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The rock band Helix, which will open for KISS on a national tour, plays during the Fall Festival last weekend. Despite the bands and the booths, the festival only drew one-tenth of the crowd in comparison with last year's crowds.

Fall Festival '83 fails to draw as many students as in past

By ELIZABETH CARAS
Staff Writer

Attendance at Saturday's Fall Festival '83 was one-tenth the size of last year's, according to David Bradford, president of the Student Government Association.

The event attracted about 400 or 500 people throughout the day, as compared to 3,000 or 4,000 last year, he said.

"I think that a lot of the reason had to do with being the first free Saturday (with no football game) and many people went home," Laurie Anne Bradford, festival coordinator, said.

She also said several professional school entrance exams were given that morning and may have discouraged some students from attending.

Others did not know about the event because of insufficient advertising, Laurie Anne Bradford said. "We didn't get the posters until very late."

The annual SGA event, which includes an outdoor concert and merchant's fair, was held from noon to 6:00 p.m., Saturday at Commonwealth Field. Sponsored by WFMI, a Winchester radio station; Panama Jack, a beach products company; and Coca-Cola, the festival featured three bands and four student booths.

Panama Jack T-shirts were available for \$5.00 and the SGA

sold popcorn from the Student Center. Coca-Cola was distributing free Diet Coke all afternoon.

Although all registered organizations were invited to attend, there were only four booths at the festival — compared to more than 16 last year, said Laurie Anne Bradford.

The SGA offered samples of the materials and services they provide throughout the year. "It is a chance to find out what the organization (SGA) is all about," Tim Freudenberg, SGA vice president, said.

One of the organizations at the Fall Festival included Young Democrats for Collins who registered students to vote in November and promoted Lt. Gov. Martha Layne Collins and the Democratic nominees, Laurie Anne Bradford said.

The Citizens Utility Board was available to speak with students about rising utility costs. "Anyone who gets a phone bill should be interested in the group," she said.

The newly established Art Guild displayed artwork, and members were available to speak with anyone interested in their work. "We showed up to let people know that we exist and we're on campus," Charlotta Brunson, secretary of the guild, said.

"We're trying to educate the public so they will be able to appreciate artwork when they see it," she said. "They know if they

like a given work or not but can't explain why."

The Michael Joy Band began the show followed by the band Stroke. About 4:00 p.m., the main band, Helix, played for about an hour. Paul Hackman, the band's lead guitarist, said the band was glad to attend. "As long as the people here had a good time, we had a good time."

Helix is planning to make another video and will soon begin a seven to nine week European tour with KISS on Oct. 11, Hackman said. "All the bands did a fantastic job," Charlie Fox, WFMI program director, said. "They were twice as good as they were last year."

Everyone was a little upset by the poor attendance this year, Laurie Anne Bradford said.

"Next year I hope that there is more response from students as individuals and from organizations," she said. "We want everyone to enjoy themselves as students of UK and hopefully we can do it again."

"We're only doing it for them," she said. "We're not making any money with the attendance."

Laurie Anne Bradford estimated that the SGA received about \$500 from the sale of T-shirts and popcorn. The money is being used to help renovate the Student Organizations and Activities Center in the Student Center.

Reagan wins reprieve in battle for 'covert' aid to Nicaragua

Associated Press

WASHINGTON — President Reagan has won at least a reprieve in Congress for the CIA's embattled "covert" aid to Nicaraguan counter-revolutionaries.

The Senate Intelligence Committee has accepted a slightly revised aid plan and the House may shy away from a head-on fight to stop it. Meanwhile, the CIA-backed "contras" — or counter-revolutionaries — have stepped up attacks against Nicaraguan towns near the Honduran border and against economic targets deep inside the country. The leftist Nicaraguan government claims to have beaten back the attacks.

By taking no action before the 1983 fiscal year ended Friday, Congress allowed funding for the covert action to continue. Proposals to end it are expected to re-emerge later this month but their chances appear doubtful.

The House, which voted 228-196 on July 1 to kill the program, is scheduled to consider the cut-off proposal again in about two weeks as part of the 1984 intelligence authorization bill. The Senate never took up the House-passed bill to kill the program and is expected to back continued covert action while insisting on tighter budgetary controls.

Congressional staff aides of both parties, speaking on condition they not be identified, agree that the cut-

"Stopping weapons going from Nicaragua to leftist guerrillas in El Salvador would cost \$300 million and risk deeper U.S. military involvement."

Pentagon

off effort has lost steam since the July vote for several reasons. Among them are included:

•The more pressing debate over the role of U.S. Marines in Lebanon.

•Intense anti-Soviet feeling over the downing of Korean Air Line Flight 007 that has hardened congressional sentiment on a wide range of security issues.

•Administration pleas that covert action is crucial to its overall political strategy in Central America and has already succeeded in forcing Nicaragua to soften its negotiating position.

•Pentagon estimates that an overt program for stopping weapons going from Nicaragua to leftist guerrillas in El Salvador would cost \$300 million and risk deeper U.S. military involvement.

The House bill, approved in July, would have replaced covert aid with an open \$80 million fund to help pro-

U.S. governments in the region stop leftist gun-running.

But in letters to the House and Senate intelligence committees, Defense Secretary Caspar Weinberger said overt "interdiction" against ground supply flow alone could cost upwards of \$200 million the first year, and at least \$100 million for each subsequent year. Even at these levels, little interdiction could be achieved against air and waterborne infiltration.

In Nicaragua yesterday, two rebel movements have intensified the scope and frequency of attacks on army positions, carrying out air raids on the capital's airport and heavy assaults on border posts.

The attacks caused more headlines than heavy damage but reflect a drive for rebel credibility and a shift from sporadic harassment of Nicaraguan troops to highly visible raids on important economic targets.

Until recently, most of the fighting against Nicaragua's leftist Sandinista government has been claimed by the Honduras-based Nicaraguan Democratic Force, a rightist-led movement that gets U.S. help. It may have as many as 10,000 troops in or near Nicaragua.

But the Costa Rica-based Revolutionary Democratic Alliance, led by disenchanted former Sandinista leader Eden Pastora, did much of the fighting in September, overshadowing the Honduran-based rebels for the first time.

Rape

Myths, misconceptions surround rapists, lecturer says

By ELIZABETH CARAS
Staff Writer

It's easy to blame the victim for a rape, and it's easy to let the rapist off the hook for the crime. But those beliefs are myths and stereotypes, says Jacque Wurzelbacher, community education specialist for Lexington's Rape Crisis Center.

Wurzelbacher spoke about misconceptions concerning the rapist and the rapist's motives at the Office of Continuing Education for Women on Friday in 4 Frazier Hall.

One of the most popular misconceptions is that men rape because they are sexually deprived, she said. "This is the biggest myth that pervades society."

A rapist's rationale for raping is about the same as an alcoholic's reason for drinking, she said. "It would be the same thing if an alcoholic claimed to drink because he was thirsty."

Wurzelbacher said studies have shown over 60 percent of rapists were married or had a regular sex partner.

Men usually rape because they are depressed, angry, anxious or are seeking revenge, she said. "They want to overpower and humiliate someone else."

The majority of rapists are 35 or younger and are acquainted with the victim, Wurzelbacher said. "Rape is a repetitive crime with 16 being the

average age for a man to commit his first rape."

She said most rapes fall into three categories — the anger rape, the power rape and the sadistic rape — which were named by Nicholas Groth in his clinical studies of rapists.

Power rape is the most common type of rape and often involves acquaintances, she said. "Power rapists plan in advance and fantasize about the rape."

The power rapist doesn't feel in control of his life and the rape makes him feel that he is in charge, Wurzelbacher said. "His mode of operation is capture, conquer, control."

The anger rapist comprises one third of the offenders, Wurzelbacher said. "His assault is motivated by rage, which he releases by the rape."

Force is always used and these rapes are often used by a stranger on a stranger, she said.

The third category, the sadistic rapist, comprises only about 2 percent of all rapists, Wurzelbacher said. "These are the ones everyone hears about like Jack the Ripper, although they are very rare."

This type of rapist finds it intrinsically exciting to hurt someone and often practices bondage and mutilation, she said.

Wurzelbacher warned against the compulsion for women to adapt

these classifications to real circumstances, because pretending to know the mentality of a rapist could be very dangerous.

She said only two out of every 10 rapes are reported today which has increased from one out of 10 in recent years. This is often because most rapes are acquainted with the victim, who may not want to report it, she said.

INSIDE

Beer and food were in abundance at the Oktoberfest held last Friday and Saturday at the Kentucky Horse Park. For a description of the festivities, see page 3.

The Lady Kats wrapped up the Tigers of LSU yesterday in volleyball. For details of UK's victory, see SPORTRIS, page 2.

WEATHER

Today will be mostly sunny with a high in the mid to upper 80s. Tonight will be partly cloudy with a low in the mid to upper 50s. Tomorrow will be partly sunny with a high in the mid 80s.

Assistant professor receives fellowship for studies

Writer to document history of black workers in Appalachia

By DAVEENA SEXTON
Staff Writer

William H. Turner has spent almost 20 years in Harlan County.

The assistant professor of sociology and Appalachian studies grew up in Lynch, Ky., a small Appalachian mining town. He was recently granted a fellowship to write a history of the area.

Turner, who has been an assistant professor at UK since 1979, will spend the next year at Duke University, compliments of the Ford Foundation. The foundation gave him one of 35 fellowships available this year through the Postdoctoral Fellowships for Minorities Program.

Working through the Center for the Study of Civil Rights and Race Relations, Turner will compile *Black Harlan*, the result of a three-year research effort to reconstruct the social history, origins, adaptation and out-migration of blacks in the Appalachian coal fields centered in Harlan County.

His work will examine the nature of life for a "racial minority" within

a "cultural minority," he said.

Turner received a bachelor's degree in sociology from UK in 1968. His doctoral degree is from the University of Notre Dame.

Although he has spent the past three years researching *Black Harlan* in addition to teaching his courses at UK, his interests have not always been focused on black Appalachia.

He spent a decade (1969-1979) teaching and doing research in the general area of Afro-American social and political movements. "I was looking at the mainstream of black life and culture... mainstream in all kinds of quotations," he said.

"I didn't understand then, that had I spent my energies looking at the struggles and survival tactics of blacks in Appalachia, I would have had a much clearer picture of blacks in the urban centers and delta regions that I thought I was coming to learn something about," Turner said.

"In order to know the universal, you really do best if you know the particulars," he said. He also has held postdoctoral

fellowships at the University of Pennsylvania's Moton Center for Independent Studies and the Institute for Educational Leadership at George Washington University through the National Center for Education Statistics.

Turner has held teaching, research and administrative posts at several universities. He returned to Kentucky in 1979 and discovered that "all of the dimensions of the general social and political and historical plight of black people was part of the social and historical experience of black people in Appalachia."

"I understand much more about the general movement, migration and the history of black people in the United States — and indeed the world — by studying blacks in the central Appalachians. The Appalachian black experience often reflects some of the more exaggerated dimensions of black life throughout America, he said.

Turner said his sociology professor, John B. Stephenson, had insisted that this was true all along. Stephenson, now director of UK's

Appalachian Center, said blacks in Appalachia "are an invisible people in an invisible region."

"There has been a long-standing need for the kind of salvage ethnographic work that he (Turner) is doing, and he is the ideal person to do it. He is one of only two or three — less than a handful, let's say — doing any significant work on black Appalachians," Stephenson said.

Turner is co-editor of *Blacks in Appalachia*, an anthology which is to be published later this year by the University Press of Kentucky. The anthology includes 23 selected readings and an extensive bibliography, and differs from *Black Harlan* in that it is macro-analytical in its approach, Turner said.

Turner also serves as editor of "Sojourner," the newsletter of the Eastern Kentucky Social Club, which serves as "a communication network for the little desperate Eastern Kentucky black communities in those states contiguous to Kentucky," he said. There are eight or nine chapters of the club nationwide, in such cities as Detroit, Cleveland, Chicago and Fort Wayne.



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Lady Kats improve to 22-2 after LSU win

By JASON WILLIAMS
Senior Staff Writer

The Lady Kats are picking up the pieces and starting anew if yesterday's volleyball match against LSU in Memorial Coliseum is any indication.

The Kats defeated the Tigers 15-2, 15-8, 11-15, 16-14. The win followed weekend victories over Southern Illinois, Duke and Temple in the Tennessee Classic in Knoxville to bring UK's record to 22-2.

The Kats, ranked fifth and sixth in separate polls, showed dominance in the first two games and the ability to hold their ground when LSU threatened to turn the momentum its way, which pleased associate head coach Mary Jo Peppler.

"They're playing better. I think they're kind of inspired after the U of P loss,"

Peppler said, referring to last week's big loss to Pacific.

Tanya Diamond and Marsha Bond spiked and dinked at will in the first game while LSU could get almost nothing going.

UK was up 10-2 in the second game before falling error-prone and allowing the Tigers to score the next six points. Freshman Lisa Dausman, seeing more playing time than previously, led the way as the Kats answered with the next five points for the game.

The third game started off in the opposite manner, with LSU jumping up to a 12-2 lead. The Kats came within 11-13 but fell short.

UK watched its 11-3 lead dwindle away in the fourth game as the Tigers kept clawing and finally tied it at 14-14. After three side-outs, Kim Martinsen had a thunderous spike and Lori Erpenbeck had an equally intimidating block to end the match.

Junior Fredda Simpson started in UK's 5-1 offense in which Carolyn Kirby, still nursing an aching shoulder that has hampered her hitting, is the lone setter. The team normally uses a 6-2 offense with Kirby and Irene Smyth setting.

"It's really good for my setting game," Kirby said. "... I'm learning more about setting and about hitting. I'm anxious to get back in there, though, and I'm sure Irene is too."

The Kats are at Eastern Kentucky Tuesday night and on the road until they host Loyola Marymount Oct. 11. The Oct. 14 match against Hawaii in Memorial Coliseum will start at 9:30 p.m. after an appearance by The Chicken at 9 p.m. in conjunction with the first men's basketball practice of the season at 12:01 a.m.

Bat Cats batter Cumberland with home run show

By JEFF WALTER
Reporter

Shively Field was the scene Saturday of an unusual brand of baseball — the home run derby.

The Kentucky Wildcats blasted six home runs in a doubleheader sweep of Cumberland, improving their Fall exhibition record to 4-0.

Three round-trippers were hit in the first game — the first a two-run shot in the fourth inning by Randy Clark that broke a 1-1 tie. The Wildcats won by the score of 7-3.

Rick Campbell belted two of his team's three homers and collected seven RBIs in the second game, igniting a rally from a 7-3 deficit that ended in a 17-8 UK rout.

"I don't know how many home runs were hit today," said UK Coach Keith Madison, "but both teams were hitting them."

Campbell went hitless the first game, batting out of the eighth spot, but a switch to the No. 2 spot seemed to bring out his best in the second game. The junior shortstop was three-for-three officially, but he also drove in RBIs on two unofficial at-bats.

Clark's homer in the first game was his first of the exhibition season, and it seemed to indicate he has begun to make the adjustment from junior college to major college baseball.

"The only adjustment I had to make was that my junior college coach and Coach Butler (UK assistant coach) have two different philosophies on hitting. I worked last week

on staying up instead of crouching and I got more power. They've got me here to hit home runs, to hit with power, and that's my job. That's what I've got to do."

Third baseman Brandt Ely continued his strong hitting, driving home four runs with a single and a homer in the first game, and also preventing a Cumberland run with a fine save of an errant throw in the third inning. Ely currently leads the team with 12 RBIs for the Fall season.

Dan Sehlhorst also homered in the first game.

Madison used a total of seven pitchers in the two games. Starter Jack Savage picked up the win in the opener, allowing one hit and one run in his four innings of work. Joe Farmer, in relief, got the win in the second game.

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Oktoberfest provides German brew and fun

By GARY W. PIERCE
Assistant Arts Editor

"Two days of Bavarian revelry" reigned at the third annual Oktoberfest, held Friday and Saturday at the Kentucky Horse Park.

The event, sponsored by the Lexington Council of the Arts, Lowenbrau and WLAP radio, was designed to raise funds for the council and its member organizations; and the accent was definitely on fun.

Oktoberfest featured fine German beer, German food, beer, polka dances, beer, music and beer. As Tom Caywood, an alumnus and volunteer festival worker, put it, "When the worst beer you have in the place is Lowenbrau on tap, you know you've got it made. It's basically a big party."

For those who enjoy a little food with their drinks, Oktoberfest offered a variety of Bavarian culinary delights. A food booth oper-

ated by employees of the Covington Haus, a northern Kentucky German restaurant, attracted long lines of hungry festivalgoers. The menu featured mettwurst and sauerkraut, as well as good old-fashioned hot dogs for those with more American tastes.

The dessert booth offered apple strudel and other sweet delights. Fred Schmidt, of the Ohio-based Seravatti Pastry Company, said with a wink, "They say they're non-fattening, but I wouldn't swear to that."

In the main tent, the UK Tube Ensemble proved the atmosphere didn't have to be authentically German to be fun. The Ensemble oom-pah-ed its way through such unlikely yet entertaining tunes as "My Old Kentucky Home" and "Theme from 'New York, New York.'" Come nightfall, the crowd got into the act, displaying their fancy foot work in the Polka Contest.



JACK STIVERS/Kentucky Staff

Lou Felice, an employee of Covington Haus in northern Kentucky, cooks several types of German sausage, including mettwurst and bratwurst, during the Oktoberfest this weekend at the Kentucky Horse Park.

Cancer care

Radiation therapy developed at Medical Center increases chances for victims

By TRACY WHYTE
Staff Writer

A new radiation therapy for cancer treatment has been developed by doctors at the Medical Center.

Dr. J. Larry Beach, chief radiation physicist, said the technique has improved cure rates for certain cancers, especially cervical cancer.

Beach said the procedure has been used on over 300 cases of uterine cancer, 20 brain tumors and an assortment of oral cavity, breast and other cancers since 1970. He said there has been an improvement in the clearance of stage II, III, and IV cervical cancers, with clearance of stage III being almost twice as effective than with traditional treatment.

The new procedure uses Californium-252, an element that releases neutrons. These neutrons can penetrate into human tissues and release recoil protons, which are extremely effective in causing tumor death.

Beach said a hollow tube is inserted in the patient close to the tumor. Slugs of Californium are inserted into the tube, sending neutron radiation to the tumor. The patient remains in a shielded room during the process, reading a book or watching television.

Ann Martin, LPN and nurse technician, monitors patients for the approximately eight hours they must remain in the room. "They are in and out in one day," she said. Along with the advantage of no overnight hospital stay, there is no post-implant nausea, and the patient remains awake during the entire procedure, Martin said.

Beach said this treatment is additional to six weeks of X-ray therapy. "We put a large dose of radiation on the tumor, and then the X-rays clear it up," he said. A six-week period must be allowed when the pelvic area is treated, he said, because this normal tissue must have time to repair.

Patients are "all ages, usually be-

tween 50-70," Beach said. He sees about six cases of cervical cancer each week, with a stage I cure rate of 90 percent.

For this reason, Beach said he thinks this procedure could be beneficial to regions such as Appalachia and migrant southern California. "Underdeveloped countries could really use this," he said.

Beach said the project began in 1977, and is funded by the American Cancer Society to do randomized tests with cervical cancer. Beach said stage III is much better, and not doing the patient any damage.

The biggest advantage of the treatment, he said, is "the complication rate is really low." A radioactive isotope, Cesium 137, was traditionally used, with a complication rate of 15 percent. "Ours is less than five percent," Beach said.

Martin said patients respond to the therapy well. "It seems like the tumor melts away," she said. "Some patients classified as inoper-

able in standard ways are now five-year survivors."

The biggest advantage of the treatment, he said, is "the complication rate is really low." A radioactive isotope, Cesium 137, was traditionally used, with a complication rate of 15 percent. "Ours is less than five percent," Beach said. "It's like using a baseball bat to kill a fly," she said. "Why go to a highly aggressive treatment when you can adequately affect a tumor with a low dose?"

Martin said they are "quite enthused" with the new procedure. She said a lot of people are being saved that might not have been.

Beach said even though the treatment is not effective against widely spread cancers, it still has many advantages—relatively low cost, outpatient services and reduced physical complications.

Although Russia and Japan are doing similar treatments, Beach said UK is the "only one in the country at this time," using the technique.

Reagan allies want delay on vote

Senate Democrats seek Watt's dismissal

By TOM RAUM
Associated Press Writer

WASHINGTON — Senate Democrats are seeking a quick floor vote this week on a resolution urging the dismissal of Interior Secretary James Watt, but Reagan administration allies, mindful that the measure could pass by a comfortable margin, are searching for ways to block or delay the vote.

"We're ready to vote on Mr. Watt. But the administration doesn't want a vote," said Senate Democratic leader Robert C. Byrd of West Virginia. He is author of the "sense of the Senate" resolution calling on President Reagan to request Watt's resignation "without delay."

Byrd has indicated he'll take the first opportunity to press for adoption of his measure, which labels as "insensitive and insulting" Watt's characterization of appointees to an advisory commission as "a black, a woman, two Jews and a cripple."

That chance could come within the next few days, as Congress works for another week before taking a one-week Columbus Day recess. Also up in the Senate this week is legislation to designate a new holiday to honor slain civil rights leader Martin Luther King Jr., a bill that could be filibustered by a small band of conservatives.

Meanwhile, work will continue in

both chambers on major spending bills for the fiscal year that began Saturday.

The White House said last week that Interior Secretary Watt was expected to stay on and that President Reagan considered the matter "closed."

But the furor over Watt's remarks continued to rage on Capitol Hill, and GOP leaders concede that Byrd's resolution would likely pass the Senate well. "It seems like the embarrassment to the Reagan administration."

Some of the harshest criticism of Watt is coming from senators in the West, the region most affected by

Interior Department policies. In 12 Western states, only 10 senators are urging Watt to stay in office, according to an Associated Press survey conducted late last week. Another eight senators for the region have called outright for Watt to resign and two others have stopped just short of doing so.

Byrd's anti-Watt resolution has solid support among the Senate's 45 Democrats and thus far, 15 of the Senate's 55 Republicans have publicly said Watt should resign or consider resigning.

Byrd originally offered his resolution as an amendment to a bill authorizing State Department programs. But Senate leaders have indicated they may postpone further action on that bill until mid-October.

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Kernel**

VIEWPOINT

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Poorly publicized Fall Festival 1983 draws few students

Last Saturday, the Student Government Association sponsored Fall Festival '83.

All the fixings were present for a grand celebration. There were three bands, popcorn and free cola. Everything was set for a good time, with one exception — there was a definite lack of attendance by the student body.

Last year, controversy clouded the actual number of people who attended the event. This year, however, both sides agree that Fall Festival '83 was a disappointment, judging by the number of people who attended.

A total of 400 people showed up, according to David Bradford, SGA president. Of those 400, no more than 150 showed up at any given time.

Excuses are flowing trying to explain the drop in attendance.

True, several professional school entrance examinations were given on Saturday morning. But the number of students who took the tests was minimal in relation to the entire student body.

The real problems of the Fall Festival '83 lay in two categories: scheduling and promotion. SGA obviously chose this past weekend because it was an "open" weekend in this year's football season.

This, perhaps, was an error because of the fact some students make an exodus home on the first open weekend of the year.

Also there was little advertising to attract those students who did remain on campus last weekend. Laurie Bradford, coordinator of the event, admitted that advertising for Fall Festival '83 was less than adequate.

Pamphlets were quickly distributed on North campus and nothing more than a few scattered posters were found on South campus. The ads that did appear were small and easily overlooked.

SGA should have recognized the effects of poor advertising. A little more imagination and a touch of creativity would have generated far better results.

Fortunately for SGA and the student body, little student money was spent on the event. WFML, a Winchester-based radio station, the Coca-Cola company and Panama Jack, a national beach products company, were left to foot the bill.

But one can only imagine the difficulty SGA will have in trying to get the event sponsored for a fourth year. And indeed, if student interest remains low in this event, one must also ask if there is even a need to sponsor such an event.

Student apathy is high on campus. And part of the problem of apathy apparently rests among members of SGA in regards to this year's event.

If SGA members elect to have a Fall Festival '84, let's hope they put more work in promoting the celebration, rather than depending on last-minute, desperate efforts to fill a "campus-wide" event.

Letters Policy

Readers are encouraged to submit letters and opinions to the Kernel. Persons submitting material should address their comments to the editorial assistant at the Kernel, 114 Journalism Building, Lexington, Ky. 40506. All material must be typewritten and double spaced. To be considered for publication, letters should be 350 words or less, while Guest Opinions should be 850 words or less. Frequent writers may be limited.

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

Editors reserve the right to edit for correct spelling, grammar, clarity and to eliminate libelous material.

LETTERS

'Smut reviewer'

The students of UK really have something to boast about now. Dear Hearts, our own Kentucky Kernel has hit the big time. The Kernel now ranks right down there with Hustler and Playboy. The Kernel now reviews X-rated motion pictures. How about that, isn't it great, the Kernel takes the lead to inform the UK students of all the worthwhile cultural events in Lexington.

It's a pleasure to know the paper has someone on its staff with the expert background and knowledge to

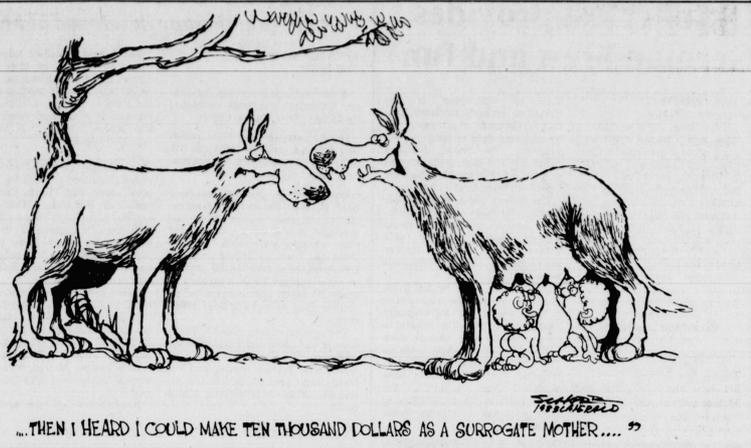
be able to review the X-rated flick "Up and Coming," featuring Marilyn Chambers.

Perhaps next, Managing Editor John Griffin could give the readers of the Kernel a first-hand review of the "Ladies of the Evening" at 5th Street and Limestone.

I am confident that John Griffin, with all his great journalistic ability, will someday be a professional smut reviewer for Hustler. And after all, isn't that what the world needs? Way to go, Kernel, you're really a publication UK students can admire and respect.

Jay Dees
Political science junior

DROLL



Office football: painful for uninitiated

"You want a beer?" I hear Horatio ask me.

"You're home!" I exclaimed. "For the first time in two weeks, you're home before seven in the morning. Wait 'til I tell your mother."

HORATIO 'N' ME

"No bad news today, thank you," he said, poppin' the top on a cold one. "I'll have you know that today I became an athlete."

"Lemme guess," I said. "You're playin' Gershwin on a team honorin' dead composers."

He gave me that cheesy smile of his, then said, "I'm the nose guard on the office touch football team. First game is Saturday."

"You're playin' nose guard?" I laughed.

"I was volunteered."

"Sacrificed, more like. You can't play nose guard. You have the ferocity of a dead drunk."

"So I can train, can't I? Rehearse my position."

"I don't recall a Berlitz thing for football players, but I'll try 'help ya."

"OK." He went into the living room and put on one of his albums, then went into the kitchen and started making a sandwich.

"What're ya doin'?"

"Having something to eat."

"You can't eat before practice. You're gonna practice."

"I have a test to study for..."

"Study later. I have a miracle to perform, so I wanna get an early start."

So outside to the front yard we went. I put the ball by the tree, then grabbed him by the shirt and pulled him over to the sidewalk, about five

yards away. "Now," I told him, "it's first and ten."

"What's that mean?"

"Whaddaya mean, 'What's that mean?'"

"I don't know what you mean. What's 'first and ten?'"

"At least you got the intelligence of a nose guard," I mumbled. "OK. It's the first play in the series and you got 10 yards to go before you get another series."

"Series of what?"

"Downs."

"What are 'downs'?"

"Downs are plays in a series... Christ, what are you doin' playin' football when you don't know beans from bacon about the game?"

"Beats me. I just signed up."

"He gets hit. A lot. So it hurts. A lot. Most people wear designer jeans. Nose guards wear designer mud."

"OK. What do I do?"

"All right. I'm the guard for the offense. You play the middle position in the defense. You try 't get past me 't the ball. Ya got two defensive ends and four linebackers helpin' ya."

"So let's play."

"All right. I'm gonna say, 'Hut,' and yer gonna get by me an' touch the tree. I'm gonna count, an' if you

don't touch th' tree by the time I get to five, ya di'n' do yer job. Th' play worked. OK?"

"OK."

I got down in a set and looked up at him, an' he was just standin' there. "Ya gotta get down in a set," I said to him.

"What's a set?"

"C'mere." I took his hand, put it to the ground, then bent his knees. "I'm supposed to stand here like this?" he asked.

"Yeah. Spread yer feet apart a little so ya can come shootin' off the line."

So he spreads his feet apart shoulder-wide. "Put yer feet together," I said.

"You just told me to spread them apart."

"But put one behind th' other. Spread 'em like that."

Finally he was down in a set. I said "Hut," and backpedaled three steps, and he reached out and grabbed my shirt. "Flag," I said.

"What's that mean?" he said, letting go of my shirt and touching the tree.

"Penalty flag. Ya held me. Usually the offense holds the defense, but in this case it's not usual."

"So what happens?"

"OK? Just go back and get down in a set."

He did it — without my help — and I said "Hut." I backpedaled and on he came, but this time without using his hands. "Hold it," I said.

"Now what's wrong?"

"Ya can use yer hands, ya know."

I said, "This ain't soccer. Ya can reach out and push me away. An' one other thing."

"Yeah."

"Yell a little, will ya? The defense

yells when they rush."

"What do I yell?"

"Anything. It provides an intimidating force for the defense."

"OK." He got down in a set, I said "Hut," an' on he came. "GERONIMO!" came thunderin' out of his mouth.

"I fell down laughin', and he went around an' touched the tree. 'What the hell do you mean 'Geronimo?'" I said. "Just yell. A deep-throated 'Hey!' will do."

"I'm hungry. I've got to eat and study."

"Ya gotta learn how to play football, though."

"I'll learn tomorrow."

I finally found the last piece of him and threw him in the car. I lit a cigarette for him and took him home. He crawled in the house, got a beer and went in the shower. The steam came out the door and I heard him moaning.

"You OK?" I hollered.

"Anything ya want?"

"A beer. And a message from Cy-bill Shepherd."

"That that blonde in the TV show the other night?"

"Yes. And the one on Johnny Carson."

"No way. Ya need more practice."

"Hell if I had more practice, I couldn't use her."

"You couldn't use her anyway after today's game."

"The team won."

"Yeah, but the center knocked ya unconscious on the first play."

"Well, Gawd, she was huge."

Horatio 'n' me live somewhere in Lexington. We ain't got a phone.

Travel broadens New Yorker's horizons

Andrew DAVIS

The question has been asked at least 100 times. It was asked by the beautiful redhead I met at a party last week, and it was asked by the middle-aged receptionist I met in the elevator of Patterson two days ago.

It was asked by all of my friends in Kirwan Tower, by the short kid who delivered me my pepperoni pizza yesterday, and by practically everyone I've met here.

The question is: What are you doing at UK? When I tell everyone that I'm originally from New York, they almost instinctively ask "the" question.

The answer comes two-fold. I came here because of Nancy Green, former head of student publications. She told me that UK had a good journalism school, and she was right. I also came here because New York was getting boring.

New York, boring? Isn't New York the city that Frank Sinatra loves to sing about ("I wanna wake up in a city that never sleeps"), and isn't it the home of Broadway, Times Square, the Empire State Building, 42nd Street, and the Statue of Liberty? How could that be boring?

Well, after living in the suburbs of the Big Apple (30 miles from Manhattan) for 20 years, even living in New York can get dull.

See, I didn't live in the Big Apple. I lived in the suburbs of New York. A big difference, practically two

other worlds. I went to "the city" many times, but I didn't live there. But yet I did get New York TV stations (10 stations) and New York rock stations (a lot more than Lexington).

But that doesn't faze many Lexingtonians who still want to know what I'm doing here.

I was interviewing Rosemary Pond, associate dean of students for residence hall life, for a story I was doing last week. While I was interviewing her, she was also interviewing me.

"What are you doing in Kentucky?" she asked me. "Because there's a whole country out there that I wanted to get to see," I said, "I could have stayed in New York, but there are different types of people out here, and I wanted to get to meet them."

The answer may seem contrived, but it is true. Staying in one place for your whole life can be boring. A person has to broaden his or her horizons, and by tasting other "cultures" of this and other countries is a good way of doing it.

Since I came here I've met people from Tennessee, Minnesota, Pennsylvania, Indiana, and Connecticut. I also plan on visiting my cousin in Indiana soon, going to Nashville with my friends, going to Florida with them on Spring Break, and going to Toronto to visit my friend Angie (whom I met in the Bahamas). I never would have been able to do that in New York.

Also, I think that the differences between New Yorkers and Kentuckians is vast. When I was living on the east coast, I thought that Kentuckians were a different breed of people. Now, after living here and adjusting to Kentucky living — I have discovered that my past impressions were silly.

Sure, you (Kentuckians) talk different than I do, and it did take awhile for me to understand what the hell you were saying; but now it's no problem. Suffering from cultural shock was fun.

And that's the fun part of meeting people from different backgrounds. Seeing how different and alike we are.

But there are a few things I can't get used to since I've moved here.

One thing is that the bars close at 1 in the morning. Bars in New York close at four, and the drinking age is 19, so I've had no problems with my prof. With the bars closing at one, I have to go to the bar at eight. Too early to start and end a night of drinking and dancing.

You're also very subdued here. In

the Big Apple and its surrounding areas, the atmosphere is rush, rush, rush. Here it is slow down, slow down, slow down. Sometimes I think I'm in slow motion.

I also can't find a pizza place that sells calzones. They don't even know what one is. A calzone is a baked shell, made of crust, that has cheese, sauce, meat, peppers and all sorts of Italian foods inside of it.

Sounds good. But you can't get them in Kentucky; at least I can't find one. When I go home for Christmas vacation, I'll make sure to get a calzone.

But, as I said, suffering from cultural shock is fun. And it is also an eyesopener. I think if more of us tried to see different parts of this country and other countries, the U.S. view of being imperialistic would soon die. And if the Russians did it, maybe they'd be less imperialistic, too.

Maybe they (U.S.S.R. and U.S.A.) would stop building bombs to kill each other, and instead start building a relationship for peaceful co-existence.

I know it is a long shot, but we have to start somewhere, so why don't we start by leaving our own backyard — and see how the other guy runs his world. We'd learn a lot.

All because one New Yorker went to Kentucky.

Andrew Davis is a journalism junior and a Kernel staff writer.

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Ampersand

VOL. VII, NO. 1 September/October 1983

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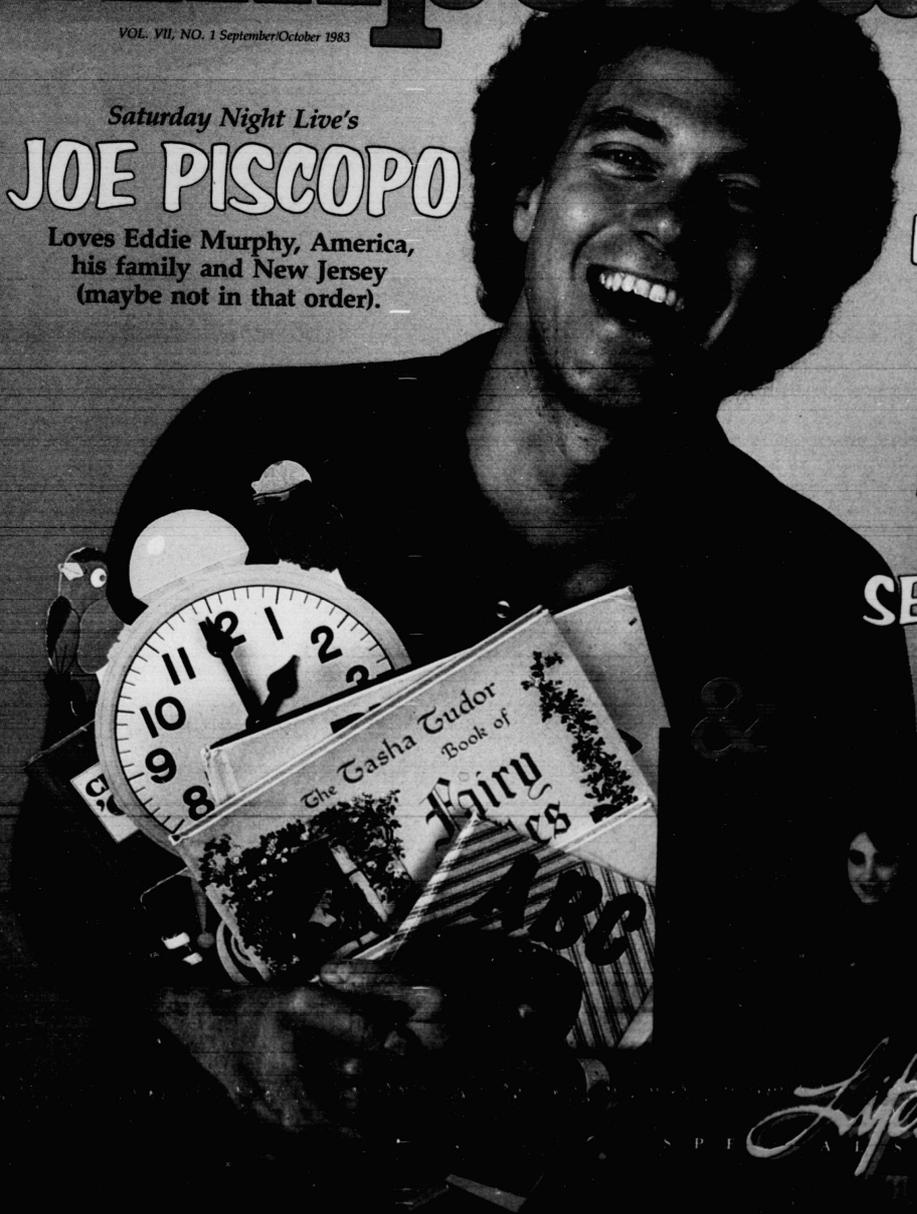
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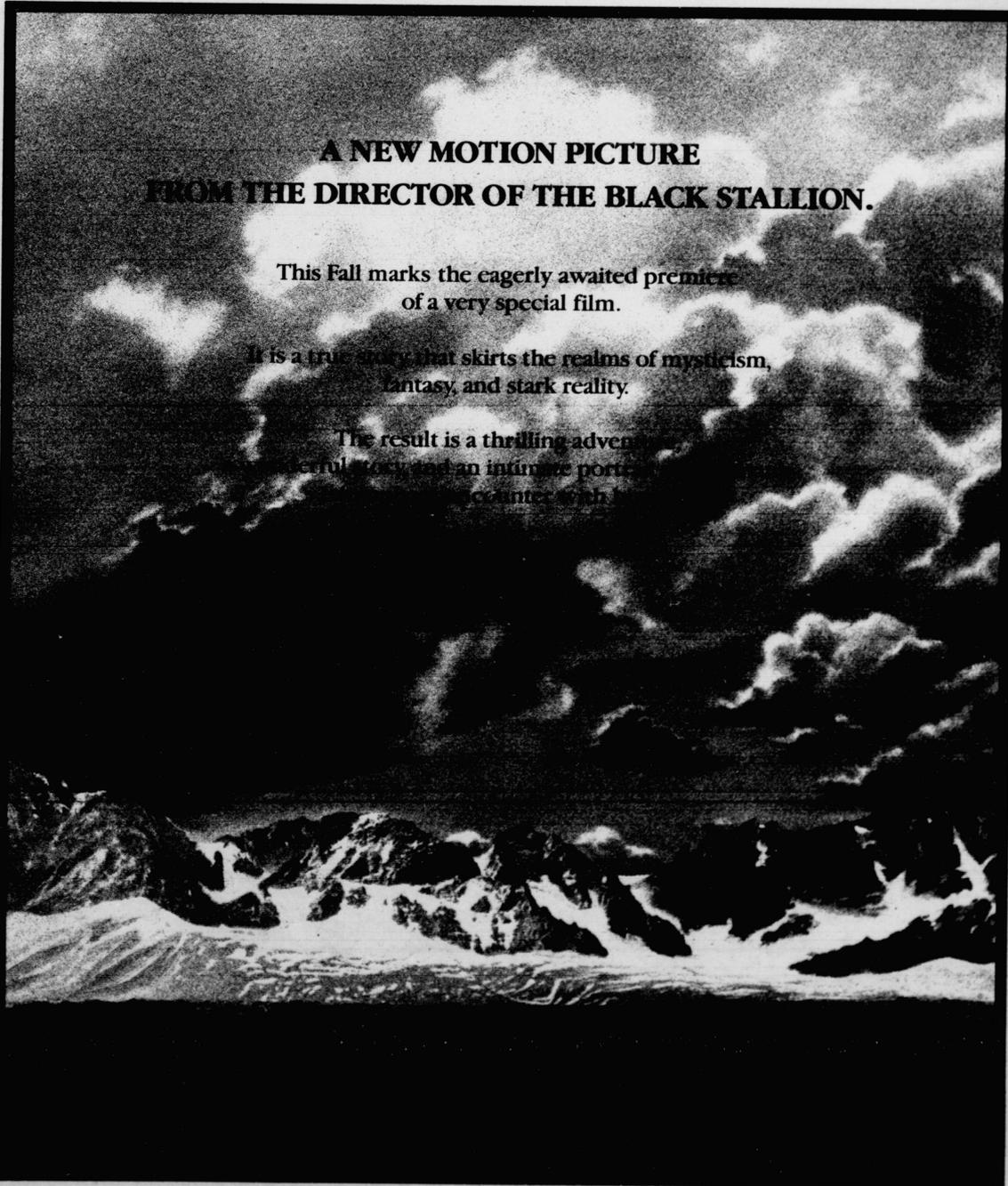
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Welcome to *Ampersand's* Back to School issue. This is our seventh year of publication (tra la), and we're pleased to present something new: a special consumer-information section in each of our six issues. In this one—Fashion. Next month, we survey Home Electronics, and for December, Food and Entertainment (for the holidays, of course). Future issues will grapple with HiFi Sound, Health & Personal Care, and Beyond the Campus (travel, credit, etc.). All of these special programs are extra—we still bring you entertainment news and features in every issue.

We'd like to know your reactions to the special sections, and to *Ampersand* in general. Write to us, and soon; we live for the mail (things can get pretty lonesome around Hollywood...).

P.S. A trivia quiz: Who was on *Ampersand's* first cover, back in September of 1977? (No prizes — just the winners' names in print in a future issue. Your mothers will be thrilled.)

Judith Sims
Editor

Send your comments, kudos and complaints to In One Ear, 1680 North Vine, Suite 900, Hollywood, CA 90028.

IN ONE EAR

letters

I am a bit confused about Eric Flaum's reference to New Jersey as "rightfully one of the most maligned states in the na-

tion." I'm especially confused with your use of the word "rightfully."
 I've grown up in New Jersey, spending all of my summers on the Jersey shore or in the northwestern corner of the state. New Jersey has some beautiful places with miles of farmland, beaches and lots of beautiful horse country. We serve the nation (yes, the whole nation) as a gateway or causeway to New York City. When did we earn such a horrible reputation?

It is because of you and hundreds of other malinformed journalists who are looking to hop on the band wagon and poke fun at New Jersey that things are the way they are. So from now on keep your opinion to yourself!

I regret you had to be the subject of my wrath but I had to begin somewhere. I'm just tired of hearing it from Johnny Carson's *Tonight Show* to small, useless columns like your own.

Anthony Stefarelli, Jr.
Glen Ridge, NJ

Joe Piscopo, in our cover story this issue, says some very nice things about New Jersey, which we did not bother to contradict, being the fair-minded, neutral, fine humans that we are.

Loved the cartoon illustrations by Paul Ollswang in your April issue. Could you feature him again sometime?

Kathie Pederson
University of Oregon

Mr. Ollswang is a regular contributor, and he will no doubt reappear in these pages.

Just wanted to send a quick note of appreciation for your magazine. I plan to live in the Northeast for the summer and your magazine has helped me with my summer plans (i.e. your Summer Travel and Entertainment section in Vol. VI, No. 6, April, 1983).

Incidentally, I discovered *Ampersand* at Arizona State University.

Dawn M. Tosch
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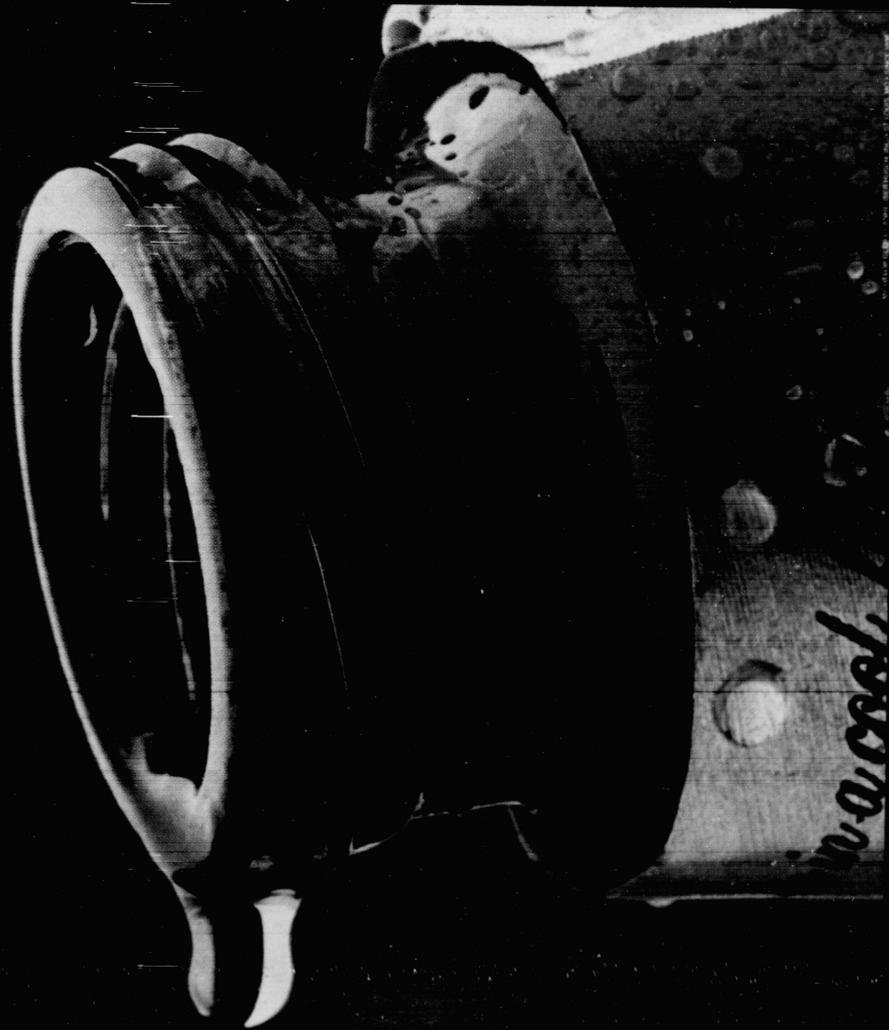
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SNL's next breakaway star

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Flap, flap, caw, caw ...

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Doug Trumbull's beleaguered special effects bonanza

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News, rumor & hype

OUR COVER

Joe Piscopo was photographed by New Yorker Deborah Feingold

& OUT THE OTHER
goings on

BY STEVEN GINSBERG

No Laughing Matter

AFTER YUKING IT UP in *Meatballs*, *Stripes*, and *Tootsie*, former *Saturday Night Live* star Bill Murray is now taking on his first serious role. He plays a young man coming to terms with the world in 1920's Paris in *The Razor's Edge*, based on the W. Somerset Maugham novel. Murray co-wrote the screenplay with director John Byrum (who wrote the putrid *Heartbeat*) and is shooting on locales in England, France and the Himalayas. And if the transition to drama doesn't work? "I promised to do a comedy if I mess this up," Murray says. It's a safe bet; he's already signed to do *Ghostbusters* with Dan Aykroyd. Aykroyd and Harold Ramis wrote the script (to be directed by *Stripes*' Ivan Reitman), which was at one time intended for Richard Pryor.

THE 1984 BRO BROTHER Calendar, the brainchild of Deborah Caulfield, David Crook and Michael Gershman, "celebrates" our real-life versions of George Orwell's nightmarish fiction. The calendar, which

unfolds as a generous 3x4 poster, details Nixon's crimes, HUAC's blacklist, Vietnam, and dozens of lesser-known but no less shameful American events. (Example: In November 1972, "Rep. William Moorhead reveals White House plan to install FM receivers that can be operated by government in every home, boat and auto.") Available in campus book shops, this calendar is a great gift for the truly paranoid or the merely worried. Coming next spring from the same trio (plus Robert Ellis Smith) is *The Big Brother Book of Lists*.

Signing Up

REMEMBER THE OLD DAYS in Hollywood when everyone had a studio contract? They're coming back. Paramount Pictures has in the last few months signed long term deals with Eddie Murphy (for a mere \$15 million and his own production company), *Staying Alive* co-star Cynthia Rhodes (for a six-figure salary and an option to do five films), *Winds of War* director Dan Curtis (for the opportunity to make features); and *Flashdance* producer Don Simpson and Jerry Bruckheimer (for ...?). Why the sudden urge for a stable of talent? "There are certain people whose creative vision we share and want to make movies with over a long period of time," a Paramount rep explained. And we thought they just wanted to make money.

Old Lovers Never Die

CHECK VERY CLOSELY and you'll find Diane Keaton in one of the many still shots contained in Woody Allen's latest film, *Zelig*. Keaton is seated at a table in a party scene with Allen's *Zelig* character and costar Mia Farrow. But it's doubtful you'll find Keaton in any of Allen's upcoming films. She'll be spending a good part of next year in Europe starring in the filmization of John LeCarre's novel *Little Drummer Girl*. After that it's the lead in *Modern Bride*, where she portrays a woman in her thirties getting married for the first time.

MIKE NICHOLS has committed to direct a film version of Nora Ephron's roman à clef *Heartburn*, the humorous story of a marriage breakup that is said to be based on Ephron's own stormy matrimony with Watergate hero Carl Bernstein. The novel centers on a Washington columnist and his wife, a kind of hip Julia Child who has her own cooking show. It also offers at least one recipe about every 20 pages — though none for popcorn.

Bo-Zo

POOR BO DEREK. First she finds out that her costar in her new movie, *Bolero*, Fabio Testi, has herpes (and after they did some major romantic scenes). Now she suffers the further indignation of having to retitle her film. *Bolero* has already been registered by someone else. But BoBo gets the last laugh this time. She's simply calling her epic — *Bo-Lero*. Get it? ... We thought you would.

The Bible, Baby or Get Down With Thy Bad Self

BECAUSE WE KNEW you must be wondering what self-possessed ladykiller Richard Gere could ever do to top himself, we're happy to tell you he's found a new niche—in the Bible. Gere will portray the biblical hero David in *The Story of David*, a saga that shoos next year in Europe. The adventure story takes David from innocent shepherd boy through fun times with Bathsheba and his reign as the King of Judah. But fear not. Though Bible heroes may seem lily white, insiders tell us that David liked to flirt and seduce to get his way. At least as portrayed here.

It's Not All Glamour

PRODUCTION HAD TO BE SHUT DOWN for three weeks on *Indiana Jones and the Temple of Doom*, the sequel to *Raiders of the Lost Ark*. It seems star Harrison Ford hurt his back on the set. But fear not. Ford was sent home from London to recuperate in L.A. with new wife Melissa Mathison (*E.T.*'s screenwriter). After three weeks of attention, and a program of swimming, Ford is said to be as good as new.

E.T.'S ADOPTIVE SISTER, Drew Barrymore, will next star as a pint-

sized pyromaniac in *Firestarter*, a film based on the Stephen King horror novel for *King Kong*'s producer Dino DeLaurentis. Being the star she is, Drew, of course, won't set things aglow with an ordinary pack of matches. She uses telepathy powers. (Remember Sissy Spacek in *Carrie*?)

Respect

YOU JUST HAD to be at Aretha Franklin's L.A. concert at the Beverly Theatre in Beverly Hills to appreciate it. Not only did the queen of soul do just 55 minutes, relying mostly on the vocal power of her background singers, she wore a blue glittery mermaid-type gown that was so tight we got to see what kind of navel she has (we always wondered). ... OK, you win. It's an "inny."

THE GUYS BEHIND the comedy hit *Airplane* are back in the saddle (or air) again in a new movie only being referred to as *Top Secret*. Again written by brothers Jerry and David Zucker (and a third writer, Martin Bruck), the film is shooting in London under the most confidential of circumstances. The only thing its distributor, Paramount, will say is that the film's subject is top secret and that we'll get to see it next summer.

JERRY HOPKINS, star biographer (*Elvis: A Biography*, *Elvis: The Final Years*, and *No One Here Gets Out Alive*, about Jim Morrison) has produced another — *Hit and Run*, the Jimi Hendrix story. Revealed in same is a bizarre kidnapping of Hendrix which was, amazingly, kept silent at the time. Hopkins' next subject (a live one, for a change): David Bowie.



Jimi Hendrix

ANNE BANCROFT, best known to contemporary audiences for roles in *The Turning Point* and *The Graduate*, should be known as a singer by Christmas. She is said to steal hubby Mel Brooks' remake of the Ernst Lubitsch classic *To Be or Not to Be* with her Polish rendition of "Sweet Georgia Brown." Actually, Bancroft is not a newcomer to music. She was the original choice (before Barbra Streisand) to do *Funny Girl* on Broadway and has won Emmies for her musical TV specials in the late Sixties.

Comic Book Mentality

FROM THE PRODUCERS of *Superman I, II and III*, get ready for — *Santa Claus*! A \$50 million version of a syrupy Santa story featuring at least one evil elf (what else?) is going to be shot early next year so it can be at theaters in time for Christmas, 1984. Personally, we'd rather have coal in our stockings.

Speaking of *Superman* stories, know how much Marlon Brando really made for 12 days work on the first two of the series (he was cut out of the second) — \$13-\$14 million, according to its producers Ilya and Alexander Salkind in a recent *New York Times* interview. But they've learned. Brando is nowhere to be found in the upcoming *Supergirl*, which we'll be treated to next summer (when does it stop?). Actually, we were figuring the leviathan Brando as a natural for Santa Claus. Save on padding, you know. Anyway, newcomer Helen Slater is in the title role battling it out with arch villainess Faye Dunaway.

Amazing Meryl

WHAT ELSE CAN Meryl Streep do? Sing. A single is supposed to be released in a few months with the two-time Oscar winner warbling "Amazing Grace," a number she does in her latest movie, *Silkwood*. Portraying Karen Silkwood, a woman who died mysteriously while unraveling the reasons behind unsafe conditions in the plutonium plant in which she worked, Streep apparently surprised skeptics and did a top notch job with the tune.

No More Tomorrows ... Please.

JUST WHEN you thought it was safe to like orphans again, producer Ray Stark has announced plans to make *Annie II*. The new picture stars now-not-so-little Aileen Quinn (who will be 15 years old during filming next year) in an "action adventure story with music." Boston-based independent filmmaker Jan Egleson directs. Why continue the story? For one thing, sources close to Stark say market research shows little girls and their mothers are interested in another *Annie* story. And — Quinn's exclusive contract with Stark was about to run out. At one point, the studio was even thinking of putting Quinn into the forthcoming sequel to *Eating Raoul*. Really.

More News

NOT ALL STORIES in the film biz have unhappy endings. Director Jonathan Kaplan's latest picture, *Heart Like a Wheel*, a compelling biography of female race car driver Shirley Muldowney, seemed all washed up after it bombed in its initial release down south (film executives aren't likely to release a film elsewhere if it doesn't do good business with the audience it's meant for). But because a few people at Twentieth Century-Fox liked the picture, they've thought up a whole new ad campaign. Now they'll be using an ad approach a la *Norma Rae* by painting Shirley as a woman who goes up against the system (profes-

Hot Young Actor
MICHAEL PARÉ
 Stars in His First Two Movies

BY DAVIN SEAY

It's a publicist's dream... no long, drawn-out saga of a dreary, dues-paying climb to the top. No sir, you don't get much more instant than Michael Paré's nimble leap up the ladder of success, clear over the heads of countless toiling also-rans, right to the very portals of marquee immortality.

Consider, for instance, the current pitch: 24-year-old Paré's first film, as well as, not coincidentally, his first starring role, is Embassy Pictures' *Eddie and the Cruisers*. Paré portrays, quite convincingly, a mythic Sixties rock star, a cross between Eddie Cochran and Jim Morrison who disappears under suitably mysterious circumstances. "Michael doesn't do his own guitar playing or singing," his press agent breezily informs. "It's all synched

of few actors in Hollywood history who's never had to endure the indignity of playing a supporting role.

"Of course I'm lucky," says Paré between bites of breaded pork chop. "I'm the luckiest guy I ever met," and no one in the crowded town square—clogged with catering trucks, an idle herd of Harley Davidsons and a battalion of tattooed extras in black leather regalia—seems inclined to contest the point. For one thing, they're all busy scarfing down pounds of quintessential movie locale cuisine—carried fruit, overcooked entrées and stale cold cuts. For another, it's unbelievably hot out here—three degrees over a hundred on the Universal Studios baklot in Hollywood, where the filming of *Streets of Fire*—director



STEPHEN VAUGHAN

enormous beer belly, waddling by to reveal the Harley Davidson logo etched onto his back. Ominous-looking knots of biker types silently consume lunch beneath a pitiless sun, their D.A.'s wilting. Walter Hill, orchestrator of all this menace, is huddled with producer Lawrence Gordon under the only shade around, a mottled patch beneath a wormy elm tree. Looking like someone's jovial truck driving uncle, Hill, pudgy and bearded and wearing a baseball cap, seems completely at ease amidst the sizzling chaos of his own design.

"Walter has a vivid picture of what he wants," remarks Paré, squinting against the blinding glare. "There's never a question of 'do I have what he needs.' You wouldn't be here if you didn't."

Hill does indeed seem to know exactly what he's up to. Among the hottest of a current crop of bankable Hollywood directors, the one-time screenwriter is flush from his box office smash *48 Hrs.*, a film mapping exactly the same macho cosmos as the rest of his work, which includes the queasy *Southern Comfort*, that masterpiece of slow-motion gore, *The Long Riders*, and the hair-raising *The Warriors*, to which *Streets of Fire*, billed as "a rock 'n' roll action fantasy" bears more than a passing resemblance. With Hill's impressive credentials he could, of course, snag any number of rising or established stars to front his latest effort—the first of a projected film trilogy titled *The Adventures of Tom Cody*. That he chose Paré, a nearly complete unknown, to portray his mythic hero is revealing evidence of the young actor's considerable on-camera charisma.

Born in Brooklyn, the eighth of ten children, Paré and family moved to the wilds of Westchester County when Michael's father died. "I went to the Culinary Institute in Hyde Park," he relates through a mouthful of canned peaches, "because cooking was the first real job I had when I got out of high school. It was something I could do and get at least a middle class income. But I don't think I ever considered it my life's work."

That last comment sounds a bit fishy. After all, Paré graduated from the Institute with a cooking degree and began almost at once climbing the long ladder to chefdom, taking a few sous-chef positions in New York restaurants, filleting and flambéing until he landed a spot, at age 21, as an assistant baker at New York's ultra-trendy Tavern on the Green. It was just about then, however, that destiny intervened with stunning alacrity.

"I was waiting in a bar for my girlfriend to get off work," relates Paré, his winning smile suddenly bright at the memory. "I felt someone tap me on the shoulder." The tap, believe it or not, was Opportunity itself, in the person of a New York talent scout/agent who liked what she saw and wasn't shy about saying so. She suggested he attend acting school, where he was eventually to meet the late legendary talent agent Joyce Selznick, who was also duly impressed.

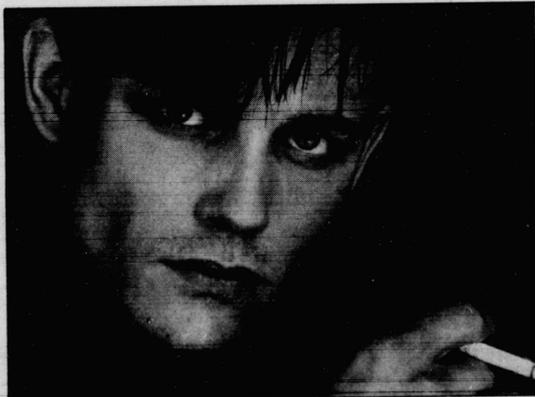
Sitting across from him it's impossible not to catch the full force of his appeal to sharp-eyed scouts and canny film directors. His striking good looks are set off by pale blue eyes and a shock of unruly blond hair. Looking a bit like a pre-dissipated Nick Nolte with a touch of down-home Gerard Depardieu, Paré certainly possesses the right mix of star quality facial fundamentals. But there must be file drawers full of appealing composites Hill and company passed clean over in favor of Paré. Why? It seems to have more than a little to do with the fledgling star's casual and unselfconscious poise. "When I first met him, he struck me as a kid with good instincts and not a lot of training," remarks *Eddie and the Cruisers* co-star Matthew Laurence. "I felt about him like a son, and even with everything that's swirling around him now, he's still that same kid." (Laurence is incidentally, roughly Paré's age.) There is, even now, a palpable eagerness to Paré, a transparency and guilelessness that is quite disarming. He is, in a word, malleable. "What he's got," intones one press release, "you can't spell."

Nor, it seems, is it something Paré can easily articulate. His frequent search-me shrugs seem about the most eloquent statements he's able to make on the subject of his own success. "I fell for acting right away," he says. "Who wouldn't?" One gets the feeling he's waiting to wake up.

With lunch over, the *Streets of Fire* menagerie straggles back to the scene of today's shooting. Six blocks of ersatz New York City streets, complete with elevated train tracks, comprise the main set for Hill's Fifties-styled vision of the future. Mounted over the entire length of the stage is one enormous expanse of plastic tarp. What seemed like a good idea at the time—cover an outdoor stage set to allow night shooting during daylight hours—now resembles a diabolical health hazard. The plastic sheet, flapping in a blistering breeze, cooks the set to an even 110, creating a sort of greenhouse effect as hordes of extras, decked out as the film's evil motorcycle gang, sweat and steam while waiting for their cues.

Paré, sitting in the ubiquitous personalized director's chair, suffers along with everyone else as he waits through another interminable break in the shooting. His costume is a woolen, Wallace Beery-style undershirt with suspenders holding up heavy suede trousers. Smoking a succession of Marlboros, he continues his account of his rocket ride to verging stardom. "After I met Joyce Selznick," he recalls, "I started taking the whole thing a little more seriously. She helped me get acting lessons, and I quit cooking. I gave myself a year to make it."

It took two, but he eventually landed a supporting role on the benighted prime-time TV series *Greatest American Hero*, playing a "smart aleck kid" named Tony. "I had that job for a year and a half," he recounts, apparently unaware that in a single bound he cleared the



People who've seen the picture don't believe me when I tell them. That's how good Michael is." The stunning non-sequitur passes by without a pause. After all, lip synching is an art like any other; if one's client excels in faking it, why not let the world know?

Eddie and the Cruisers is something of a muddle: a flimsy whodunnit with a surfeit of who-cares plot twists, the flick wallows in enough clichés to embarrass the entire staff of *Reader's Digest*, while Martin Davidson directs with a hand heavier than Mr. T's. It is equally true, however, that for the time Paré's lean and hungry good looks fill the screen we are in the presence of a Presence. Even as rickety a vehicle as *Eddie and the Cruisers* can't seem to slow Paré's considerable matinee idol momentum—he smolders, flares and broods with all the instinctive élan of a Richard Gere or Matt Dillon. Even from such scant evidence it appears likely that with time he'll expand his dramatic repertoire to include charm, vulnerability and other emotional essentials.

As of this moment, the fate of his fledgling career rests on two considerably more promising starring slots, which must make him one

The face that launched a career: Paré as Eddie in Eddie and the Cruisers (above) and as Tom Cody, Walter Hill's latest futuristic urban hero in Streets of Fire (above right).

Walter Hill's latest paean to manly violence and other heroic virtues—is proceeding in fits and starts.

Standing by an enormous tub of strawberry ice cream is Mr. Lee Ving, fresh from his debut film role as the sleazy nightclub manager in *Flashdance* and quickly recruited for a small part in *Streets of Fire* alongside such notable supporting actors as SCTV's Rick Moranis. Lee's shirt is off, revealing a tattooed snake circling his bicep, and he's waving around what looks like a sawed-off shotgun, one of hundreds of dangerous-looking weapons lying in piles on the set. Next to him, another sunburned extra sans shirt totes an

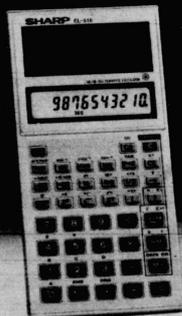
A M P E R S A N D

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Saturday Night Live's

JOE PISCOPO

Father of the Year vs. the Sleaze Kings

BY STEVEN X. REA

Joe Piscopo should be standing, his feet firmly planted, his arms crossed Cochise-style, his chin pointing up with pride. Behind him, in a steady breeze, the stars and stripes should flap and wave. There should be music: the "Star Spangled Banner" would do nicely. In fact, just put Joe where George Reeves used to be, towering there as Clark Kent/Superman in the opening credits of the Fifties TV series.

Joe Piscopo, American. "You know what I believe?" he says, sitting in his back yard, squinting a little in the hot summer sun. "My father came over here when he was nineteen, from Avellino, Italy. He settled in Newark and worked in New York in a hat factory. All the other nationalities, they called him a Wop bastard. My grandfather would literally have to fight his way to work, he had a lead handle on his umbrella and if they bothered him at the factory he'd beat the s-t out of them with this umbrella. So he worked there until he had saved enough to buy some buildings. Then he developed the buildings. He gave my parents a nice life and my father took that and blossomed that and he became an attorney, and he gave our family a great life. That's why I want to be even better. My father's a hero to me. I respect my grandfather. Those people are heroes to me. That's a lot of s-t to go through. Yeah, I'm an American."

"You know what I mean? They came to America and they made it work. Sinatra did that." Piscopo stops, smiles. "Isn't that hoke? The way I think like that? I am medieval in my thinking — if that's medieval."

Medieval, schmedieval. Joe Piscopo, 32, New Jersey born-and-bred, star of *Saturday Night Live*, is just a satisfied dreamer of the American Dream. He has a wife, Nancy, and a little ham of a kid, Joey — a skinny, grinning 4-year-old. There's a black half-Lab, half-mutt canine called All-Star, who wags his tail and (yes, really) smiles.

The Piscopos live on a couple of acres of prime Jersey real estate, tree-shrouded upper-crust suburbia, a half-hour's drive from Manhattan. The house is a modest two-floor affair, red cedar shingles with white trim. In

Joey & Joe Piscopo decide to be serious people. Deep. Always thinking about life's important matters. Foolishness hits! It's irresistible, a sudden Silly Attack. Joey & Joe lose concentration. Joey & Joe agree never to concentrate again. "You got a deal, Pop," says Joey.



DEBORAH FEINGOLD

the family room there's a wall of photographs of Piscopo's relatives — his grandfather, his father and mother, uncles, brothers, cousins.

On the counter by the kitchen there's this modern, slabby-looking statuette: the Father of the Year Award. "I got the Father of the Year award, man, I'm so proud of that," Piscopo says. "I'm not bragging, I'm showing you more out of astonishment than anything else. I'm the Television Father of the Year; Benny Goodman was the Music Father. I felt so out of place, but it was a real honor. I said, 'How did you pick me for the Father of the Year? I'm on *Saturday Night Live*. I'm the antithesis of what any kind of parental guidance should be.' But they gave it to me."

Piscopo is serious about this. "Drugs are out, families are in. No kidding."

He's a big amiable fellow. He has curly hair and a kindly, cartoonish face with eyes that pop out, twinkle. Sometimes when he talks — about Joey, or about his good friend Eddie Murphy, who has just bought a house a few minutes away — he almost lisp: it's a sweet, tender, sincere voice. Piscopo cares about his friends, his family, more than he cares about his career.

Still, his career is moving along quite nicely, thank you. The former DJ, dinner theater and TV commercial actor, comedy club encee and standup comic has come into his own these last couple of years. His uncanny, manic caricatures of Frank Sinatra, Jerry Lewis, Andy Rooney, David Letterman and a gaggle of other celebs have made him — along with Murphy — *Saturday Night Live*'s star attraction. His recorded version of Sinatra doing a medley of Joan Jett and Foreigner tunes was one of the best comedy discs in years. Dick Ebersol, SNL's executive producer, had to up Piscopo's salary from the cast's weekly pay of \$13,500 to \$20,000 and offer him door-to-door limo service to lure him back on the show for the new season. Piscopo

has committed to do all 20 programs, unless a movie comes up, and then he'll do 15.

Even with all that, Piscopo's still not sure he made the right decision. "Yeah, it was tough," he says. "First of all, Eddie's only coming back half the time and it's no fun when he's not there. He's a great guy. He's just like a good friend to be around. So he's only going to be there half the time, and I don't think that my talent, what I do is — I don't have a real chance to showcase it on *Saturday Night Live*. I do characters, I do impressions and things like that, and that's great, I have a lot of fun, and it's amazing that I've gone as far as I have — not that I've gone far at all, honestly — just doing that. But what I really want to do, what I really look forward to is one day doing my own television show. I want to do my own half-hour weekly variety show. That's my goal. So I can address the camera, talk to the camera and be myself like I'm talking to you now. On *Saturday Night Live* I can't address the camera. I've got to do makeup, like if I have to do Sinatra or something, it takes me an hour to get into it and then I'm doing a couple of sketches and then I'll have to change into another character ... half the time I'm in makeup, so it's kind of crazy."

Though television is Piscopo's passion ("I'm a television baby," he says), like SNL stars Aykroyd, Belushi, Chase, Murray and Murphy before him, Piscopo is making the leap from the small screen to the big. His first venture: a co-starring role in *Johnny Dangerously*, a Thirties gangster sendup starring Michael Keaton (with whom he's worked on SNL) and Maureen Stapleton, directed by Amy (Fast Times at Ridgemont High) Heckerling.

"We're going to give movies a shot," Piscopo declares, tugging at the front of his dark blue NBC sports shirt. "I think I could be a great movie actor. I really have confidence in my acting, more than anything. But I can't believe it," he laughs, shaking his head, "I want

to stay in television. I really enjoy television. There's nothing I like more than to go 'Hey, hey, we have a really great show this week, *The Joe Piscopo Variety Half Hour*, with guest Eddie Murphy, it'd be like a dream. But movies, yeah, I haven't really been bitten by the movie bug."

"But I'm looking forward to *Johnny Dangerously*. I'm Michael's arch enemy, Danny Vermin. I'll put on my Italian voice and model myself after some of my relatives. We're shooting on the Fox lot, with all these great fake sets. Hosed-down streets, gorgeous cars."

"And then," he says, sighing, "I've got to come right back for *Saturday Night*. That'll be a grind. I'm trying to think what I can do on the first show."

Piscopo doesn't foresee any problems arising among the rest of the SNL ensemble and him and Murphy when they all gather again for the season premiere, even though Piscopo and Murphy are clearly the show's stars.

"Nah, I don't think there'll be any tension or anything," he muses. "I was going to say it's an ensemble show, but I don't know if it ever was. An ensemble show starring Chevy Chase, an ensemble show starring Bill Murray. I guess it never was. Naah."

"But right now I'm concerned because Barry Blaustein and Dave Sheffield — they were supervising producers and two of the premier writers up there, along with Pam Norris and Bob Tischler — Barry and Dave said they're not coming back and I don't know if Pam is coming back."

He laughs. "Eddie just left a message on my machine, he goes (adopting a haughty, effeminate accent): 'Hello Joe, this is Edward. I just talked to Barry Blaustein and he told me he wasn't coming back. Well, I guess we're all f---d. Goodbye.'"

No matter what happens with *Saturday Night Live*, it's clear that Eddie Murphy and Joe Piscopo are still the best of friends, despite what was said in *Rolling Stone*'s June cover story on Murphy. The magazine reported that during one show, when scheduled guest host Nick Nolte bowed out at the last minute and Murphy hosted, Piscopo was upset that he didn't get to bask in the limelight. The story said that Piscopo wanted to host the show as Frank Sinatra.

To say that thing about me hosting as Sinatra, I thought that was hysterical," Piscopo says. "Can you imagine hosting the show as Frank Sinatra? Hey, there's something that will hold up over an hour and a half. (In Sinatra voice.) And now, the musical guest, please welcome Lionel Richie, a wonderful groovy cat." Piscopo laughs. "What was I supposed to do?"

"That was an outright lie. It really bothered me. To the point, where you can't believe — I was so hurt. More than anger, I was just hurt by it. And I couldn't figure out where it came from. As far as me and Eddie, it just rolls off our back, because there are editors who are assholes. And I have a feeling the writer was

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Saturday Night Live's

PISCOPO

CONTINUED
an asshole in this case. First of all, for him to say that I'm envious of Eddie is just, it's so ludicrous."

Piscopo is getting worked up. "I don't know how to say this so it doesn't sound ridiculous, but all I ever want to do is work. All I ever wanted to do was be a television actor and just be—I'm perfectly content doing that.

Just give me some bucks, man, and let me get my little farm and I'll be fine. My family, the dog and everything—that's all I ask in life. And to say that stuff about me and Eddie—it just really hurt.

"Rolling Stone is a sleaze magazine, and that's for the record. Rolling Stone is a hip National Enquirer, it really is."
Little Joey, his girlfriend from next door

How to land a 165 lb. hunk without hook, line or sinker.



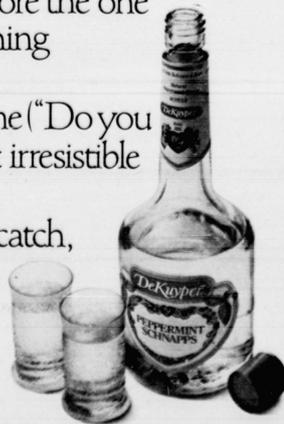
When stalking the masculinus homosapius, the lure is everything. And as most fishing aficionados know, DeKuyper Peppermint Schnapps is just what the angler ordered.

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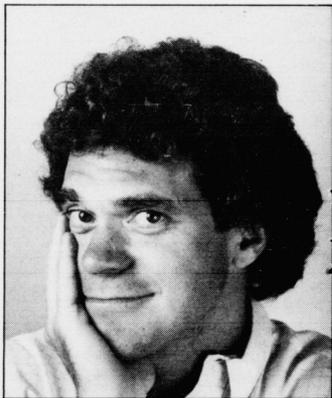
You play it cool at first, let out some line ("Do you tie your own flies?" is a favorite) and that irresistible taste brings 'em in.

So next time you're going for a prize catch, cast off with DeKuyper Peppermint Schnapps. And "the one that got away" won't be the one that got away.



DeKuyper Peppermint Schnapps.

Peppermint Schnapps, 60 Proof, John DeKuyper & Son, Elmwood Place, Ohio



A close look at this man does not fall to produce his serious side, as it would seem here. Below, with his half-and-half All-Star.

and All-Star, whom Piscopo sometimes calls Neuro-Brain, shamble into the garden. The performer is getting hot in the sun, motions to move inside.

"You know what I really want to do?" asks Piscopo, a man who's about to make a movie, signed to do a comedy album and does a weekly syndicated radio show called *Joe Piscopo at Large*.

"Ultimately, I'd like to produce. I've got my whole career pretty much planned out... I want to hire the talent. I hate being judged, I want to be able to go out and say to the talent, 'Now this is what we're going to do. This is funny.' But I'll tell you what, from writing on the show and performing on the show, I think I'll become a better producer one day, because I'll understand all those facets of it. And that's what I want to do."

Piscopo steps into his house, closes the sliding glass door behind him. He looks around and moves to the kitchen, grabs a beer from the refrigerator.

"Show business," he says, nodding happily. "Show business is my life. Show business and New Jersey."



DEBORAH FEINGOLD

Sept./Oct. 83, page 14

&OUT THE OTHER

CONT. FROM PG. 9

Enough Already

STEVEN SPIELBERG and George Lucas continue to have the magic touch. With the success of *Return of the Jedi*, the two guys are now responsible for the six biggest-grossing movies of all time. In order, they are: *E.T.*, *Star Wars*, *Jedi*, *Empire Strikes Back*, *Jaws*, and *Raiders of the Lost Ark*. Only one thing in the business eluded them both—the Oscar.

THEY'RE FINALLY GOING to make a film out of *A Chorus Line*. Writer Arnold Shulman has penned a script that meets the approval of Embassy Pictures, the new owners of the project. Shooting is supposed to begin in the next few months directed by either Adrian Lyne (the man behind *Flashdance*) or Richard Attenborough (who fought for 20 years to put the epic *Gandhi* on screen).

JOKES

Q. What's the difference between Florida and yogurt?
A. Yogurt has an active culture.

A blind guy walks into an antique shop and starts running his cane along the shelves, knocking over an expensive vase, a crystal decanter, several candelabra, and an entire set of china. The owner, hearing the commotion, runs from the back office screaming, "What are you doing? What are you doing?"
The blind guy replies, "Just looking."

Hugh Brown
Berkeley, CA

Q. What do you get when you cross a bit of acid with a birth control pill?
A. A trip without the kids.

Nancy Damiani
Flossmoor, IL

Q. How many Marxists does it take to screw in a proletarian lightbulb?
A. None. A proletarian lightbulb contains the seeds of its own revolution.

Mary Fair
Stanford, CA

OK, folks, you managed to keep the dead baby jokes to a minimum last year, so now we beg of you — no more lightbulb jokes. Please. We want original (if possible) or at least fresh jokes, outrageously humorous, for which we pay the enormous sum of \$20 each. Such largesse.

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BOID

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SEPTEMBER. WHEN THE
ETERNAL RITE OF LEARNING
REVIVES ITSELF.



CHEERFUL THE SCHOLASTIC
THROUGH, IMMERSSED
ANEW IN MUSTY TONES.



THROUGH THE WAVING
LIGHT OF FALL THEY
TOIL, DRINKING DEEP
AT WISDOM'S FOUNT.



WENDING SWIFT TOWARD
WINTER'S TESTING
TIME.



A NEW SCREEN character is about to be born. Walter Hill, who had a big hit with *48 Hrs.*, will direct a film of *Dick Tracy*. And though nothing's yet firm, Warren Beatty is said to be very interested in playing the title role. Well, if you think about it, there is a resemblance. It's a project that John Landis (*Animal House*, *Twilight Zone*) had nurtured for years. But his legal woes, stemming from the famous helicopter crash that killed actor Vic Morrow, forced him to step aside.

What Price Fame?

WE DON'T LIKE to tell tales (well, we do, a little...) but Sean Penn and Elizabeth McGovern, two ultra successful young actors who costar in a new movie, *Racing With the Moon*, are, as they say, an item. Holding hands at an industry screening of *Staying Alive*, they tried not to be noticed. Penn even went up to the guy taking names at the door and whispered, "Sean Penn." It didn't do any good. The guy answered back, "Uh, I know."

TWO OF A KIND is now the title for the long-untitled fantasy love story just filmed by *Groove* alumni John Travolta and Olivia Newton-John. Among other things to look forward to (or dread) — a lovey-dovey scene where John (barechested) gets it on with Olivia (clothed). Travolta next plays a rock star for director Brian DePalma in *Fire*.

Ring-a-Ding-Ding

HE MAY BE the greatest popular singer in American history. If you can forgive his fanciful politics and scuzzy associations, that is. For those lucky few with apolitical ears, Frank Sinatra will be pressed on virgin vinyl by Mobile Fidelity Sound Labs in a specially boxed and numbered sixteen album set. Price will be around \$350, delivery to stores about mid-October. A similar set, encapsulating the

Beatles' career, was put out last year and is said to bring prices of \$1,000 from nutty record collectors.

For those who can't spring \$350, the choice move is Joe Piscopo's parody waxing (see story this issue) of Sinatra tackling contemporary rock tunes. Sample of Joe as Frank doing Forciger: "You're as cold as ice/You're willing to SACK... rifice our love/You don't take advice/Someday you'll pay the tab."

HILL STREET BLUES' Charles Hall, Barbara Bosson, Bruce Weitz, and co-producer Steven Bochco (husband to Ms. Bosson) have something in common besides their multi-Emmyed show: they all attended Carnegie Mellon University, and will be returning this fall for Homecoming festivities October 14-16. They'll even do the parade number... meanwhile, their TV show has once again earned more Emmy nominations than any earned on the tube. In fact, the Writing in a Drama Series category is a sure-fire win: all five nominees are for *Hill Street Blues* shows.

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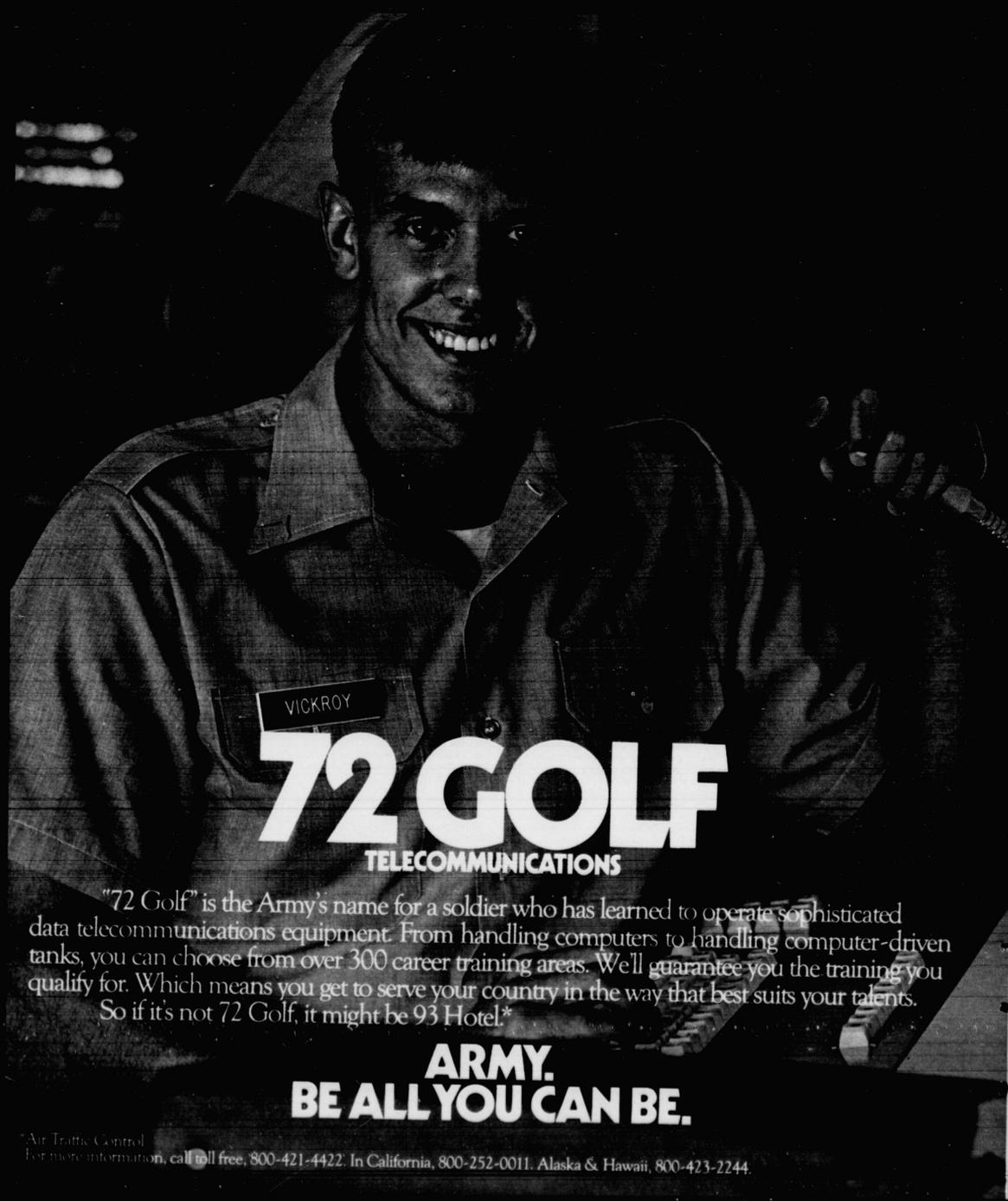
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A M P E R S A N D

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A FLOCK OF SEAGULLS



Songs for Our Gull-ible Age

BY BARRY ALFONSO

Unexpected flying objects seem attracted to Mike Score, a Flock of Seagulls' lead vocalist/keyboardist. Here comes one now—a fat black bumblebee sweeps past Score's head, almost brushing the curtain of golden hair which veils half of his face. Everyone at the table by the Hollywood hotel pool starts to duck, but there are no further divebombing missions.

Score has seen a lot more than large bees descend from the sky. On this hot and smoggy July afternoon we've been discussing the UFO he and brother Ali (the Flock's drummer) sighted in their native England several years ago. Don't tell them that the object was a surveillance plane or swamp gas—they know it was a spacecraft.

"We were driving back from a pub when we suddenly saw this flash," he says in serious tones. "This thing kind of skips across the sky, and everytime it skipped there was another flash of light." His hand makes a rippling motion in the air to illustrate. "There was no build-up of noise like a jet would've made. We've been told there are sightings of saucers in that area all the time...."

Mike Score and his fellow Gulls have had ample chance to tell Americans about this Close Encounter. The band spent the better part of last year diligently touring the States, bringing their spacey-but-danceable techno-rock to large and small audiences. And, in classic show biz fashion, the hard work paid off: a Flock of Seagulls is now among the brightest of the rising New Music stars.

"I Ran" and "Space Age Love Song" ascended high on the U.S. singles charts in '82,

defying any expectations that the Flock was too odd for American tastes. This summer they did it again with "Wishing (If I Had A Photograph of You)," like the band's previous hits a pulsating, moody track with a mysterious lyric. A gold album and a Grammy they won for "Best Rock Instrumental" came to the group within a year of their first LP release on Arista.

Score is aware that his group is frequently compared to the Human League, Duran Duran, Soft Cell and a host of other UK outfits who base their sounds around synthesizers. He's quick to point out the difference between the Flock and the rest of the pack: "There are a lot of bands preaching doom and despondency. They tell people to follow a particular line. But we're not trying to say what people should do or expound our thoughts on the universe. We'd rather hide our ideas in a song and let someone find the little jewel."

The Flock came together in Liverpool at the end of 1979, after Mike Score (then earning his way as a hairdresser) had served as bassist with other groups. Switching to keyboards, he formed his new band around brother Ali on drums and Frank Maudsley on bass. After many unsuccessful candidates, Paul Reynolds was chosen for the guitarist's slot. The combination of Mike's synthesizer and Paul's guitar styles, placed on top of a solid rhythm section, came to define the band's sound.

The way Score tells it, the Flock was some-

The Gulls (clockwise, starting from bottom): Paul Reynolds, Mike Score and his silly bairdo, Frank Maudsley, Ali Score.

what on the outside of the hip British music circles at the start. During the band's early period, the since-faded New Romantic movement was the chic development in U.K. rock. In contrast to its foppish exponents (including Duran Duran and Spandau Ballet), a Flock of Seagulls played with an aggressive edge. "We'd go out and play with a New Romantic band," says Score, "and we'd let loose with this horrendously powerful sound and they'd come up with this wimpy little thin-White-Boy sound. We'd seem really outrageous, because it wasn't a fashionable thing back then."

If the Flock's energized approach disturbed the New Romantics' sense of cool, it poised the group for success across the Atlantic. American rock fanciers are a lighter-hearted lot than their British counterparts. Morose, brooding bands such as Echo and the Bunnymen and New Order do well in the U.K. but have never found equal favor here.

"There's a lot of British bands that wouldn't have done anything in America if we hadn't come here and toured as much as we did," Score feels. "We won over a lot of people by playing live and that served as an advertisement for new English bands. Duran Duran tried for a year to break in the States, but they couldn't until we had an album in the Top Ten here."

There are a few dark undercurrents in the Flock's songs. Even a group as technologically-inclined as they recognizes the dangers of science out of control—"Man Made," from their debut LP *A Flock of Seagulls*, is a warning about the misuse of the machine. The same applies to advances in music, says Score. "If you can use technology creatively, it's good—if it uses you, it's bad."

Hand-in-hand with the band's interest in musical advancements is a love for science fiction, especially in films. While their fixation on extraterrestrial phenomena might've been too bizarre for the public in the past, the current mass appetite for outer-space movie epics makes the Flock's songs quite in step with the times. "Everybody wants to believe in flying saucers nowadays," says Score. "When they go to a science fiction film, they want to escape into it, to let it saturate them. It's the same thing when they hear our music."

Score's lyrics often personify (and eroticize) his cosmic themes. I mention to him that "I Ran," "Space Age Love Song" and "Wishing" all depict goddess-like women who visit male earthlings, only to prove elusive in the end. "I find it easy to sing about that," he acknowledges. "The woman in those songs is a dream woman, always in the mind but never in the flesh. You always want the one you can't get. I guess."

Does the band worry that such private fantasies might be lost on the public? "That doesn't concern me at all," Score responds. "I'm sure we've done songs that have completely different meanings to the people who listen to them than they do to us. That's why we don't put lyric sheets in our albums—if you actually put the words down, maybe it'll ruin someone's ideas of what the songs are about. You've got to make people feel things, not just put it all out on a plate for them."

Right now, a Flock of Seagulls is perceived as primarily a dance band, but Score doesn't guarantee they'll stay that way. "We're getting more into atmospheric stuff with *Listen* (their latest album). We're still developing—I think it takes a band five to ten years to develop a special way of playing and recording. Record companies want you to do your hits over and over again. Sometimes, you have to forget about success to progress musically."

A M P E R S A N D

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MICHAEL PARÉ

CONT. FROM PG. 10

acting hurdles of off-Broadway, summer stock, commercials and soap operas. "It was a good experience," he allows. "I learned how to hit my mark and get to make-up and wardrobe on time."

Along the way, Paré took a breather and got married. "I met my wife Lisa when my brother Terrance, who writes romance novels, took her out on a blind date. We've been married two years." Lisa, a law student, studies and works as an assistant in the Los Angeles D.A.'s office. "We'll stay in California until she finishes school," Paré confides. "Then hopefully move to update New York."

Not, apparently, if the Hollywood powers that be have anything to say about it. In the midst of his stint on *Greatest American Hero*, Paré was singled out by director/writer Martin Davidson to star in *Eddie and the Cruisers*. "It was a big gamble," Paré says, "for both of us. I really felt the pressure, but in the end, being able to get up on stage and let loose, it all fell together. I loved it." Paré's involvement in two rock-oriented pictures (*Streets of Fire* concerns the kidnapping of a rock and roll singer, played by Diane Lane, in some doomy, unspecified future, and features a performance by rockabilly purists the Blasters) raises questions of Paré's own interest in modern sounds. "I wish I could sing like Frank Sinatra," he responds, answering several questions at the same time. "Music's okay, but I never go out to concerts or anything. It's too dangerous... too many maniacs out there. When I get time off I like to fish, or whistle or cook. It helps me relax."

Hovering behind the cameras, Hill instructs his young lead to get into a fire-engine red, chopped, channelled and lowered Mercury that sits ready on the hosed-down street, wait for his cue, then stride out through a phalanx of 1951 bullet-nose Studebakers, decked out as world-of-tomorrow police cars, and glare menacingly at the lens. Paré prepares for the scene with a bit of shadow boxing and, after four takes, returns to his chair, the job well done.

"After *Eddie and the Cruisers* I went to Australia to be in a movie called *Undercover*," he picks up, as his *Streets of Fire* co-star Diane Lane (last seen in Coppola's ill-fated *The Outliers*) rehearses her next shot. "It was directed by David Stevens who did *A Town Like Alice* and wrote *Breaker Morant*. It was the first time I'd ever been out of the country." And the second time in two films he landed a leading role. "I play a New York promotion man in the 1920's who goes to Australia to teach people how to sell corsets. It's kind of like a Gary Grant/Doris Day screwball comedy," he adds. "Australia is a beautiful country, but empty. There really isn't much competition over there if you're an actor."

What Paré knows about competing is, on the other hand, hardly a topic for meaty discussion. Two weeks after returning from down under, Hill called him with an offer. The kind of breaks that have littered his career to date don't seem to be diminishing if *Streets of Fire* is a hit, which appears likely from both Hill's current success and the fashionably futuristic look of things around the back lot. Paré, as Cody, is assured of a starring role in at least two more films. "Cody is a character I think Americans can really identify with," Paré says. "He's someone who can come in and straighten everything out. It's great to be that guy."

As Hill summons his star back to the set, a sweating extra, shrouded in black leather, looks up briefly from a copy of *Variety*. "Look at that," he says to a nearby fighting man with a mixture of awe and contempt in his voice. "Walter is setting him up in every shot like he was Clint Eastwood or something..."

BRAINSTORM

BY JACOBA ATLAS

Two years ago Douglas Trumbull had reason to be optimistic about his future: after ten years of false starts and unkept promises, he was less than two weeks away from completing his first feature film since 1971's *Silent Running*. His film, titled *Brainstorm*, dealt with thought transference to video tape and the re-experiencing of someone's life and death.

Then tragedy struck. Natalie Wood, co-starring with Christopher Walken and Louise Fletcher, drowned while vacationing off Catalina Island. The death of the forty-three year old actress was sad enough, but then MGM turned personal loss into corporate battle: the executives at MGM announced there was no way for Trumbull to complete his movie as intended, and they pulled the plug on the production. What the studio wanted, instead of a movie which could play in theaters, was a quick insurance pay-off. "I knew if this film didn't come out I'd never direct another movie. I was fighting for my life."

In a way MGM was also fighting for its corporate life. The company was mired in astronomical debts and a cash pay-off from an insurance company looked soothing. Trumbull now says his only ally during this time was the insurance carrier, Lloyds of London.

"I showed them [Lloyds] the movie and explained what still needed to be shot. I always said that Natalie's crucial scenes were completed. There were some minor bits of business and one scene I had re-written for her which originally belonged to another character, but nothing that couldn't be eliminated or re-scripted. Lloyds of London listened to me, looked at what I had shot and said the movie could be finished."

Trumbull insists no one seeing the movie will suspect that Wood had not finished her role as originally planned. "If she had died just one day earlier in the shooting schedule I wouldn't have been able to finish my film. The last day I worked with her we shot a crucial scene—the one in the laboratory where her husband (Walken) records her thoughts about him on tape—thoughts that are very hostile. He then replays that tape and learns what went wrong with their marriage and is able to patch things up. Without that scene I wouldn't have had a movie."

Trumbull ultimately dedicated *Brainstorm* "to Natalie."

Today, as Trumbull's movie is about to reach the public, not one of the executives who wanted to shelve *Brainstorm* is still at the studio. A whole new regime is calling the shots and is supporting the film.

Trumbull is no stranger to the vicissitudes of the movie business. Born and raised in Los Angeles, the son of a painter and an inventor (his father works for special effects rival John Dykstra), Trumbull became a technical illustrator while at college and later worked for the Navy and Air Force making movies. By the time he was 23 he was working full time for director Stanley Kubrick who had seen a Trumbull-conceived short called *To the Moon and Beyond*. Kubrick was then assembling a special effects team which would make movie



First the Star Died. Then the Studio Wanted to Kill the Picture. But Director & Special Effects Wizard Doug Trumbull Persisted. "I'm an Optimist about the Future; I Think It'll Be Just Like Today."

Brainstorm star Natalie Wood, whose crucial thought-transference scenes were completed the day before she drowned. Christopher Walken (The Deer Hunter, Pennies from Heaven) plays her scientist-husband who develops a unique method of transferring experience. Director Douglas Trumbull (above right) with actress Louise Fletcher and a mad jumble of technology; Trumbull is a renowned special effects innovator, but he insists that the story is most important.



history. The film they created was 2001: A Space Odyssey.

"I spent 2-1/2 years in London working for Stanley," Trumbull recalls. The experience remains unique. "We had no budget for special effects—Stanley simply told us to come up with whatever we wanted and to take the time and spend the money needed to make it work on the screen." MGM, which financed 2001, would tear out its corporate hair on the cost overruns, but Kubrick had his dancing planets. Incredibly, Kubrick worked without storyboard or pre-planned shots, the kind of preparation that is considered basic to the next generation of filmmakers, Lucas and Spielberg.

Trumbull returned from London still on the rosy side of thirty with a yen to direct. In the early Seventies movie companies were desperate to embrace the "youth culture" (remember *Easy Rider*?) and Trumbull was given a chance to direct by Universal's Ned Tanen, the man who would later greenlight *American Graffiti* and say no to *Star Wars*.

Silent Running, which starred Bruce Dern in his first non-maniac role, was about preserving greenery in a polluted universe and featured three adorable robots nicknamed Huey, Dewey and Louie, an idea later embraced in part by both *Star Wars* and *E.T. Silent Running*, however, was not a box-office success. Trumbull announced several other

pending movies, but none got off the ground. Trumbull supported himself and advanced movie experimentation with his Entertainment Effects Group, a special effects house which, along with Dykstra's Apogee and George Lucas' Industrial Light and Magic, represents the state of the art in effects. EEG's projects have included *Close Encounters*, *Star Trek: The Motion Picture* and *Blade Runner*.

"I no longer get all that involved in doing effects for other people. With Kubrick I was into everything and a real pain in the neck. With Spielberg on *Close Encounters* it was the same. I was never isolated, I always felt part of the whole." Now Trumbull tends to let others on his staff work out the details.

Although Trumbull is known primarily as an effects expert, he insists that what matters in movies is the story. *Brainstorm* is about people: scientists, who except for their brave new world visions, are just like everyone else—trying to make a marriage work, trying to raise a son, trying to understand and come to terms with death. It's that transference to tape of the "death experience" of scientist Louise Fletcher that makes up the climax of *Brainstorm*.

Trumbull based his images on the work done by psychologists Stanislav and Christina

Grof, who study near-death experiences and have a theory that our lives are lived in response to our birth experiences. "They say we relive that trauma throughout our lives and the way we face a crisis relates all the way back to the way we were born."

"How to do that sequence took up a major part of our debate on the film," confides Trumbull. "When to cut back to Walken and when to stay with a point of view of the death trip. I didn't want the trip to overpower the character. *Brainstorm* was to me always a film about people, about the human experience, so I wanted to keep cutting to Walken to force you to deal with his character and not just go along for the ride."

The temptation to do otherwise must have been enormous. Much of *Brainstorm*'s power comes from the special visual effects that pull us into the movie and keep us gasping. Because the tapes recreate experience, Trumbull packs his movie with cinematic joy-rides that put us—almost literally—in the drivers seat. Roller coaster, jet planes flying through space, sexual hijinks. "We do the fun stuff in the film because it seems so real, then when we go inside the brain that will also seem real."

"I wanted the sequences when we go inside the brain to be superior technically to the rest of the film. In other movies, when you go into a character's mind in a flashback or whatever it's black and white or fuzzy or in some way less than the rest of the film, with *Brainstorm* it's just the opposite."

A M P E R S A N D

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PLAYBOY'S COLLEGE GIRLS

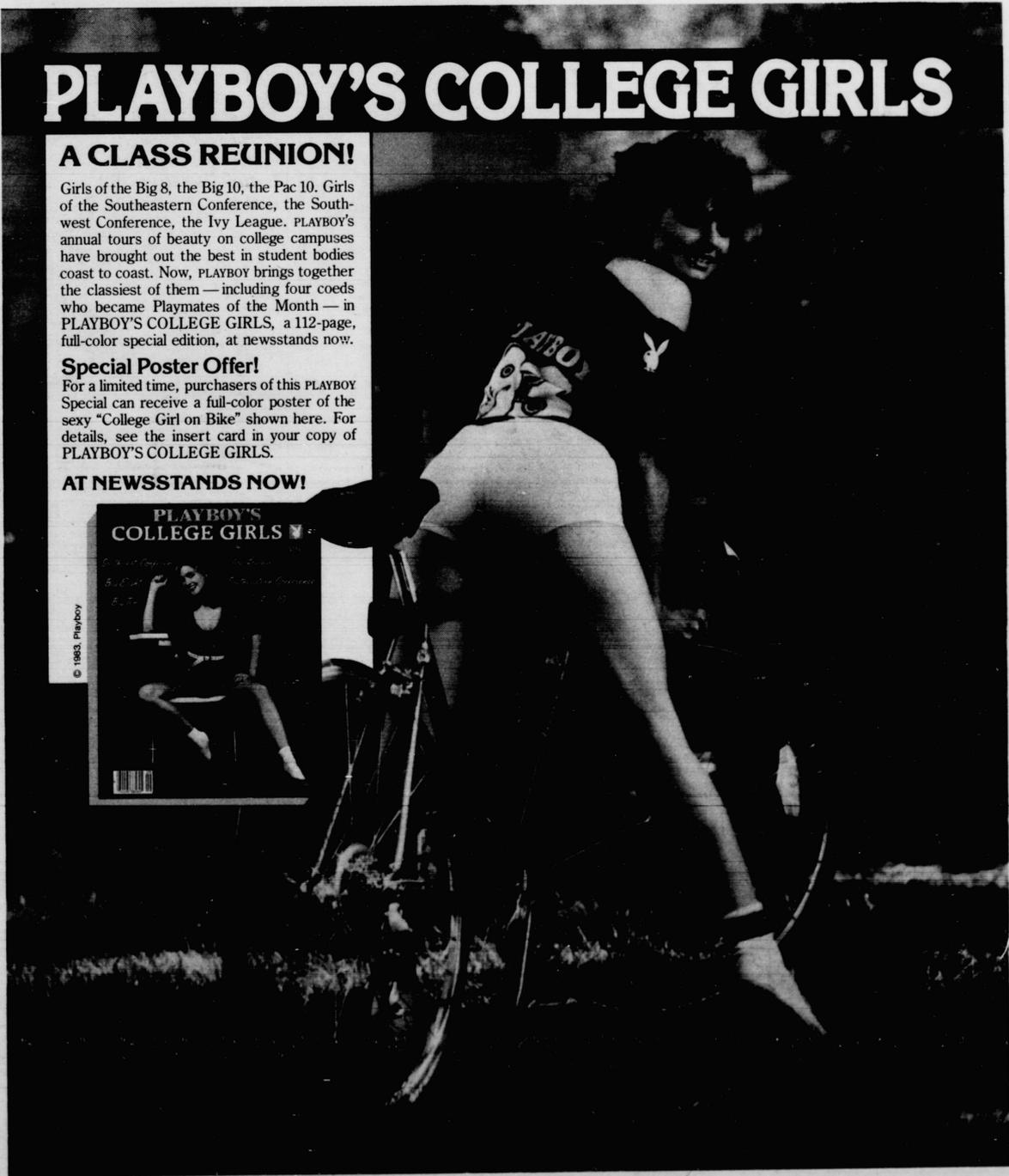
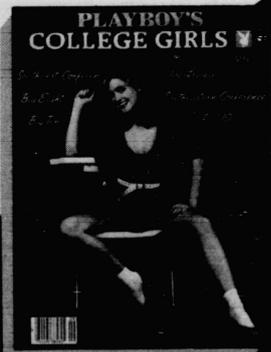
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Lifestyle

FALL FASHION

3 SPRING LOOKS

Pale romance or kbaki survival or even the ubiquitous sweatshirt...

BY LIZ GANT

Come Spring, men and women let loose in updated versions of this season's three premier looks: the Flashdance, Japanese and Survival Looks.

If Flashdance is your thing, then you'll know to choose one of the latest tee's and slouch shirts with mesh contrast at the shoulders. You'll find them in all sorts of nubby natural fibers like pure cotton and raw linen. And again, in Pare Pales, variations on earth tones like celery and mustard, or pastels (even for men) like aqua and lilac. Or take it to the max with mix 'n' matches in sweatshirt fabric with oversized necklines, and do wear them over ankle pants. Your most important accessory will be your best belt. Make it extra long, extra wide and woven, even multi-colored. Then wrap, wrap and keep wrapping, waist height or over your hips. Very hip.

If the Orient beckons, then answer the call in one of the season's continuing variations on the big geometric look of Japan. Choose one of any number of square, slightly oversized jackets, paired with tapered, ankle-length pants.

Your primary colors here will probably be white, red and black, like the signature statement on some of the popular Kamikaze tee shirts and big dresses. One hamburger too many? No sweat. Skip the belt and just add layer upon layer, with perhaps a generous obi sash at the hip to make the picture complete.

Like the idea of Survival? Then hit the quad in one of the updates on the safari jacket theme. Longer and more tapered, with wider shoulders and epaulettes, these new jackets are worn over ankle-length cargo pants that have more marvelous snaps and detailing than ever before.

Khaki softened a bit may be the color you choose, or something even more primitive, akin to an African print or camouflage suit. When it's warm, go with gauze, in all sorts of soft tie-dyed shades, long and loose and lovely.

For men and women, shoes will be flat-flat for most of day wear, but in interesting fabrics like canvas and mesh. Norma Kamali herself, the designer best known for her sweatshirt dressing, is bringing out a line of shoes so extreme, you'll either love or hate 'em! Norma's got a Fifties Wedgie shoe in bright blue suede—straight out of a late-night black-and-white Bogart movie. But her most controversial is a high-heeled penny loafer. This you've got to see to believe! Another toe tap-

PHOTOGRAPHY BY JEFF KATZ

per is her Dungaree shoe, made of, you guessed it, denim—but in a high heel.

So, plan ahead. Just remember, your body size determines what style you can carry off well. Take a careful look in a full-length mirror before you buy. No matter what's "in," it's "out" if it doesn't make you look your best.

KEEPING WARM

A Student's Guide to Fall Fashions '83

BY CLAIRE-FRANCE PEREZ

It hardly seems fair. Just when the semester begins to settle in, the weather takes a different turn. Midquarter exams and the oncoming chill simultaneously arrive, and the old stand-by jacket, cardigan or parka is removed from winter storage for a new assessment. It becomes a familiar burden, hanging over the chair until class is over, and then on again into the weather.

The problem of course, is that the familiar favorite, that might-still-pass-as-new winter warmer, starts out the year just a little more worn and faded than expected. It's as though the curse of winter also affects last year's clothes. It's time to take an inventory.

A replacement in fall '83 will end up costing between \$70 and \$200, depending on the already very tight funding for campus life and the desire for quality in spite of price. To merely buy cheaply does not guarantee a good buy. The right investment may seem expensive, but only at first glance. To buy new or to keep the old remains an emotional issue: to spend or not, that is the question.

When deciding on the right purchase, several considerations should be examined: is this item to be used for everyday routine, including weekends and evenings? If it is, then the expense is not necessarily the only consideration. Daily wear abuses clothes beyond the normal lifetime of a garment—a disaster for those who cannot spend everytime the need for replacement comes up. Keep in mind a simple rule: for heavy use, buy two. For light use, only one is economical. Two purchases, two separate jackets (although initially more expensive when purchased all at once, this is much less costly in the long run), have greater longevity. It also means that one can be in the cleaner's while the other is in use.

Another consideration is upkeep. Dry cleaning is admittedly a quick drain on the pocketbook, but must be taken as a maintenance coat that adds life to your purchase. It is one thing to have that expensive winter warmer, but much like anything else, it is quite another to keep it.

A garment's versatility and your life style are important when making decisions on

A M P E R



Fantasy knits are the key to the fall season, where jungle and forest inspirations combine in a fashion collectible (not just another trendy sweater!). From Sunbow II by Nancy Johnson (\$60).

Buying two at the same time now solves myriad problems: going shopping in January for the same items you saw in September could be disastrous. The stores are geared for spring just then, and the jacket/coat/sweater inventory has been finally sold off in the Christmas rush, and ensuing January sales. Buying two in October—don't wait for a sale

YES

It's too late to worry about this now, but we thought we'd point out some obviously brilliant decisions (and some real clunkers) shared by everyone who has ever faced a new year at school. If you remembered everything in this list, prepare to glow and strut.

EVERYONE

• A thesaurus and *Elements of Style* • Sports equipment • Your personal stereo • A good umbrella that won't invert in a stiff breeze • A backpack • A calculator—even if you're a French lit major (especially if you're a French lit major...) • Sleeping bag. You never know... • Skateboard, unicycle, bicycle (choose one) • Your Beatle albums • Halloween materials • Dr. Denton jammies

FEMALE

• At least one miniskirt—and a long coat to wear over it. (Studies in the late Sixties—the last miniskirt era—indicated that women's thighs, exposed to cold winter air by the short skirts, built up extra layers of fat to insulate the body. Be warned) • Blow dryer, curling iron • Tri-tone pastel flats • Warm, comfortable boots

MALE

• Vuarnet sunglasses (or earmuffs) • One crewneck sweater over a standard Ivy League shirt (a classic) • At least one pair of shoes without treads • Golf clubs • High-top sneakers

NO

Don't feel bad if you have many of these items on hand. You can hide them in a drawer, give them to Good Will, or try to convince others that yours is in Andy Warhol made a career of this.

EVERYONE

• Monograms • Designer jeans • "Let's Get Physical" headbands • The class photo of your high school steady • The James Michener novel you started in September

FEMALE

• Your pleated plaid kilt • Velour jogging suits • Leg warmers (except for ballet dancers) • Ruffles • Your senior prom dress • Bright blue eyeshadow • Valley Girl lingo • Platform shoes • Padded bras with false nipples • Stuffed animals—unless you use them for ritual hangings

MALE

• Madras shorts • Shiny print polyester shirts • Computo-scan digital overkill watches • Double-knit anything • Boxer underwear • Fishnet Tee-shirts • Shredded Tee-shirts • Tee-shirts with coyly obscene messages emblazoned on the front and/or back (unless you're a coyly obscene person, in which case you should warn everyone) • Your letterman jacket and class ring • Your heavy metal albums (especially AC/DC) • Oxy 5

WELCOME
to Miller Time



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Lifestyle

CONTINUED

Leather—definitely dramatic, and so protective (below). From *Speciale Mode*, the bi-color collar automatically changes the look of the jacket for multi combinations (\$180); the jeans-cut leather pants (\$140) promise long fashion life and warm legs.



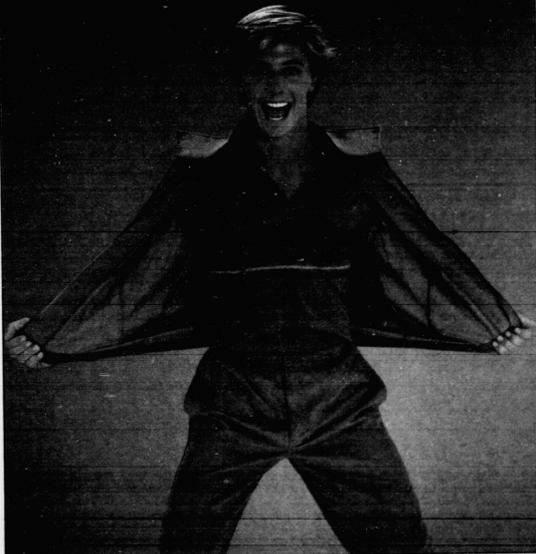
— is smart. Waiting for a sale might mean going without the best choice, and second choice is no bargain either. The sale racks are full of just those items no one else wanted, so unless you are the trendiest fashion absurdist, sales are just not meant for you.

The best insulation against those first indications of cold weather is well-known: layering. It isn't a question of a wind-proof or impermeable fabric. Layers between tee-shirts, cardigan and finally a jacket form air pockets that retain body heat. But here is the secret: a balance between indoor and outdoor layering for ultimate comfort in warm lecture halls or the chill of the weather requires thin layers against the skin, and then thicker garments over these for temperature versatility. Is this industry? For this quandary, two tee-shirts, or a turtleneck and polo shirt combination, are ideal. Sweaters and jackets easily layer on top, and these should be easily donned and doffed for ultimate comfort.

Color makes its biggest statement with the layering ability of winter wear: stripes can double up. Wide and narrow combinations offered with cotton twill details and snaps take on winter with a flourish of colorful brights against gray. Patchworked color either works in panels or in the detail of contrast yoke and sleeves. The brights combine well with gray, ochre or black for a cheery look in spite of winter's doldrums.

Women's sweaters capture the novelty look (not merely trendy, this is a fashion favorite, a collectible meant to be enjoyed for as long as the knit holds up) by use of wildlife inspirations. Fantasy animal fur patterns and cultivated fur details (certainly not any endangered species here), extra texture, and more subtle blends of color combine for a fresh palette in knits for fall.

Corduroy inspires its own soft-to-the-touch trend, offering a new combination for fall. The corduroy is not cut into ridges, remain-



Warm sophistication in beatery wool melton by *For Members Only* (below left): a quilted detail on the cotton jersey "sweat" (\$100) combines camel and gray for fall. Twill pants (\$80) remain casual, yet "industrial" with grommet and stud

detailing. Denims for women are not new, but from *Guess?* they're anything but ordinary: jeans offer two different faded indigo sides (\$55). The big shirt (\$56) in twill cotton fits under the denim jacket (\$98).



ing velvety all over. The result is a cross between velveteen and suede, soft and fuzzy, referred to mostly as moleskin. The advantages of this new, less refined uncut corduroy is a luxury look that wears well in a casual, campus setting.

Leather is more important than ever, and is the one impermeable that can take a winter beating with a vengeance, provided the care instructions are carefully followed. Rich color combines with black or gray for a high profile fashion statement. Leather pants cut just like regular jeans have fashion longevity beyond next season.

Snaps, oversized zipper details, draw-



The plaid pattern is knitted right in the beatery knit from *French Connection* (above, \$50). Quilted unbleached cotton makes a practical choice in contemporary vest fashion (\$70). Moleskin pants by *Skeets* (\$40). Quilting and natural cottons go together in the women's fashions, where *Freego* uses pre-laundered cotton in their canvas contrast jacket and jeans (jacket, \$84; pants, \$47; shirt, \$40).

strings, grommets and studs lend a more hardware feeling for fall '83, with industrial looks emphasizing the casual side of life more than ever.

In women's fashion the limitations of the imagination might better define the range of looks: fantasy denims are not so well priced, but the originality of design and silhouette promise a look that wears over several seasons. Jackets and vests figure in better-than-

From the *Levi's Movin'* On division of the great *Levi-Strauss* (left & below), corduroy gets contrast color treatments for cold weather outings. (Jacket, \$40; shirt, \$28; pants, \$30; sweattop, \$15; bottoms, \$12.)



Merona Sport turtleneck (\$29) under polo shirt (above, \$44) with corduroy (pants, \$46). For men, a tee-shirt under a rag wool sweater (*Fresh Squeeze*, \$23 and \$60) goes one step further: the tee-shirt has a contrast cotton sheeting yoke, detailed with snaps. Pants and varsity sweater also by *Fresh Squeeze* (\$27 and \$78).

ever styling, with not a traditional vest or blazer in sight. Signature of the season is the shape: loosened over tight. The "big" shirt is seen over slim, well-fitted pants, to dominate the current fall '83 looks.

A M P E R S A N D

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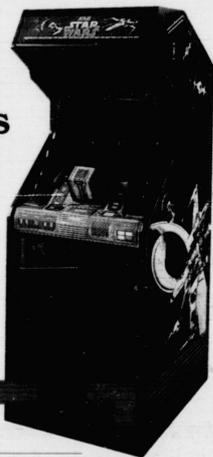
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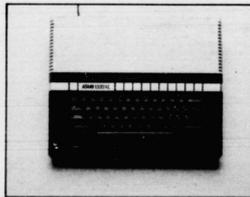
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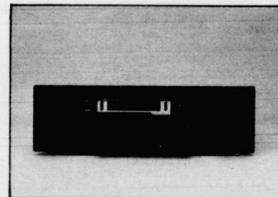
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Lifestyle

CONTINUED

SNEAKERS OF THE GODS

Carbon Footstrikes on the Evolutionary Trail.

BY BYRON LAURSEN

Twenty years ago, most amateur sportswear was done in canvas and rubber shoes loosely called "tennis" or "sneakers." But up in Eugene, Oregon, a popular track coach was promoting a new fitness discipline called jogging. Bill Bowerman, leader of the University of Oregon's powerhouse NCAA track squad, had induced local people of all ages and genders to trim their frames by shuffling at moderate pace around a track. It was a certified trend when *Life* magazine, in the Spring of 1963, sent a camera crew to the scene. Circling ahead of the pioneer jogging squads on a flatbed truck, they also drew flocks of freshman boys in leather oxfords, ties and white shirts, eager to make the pages of *Life*.

Jogging caught on. But oxfords didn't. As the army of run-for-your-lifers grew, common sneakers took the opportunity to evolve.

Puma and Adidas, a pair of German firms, were the major names in track shoes then. Adidas had made the shoes in which Jesse Owens won four gold medals during the 1936 Berlin Olympiad. Puma had been in business since 1948, producing the rarified, ultra-light footwear demanded by track competition.

When sneakers were crossbred with these track shoes, the results were lighter and more sophisticated than the former while more multi-purpose than the latter. They were cooler and more comfortable. They made sports performance easier, staved off injuries and generally kept one's dogs from barking. By the early Seventies, with jogging and other fitness activities on a wild upswing, Nike, New Balance and several other new firms joined the ranks of the Germans and those few established American sneaker companies—like Converse and Keds—in the running shoe market. By 1972 there were about twenty models to choose from. Today there are about three hundred. The National Sporting Goods Association pegs sports shoes as a \$1.88 billion business annually, according to 1982 statistics. Only (only, he says) \$421 million is specifically spent on running shoes, a figure that has tripled in size since 1980. But the majority of all sports shoes is design-related to our current running shoes. Millions of research and development dollars have been spent by firms wanting to stay ahead of the volatile market. "Choosing a running shoe is like being in a candy store," says Angel Martinez, a marathon runner and representative of Reebok. "Trying everything that looks good can be hazardous to your health."

Section by section, here are some standards for choosing your shoes:

The Outer Sole smacks the ground repeatedly, so it must be tough and yet flexible. The best are of carbon black rubber compounds. EVA (ethyl vinyl acetate) and other cushiony compounds are also acceptable. They may wear more quickly, but they will be lighter than the carbon black models.

Waffle designs are the best cushions—which becomes important when you consider that each time a running foot lands, it's subjected to stress two to six times the runner's

body weight. But the waffles wear quickly on pavement. Pavement is also hard on you, says orthopedic surgeon Dr. Ivan Higgins of Portland, Oregon, who has operated on more jogging-injured ankles and legs than he cares to remember.

While the waffles are best for grass and mud, channeled outsoles are the choice for general surfaces. They allow water to squeeze out sideways, reducing slippage on rainy days. But there should be at least a quarter-inch between channels, or else you may collect mudcakes.

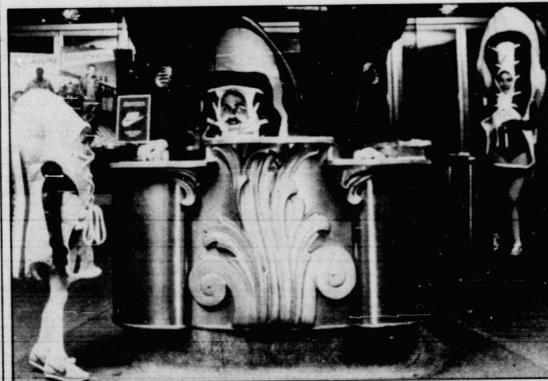
Vans, which sells lots of tough sneakers to BMX (bicycle motocross) enthusiasts, has just entered the running shoe field with an outsole design that's rippled. It looks capable of edging you forward a smidgen with each

turning movements on a hard surface.

The Sock Liner, which sits directly beneath your foot, will probably be made of low-density EVA. Spongy, it will gradually conform to your foot shape. Cushioning value will dissipate, but the sock liner will absorb moisture and help "lock" your foot into the shoe.

The Upper is the most visible part of the shoe, the top and the sides. Colors of cinnamon, crimson, magenta or what have you, plus racy identi-logos, compete for your glances.

Leather and nylon are usually teamed for uppers. Nylon resists stretching, breathes well and dries easily, and won't cause abrasions. Leather, alone, can leave unconvincing raw spots on top of your toes, especially if it's lower-grade split-grain leather. Placement of



stride. New Balance had a similar design on their prototypes ten years ago, but didn't retain it.

The Midsole and the Wedge are the thick, cushiony layer just above the outer sole. They need to be made of materials with good memory. Otherwise they'll gradually flatten out and leave your knees to do the shock absorption.

Squishy soft material will probably lose its memory quickly. Test a pair of shoes by jumping on a hard surface. They should give slightly and rebound immediately. EVA is a typical component, but it can be softer or denser depending on how it is compounded. Some makers put a softer blend in the wedge and a harder one in the midsole. Polyurethane is an excellent midsole and wedge material, but it is more expensive.

Nike recently introduced a cushioning set-up they call Air Sole. It's a plastic tube system filled with inert gas. They claim 30 percent greater cushioning than EVA with no loss of memory after 500 miles.

Slip-Lasting is one construction technique. **Insole Board** is another. Each has its true believers and you may hear arguments favoring one over the other. An insole board is a semi-rigid, foot-shaped piece of either cellulose fibers or leather dust fibers, bonded in a glue. The upper and lower components of the shoe are glued to it. Some claim that it's a more solid construction, preventing twisting motion that may injure a foot. But Saucony, which placed two models in the top five on last year's *Runner's World* poll, makes slip-lasted shoes, as do some other respected manufacturers. Still others, like Brooks, make shoes with insole boards at the heel for strength and slip-lasted at the toe for flexibility. Judge for yourself by seeing how stable the shoe feels when you make twisting and

leather should be at structurally important points like toes, heels and lacing areas. Leather that's used more extensively should be top quality, like the full-grain calf leather in Reebok's Freestyle and Ex-O-Fit models.

In better shoes the nylon uppers will be a sandwich of nylon tricot underneath, a layer of foam, and nylon mesh on the top side.

The Heel Counter is the back section, which must grip your heel snugly. It should be rather rigid, to minimize rolling and side-to-side motion. A weak heel counter could lead to an ankle sprain. Grab the counter, squeeze it, tug it. Pre-molded polyethylene and pre-molded woven nylon are typical materials here, but a solid feel is the most important standard.

The Sum of the Parts should be a shoe that looks close to faultless. Gluing shouldn't be sloppy, stitching should be just right.

"Make sure the shoes fit as you would like them to fit," advises Howard Sorofman of the Saucony r & d department. "Not every manufacturer can be perfect for everybody's feet, no matter how good their product." The overall sensation should be of well-cushioned stability at the heel, at the forefoot, everywhere.

Fortunately, there's a long list of manufacturers strong on quality and continued research. Brooks, which had its financial and quality control problems, was bought out a year ago by Wolverine and is back with a \$250,000 research grant to Michigan State University's Biomechanics Research Lab. Greg Meyers won the 1983 Boston Marathon wearing Brooks shoes. Nike, with one of the highest research budgets in the industry, employs the venerable Coach Bowerman and boasts overall sales in the vicinity of \$700 million. Adidas, headquartered in Germany, produces some 280,000 pairs of shoes daily. Puma, still

a family business, has maintained a reputation for durability and excellent quality control.

Mizuno, which also produces some baseball gloves that look like samurai gear, has introduced what they call a "cassette" system of midsoles and outer soles. This allows you to custom order the cushioning capacity to your weight and running habits. Eticospous a reduced-mass heel which they claim provides weight reduction and longer wear. New Balance, an insurgent eleven-year-old American firm, has some of the handsomest color schemes and a midsole design wherein a horseshoe shape of harder EVA cradles the heel. Converse was the giant among basketball shoe manufacturers until the Running Shoe Revolution hit. Though playing catch-up ball nowadays, they have the advantage of a long-established distribution system and are promoting a very full line of shoes.

If the past twenty years of evolution have been feverish, what lies ahead? Hovcraft for the feet? Not likely. We'll probably see continued refinement of cushioning and construction. As the market expands—and even more so if it stops expanding—we'll see more aggressive promotion to establish brand preference. But knowledge of what makes a pair of shoes worth the price is more valuable than seeing ads or even guest appearances on the silver screen. Your brain knows how to find the marks of quality; your feet know what feels good. Let them collaborate on your next running shoe choice.

Hike Higher! Climb Faster!

BY BYRON LAURSEN

A fascinating spin-off from running shoe technology has recently emerged. Some professional mountaineers, weary from the heavy stompers they've trundled uphill with over the years, switched to climbing in top-quality running shoes. In so doing, they sacrificed some durability. But they showed running shoe manufacturers another opportunity for evolution.

New Balance, Nike and Brooks have all married sturdy, lug-soled bottoms to midsoles and uppers whose designs are influenced by running shoe technology. The results are like evolved variations of the "waffle stompers" boots that were very popular on campuses a few years ago. Lou Whittaker, who operates America's largest mountaineering guide service from the spectacular slopes of Washington's Mount Rainier, collaborated with New Balance on their entry, called the Rainier.

Off to test the product against Mt. Everest this March, Whittaker says the new designs will "make every 8-pound leather leg killer obsolete." A Lady Rainier model is also available.

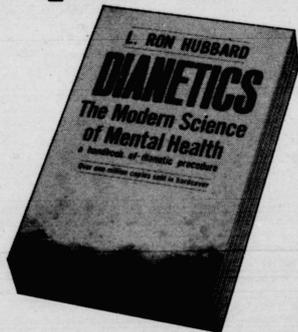
Nike has two stylish market entries, the Approach (hightop) and Lava Dome (lowcut). Brooks, which will compete against more conventional hikers from its Wolverine parent company, calls its line Geotech Hikers. It includes the Explorer, with a 7-inch hightop, the Challenger, with a 6-inch hightop, and the Pathfinder, which is lowcut.

As much as these new hiking boots may be a boon to mountaineers and their overtaxed feet, the manufacturers are even more excited that they may become standard knockabout campus wear. The potential for this looks good, especially in parts of the country where rain and snow dominate the winter months.

A M P E R S A N D

Sept./Oct. 83, page 25

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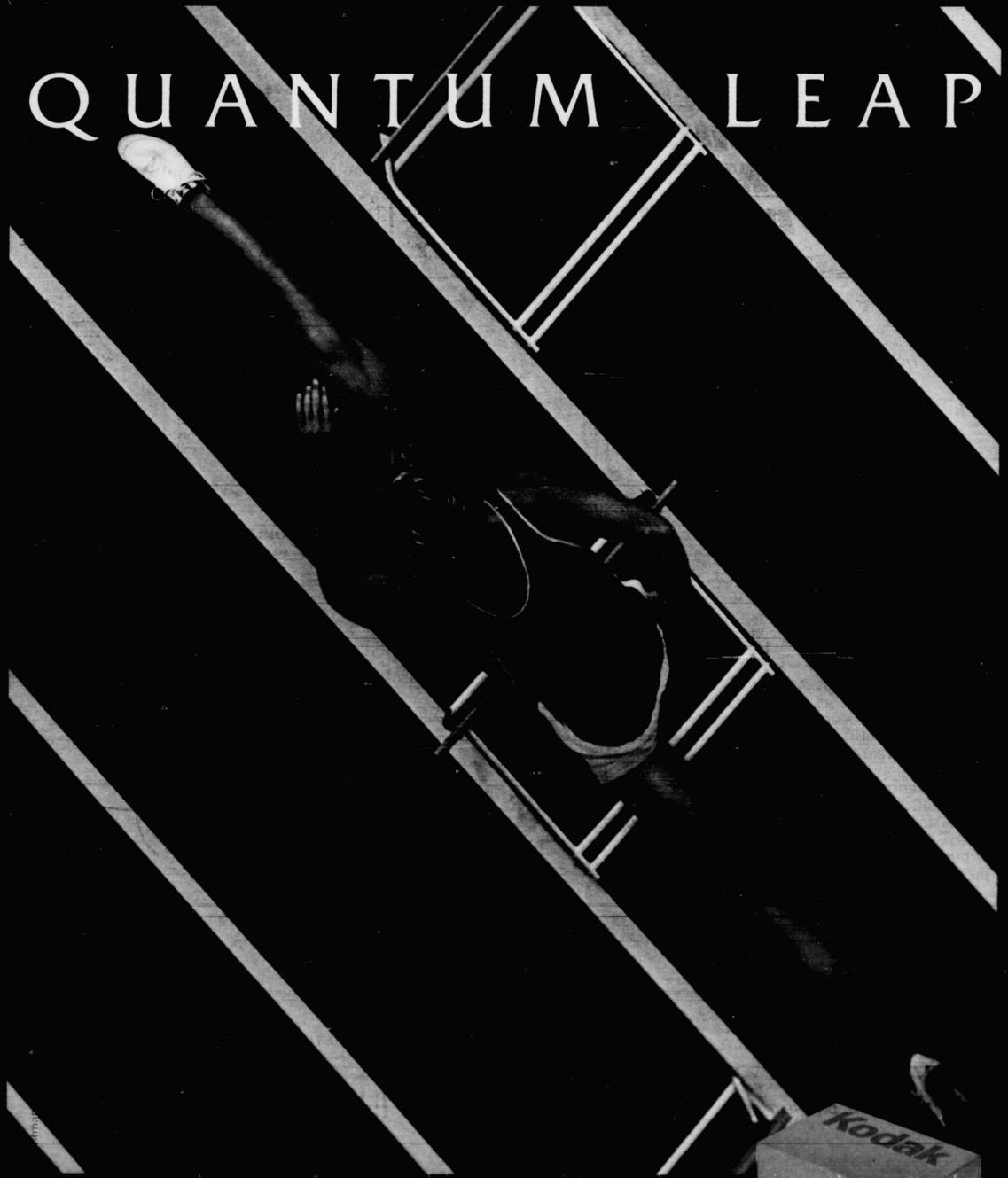
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