advantage of this outstanding
offer.Do business and financial classwork quickly
with this powerful calculator.For business administration, financial analysis
and planning, real estate management,
investment analysis, and more. The MBA's fi-
nancial functions include net present value
and internal rate of return for variable cash
flows. Payment, present and future value,
number of periods for annuities. Also, days
between dates, and direct solution of yield for
bonds and mortgages.Statistical functions
include mean, variance,
and standard deviation
at the touch of a key.
Built-in linear regression.
Simple programabil-
ity lets the MBA remem-
ber a sequence of up to
32 keystrokes.The MBA comes with a
valuable book, *Calcula-
tor Analysis for Business
and Finance*. Shows you how to apply the
power of your MBA to business and financial
decision making.At its new, low price, the MBA
presents an exceptional value to
the business student. See it today.

*U.S. suggested retail price

TEXAS INSTRUMENTS
INCORPORATED

© 1978 Texas Instruments Incorporated 48603

Use this coupon to obtain your \$5.00 rebate.

Texas Instruments will rebate \$5.00 of your original TI-57 purchase price when you
(1) Return this completed coupon, including serial number, (2) along with your
completed TI-57 customer information card (packed in box), and (3) a dated copy of
proof of your purchase, verifying purchase between August 15 and October 31,
1978. Your coupon, customer information card, and dated copy of proof of pur-
chase must be postmarked on or before November 7, 1978 to qualify for this
special offer.Send to:
TI-57 Rebate Offer, P.O. Box 53, Lubbock, Texas 79408

Name _____

Address _____

City _____

State _____ Zip _____

TI-57 SERIAL NUMBER _____

(from back of calculator)

Please allow 30 days for delivery. Offer void where prohibited by law. Offer good in
U.S. only.

By DAVID O'NEIL/KERNEL Staff

Something in the air

Jean St. John, a member of the St. Clemens Mime Co., finds
something exciting in the air. The performers were
conducting a show over the weekend.SENIORS...
Don't forget
yourWho knows...some day, you too
could become collector's itemsTODAY - SEPT 29
9am-5pm

STUDENT CENTER Room 309

go by for an appointment if you
haven't already made one.It's absolutely FREE
★ NO SITTING FEE ★you may also order your 1979 Kentucky
there for only \$6.50, or in Rm. 113-A
Journalism.check
the
classified

K

But fun
We

By Mike Ke

Staff Writer

For the
weekend only
were in acti-
second strai-
conference
winners.The Ole M
determined
team 14-7 S
Steve Sloan's
Mississippi
Miss sealed
recovering a
fumble in the
with only min-
the game.

SEC

In a second
State handed
its first loss
beating the
win boosted
0 and kept
in four non-
There were
played Sat-
future SE
perhaps the
being Misso-
fifth-ranked
fighting inis the in-
formatio-
bulletin be-
kernel cl-
line for cl-
one day
publicatio-

fo

BICYCLES -

All makes, Ex-

High 225-2764.

1978 HONDA

250-580.

1978 CHEVY

glider, also

med. radial 22

1960 PONTIAC

brakes must set

1960 MUSTANG

new, 2000 cc

77 CHEVY

from Best offer

AKC PELL

American, Cal

FORD LTD

Chevrolet Sept

1975 HONDA

new condition

250-271 or 233

MOTORCYC

27-0887 after 2

1978 YAMAHA

good condition

STEREO CA

6 tuner, \$100

Data stores

new 254-7860.

1978 MUSTA

trans., good co

1971 VOLVO

for inside and

STEREO

back, record

table, two 2

portable. P

HONDA CA

bicyc, equip

condition \$100

LADDER Y

for to move

condition ask

PIONEER

appliance in

\$24 Harold

1978 CAM

condition.

screen tape. 3

1971 VOLVO

for inside and

CMTS-7862.

SMITH CO

water, like 8

25-257.

PORTLAND

manual typ

condition. 30

27-2389.

1971 YAM

racing gear

1971 OPEL

25-2730.

1978 RAY

warranty 25

MILK C

order 2 prod

1971 NEAR

top, AM-FM

in great co

TEN SP

radio 2 prod

27-2788.

888 POK

888000 or 6

PENNED

W. 2nd St.

NORTON

17-18 1982

School board head to run for fourth term

LEXINGTON, Ky. (AP) — Dr. J.M. Broadus, chairman of the Fayette County Board of Education, formally announced his candidacy Monday for a fourth 4-year term from the 2nd District.

Broadus, chairman of the education and physical education department at Transylvania University, pledged his support for educational collective bargaining and predicted this would be his hardest race. "I think there will be the most resistance from people who are sensitive about collective bargaining," Broadus said. "But those are the people who don't understand what collective bargaining is all about."

The school board and the Fayette County Education Association began bargaining last year for a new teacher's contract.

However, Fayette Circuit Judge N. Mitchell Meade said the board acted illegally in bargaining exclusively with the 800-member FCEA and ruled the contract invalid.

Mitchell was ruling on a lawsuit filed by opponents of collective bargaining and two other teacher's groups that were excluded from negotiations.

An appeal of Mitchell's ruling by the school board and FCEA is pending in the state Court of Appeals.

Broadus defended the system Monday, saying the board had

worked two years to develop educational collective bargaining, rather than the labor-management approach used in the industry.

He said the difference was that in educational bargaining, "Employees and their rights are respected and they are allowed to have input in public meetings. However, the ultimate responsibility rests with the Board of Education, the representatives of the people."

Louis Stout, associate commissioner of the Kentucky High School Athletic Association, announced earlier this month he would oppose Broadus.

Stout, a black, opposes collective bargaining, but Broadus said neither fact should hurt his chance for reelection.

"I have a good deal of support from the black community," he said. "I think Stout will take some votes, but I think the black community tends to vote for the best candidate, rather than along racial lines."

Amato to speak at Wednesday forum

Lexington Mayor James Amato will be the guest speaker at the Wednesday Forum, which will be held Wednesday at noon at the Law School Courtroom.

The forum, the second in a weekly series, is sponsored by the UK Student Bar Association.

According to SDA President Charlie Williams, the series will feature personalities from the UK and Lexington communities speaking on various topics.

The general public is welcome to attend. A question-and-answer period will follow each lecture.

DELTA ZETA 3rd Annual FRAT MAN'S CLASSIC

Sept. 14: Kickoff party at 803 South
Sept. 15: Dance at Rose St. Parking Structure featuring "RIVERSIDE" 9pm-1am
Admission: 50 cents
Sept. 16: Frat Man's Classic at U.K. track 12:30 p.m. Admission: 75 cents
OPEN CAMPUS

All proceeds go to the March of Dimes

USE KERNEL CLASSIFIEDS

COMER'S
300 CAR PARKING
Scott Street 1/2 block from U.K.
50¢ per day \$10 per month

Jefferson Davis Inn

This
Thurs., Fri., & Sat.
Enjoy:

Tim Lake and the
Little Big Band

STEVE LYON EVERY TUES.

Wed. Night
DEE
from Topeka



102 W. High

Findings allege conspiracy in Kennedy assassination

By JIM ADAMS
Associated Press Writer

WASHINGTON — New acoustics tests indicate that a second gunman may have fired on President John F. Kennedy, a finding that would support theories of a conspiracy in the assassination, a House committee was told Monday.

Dr. James Barger, chief scientist for a Massachusetts acoustics firm, told the House assassinations committee the tests he conducted for the panel disclosed the possibility that four shots were fired during the moments Kennedy was slain.

Barger's analysis involved comparing gun-like sounds on a tape recording of the assassination with the sound of test shots fired in the same locations in Dallas last month. By comparing the sounds, he said, the scientists concluded there was a 50-50 probability that four of the sounds on the original tape were gunshots.

If the four sounds were shots, Barger said, one of them came from Kennedy's right — near a grassy knoll where some witnesses said they heard shooting — and not from Lee Harvey Oswald's position.

Barger said the tests also showed that two of the four suspect sounds occurred too close together to be shots from a single gun.

Testimony that four shots were possible contradicts the Warren Commission, which concluded there were only three shots. Conspiracy theorists have contended a fourth shot was fired and that a second gunman was involved.

The Warren Commission concluded that Lee Harvey Oswald acted alone in assassinating Kennedy on Nov. 22, 1963, as the president rode in a motorcade in Dallas.

Three shell casings were found in the Texas School Book Depository window from which Oswald was said to have fired at Kennedy's motorcade.

Rep. Louis Stokes, D-Ohio, chairman of the assassinations committee, opened the hearing by urging that no one "too quickly draw sensational conclusions from this evidence."

In his testimony, Barger said he and his staff analyzed a Dallas police tape recording made when a motorcycle officer accidentally left his

radio transmitter on for about 5 minutes. During those minutes, Kennedy was killed.

Barger spent nearly two hours leading the committee through a complex explanation of how he got his results from analysis of the police radio recording and comparison with tests made in Dallas' Dealey Plaza last month. During those tests, acoustical experts recorded 2,600 rifle and pistol shots fired at sandbags.

He said the tests indicate the police motorcycle was about 120 feet behind Kennedy's limousine.

Barger is chief scientist with the acoustics firm of Bolt, Beranek and News, which also analyzed recordings of Ohio National Guard gunfire at Kent State University and the infamous 18-minute gap on Richard M. Nixon's Watergate tapes.

In other testimony, a photoanalyst, Dr. William Hartmann, said tests indicate Abraham Zapruder reacted visibly to two shots while taking his famous motion pictures of the Kennedy assassination.

Public abortion services are limited in Lexington area

Continued from page 1

"Beyond that we have a complete referral service," Crossen said he would not perform abortions after the first trimester but would assist in finding a doctor willing to do so.

The clinics which are specifically centered around performing abortions are also less expensive than the private office abortions. The prices range from \$165-\$190.

The Abortion Referral Service, which operates out of Charlotte, N.C., is a nationwide abortion hotline which gives information on abortions and clinics. There are no abortion clinics in Lexington for women to go to. Therefore the clinics in Louisville and Cincinnati are recommended for callers from Lexington.

Jim Sanders, the office manager of the ARS, said he feels the clinics have an advantage over private physicians who have their general practice to worry about. "These clinics take care of all of the patient's needs; past, present and future," Sanders said an advantage of the clinics for students is that they are somewhat cheaper than private doctors.

If a student at UK wants to get an abortion, it is quite unlikely that she will be able to do so through the UK Health Services or the Medical Center.

Jeanne Maupin, Medical Center director of public information, said the only time the UK facility will perform an abortion is when the patient's doctor has determined that the pregnancy will endanger the woman's life.

JOE BOLOGNA'S

NEW LARGER DINING ROOM AND

CARRYOUT LOCATION AT

365 SOUTHLAND DRIVE
MONDAY THRU THURSDAY 11 A.M. to 11 P.M.
FRIDAY AND SATURDAY 11 A.M. to 2 A.M.
SUNDAY 3 P.M. to 11 P.M.

Phone 277-4155 or 277-4156

FRIDAYS & SATURDAYS

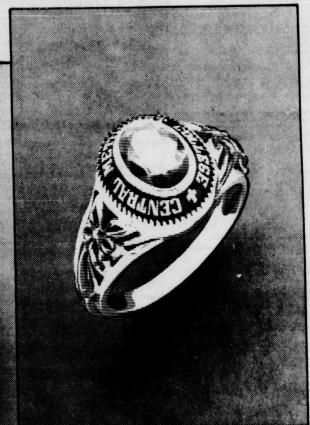
serving until 2 A.M.
TRY OUR LUNCHEON SPECIAL

TRY OUR LUNCHEON SPECIAL
MONDAY THRU SATURDAY 11 A.M. to 4 P.M.
103 W. Maxwell or 365 Southland



custom-made rings

sale \$59⁹⁵ save \$25



Custom features for men



Custom features for women

On sale are our men's traditional Solignum® rings and selected women's 10-karat gold rings. These rings are custom-made individually for you. They are an exceptional buy at the price of \$59.95. You get your choice of many custom features. Come see them today.

THE ARTCARVED REPRESENTATIVE has a large collection of college rings. Ask to see them.

Date Sept. 12, 13, 14, 15
Deposit required. Ask about Master Charge or Visa. *Savings vary slightly from style to style.

ARTCARVED
COLLEGE RINGS

4 days only!

UNIVERSITY BOOK STORE
106 Student Center

Hungry?

Students may get a break from cafeteria cuisine

By BETSY PEARCE
Copy Editor

Good news for those who suffer from occasional Big Mac Attacks.

UK may have its very own McDonald's at the Student Center as early as next semester.

"But right now it's no more than a consideration," stressed Jack Blanton, vice president of business affairs.

Blanton said the idea has provided food for thought over the years due to student requests for a fast-food restaurant on campus. "Also, the concept has been implemented at other campuses across the country," he said.

McDonald's is not the only restaurant being considered, however.

Hardee's also expressed an interest in opening a UK branch, and sent representatives to look over the campus last spring.

Although Wendy's was considered at one point, Blanton said now it looks like McDonald's and Hardee's will be sole contenders for the business. "But we have not begun any negotiations yet," he added.

Whether or not UK gets a hamburger haven in the near future depends on several things, Blanton said.

"It may be contingent on the building of the Student Center expansion," he said. If it is built, the existing grill, Equinox, ice-cream and pizza areas would be moved to the expansion, and the new restaurant

would assume that space.

Both Hardee's and McDonald's representatives have agreed the space would be adequate to open an operation, Blanton said.

Even so, there are possible financial problems to consider. "If the income from (the new restaurant) is lower than the current grill income, it could affect students adversely—they might have to pay higher housing and dining fees," he said. "The restaurant's revenue would have to at least equal what the grill is making now."

In addition, legal problems, such as disposition of revenues from franchise operations, could tarnish the golden arches before they make their University debut.

Blanton said these and other factors, such as hours and security, will be discussed at length with Allen Riemann, food services director.

He also emphasized that meal cards will not be honored at the new eatery.

A meeting with McDonald's representatives has been set tentatively for Oct. 26, when Blanton, SC Director MaryJo Mertens and other faculty members and students will learn more about the plan's feasibility.

Mertens has already talked with McDonald's representatives, whom she said are "very interested" in UK, despite the new McDonald's being built on South Limestone Street.

"They say they'd just as soon be their own competitors."



KENTUCKY Kernel

an independent student newspaper

Vol. LXXI, No. 19
Wednesday, September 13, 1978

University of Kentucky
Lexington, Kentucky



By LINDA CAMPBELL/Kernel Staff

Ice cream cooler

It isn't too late for a good old fashioned backyard picnic, even if it does involve more than 500 grilled chicken halves, 700 pork chops and gallons and gallons of ice cream. Agriculture students Bruce Weatherby, freshman,

and Jo Johnson, senior, attended the Agriculture College's picnic yesterday sponsored by its faculty for students.

Proposal may breathe life into student, faculty voices

By BRIDGET McFARLAND
Staff Writer

Students and faculty may get seats on Kentucky's Council on Higher Education, if a revived bill survives next year's General Assembly.

Currently the council does not give formal recognition to students or faculty members.

The bill, which will be refiled next summer, passed the House of Representatives during the last General Assembly, but was later killed in a Senate Committee.

Gene Tichenor, UK's Student Government president, said passage of the bill is a major goal of SG and the Student Government Association of Kentucky (SGAK). SGAK is composed of representatives from the student governments of Kentucky's state-supported colleges and universities.

"We need a student member on the Council so all students can become

aware of what the council is doing," Tichenor said. "Also, a student can inform the council of students' ideas and needs, such as the problems a tuition hike causes."

Bob Gunnel, SGAK president and a UK senator, said "political maneuvering" and lack of time killed the bill during the last General Assembly.

Two members who favor the bill, sponsored by Rep. Steve Wilborn (D-Shelbyville), a past SGAK president, were absent from the Senate committee when the bill was voted down. Because the General Assembly had only one week left, no attempt was made to revive the bill during that session.

Gunnel said next summer the bill would be refiled in the State House of Representatives and Senate so it can go through both branches at the same time. This move buys the bill more time for passage, he said.

"We've caught on to the game, we'll now do our own political maneuvering."

Gunnel said Wilborn is willing to sponsor the bill again for the next General Assembly and Rep. William Kenton (D-Lexington) also has promised his support.

Student volunteers are lobbying for the support of legislators and gubernatorial candidates throughout Kentucky. Every gubernatorial candidate thus far has promised to back the bill, Gunnel said.

According to Gunnel, Harry Snyder, executive director of the Council on Higher Education, is opposed to the bill because a student and a faculty member would create a special interest group on the council.

"But every current member (of the council) is a graduate from some Kentucky state university. They have special interests and ties," Gunnel said.

In a telephone interview, Snyder said he is not opposed to student input but is opposed to limiting it to one student. He also said he could not justify a student member on the council when many other groups also want representation.

PPD, safety divisions prepare for anticipated long, cold winter

By JAY FOSSETT
Staff Writer

While most students are sweating through the last few weeks of summer, with winter the furthest thing from their minds, the people at the Public Safety and Physical Plant divisions are sweating too, but in a different way.

They are sweating in order to prepare the campus with the necessary equipment and supplies that will be needed for the upcoming winter.

According to Tom Padgett, public safety director, last winter caught his department a little off guard.

"Our main problem last winter was immobility," Padgett said. "We were not equipped for the degree of weather we received and therefore our ability to get around was hindered. However, in preparation for this winter, we have

ordered extra tire chains and are attempting to get some four-wheel drive vehicles on a temporary basis."

And, according to Jim Wessels, physical plant director, the winter weather that kept PPD workers busier last winter than Lexington liquor stores on Friday night is here to stay.

"At the plant, we plot the winters on charts and have found them to go in cycles," Wessels said. "We had seven or eight years without really bad snows and we realized that we had forgotten some of those tricks and have become much more efficient. And with 750 acres of land and 6000 cars, you'd better be efficient or you're in trouble."

Wessels said PPD, which expects one or two more really cold winters, starts its winter preparations early in the summer and doesn't stop until the first snowfall. "If it were to snow right

now we would be well enough prepared to satisfactorily remove most of the snow."

Calcium chloride (a snow-melting chemical and ashes, to be mixed with chipped rock, were collected beginning in June. And all the snow removal equipment was given an overhaul after a particularly rough winter last year.

Coal, which became a very important factor last winter because of the nationwide coal strike, is another avenue Wessels and PPD cover in their preparation for winter.

"Right now, on the ground, we have a stockpile of about 10,000 tons of coal," Wessels said. "However, if possible, we try to buy the coal necessary for (normal) operations separately, and save the coal in the first snowfall."

Continued on page 8

today nation

NEARLY IDEAL GROWING WEATHER has boosted the estimate of the 1978 tobacco crop to two billion pounds, or 5 percent more than last season, the Agriculture Department said yesterday.

The Crop Reporting Board, which projected the harvest a month ago at 1.96 billion pounds, said on the basis of Sept. 1 surveys, it now foresees an 8 percent increase in the flue-cured crop, most important of the several varieties.

Production of burley tobacco was pegged at 622 million pounds, a sharp jump from last month's projection of 607 million. Good August weather overcame problems caused by the slow start of the crop this year, the board said.

A LABOR MEDIATOR MOVED YESTERDAY to settle the deadlocked postal contract dispute on his own as big-city union leaders backed down from earlier threats to stage an illegal mail strike this week.

Mediator James J. Healy said he would make a final,

binding contract decision by Saturday because the Postal Service and three unions representing 516,000 workers had failed to make progress toward a settlement after 10 days of talks.

Healy said the two sides still could reach their own agreement before Saturday's 10 a.m. deadline, superseding his decision. But "while a negotiated settlement is still possible, it is almost certain now that it will be necessary for me to resolve the issues," he added.

GUNSHOT LINES COMPUTED FROM A FILM taken during John F. Kennedy's assassination support the Warren Commission's conclusion that a single bullet struck both the president and John Connally, a team of photo analysis experts testified yesterday.

Reviewing the now-famous roll of film taken by amateur photographer Abraham Zapruder, Calvin McCamy, speaking for a 22-person panel of photoanalysts, said

virtually all the experts agreed that the film might show Kennedy and Connally reacting to being hit by a single shot.

The testimony, coming on the fifth day of the hearings by the House assassinations committee, provided new support for the "single bullet theory" relied on heavily by the Warren Commission in concluding that a lone assassin shot Kennedy.

state

A STRONGER FIRE INSPECTION ORDINANCE FOR APARTMENT buildings and rooming houses will be considered by the Lexington-Fayette County Council Sept. 21.

The proposed ordinance would require annual inspections of rental property, and a card would be posted showing the fire safety features that the building has or lacks.

The current measure, approved Monday 8-0 by the Council's services committee, is considered likely to pass the full Council. Earlier suggestions that the inspections result in a four-point rating system were opposed by landlords and builders.

world

DESPITE A "GIGANTIC EFFORT," President Carter has been unable to gain major concessions from Israel at the Mideast summit, diplomatic sources said yesterday.

"Getting Israel to move was the problem all along, even before the summit began," said an official who asked not to be identified. He said it was "too early to make a judgement either way" about the summit's outcome.

Carter met for a second consecutive day at Camp David, Md. with Egyptian President Anwar Sadat after a scheduled meeting Monday night between Egyptian and U.S. ministers was called off, without explanation.

As the summit rounded out a week, Sadat and Israeli Prime Minister Menachem Begin remained apart. They have not met face-to-face at the negotiating table since last Thursday.

weather

RAIN AND THEN SOME MORE RAIN, with thunderstorms likely today and tomorrow. Highs both days near 80 with lows in the mid 60s.

KENTUCKY Kerhel

editorials & comments

Steve Ballinger
Editor in Chief

Charles Main
Editorial Editor

Richard McDonald
News Editor

Thomas Clark
Jeanne Whelan
Associate Editors

Mary Ann Buchart
Debbie McDaniel
Betsy Pearce
F. Jenay Tate
Copy Editors

Gregg Fields
Sports Editor

Jamie Vaughn
Associate Sports Editor

Walter Tunis
Arts Editor

Cary Willis
Assistant Arts Editor

David O'Neil
Director of Photography

Tom Moran
Photo Manager

Nell Fields
Style Editor

Moujahid wants 'a home to go back to'

Try and imagine, for a moment, if you had been forced to leave this country to go to college.

What would it be like if you couldn't just hop in the car whenever you wanted and go home for the weekend.

class, like the children of the Shah."

As a result, thousands of students must leave their homes and families and travel to America and other countries to finish their education.

Muhammad is a student at this

The fact is, Muhammad would like nothing more than to go home. He is more fortunate than many of his Moslem brothers, in that he is from a wealthy family, a family that could afford the enormous cost of sending Muhammad to America to go to school.

And while he is here, he says, he intends to take advantage of his good fortune, to learn as much about his country and about the ways in which it has practically taken over by the U.S. military and intelligence communities (see commentary by Muhammad on page 3).

When he has learned all he can, Muhammad says, he will go home as soon as he can.

"People here think we take something from them, that we come and use their schools. The fact is, we don't need this education," he has told me. "Your colleges are easy compared to the schools in Iran. High school there is hard. This math you have here, that you have in sophomore and junior levels — we learn that in high school. We can make good grades here without having to study but one or two nights."

So Muhammad, like the other members of the OIMS, is involved in learning about the regime's place in international politics, in order to speak out against it more intelligently.

In many ways, Muhammad tells me, the state of American involvement in Iran is much the same as it was in the early stages of the Viet Nam entanglement.

So Muhammad, like the other members of the OIMS, is involved in learning about the regime's place in

international politics, in order to speak out against it more intelligently.

Muhammad thinks American students who come to college and study math and science just for their own benefit are "selfish." It's okay to study these things, he says, but they should be used for the benefit of the people, and not for the personal gain of a few.

"We are here for one thing only," Muhammad told me one day, "and that's to propagate the struggle of our people in Iran. People here accuse of us of being too serious, of not having any fun. That's because they are afraid to be serious."

"Western culture offers so many alternatives to being serious — there are so many I don't want to get into naming them all — and many of our people who come here find other things to do; it is dangerous to become involved in the struggle against the regime, and some find it easier to do other things they, too become afraid to be serious."

It is their distaste for the vulgar trappings of western capitalist society that has fueled the fires of resistance in Muhammad and his people.

Muhammad said, "Your people say that we are a backward people and against western society and modernization. But what we see of western society — what we have seen since the CIA came into our country — has been rising crime rates, corruption, prostitution, drugs. If that's modernization, then we are against it."

"We really don't hate the Shah, himself and we don't hate the

American people. It's not a matter of the person, it's a matter of U.S. domination in our country. Our revolution is a purely Islamic revolution; we want a just, Islamic government in power, under which everyone — Jew, Moslem, American — can live in peace."

Muhammad and his brothers are convinced that Americans would oppose the CIA's involvement in Iran in much the same way they opposed the Viet Nam war — if they only knew about it; if they would only listen.

Muhammad wants very much to go home, perhaps now more than ever. His family is back in Tehran, where last week the Shah's troops opened fire with American-made machine guns and M-16's — into a crowd of nearly a million demonstrators. As there are only four million people in Tehran, it is not inconceivable that Muhammad's friends and neighbors could have been among the wounded.

But communications with Iran practically have been sealed off. Muhammad is only one of many Iranian students in this country who are anxiously awaiting word from their families.

Yesterday, Muhammad talked about his concern for the safety of his people. He spoke with difficulty at times; at one point, his voice cracked, and his eyes brimmed with tears. "We don't know who has been killed or hurt, but it is not just our friends and families we are worried about. Our people are being killed."

Today — perhaps as you are reading

this Muhammad is participating in the OIMS-sponsored demonstration downtown. Hundreds will join him in the march, and chances are you might encounter them.

Before you are tempted to shout something at them, or put them down, think for a moment about Muhammad. At age 22, he is 10,000 miles from home; he knows not whether his friends and family are safe. He is observed always by agents of the gasapo-like SAVAK, the Iranian secret police, and by agents of this country's immigration and naturalization service.

He wants to go home — but he wants, also, to have a home to go back to, and that's why he is here.

Charles Main, Journalism sophomore, is the Kerhel Editorial Editor. His column appears every Wednesday.

Editor's note: because of an error on my part in the editing process, a sentence in George Potratz's letter in yesterday's Kerhel concerning his trial for allegedly disrupting the speech here last spring by CIA director Stansfield Turner contained an error. The sentence said a petition had been presented to the University administration on his behalf carrying the signatures of eight members of the faculty.

That petition carried the signatures of 80 faculty members. — C.D.M.

charles main

or if you couldn't pick up the phone and call your parents when you wonder how they're doing?

Try and imagine living and going to school 10,000 miles from home, with no way to contact your parents — and no way to get an education if you go home to them.

Try and imagine receiving newspaper clippings from your home country telling of mass slaughter in the streets of your home city, of demonstrations involving a full quarter of your city's population, of beatings and killings and torturings being perpetrated upon the people of your city. Imagine not being able to find out if the people involved are your brothers and sisters.

Muhammad Moujahid (not his real name) is from Tehran, Iran. He has not seen his parents in over four years. He left Iran in 1974 to join his brothers in this country, to get the education he was denied in Iran.

The colleges in Iran are hard to get into; only the well-connected very rich can afford the kind of early education and training it takes to be able to pass the entrance examinations. Few pass that examination and, as Muhammad says, colleges in Iran are "for the ruling

University and, as a member of the Organization of Iranian Moslem Students, he has for several years been active in the fight of the Moslem people of Iran against the regime of Shah Reza Pahlavi. Interestingly enough, that is a fight he became aware of only after coming to this country.

"If you are from Iran," Muhammad has told me, "you know the regime is corrupt, but you are not deeply aware of just how bad the situation is while you are in Iran because the regime controls all the media. They give you a brainwash education."

"When you come to study in America, and can read what you want, you learn about your country. You learn that your country is very rich, and you wonder why the people live in poverty; you wonder who is using the money — and for what."

Sneers and whispered derision often follow Muhammad and his people on this campus. They are greeted with shouts of "go home" when they stage their demonstrations, and are belittled as backward, ungrateful, oversexed and sexist.

Such attitudes are the product of ignorance.



Museum planners deserve appreciation

The recently announced plan to build an Adolph Rupp Museum is a fine idea, especially since the museum will be adjacent to the arena named in tribute for Rupp, in the Lexington Convention Center.

The museum will house pictures, films, tape recordings and other memorabilia of the late coach's decades of glory with UK basketball. It should be of interest to UK sports fans, Rupp aficionados and basketball fans in general. Incidentally, let's hope the interest is high enough to overcome a proposed admission fee and make the museum a success.

Lexington Center Corp. treasurer Dewitt Hisle

deserves appreciation for heading up the project committee, and the UK Athletic Association should be complimented. Director Cliff Hagan has said the association will donate the net proceeds from a pre-season basketball game with Poland to the museum.

Some might criticize the museum as a wasteful glorification of sport, or unjustified tribute for a man, however successful, who had his shortcomings. The coach was known for some less-than-gallant statements on subjects like race, but it should be taken into consideration that all people are products of their times. Let Rupp and his basketball teams be remembered for their achievements on the court, and remembered well.

Letters Policy

The Kentucky Kerhel welcomes contributions from the UK community for publication on the editorial and opinion pages.

Letters, opinions and commentaries must be typed and triple-spaced, and must include the writer's signature, address and phone number. UK students should include their year and major, and University employees should list their position and department.

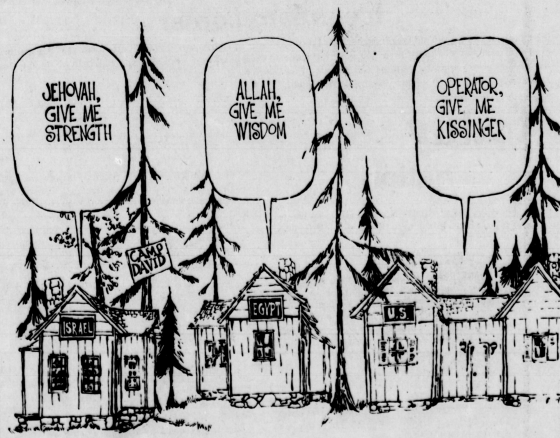
The Kerhel may condense or reject contributions, and frequent writers may be limited. Editors reserve the right to edit for correct spelling, grammar and clarity, and may delete libelous statements.

Contributions should be delivered to the Editorial Editor, Room 113 Journalism, University of Kentucky, Lexington, Ky. 40506

Letters: Should be 30 lines or less, 60 characters per line. Concern particular issues, concerns or events relevant to the UK community.

Opinions: Should be 90 lines or less, 60 characters per line. Give and explain a position pertaining to topical issues of interest to the UK community.

Commentaries: Should be 90 lines or less, 60 characters per line. Are reserved for articles whose authors, the editors feel, have special credentials, experience, training or other qualifications to address a particular subject.



K

opinion

'The Shah kills with American arms'

These days the media is full of news about the critical situation in Iran. Many questions have been raised about the role of the U.S. government in the recent mass killing of Iranian Moslem people. We, the Organization of Iranian Moslem Students (OIMS) in Lexington, would like to answer some of these questions in order to clarify the just struggle of Iranian Moslem people for liberation and independence.

Americans may think that the recent mass killing of Moslems in Tehran has nothing to do with them. If so, they are ignoring the situation in Iran just as they ignored the situation in Viet Nam until it became a full-scale war — and they could ignore it no longer. The fact is, Iran is going to be another Viet Nam as far as the direct involvement of the U.S. is concerned. The number of American military advisers in Iran is estimated at 50,000 to 60,000, or more — according to the *New York Times* of Aug. 2, 1975 — or already five times the number (10,000) in Viet Nam before full-scale U.S. intervention there.

Americans are already the second largest national minority in Iran, behind only the Armenian community — this from *Newsweek*, March 1, 1978.

The liberation movements in Iran have a long historical background. Iranian Moslem people have already tried all ways possible to liberate their country from British colonialism and U.S. domination.

In 1953, the popular government of Dr. Mossadegh was brought down by a CIA-engineered coup. David Wise, in his *The Invisible Government*, wrote, "there is no doubt at all that the CIA organized and directed the 1953 coup... but few Americans know that the coup that toppled the government of Iran was led by a CIA agent who was the grandson of President Theodore Roosevelt."

On June 5th, 1963, an uprising led by the religious leaders, especially Ayatollah Khomeini, was savagely put down by the regime of the Shah. The "shoot to kill" order resulted in the death of more than 15,000 innocent people. This historic uprising marked a turning point in Iran.

After trying peaceful resistance, legislative reforms and public demonstrations, the people finally concluded that they could not liberate their country as long as the Shah and the U.S. or any other dominating forces exist, and that they should overthrow the

actually meant more vigorous support for the Shah's regime. In a personal telephone call to the Shah on Sept. 10th, Carter reaffirmed his solid support for the Shah and urged him to put an end to put an end to the Moslem demonstrations.

One can easily imagine what that means: more brutal bloodshed by the Shah's troops and more open suppression of the Islamic movement — only now with the personal endorsement of a "champion of human rights." Perhaps if Hitler were alive, Carter would find some way to say that he was "deeply concerned about human rights," as he has said of the Shah. Carter has managed, conveniently, to ignore the fact that Iran has 100,000 political prisoners, most of whom are facing constant torture (*Time*, Aug. 16th, 1978), and he has managed to ignore the recent massacre of Iranian people.

It has always been a consistent policy of the U.S. government to discredit liberation movements in other countries by giving them objectionable labels.

For example, the Palestinian revolution for regaining homeland and national rights has been portrayed as "anti-semitic," and full of hate for Jews.

The African struggle for majority rule in South Africa has been labeled "black terrorism" against whites.

The most common — and by now, worn out — label, used indiscriminately against all liberation movements, is "international communism." The U.S. government, in an obvious effort to play on "red phobia," has always deceived the American people by distorting the real nature of liberation movements.

This shameful tactic of distortion and slander has always been used as a cover for

the U.S.'s overt or covert intervention against movements posing danger to the U.S. economic, political and military interests. The history of the U.S. intervention and covert CIA operation against liberation movements or popular governments clearly bears witness to this set policy. This is true especially in the case of Iran today. The U.S. government, directly and through the American mass media, is trying its best to distort the revolutionary nature of Islamic movements in our country, the only difference being that the U.S. cannot color our Moslem people's movements with the "international communism" label.

Instead, it is using all its disposal to portray Moslems as "backward, against modernization, anti-woman and against other religious minorities." In their all-out effort to slander the Islamic movement, the U.S. government and mass media endeavor to defend the Shah's regime as "democratic," "popular" and "promoter of modernization."

The revolutionary Islamic movement in Iran is not against progress, modernization and the emancipation of women. It is fighting to establish an Islamic government which responds to the needs of the Iranian people. The Islamic Shah's puppet regime and free the country from U.S. domination.

But the Shah is in power, and in fact has been for the past 25 years, due to the U.S.'s direct backing and involvement in Iran. The recent "human rights" policy of the U.S. and Carter's "personal commitment" to this cause have movement in Iran is struggling against foreign, economic, political, military and cultural domination.

Its crusade is against the social and cultural corruption

which has been imposed on our society through the Shah's puppet, anti-Islamic regime.

In protest to the Shah's brutal massacre of Iranian people, the OIMS in Lexington will hold a demonstration in Lexington today. The demonstration aims at condemning the recent massacre in Iran, further exposing the Shah's dictatorial puppet regime, and opposing the U.S.'s full-fledged support for the Shah.

We ask all freedom-loving Americans to raise their voices

in support of the just struggle of the Iranian Moslem people and against the Shah's repressive regime. We also ask that the American people pressure the U.S. government to withdraw support from the fascist Shah.

This commentary was submitted by the Organization of Iranian Moslem Students in Lexington.

"Say the secret word, and buy some ducks *I!"



LAN-MARK STORE
361 W. Main 254-7711

Use Kernel classifieds

Don't Miss It!



1978 World 3-Day Event Championships

September 14-17

Three-Day Eventing is to equestrian sports what the decathlon is to track—a combination of different competitions which test all-round athletic ability.

Saturday, September 16

The Cross-Country phase on Saturday is the heart of the competition. You won't believe your eyes, as horse and rider race against the clock over banks, ditches, water, and combinations of fences.

The Cross-Country course is 4½ miles long, with 33 jumps and obstacles well spaced, providing plenty of room for everyone to enjoy.

It's a great day in the country for the entire family.

The "Paddock Potpourri", an international trade fair of 125 shops, will be open each day of the competition with unusual foods and things to buy and see.

Tickets

Tickets for each day of the competition will be available at the gate. The event will not be sold out.

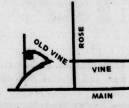
Dressage - Thursday & Friday, 10 am-5 pm - \$5/day
Endurance (Cross-Country) - Saturday, 10 am-5 pm - \$5/day
Stadium Jumping - Sunday, 1 pm-4 pm - \$10/day

The World 3-Day Event Championships is a great time to visit the newly opened Kentucky Horse Park—a unique new theme park dedicated to man's love of horses.



KENTUCKY HORSE PARK

1-75 and Iron Works Pike, Lexington

SPECIAL STUDENT DISCOUNTS
DRAFTING EQUIPMENT & SUPPLIES

LYNN BLUE PRINT & SUPPLY CO.

255-1021 327 E. Vine Street Lexington, Ky. 255-1022

Picasso Van Gogh Dali Bosch Escher Wyeth Monet

ART PRINT EXHIBITION

Today thru Fri.,

Sept. 15

10a.m.-4p.m.

Rm. 245

STUDENT CENTER

SPECIAL STUDENT PRICES!

Enhance your dorm room or apartment with full color reproductions of masterpieces. Huge selection. Many, many artists.

Van Gogh, Vincent THE STARRY NIGHT

Wyeth Escher Renoir Picasso Van Gogh Dali

Monet Bosch Escher Wyeth Dali Renoir

Renoir Picasso Van Gogh Dali Monet Bosch

PEDAL-POWER

We repair bicycles!
409 S. Upper Phone 255-6408

UP TO
\$100
PER MONTH FOR PLASMA DONATIONS

\$200
FOR SPECIAL ANTIBODIES

Bonus for first time donors with this ad.

plasma alliance

254-8047
2043 Oxford Circle
Cardinal Valley Shopping Center
8 a.m.-9 p.m. Mon.-Fri.
Sat. 8 a.m.-3 p.m.

THE ARMADILLO BAR

Wants you to come down and drink to 25¢ DRAFT NITE.

"12 FULL OZ. IN A FROSTED MUG."

We also have: Pizza
Pinball
Foosball
and a great Juke Box

CORNER OF THIRD & JEFFERSON

The Kentucky Kernel, 210 Journalism Building, University of Kentucky, Lexington, Ky. 40506, is published each class day during the spring and fall semesters and weekly during the summer session.

Third class postage paid at Lexington, Kentucky 40511. Subscription rates are mailed \$5 per year or one cent per year non-mailed.

Anthony Gray
Advertising Director

David Fitch
Circulation Manager

LIBRARY
University Plaza, Euclid at Woodland

LADIES NIGHT

Every MON & WED
All students & faculty
No cover with I.D.

LADIES DRINKS 50¢

NEW HOURS
4 p.m.-1 a.m.

GROPER'S MASS

A Special Mass will be Celebrated
at 10:30 p.m. Thursday Night,
Sept. 14 at the Newman Center

All who are groping, doubting, grappling with or confused about their faith and their beliefs are invited. These struggles are healthy and it is good to share them if possible and to sometimes try to move beyond them. This is the purpose of a Groper's Mass.

Kentucky's third largest
morning daily

Kentucky Kernel

Jefferson Davis Inn

This Weekend the
First Lexington Appearance
THURS., FRI., & SAT.

Tim Lake & The Little Big Band

Look for the Little Band's
New Album
on
Rounder Records
Nov. 1978

NORMAN BLAKE
Live Thurs. Sept. 21
Two Shows

Tickets on sale at Jefferson Davis Inn \$4.00 each
102 W. High

New local crafts shop provides artists' outlet

By CAROLYN CONNER
Staff Writer

Chances are that an arts and crafts shop soon to open will be of interest to many artists at UK.

"Chances Are" is the brainchild of Mary Keith Newman, who has a master's degree in education, and Dee Bailey, a liaison teacher in the public schools.

"It was a really spontaneous idea," Bailey said. "A lot of our friends do quality work, but they can't afford to belong to a guild or anything."

"So we wanted to open a shop in which artists could display, and hopefully sell, their work."

Though the opening date for "Chances Are" has not been decided yet, artists are encouraged to bring their work to the shop at 327 S. Limestone St. beginning next Monday, from 11 a.m. to 7 p.m.

"We really want people to feel comfortable about bringing in their work. We're covered insurance-wise, and we're having a security system installed Thursday," Bailey said.

After the artists price their work, contracts will be drawn up and the shop owners will mark the items for sale. "We don't expect to make a lot of money this way, but we do have to pay the rent," Newman said.

The shop will display and sell such items as dulcimers, oil paintings, wood carvings, hand-sewn quilts, jewelry and photographs.

Articles in "Chances Are" must be original and of good quality. Bailey also said the shop wants to know its artists.

"We'd like to know a little bit about and establish some kind of contact with the artists so a customer can have something made to order if he wants."

Some day, Bailey said she hopes to obtain a food handler's permit to serve tea and homemade bread to customers while they browse.



By TOM MORAN/Kernel Staff

Final fling

Enjoying some of the warmer days Lexington has had of late, art studio senior Janna Anderson put a little muscle into her frisbee toss at a recent backyard party.

BIG B One HOUR DRY CLEANERS

Cherry Chase
Lexington Mall
Oxley Road
Lansdowne

Northland
Turkland Mall
Versailles Road
East Providence

THURSDAY IS UK DAY!
All UK Students & Faculty Special Values!

TROUSERS, SKIRTS, SWEATERS, SPORT COATS	PLAIN DRESSES, PANT SUITS, MEN'S SUITS
79¢	\$1.49
SHIRTS LAUNDERED TO PERFECTION FOLDED OR ON HANGERS	35¢ each

The Le
Orchestra
Opera 1
will com
and 29 t
modern
Donizet
opera, I
The te
the seco
Philhar
brought
Lexingt
groups i
Boheme
capacity
The l
of New
1792 as
compan
Univers
offering
describe
opera a
The
accepta
and the
program
Eastern
sister co
Savoya
Americ
Gilbert
The
for Dr
Eastern
Rose M
corner
play th
Don Pa
will be
Ms.
Bohem
here la
Aller
Opera
appear
comic
Sousa
perform
Franci
Ms.
princip
Eastern
past th
of her
sopran
premi
content
Postca
the titl
premi
classic.
Pro
the Ea
his or
"on ti
opera
with
produ
"We
"humi

Sat
Mu
music
eastern
perform
Satur
Our /
Georg
The
begin
arts a
soup
4:30 p

K

The Story of Pasquale

Eastern theatre returns with Italian comic opera

The Lexington Philharmonic Orchestra and the Eastern Opera Theatre of New York will combine talents on Sept. 28 and 29 to present a fully-staged, modern English version of Donizetti's sparkling comic opera, *Don Pasquale*.

The twin performances mark the second consecutive year the Philharmonic Society has brought such a production to Lexington. Last year the two groups performed Puccini's *La Bohème* twice before near capacity audiences.

The Eastern Opera Theatre of New York was founded in 1972 as the professional opera company in residence at Pace University in New York City, offering what its founders describe as "an alternative to opera at Lincoln Center."

The company found acceptance with both the public and the press, and a touring program was initiated for the Eastern Opera Theatre and its sister company, the Manhattan Savoyards, which is now America's most successful Gilbert and Sullivan company.

The male and female leads for *Don Pasquale* will be Eastern Opera Theatre veteran Rose Marie Guariglia and new comer Ryan Allen, who will play the parts of Norina and Don Pasquale. Michael Crouse will be cast as Ernesto.

Ms. Guariglia played in *La Bohème* when it was presented here last September. Allen joined the Eastern Opera Theatre last year, appearing in *El Capitán*, a comic opera by John Philip Sousa. He previously performed with the San Francisco Spring Opera.

Ms. Guariglia has been the principal soprano for the Eastern Opera Theatre for the past three seasons. Highlights of her work include the leading soprano role in the New York premiere of Argento's contemporary music drama, *Postcard from Morocco*, and the title role in the New York premiere of Cavalli's baroque classic, *La Calisto*.

Producer Don Westwood of the Eastern Opera Theatre says his organization was founded "on the premise that good opera need not be synonymous with huge Lincoln Center productions."

"We call it opera on a 'human scale,' with the

emphasis on style, energy and imagination."

"Casts for every production are comprised of gifted young singers, many of whom have been engaged by larger American companies as a direct result of their work for Eastern Opera."

During the past five years, the Eastern Opera Theatre has made seven national and regional tours of such works as Britten's *The Turn of the Screw*, the *Barber of Seville* and *The Marriage of Figaro*.

"We are delighted that we were able to work out arrangements with the Eastern Opera Theatre again this year," says Caruthers Coleman, Sr., president of the Philharmonic Society.

"They are an outstanding organization whose performances have earned them capacity audiences and the highest critical acclaim throughout the nation."

Don Pasquale, which was first performed in Paris in 1843, is one of the most famous of the Italian comic operas. The libretto is from Donizetti's own pen and the work is the last of the composer's 60-odd operas.

The opera opens in the apartment of Don Pasquale, who is impatiently waiting for his friend, Dr. Malatesta. The Don is much displeased with his nephew, Ernesto, who has refused to marry as his uncle wished. When Dr. Malatesta arrives, he brings a proposition that Don Pasquale himself should marry, though he is both old and fat.

The physician says his choice is his own sister whom he describes in glowing terms as a guileless miss, fresh from a convent.

The next scene reveals Norina, the lady in the case, who is disliked by Don Pasquale and loved by Ernesto. Malatesta plans to deceive the Don by having Norina masquerade as his sister, by which trickery he hopes the Don will become disenchanted with the idea of marriage and force Norina to marry his nephew, Ernesto, which is exactly what Norina and Ernesto desire.

In the second act, Malatesta introduces the Don to Norina, who is very bashful. Delighted by her modesty, Pasquale proposes marriage and she

accepts. As Norina is about to sign the marriage contract, is persuaded to remain silent and act as a witness. Norina suddenly turns vicious and aggressive, saying she will have nothing to do with Pasquale and announces her intention to retain Ernesto as an usher in her house.

Overriding the Don's objections, she summons the household staff and outlines a scheme of living so extravagant that her husband-to-be is choked with rage and says he will not pay the bills.

Comedy 'Purrzazz' to play at Guignol

An original comedy, *Purrzazz*, will be performed Thursday, Sept. 14 at the Guignol Theatre of the Fine Arts Building.

The play is the work of the Southern Educational Theatre Company of Mississippi.

Purrzazz is a slapstick musical-comedy which has received regional and national

acclaim. It has been called by one critic as "a truly joyous production for children of all ages - 6 to 100."

The UK Theatre box-office will open at 7 p.m. on the night of performance with general admission at \$2 a ticket. Curtain time is 8.

For further information, call 257-2797.

'Lincoln Center' returns with director Mehta

Live from Lincoln Center, an award-winning series of live broadcasts of the performing arts, begins the 1978-79 season with the gala Pension Fund benefit concert of the New York Philharmonic under the direction of the orchestra's new Music Director, Zubin Mehta.

The concert, which originates from Lincoln Center's Avery Fisher Hall, features pianist Rudolf Serkin as a guest soloist.

The program includes Wagner's *Rienzi* Overture, excerpts from Prokofiev's *Romeo and Juliet*, and Beethoven's Piano Concerto No. 5, *Emperor*.

Serkin, who celebrates his 75th birthday this year, has appeared with the New York Philharmonic over 100 times, more than any other soloist.

The program also features an interview with Mehta, who joins the New York Philharmonic after 16 years as Music Director and Conductor of the Los Angeles Philharmonic.

Live from Lincoln Center has won two Emmy Awards since its premiere on Jan. 30, 1976.

The program airs Wednesday, Sept. 20 at 8:30 p.m. on KET.



TONITE & THURS.
DOUG CLARK & THE HOT NUTS
"Nuts, Hot Nuts, Get 'em from the Peanut Man."
4-7 free game room
825 Euclid Ave.

Judy's Introduces "The Platters"

Judy's Platters are well-rounded meals perfect for anytime of the day, featuring your choice of Judy's fresh 100% ground beef chili or burger, our golden fries and a trip to our salad bar. And all for one low price.

While at the salad bar, help yourself to our selection of 14 tasty condiments, topped with any of 4 super dressings.

Judy's Chili Platter
(8 oz. bowl of chili, fries and salad) 1.75
Judy's Hamburger Platter
(1/4 lb. burger, fries and salad) 1.89



Freshness you can taste.
On Nicholasville Road across from Zandale Shopping Center.

arts

THE KENTUCKY KERNEL
IT'S HERE!
CAMPUS DELIVERY
252-1787
PIZZA ONLY
50 cent delivery charge
Sun. Thurs. 5-11 p.m.
Fri. Sat. 5-10 p.m.

NEW GRASS REVIVAL

SEPT. 16, 1978
Two Shows 7:30 & 9:00

THE BISHOP HOUSE

113 West Main Street
Frankfort, Ky.

Advance Tickets
\$5.00

(502) 227-9910

Wed. Night

803 SOUTH presents "NAME THAT TUNE"

Happy Hour All Night
Good Luck to all the Sororities in the
Sigma Phi Epsilon Powder Puff Football League!
803 S. Broadway 233-9178

It's Your Chance to become involved with STUDENT CENTER BOARD

Who:

Student Center Board (SCB) is the official university body responsible for extracurricular activities on campus.

When:

Applications are available for committee and member at large positions. Sept. 12-Sept. 19th.

Where:

Apply for positions in the SCB Office, Room 203 of the Student Center.

How:

Stop in and fill out an application. A SCB member will contact you sometime the next week.

What:

Below is a list of available positions.

Member At Large: This position is an executive position. Members at large must attend Board meetings which are every Tuesday night. They are not responsible for any specific area of programming, but are responsible for various projects throughout the year.

COMMITTEE POSITIONS:

Concert:

The concert committee plans, organizes major concerts. This committee is also responsible for the Jazz Series.

Homecoming:

The Homecoming Committee plans all activities during homecoming. Some of the activities include a parade and a pep rally. An organizational meeting will be held Sept. 14th in room 107 of the Student Center at 6:30 p.m. It is imperative that all interesting persons attend this meeting.

Coffeehouse:

This committee plans "mini concerts" which are held in different areas on campus. Coffeehouses are generally free and open to all. In the past such artists as Jimmy Buffett and Nina Kahle have played coffeehouses at U.K.

Travel:

The Travel Committee plans and promotes trips during the year. This year the committee plans to work with major trips to places such as Hawaii and the Caribbean as well as with outdoor hiking and canoeing excursions.

Little Kentucky Derby:

This committee plans all events and activities during LKD week. LKD, the major event of the spring semester, is SCB's version of the Kentucky Derby.

Free School:

This committee plans and organizes Free School for the spring semester. Free School offers classes such as disco dancing, bartending and silk screening to students.

Performing Arts:

This committee plans performances of entertainers in the area of the fine arts. Past performances have included mime artists, jazz bands, and modern dance companies.

Contemporary Affairs:

This committee plans lectures, discussions and forums. Past lecturers have included Alex Haley, James Waples, and Senator William Proxmire.

Special Activities:

Who knows what this committee is up to!! This committee gets into just about everything. Some of the upcoming plans for this semester include a week of SCB Madness and all campus leadership retreat.

Cinema:

This committee plans the movies for each semester. They also plan festivals throughout the year.

Visual Arts:

This committee is responsible for exhibits in the Rasdell Gallery.



Saturday is 'Appalachia Day'

Musicians and country music groups from at least five eastern Kentucky counties will perform in Pippa Passes, Ky. Saturday at the seventh annual Our Appalachia Day at Alice College.

The all-day performances begin at 10 a.m., along with an arts and crafts exhibit, and a soup and bean supper set for 4:30 p.m.

A baking contest has been added to this year's festival, with entries in seven divisions: cobbler, pies, cakes, old fashioned cakes, cookies, candies and breads.

All entries will be served as part of the supper.

Fifteen musical groups or soloists from Floyd, Knott, Letcher, Magoffin and Pike counties had entered the event as of Sunday.

Phillip Gall
LADIES' PACK SHOES
IN FASHION HUES

Leather uppers, basic construction of rubber. Waterproof, saltproof. Ladies' sizes 5-10. Reg. \$27.00... NOW \$15.99

Master Charge, Visa, American Express and Diners' Club cards accepted.
Free parking, with purchase, in Rainbow Lot

Outfitters to Outdoor People
230 W. Main Street • Lexington, Kentucky

Today's Image
WELCOMES students to school with hairstyles you will be proud to show off. Come visit us!
264 W. Main 254-4874

COMER'S
300 CAR PARKING
Scott Street 1/2 block from U.K.
50¢ per day \$10 per month

O'Keefe's
On the corner of Maxwell and Limestone. Lexington's newest Music Room!
Presents:
4 BIG NIGHTS
Tonite thru Sat. **PARK AVENUE**
In before 9:30 NO COVER
LUNCHEON
SPECIAL
Heaping Deli Sandwiches!
Everyday
5:30-7:30 80¢ DRINKS

OPEN DAILY 2:00pm to 10:00pm
Sat., Sun., and School Holidays
10:00 am to 11:00 pm

Inland Surf. Skateboard Park

One Free Session
RENTAL EQUIPMENT INCLUDED
Expires 9/17/78

One Free Session
Between 3 & 4 pm, weekdays
Rental Equipment NOT Included
Good 9/18/78 thru 9/22/78

One Free Session
Girls Only!
Rental Equipment NOT Included
Good 9/23/78 thru 9/30/78

Inland Surf.
2620 Wilshire Drive
Behind it's just off Nicholasville Rd

UK Concert: Tonite thru Friday, Sept. 15
7:00 p.m. each night
Marantha Bookstore & Center
corner Rose and Euclid
Lexington
(behind Baskin-Robbins)

UK Concert: Tonite thru Friday, Sept. 15
7:00 p.m. each night
Marantha Bookstore & Center
corner Rose and Euclid
Lexington
(behind Baskin-Robbins)

UK Concert: Tonite thru Friday, Sept. 15
7:00 p.m. each night
Marantha Bookstore & Center
corner Rose and Euclid
Lexington
(behind Baskin-Robbins)

K Pitcher now playing for Pirates

Don Robinson turned down UK scholarship offer

Giving 'em Jam

Jamie Vaught

Robinson said he didn't consider playing college football because of his love for baseball and his dislike for books.

"I wanted to play baseball, not football," he said recently in Atlanta where Pittsburgh was playing the Braves. "I had a good money offer from the team. I didn't want to go college...I don't like to study books. I knew I had a good arm so I thought I had a better future in baseball."

Robinson said UK contacted him a few times.

"They (Kentucky) sent me letters and wanted me to play for them," he said. "I didn't see or talk to UK football coach Fran Curci but they were interested in me."

Winning the N.L. Rookie-of-the-Year award would be nice but Robinson fears that other rookies like Bob Horner of Atlanta and Orville Smith of San Diego have a better chance of getting the honor because of more publicity.

"It (the award) is one of my goals," he said. "But being a pitcher will probably hurt me because I just pitch every four days. That's a disadvantage for me because of the recognition factor. The others play every day. Winning the rookie pitcher-of-the-year would be fine if I don't win the rookie-of-the-year. But either one is fine with me."

The friendly and enthusiastic Pirates' manager Chuck Tanner is not afraid to praise Robinson's success on the

mound.

"I'm not surprised about his success because in spring training he was the best pitcher on the team," Tanner said. "He has pitched as well as he could. He has good control and is a good fielder...holds the runner well. He has a good baseball sense up in his head. He's mentally mature."

Robinson, who spent three seasons in the minor leagues, credits much of his success to playing winter ball last year in Puerto Rico for the Pirates' coach Jose Pagan.

"I had arm surgery Aug. 24 in 1977 and Pagan gave me the chance to pitch," he explained. "I pitched real well down there."

The 6-4, 225-pound pitcher, who says the happiest moment of his life was winning his first major league game 2-1 against the Mets in New York, has some ties with Kentucky. Robinson was born in Ashland and lived in nearby Catlettsburg for several years during

sports

his childhood.

"I lived there until I was in the third grade," Robinson said. "My parents, my wife (Rhonda) and I now live in Kenova, W. Va., which is just across the river from Ashland."

Robinson thought his best game was in May when Pittsburgh, which has finished second in the East Division for the last two years, beat San Diego in May.

"We beat San Diego 1-0," he said. "I didn't walk anybody. I struck out about eight men. I had good control that night. One time during the game, there were men on second and third base with no outs. Then I struck out Gene Tenace, Dave Winfield and Oscar Gamble in order."

Can you imagine Robinson, instead of UK's Mike Deaton, starting at quarterback for UK this Saturday at South Carolina? If it hadn't been for books, Robinson would probably be playing college football every Saturday in the fall.

'Unknown' UK rifle team is gunning for 4th conference crown in five years

By DAVID CROUCH
Staff Writer

At a time when UK football and basketball teams are receiving nationwide recognition, a group of athletes is being overlooked. In fact, few students may know they exist at all.

The UK rifle team does not draw thousands of fans, does not enjoy a million dollar budget, or have a single member on scholarship. What they do have is dedication and enthusiasm.

Rifle shooting is a very demanding sport. Mitch Kirchner, the team's captain, said that "stamina and mental discipline are the keys to being a good shooter."

In addition to 12-15 hours of practice a week, each member takes part in a conditioning program.

"Firing a rifle in competition is completely different than hunting or shooting at beer cans," said varsity member Jim Sutton. "You've got to control your emotions."

First-year coach Capt. Richard Allenbaugh praised his squad.

"From what I had heard about this team, I was proud to be their coach even before I met

them," said Allenbaugh, who expects another excellent year from the team as every starter has varsity experience.

The UK team has dominated the Southeastern Conference by winning the conference championship three times in the last four years. The rifle team has also done well in tournaments throughout the nation.

Rifle is the only coed sport at UK. Three women make up the five-member varsity crew. The members are Kirchner, Sutton, Sally "Deadeye" Sampson, Mary Doll and Mary Woods. The team manager is Cary Shannon.

Coach Allenbaugh said that Shannon is more than just a manager.

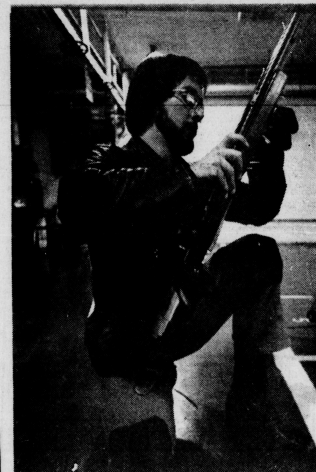
"He practically runs the team," he said. "He's the man behind the scenes and is very popular with the team members."

Woods, a sophomore, said the team's togetherness has helped make them successful.

"We're a close knit team and we feel sort of like a family," she explained.

Shannon agreed with Woods but added, "When they are on

Continued on page 7



By DAVID O'NEIL/Kernel Staff

Team Captain Mitch Kirchner cleans his rifle during yesterday's target practice in Buell Armory. The rifle team has won three SEC titles in the past four years.

SPECIAL
Brownie Cake Delight.

Reg. \$1.14
ON SALE FOR 99¢
Sept. 14, 15, 16, 17

BASKIN-ROBBINS
ICE CREAM STORE

ALL FIVE LOCATIONS
ROSE & EUCLID GARDENSIDE
NORTH PARK EASTLAND
LANDSOWNE SHOPPES

©1977 Baskin-Robbins Ice Cream Company

JOE BOLOGNA'S

NEW LARGER DINING ROOM
AND
CARRYOUT LOCATION AT
365 SOUTHLAND DRIVE
MONDAY THRU THURSDAY 11 A.M. to 11 P.M.
FRIDAY AND SATURDAY 11 A.M. to 2 A.M.
SUNDAY 3 P.M. to 11 P.M.
Phone 277-6155 or 277-4154

FRIDAYS & SATURDAYS
serving until 2 A.M.
TRY OUR LUNCHEON SPECIAL
TRY OUR LUNCHEON SPECIAL
MONDAY THRU SATURDAY 11 A.M. to 4 P.M.
103 W. Maxwell or 365 Southland

New rifle coach Richard Allenbaugh praises squad

Continued from page 6

the firing range, no one can help them. They're on their own."

In addition to their excellent performances on the rifle range, the team has achieved success in the classroom as well.

The shooters have a higher grade point average than that of any sport on campus. No member has below a 3.0 GPA.

Sports shorts

The UK Rugby Club opened its season last Saturday when they swept three games from Eastern Kentucky and Western Kentucky.

The UK 'A' team trounced Western 35-0 while the 'B' squad defeated Eastern 12-0. The 'C' team followed with a 10-0 win over Western's 'B' team.

"It (the sweep) was a team effort," said club president Rick Yartz. "We lost only two people from last year's SEC runner-up team and our experience was overwhelming." With the way everybody trained over the summer, we can just plain outrun other teams and that's what we did Saturday.

Coach Allenbaugh said that "academics should come first and that athletics should be thought of as a way to improve one's self as a person and a student and to help you reach goals in later life."

Sampson echoed her coach's sentiments. "We're as happy with our academic record as we are with our athletic record," she said.

"This team is far and away the best rugby team UK has ever had."

UK plays Evansville at 1 p.m. Saturday at the rugby pitch between Commonwealth Stadium and Nicholasville Road.

All graduate students interested in joining the UK graduate soccer team are invited to attend practice. The practice sessions will be held from 6 to 7:30 p.m. on Wednesdays and Fridays at the soccer field adjacent to Seaton Center.

Despite its success on the shooting range, the rifle team is still yet to receive much attention. This might discourage many athletes but not Kirchner and Sutton.

"The friendships I've made and the continuing desire to beat myself are what has kept me shooting," Kirchner said. Sutton said that its "knowing you can put mechanical aspects together to reach your goals is very satisfying."

In the upcoming year, Kentucky will host the UK Invitational tournament Nov. 11, 12, 18 and 19. The tournament is one of the biggest in the east.

with nearly 200 possible entries.

The team will also be trying to arrange a trip to New Orleans during the Mardi Gras Festival in late Feb.

"When we travel around the country, we try to give the University of Kentucky a reputation for having a well-balanced sports program," Allenbaugh said.

The team is still conducting tryouts for new members. Anyone interested should contact Capt. Allenbaugh at Barker Hall.

The Kernel

always stands out!



Kernel

EVERYBODY'S NATURAL FOODS

Complete selection of Natural Foods

Juice Bar Smoothies Sandwiches

Icecream cones & shakes (no sugar)

255-4162

on Euclid near corner of Woodland

The Kernel goes everywhere!

We Can Use You Productively!

The KERNEL needs production people. Experience preferred, but we will train.

Come to Rm. 114 Journalism Bldg. ask for Steve Ballinger or call 258-5184



CHECK IT In the Kernel A & E section every Friday

KENTUCKY Kernel

258-4646

is the number to call for information about the best of the Kernel Classifieds. The deadline for classified ads is noon one day prior to the day of publication.

for sale

MCILROY—new, used parts and services. All makes. Everybody's like Shop 425 East Hwy 259-1794.

SHAWNEE—good condition, low miles. 1974 Ford 259-1794.

1974 Honda—CB400, 4 cylinder, excellent condition with plenty of extras. 259-1794.

1974 Honda—750, 750 cc. Best offer. 259-1794.

1974 Volkswagen—Beetle, good condition. 259-1794.

STEREO—Electronic receiver, 8-track, 4 speed, 40 watts, 400 watts, 200 watts. 259-1794.

1974 Camaro—Rally sport, excellent condition. 259-1794.

1974 Volkswagen—Beetle, good condition. 259-1794.

SMITH CORONA—portable electric typewriter. 259-1794.

PORTABLE OLIVETTI—Underwood manual typewriter for sale. Excellent condition. Call 258-5184.

1974 Opel—Cadette, 1400 cc. 259-1794.

1974 Kawasaki—100 LTD still under warranty. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

1974 Mercedes—2500 cc. 259-1794.

Classifieds

STUDENTS

Join the number one company in pizza delivery! Full time, part time, flexible hours and days.

CASH every night plus weekly paycheck. Average drivers earn over \$4.00 per hour. Top drivers earn over \$5.00 per hour!!

No experience necessary. We train. Easy to learn. Work with fun people.

Must be 18, have car with insurance. Hiring now for new campus location.

Apply in person after 4:30.

See Gary Young

DOMINO'S PIZZA

820 Lane Allen Rd. Garden Springs Center

PART TIME—night work available. Hours 10 p.m.-12 a.m. Call 258-5184.

GRADUATE STUDENT—in education needed for part time position in the Division of Educational Development at UK Medical School 10 hours, week. Call 258-5184.

SECURITY OFFICERS—part time position. We can schedule around your college hours on nights and weekends. Dependability and good references a must. We furnish uniforms and equipment. We are growing rapidly. Call 258-5184.

CHILD CARE—live in, free rent, room required to be present 8 hours in 24 hours. Reference required 254-5304.

ART'S BOAST REEF—21 Southland Drive is now taking applications for part time lunch help and full time evening help. Apply in person. 258-5184.

DISNEYLAND—Employment available for part time day help. Western 258-5184.

HELP IN TOBACCO—full or part time. Richmond Road area 258-5184.

APPLY AT WINE—Chase Shop, Lexington Mall. Must be 20 and able to work 8 hours. 258-5184.

LIFE GUARD—wanted part time. 258-5184.

PART TIME—Help wanted for immediate employment. Apply 258-5184.

URGENT JOB—opening for site visit. Apply in person. 258-5184.

PART TIME—typist call 258-5184.

HELP IN TOBACCO—full or part time. Richmond Road area 258-5184.

APPLY AT WINE—Chase Shop, Lexington Mall. Must be 20 and able to work 8 hours. 258-5184.

LIFE GUARD—wanted part time. 258-5184.

PART TIME—Help wanted for immediate employment. Apply 258-5184.

URGENT JOB—opening for site visit. Apply in person. 258-5184.

PART TIME—typist call 258-5184.

HELP IN TOBACCO—full or part time. Richmond Road area 258-5184.

APPLY AT WINE—Chase Shop, Lexington Mall. Must be 20 and able to work 8 hours. 258-5184.

LIFE GUARD—wanted part time. 258-5184.

PART TIME—Help wanted for immediate employment. Apply 258-5184.

URGENT JOB—opening for site visit. Apply in person. 258-5184.

PART TIME—typist call 258-5184.

HELP IN TOBACCO—full or part time. Richmond Road area 258-5184.

APPLY AT WINE—Chase Shop, Lexington Mall. Must be 20 and able to work 8 hours. 258-5184.

LIFE GUARD—wanted part time. 258-5184.

wanted

GOOD SEAT—for Christmas. Barry Mason. 258-5184.

NEED A RIDE—from Louisville to Lexington on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

NEED A RIDE—from Lexington to Louisville on Sunday night after 10 p.m. 258-5184.

English Tutoring

compositions, reports, study skills, speed reading, English as a second language

FRENCH, GERMAN, SPANISH TUTORING

LEARNING FOUNDATIONS

464 E. High St. 252-5558

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

NEED TYPIST—Fast, accurate, experienced service. M.A. in English. Former English Composition Instructor. 258-5184.

Glory gallops past horseless rider

Lexington (AP) — A 19-year-old University of Kentucky sophomore who hoped to compete in the World 3-Day Event championships will be relegated to the sidelines Saturday for lack of a mount.

Glenn Graetz of Nicholasville might well have been a competitor. He was among 28 finalists invited to train last year under U.S. Coach Jack LeGoff, and was the first Kentuckian ever invited to train with the coach at the U.S. equestrian team headquarters.

The invitation, a privilege something like a command performance, is the first step in a selection process that eventually narrows down

hundreds of prospects to an Olympic team of four.

Graetz completed the training session with commendation, and LeGoff indicated he wanted him to return this year.

But the borrowed horse Graetz had used was sold.

Horses of Olympic caliber are hard to come by, and the demand prices prospects high.

Graetz had to abandon further training this year. He spent the spring and summer working with another borrowed horse, "a horse to let Mr. LeGoff know I'd still like to ride."

The horse was returned to its Louisville owner recently and Graetz started back to school.

"I'd like to make the team someday," he said, "but I realize it takes a lot of work and the circumstances have to be right."

Graetz will participate in the 3-Day Event as a volunteer mounted messenger, picking up score sheets from the jump judges on the cross-country course.

"Watching the American riders out there this week is something I'll just have to live with, but I've gotten over my disappointment," he said.

"Right now I'm just happy to be part of it, even if it means riding as a mounted messenger."

Health services could be reduced for lack of funds

LEXINGTON (AP) — Fayette County residents may have to decide between a new tax or reduced health services as a result of the state's decision to trim \$75,000 from the local health department's budget.

Health commissioner Philip Weiler said the state's decision to grant only \$19,000 of the requested \$94,000 increase has caused a "crisis situation." He said he didn't know which

services might be cut first, but said the blame for the cutbacks would lie with the state.

"The local support has increased over 100 percent since I've been here," he said. "The state money is there. We're just not getting it. That's what's so frustrating."

Weiler, who has announced his resignation, said the cut has forced a three-month postponement of scheduled pay raises for department employees this year.

CHECK THE
KERNEL CLASSIFIEDS!

UK service divisions prepare for anticipated long winter

Continued from page 1

stockpile for times of emergency when coal is hard to obtain.

"(During September) we'll use about 1,000 tons of coal and in January we'll use about 2,200 tons, and overall in the course of the year, we'll use about 18,000 tons of coal. So, in other words, the coal in the stockpile could last us over half the year. However, we don't like to use the stockpile unless we have to."

Wessels said PPD's worst problem last winter was that "the snow just wouldn't stop falling." As an area was cleared

of snow, another snowstorm would hit, making past work futile. And as shoveled snow accumulated in parking lots, clearing snow became more and more of a problem. Parking lot snow had to be hauled away, "a long and tedious process."

And snow that did pile up caused serious parking problems, Padgett said. Cars were parked just about any place, making it difficult for emergency vehicles to get around campus.

Last winter, PPD worked day and night to make streets, sidewalks and parking lots passable. Using 17 pieces of snow removal equipment, from bulldozers to tractors with rotating brushes, the grounds crew was in a constant state of snow removal. The physical plant's payload was used 24 hours a day, with tow men working 12-hour shifts.

"As with anything, we got a few complaints last winter," Wessels said, "but we received a lot more 'thank you's' from

people saying they appreciated the work we were doing. And the students were really cooperative because they knew that they, as well as the rest of the college community, would benefit from the work we were doing."

Humanities fellowships are offered

The Committee on Institutional Cooperation has established two fellowship programs designed to increase the representation of minority group members among those who hold doctorates in the social sciences and the humanities.

Funded by grants from the Lilly Endowment, Inc. and the Andrew W. Mellon Foundation that total more than \$1 million, the program will provide 25 two-year fellowships in the social sciences and 10 in the humanities for the 1979-80 academic year.

Anyone desiring detailed information about either fellowship program should write to CIC Minorities Fellowships Program, Kirkwood Hall III, Indiana University, Bloomington, Ind. 47401

COME WORSHIP WITH
CONTEMPORARY
CHRISTIANS AT THE
RED DOOR.
FAITH
LUTHERAN
CHURCH
1000 TATES CREEK RD.
Services 8:30 & 11:00



Our
classifieds
work!

IT PAYS TO DONATE PLASMA

Help yourself financially while
helping others medically.
Payment paid for each plasma
donation. Come by or call

PLASMA DERIVATIVES, INC.

313 E. Short St.

252-5586

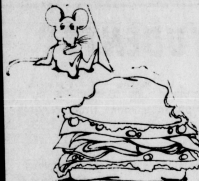
7:30 - 4:00

BLUE BONES THE EATING STORE

Offers Two Specials

LUNCHEON SPECIAL: french
fries 10¢ with coupon Mon thru Fri.

SEAFOOD SPECIAL: \$2.99 after
5:00p.m. Mon thru Fri.



545 SOUTH LIME
255-8341

Across from Commerce
& the Main Gate

FRENCH FRIES
10¢
with this coupon



WE FEEL WE HAVE THE
LOWEST
PRICES IN TOWN

All \$7.98 Lists Priced \$4.99
3 For \$13.50

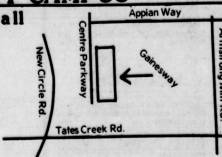
NEIL YOUNG "DECADE" \$8.99
GEORGE BENSON "WEEKEND IN L.A." \$6.99
PABLO LIVE 1977 JAZZ COLLECTION
\$39.98 List 8 Record set Just \$19.99

YOUR ON CAMPUS
STORE OFF CAMPUS

Located in Gainesway Mall

Phone 273-1243

Hours: Mon. - Sat. 10-9



gina's

SERVING A VARIETY OF HOME COOKED
ITALIAN FOOD
MON-FRI. 5-9 P.M.

100 S. Mill

GREENSTREETS

269 West Vine

Join us For

5th QUARTER BASH

Sept. 23 AFTER THE BAYLOR GAME

PARTY FROM GINA'S NEXT DOOR TO GREENSTREETS

AT GINA'S

All the Lasagna
You Can Eat
\$6.50 per person.

Served with garlic
bread, salad, coffee.
tea, or milk
5-10

AT GREENSTREETS

FEATURING
the Finest in Evening
Entertainment, Drinking
& Dancing

&
THE BIG BLUE
The Only Big Blue
you can drink.
Buy one and
keep the glass.

8-1



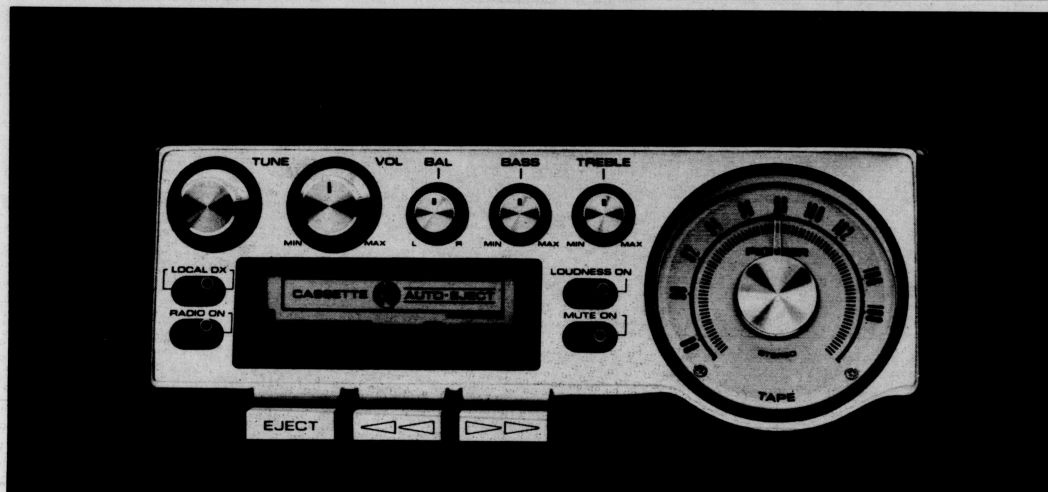
Back to
School
Again

READING (ADVANCED) | READING (REMEDIAL)
ROOM 200 | ROOM 203 →

&

persa

**TOM WAITS WITHIN
HOLLYWOOD'S BEST FRIEND
MIND-TWISTING LITERARY QUIZ
GUIDE TO CLASSIC FILMS**



PIONEER ANNOUNCES THE SAME, NEW STUFF.

About two years ago, we introduced this.

The first *Supertuner*® car stereo in the world. With FM useable sensitivity of 1.1 μ V, selectivity of 74 dB, and a capture ratio of 1.7 dB.

And to this day, no other manufacturer of car stereo has caught up with it.

It pulls in stations like no other car FM. It gives you a stronger signal, for better sound. It comes with audiophile features like FM muting, to eliminate noise between stations. Loudness contour, for rich sound even at low listening levels. Separate bass and treble. And, of course, a built-in cassette deck.

For us, the *Supertuner* is an old friend.

But, for others, it seems to

be unattainable technology.

And how could we attain it when others couldn't?

Because Pioneer is one of the most respected audio manufacturers in the world. With superb design capability, engineering expertise, and manufacturing ability.

Obviously, you get the benefit of all that leadership no matter which Pioneer products you buy. From our simplest tape decks to our incredible, new car-component *Supersystems*.

So, why not give Pioneer a listen at your dealer's?

And don't let a small budget hold you back. Some of our affordable old stuff represents newer technology than other people's unaffordable new stuff.

SUPERTUNER® BY PIONEER.

Pioneer Electronics of America, 1925 E. Dominguez St., Long Beach, CA 90810.

SONGS & STORIES

from

Shel Silverstein



The author of the classic books THE WILD RANSOM and STORIES
and dozens of songs and poems. Now comes his first
album. A great collection of his songs and stories. The first
album in a series of albums that will be released by the
Parachute Records label. The first album in the series is
this one. The second album is coming soon. The third
album is coming soon. The fourth album is coming soon.
The fifth album is coming soon. The sixth album is coming soon.
The seventh album is coming soon. The eighth album is coming soon.
The ninth album is coming soon. The tenth album is coming soon.
The eleventh album is coming soon. The twelfth album is coming soon.
The thirteenth album is coming soon. The fourteenth album is coming soon.
The fifteenth album is coming soon. The sixteenth album is coming soon.
The seventeenth album is coming soon. The eighteenth album is coming soon.
The nineteenth album is coming soon. The twentieth album is coming soon.

SONGS & STORIES
ON
PARACHUTE RECORDS

Produced by David Byrne and John McVie
Produced by Peter Dinklage



IN ONE EAR & OUT

What We Are

An Ampersand is that squiggle on your typewriter that means "and" and looks like this: &. Ampersand, the magazine you hold in your hands, is a monthly entertainment supplement to 47 college and university newspapers across the country. This is our second year, and we celebrated by moving into new offices.



Publisher
DURAND W. AGHEE
Advertising Director
JEFFREY A. DICKEY

Editor-in-Chief
JUDITH SIMS

Music Editor
TODD EVERETT

Art Director
CATHERINE LAMPTON

Production
RICK BAUER,
MARYA BLACKWELL,
MEL RICE

Contributing Editors
COLMAN ANDREWS, JACOB ATLAS,
JOHN HATCH, CYNTHIA KIRK,
LYNNE MANOR, DEL PORTER

Advertising Offices
Los Angeles
JEFF DICKEY
1680 N. Vine Street #201
Hollywood, CA 90028
213/462-7175

New York
BARNEY O'HARA, JOAN DORBIAN
ELLEN EDENBURN, SYLVIA DANZ
Barney O'Hara & Associates
105 E. 35th Street
New York, NY 10016
212/889-8820

Chicago
FRANK AVERY, JANE JEFFERIES
Barney O'Hara & Associates
410 N. Michigan Avenue
Chicago, IL 60611
312/467-9494

©Alan Weston Publishing, Inc., 1680 N. Vine Street, #201, Hollywood, CA 90028. All rights reserved. Letters become the property of the publisher and may be edited. Publisher does not assume any responsibility for unsolicited manuscripts. Published monthly at Los Angeles.

Where We Are

Actually, the Taft Building is not new; it was erected in 1928 and feels as if Philip Marlowe might have cracked his crime cases in these halls. Our publishers have a view of Hollywood Boulevard (see photograph) and the Pantages Theatre, which still runs *Beatlemania* (some people never learn). The editors have a view of the Brown Derby parking lot, while the art director merely has visions. Last year we were in a garage, this year Hollywood & Vine! Hot damn. Down on the street, visible among the winos, are all those pink granite stars you hear so much about—the ones implanted in the sidewalk. It may be of trivial interest to some to note that each corner of Hollywood & Vine has a big pink square honoring astronauts Armstrong, Aldrin and Collins.

And So On

This space is usually devoted to letters received from our many literate readers, but the thousands of summer letters we received are now outdated. We have no threats from Kiss fans, no one bitching about our Rolling Stone reviews... so write to us; we need a good laugh, and we can always use a good cry. Make comments and suggestions, ask questions, whine, rage, show off your knowledge of basic English. Those we don't throw away we'll print. Send cards and letters (no bombs, please) to In One Ear, % Ampersand, 1680 N. Vine Street, Room 201, Hollywood, CA 90028.

Throwing Stones

MANY OF THE ACTIONS TAKEN BY THE ROLLING STONES and their minions during their recent U.S. tour have been nothing short of embarrassing. Fans at several stops have complained of short sets and no encore—even when those same fans had waited for several hours, sometimes in rain and mud, for the band to appear. And that's not counting time spent waiting in ticket lines, or money spent for the pricey ducats.

The band's publicity crew spent most of their time, it seems, declining requests for interviews and spreading false rumors. Taking advantage of the Stones' decision to drop in unannounced at clubs along the way—frequently to jam with local musicians like Chicago's Muddy Waters and New Orleans' Clarence "Frogman" Henry—flacks and clubowners alike tried to convince fans that the band would play particular venues along the way. A typical example took place in Los Angeles, where a Stones representative called trade and consumer press, "tipping" them to the group's likelihood of appearing with Peter Tosh at the 500-seat Starwood. Most reporters didn't fall for it (the Stones' appearances along the way had been genuine surprises) but two daily newspaper music columnists did pass the rumor along. Several hundred Stones fans paid up to \$100 scalpers' prices to see... Peter Tosh and his raggaec backup band do a warmup set. La-raggaec Atlantic (which distributes Rolling Stones Records, for whom Tosh records)

announced that Tosh had sold out the club for four sets. Some nerve, eh, and not likely to win fans for anyone involved. Except Tosh, who, somewhat surprisingly, managed to rouse the house before the suckers found out they'd been duped.

More pleasant news from the tour indicates that several dates have been recorded, including those in Memphis and Lexington, Kentucky (at those concerts, the Stones performed "Hound Dog," after touring the Presley mansion, Graceland, at the invitation of Elvis' father) and Philadelphia. While some of the performances were disappointing (see "On Tour" this issue), several were reportedly excellent. Finally, Stones trivialists please note that there are at least four different versions of "Miss You" available (three different lengths on album, 7" and 12" singles and a European-pressed, colored-plastic single), and that the *Some Girls* cover was issued with artwork in four different color combinations!

The Same Old Characters

COLIN HIGGINS, RIDING HIGH IN THE WAKE OF *Silver Streak*, which he wrote, and *Foul Play*, which he wrote and directed, is reportedly planning to further capitalize on an earlier triumph, *Harold and Maude*. That film's screenplay constituted Higgins' UCLA Master's thesis, and the 1971 movie has gone on to become a college cult favorite, even more so thanks to a recent re-release. You might think that a sequel would be difficult—octogenarian Maude (Ruth Gordon) having hit the dust, so to speak, at the end of her romantic fling with 20ish Harold (Bud Cort). Higgins says that he intends two films: one obviously, about Harold post-Maude. The other, to star Gordon, would relate Maude's life before she met Harold, when she associated with a black scalawag named Grover. That character, with no reference to Maude, was played by Richard Pryor in *Silver Streak*, and Higgins is supposed to think that Pryor and Gordon would strike sparks, teamwise.

Inflation

PETER BENCHLEY'S NEXT BOOK/MOVIE, *The Island*, was sold to Universal for the most money ever paid out of a studio for words on paper: \$2.4 million. Well, Benchley's *Jaws* and *The Deep* were two of the biggest-grossing films of the past several years. *The Island*, should anyone care, is about piracy of yachts in the Caribbean. It has been rumored (though unconfirmed) that Jon Peters bid even more than the hefty \$2.4 mil, but, so goes the story, Benchley didn't want Peters messing with his prose. Benchley must have seen an advance screening of *Eyes of Laura Mars*.

Bandwagons

GANG WARFARE MOVIES are suddenly big business: Walter Hill (*Hard Times, The Driver*) is directing *Warriors* in New York, which is also the location for *The Wanderers* (based on Richard Price's novel); back in California, Venice to be precise, there is *Gang*, starring Robby Benson and the V-13 Gang, which ran into real trouble when the film crew moved locations to Culver City, where the local Rincones gang, undaunted

Contributors

COLMAN ANDREWS (In Print & On Disc) is a suave Los Angeles writer with a discriminating palate, a good heart and an old Mercedes.

JACOB ATLAS (On Screen & Literary Quiz) is a free lance writer, film critic, film expert, voracious reader and great cook; she is perhaps the only person in the world with 42 Book-of-the-Month Club book dividends.

CHRIS CLARK (On Disc), University of Colorado, wants us to believe that he bears an uncanny resemblance to Peter Frampton and likes blonde nymphomaniacs.

MARTIN CLIFFORD (In Both Ears) is one of America's best-known audio experts and *Ampersand's* regular columnist on such matters; he lives somewhere in New Jersey.

ED CRAY (On Disc) is an extensively credentialed Los Angeles-based free lance writer, specializing in classical music, politics, and the politics of classical music.

SAM EMERSON (On Tour) is a tall, good-looking L.A. photographer who's shot just about every famous rock group in the world.

BECKY SUE EPSTEIN (On Disc) received her M.A. in Middle English from the University of Bristol, England. There being little demand for Chaucerian scholars in Los Angeles (now they tell her!), Becky spends her time listening to music, reading books, and writing.

LEN FELDMAN (In Both Ears) besides writing on hi-fi subjects for *Circa* Magazine and other publications, is also technical Director of the Insti-

tute of High Fidelity, a leading hi-fi trade association.

JUDI LESTA (On Tour) is "the Bee Gees' Official Photographer" but still finds time to take other stars' pix. She's British but lives in L.A. for the nonce.

LYNNE MANOR (On Disc) lives in Los Angeles, refuses to dance, and wants her fans to know that she's "built like a brick something-or-another." She's been to more colleges than the Colonel has lives, majoring, she says, in Greeks.

J.C. NORTON (On Tour) is a psychologist at the University of Kentucky Medical Center which, so far, hasn't impaired his sense of humor or critical acumen.

DEL PORTER (On Disc) began his career writing ad copy for the Capitol Record Club in 1968 and hasn't looked back since.

RAY C. ROBINSON (On Disc) turned down a basketball scholarship at USC as "too obvious," choosing instead to study ornamental horticulture at California Polytechnic Institute. Flunking out after a year, he now pursues a career as music critic.

SOL LOUIS SIEGEL (On Tour), attends Temple University, studies piano, is getting "pretty good at Chopin," and has an expensive (or is that "extensive"?) record collection.

MICHAEL WARD from Long Beach, California (the comic strip Boid) tells us he's 25, a college graduate, a produced playwright, and "I've been funny all my life."

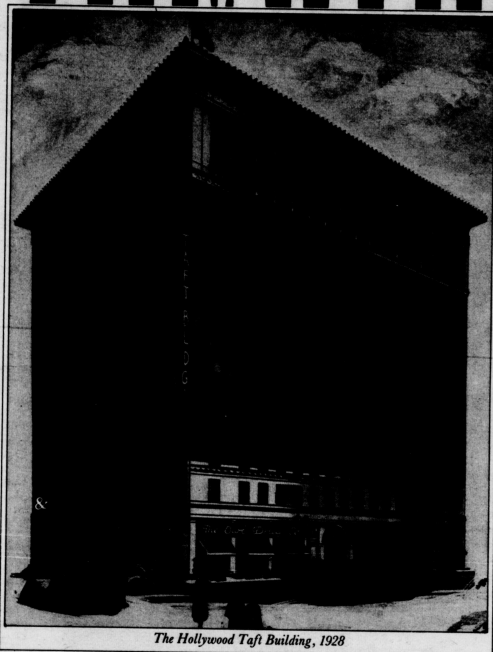
THE



by the pres-
gang. A gun-
several were
Tony Bill w-
Venice—ti-
he'll do "a-
TIME AFTER
BY NICHOL
Cent. Solatio
famous peo-
same time
could have
H. G. Wel-
slips into
forward to
resumes hi-
by Malcol-
same time
Frisco to
does not
mismatch-
Sherlock Ho-
leman, wh

YOU CA-
see—or
Despite
for that
album,
guitar in
overdub-
in the fi-

THE OTHER...



The Hollywood Taft Building, 1928

by the presence of police, attacked the V-13 gang. A gun was fired and a knife flashed; several were arrested, none hurt. Producer Tony Bill was planning a gang film—also in Venice—titled *King Cobra*, but Bill now says he'll do "another one" instead.

TIME AFTER TIME, WRITTEN AND DIRECTED BY NICHOLAS MEYER (who wrote *The 7 Per Cent Solution*) is, again, the story of two famous people who happened to live at the same time so that it's just possible they could have met... This one concerns writer H. G. Wells and Jack the Ripper; Ripper slips into Wells' time machine and travels forward to present-day San Francisco... and resumes his murdering ways. Wells (played by Malcolm McDowell) must slip into that same time machine and make his way to Frisco to stop the mayhem. *Time After Time* does not mark the end of this historical mismatching; Doubleday has just published *Sherlock Holmes vs. Dracula* by Loren D. Estleman, which is all too self-explanatory.

After The Fact

YOU CAN'T BELIEVE EVERYTHING you see—or hear—in the movies, continued: Despite the filmmakers' advance word, and for that matter the credits on the soundtrack album, that's not Gary Busey playing lead guitar in *The Boddy Holly Story*. His part was overdubbed by Jerry Zarembo, who appears in the film as Eddie Cochran and who de-

scribed Busey's own musicianship as "playing like he picks with a rock." Zarembo says that Don Stroud's drumming—learned in three months' hard study for the film—is really heard on the soundtrack, but that Charles Martin Smith's bass playing is, like Busey's guitar, overdubbed by a professional musician. Busey has big-time fans, though; between concerts at Los Angeles' 18,000-seat Forum and 500-seat Roxy, Bruce Springsteen dropped by a tiny, out-of-the-way club to hear Busey's rock picking, and joined Busey's band for several numbers. Meanwhile, Busey and Jan-Michael Vincent and country music great Willie Nelson have formed their own film production company and plan to make *Red-Headed Stranger*, after the Nelson hit album.

BILLY HAYES, AUTHOR OF *Midnight Express*, the tale of his incarceration in, and escape from, a Turkish prison, (which is now a powerful film, due in October) has become a movie mogul and will soon embark on a college lecture tour; Universal has signed him to a somewhat vague 10-picture deal to develop projects—and he's never produced a movie. Maybe he didn't write the book—he had a "collaborator," writer William Hoffer. But Billy will appear in person at 10 or more colleges this fall, discussing his experiences, perhaps showing 16mm film behind-the-scenes clips from the Malta location of *Midnight Express*.

Quick Flick Fax

FILMING PLAYERS in Cuernavaca, Mexico (a tennis flick starring Ali MacGraw and Dean Paul Martin), Ilie Nastase made them rewrite the script because he refused to lose his cinematic tennis match. Instead he defaults because of illness... *Big Wednesday*, John Mills' ode to surfing and the 60s, cost \$11 million to make and has not yet earned \$1 million at the box office; it's Warner Bros.' biggest clinker in 25 years... Meanwhile, 20th Century Fox is offering 43 films for sale to television, including *Turning Point* and *Julia* but not including *Star Wars*; the starting price for the package is \$100 million. Julie Christie joins John Travolta in *American Gigolo*; Frank Langella will play Dracula on film (as he's been doing on Broadway), to be directed by John Badham (*Saturday Night Fever*)... Just about the entire cast of *Rocky* will be resurrected for the sequel, which is now pretentiously titled *Rocky Part II—Redemption*... Another sequel, called *Smoky Goes to Paris*, stars Burt Reynolds, Jackie Gleason, Paul Williams and Pat McCormack from *Smoky and the Bandit*, but not Sally Field. Will they really go to Paris? "Well," said director Hal Needham, "That's tentative, but it'll be someplace in Europe, and we'll do it next summer"... Anne Bancroft may be portraying two famous ladies on film: In *Golda*, the film version of the hit Broadway play, Bancroft recreates her stage role of the Israeli prime minister; if she does *Mommie Dearest* she'll play actress Joan Crawford, based on the book (out next month) by Joan's daughter Christina Crawford in which Joan is described as a monster mother who locked her three adopted children in closets, tied them up and generally terrorized them.

Wax Fax & Fiction

MARTY BALIN, FILLING IN AS LEAD VOCALIST for the Jefferson Starship while Grace Slick takes an indefinite R&R (read that any way you like it) break, is trying to sell a concept album he's dreamed up, *Rock Justice*. According to radio tip-sheet *The Confidential Report*, the eleven-song cycle is a satirical look at the record business, with a rock musician—Balin—put on trial for failure to come up with a hit tune. Among the guest stars who might show up on the finished album, if it ever is finished, are Nick Gravenites as a manager and Dan Hicks as a record executive.

DON'T BELIEVE WHAT YOU MAY HAVE BEEN reading, about the Los Angeles rock community packing up for New York. It's true Andrew Gold moved to the Big Apple (nobody misses him), and Linda Ronstadt may spend a trial month there to see if she likes it (we'll miss her)—and to talk to Joseph Papp about appearing in one of his theatrical productions. We're told she's contemplating such a move because her romance with Governor Brown may be cooling, and the change of scenery could be just what she needs. Zevon and Jackson Browne will remain steadfastly smog-bound; Browne originally agreed to a New York sojourn because his girlfriend Lynn Sweeney, a 21-year-old Australian model, wanted to further her career there. Must have changed her mind.

In Here

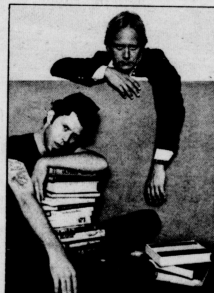
FEATURES

Raised on Kane A guide to obscure classic films	8
Travels on the Conspiracy Circuit The danger of writing satire	12
Read Any Good Books Lately? A literary quiz	20
Melanie Mayron Everyone's best friend	26
Tom Waits Almost live from Hollywood	28

DEPARTMENTS

In One Ear Letters	4
& Out the Other News & Gossip	5
On Screen Who'll Stop the Rain, etc.	7
On Disc Short Shorts	14
In Print And I Never Said a Word, etc.	17
In Both Ears Hi-fi set up; Cassette Decks	22
Amperchart Rock, jazz, soul & country hits	22
On Tour Stones, Ashkenazy, Kinks	31

OUR COVER



Yes, it's our Second Annual Tom Waits Back-to-School cover, and this time the elegant Mr. Waits is joined by his pal—an Amper-sand cover man in his own right—Martin Mull. Waits was early, Mull was an hour late. Waits spent his time lurking around Hollywood Boulevard, scaring tourists. When Mull arrived, he blamed traffic, one particular driver of the Mexican-American persuasion: "Now I know what L.A. stands for," he quipped. "Latin America."

Together Waits and Mull demonstrated their admiration for things academic, showing how much college means to them. The setup was Mull's idea, and we bless him for it. Photographer Neil Zlocower, no stranger to these pages, was cool (he wore shorts), blasé and in focus, more than which we cannot ask. And so we celebrate once again the great Fall Student Migration with an appropriately themed cover; it is Tradition, and like most traditions, it's pretty stupid, but what the hell. Enjoy another year.

High technology that'll grab you by the ears.



*Dolby is a registered trademark of Dolby Laboratories, Inc.

Introducing a new standard in audio components. From Zenith.

Bet you didn't know that every stereo tuner sold in the free world—every one—is based on Zenith technology. Surprised? It's true. They all use Zenith technology.

Now Zenith has engineered its own line of fine audio components. For example, there's an AM/FM stereo receiver with continuous power output of 40 watts per channel, min. RMS, at 8 ohms from 20 Hz to 20 KHz with 0.2% or less total harmonic distortion. And that's only one model in our new receiver line.

Our brand new Allegro two- and three-way speaker systems have response curves so flat we engraved them on the front of each speaker. They've got frequency response controls, tuned ports and

much, much more.

In our precision, belt-drive turntables there are features like Shure magnetic cartridges, anti-skate, low mass tone arms and viscous-damped cueing controls.

You can even get a high performance stereo cassette deck with Dolby,* twin VU meters, peak indicator plus separate EQ and bias switches.

Whether you're a first time component buyer or an audiophile, you owe it to yourself to check out Zenith's new audio components. They've got the features you want, the performance you demand and the quality and reliability you'd expect from Zenith.

ZENITH
The quality goes in before the name goes on.

One out Ain't B

WHO'LL STOP THE
Michael Moriarty,
Judith Rascoe and
novel *Dog Soldiers*; c

There's a moral
thing illegal unlik
Michael Moriarty
corrupted by V
smuggling schem
friend (Nolte) at
a path straight
Once Moriarty
control it; he's a
mark. It's up t
ass, wife and he

There are no
lains in this mo
guys" are FBI
for themselves;
sympathetic w
principles or
junkie. Only N
he has a hard
bility, and he
movie with s
stantly in acti
fighting back,
just sit waiting

Moriarty pi
at one point,
up this bad,
usual spaced
appropriate
expresses ad
ladylike qual
is a glaring
scene. Nolte
night," and
one chance
bleak landsc

The nove
to an old
song title is
populated
ultimately
though this
for director
and directe
desperation
rected *Morg*
of despera
Who'll Stop
these ther
escapism-b
since, for
ously eng
months, a
especially
image of
track in t
will remai

HOOPER,
Vincent, S
Thomas B
Green and
Needham.

With its
Reynold
Stuntma
to cash i
made las

On Screen

One out of Four Ain't Bad

WHO'LL STOP THE RAIN, starring Nick Nolte, Michael Moriarty, and Tuesday Weld; written by Judith Rascoe and Robert Stone, based on Stone's novel *Day Soldiers*; directed by Karel Reisz.

There's a moral to this story: don't do anything illegal unless you're really good at it. Michael Moriarty, a journalist dazed and corrupted by Viet Nam, initiates a heroin-smuggling scheme, setting his unwitting best friend (Nolte) and unwitting wife (Weld) on a path straight to violence and disaster. Once Moriarty's plot is in motion he cannot control it; he's an amateur criminal, an easy mark. It's up to Nolte to save his friend's ass, wife and heroin.

There are no conventional heroes or villains in this modern morality play; the "bad guys" are FBI agents, out to land the dope for themselves; Moriarty and Weld are unsympathetic weak-kneed fools, one without principles or guts, the other an incipient junkie. Only Nolte commands our respect; he has a hard core of strength and vulnerability, and he's the only one in the entire movie with something to lose. He's constantly in action, repairing, fixing, moving, fighting back, while all around him people just sit waiting for the next blow.

Moriarty plays the perfect wimp who says at one point, "I've waited all my life to fuck up this bad." Weld is disappointing; her usual spaced-out performance is certainly appropriate here, but it's flat. When Nolte expresses admiration for her courage and ladylike qualities, it's news to us. And there is a glaring omission in the film, a love scene. Nolte and Weld talk about "last night," and that's it. We're cheated of the one chance for affection in this otherwise bleak landscape.

The novel *Day Soldiers* (the name change to an old Creedence Clearwater Revival song title is a mystery and a mistake) was populated with thoroughly unlikeable and ultimately uninteresting characters, although this may have held a certain appeal for director Reisz, who a few years ago wrote and directed *The Gambler*, a grim study of desperation and self-destruction; he also directed *Margaret* in the 60s—a charming study of desperation and self-destruction. With *Who'll Stop the Rain* he continues exploring these themes, and that may keep some escapism-bent audiences away. A shame, since, for all its faults, this is the only seriously engrossing film to come along in months, and it should be prized for that and especially for Nolte's performance. The last image of Nolte, alone on a deserted railroad track in the middle of a desert, is one that will remain with me for a long time.

Judith Sims

HOOPER, starring Burt Reynolds, Jan-Michael Vincent, Sally Field and Brian Keith; written by Thomas Rickman and Bill Kerby; story by Walt Green and Walter S. Herndon; directed by Hal Needham.

With its flashy ads proclaiming "Burt Reynolds Is Hooper, the Greatest Stuntman—Alive!" this flick is determined to cash in on the good will and big bucks made last year by *Smoky and the Bandits*; why,



Nolte: Hard-core strength

it has some of the same stars and the same director. Hell, it's sure fire!

Except that it's awful. This movie portrays Hollywood's daredevils as witless rednecks who like nothing more than drinking, fighting, fucking and acting stupid. Occasionally one stuntman wonders why they do it—risk life and limb for a small piece of film and a large piece of money—but these

Reynolds: Hard-core stupidity



embarrassing moments are resolved in mumbles, deep stares or giggles. There are several plot tangents (subplot is too good a word) that involve Burt's deteriorating spine; his relationship with girlfriend Sally Field (she'd better stop making movies with her real-life boyfriend Reynolds and get on with her career); the insensitive self-important film director who exploits the stuntmen (well-played by comedian Robert Klein) and, of course, a threat to Burt's stunt crown in the form of the up and coming "kid," Jan-Michael Vincent.

The list of stuntmen working on this film is almost as long as the cast list; why, then, are the stunts so hokey? There is endless action, cars crashing, stagecoaches toppling, buildings burning, but very little of it is convincing. In the obligatory barroom brawl, fists miss chins by several feet, and when Burt is borne aloft by some combatants, the wires holding him up are right there for all to see. Reynolds (actually, stuntman A. J. Bakunas) pulls off one spectacular jump, from a helicopter to an airbag, but no one can save the Big Climactic Stunt. Vincent and Reynolds ride a rocket car. Knife-like over a 300-plus foot gorge, and it's about as believable as Fred MacMurray driving through the air in *Son of Flubber*.

But *Hooper* is a huge success. Everyone loves it. Just good fun, lotsa humor. Example: slightly miffed when the new "kid" upstages one of his stunts, Reynolds rides his horse over to the kid's car and tells him to go

"ka ka" through the open window. The horse obliges. Hahahaha. Slap that knee.

It's difficult to believe, but stuntmen apparently endorse this cretinous image of themselves; director Needham is himself a former stuntman, so he must think this is an affectionate tribute to those happy-go-lucky bozos. Personally, if I were a stuntman I'd sue for defamation of character.

J.S.

EYES OF LAURA MARS, starring Faye Dunaway and Tommy Lee Jones; written by John Carpenter and David Zelag Goodman; directed by Irvin Kershner.

Jon Peters had better be very, very nice to Barbra Streisand; with this film, his first as producer for his brand new Jon Peters Company (and his first effort without girlfriend Barbra costarring), Peters proves he has no taste, no talent and no future in this business—unless Barbra bails him out, as she did with *A Star Is Born*. Barbra sings a sappy title song at the beginning and end of this dreadful dungheap, but it's a futile gesture. Peters, by the way, has about ten multi-million-dollar film commitments, while other producers, who do have taste and talent, go begging.

Once the Academy of Motion Picture Arts and Sciences gets a look at Dunaway's performance in *Eyes*, they'll probably ask her to give back her Best Actress Oscar from last year. She's terrible, but she's not the worst thing in the movie; the script probably takes top honors, although Kershner's direction is a strong contender (he was not always so inept—he directed *Luck of Ginger Coffey*, *Long and Short*, *Man*, all of them infinitely better than this *Eyesore*). Tommy Lee Jones, a once respectable actor (*Jackson County Jail* and TV's *The Amazing Howard Hughes*) may be laughed out of the New York acting establishment.

Dunaway plays Laura Mars, a hotshot photographer who creates decadent portraits of murders, rapes and general violence (the photos were actually taken by real-life decadent photographer Helmut Newton, who should be ashamed of himself for associating with these jerks). Anyway, Laura begins to experience terrible visions; she sees her best friends killed, their eyes stabbed with an icepick, and sure enough, that's what happens. It happens often, so that by the end of the movie New York is littered with Laura's dead friends and there are only two suspects left for the less-than-startling climax. The preview audience was so convulsed with laughter throughout the movie that all pretense of suspense had dissipated by the end; most of us were checking our watches and chewing one more stick of gum to keep ourselves awake.

Eyes might get away with its abysmal dialogue and silly plot if only it looked good, but Dunaway has never looked worse. Cinematographer Victor J. Kemper has managed to age her ten years and add several pounds to her frame. The sets are self-consciously cold and chic; not for a minute do we believe anybody would actually live in them. As for the clothes by Theoni Aldredge, one Hollywood wit said, "Joan Crawford may have said lines this bad, but she never would have worn these clothes."

Save your money.

J.S.

THE PALESTINIAN, produced by Vanessa Redgrave. Campus screenings arranged through The Workers League.

The Palestinian, a three-hour documentary championing the cause of displaced Arabs in the Middle East, should be dealt with in a dispassionate and objective manner, but the hysteria surrounding the film is so intense.

(Continued on Page 33)

Raised on Kane: A Connoisseur's Guide to Obscure Classic Films



The Hound of the Baskinville



Freaks

BY MERRILL SHINDLER

THERE WAS A TIME, in the not at all distant past, when

films like *Citizen Kane* and *Casablanca* were known best to television insomniacs and the sort of folks who spend afternoons in triple features on the wrong side of town. Films would have continued to vanish year after year into the backrooms of film societies and archives had it not been for a sudden rediscovery, somewhere in the mid-Sixties, of the American Film as an important and new art form.

This rediscovery was spearheaded by a group of French intellectuals who published a weighty magazine called *Cahiers du Cinema*, which would run long, involving critiques of the works of, say, Jerry Lewis or Jimmy Cagney. Thus, what America had long viewed as Hollywood trash was unceremoniously reintroduced to America as its highest art.

Leading the fight for an updated appreciation of classic American film was the New York *Village Voice's* film critic, Andrew Sarris, whose book, *The American Cinema*, amply proved that many of those movies that wandered across the TV screen at 4 a. m. were, if not exactly classics of cinema, at least classics of their various genres—crime, action, comedy, romance and pure fantasy. What Sarris ultimately proved was that many films do have silver linings, and few should be off-handedly ignored as nothing more than chewing gum for the mind.

With that in mind, we'd like to take you a step beyond well-known film classics like *Gone with the Wind* and *Birth of a Nation*. What follows are a dozen great films, each long overlooked. Each one has held up more than well to the tests of time and oddball, late-night triple features. And each is well worth stalking at your local revival house.

FURY—The best of Fritz Lang's American films (Lang is better known for his German films including *M*, *Metropolis* and *Dr. Mabuse*), *Fury* stars Spencer Tracy as an innocent man driven to become a genuine criminal by the fury of a lynch mob. A genuinely terrifying film, still relevant 40 years after it was made.

CUL-DE-SAC—One of the strangest films ever made by one of today's strangest directors, Roman Polanski, *Cul-De-Sac* is a rarely shown oddity, starring Shakespearean actors Jack MacGowran and Donald Pleasance as a pair of wounded gangsters who terrorize a middle-aged milquetoast and his beautiful young wife (played by Jacqueline Bisset). Not as successful as Polanski's *Repulsion*, but just as intriguing.

THE FRONT PAGE—The quintessential newspaper movie, about

some hardboiled, early 1930s reporters on the now-defunct *Chicago Daily News*, who create a murder case and then have to rescue the innocent whose guilt they've created. Fast moving, funny, even touching.

SULLIVAN'S TRAVELS—Preston Sturges' 1942 comedy about a film director who decides to hit the road to research how the other half lives. Sullivan, played by Joel McCrea, learns fast and hard that a bum's life is not one to be trivialized, which in turn makes this a far from trivial film.

THE SCARLET EMPRESS: Director Josef von Sternberg made some 12 films with Marlene Dietrich, most of which are brilliant, lush and ever-so-slightly depraved. One of the best (the others include *The Blue Angel*, *Morocco* and *Shanghai Express*), and probably the least seen, is *The Scarlet Empress*, (1935)

in which Dietrich plays Catherine the Great to Sam Jaffe's halfwitted Grand Duke Peter, amidst a setting of art nouveau icons and Eisensteinian evil.

THE HOUND OF THE BASKERVILLES: The first pairing of Basil Rathbone as the highly astute Sherlock Holmes and Nigel Bruce as the blundering Doctor Watson, this 1939 film is considered the best of the Sherlock Holmes series. This is probably because it's the only film in the series to follow the story as written by A. Conan Doyle; because of World War II, the films that followed had Holmes chasing Nazis and muttering Churchillian platitudes about how England will always endure.

WILD BOYS OF THE ROAD: A little known Depression-era drama by William Wellman (who also made *Public Enemy* and the first *Beau*

Geste), this powerful film details the plight of young boys who take to the hobo jungles of the early Thirties. A more disturbing film than the far better known *Grapes of Wrath*.

THE GREAT DICTATOR: The late Charlie Chaplin is best known as the Little Tramp, but his finest film work came years later, well after the advent of talkies had driven the silent tramp into retirement. In *The Great Dictator* (1940), Chaplin plays a double role—a Jewish tailor and a disconcerting Adolf Hitler lookalike. The film is both disturbing and touching; after all, who but Chaplin could portray Hitler doing a balloon dance with a world globe?

THE KILLING: This is Stanley Kubrick long before *Dr. Strangelove* and *A Clockwork Orange*, when filmmaking was still something of an innocent art for him. *The Killing*

(1956) has Sterling Hayden as the leader of an extraordinary group of incompetent robbers who somehow manage to knock off a race-track for several million dollars. Kubrick being Kubrick, however, this classic robbery film has the shaggiest of all possible endings.

BEAT THE DEVIL: One of Humphrey Bogart's last films, directed by John Huston, in which Bogie costars with heavies like Peter Lorre and Robert Morley in what turns out to be essentially a satire of films like *The Maltese Falcon*. The film also stars Gina Lollobrigida who winds up giving (unintentionally) one of the funniest performances of her career.

THE KNACK...AND HOW TO GET IT: This is the film Richard Lester directed between the Beatles' *Hard Day's Night* and *Help!* Obviously in high spirits from working with the Beatles, Lester turns his exuberance to this tale of a young man's desire to become a playboy, of sorts, and his hilarious and slightly surreal comeuppance. This is the sort of film that leaves you smiling for days afterward.

NORTH BY NORTHWEST: Alfred Hitchcock's 1959 thriller is generally considered to be the quintessential Hitchcock. All the elements that made him the master of suspense are here—an innocent (Cary Grant) pursued by ruthless forces, a beautiful but deadly female (Eva-Marie Saint) and a genuine cliffhanger—ending (literally—hanging from Mount Rushmore).

FREAKS: Tod Browning directed this extraordinary film the year after he made *Dracula* (in 1932). *Freaks* vanished soon after and wasn't seen again until a print was discovered in the late Sixties. Essentially a horror film, *Freaks* is also a strikingly sensitive look at the world of the circus sideshow freak. All the roles in this movie were played by genuine freaks, from the bearded lady to the pinheads.

Merrill Shindler, a former editor at *Rolling Stone*, is the proud owner of a master's degree in film aesthetics and criticism, which means that he's spent much of his life in dark rooms with complete strangers.

The Knack... and How to Get It



September 1978

as the
group of
some-
race-
dollars.
However,
has the
ings.

Hum-
directed
Bogie
Peter
in what
a satire
ton. The
obrigida
attention-
perform-

TO GET
rd Lester
ies' *Hard*
viously in
with the
s exuber-
ing man's
ayboy, of
nd slightly
This is the
ou smiling

ST: Alfred
r is gener-
he quintes-
he elements
ster of sus-
innocent
by ruthless
out deadly
aint) and a
ending
om Mount

ing directed
m the year
a (in 1932).
n after and
a print was
Sixties. Es-
m, *Freaks* is
sitive look at
cus sideshow
n this movie
nine freaks.
lady to the

editor at Rolling
er of a master's de-
ed criticism, which
h of his life in dark
gers.



September, 1978

Ampersand

9

The only thing that could follow "Murder" is "Death."
First, AGATHA CHRISTIE'S "MURDER ON THE ORIENT EXPRESS"
Now, "DEATH ON THE NILE"



From the creators of
Murder on the Orient Express

PARAMOUNT PICTURES PRESENTS AN EMI FILM PRESENTATION
A JOHN BRABOURNE AND RICHARD GOODWIN PRODUCTION A JOHN GUILLERMIN FILM
PETER ONSTINOV JANE DIRKIN LOIS CHILES BETTE DAVIS MIA FARROW
JON FINCH OLIVIA HUSSET GEORGE KENNEDY ANGELA LANSBURY SIMON MACCORKINDALE
DAVID NIVEN MAGGIE SMITH JACK WARDEN IN AGATHA CHRISTIE'S

"DEATH ON THE NILE"

WITH HARRY ANDREWS I.S. JOMAR MUSIC COMPOSED BY NINO ROTA
SCREENPLAY BY ANTHONY SHAFFER PRODUCED BY JOHN BRABOURNE AND RICHARD GOODWIN
DIRECTED BY JOHN GUILLERMIN READ THE DANFAM BOOK A PARAMOUNT EMI PICTURE



COMING THIS FALL TO A THEATRE NEAR YOU

ANNOUNCING **OMNI***

THE MOST SPECTACULARLY BEAUTIFUL NEW STAR
IN THE COMMUNICATIONS GALAXY
THE SCIENCE FICTION OF YOUR CHILDHOOD
IS THE SCIENCE OF TODAY.

FICTION:

EXCLUSIVE:

U.F.O. UPDATE:

AGING:

MICROPHOTOGRAPHY:

FUTURE DRUGS

*FORMERLY NOVA

"I am vitally inte

You are invited to
your future — to s
it, as it unfolds be
pages of a bold
visually stunning
exciting... so e
experience...
like it has ever e

OMNI

What makes C
so unique?

THE MOST BRI
ERS, AND WR

Each stunning
bringing into
life — the thou
complishme
who have ch

PAINTING BY ERNST FUCHS

and tran
The roste
will be v
revealin
include

ALVIN T
FREEM
JACQU
BROW
ALTON
LEWIS
GREEN
BUCK
MAR

OMN
COM
SCIE

Each
super
mas

"I am vitally interested in the future, because I am going to spend the rest of my life there."

— Charles F. Kettering

You are invited to step into the future — your future — to savor every aspect of it, as it unfolds before you through the pages of a bold, new magazine — so visually stunning... so intellectually exciting... so extraordinary an experience... that nothing remotely like it has ever existed before!

OMNI

What makes OMNI so special — so unique?

THE MOST BRILLIANT SCIENTISTS, THINKERS, AND WRITERS IN THE WORLD.

Each stunning issue of OMNI will be bringing into your home — and into your life — the thoughts, the dreams, the accomplishments of the men and women who have changed the course of history

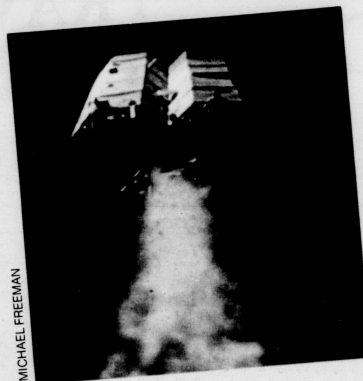
ISAAC ASIMOV... L. SPRAGUE
DE CAMP... FRANK HERBERT
... RAY BRADBURY... HARLAN ELLISON
... AND A.E. VAN VOGT

as well as the best of the exciting new writers.

THE ULTIMATE IN MODERN
ILLUSTRATION AND PHOTOGRAPHY.

Visually OMNI will be a truly extravagant feast for the eye. Printed on heavy enameled paper, it will reproduce the genius of world-renowned illustrators and photographers — all in colors so true, so alive, that they will seem to jump off the page.

You'll find OMNI provides a window opening on the strange and exciting world of:



MICHAEL FREEMAN

Space Colonies, Cloning, Machine Intelligence, Regeneration, Lasers, Computers, Extrasensory Perception, Black Holes, The Origin of Life, Genetic Engineering, Fusion, Solar Power, Time Dilation, Aging, Life After Death, Ultrasonics, Chemical Learning, Transplants, Geothermal Energy, Behavior Modification, UFO's and Other Extraterrestrial Phenomena, Tachyons, Holography, Weather Control, Anti-Matter, Superconductivity, Bionics, Microsurgery, Artificial Galaxies, Magnetic Bubbles, Future Farming, Dreams, Transmutation, Immortality, Molecular Clouds, Undersea Habitats, Interspecies Communication, Cybernetics, Nuclear Wastes, Storage Coding, Natural Pain Killers, Cosmology, Extraterrestrial Life. Come into the future with OMNI.

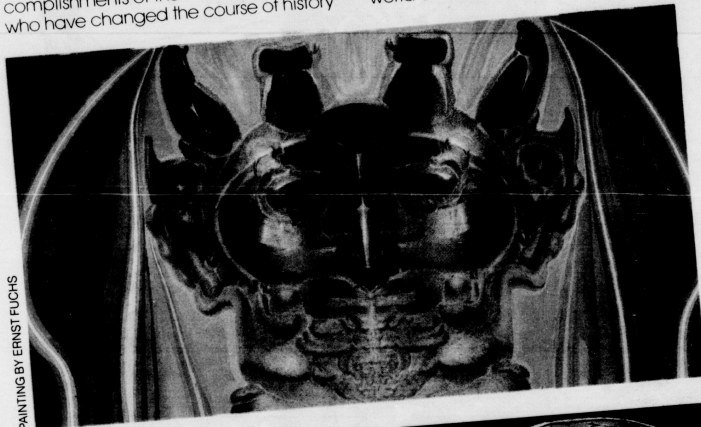
CLAIM YOUR COPY OF THE PREMIER ISSUE.

OMNI CHARTER RESERVATION
25 PERCENT SAVINGS

OMNI Subscription Department
P.O. Box 908
Farmingdale, N.Y. 11737

YES! Enclosed is \$18 for a one-year (12 issues) introductory subscription to OMNI at the special Charter Rate — a savings of \$6 under what others will pay at the newsstand at \$2.00 per issue. I am guaranteed a copy of the Premier Issue.

Mr/Ms _____ (Please Print)
Address _____
City _____ State/Prov _____
Zip/Postal Code _____
Payment Must Accompany Order **AM0978**



PAINTING BY ERNST FUCHS

and transformed the world we live in. The roster of international luminaries who will be writing for OMNI or captured in revealing and candid interviews will include such notables as:

ALVIN TOFFLER, THOR HEYERDAHL, FREEMAN DYSON, RENE DUBOS, JACQUES-YVES COUSTEAU, DAVID BROWER, BARBARA MARX HUBBARD, ALTON BLAKESLEE, LEWIS THOMAS, I.J. GOOD, DAN GREENBERG, EDMUND O. WILSON, BUCKMINSTER FULLER, MARGARET MEAD.

OMNI — THE FIRST MAGAZINE TO COMBINE SCIENCE FACT WITH SCIENCE FICTION...

Each issue will also bring you the superb science fiction of recognized masters such as:



AGFA-GEVAERT

TRAVELS ON THE CONSPIRACY CIRCUIT



The Danger of Writing Satire Is That You'll Be Taken Seriously

BY ROBERT SHEA

A secret society called the Bavarian Illuminati, whose origins go back to the lost continent of Atlantis, rules the world and is behind all the bad things that are happening: wars, economic disasters, acts of terrorism and the infestation of the New York City sewer system by blind, albino alligators.

So goes the version of history offered in the novel *Illuminatus!* by Robert Anton Wilson and myself, which we were inspired to write by two friends, Gregory Hill and Kerry Thornley, who founded a loose network of zanies called the Discordian Society, dedicated to Discordia, the Roman goddess of chaos. Our Discordian friends discovered an extensive literature, mostly produced by the John Birch Society but supplemented by other reactionary and occultist groups, which claims that the Ancient Illuminated Seers of Bavaria, founded in Ingolstadt, Bavaria on May 1, 1776 by one Adam Weishaupt, are responsible for everything the Birchers loathe, from the Russian revolution to rock 'n' roll. To spread this wonderful nonsense would certainly help the cause of chaos, so the Discordians sent the books and pamphlets on to Bob Wilson and me. We, in turn, conceived the idea of writing a colossal spoof.

Colossal is right; we got so carried away with the idea that the novel had to be published in three volumes: *The Eye of the Pyramid*, *The Golden Apple* and *Leviathan*.

After the books came out, I suddenly found myself being billed as a "conspiracy expert." One night I participated in a radio talk show with two other guests, one of whom ran a recorded-message telephone hot line providing local paranoids with their daily fix of stories about CIA infiltration of massage parlors and the like. He was convinced that the Bavarian Illuminati (or Ancient Illuminated Seers of Bavaria, to give them their official name) are as real as the Dallas Cowboys. The other guest was from the Chicago Council on Foreign Relations and was there to deny the rumor, widely favored in right-wing circles, that his organization is an Illuminati front. The hot-line man agreed with that, explaining that it's the New York Council on Foreign Relations, which boasts such distinguished members as Nelson Rockefeller, Henry Cabot Lodge and Robert McNamara, that is the real Illuminati front.

To get across point that not only in a little frame co 1963. The hot-line

"A moment insane and my thr

Talk about a been trying to sat

I seem to ha showed that the

maligning them.

Reviewers, read." *Rolling Sto*

and added, "I le said, "In the enc

Timothy Leary, tant than *Ulysses*

Perhaps pr spread the story

mere front men friend wrote lett

it was part of against me end

which gracious liking a man v

credit for our million-dollar

We got d aficionadas of

into our tale, from people w

Illuminatus! ar magical path

Buried so fictitious, but literature.

We got ably on my b the books, m

The big Ken Camp

rights. Stagg world histor

met Camp gave him ou

Illumin Language,

Cavern had that took l

and-a-half owned and

computer, Wilso

including they coul

in grander In a

was busy experie

Queen. The

learned t It is due

Ge Science

volumes NASA,

My about th

some fu telepat

Th the lan

other l attempt

Illumi R

the Jo

September, 1978

To get across the lighthearted, science-fictional flavor of *Illuminatus!* I remarked at one point that not only was John Dillinger not assassinated by the FBI, he lives to this very day in a little frame cottage in Los Angeles and was present in Dealey Plaza on November 22, 1963. The hot-line man wasn't letting me get away with that.

"A moment of levity may be harmless enough," he said. "But my wife was driven insane and my three children murdered by Illuminati agents."

Talk about a bringdown. It was my first face-to-face encounter with the mentality I had been trying to satirize in *Illuminatus!*

I seem to have had luck with talk shows. Another host assured me that his studies showed that the Illuminati were a force for good and scolded me for having written a book maligning them.

Reviewers, though, were mostly kind. *Publisher's Weekly* called the novel, "a gas of a read." *Rolling Stone's* reviewer said it was "the longest shaggy dog joke in literary history." and added, "I loved it." *The Village Voice* declared it "the ultimate conspiracy book." *Cinem* said, "In the end it becomes a pure, ecstatic joy to see it all unfolding before you." And Dr. Timothy Leary, then in prison, a man not given to understatement, called it, "More important than *Ulysses* or *Finnegans Wake*."

Perhaps provoked by Leary's praise for *Illuminatus!* a disgruntled former associate of his spread the story that *Illuminatus!* was actually written by Leary and that Wilson and I were mere front men. At that time I was working as an editor at *Playboy*, and Leary's erstwhile friend wrote letters to Hugh Hefner, warning him against me. What he didn't know was that it was part of my job to read all the peculiar mail addressed to Hefner, so the warnings against me ended up on my desk. Later our detractor told the same story to *High Times*, which graciously published our letter stating that much as we liked Leary (how can you help liking a man who compares you favorably to James Joyce?) we were not about to let the credit for our years of work go to anybody else. Since then Wilson threatened to file a million-dollar libel suit, and this interesting slander has not been repeated.

We got delightful fan mail. We got letters from people starting new religions, from aficionados of H.P. Lovecraft who noticed we'd incorporated some Lovecraftian monsters into our tale, from people who wanted to give us more information about the Illuminati, from people who had stories to tell about the number 23, which has mystical significance in *Illuminatus!* and from people who wanted to entice us onto their own religious, political or magical paths.

Buried somewhere in *Illuminatus!* is a post office box number. Most people assume it is fictitious, but a few write to it out of curiosity and are rewarded with a packet of Discordian literature.

We got phone calls. People found out I worked at *Playboy* and called me there, invariably on my busiest days. One clever conspiracy buff even managed to deduce, from clues in the books, my home phone number and call me there on a Sunday afternoon.

The biggest and best thing that happened began with a cablegram from England, from Ken Campbell, director of the Science Fiction Theatre of Liverpool, asking about stage rights. Stage rights? For a three-volume novel with hundreds of characters spanning all of world history and prehistory from the days of Atlantis? The guy must be crazy. We finally met Campbell and decided that he was crazy, but in a way that we thoroughly approved. We gave him our blessing.

Illuminatus! first saw the light of stage in a coffee house called the Liverpool School of Language, Music, Dream and Pun on Mathew Street, just down the block from where the Cavern had been, where the Beatles used to play. At first it was done as a cycle of five plays that took 12 hours to perform from start to finish. Eventually it was turned into an eight-and-a-half-hour play and staged in London at the National Theatre of Britain, which is owned and operated by the British Government. Sir John Gielgud did the voice of the computer, First Universal Cybernetic Kinetic Uni-Programmer.

Wilson and I flew over, attended some of the rehearsals, fell in love with the whole cast, including the goat, and sat ecstatically front-row center on opening night. The actors said they could see our eyes glowing in the dark. For me it was an experience that could compare in grandeur only to an LSD trip or witnessing the birth of my son.

In a later performance Bob Wilson appeared on stage in the Black Mass scene. Alas, I was busy at the time giving an interview to a British journalist. Wilson thus had the unique experience of cavorting naked on a stage in London under the patronage of Her Majesty the Queen.

The same production has been staged in Amsterdam and Frankfurt (where the cast learned that the mere mention of Ingolstadt sends German audiences into gales of laughter). It is due to be performed in Seattle and in Adelaide, Australia this year.

George Harvey Webb, actor and Latin teacher, who played Padre Pederastia in the Science Fiction Theatre of Liverpool's production, is working on an index to the three volumes. And in Houston, a group of scientists and engineers, some of whom work for NASA, has adopted the name Lone Star Illuminati.

My co-author has written an entire book, *Cosmic Trigger, the Final Secret of the Illuminati*. My co-author has written an entire book since we finished writing the book together—some tragic, about the experiences he has had since we finished writing the book together—some tragic, some funny, some exceedingly mysterious. He has lately come to believe that he is in telepathic communication with inhabitants of the system of Sirius, the Dog Star.

The Discordian Society has gained impetus from *Illuminatus!* and is spreading all over the land, producing newsletters, posters, stationery, T-shirts and Illuminati buttons. On the other hand, anti-Illuminati groups around the country have denounced *Illuminatus!* as an attempt to lead the faithful astray and have accused Wilson and me of being high-ranking Illuminati.

Recently the *Chicago Tribune* interviewed John McManus, director of public relations for the John Birch Society. The *Tribune* reported:

McManus says the Communist conspiracy "actually predates communism, since it was begun on May 1, 1776, in Bavaria by a college professor named Adam Weishaupt, who founded the Order of Illuminati or 'enlightened ones.'" The conspiracy, he says, currently is led in the United States by such men as "the Rockefellers, Henry Cabot Lodge, and Robert McNamara."

It's nice to know they're still at it.

Robert Shea lives in Glenview, Illinois; is a gentleman and a scholar; and likes to save those little slips of paper that come in fortune cookies. Harold "Hal" Vetsika, a journeyman typesetter in Burbank, California, has mysteriously disappeared since illustrating this article.

Congratulations PURDUE UNIVERSITY . . . You've Won a JOURNEY You'll Never Forget!

Last year *Ampersand* Magazine and CBS Records sponsored a public service contest with a free Journey concert as the first and only prize.

Thanks to David M. Huxhold and his curb-cutting project to benefit the handicapped, Purdue will get the concert.* David (and a friend) will get an all-expense-paid trip to the Caribbean. It's CBS Records and *Ampersand's* way of saying thank you for caring.

In addition, all those people who submitted projects for consideration will receive a complimentary copy of Journey's *Infinity* album from CBS Records.



*As Journey is embarking on a European tour, the date of the concert at Purdue will be advertised in a future *Ampersand*.



n disc

JOHN ABERCROMBIE:
Characters; Gateway 2 (ECM)

There is an elegant lucidity to guitarist John Abercrombie's playing. He has developed the technical equipment demanded by the avant-garde, but he has also kept the unhardened eloquence of a simpler musical style. It seems for him the heart of a balladeer, even when he is playing fast. *Characters* is a lyrical, mostly languid solo album. Abercrombie plays acoustic and electric guitars and a little electric mandolin—the latter of which has a thick, particularly stirring and drummer-simulating Jack DeJohnette sound. *Gateway 2*, with bassist Dave Holland, was released simultaneously and is more varied in tone. Besides Abercrombie's fine playing throughout, high points include Holland's almost plaintive-sounding solo on "Sing Song" and DeJohnette's spare but haunting piano musings on "Blue."

Colman Andrews

Colman Andrews

ELKIE BROOKS:
Shooting Star (A&M)

I'm sure there's a perfectly good reason why Elkie Brooks isn't the "shooting star" she richly deserves to be, but I can't for the life of me figure out what it might be. She has one of the strangest, most versatile (and yet most individualistic), most exciting voices in rock today. She can be pig iron or aluminum foil, a hillside aflame or the flicker of a Bic, long fingernails raked across your back or a kiss blown from across the room. She can

send ordinarily cynical, cold-blooded writers like the undersigned into flights of preposterous metaphor like the above.

Maybe the problem is that she has yet to make a consistently strong album. The power of some of her work ("One Step on the Ladder" or "Jigsaw Baby" say, on her first solo album, or the chilling torch-song version of "Love Potion #9;" not to mention the extraordinary "Honey, Can I Put on Your Clothes" from her second) gets defused by the spectacularly inferior material with which it is surrounded (no names, please).

[illegible]

NATALIE COLE:
Natalie ... Live! (Capitol)

Natalie . . . Live! (Capitol)

Recorded at engagements nearly a year apart, Cole's performances, combined into one two-disc concert, are nothing short of sensational. Her voice is reminiscent of Aretha Franklin's in prime, and Ella Fitzgerald in *her*. Most of the hits are here, plus strong, raving readings of Garnett Mimms' "Baby Baby" and Etta James' "Something's Got a Hold of Me" that may blitz the originals. Don't be dismayed when you read the album jacket and see the titles, "Lucy in the Sky with Diamonds" and (of all things!) "Que Sera, Sera." Cole turns them, too, into remarkable pop-soul turns. The orchestra, though a bit thin-sounding, sizzles through the more than 90-minute "concert." I wasn't a hard-core Cole fan until hearing this album, but now you can be a True Believer. If you're mildly interested, give this a listen—the feeling is contagious.

Ray C. Robinson

Ray C. Robinson

DICTATORS:
Blood Brothers (*Asylum*)

You probably wouldn't expect much from a band with one person who can't spell his first name correctly and two of whom seem to have forgotten their names entirely and hide under the aliases "Top Ten" and "Rock on the Boss." You'd expect them to be punks, or at least new wavers, and to be right again. Handsome Dick Ramoza had better be good-looking; he's the star going to make it on the strength of his drag voice. But, all this against them, the "Tators" possess more than stealing—good, heavy riffs; creating a real sense of humor about it; and a remarkable sense of humor about the whole thing. This is their third and best album. It makes you pause to think about where they've been, and how far they have to go!

Lynne Manor

Lynne Manor

THE DIRT BAND
(United Artists)

[illegible]

Todd Everett

RED GARLAND
Red Alert: Crossings (Galaxy)

It's something of a wonder and something of a delight that jazz of this sort is still being well produced and well presented. Not that there's anything tired or old-fashioned about this new album, it's just that this is reasonably conventional music, and not even really brilliant stuff, but is the sort

IT ALL STARTED WITH JEAN-LUC PONTY.

Today, Jean-Luc Ponty is **still** the world's most revolutionary electric violinist, whose brilliance has won him an ever-expanding following. Beautifully conceived and executed, his new album, **"Cosmic Messenger,"** is a masterpiece—unequaled.

JEAN-LUC PONTY
COSMIC MESSENGER

Jean-Luc Ponty's
"Cosmic Messenger."
 One of the most
 exciting musical
 ventures of the year.
 On Atlantic Records
 and Tapes.

Produced by Jean-Luc Ponty
for JLP Productions
Personal Management: Michael Davenport
The Merlin Co., Inc.
Agency: Magna Artists Corp.



September, 1978

of pure jazz that Garland has been in recent years. Being in the famous late '50's (with Chambers and J. P.) always had an off-handed sound to small-group playing, as he did so rather simply than other soloists. The cinematic cast of several countries. C. Ron Carter on (the beleaguered Coast master); Harold Land and Land has a fine West Coast the avant-garde known as a softer and slightly nicely Lester feature the rich horns each. The sounds young Hell through drummer Ph. obviously, a slightly less is. But there is playing.

DAVID GILM
(Columbia)

In which t
Floyd does
(aww, you
No intellige
Kirk out.

JIMI HENDRIX
The Essence

This is the compilation of the September, 1977 issue, produced on this date as a reprint article on the personnel. Maybe the aspects of his death.

Appare have been into a no Hendrix though t of course originals from the around ing mus in cultu Hendrix good, f "Purple tower," poignant until it *Essenti* everyth few oth of Hen able.

KENN
Nig

I must
ings, I
from
the se
just t
than
rock
bers,
the l
ably
Side

O.K. You're back. Here comes all the sweat—books, classes, tests, your roommate who snores, dirty laundry, overcooked food—Wanna get away from it all? Spend an idyllic couple of hours at your nearest theatre watching

**NATIONAL
LAMPOON'S®
ANIMAL HOUSE**

best
The **funniest** movie of the year.
greatest
Now
the **funniest** album of the year
because:

Music is by

ELMER BERNSTEIN

Song **"ANIMAL HOUSE"**

Composed and performed by

STEPHEN BISHOP

and stunning vocals by:

JOHN BELUSHI

Original Motion Picture Soundtrack on
MCA RECORDS
MCA-3046

Produced by Kenny Vance in association
with Universal Pictures and Red Giant Productions

Listen for
the new single
LOUIE, LOUIE
by
John Belushi

It was the Deltas
against the rules...
the rules lost!



**NATIONAL
LAMPOON'S®
ANIMAL HOUSE**

A comedy from Universal Pictures

THE MATTY SIMMONS - IVAN REITMAN PRODUCTION

"NATIONAL LAMPOON'S ANIMAL HOUSE" Starring JOHN BELUSHI - TIM MATHESON - JOHN VERNON
VERNA BLOOM - THOMAS HULCE and DONALD SUTHERLAND as JENNINGS
Produced by MATTY SIMMONS and IVAN REITMAN - Music by ELMER BERNSTEIN
Written by HAROLD RAMIS, DOUGLAS KENNEY & CHRIS MILLER - Directed by JOHN LANDIS

Song "ANIMAL HOUSE" Composed and Performed by STEPHEN BISHOP

A UNIVERSAL PICTURE TECHNICOLOR®
Original sound tracks on MCA Records & Tapes

National Lampoon's Animal House
Movie Book or Newsstands and Bookstores

R RESTRICTED
Under 17 requires accompanying Parent or Adult Guardian

Opening soon at a
theater near you.

InPrint

Having a Böll

I was sitting at the bar with my agent. I felt as if the bottles, many colors but mostly shades of amber and light hazel, were watching us as we talked. "I'm reading the new Heinrich Böll," I told her.

"Are you?" she replied, above the din of earnest, misspent conversation that seemed to dance around us.

"I like it very much," I said. "It's not very long."

She took this as an accusation, as I knew she would. "Short novels don't sell," she said, and as she spoke, I thought I could detect the first glow of a flush of anger creeping up her neck towards her finely etched chin and jaw.

"Still," I answered, "this one is very good. Very plain, very precise, very powerful. Chilling, one could say."

She was unimpressed. "You're too literary," she said, her eyes beginning to burn with the slightest flame of distrust, I thought, of my commercial potential.

"It's about a couple who have been married for 15 years, but don't live together anymore. He waits for her in cheap hotel rooms above restaurants and thinks about death. He drinks too much. He tells his wife, 'The lucky ones were those who did not love each other when they got married. It is terrible to love each other and to get married.'"

My agent sighed. She was growing weary. I noticed that she seemed to be looking back, perhaps too earnestly, at the bottles. "What I need," she said vaguely, as if she were talking to the spirit of some dead relation, "is a first-person historical novel told from a woman's point of view. No real sex, but a lot of kissing and sweeping people off their feet."

"It's called *And Never Said a Word*," I replied, growing weary myself. "McGraw Hill published it, and even though it's a short book, it's \$8.95. Not much happens in it, but the blunt, rugged strength with which Böll describes what does happen makes one know about things he never mentions. His economy is stunning. It is a beautiful book."

I realized that the woman sitting next to me was more at ease now. "You know, of course," she began, "that the book was originally published in Germany in 1953 under the title *Und sagte kein einziges Wort* and has already appeared in English in another translation as *Acquainted with the Night*."

Suddenly the room seemed to grow silent. "You're wonderful," I said to her.

"So are you," she replied. "And when you get to be a famous writer, you can write short novels, too."

"Do you promise?" I asked.

She smiled.

Colman Andrews

The Sophs Are at It Again

The *Harvard Lampoon Big Book of College Life* (Doubleday Dolphin, paperback, \$5.95) is proof enough that collegiate humor is, after all, still collegiate humor. Here we have letters from Morn, convoluted lectures on rela-

tivity, vacuous term papers, sham horoscopes, etc., etc. All the usual stuff. Some of it is funny (a take-off on language texts, for instance, or a photo feature called "Metamorphosis of a College Room"); some of it is not ("A Guide for Foreign Students," for example, with jokes like "to charm a Radcliffe girl, slowly rub her breasts counterclockwise over a cup of cappuccino and erlockwise over a cup of capuccino"). None of it is particularly brilliant or particularly original. And at its best, it seems to be a kind of humor that comes from a world in which college is itself the world—and I don't think a world like that exists in 1978.

C.A.

If You Don't Kill Yourself, You Might Get Better

"TEST 1: Are you so depressed that you're seriously thinking of suicide? If yes: Consult a doctor for help... If no: Proceed to Test 2." Now, not all common phobias and anxieties are treatable in this simple fashion. But the author of *Living with Fear* (McGraw-Hill Book Company, \$9.95), Dr. Isaac M. Marks, an English experimental psychopathologist, believes in the trend toward patients carrying out much of their "own treatment." This is the result of a new theory that anxieties which manifest themselves in physical matters such as animals, cleanliness, or sex can best be dealt with by exposing the person to what he fears. This type of phobia is now believed to be curable by the above behavioral approach, and not to require deep or lengthy psychological analysis.

This book is also part of that ever-increasing mass of self-help titles now found in bookstores and libraries. A recent sub-heading of this genre is "Understanding and Coping with Anxiety," the subtitle of this book, and a phrase which sounds more universally applicable. But this volume is really about more serious phobias and anxieties, though Dr. Marks does have something to say about dealing with the general anxiety or tension we all experience.

Mainly, he is concerned with "Forms of Nervous Tension and Their Treatment," e.g. agoraphobia, "the most common and distressing phobic syndrome which adult patients complain of." Agoraphobia is

"fears of going out into public places such as streets, shops or vehicles..." Dr. Marks also discusses social and illness phobias, animal phobias, phobias in children, obsessive-compulsive problems, and sexual anxieties, reprinting case histories and treatments—often in the patients' and therapists' own words, which is fascinating reading. He does point out the value of supportive relatives and friends (and the effectiveness of a therapist, in some cases); however, because it advocates self-help for what can be serious, socially debilitating conditions, and because the final chapter invites one to follow a guide to self-treatment, this book must be considered with caution. There could be danger here in one untrained person attempting to cure another (i.e., parent and child) without recognizing the exact nature of the disorder they are dealing with.

Dr. Marks' style is very matter-of-fact, embodying a reassuringly common sense approach. Sometimes he is startlingly candid as in reports of dealing with sexual anxieties. His sense of humor is apparent, if very British, when, in talking about the effect of alcohol on (failure of) erection he says, "the English phrase 'brewer's drop' paints the picture clearly."

Becky Sue Epstein

Wain Waxes Eloquent

John Wain is a cool, elegant poet and a rather mannered literary critic, who nevertheless is easy to read and full of useful insight. *Professing Poetry* (Viking, \$14.95)—which is quite an astonishing price for this small volume of essays—is a collection of pieces on poets from Auden to Emily Dickinson to William Empson. There also is an excellent discussion of "Alternative Poetry" (which speaks, among other things, about the Fenian Cycle as clearly as it has ever been spoken about), and a lucid discussion of the work of Philip Larkin. "I do not expect to live to see the literary critic mount again to the throne which he occupied when my world was young," Wain wrote in an essay published in an earlier collection of his, *A House for the Truth*. I'm sure he's right. But the professor's chair Wain sits in now is more than sufficient for his purposes, and, happily, for ours.

C.A.

More Ugly Americans

Desmond Wilcox's point is that the world's stereotypical notions of what Americans are like are perfectly valid. The BBC executive, who has spent some years in the U.S. as a correspondent, made a television series last



Amperсанд of the Month

September's Amperсанд of the Month was created by Lauritz C. Olson of Macomb, Illinois, a Finance Major at Western Illinois University.

Each month we feature "an original Amperсанд devised by one of our readers, for which we pay the princely sum of \$25.00. Submissions must be in black ink on white paper, neat, and original."

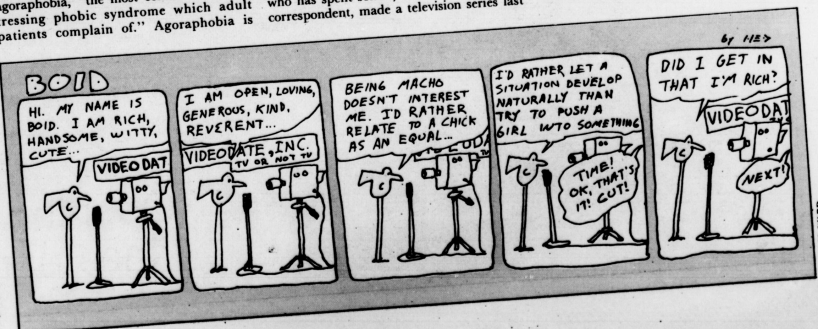
year called *Americans*. He has now produced a book based on that series, also called *Americans* (Delacorte, \$14.95). Included are profiles of 13 of our number—Rosalynn Carter and Jodie Foster among the better-known, a Washington-state Indian chief and a black female schoolteacher from the Bronx among the less famous. Wilcox writes floridly but with obvious affection for his subjects; Paul Hyman's photographs, which are supplemented by miscellaneous documentary material of all sorts, are solid but not particularly distinguished.

C.A.

Choice Chow

Even if you're up to your cloud ears in Chinese cookbooks and Chinese-restaurant chic, I strongly urge you to obtain a copy of *Henry Chung's Hunan Style Chinese Cookbook* (Harmony, \$10). Chung owns the Hunan Restaurant, which wrote the introduction to this book and was the "best Chinese restaurant in the world." Well, the thing is that Chung's book is superb. The recipes are presented articulately, one to a page, and the five or six I've thus far tried have been extraordinary. (I don't even want to think about the beef shreds with picked hot peppers.) And Chung's folksy comments on foodstuffs and on Hunan Province in general are warm and captivating and not the least bit cutesy-pie.

C.A.



MICHAEL WARD

Introducing Technics new belt-drive turntables. While their styling makes a big impression on you, friends, their specs make a small impression on your bank balance.

Technics turntable means you'll only get the best. Cartridges mean you'll only get Technics specs. Wow, and there's a mere 0.045% WPM% while turntable is at incredible low—70 dB (A) B.

That gets belt drive, performance up over our famous direct-drive turntables. And this is what's different. Technics frequency generator, servo-controlled DC motor. With the reliability of a B.C. design, it automatically detects and then corrects even the slightest deviation in turntable speed.

To eliminate any variation that mechanical speed switching may cause, Technics eliminated the mechanical speed switch. Now it's done electronically. And that's not all.

Once you've experienced the convenience of

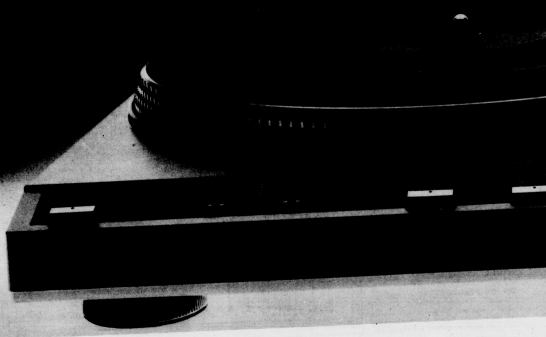
Technics front-panel controls, you'll wonder why you ever put up with anything less. Not only can you turn the record on and off, but you can be entertained with the disc cover closed.

Each new Technics belt-drive turntable also comes with the accuracy of an S-shaped, circular suspension, radial, forearm, so you can use the highest compliance cartridges. An anti-skate force control. And an over-damped, circular, 180° turntable.

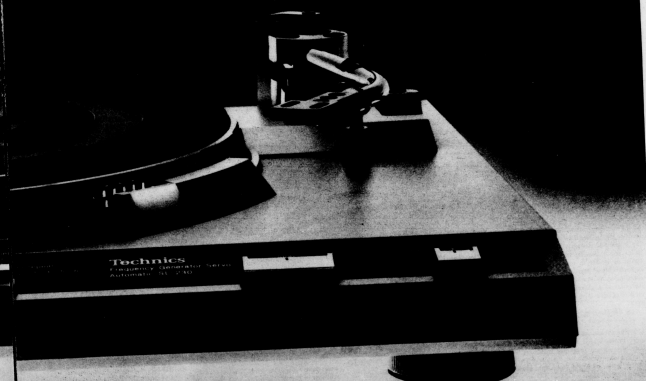
With all that, what more could you want in a turntable? How about an illuminated, variable scope, X-axis pitch control for each speed. And a hinged, detachable dust cover.

Technics new belt-drive turntables: the SL-770 manual, the SL-770 semi-automatic, the SL-770 automatic, with Memo Repeat (shown below), and the SL-735 changer with Memo Gain repeat. Take a good look and a good listen. Either way, you'll be impressed. So will your friends.

Our front-panel controls will impress your friends. Our specs will impress you.



Technics



Read Any Good Books Lately?

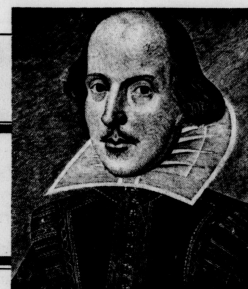
BY JACOB A "SPEED READER" ATLAS

Here is *Ampersand's* first, but not last, literary quiz. Take it at your own risk; only you will know the thrill of success, the agony of defeat.

Some of the references are so simple they're embarrassing. Other questions, we're reasonably certain, will be very difficult, if not impossible.

English Lit majors shouldn't have much of an edge, unless they also read Russian novels and plays. We've thrown in an actual quote or two from a once-living person just to keep history students from turning the page.

No need for good luck . . . but remember, *Ampersand* is on the honor system. No peeking at the answers.



From Whence It Came . . .

1. "I know a bank whereon the wild thyme blows . . ."
(a) *The Tempest* (b) *Midsummer Night's Dream* (c) *The Faerie Queene*
2. "Reader, I married him."
(a) *Pride and Prejudice* (b) *Middlemarch* (c) *Jane Eyre*
3. "If you really want to hear about it, the first thing you'll probably want to know is where I was born . . ."
(a) *On the Road* (b) *Catcher in the Rye* (c) *Catch 22*
4. "Mother died today, or maybe it was yesterday."
(a) *The Stranger* (b) *No Exit* (c) *Journey to the End of the Night*
5. "Call Me Ishmael."
(a) *Moby Dick* (b) *Jaws* (c) *Treasure Island*
6. "Do you always watch for the longest day of the year and then miss it? I always watch for the longest day of the year and then miss it."
(a) *Tender Is the Night* (b) *The Great Gatsby* (c) *The Far Side of Paradise*
7. "I'm afraid of the rain because sometimes I see me dead in it."
(a) *Farewell to Arms* (b) *Elmer Gantry* (c) *Grapes of Wrath*
8. "One night some twenty years ago, during a siege of the mumps in our enormous family, my younger sister . . . was moved, crib and all into the ostensibly germ free room I shared with my eldest brother Seymour . . ."
(a) *Franny and Zooey* (b) *Raise High The Roofbeam, Carpenters* (c) *Being There*
9. "What did it matter where you lay once you were dead? In a dirty dump or in a marble tower on top of a high hill. You were dead . . ."
(a) *The Big Fix* (b) *The Glass Key* (c) *The Big Sleep*
10. "That lusty pioneer blood is tamed now, broken and gelded like the wild horse and the frontier settlement. And I think I shall never see it flowing through human veins again as it did in my Uncle . . . riding a lathered horse across his saggy range, or standing in his massive ranch house, bare of furniture as a garret, holding together his empire of grass and cattle by the fire in his eyes . . ."
(a) *The Hanging Tree* (b) *The Virginian* (c) *Sea of Grass*
11. "She sucked and sucked and sucked the more/Fruits which that unknown orchard bore/She sucked until her lips were sore/Then flung the emptied rinds away/but gathered up one kernel stone/And knew not what it might or day . . ."
(a) *Goblin Market* (b) *Don Juan* (c) *Paradise Lost*

12. "That was in the winter of the senior year. Then in the spring something happened to me. Yes, I remember. I fell in love with . . . and was so happy for a time."
(a) *Our Town* (b) *Long Day's Journey into Night* (c) *Picnic*
13. "I would not have given it for a wilderness of Monkeys . . ."
(a) *Merchant of Venice* (b) *Jew of Malta* (c) *Volpone*
14. "Let us have wine and women and mirth and laughter/Sermons and soda water the day after."
(a) *Dante's Inferno* (b) *Faust* (c) *Don Juan*
15. "At Wollton village fete I met him. I was a fat schoolboy and as he leaned an arm on my shoulder, I realized he was drunk."
(a) *In His Own Write* (b) *Portrait of an Artist as a Young Man* (c) *Billy Liar*

I know you: match the characters and the titles

16. Raskolnikov and Sonia
(a) *The Idiot* (b) *Crime and Punishment* (c) *The Lower Depths*
17. Vivien, Elaine and Sir Gawaine
(a) *The Once and Future King* (b) *Idylls of the King* (c) *Le Mort d'Arthur*
18. Gloriana, Red Cross Knight, Una
(a) *Beowulf* (b) *Spencer's The Faerie Queene* (c) *Excalibur*
19. Gabriel Oak, Bathsheba, Sgt. Troy
(a) *Middlemarch* (b) *Sense and Sensibility* (c) *Far from the Madding Crowd*
20. Bacchus, Xanthias, Hercules
(a) *The Illiad* (b) *The Frogs* (c) *Ulysses*
21. Arkady, Bazaroff, Anna
(a) *Anna Karenina* (b) *Fathers and Sons* (c) *A Hero of Our Time*

Lovers Are Very Special People: Match Them Up

22. Robert Jordan loved
(a) Anna (b) Maria (c) Sonia
23. Irene loved
(a) Soames Forsyte (b) Phillip Bosinay (c) Sidney Carton
25. Echo loved
(a) Orpheus (b) Dionysus (c) Narcissus
25. Hedda Gabler loved
(a) George Tesman (b) Eiler Lovborg (c) Oswald Gabler
26. Clyde Griffiths loved
(a) Stephanie Salland (b) Sandra Finchley (c) Gloria Goldsmith

27. Isadora Wing loved
(a) Bennet (b) *The Zipless Fuck* (c) *Herself*
28. Nina loved
(a) Trigorin (b) Turgenev (c) Pavel

Famous Last Words

29. "Christmas won't be Christmas without any presents . . ."
(a) *Meg* (b) *Jo* (c) *Beth*
30. "We can never go back, that much is certain."
(a) *Rebecca de Winter* (b) *The second Mrs. de Winter* (c) *Jane Eyre*
31. "Adieu, je vais ma gloire"
(a) *Colette* (b) *Isadora Duncan* (c) *Simone de Beauvoir*
32. "It reads better than it lives."
(a) *Tiffany Case* (b) *Pussy Galore* (c) *Tuesday Weld*
33. "It had stood so for eighty years and might stand for eighty more. Within its walls continued upright, bricks met neatly, floors were firm . . . and whatever walked there, walked alone . . ."
(a) *Dracula* (b) *Turn of the Screw* (c) *The Hanting of Hill House*



William Faulkner

34. "One thing in my defense, not that it matters: I know something Carter never knew, or Helen, or maybe you. I know what 'nothing' means and keep on playing."
(a) Jill (*Bad Time/Story*) (b) Doris (*The Golden Notebook*) (c) Maria (*Play It As It Lays*)
35. "Every woman adores a Fascist/The boot in the face, the brute? Brute heart of a brute like you . . ."
(a) *Anne Sexton* (b) *Sylvia Plath* (c) *Adrienne Rich*
36. "Among all the forms of absurd courage, the courage of girls is outstanding. Otherwise there would be fewer marriages and still less of the wild ventures that over-ride everything, even marriage."
(a) *George Sand* (b) *Colette* (c) *Edith Wharton*

37. "Once upon a time and a very good time it was, there was a moocow coming along the road and this moocow that was down along the road . . ."
(a) *John Lennon* (b) *James Joyce* (c) *Ezra Pound*
38. "Love is like the lion's tooth . . ."
(a) *T.S. Eliot* (b) *William Butler Yeats* (c) *Robert Graves*
39. "Because I cannot hope to turn/ because I cannot hope . . ."
(a) *T.S. Eliot* (b) *Yeats* (c) *William Carlos Williams*
40. "If I'm out of my mind, it's all right with me"
(a) *Herzog* (b) *Yossarian* (c) *Holden Caulfield*

They Said It All: Not to Be Confused With Fiction

41. "While there is the working class, I am from it. While there is a man in prison I am not free."
(a) *Big Bill Hayward* (b) *Leon Trotsky* (c) *Eugene Debs*
42. "What do women want?"
(a) *Sigmund Freud* (b) *Norman Mailer* (c) *John Travolta*
43. "We want bread and roses."
(a) *Elizabeth Gurley Flynn* (b) *Judy Collins* (c) *Jane Fonda*
44. "I can hire one half of the working class to kill the other half."
(a) *J.P. Morgan* (b) *John D. Rockefeller* (c) *Jay Gould*
45. "I left America because I doubted my ability to survive the fury of the color problem there . . ."
(a) *Harlan Ellison* (b) *James Baldwin* (c) *Paul Robeson*
46. "Art addresses all alike and would confront the tiger with his song"
(a) *Bertolt Brecht* (b) *Oscar Wilde* (c) *Joseph Papp*
47. "Does the absurd demand that I kill myself?"
(a) *Sartre* (b) *Camus* (c) *Johnny Rotten*
48. "All change begins with a healthy discontent."
(a) *Emerson* (b) *Susan B. Anthony* (c) *Elizabeth Cady Stanton*
49. "The man as artist, I fear, is extinct."
(a) *Oscar Wilde* (b) *H.L. Mencken* (c) *George Bernard Shaw*
50. "History is written by the victors."
(a) *Napoleon* (b) *G.B. Shaw* (c) *Shakespeare*

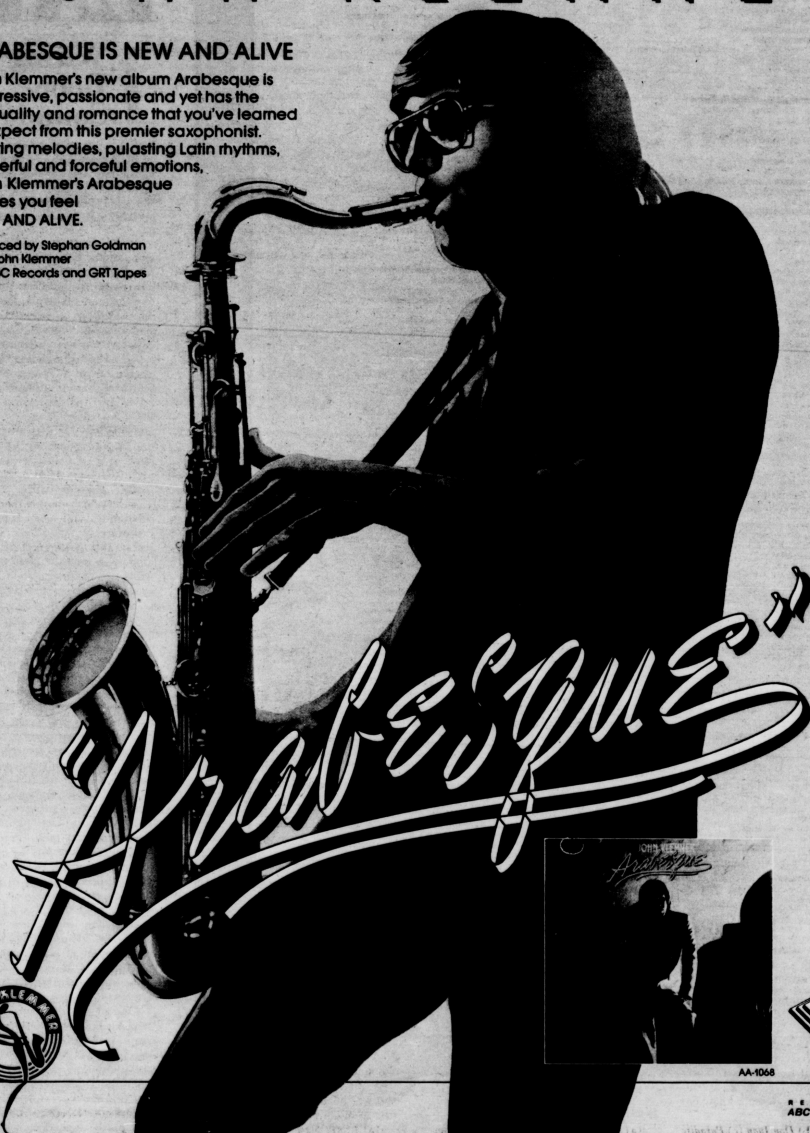
Answers on Page 24

JOHN KLEMMER

ARABESQUE IS NEW AND ALIVE

John Klemmer's new album *Arabesque* is aggressive, passionate and yet has the sensuality and romance that you've learned to expect from this premier saxophonist. Soaring melodies, pulsating Latin rhythms, powerful and forceful emotions. John Klemmer's *Arabesque* makes you feel **NEW AND ALIVE.**

Produced by Stephan Goldman
and John Klemmer
On ABC Records and GRT Tapes



AA-1068

RECORDS
ABC DELIVERS

ROCK

- 1 Some Girls
Rolling Stones/Atlantic
- 2 Grease
Soundtrack/RSO
- 3 Double Vision
Foreigner/Atlantic
- 4 Natural High
Commodores/Motown
- 5 Stranger In Town
Bob Seger & The Silver Bullet Band/Capitol
- 6 But Seriously, Folks
Joe Walsh/A&M
- 7 Worlds Away
Pablo Cruise/A&M
- 8 Darkness at the Edge of Town
Bruce Springsteen/Columbia
- 9 Street Legal
Bob Dylan/Columbia
- 10 Saturday Night Fever
Soundtrack/RSO
- 11 Shadow Dancing
Andy Gibb/RSO
- 12 Sgt. Pepper's Lonely Hearts Club Band
Soundtrack/RSO
- 13 City to City
Gerry Rafferty/United Artists
- 14 Octave
Moody Blues/London
- 15 The Stranger
Billy Joel/Columbia
- 16 Pyramid
Herb Alpert's Project/Arista
- 17 Bat Out of Hell
Meatloaf/Epic/Cleveland Int'l
- 18 Even Now
Barry Manilow/Arista
- 19 Sunbird
Barbra Streisand/Columbia
- 20 You're Gonna Get It
Tom Petty and the Heartbreakers/Shelby
- 21 Running on Empty
Jackson Browne/A&M
- 22 Boys in the Trees
Carly Simon/Elektra
- 23 Earth
Jefferson Starship/Grunt
- 24 The Album
Abba/Atlantic
- 25 Nightwitch
Kenny Loggins/Columbia

RECOMMENDED RECENT RELEASES

- Next of Kin
Greg Kinn Band/Beserkley
- Life Beyond L.A.
Ambrosia/Warner Bros.
- A Touch on the Rainy Side
Jesse Winchester/Bearsville
- The Best Little Whorehouse in Texas
Musical/MCA
- Americana
Leon Russell/Paradise
- Never Even Thought
Colin Blun Stone/Rocket
- Badlands
Sia Chinnock/Atlantic
- Can I Have My Money Back
Gerry Rafferty/ABC
- Antenna House
Soundtrack/MCA

SOUL

- 1 Natural High
Commodores/Motown
- 2 Life Is a Song Worth Singing
Teddy Pendergrass/PIR
- 3 A Taste of Honey
A Taste of Honey/Capitol
- 4 Togetherness
LTD/A&M
- 5 Come Get It
Rick James & the Stone City Band/Gordy
- 6 Sounds
Quincy Jones/A&M
- 7 Natalie... Live
Natalie Cole/Capitol
- 8 So Full of Love
O'Jays/PIR
- 9 Love Shine
Con Funk Shun/Mercury
- 10 Betty Wright Live
Betty Wright/Arista
- 11 Smooth Talk
Evelyn "Champagne" King/RCA
- 12 Get It Outcha System
Milla Jackson/Spring
- 13 Get On
Foxy/Dash
- 14 That's What Friends Are For
Peabo Bryson/Capitol
- 15 In the Night Time
Michael Henderson/Buddah

RECOMMENDED RECENT RELEASES

- Blues
Brothers Johnson/A&M
- The Concept
Steve Cropper
- Sanbeam
The Emotions/Columbia
- Beauty
Santa Esmeralda/Casablanca
- De It All Night
Curtis Mayfield/Curtom

JAZZ

- 1 Sounds
Quincy Jones/A&M
- 2 Images
Crispian/Columbia
- 3 Feels So Good
Chuck Mangione/A&M
- 4 Sunlight
Herbie Hancock/Columbia
- 5 Weekend in L.A.
George Benson/Warner Bros.
- 6 Arabesque
John Klemmer/ABC
- 7 Don't Let Go
George Duke/Epic
- 8 Tropico
Gato Barbieri/A&M
- 9 Freestyle
Spiral Stacey/Arista
- 10 Super Blues
Freddie Hubbard/Columbia
- 11 Made in Your Eyes
Earl Hough/United Artists
- 12 Rainbow Boogie
Joe Sample/ABC
- 13 Casino
Al Cillizza/Columbia
- 14 Modern Man
Stanley Clarke/Nemperor
- 15 This Is Your Life
Norman Connors/Arista
- 16 Electric Guitarist
John McLaughlin/Columbia
- 17 Pat Metheny Group
Pat Metheny/ECM
- 18 Live at the Blue
Grover Washington/Kudu

RECOMMENDED RECENT RELEASES

- The Best of Chuck Mangione
Chuck Mangione/Mercury
- First Visit
Walt Don/Muse
- Blues Walk
Warren Vache/Dream Street

COUNTRY

- 1 Stardust
Willie Nelson/Columbia
- 2 When I Dream
Crystal Gayle/United Artists
- 3 Only One Love in My Life
Ronnina Mispag/RCA
- 4 Love or Something Like It
Kenny Rogers/United Artists
- 5 It's a Heartache
Bonnie Tyler/RCA
- 6 Waylon & Willie
Waylon Jennings & Willie Nelson/RCA
- 7 On Brother
Larry Gatlin/Monument
- 8 Variations
Eddie Rabbit/Elektra
- 9 Room Service
The Oak Ridge Boys/ABC
- 10 Ten Years of Gold
Kenny Rogers/United Artists
- 11 Entertainers... On and Off the Record
The Statler Bros./Mercury
- 12 Let's Keep It That Way
Anne Murray/Capitol
- 13 Everyday Two Fools Collide
Kenny Rogers & Dottie West
- 14 The Best of the Statler Bros.
The Statler Bros./Mercury
- 15 Here You Come Again
Dolly Parton/RCA

RECOMMENDED RECENT RELEASES

- Heartbreaker
Dolly Parton/RCA
- Womanhood
Tammy Wynette/Epic
- Billy Crash Cadillac
Singie His Greatest Hits/ABC
- Six Pack, Vol. I
Various Artists Produced by Willie Nelson — Lone Star
- Shel Silverstein
Shel Silverstein — Parachute

IN BOTH EARS

Wiring Your Room: Sound Advice

Setting up a hi-fi system in your room is more than a simple matter of plunking down the dollars and lugging back a number of cartons. A bit of planning can not only save you some of the green stuff, but you may end up with a better system with less aggravation.

As a first step, consider the kind of system you would like to have and then revise this bit of wishful thinking into practical terms. There are many different types of systems, and the more elaborate, the more expensive. The simplest is a receiver and a pair of speakers. Its alternative, also basic, is an AM/FM tuner, an integrated amplifier and a pair of speakers. Some receivers and tuners are FM only, but get the AM/FM type for more broadcasting coverage. The receiver and the tuner/amp combination do the same job, but the latter is more flexible, and may have more features and more terminals for connecting outboards at some later date. Possible outboards include a noise reducing unit, a dynamic range expander, and an equalizer.

There are some physical factors to consider about your room. How big is it? If it is just one short step above cubicle status, you will be able to use a receiver or an integrated amp with fairly modest power output; 20 watts per channel should do nicely. However, if your room has civilized dimensions, possibly 10 x 14, then a larger amp would be desirable. If you must err, do so on the side of higher audio power.

Receiver or tuner/amp placement is no great difficulty since the kind of sound you'll get won't be affected by their positioning. It makes sense to have the receiver or tuner controls at eye level. If you have no choice and must squat and stoop, use the maximum height possible.

Whether you get a receiver or tuner you'll find it has a built-in, 'swing out' plastic-housed antenna for AM. Keep the component sufficiently far from the back wall so this antenna can swing out as far as possible. For FM, most manufacturers supply an antenna you can tack along the baseboard. You'll get best results if you can position the antenna broadside to FM stations. It takes a bit of experimentation to learn if east-west or north-south gives you more signal and less noise. If this means the antenna connecting line won't reach, extend it with a section of 300-ohm line. You can get it at radio supply or home repair shops, or even in some drug stores. It looks like, and is, the same kind of wire that's used to connect tv antennas.

One of the problems involved in using separates, such as a tuner and integrated amp, is that they must be connected with patch cords. Most manufacturers supply these with their components, but if the cords aren't long enough you can get extenders, or else buy one that is longer.

The sound you get out of your speakers will partly depend on where and how you

position them too target their least 8 feet put them joining wall bare floor directly at Treble tone the speaker squirt treble an import music. Full bass tones really are to the boom.

Adding step for a discs and AM/FM player it lets while the and the to disc, cues the end, I rest position play the times, or in program it of sybaritic fingers are such a sys for your re with man yourself.

You mu the record bunch of b it doesn't vibration supporting sur Record pl Use a level player is a with a gr ground te otherwise t

So now Presumably be better) thing you s tem. Conn you are a manuals 2 grams and follow.

If you s mate doe music, you tolerable phones. B to turn th operate at or tuner th connection phones. T sound leve speaker v headphone that has phones. I adapter.

You can adding a d makes use With a cat records, u save rec theoretical last indefi to tape A your music fussy as available to position amplifier,

ur room
aking down
number of
only save
u may end
s aggrava-
of system
revise this
ical terms.
of systems,
expensive.
a pair of
asic, is an
mplifier and
rs and tun-
M/FM type
e. The re-
ination do
ore flexible,
and more ter-
ds at some
include a
e range ex-

ors to con-
is it? If it
is status, you
n integrated
output: 20
icely. How-
dimensions,
mp would be
o on the side

ement is no
sound you'll
ositioning. It
ver or tuner
ve no choice
p, use the

er tuner you'll
out plastic-
to the compo-
back wall so
ar as possible.
upply an an-
e baseboard.
n position the
ons. It takes a
n if east-west
re signal and
antenna con-
end it with a
can get it at
shops, or even
ke, and is, the
to connect tv

olved in using
and integrated
connected with
tuners supply
but if the cords
et extenders, or

your speakers
and how you

position them in the room. Try not to have them too close. For optimum stereo effect, target their positioning for a separation of at least 8 feet. If strong bass makes you happy, put them catty-cornered against a pair of joining walls, with the speakers resting on a bare floor. Try to have the speakers point directly at your favorite listening position. Treble tones are directional and if you have the speakers placed so the drivers can't squirt treble at your ears you will be missing an important, and enjoyable, part of the music. Further, because of treble weakness, bass tones may sound stronger than they really are, and the sound output may move to the boomy category.

Adding a record player is the next logical step for a room hi-fi. It lets you play your discs and makes you independent of AM/FM broadcasts. You can get a record player that is fully automatic, desirable since it lets you do other things in your room while the record is twirling. Press a button and the tonearm lifts up, moves over to the disc, cues into the lead groove, continues to the end, lifts itself, returns to the tonearm rest position and then shuts itself off. It will play the same record once, a number of times, or indefinitely, depending on how you program it. Before you think of this as a bit of sybaritic luxury, consider how clumsy fingers are compared to the delicate way such a system operates. It's also a lot better for your records. Some of these players come with manual override to let you do the job yourself.

You must have a sturdy flat surface for the record player. That does not mean a bunch of books made to do double duty and it doesn't mean the floor either. Too much vibration there. The record player's supporting surface should be solid, not wobbly. Record players come with adjustable feet. Use a level or bubble glass to make sure the player is absolutely flat. The unit will come with a ground wire. Connect this to the ground terminal on the receiver or tuner, otherwise the hum level will be intolerable.

So now you have your music system. Presumably you have read (studied would be better) the instruction manuals, something you should do before installing the system. Connecting components is easy, even if you are an all-thumbs type. Instruction manuals are supplied with pictorial diagrams and these are easy to understand and follow.

If you share your room and your roommate doesn't have your enthusiasm for music, you can make both your lives more tolerable by investing in a pair of headphones. Be careful, though. You may need to turn the volume down if the speakers operate at the same time. Look for a receiver or tuner that not only has a jack for a phone connection but also has a level control for phones. This will let you adjust the phone sound level to your taste, while cutting down speaker volume considerably. If you like headphone listening *a deux*, get a component that has provision for two sets of headphones. If not, you can get a headphone adapter.

You can augment your hi-fi enjoyment by adding a cassette deck, so-called because it makes use of the amplifier in your system. With a cassette you can tape your favorite records, using them as masters. This will save record wear and tear and— theoretically, at least—your records should last indefinitely. You can also use cassettes to tape AM or FM broadcasts, increasing your music library. Cassette decks aren't as fussy as record players; you'll find any available room space suitable. You'll need to position it close to your receiver or amplifier, unless you want to buy longer

patchcords. And take advantage of the switched AC outlets on the back of your receiver or tuner. These will let you turn the entire system on with one switch instead of several.

Some manufacturers make racks that hold an entire system. These are attractive and are equipped with casters, making it easy to get around to the rear of components to make connections. If you buy all your components from the same dealer you will find him amenable to letting you have the rack at lower cost. One option is to buy an etagere and equip it with casters, but it's not as sturdy as a rack. Book shelves are fine for holding components if they are deep enough. Connecting patch cords is a nuisance with book shelves, though.

A final word. It's your hi-fi system. You paid for it. You read the operating instructions carefully and you are familiar with the various and numerous operating controls. If you possibly can, put a cover and a lock on your system. If not, then advise all visitors to your room to keep their fat, busy fingers off. You may lose a few popularity points, but that's nothing compared to a good system that works well when you want it to.

Martin Clifford

2 Cassettes: All Hands on Decks!

When the giant Philips Company of the Netherlands first introduced the cassette recording tape format back in 1964, they probably never dreamed that cassette tape decks would become one of the hottest hi-fi components sold in 1978. After all, cassette tape speed was the slowest—only 1 1/2 inches per second—and everyone knows that the slower the tape speed the poorer the frequency response and signal-to-noise capability of the tape. Further, the tape width is little more than half the width of open-reel tape, which restricts fidelity even more.

Still, the convenience of the cassette tape format was so great (no reels to thread, playback in both directions, compatibility between mono and stereo cassettes) that tape recording engineers all over the world couldn't resist trying to improve cassette performance. And improve it they did, so that today the performance obtained from some of the better, higher priced stereo cassette decks rivals that obtained from open-reel machines operating at 7 1/2 ips.

One of the drawbacks of cassette recording has always been the fact that you couldn't listen to recorded results until after the complete recording had been made. By contrast, most open-reel recorders have separate playback and record heads, each connected to its own electronics, so that a fraction of a second after the signal is recorded, the user can "monitor" the results via the playback head (which is positioned just beyond the recording head in the tape travel path) and if recording levels aren't just right, adjustments can be made instantly. In lower-cost cassette decks, the same head serves for magnetizing the tape and for "reading" the magnetic pattern for playback. Users of these machines have generally had to rely upon recording level meters and other indicators to determine correct control settings.

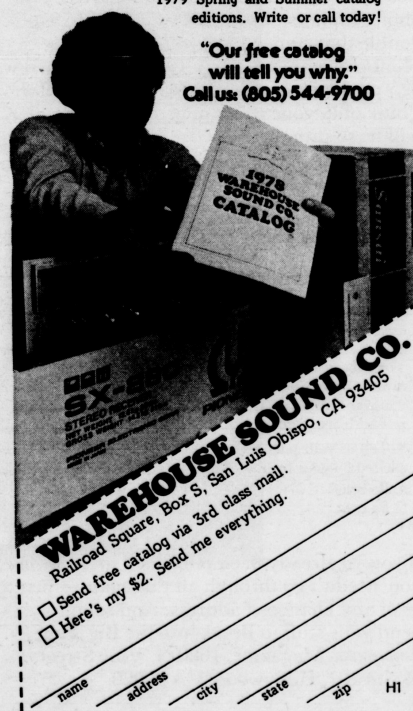
In some recent two-headed decks (the second head is for erasure of previously recorded signals on the tape), peak-reading meters have been incorporated instead of so-called VU meters which cannot respond

"Why buy stereo through the mail"

Our new catalog has the answers. Warehouse Sound's new Fall catalog is our biggest ever, with virtually every brand name in components. Seventy pages of stereo systems, separate receivers, turntables, tape decks, direct-disc records and more, much more! Auto stereos, multi-channel mixers, microphones, cartridges and all at Warehouse-to-your-door prices. Our new catalog includes comparison information and frank, straight information on what's what in hi-fi this fall.

Call us at (805) 544-9700 or send in your name for a free catalog. And, if you send us \$2 for handling charges, we'll rush our newest catalog first class, plus the "How to Hi-Fi Guide," plus our 1979 Spring and Summer catalog editions. Write or call today!

"Our free catalog
will tell you why."
Call us: (805) 544-9700



WAREHOUSE SOUND CO.
Railroad Square, Box S, San Luis Obispo, CA 93405

☐ Send free catalog via 3rd class mail.
☐ Here's my \$2. Send me everything.

name _____ address _____ city _____ state _____ zip _____ HI

Break into the

BIG TIME

Last year *Ampersand* paid out some \$10,000 to free lance contributors—writers, artists and photographers—and this year we'd like to double that sum. This is *real* money, not Monopoly paper; we pay 10¢ per published word, \$25 per black & white photo, more for color. Think of it, your name in print. Your mother will be so proud.

Here's how:

1. Send us samples of your work, published or unpublished.
2. Submit a list of story ideas that you are ready and able to do. Be practical; don't offer to interview Farrah if only we'd pick up the plane fare. We're most likely to use book, concert, record and film reviews. We're also in the market for qualified textbook reviews, pithy assessments of guest lecturers on the college circuit, off-beat features, and cartoons (but no comic strips, please). You may prefer to submit a finished "on spec" article rather than a query; fine, but if you want it back—if you want *anything* back—you must enclose a stamped, self-addressed envelope.
3. Tell us your telephone number(s), in case we become so excited by your brilliance we just can't wait for the mail.
4. Be brief.
5. Be neat.

If you've already been published in *Ampersand*, you needn't go through all this again—just tell us of any change of address. And soon. Send your stuff to Break into the Big Time, *Ampersand* Magazine, 1680 N. Vine Street, Room 201, Hollywood, CA 90028.

to sudden musical peaks quickly enough to register over-recording distortion levels. Other tape deck manufacturers have installed peak-reading lights which flash when recording levels are set too high. Still others have substituted banks of instant-responding indicator lights for the (slower) meters.

Seemingly defying the old law that two things cannot occupy the same space at the same time, several tape deck manufacturers have managed to fit three heads into the area in front of the tape cassette normally intended to accommodate only two, thereby bringing to the convenience of true tape monitoring to the cassette format. By using separate heads for the record and playback function, performance is improved, too, since the dimensions of the "gap" at the front of a recording head should, ideally, be different from those of a playback head and in all two-headed machines, compromises had to be made to use the same head for both record and playback.

Some of the manufacturers who have come up with such three-head designs of cassette decks are Fisher, Hitachi, JVC, Kenwood, Marantz, Nakamichi, Pioneer, Tandberg and Aiwa. In some of these units, the record and playback head coils are mounted in a single "head" package that is no larger than a standard single-purpose head while in others, a narrow record head is fitted so that it contacts the tape via one of the supplementary openings at the front of the tape package that Philips never dreamed would be used for that purpose.

Wow and flutter, the wavering and undulating speed variations that plagued earliest stereo cassette decks, have been reduced thanks to the use of more sophisticated tape transport systems. Just a few years ago, a wow-and-flutter figure of 0.2% (speed variation) was considered pretty good. These days, there are a goodly number of machines that have figures of 0.08% wow-and-flutter or even lower.

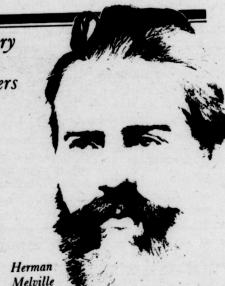
Another early problem with cassette decks was residual tape "hiss" or noise which intruded upon the recorded music. Here, improvements have been made on many fronts. For one thing, cassette tape manufacturers have improved the tape itself enormously over the years. In the tape decks themselves, record and playback electronics have been made more noise-free, using state-of-the-art transistors in critical circuit points and other refinements. Dolby noise reduction systems (or other, similar electronic encode/decode noise reduction schemes) have become standard with all machines that are intended for stereo high fidelity applications, providing another whole order of magnitude of noise reduction, regardless of the grade of tape used.

For all the improvements in cassette performance that we have witnessed over the past fifteen years, the end doesn't seem to be in sight. Just recently, one company broke with the traditional slow speed and introduced a two-speed cassette which can operate at 3 1/4 ips as well as the standard 1 1/2 ips. It had long been thought by most of the industry that the 1 1/2 inch speed was conditioned by the licensing arrangement which Philips has with all cassette deck manufacturers. Not so, says B.I.C./Avnet, who unveiled no less than three models of decks which operate at the higher speed. With that higher speed comes even better frequency response, lower distortion and a bit more improvement in the signal-to-noise ratio of cassette recordings. Of course, with the higher speed comes doubled use of tape, but serious audiophiles will not be too concerned with that if the overall result is better-sounding recordings.

Even more recently, the 3M company, makers of "Scotch" recording tape, announced late 1978 availability of a brand new kind of tape, called "Metafine," which uses pure metal particles as the magnetizing medium instead of metal-oxide particles previously used. The new tape can accept higher recording levels than any other tape variety, at all audio frequencies. Its chief problem, however, is that it *cannot* be used for recording purposes on present-day cassette decks. Such present decks cannot supply the high signal currents and high-frequency bias currents (bias is an extra signal which must be applied to all magnetic tape) at which the new tape will operate best. Erasure is also much more difficult with the new tape, so that while pre-recorded metal-particle tapes could be played back on existing machines, completely new designs will be needed in order for decks to be able to *record* using the new tapes. The first such new cassette deck to be announced is one produced by Tandberg, the Norwegian-based electronics firm, and will be marketed at just about the same time as the new metal particle tapes become available. Nakamichi Research, another leading designer of high-performance cassette decks, has already demonstrated a couple of prototype machines which can also handle this new tape. At the rate this segment of the audio industry has been moving, it is reasonably certain that once the new tape is readily available, many other tape deck manufacturers will follow suit and we will see even better-performing cassette tape decks than the marvelous machines we know today.

Len Feldman

Literary Quiz Answers



Herman Melville

1. B-Midsummer Night's Dream; 2. C-Jane Eyre; 3. B-Catcher in the Rye; 4. A-The Stranger; 5. A-Moby Dick; 6. B-The Great Gatsby; 7. A-A Farewell to Arms; 8. B-Raise High the Roofbeams, Carpenters; 9. C-The Big Sleep; 10. C-Sea of Grass; 11. A-Golden Market (Christina Rossetti); 12. B-Long Day's Journey into Night; 13. A-Merchant of Venice; 14. C-Don Juan (Byron); 15. A-In His Own Write (Paul McCartney, in the Introduction); 16. B-Crime and Punishment; 17. All three; 18. B-Spenser's Furtive Quarter; 19. C-Far from the Madding Crowd; 20. B-The Fringe; 21. B-Fathers and Sons; 22. B-Maria (For Whom the Bell Tolls); 23. B-Phillip Boyntown (The Forsyte Saga); 24. C-Narrative; 25. B-Lowboy; 26. B-Sandwich Fitchley (An American Tragedy); 27. Any will do (Fear of Flying); 28. A-Triglorin (The Sea Gull); 29. A-Meg (Little Women); 30. B-The Second Mrs. De Winter; 31. B-Isadora Duncan; 32. A-Tiffany Case (Diamond Are Forever); 33. D-The Hunching of Hill House; 34. C-Play It As It Lays; 35. B-Sylvia Plath; 36. B-Cadette; 37. B-James Joyce; 38. B-W.E. B. Years; 39. A-T.S. Eliot (A Wednesday); 40. A-Herzog; 41. C-Eugene Delacroix; 42. A-Sigmund Freud, but who knows who else; 43. A-Elizabeth Gurley Flynn; 44. C-Jay Gould; 45. B-James Baldwin; 46. A-Brecht; 47. B-Camus; 48. A-Eisenstein; 49. B-H.L. Menckens; 50. B-George Bernard Shaw.

Score

- 46-50 Excellent! You remember the same things we do.
35-45 Pretty good, all things considered.
20-34 Marshall McLuhan keeps writing about you.
10-19 Too many Kiss albums.
below 9 You belong in Fahrenheit 451.



DOLLY PARTON'S LATEST ALBUM FEATURING SIX NEW PARTON ORIGINALS
AND THE TITLE SINGLE, HEARTBREAKER.



ber, 1978

ompany,
ape, an-
a brand
" which
metizing
particles
n accept
her tape
Its chief
be used
day cas-
not sup-
and high-
an extra
magnetic
l operate
difficult
-nile pre-
could be
ces, com-
i in order
g the new
deck to be
andberg,
firm, and
same time
s become
, another
nance cas-
nstrated a
ch can also
e this seg-
en moving,
re the new
other tape
uit and we
assette tape
chines we
n Feldman

3. B-Gather in the
the Great Gatsby; 7.
rums; Carpenter; 9.
Market (Christina
A-Mercant of Time
Own Write (Paul
and Punishment); 17.
Far from the Wedding
22. B-Maria (For
the Forgive Saps); 28.
chley (the American
A-Triguerin (The Sea
Second Mrs. De
Case (Diamonds Are
C-Play It As It Lays;
Joyce; 38. B-W.B.
40. A-Herzog; 41.
ho knows who else;
ould; 45. B-James
merson; 49. B-H.L.

number the same
s considered.
keeps writing

ns.
it 451.

You've Seen This Face Before



Melanie Mayron Is Everyone's Favorite Best Friend

BY LAWRENCE BASSOFF

A funny thing usually happens to people on the way from being a college graduate, full of impatience and ambition, to becoming a well-adjusted, seasoned member of The Real World. They get confused. And depressed. And elated. And confused and depressed again. It's a phenomenon called Growing Up, and now there's finally a film that speaks to that post-graduate crisis-around-the-corner; it's called *Girlfriends*. In studiously non-Hollywood terms, *Girlfriends* plots the agony, the ecstasy, and the where-the-hell-is-all-this-suffering-taking-me feeling experienced by an aspiring young New York photographer who is abandoned in the nest when her best friend and apartment-mate from college moves out and marries. If the 25-year-old star of the film, Melanie Mayron, seems especially right in the role of fledgling adult, Susan Weinblatt, it's because she's been there herself.

"Susan Weinblatt is the closest character to me that I've ever played," remarks

Mayron, who made her motion picture debut as Ginger, the hitch-hiker in *Harry and Tonto*. "I had never read a script before which was concerned with those first years after school when you struggle to relate to your job, who you are or aren't living with, that whole painful transformation. My friends and I had been through all that. But, I suppose you never stop growing. At least I don't want to."

Girlfriends was originally conceived as a short film when production began in December, 1975, but when producer-director Claudia Weill (who also produced the Shirley MacLaine documentary on China, *The Other Half of the Sky: A China Memoir*) and screenwriter Vicki Polon saw the footage, they decided to raise money to make the film a full-length feature. The start-again stop-again production took three years, injecting more than enough real life drama into the question of whether or not Mayron's first starring role would ever reach the big screen. "It was one thing when we started to shoot the short three years ago," recalls the now-triumphant Mayron, who is an accomplished photographer herself. "But then when we'd get together after a full year and start production again, the final outcome of all our efforts became important to me. And then last winter, when *Julia*, *The Turning Point* and *An Unmarried Woman* were so well-received, I prayed that Claudia would complete the film. We had begun our 'women's film' three years ago and now the timing was perfect."

Girlfriends was acclaimed at the Cannes and Los Angeles Film Festivals, and one of the things critics liked most about it was Mayron. This did not pay her rent; like Susan Weinblatt, who paid her bills by

photographing weddings and bar mitzvahs until she could generate enough interest in her "serious" photographic works, Mayron has earned her living as an actress-and-other-things while awaiting her breakthrough to "name" status. On screen the long layoffs in *Girlfriends*' shooting schedule allowed her to develop her reputation as Hollywood's Favorite Best Friend. "When Paul Mazursky picked me for *Harry and Tonto*, he couldn't get over how 'real' I looked. And that's the way casting directors have seen me ever since. They always need a 'real' best friend for leading characters and I get the call."

Mayron broke into the best friend business as Jill Clayburgh's best friend, the tragic young prostitute, DeDe, in the acclaimed movie-for-television, *Hustling*. Then she was a best friend, of sorts, as Clayburgh's secretary in *Gable and Lombard*. After her first production stint in *Girlfriends*, she played the buxom cashier in *Car Wash*, Brenda's best friend in three episodes of television's *Rhoda*, and still another best friend, this time to Didi Conn, in *You Light Up My Life*.

But a part-time, big-screen best friend has full-time, Real World responsibilities, like eating, so Mayron had to resort to offering her services as a cut-rate photographer to struggling actors seeking pictures for their portfolios and to selling sandwiches in office buildings for Los Angeles' Moveable Feast caterers. "Art Carney had won the Oscar for *Harry and Tonto*, *Hustling* had reached the top of the Nielsen's, and I was selling apples and sandwiches. People in the offices would say 'Haven't I seen you somewhere before?' and I'd say 'How about a corned beef on sprouted wheat bread?'"



Mayron got her start in acting by cavorting for her father and his home movie camera during her childhood in the suburbs of Philadelphia. "I used to live inside my 'Popeye' and 'Zorro' costumes, so my folks knew they had a little ham on their hands. Writing was always my first love, though."

After concentrating on just that, writing, as the editor of her high school newspaper, Mayron opted instead for a two-year program at the American Academy of Dramatic Arts in New York, where she supported herself in part by working as a cocktail waitress. Lengthy tours with both the national and bus-and-truck companies of *Godspell* brought her to San Francisco's ACT production of the show and later to the promised land, Los Angeles. During her stints of unemployment, she re-acquainted herself with writing. The result has been the sale of a treatment for a two-hour movie for television which she co-authored and the screenplay itself, also co-authored, which she hopes will be produced as a vehicle starring you-know-who.

Mayron refuses to allow her talent as a "character" to define the parameters of her acting range and she's recently staged a gutsy hold-out against lucrative offers to star in a series for television. "I've been offered the title role in the pilot for *Sheila Levine* and the Barbra Streisand role in a pilot for *What's Up, Doc?* but I've turned them both down. If I click as Sheila Levine, it will take me years to outgrow that association in the minds of the public. The money is fabulous but I don't need a new Mercedes or a house in Malibu so fast. I want people to say 'There's Melanie Mayron', not 'There's Sheila Levine' when they mean me."

For an actress who has made a career so far out of baggy clothes, frizzed-out hair, and under-sized eyeglasses, Mayron is actually a well-proportioned fashion maven. "My mother called me when *Annie Hall* first came out and we both had a good laugh—and cry. I'd been going out on interviews in vests and ties and boots-over-the-pants since I was in high school and there was Diane Keaton making that into 'The Annie Hall Look.' Soon, the stores were full of those old-fashioned mix-and-match clothes—in polyester and cotton, of course—and I didn't want to be caught dead in that stuff anymore."

Lawrence (never Larry) Bassoff, a graduate of Cornell University, is now a free lance writer in Los Angeles.



on sale now

Don't Miss

It's time
to get down
to some serious
reading again.

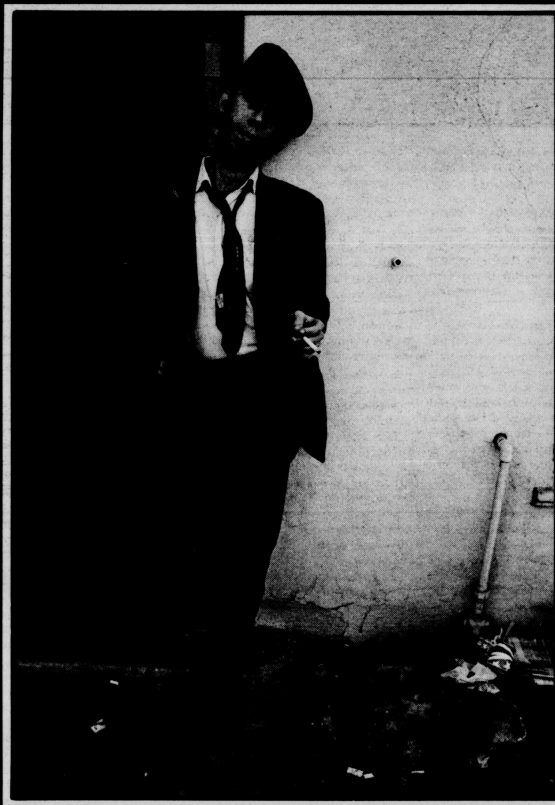
Oct.

In the October issue of PLAYBOY now at newsstands you'll meet several beautiful, intelligent women. From Playmate Marcy Hanson, shown here, to the dynamic duo herself, Dolly Parton. Ms. Parton discusses her innermost feelings about her hillbilly childhood, today's country-music scene, her hairstyle and her celebrated natural endowments in an outspoken interview. Meanwhile, super-model Cheryl Tiegs confesses all in a game of 20 questions. Does someone up there really like Leon Spinks? Or is he being used? PLAYBOY tells you. We also pick up where we left off last month with Part II of our eye-popping crash course on the *Girls of the PAC 10*. Reason enough to rush out to buy the October PLAYBOY, and there's more.

ALMOST LIVE FROM
THE TROPICANA MOTOR HOTEL IN HOLLYWOOD:

TOM WAITS

BY RICH WISEMAN



September

There was
coddled
of sleazin'
tumor in

"I'm s
told me l
hunched
Copper S
had two,
just thro
cats who

Since t
hawks at
sixth, *Bl*
after cross
America
Paradise
quote dov
personal
tim."), th
Penthouse
well") an
slurping

He's b
mumbles
in the mo
at West
me as if I
sit in his
book-top
ing with
junk; and
easiest roo
records, b
torso, as
magazine

"I've t
so slow an
his nose o
high scho
free interv

I make
pimping

Pause.

have a lot

I try ag

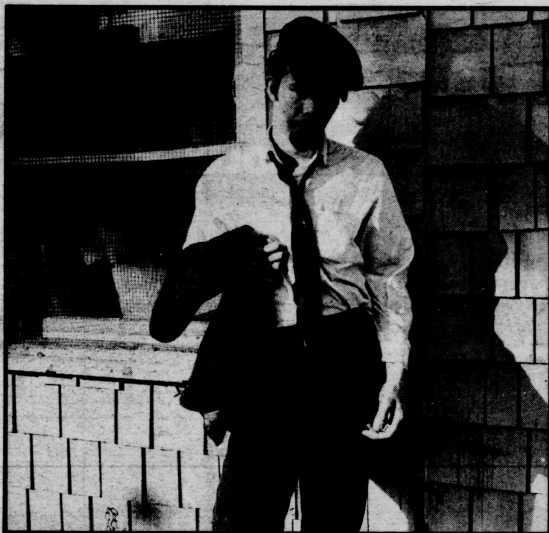
more reco

mark.)

"I don't

gonna sell

So muc



There was a time when Tom Waits coveted publicity and coddled the press. That time was late 1974, when the sultan of sleaziness really was "a rumor in my own time—or is it a tumor in my own brain?"

"I'm still pimping, I'm just on another corner," Waits told me late into the bowels of that December night, as we hunched in an orange Naugahyde booth at Hollywood's Copper Skillet. "When you got a record (at that point he'd had two, *Closing Time* and *The Heart of Saturday Night*), you're just thrown into another arena, with the thousands of other cats who have records just like you."

Since then Waits has released three more albums: *Nighthawks at the Diner*, *Small Change* and *Foreign Affairs*, with his sixth, *Blue Valentines* due soon; he's had cross-country tour after cross-country tour, appearances on *Fernwood 2-Nite* and *Paradise Alley*. And, of course, press. You can't keep a good quote down, so Tom's had his shot in *Newsweek* ("I've got a personality that an audience likes... A victim, just a victim."), the *New Yorker* ("I know every flop in every town."), *Playhouse* ("Everybody I like is either dead or not feeling very well") and *New Times* ("I been drinking anything, man, slurping down Janitor in a Drum").

He's been interviewed by "All of 'em 'cept Jet," Waits mumbles. For now it's July, 1978, and we are back together in the most inglorious of settings, Waits' bungalow "home" at West Hollywood's Tropicana Motor Hotel. Waits eyes me as if I were an eternal flame to his Smokey the Bear. We sit in his impossibly cluttered kitchen, Tom next to his book-topped piano, me sandwiched between a table groaning with ashtrays that look like forests, papers and assorted junk; and a desk that obscures the stove (and this is the *easiest* room to negotiate in; the "living room" is wall-to-wall records, boxes and trash). Tom is steadily rocking his upper torso, as if in pain: "It only happens when I'm talking to magazines."

"I've talked to so many people," he continues, speaking so slow and low that my hands impulsively want to grab for his nose or ears to wind him up. "I got so accessible. Even the high school papers started comin' around: 'I hear you give free interviews.' It's a game I have to be sucked into."

I make a stab at an angle for the article, reading aloud his pimping quote of 1974: "Are you still pimping?"

Pause. "There's a lot more work now." Pause. "I don't have a lot of time."

I try again: "Are you bothered by the fact you don't sell more records?" (None of his LPs have passed the 200,000 mark.)

"I don't look at a tote board." Pause. "I don't think I'm gonna sell like Wishbone Ash."

So much for that angle.

Tom starts in on the album. "I'm working with an organ player, guitar player, harmonica player. It'll be basically a rhythm and blues album, urban blues. No strings. I'll have my sax player Frank Vicari, my drummer."

"One song's called 'Romeo's Bleeding.' It's about a Mexican kid bleeding a gas station. There's another called 'Sweet Bullet from a Pretty Blue Gun.' That's a suicide song. One called 'Wrong Side of the Road.' One called 'Whistling Past the Graveyard.'"

"I've been getting better as a songwriter. I've been shaving away a lot of stuff. I'm not afraid to write about things that people don't want to write about. I'm starting to write a lot about murder. It's getting difficult to drown out the sirens around here, so it's something I think about a lot."

Now that Waits is up to all of 18 rpm, I figure I'll keep this semblance of momentum going by feeding him more questions about his projects.

On the role of Mumbles in *Paradise Alley*:

"The screenplay called for a 'Tom Waits-like character.' So Stallone called me here. He wrote a part around me... it's this drunk piano player in this Irish bar in Hell's Kitchen in New York City in 1946. It wasn't like playing an axe murderer or anything."

"He gave me a couple of lines and I wrote three songs. One of them's 'Paradise Alley (Hello Sucker, Merry Christmas).' I was still a kid as far as movies go. I'd never even been on a Universal Tour, so that's kinda what I got."

Any more movies in the works?

"I'm writing a screenplay with a guy named Paul Hampton (an actor and songwriter) called *Gordon Gordon*. It's about a loser piano player. He's the piano player. I play Lapel Corsage, who's a hustler posing as this cat's manager."

On his book collaboration with artist Guy (Rock Dreams) Peellaert:

"He called my manager from Paris, so I flew over to talk with him. The book's called *Vegas*. I do the text, he does the portraits of people like Jimmy Durante, Marlene Dietrich, Lenny Bruce, Meyer Lansky, Bugsy Segal. He sends me slides and I have them for reference while I write little emotional profiles."

On friend *America 2-Nite* host Martin Mull:

"When he finds a spot for me on the show he calls me. I've known him for quite a while. When I did nightclubs, I used to run into him on the road."

"I drive over to his house in Malibu. Malibu, very imaginative. He walks on the beach in his shorts and sandals. I stay in the living room in a little dark corner. I'm not a beach guy."

On his popularity in Japan and his tour there earlier this year:

"They must see me as Cantinflas or somebody. I think they think that everybody in America looks like me. As audiences they're real attentive. If I laugh they'll laugh. So every now and then I just laugh."

There are three questions to which Tom Waits would exhaust his inexhaustible store of metropolitan doubletalk before he'd dish out a straight answer. I put them to him anyway:

What do you do with your money? "I spend it all on clothes. I own a lot of slums in downtown Los Angeles. I own half of the San Fernando Valley. Ever hear of Texaco?"

What's your personal life really like? "I have friends. Adam Clayton Powell was here the other day. Everett Dirksen, Audie Murphy drop by."

What's a goal of yours down the line? "I think about buying a used car lot. I wouldn't sell any of 'em. I'd just have a different car every day."

Pause. I wonder if I should bat my head one more time against his verbal smokescreen and ask him about his past, before he began living this character of his. But then again I know pretty much what I'd be poking for: born Dec. 7, 1948, in Pomona, Calif., parents divorced (father a high school science teacher in L.A.); raised by mother in San Diego; high-school all-night worker at Napoleon's Pizza; an early devotee of Kerouac and the Beat poets, Ray Charles, Miles Davis and James Brown ("Papa's Got a Brand New Bag" was the first record he ever bought); doorman at the Heritage, a now-defunct San Diego folk club; Monday night hooter at the "last resort" Troubadour, where "I'd get up and slump in a semiprofessional thing, doing songs about internal hurt." And, then, in 1972, with a \$300 advance from Herb Cohen, his manager to this day, the beginning of the Transformation.

The pause is too long this time, even for Waits' liking. "What else do you want to talk about?" he says, with the hint of a ticket-taker's smile.

I opt for an offbeat question instead: Did anyone actually take up your *Small Change* LP offer for the lyrics to "Step Right Up" by sending along "a photo of yourself, two dead creeping charlies and a self-addressed stamped envelope?"

"Did they? It shows you how many suckers there really are. I mailed a couple back. It's not a mail order house here. I just wanted to know how many people are that gullible. That's what the tune was all about—suckers. So all these suckers wrote me letters."

Our parting is brief. I wish Tom a speedy recovery from his tic. "Oh, it'll be all gone by the time you get to your car," he replies.

One last pause. "I'm really on the cover of this sucker?" he asks.

Songwriter, managing editor and free lance writer Rich Wiseman says he's "still pimping; I'm just on more newstands."

The workers who put asbestos on this ship may be in danger

During World War II, one of the materials workers used to build this ship was asbestos. Nobody knew it then, but breathing asbestos dust can cause serious lung diseases, including cancer. Sometimes it takes 30 years or more for asbestos-related diseases to show. Millions of workers in construction, mining, and parts of the auto industry involved in brake and clutch installation and repair may have been exposed, too.

If you think you're one of them, here's what you should know:

1. Even if you feel good, check with your doctor;
2. If you smoke you increase your risk, so stop;
3. Get prompt medical treatment for any respiratory illness.

For more information, write:

ASBESTOS
National Cancer Institute
Bethesda, Maryland 20014
or call: 800-638-6694



A public service message
by the U.S. Department of
Health, Education, and
Welfare

NCI
National Cancer Institute

Ray Davis

Kinks, Kansas

When one
1978, the
be new.
Journey,
the 70's. S
curious to
intact from
course, the
and abusu
there is a
overlooked
deserve ne
the case, v
imaginatio
company

The cu
all the w
Mifits al
jumping l
Kinks hit
and, of c

The sh
for what
included.
period wa
lacked th
concept s
front, str
ous and s
and abso
Every sor
show tha
fusion-m
-lapels an
what rock
some to
doing this
This is
band hist
that an in
better all



Ray Davies: "What, me Kinky?"

Kinks, Memorial Hall, Kansas City

When one surveys the rock music scene in 1978, the names that stand out all seem to be new. Boston, Aerosmith, Cheap Trick, Journey, Springsteen—these are names of the 70's. Since all this began in the 60's, it is curious to note how very few bands remain intact from that era. The Rolling Stones, of course, the frequently collapsing Beach Boys and absurd Chicago come to mind, but there is another group of survivors, often overlooked but currently on tour, who deserve notice: The Kinks. One could make the case, I think, that for sheer creative imagination and diversity, Ray Davies and company are the best of the lot.

The current show is high energy almost all the way, drawing heavily from the new *Misfits* album, and from *Sleepwalker*, then jumping back over the years to the earliest Kinks hits like "A Well Respected Man" and, of course, "Lola."

The show was interesting almost as much for what was missing as for the fine material included. The *Preservation-Celluloid Heroes* period was passed over and the presentation lacked the looney operatic quality of Kink concept shows of recent years. This was up-front, straight-ahead rock n' roll, with furious and stellar guitar work by Dave Davies and absolutely inspired vocals by Ray. Every song was familiar. It was the sort of show that grabs you by your jazz-rock-fusion-music-mellow-yellow-now-people-lapels and says, "Listen, you, this is really what rock is all about." And it is just awesome to realize that the Kinks have been doing this for nearly two decades.

This is an extraordinary and important band historically, but they are much more than an interesting relic. *Misfits* is one of the better albums to appear this year, and

Preservation Act II is a work of pure genius, at once crazy, funny, and beautiful. That the Kinks are not only still at it, but may be better than ever is a fact to warm the hearts of rockers everywhere. God and Chuck Berry be praised, and go buy your tickets as fast as you can.

J. C. Norton

Vladimir Ashkenazy, Robin Hood Dell West, Philadelphia

Not everybody wants to be a conductor nowadays; it just *seems* that way. Barenboim and Rostropovich have long since established themselves on the podium and Plácido Domingo has conducted opera performances. Even Dietrich Fischer-Dieskau has been getting into the act, in concert and on disc, so it should have come as no great shock that Vladimir Ashkenazy, possibly the finest pianist of his generation, had decided to join the crowd. In fact, Ashkenazy is making two conducting tours of the U.S. this year, one as guest conductor and soloist with the English Chamber Orchestra this fall.

His first podium appearance with the Philadelphia Orchestra, at their new summer home in Fairmount Park, left a mixed impression. The concert opened with a rendition of Weber's "Euryanthe" Overture that was harsh and noisy instead of big and grand, perhaps due to a lack of rehearsal time. That was followed by the Mozart Concerto No. 17, which Ashkenazy conducted from the keyboard. Ashkenazy is a marvelous phrase-shaper in this music, as soloist and conductor, but it took most of the first movement for the two elements to come together, perhaps as the result of his attempt to conduct and play this difficult piece simultaneously. The rest of the work, however, went much better, especially the finale,

which was as sunny and untroubled as the music itself.

The second half of the program was given over to the Rachmaninoff Second Symphony. Here's where the rehearsal time must have been spent; the performance was a stunner. This symphony is a big, gushy, glorious hour-long epic that requires excitement, breadth, melancholy and total belief on the part of its conductor, and Ashkenazy had all these qualities in abundance. (You don't have to be Russian to play it well, but it helps.) In addition, he was leading the great Rachmaninoff orchestra, the one the composer had specifically in mind for his later works, and the players responded wholeheartedly.

It's too early to predict, of course, just how far Ashkenazy will go in his new career; perhaps the ECO tour will give us some clues. At 41, he still has plenty of time to learn. But having come this far, he certainly isn't going to give it up now—much to the dismay of fans who would prefer that he stick to the piano. But if he can do it well, why shouldn't he try?

Sol Louis Siegel

The Rolling Stones Show, Anaheim Stadium, Anaheim, CA

Granted that most people don't go to these stadium shows to *see* music—thanks to distances and the difficulties of mixing outdoor sound, they're lucky to *hear* it—the Rolling Stones' first of two concerts at this suburban Los Angeles ballpark might land in the "success" column. Nature did her part, and the July weather was unusually balmy. The other acts were chosen well: blues singer Etta James opened, followed by reggae star (and Rolling Stones Records contractee) Peter Tosh and, penultimately, the Outlaws. All played well enough, and all doubtless own new fans. The Outlaws, particu-

larly, came off far better on a Sunday afternoon outdoors than their sometimes tedious southern boogies have in other local venues over the years; maybe the sun and fresh air are good for them.

Even for a ballpark concert, the sound was a hopeless muddle; so much so that not one local reporter sitting in the audience, myself included, would commit himself in print to what he thought the first three songs might have been. The addition of guest pianist Nicky Hopkins to a band that already included Ian McLagen and Ian Stewart on keyboards didn't help; three pianos and three guitars (Keith Richards, Ron Wood and, for several numbers, Mick Jagger) were simply too many instruments to be playing at the same time. Apparently the onstage monitor system wasn't any better than the audience-directed public address; the usually reliable rhythm section of Bill Wyman and Charlie Watts struggled manfully with the beat, but didn't even come close until halfway through the two-hour set.

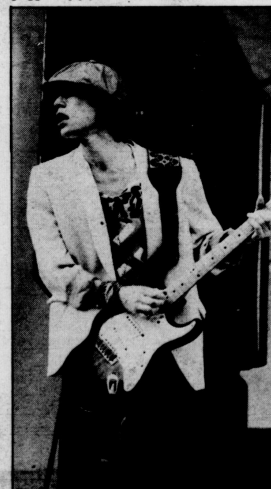
The oldest song / performed from the Stones' recorded repertoire was "Jumping Jack Flash" (1968); most of the set was taken from the band's current album. The fact that a couple of those—"Beast of Burden," coming off like an Otis Redding blues ballad and the jumpy, jivey "Respectable"—were among the set's best performances either speaks well for the new material or indicates how dreary things like a slowed-down "Honky-Tonk Women" can be. Jagger tried hard, jumping around quite impressively for a man of his age, but couldn't get the crowd stirred up until the closing number, "Flash."

The Rolling Stones' set started 1½ hours after the Outlaws had finished, surely enough time to have made the sound function properly. The Stones had left the stadium complex and were well on the road back to their hotel by the time it became clear that there would be no encore, even if the crowd had shown an overwhelming desire for one, which they didn't.

If Richard does in fact go up the river for his alleged transgressions, this may have been the group's last appearance locally; it was a sloppy exit, indeed.

Todd Everett

Jagger: Spry for his age



SAM EMERSON

- WHO ARE YOU -



N e w F r o m T h e W h o

(Conti
object
has be
for fa
very v
ter: t
movie

The
Vane
ary fi
trove
Riefe
of the
many
the m
a vic
that n
When
stop 2
Angel
fende
emph
side."

Wh
provo
a mov
tion.
tent p
prope
gover
brillia
enemi
now,
to kill
timato
be a s
group
have

LANE CAUDELL

A "Star" coming your way.
Singer, songwriter, entertainer, this
fabulous musician makes an impressive
debut with a solo album and a starring role in:

HANGING ON A STAR



OnScreen

(Continued from Page 7)

objectivity is almost impossible. The movie has become a cause celebre, a rallying point for factionalism that has brought out the very worst in people who should know better: the pro-Palestinian defenders of the movie and the pro-Israeli dissidents.

The Palestinian, produced and financed by Vanessa Redgrave (ironically using her salary from *Julia*) has become the most controversial documentary since Leni Riefenstahl's celebration of Nazism, *Triumph of the Will*. The film's been characterized by many (including those who have not seen the movie and operate purely on hearsay) as a vicious attack on Israel and therefore, in that militant equation, on Jews everywhere. When the Jewish Defense League tried to stop *The Palestinian* from being shown in Los Angeles, a spokesman for the group defended the proposed censorship by stating emphatically, "Sometimes there is no other side."

While I fully appreciate the passion which provoked that sentiment, I find the idea that a movie can be evil of itself a terrifying notion. To be sure, movies can operate as potent propaganda, but to do so they need the proper framework. For instance, the U.S. government's *Why We Fight* series worked brilliantly during World War II to define enemies and focus goals, but when viewed now, those movies no longer push audiences to kill Germans and round up Japanese. Ultimately a movie needs a proper context to be a rallying cry: show *Battle of Algiers* to a group of would-be revolutionaries and you'll have a training manual; show it to a group

of status quo capitalists and you'll have an argument.

Exhibiting *The Palestinian* to Americans will not force pro-Israel supporters to abandon the cause and defect to the Arab side, although pro-Palestinian forces insist that's just what will happen; they maintain that the suppression of the movie is an Israeli plot to keep "the Truth" from the American public. Equally interesting is that the Jewish Defense League's attempts to keep the film from exhibition are so forceful, we're left with no other choice but to believe they too think the movie is potent propaganda.

The two sides confront each other over the screening of this movie like cats in an alley. When I finally saw the documentary last June, it was after a major media confrontation between the Workers League (a Trotskyite organization based in New York), the Academy of Motion Picture Arts and Sciences, and the JDL. Briefly, the Workers League planned to show the film in Los Angeles at the Academy's prestigious Sam Goldwyn Theatre in Beverly Hills. They had secured the theatre for two screenings, only to have that arrangement cancelled at the last minute. The way the Workers League tells it, the Academy bowed to internal Jewish pressure groups; the way the Academy tells it, the League's insistence on selling tickets was in violation of a Beverly Hills ordinance prohibiting such activity at the Goldwyn Theatre.

Another theatre, the Doheny Plaza, also in Beverly Hills, was then secured for the screenings. At 4:36 a.m. on the morning of its premiere, the theatre was bombed, causing a few thousand dollars in damage. A call to the police left the message "Never again," a well-known rallying cry for the JDL. The hysteria was again off and running.

The Workers League called another press

conference and announced that Jews were scared to death of *The Palestinian* because it told the "Truth." Dave North, the League's spokesman, denied the League itself had masterminded the mix-up at the Academy and even bombed the theatre as a way of getting attention. That allegation is not so far-fetched as it might sound: during the "radical" 60's, many groups, often for good cause, provoked violent confrontations to make their side seem more righteous. North, however, wouldn't hear of any such speculation and condemned Jewish factions for keeping the American public in their narrow-minded grasp.

That evening when I attended the premiere, the Jewish Defense League was out in force, giving support to the Workers League allegation of suppression of free speech. The JDL claimed that anyone seeing the movie was giving comfort and support to the enemy, and was in fact advocating the genocide of the world's Jewish population. When one well-known Jewish reporter emerged from the theatre, the JDL threatened her life and screamed outrageous obscenities.

It was a toss-up that night, determining which made me more angry: being told by other Jews that I was betraying my people by seeing the movie, or realizing that the JDL was advocating the same sort of mindless censorship of opinion as the Nazis when they burned the books of Freud and Schopenhauer. The only thing that *didn't* make me angry was *The Palestinian* itself.

I wonder if all the people clamoring to have the movie stopped have bothered to see it. The documentary is by no stretch of the imagination a masterpiece of propaganda, and I doubt if anyone but the most passionately motivated could sit through its three hours without becoming bored. *The*

Palestinian is a rambling, unfocused diatribe that can't make up its mind whether to instruct or to brainwash.

The most effective documentaries have a potent point of view, but they put their message across with a certain amount of style. *The Palestinian* is so loaded, so clearly orchestrated to play on emotions, that an audience is put off by what it sees. What we get is a movie with no historical context, no concrete ideology. We see scene after scene of charred buildings, weeping men and women, and indoctrinated children, but we have no glimpse of the political climate in which all of this is happening. Vanessa Redgrave's narration is of no help; her questions are all so loaded, the answers become suspect. It's particularly annoying that the film never identifies anyone; Palestinian heroes are flashed on the screen to absolutely no effect, unless of course the audience is well schooled in Palestinian politics. Equally annoying is the pseudo-conciliatory attitude toward Israel, manifested by the children insisting that once they take over the country, they'll welcome the Jews with open arms. Where is Yasir Arafat's cry, that the duty of Palestinians is to kill Israelis?

Finally, what's so frustrating is that Redgrave missed a golden opportunity to explain to the world, on some concrete level, what the turbulent Middle East situation is all about. If she had infused her film with perspective and information, we might be able to grasp the situation. Instead her noble under-dogs, the Palestinians, are short-changed. Those who are not already in their corner will be put off by the film. Propaganda can reinforce what is already believed; but it can also convince those who don't know. In that sense *The Palestinian* is a disappointing failure.

Jacoba Atlas

on disc

(Continued from Page 15)

DOLLY PARTON: Heartbreaker (RCA)

Now that Dolly's sellout...sorry, crossover from country to middle-of-the-road pop singing seems complete, judging the results seems more fair than on the basis of her two transition albums. This is hard-hitting, frequently intelligent, well-performed material. All of it's new, and a few of the songs are Parton compositions. Keeping in mind what they're aiming at, producers Parton and Gary Klein have done a commendable job.

When the bottom falls out of Dolly's current career she'll be able to go back to singing country and telling her old fans how that music's always been closest to her heart. And they'll probably let her get away with it. So who's to begrudge her a few bucks and a few stints on *The Tonight Show*?

D.P.

ELVIS PRESLEY:

Sings for Children and Grownups, Too (RCA)

What must be the most outré album concept of the year reportedly resulted from Col. Parker's observation that record stores have whole sections devoted to kiddie discs. Virgin territory for Elvis exploitation! Though the concept might be laughable, the result isn't that bad. The songs range from "Teddy Bear" and "Old Shep" through a bunch of songs you've probably never heard—or paid much attention to—as they're drawn from those frequently terrible film soundtracks. Songs originally recorded in mono are here presented that way (hooray!), and the package shows more imagination than the vast bulk of Presley projects. There's even a special greeting card enclosed for use when you're presenting the album to your favorite very young prospective music lover.

L.M.

RADIO BIRDMAN:

Radios Appear (Sire)

This bunch of Australian and North American new wavers deserve a place in history if only for covering the 13th Floor Elevators' "You're Gonna Miss Me" (punk rock a decade ahead of its time) and for writing a knowledgeable song about the characters in "Hawaii 5-0." The music raves throughout, and the boys look properly dangerous. Radio Birdman is one of those bands that radio stations who don't play "new wave" except for Tom Petty ought to be playing.

L.M.

RANK STRANGERS

(Pacific Arts)

This sounds like a one-off band, formed by California country-rockers Chris Darrow, Robb Stradlund, Cindy Edwards, John Selk, and the fellow who bills himself variously as Max Buda, Templeton Parrelly, Chester Krill and God-knows-what-else. He and Darrow were in Kaleidoscope, the well-thought-of band that somehow combined Arabian music, bluegrass, rock, and whatever else they put their minds to, frequently in the same song. "Rank Strangers" is more of the same; a follow-up, of sorts, to Kaleidoscope's reunion album of a couple of years ago (also on Pacific Arts), *When Scopes Collide*. This collection features somewhat strange (see above) but well-done and interesting versions of "Ragtime Cowboy Joe," "Ghost Riders in the Sky," "Do-Right Woman," "Starting All Over Again" (an r&b hit some years back for Mel & Tim, more recently revived by Don Gibson, but not like this!), and a few originals. Rick Griffin's cover art and lettering, though impossible to read, should dazzle Grateful Dead fans; the music should amaze them



Your Teddy Bear?

and everybody else with an ear for tasty eclecticism.

Pacific Art Records can be reached at Box 5547, Carmel, CA 93921.

T.E.

ROLLING STONES:

Some Girls (Rolling Stones Records)

What a surprise. What a relief. The godfathers meet the punks head-on with essentially souped-up Ramones and on-ye-knees chauvinism to prove that life still exists underneath the Rona Barrett rave-ups. Poised instead of posed, but I wish they'd create their own fads instead of regurgitating existing clichés—this week it's disco and power chords; can Steely Dan covers be far behind? It's still good to hear that they haven't forgotten how to systematically rape a Stratocaster and write riffs that cause cancer in adult-oriented playlists. Here's hoping that they remember forever.

C.C.

KOKO TAYLOR:

The Earthshaker (Alligator)

This fierce, steaming Chicago blues is hardly intended for the fainthearted. The album is aptly titled: while subtlety is hardly Taylor's strong suit, her power is simply staggering. The folk at Alligator have surrounded her with some superior blues musicians including pianist Pinetop Perkins and guitarists Sammy Lawhorn and Johnny B. Moore, and created a rowdy, barroom atmosphere in the studio. Included are versions of standards like "Let the Good Times Roll" (the Louis Jordan/Ray Charles hit, not Shirley and Lee's or Sam Cooke's), "Spoonful," and Muddy Waters' "I'm a Man" (rewritten to accommodate Taylor, of course); and the lesser-known but excellent "Walking the Back Streets," "Cut You Loose," and "Please Don't Dog Me." Taylor's remake of her Sixties hit, "Wang Dang Doodle," is looser and less "arranged" than the original; her version of the obscure Irma Thomas record "You Can Have My Husband (But Please Don't Mess With My Man)" might—should justice

prevail—spur others to cover the fine song. Alligator Records can be reached at Box 60234, Chicago, IL 60660.

R.C.R.

THIN LIZZY:

Live and Dangerous (Warner Bros.)

DADADADA... DADA... thunk, sputter, fizz. But I'll bet that your mother thinks it's Bruce Springsteen.

C.C.

VARIOUS ARTISTS:

Blue Note Meets the L.A. Philharmonic (Blue Note)

A year ago August, several musicians contracted to the Blue Note jazz subsidiary of United Artists Records appeared at a Hollywood Bowl concert with the Los Angeles Philharmonic. Calvin Simmons, who's at once young, gifted and black was at the baton. The headliners—at least, those present on this album—were vibist Bobby Hutcherson, acoustic guitarist Earl Klugh, and nonpareil vocalist Carmen McRae. The concert and album were aimed at a strong, pop crossover market, and there's nothing here that would offend your Aunt Ida. The orchestra isn't given much interesting to do by arrangers Dale Oehler, Bill Holman, and Dick Hazard. The strings usually saw away in the distant background, save for on McRae's "Sunday," when the brass section tries to sound like a swing band; and Klugh's "The Shadow of Your Smile," where all of the supporting musicians lay out entirely. Working against the album is its brief length (these artists could easily fill two discs; the performances are very nice); much surface noise, and UA's penny pinching abandonment of the plastic-lined inner sleeves that were once a Blue Note hallmark.

R.C.R.

VARIOUS ARTISTS:

Hotels, Motels and Road Shows (Capricorn)

Eleven past and present Capricorn Records acts are here represented by one or two live

September, 1978

September, 1978

cuts each, recorded between 1971 (an edited version of the Allmans' "Statesboro Blues" from the Fillmore East album) through this May (a concert by the Dixie Dregs, Stillwater and Sea Level at an Atlanta theater). Though each group sizzles in its own fashion, the album serves mainly as a hint of what might have been if the label had ever issued full concert sets by the Marshall Tucker Band, Grinderswitch (a wonderful band; perhaps my favorite on the label, which they've since left) or the potent teaming of Bonnie Bramlett and Grinderswitch. They're all here, plus Gregg Allman, Elvin Bishop (a recycled "Travelin' Shoes"), Wet Willie, and "Richard" Betts. The set could have been edited more smoothly; an announcer naming each act before they play becomes tedious quickly. But, since so much fine music is presented on this two-disc set, that quibble is small.

T.E.

VARIOUS ARTISTS:

Rhino Royale (Rhino)

In the spirit of similar sampler albums previously issued here and abroad by such labels as Beserkley, Chiswick and Stiff, Los Angeles-based Rhino Records (owned by the folk who run a particularly hip record store) has come up with this set of oddities. All are rock and roll, one way or another, and each selection is funny in its own way. "Blassie, King of Men" by professional wrestler Fred Blassie has already gained repute in certain circles; there's a previously unissued cut by the Credibility Gap (a citizens' band anthem, "Hello World, This Here's Wrong Number"), and a former Frank Zappa protégé, Wild Man Fischer, is heard singing what must be the Rhino commercial (there's an entire Rhino album available by this character, for anyone so disposed); and another Zappa "creation," Ruben Guevara (of Ruben and the Jets) and some friends dish up fair doo-wop readings of "The Star Spangled Banner" and "America the Beautiful." That's the stuff that might mean something to you already. Other selections, perhaps even funnier than the familiar stuff, include Gefilte Joe and the Fish's "Walk on the Kosher Side," Little Stevie Weingold's "Be True to Your Shul" (you don't have to be Jewish and from West Los Angeles to appreciate this album, but it sure makes things easier), and the album's piece de something-or-another, the alleged "Richie Balance" singing the answer song to "Rock and Roll Heaven." It's tasteless, but terrific. Between cuts are unbilled take-offs on various radio and TV commercials.

The production is not so slick as to get in the way of the music or satire, and the packaging's right up there with Big Label stuff. With the state of rock and roll satire down to where it is right now, these guys deserve a break and a hand. Maybe their hands should be broken. Hah!

Available from Rhino Records, 11609 West Pico Boulevard, Los Angeles, CA 90064.

D.P.

TAMMY WYNETTE:

Womanhood (Epic)

So sublime is Wynette's singing that even minor-league material—and there's some of that here—comes across sounding much stronger than it would in other vocalists' versions. So, when she gets ahead of something worthy—like Bobby Bradlock's title number, or a cover of Barbara Mandrell's hit, "That's What Friends Are For," the results are devastating. She can also take a novelty like "I'd Like to See Jesus (On the Midnight Special)" and make it sound intelligent and sincere. Credit must be given, as usual, to Billy Sherrill's luxurious production, cushioning Wynette's voice without smothering it. While this isn't Wynette's best album ever, it's more than ample evidence that her standing as country music's premiere female vocalist will stand unchallenged for some time to come.

D.P.

LENNY WILLIAMS IS OUT TO SET THE WORLD ON FIRE. AND HE'S STARTING IT WITH A

Lenny Williams is out to set the world on fire. And he's starting it with a

(an edited
pro Blues"
rough this
s, Stillwa
a theater).
own flash-
a hint of
l had ever
Marshall
wonderful
the label,
stent team-
ederswitch-
man, Elvin
oes"), Wet
e set could
ly; an an-
they play
ce so much
o-disc set.

T.E.

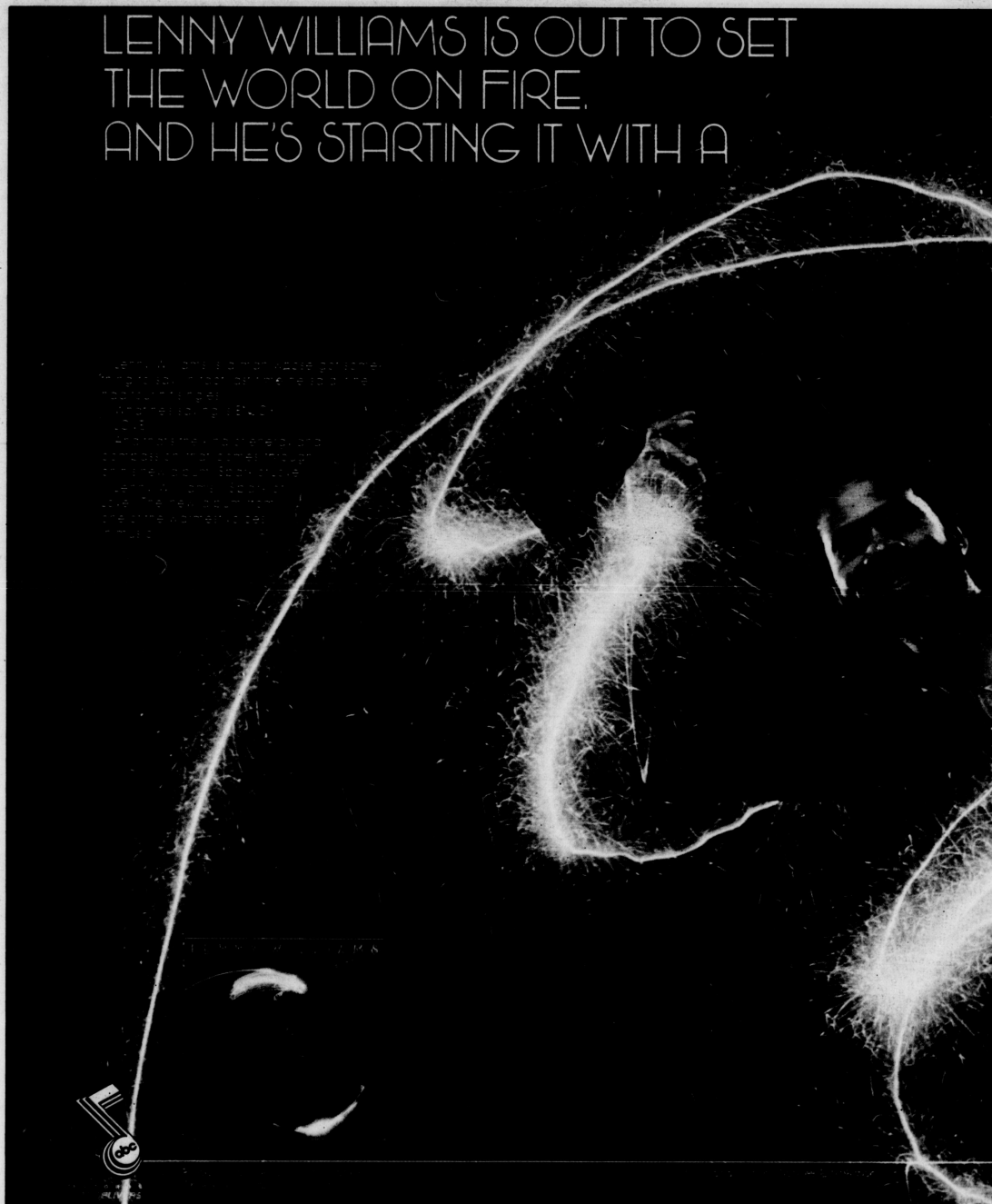
bums prev-
such labels
Stiff, Los
(owned by
hip record
of oddities.
or another,
s own way,
professional
gained re-
previously
Gap (a citi-
world, This
d a former
Fischer, is
the Rhino
hino album
anyone so
"creation,"
he Jets) and
op readings
nuer" and
s the stuff
you already.
funnier than
Joe and the
side." Little
Your Shul"
d from West
lbum, but it
the album's
he alleged
swer song to
asteless, but
led take-offs
ercials.
s as to get in
nd the pack-
Label stuff.
ature down to
ys deserve a
their hands

ords, 11609
angeles, CA

D.P.

ng that even
ere's some of
nding much
her vocalists'
old of some-
addock's title
a Mandrell's
For," the re-
also take a
esus (On the
t sound intel-
be given, as
ious produc-
oice without
t Wynette's
an ample evi-
untry music's
stand unchal-

D.P.



LENNY WILLIAMS IS OUT TO SET THE WORLD ON FIRE. AND HE'S STARTING IT WITH A

Lenny Williams is out to set the world on fire. And he's starting it with a

LENNY WILLIAMS

