



Autumn serenity

There will be fewer and fewer nice days as winter approaches, so some people are taking time to enjoy the warm temperatures and rays of sunshine before the ground is frozen solid and the trees are bare again. Kerry Parrott, mechanical engineering junior, illustrated this recently as he relaxed beside Anderson Hall.

J.D. VANHOOSE Kernel Staff

800 Marines return to Beirut in new peacekeeping effort

By STEVEN K. HINDY
Associated Press Writer

BEIRUT, Lebanon — About 800 U.S. Marines returned to Beirut by ship and helicopter yesterday and assumed control of the airport from departing Israeli forces in a new peacekeeping operation slated to last until all foreign armies are out of Lebanon.

Lebanese children waved and smiled as the first wave of Marines took their posts yesterday. Many of the leathernecks had their names written on their helmets in Arabic, the work of Lebanese army soldiers who patrolled the port with the Marines when the Americans spent 16 days in Beirut this summer.

It was the second time in a month that the Marines had landed. The first operation ended Sept. 10 after the evacuation of PLO guerrillas from the city ringed by Israel since June.

Syrian troops are camped in eastern Lebanon, and President Reagan says the Marines will stay until all Israelis and Syrians leave.

The president told Congress that the Marines would be in Lebanon "only for a limited period of time." But he later told reporters on a political trip that he expects the Syrians and Israelis to leave "sooner than Lebanon will be ready for us" to "remove the Marines."

The State Department, however, appeared to retreat from Reagan's pledge that the Marines will remain in Lebanon until other foreign forces are withdrawn.

"Within the limited period of time, the multinational force will be there, the United States expects the Israelis and Syrians will follow through on their intentions and withdraw from Lebanon," said deputy spokesman Alan Romberg. "The very presence of the multinational force should encourage early agreement on these withdrawals."

However, neither Israel nor Syria has indicated publicly that it expects the withdrawal to be rapid.

John Reid, a U.S. Embassy spokesman, said 400 more Marines would land today along with tanks, armored vehicles, and wire-guided anti-tank weapons. Small boats from the U.S. tank-landing ship Hermitage reconnoitered the coast in preparation for the landing.

Pentagon officials also said preparations were being made for additional forces and equipment to be sent

ashore, but they stressed that the final decision had to be made by the Marines' commander, Col James M. Mead.

They said, however, that the expanded duties of the Marines made the additional deployment likely.

See related story, page 3

Another Pentagon official, who asked not to be identified, said Wednesday that the Marines have a much larger area to patrol this time, making it likely that Mead will call for the armor and artillery reinforcements. During the PLO evacuation, the U.S. troops were confined to the harbor area at the northern edge of the city.

The Marines, along with Italian and French peacekeeping troops, were requested by President Amin Gemayel in the wake of the Sept. 14 assassination of his brother, President-elect Bashir Gemayel, and the massacre of hundreds of men, women and children in the Sabra and Chatilla refugee camps Sept. 16-18.

Nearly 500 French troops who had formerly served with the U.N. peacekeeping force in southern Lebanon joined the 1,080 French soldiers and 1,170 Italians who have already deployed in the Sabra and Chatilla camps and in central Beirut.

The U.S. Embassy said roughly 400 Marines landed at the seaport from the 6th Fleet ships Manitowoc and Saginaw and drove in trucks and jeeps south to Beirut international airport at 4 p.m. (10 a.m. EDT).

At the airport, they joined 400 Marines who were ferried by Chinook and Sea Stallion helicopters from the helicopter-carrier Guam.

Some manned a position with Lebanese troops on the main road into the airport, and other Marines cooked dinner over campfires.

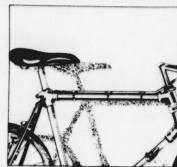
Still others marched in formation to positions near the airport runways. Some unloaded their gear from vehicles parked in front of the airport. They stopped reporters from entering certain areas.

A U.S. information officer, Lt. Col. Lee Delmore, said the Marines would be deployed in a four square-mile area around the airport, about one mile north of Israel's new lines.

He said about 600 men would be deployed on the airport grounds, and another 600 would be in positions near the north-south four-lane highway that leads to the airport.

The eastern borders of the American zone are marked at Lialaki in

Bike-a-thon
Kappa Alpha Theta Fraternity, Delta Tau Delta sorority and WLP-EM are sponsoring a bike-a-thon on Sunday for the American Cancer Society Sunday. See page 3.



University expects to save money by upgrading phones

By MARIA JOHNSON
Senior Staff Writer

A plan to upgrade UK's telephone system should be completed in December when a new electronic digital exchange system, expected to save money, will be available to University and Medical Center employees.

The new system, a General Telephone Electronics 4600E and its corresponding single-line touch-tone phones, should be operational Dec. 28, according to Del Combs, manager of UK Communications Services.

"It's a tremendous opportunity for the University to manage and con-

trol their telephone service," Combs said.

The 4600E system and its phones will replace the services currently provided to University offices by the GTE Centrex 311 system, a mechanical "step-by-step" system, and its multi-line rotary dial phones.

The 311 system now services University offices and students living on campus.

Students living on campus will continue to use the 311 system and its rotary dial phones. Combs said students do not have a need for the special operations the new phone system can perform.

The new single-line touch tone phones will be installed in most University offices beginning Dec. 24. Special arrangements have been

made for installation in the Medical Center, so as not to hinder operations there, Combs said.

On midnight Dec. 27, the portion of the 311 system that currently carries University offices' phone operations will be shut down, and the 4600E will light up.

"The contract for this system was signed in September of 1980," Combs said. "We knew at the time the system would cut over between semesters this year."

The 4600E and the remaining 311 system will constitute a super-system called the 4600 UKSX (UK Service Exchange).

The 4600E system was leased on a 10-year contract from GTE, Combs said. Under the contract, fixed billing rates over the 10-year period

will compose about 75 percent of the cost of the system.

The remaining 25 percent of the cost will derive from service and maintenance fees, which will be subject to increases.

The cost of the 311 system was not so predictable. It was subject to tariff increases by the Public Service Commission, Combs said.

As a result of the 10-year contract with GTE, Combs said, he expects the University's overall phone bill to decrease. He also said he would expect an initial drop of 10 percent.

"While the University's bill will remain the same or decrease, some of the departments' bills may increase," he said.

In that case, Combs said he would advise University chancellors to

reallocate money where it is needed to cover phone costs.

The single-line touch-tone phones of the 4600E system have the capacity to perform more operations than the multi-line phones, according to Combs. Operations such as "call diversion," "flip flop" and "three-way calling" will be possible.

The absence of multi-line phones, however, will eliminate the ability of secretaries and receptionists to screen phone calls. Combs said the only alternative to phone screening would be to list only the screener's number.

Combs said an extensive training program, including video shows, verbal instructions and hands-on operation, will be used to educate the phone users.

The revamping of the University's telephone system started last November when the phone numbers of some students living on campus and some faculty were changed.

This, according to Combs, was the first step in categorizing the three previously jumbled exchanges so that all student numbers would carry the "258" exchange and all University employee numbers would bear the "257" prefix. All Medical Center numbers have the "233" exchange.

"It helps to know what sector you're dealing with," Combs said of the exchange arrangement. "It makes a much cleaner operation."

All student numbers were shifted into the "258" exchange by July

See PHONES, page 3

Proposal recommends pre-college curriculum

By JEFF HINTON
Staff Writer

Potential freshmen at UK next year will be expected to have completed a pre-college curriculum and compiled better academic standings, according to recommendations given yesterday by Art Gallaher, main campus chancellor.

"Our mission is to make UK an institution for upper-level students," said Gallaher in a meeting of students and administrators. "We have to become a comprehensive university dedicated to research and

service programs with emphasis placed on upper-division undergraduate and graduate-level courses."

The recommendation of the Prichard Report on higher education last September said UK should have more selective admissions guidelines.

The report suggested that the University emphasize upper-level undergraduate studies and graduate research.

In addition, the report said an integrated and aggressive recruitment campaign should be started to identify exceptional students before their senior year in high school. According to Gallaher, this would allow each of the most qualified applicants to be admitted to the university.

See PROPOSAL, page 6

THURSDAY

From Associated Press reports

Reagan blames economy on Democrats

RICHMOND, Va. — President Reagan blamed Democrats for the nation's economic woes yesterday and said the Nov. 2 elections pose a choice between recovery and "another economic binge like the one that left us with today's pounding national hangover."

"This devastating recessionary virus — one that many economists believe started and has continued since 1979 — has begun to show signs of finally running its course," Reagan said.

In a speech at a rally for Republican candidates, the president tried to absolve his administration of responsibility for the recession and the highest unemployment in more than 40 years.

Reagan said that in the four years of the Carter administration "we suffered our most dramatic economic reversal since the Depression," with inflation climbing from 4.8 per-

cent to 18 percent and interest and mortgage rates shooting to their highest level in over a century.

He said the quarter-century of Democratic control of Congress, which ended in 1981 when Republicans took power in the Senate, was a "spendthrift era of busted budgets and fatter and fatter government. For every new tax there were always plenty of new ways to spend it."



Today will be mostly sunny and warm with a high in the upper 70s to around 80.

Tonight will be fair with a low in the mid 50s. Tomorrow will be mostly sunny and warm with a high in the low 80s.

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Student voters can have community voice

Over 700 students registered to vote Monday and Tuesday during the Student Government Association's voter registration drive. These are in addition to the nearly 1,000 students who registered at the Fall Festival or through the efforts of campaign workers for Larry Hopkins and Don Mills.

The large turnout is an encouraging sign that many students are concerned about their community.

Last year's SGA drive registered approximately 450 voters, a low number for a school this size. This year's increase may be attributed to the issues on the November ballot.

Questions such as whether to permit Sunday liquor sales by the drink and the outcome of the 6th District congressional race are on the minds of many students. Given the size of the registration, a large student voter turnout can be expected at this year's election.

But whatever the reason, the increase in student voter registrations is an encouraging sign. Students concerned with their community will be concerned with their school as well. And, if enough registered students actually vote, the student body at UK can have a voice in local affairs.

While the increase is a step in the right direction, however, the numbers still are not high enough. Some 23,000 students attend UK, including over 3,000 freshmen, many of whom recently turned 18. Many of these students probably have not registered.

Maybe SGA can expand on that number next year, perhaps by using the same methods that drew such a fine turnout this year.

President Reagan's continued lack of concern for minorities has become increasingly disturbing.

Records of the Equal Employment Opportunity Commission and the Washington Council of Lawyers that were reported Monday indicate the defense of civil rights is not very high on the Reagan administration's list of priorities.

The records show a sharp drop in approved job discrimination suits and a serious lack of enforcement of school desegregation and fair housing laws.

Yet, at a Sept. 15 meeting of black Republicans, Reagan stood by his record, saying his administration has acted on civil rights more than previous ones.

This is contradicted, however, by records that show two cases of discriminatory violations of the Voting Rights Act were filed in Reagan's first 20 months, compared with nearly a dozen the first 12 months of the Carter administration.

Perhaps Reagan made an honest mistake when he said he believed his record was superior to those of the earlier administrations. But, more likely, he was simply glossing over the facts, as he has been wont to do in the past.

To state the simple facts: the Constitution forbids discrimination against any persons because of race. The office of the president is the executive branch of government. And, one of the duties of the executive branch is to enforce the Constitution.

Reagan, so far, has not done his duty.



Returning to the basics: Teachers must be taught, first

While other colleges and universities are already deep into the first semester, Harvard has just received its entering freshmen. Living by the academic version of the Gregorian calendar is another way that Harvard keeps its distance.

I remember the faculty meeting some years ago at which the proposal to start the school year early in September was discussed. Weighty arguments were mustered to show exactly how the calendar change would disrupt the life of the mind.

I didn't understand the intensity of the opposition until I heard one colleague whisper to another, "The weeks immediately after Labor Day are really the most beautiful on Cape Cod," to which the response was, "Yes, in New Hampshire, too."

Since the same goes for Martha's

Vineyard, Nantucket, lower Vermont and the Berkshires, the proposal was desperately resisted and bound for defeat. Or, as Henry Kissinger has observed, academic politics is so bitter because the stakes are so small.

NEW REPUBLIC

Convenience, of course, is often the begetter of politics. But sometimes it is necessity that does the begetting. For example, the by-now common "January term."

Years ago only a few vanguard

places such as Bennington and Antioch sent their students, mostly children of privilege, off into the world of work for a few weeks in mid-winter, to learn from life what presumably they couldn't learn from books or bull sessions.

I thought at the time that this was yet another one of those daring ideas in which these experimental institutions seemed to specialize, like modern dance and interracial dating.

Then came the oil crisis of 1973 and increases in the price of fuel from \$2.50 to \$30 a barrel. Suddenly many colleges and universities (though not Harvard) were expelling their students from Ivy Eden in January for experience in the real world.

Some Sun Belt schools without big

fuel bills soon followed suit; the off-campus period became virtually an orthodoxy in academia. But it was clear also that this was an idea whose time had come, very much as it had come decades before at the always financially-troubled vanguard colleges, through the intersection of economic realities — in this case in the form of OPEC pricing policies.

My guess is that if oil prices keep falling, classrooms and dormitories will once again be full in January and those makeshift work-for-credit programs and improvised research projects will meet the fate of other obsolescent expedients that no longer require the guise of inspiration.

Harvard keeps its distance, and it also stays in the lead. Largely at the

insistence of its current dean of faculty, Henry Rosovsky, Harvard has been rehabilitating the idea and the reality of general education, the old illumination that there is some discernible core of learning that should be the possession of civilized men and women.

This body of knowledge as central reference point in the curriculum has been displaced in the last quarter-century by a pedagogic strategy for which cafeteria-style eating and supermarket-style consumption are the most appropriate metaphors.

The notion of a compelling intellectual tradition had lost its authenticity. The culture of narcissism told young people, moreover, that they should learn what they wanted to learn.

Looking out at the students before them, teachers could not assume that they had even one book in common.

When I went to college everybody took a basic humanities course, the literary classics from "The Iliad" to "The Idiot." So by sophomore year, we'd all read Virgil, Chaucer, Cervantes, right on up to the moderns.

If we weren't specialists on one of the favored historical specialties of the last decade — black history, women's history, the Holocaust, exploitation of the American Indian — or even more time-sanctioned academic subjects like the Renais-

sance in Italy, the other general survey, from Plato to NATO, had given us all some rudimentary historical literacy.

Someone of my generation could talk intelligently for 10 or 15 minutes or write and think coherently about indulgences in the medieval Church or what differentiates the baroque sensibility from mannerism.

No more than 15 minutes, I suppose, but still we wouldn't be without bearings if someone asked about ancient slavery or the Roman wars, the mercantilist system or European exploration, the unification of Germany or the disintegration of Hapsburg.

We could grasp the sweep of Western history in a way that, I'm afraid, even my very best students today do not.

Right now Harvard is trying to redress this grievance of the culture against itself; so are other schools, such as Brandeis. A few universities, Columbia and Chicago preeminently, refused to succumb to the 1960s craze for change, and stood by the general education core.

But with a return to the tradition elsewhere, there is a shortage of faculty, particularly younger faculty, able to teach what they were not themselves taught.

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Martin Peretz is a nationally syndicated columnist.

Political polls cannot predict upcoming six weeks

If you follow politics with any enthusiasm, you have no doubt awaited the arrival of the first major political opinion polls of the autumn with the passion of a naturalist spotting the changing of the leaves.

You have learned that, according to The New York Times-CBS poll, "Democrats are preferred over Republicans in congressional races by a wide margin" and that "such a margin would probably mean a Democratic gain of nearly 40 seats" in the House of Representatives.

You have learned that, according to The Washington Post-ABC News poll, "Democrats who previously supported Ronald Reagan (are) now returning to the fold... The result is a lead of 60 to 40 for the Democratic Party among likely voters."

Now that you have learned all that, here is what you, as a politically sophisticated type, should do with these numbers. Put them in a file, slide them into the bottom drawer of your desk, lock the drawer, and do not look at these numbers again. They mean almost nothing.

I don't mean the polls are phony or inaccurate. Random-sampling techniques can give a more-or-less realistic account of what those polled think at any given time. It's really not that amazing that 1,200 respondents can reflect the mood of 100 million voters.

Just think of a chef taking a spoonful or two of soup from a huge

vat. Provided he's stirred it properly, he'll get a reasonable sense of the taste of the soup without having to drink the whole vat.



Jeff GREENFIELD

It's just that polls taken weeks before an election cannot tell you what is going to happen in the next six weeks. Pollsters know this — they often say they are simply giving us a "snapshot of the electorate at a given time" — but the numbers always seem to carry with them a sense of omnipotence that has no place in the political arena.

It is as if you tried to determine the outcome of the Rose Bowl by taking a photo of the teams as they lined up for the opening kickoff.

To switch the metaphor a bit, politics is really like a bridge game; you have to know how the cards were dealt, and how they were played. In the years I spent in politics, I worked for candidates who went into a race with a 30-point deficit and won; and I worked for others who held a 30-point lead and lost.

Just think of what might happen in the next several weeks of the 1982 campaign. If the unemployment rate hits the mystical 10 percent mark, the specter of the double-digit could

cripple Republicans in the already-battered Midwest, and for that matter, across the nation as a whole.

If interest rates begin to fall again, and construction and manufacturing prospects brighten, the arguments that the president's program needed time will gain enormous credibility.

If foreign policy moves to center stage, as it did with John Kennedy in the 1962 Cuban missile crisis, the "rally-round-the-president" sentiment could strengthen GOP incumbents all over the country. If a scandal hits a high White House official, that will hurt innocent Republicans from Maine to Alaska.

Moreover, uncertainty is the key operating principle in politics. Suppose a heavy Republican favorite falls ill, or makes a disastrous mistake. (It happened to Republican Senate nominee Pete Wilson in California with his ill-chosen remarks about possibly making Social Security voluntary for younger workers.)

Suppose a Democratic favorite blunders badly. (It happened to Iowa gubernatorial nominee Roxanne Conlin when she revealed that she and her husband had used tax shelters to legally avoid taxes.)

It may be an obvious point, but it is one ignored year after year. Pollsters use telephones, survey sheets and computers — not crystal balls.

The seer who tells you he knows what will happen in November

by Kevin Fogan

based on his polls is on an intellectual par with a fellow in a bright vest standing outside the racetrack offering you a sure thing in the fifth.

Both should be treated with the same measure of respect — ranging from little to none.

Jeff Greenfield appears on CBS "Sunday Morning" and the CBS "Morning" show and is a Universal Press syndicated columnist.

LETTERS

Disguised revival

Christ, and then a short sermon during which the speaker asked that "no one leave out of respect to those who do want to hear this."

Should the University again make available its space to this group for a similar program, I would warn people who are genuinely interested in subliminal messages in rock 'n' roll that what they will get here is a very thinly disguised revival meeting and no serious intellectual consideration of the subject whatever.

Harry Geis
Computing Center staff

Unfair blame?

UNTIMELY THOUGHTS: Yasser Arafat's henchmen hijack planes and bomb supermarkets. The result: Arafat gets to see the Pope.

Arab brothers (Christians) slaughter Arab brothers (Muslims). Who gets the blame? Well, Begin, of course. Could it be because he is — pardon me for the expression — a Jew?

Dmitry Feofanov
Music school instructor

Values instructor

Recently returning to college was a bit frightening to me. Not having a strong academic background, my hesitancy was justifiable. This semester I decided to take French 101 as one of my class choices.

The first day of class in French 101 was an unexpected relief. Mrs. Elizabeth Dunnington is my instructor. She is a native of France. She resides in Lexington and speaks English fluently.

Because she grew up in France, she has an intimate view of daily life, unattainable merely through our workbooks or the language lab. Her knowledge of foreign languages is only required by her genuine care and understanding of her students.

She has been more than willing on several occasions before or after class to help with any problems that have occurred.

I find her attitude so refreshing. Most of all, I think I am not just another student. I will be looking forward to seeing Mrs. Dunnington in semesters to come.

Amey J. Conrad
Undecided freshman



Israelis shamed by massacre

TEL AVIV, Israel — The slaughter of Palestinian refugees in Beirut is scarring the Israeli soul with guilt.

"The day after the pogrom in the refugee camps in Beirut, I stood before the mirror for my morning shave, and I spat in my face," wrote Shalom Rosenfeld, a former editor-in-chief of Israel's prestigious daily newspaper Maariv.

A crisis of moral values is wracking the Jewish state and threatening the stability of Prime Minister Menachem Begin's government.

"Something has broken," says his predecessor, Yitzhak Rabin. "The breakdown is somewhere in the psychological machinery that drives Israelis to try to live up to the image created by the founding fathers of the country — a striving to be a new breed, different from their ghetto forefathers, removed from the Old World of hatred, wars and the Holocaust."

Just as today's Israelis are proud to believe he would never go like a lamb to the slaughter, so he is proud to think that he would never treat people the way Jews have been treated.

What has horrified Israelis is not only that Christian Phalangists entered the refugee camps with Israel's approval, but the suspicion

that the army or government let the massacre continue without intervening immediately.

Sharon said the Israeli army acted to stop the massacre as soon as it became clear that innocent men, women and children were being killed.

But there have been conflicting accounts of when the Israelis learned that the killings were going on, and questions about why the Phalangists were still in the camps a day after Israeli officials knew about the slaughter.

Few here can escape an analogy — however simplistic — to charges frequently made by Israelis that the Western world stood aside while the Nazis massacred Jews before and during World War II.

In the past, Israelis have worried that honest labor, a cornerstone of Zionism, was being corroded by the lure of the stock market and widespread use of Arab labor for menial tasks.

They bemoaned the dwindling rate of Jewish immigration — the very reason for Israel's existence — and the rising exodus of Israelis who found their new life too harsh.

Those who believed peace with the Arabs required talks and compromise had become frustrated with

Begin's government, which they said relied on military solutions.

It is taken for granted here that no Israeli soldiers took part in the massacre, but that provides little comfort. Israel's silence during the more than 30 hours of killing gives this nation no peace.

Conflicting official accounts, and the government's initial refusal to call an investigation, have undermined confidence in Begin, who for all his fiery nationalism was widely regarded as an honest, truth-loving man.

For many Israelis, the Beirut horror may ultimately have a purging effect. They have shown themselves that their democracy works. Their media have tenaciously traced the facts of the massacre. Four hundred thousand Israelis — one in every six voters — turned out for last Saturday's protest demonstration, the biggest protest demonstration in the history of the Jewish state.

Now there will be a judicial inquiry into the massacre, brought on by public pressure despite Begin's adamant objection. By forcing the government to change its mind on such a profoundly moral issue, Israelis have lived up to the stirring and poignant words in their national anthem: "To be a free people in our land."

rectory until January," Combs said. But advertising and publishing contracts prohibited a delay, he said.

Combs said the University's Communications Services will publish an addendum of correct office numbers in early 1983.

Prizes to be awarded

Bike-a-thon to be held

By CHRIS WHELAN
Reporter

Dances, plaques and prizes will reward those who participate in the American Cancer Society bike-a-thon sponsored by Kappa Alpha Theta sorority, Delta Tau Delta fraternity and WLAP-FM Sunday.

The eighth annual bike-a-thon is Kentucky's largest fund-raiser for the American Cancer Society and the largest philanthropic event sponsored by a Greek organization.

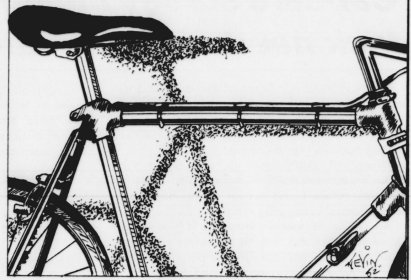
The individual who raises the most cash will receive a free 10-speed bicycle. Plaques will be awarded to the top three places for each fraternity, sorority and individual who earn the most money.

As an incentive for off-campus schools, clubs and organizations, Dominic Mudd, bike-a-thon co-chairman, said the radio station will provide dances to the junior high and high schools that raise the most money.

The bike-a-thon will be held on a one-mile course at Commonwealth Stadium from 11 a.m. to 5 p.m. Sunday.

Throughout the day there will be appearances by UK basketball players and an amateur "cyclist," Mudd said.

Mudd said that he was really excited about the bike-a-thon and



K.T. BRUNFIELD/Reporter Staff

added, "It's good to know you have people who care."

He said he hopes the event will raise \$19,000 for the cancer society.

There will be a kick-off party today at Two Keys from 8 a.m. to midnight. There will be special drink prices available. The orga-

nizations will request \$1 contributions.

Saturday night, a "MeKong Delta" dance will be held at Jeter's rent-a-farm on Tates Creek Road. Donations are also requested here.

In case of inclement weather, Mudd said the alternate date will be Oct. 10.

Phones

Continued from page 1

1982. By the December switch, most University office numbers will have been changed to the "257" exchange.

The mid-year changes in University office numbers will invalidate the

office numbers listed in the forthcoming campus telephone directory distributed by the Student Government Association, Combs said.

"We asked the student government and the publisher if they wouldn't wait and not publish the di-

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Lexington Philharmonic Orchestra
U.K. Center for the Arts
Oct. 1- Alexander Peskanov, Piano
Feb. 11- Leonard Rose, Cello
Nov. 12- Ida Levin, Violin
March 11- Joseph Baber, Viola
Jan. 14- Heidi Lehwalder, Harp
April 8- Barbara Nissman, Piano
A limited number of tickets are available to U.K. students for the above performances. U.K. students may receive one ticket per performance upon presentation of a validated full-time I.D. card.
Tickets will be distributed on the Thursday and Friday (while supply lasts) prior to each performance.
Distribution of tickets for the Oct. 1st performance will take place on Thursday, Sept. 30 and Friday, October 1, 1982.
STUDENT CENTER Box Office 10:00 a.m. - 4:00 p.m.
COLLEGE OF FINE ARTS 204 Dean's Office
8:00 a.m. - 12:00 Noon, 1:00 p.m. - 4:30 p.m.

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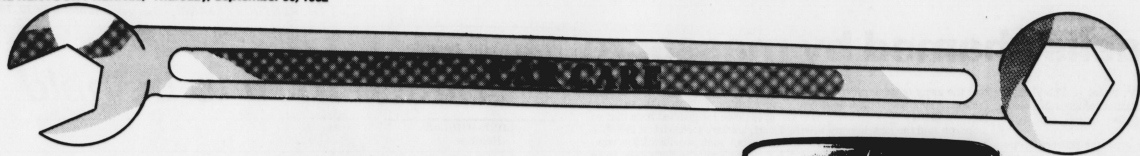
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COUPON
BOTH DINNERS INCLUDE Prime Rib, Baked Potato, All-You-Can-Eat Salad Bar, Warm Roll with Butter, Beverage (except milk), Pudding or Gelatin

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Not redeemable for cash. Cannot be used in combination with other discounts. Add KY Sales Tax \$30.82 KK



Car-care survey indicates owners lack needed maintenance skills

The twin 23-story towers of Blanding and Kirwan residence hall complex are imposing structures. Take into account the other campus residence halls, and it might be easy to assume most of UK's students live on campus.

Wrong. Of 23,000 students, only about 5,000 make their homes in residence halls. Most UK students reside in off-campus rental housing or family homes, commuting to school.

And most of these commuters arrive at the University each day behind the wheels of automobiles, as witnessed by the perpetual shortage of parking spaces on and around campus and morning traffic jams on Rose Street. A large number of dormitory residents, particularly those who commute home on the weekends, own cars, too.

On a campus as sprawling as UK's and with such a highly mobile student body, automobiles are almost a necessity. For most students, cars represent their first large capital investment.

And, as such, they also serve as a learning experience — unfortunately, a negative learning experience for many, who learn about proper car maintenance only after going through a round of expensive repairs.

It's not a problem limited to students. The results of a recent survey of mechanics by the Car Care Council shows all agree their customers' problems are mainly the result of neglect — the failure to carry out basic automotive services.

"We are finding mass abuse," said one garage owner. "Nothing is being done until trouble starts or when problems are pointed out by someone."

The mechanics surveyed said that, although they believe the tight economy may contribute to the problem, ignorance is more likely the prime cause of automotive neglect and abuse.

And now — when the number of used car sales is higher than ever — the problem is even more apparent. People who have purchased older cars and are used to the extended maintenance intervals of newer models and unsure of their different maintenance needs end up paying for their lack of knowledge with extensive repair work, defeating their purpose in purchasing used cars: to save money.

A knowledge of car-care basics is a prerequisite of car ownership, especially for those who need to watch their money closely, like students.

The following is a list of simple procedures to use in day-to-day automotive maintenance.

- For cars with automatic transmissions, check the transmission fluid with the engine warm and running. Shift to drive, then to park. Remove the dipstick, wipe it dry, and then insert and pull it out again. Check the fluid level and add more if necessary. Remember to make sure the shifter is in park and the parking brake is on whenever working on a car while the engine is running.

- Inspect all belts monthly. Replace all worn, glazed or frayed belts and tighten them if they have more than one-half inch of slack when pressed between the pulleys. Replace bulging or rotten hoses and tighten clamps.

- Check the coolant level weekly (never remove the radiator cap when the engine is warm.) Top off the radiator with a 50/50 solution of anti-freeze and water.

- Check the oil at every other stop for gasoline. Remove the dipstick, wipe it clean, insert it and remove it again. Check the fluid level. If low, add oil.

- Check the air filter every month. Replace it if it's obviously dirty or as part of a tune-up.

- Check the brake fluid monthly. First wipe any grime from the brake master cylinder lid. Pry off the retainer clip and remove the lid. If the fluid is low, add more and check for possible leaks.

- Keep the windshield washer reservoir full. When topping off the fluid, use some light solvent to clean the wiper blades.

- Check the battery weekly — more often in cold weather. Use a wire brush to remove any corrosion from the terminals, and make sure the cables are tightly secured. Also, pry off the caps, unless the battery is a "no maintenance" type, and check the fluid level. Add distilled water if needed. Don't smoke when working around a battery, and always wear heavy gloves. Battery acid corrodes skin as well as metal.

- Be sure all lights are working, including brake lights, turn signals and emergency flashers. Keep them clean, too.

- Keep the tires inflated to the recommended pressure with a hand-held tire gauge (don't depend on filling station air pumps, which aren't always accurate). Check for cuts, bulges, and excessive tread wear. Uneven tread wear indicates misalignment or out-of-balance wheels.



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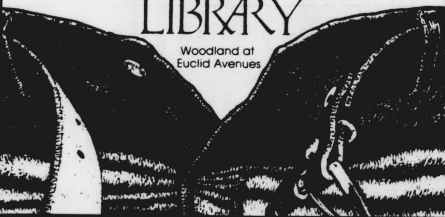
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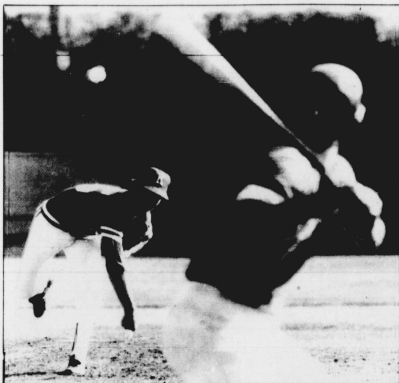
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SPORTS



Bat Cats come from behind to beat Georgetown

By JASON WILLIAMS Staff Writer



J.D. VANHOOSER/Kernal Staff

Jeff Hellman, a sophomore in Business and Economics from Cincinnati, burns one across the plate during yesterday's game against Georgetown. The Bat Cats beat the Tigers 7-3.

A seventh-inning home run by infielder John Sikes sparked the Bat Cats to come from behind and overpower Georgetown 7-3 yesterday.

The first inning passed quickly with neither side scoring. Georgetown took the lead early in the game in the top half of the second inning and scored again in the third.

The Cats then came back in their half of the third to tie the game. The inning's scoring climaxed when Georgetown's catcher dropped the ball at home plate and collided with Kentucky's Scott Knox.

Sophomore Dan Whelan assumed the pitching chores in the fourth to hold Georgetown scoreless. The Tigers returned the favor in the bottom half.

Georgetown regained the lead with a run in the fifth while the Cats again were scoreless.

After not scoring for one and a

half innings, Kentucky again tied the game at 3-3.

Sikes' home run in the seventh gave the Cats two runs and their first lead.

Jeff Parrett, Kentucky's top pitcher, finally came in in the eighth and struck out the first two batters. A walk followed prior to the next out.

The Cats ended the scoring with

two more runs in the bottom half as the Tigers' pitching fell apart.

Georgetown failed to score at its final at-bat despite three walks by Parrett.

NFL, union resume negotiations, but no breakthrough is expected

NEW YORK (AP) — Negotiations struck at ending the nine-day National Football League players' strike will resume today. But yesterday both sides as much as promised the talks would remain stalled — wiping out next weekend's games — by saying no new proposals would be made.

"We will have no new counter-pro-

posals," said Ed Garvey, executive director of the players union. "We have 10 items on the table and not only haven't they agreed to one single item, they are trying to get take-backs for disabled players."

"This works two ways," responded Jim Miller, the public relations director for the Management Council.

"They (the union) haven't accepted anything we have put on the table. Their idea of collective bargaining is to reject everything we suggest. We will have nothing new."

The union announced in Philadelphia the second of its series of proposed American Conference vs. National Conference all-star games, to be bankrolled by Ted Turner.

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Poway Musician Amplifier. Excellent condition. \$350.00. Call 277-6492, 258-2626.

Sale of "Art and Antique Clothing". Holly Hill Inn, Midway, KY. Friday, October 1, 6:00-9:00 pm. Saturday, October 2, noon to 8:00 pm. Sunday, October 3, noon to 4:00 pm.

National Forest Bearmint. Average bear 175. Sell!! 1606/528-1148

Part-time Jobs for Students Call 233-7977, 4-8 pm

FREE COFFERHOUSE featuring complimentary M&M's lollipops. Friday, October 1 at 9:00. Refreshments. Everyone Welcome!!

Gathering in the Sun Free picnic with Newman Center, CSF, BSU, and Wesleyan. Saturday, Oct. 2 at 12:00 noon. Football volleyball, etc. Every one welcome.

Guadalupe's Pizza Call 231-0666 for campus delivery. Call the nearest location for delivery or campus.

Have your picture developed on a student budget. Bring your film to U.K. Student Agencies, Room 109 Student Center. Two day processing in 10-15 min.

Homecoming Committee Meeting Thursday, Sept. 30 at 7:00 pm. Room 231 in the Student Center. Anyone interested in attending is welcome.

H.P. Dr. Raymond Batts thanks for the Homecoming Program. We love you!

Interested in making extra money babysitting in Lexington? U.K. Student Agencies, Inc., room 109 Student Center. For more information.

Join the Off-Campus Board and help coordinate problems facing off-campus students. Call 257-3197. For more information.

Kappa Alpha Theta and Delta Tau Delta Theta-Six and Theta-Six Party. Two Kaps. Thursday Sept. 30 10:00 pm.

Kappa Psi will create a single you out Monday night at the Scholarship Recognition Dinner?

KE PIRA Teams Classic Finals 8:00 pm. 2000 of Seaton Center. Awards presentation and victory celebration of P&A House following the tournament.

KEP Sem I'm so happy that I'm your FAVORITE letter so thanks for all the presents. Love! Love! Love! L.A.

KENTUCKY GEEK STAFF MEETING! Sept. 30, 8:00 pm. Room 211 Journalism Building. All welcome!

Learn, just a few more days to go. Good luck! Love, Mike.

Martha, Happy 20th Birthday! Your Roomies. Trish, Becky, Valerie.

Need Credit? Information on receiving Visa, MasterCard with no credit check. Other cards available. Free brochure. Call Personal Credit Service. (602) 448-2003 x5034.

New Opening, Wagon Wheel Riding Studio. Uniquely trail rides and horse rides. 3225 Morrisburg Rd. 223-3709

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Phi Sig Big Brothers thanks for the cookout. You're the best! Love Lisa C.

Phi Tau / Phi Phi Golf Tournament Saturday, Oct. 2. Call 258-5093, 258-2210

Side needed one way to Clemson Friday. Will share driving and expenses. Call Randy 278-7627

BJP no socialized laborers just burgers and rooters welcome!

SHOMA CHERRY PICTURES on display at 575 Post and Reflections Photography. 145 Woodland Avenue. Write Greg Williams when ordering!

SKIVING INSTRUCTIONS from and info on day 474 after 8 am.

SKIVING INSTRUCTION TRAIN AND JUMP SAME DAY 873-4140 after 8 pm.

Streets Cats Pet Luck Thurs. September 30th. E 5 Good Barn 4:00 pm. For more information call 258-2701

Wanted Textbooks Please bring them to 210 Journalism Building on the UK campus. For more information call 257-3294

Christian Roommate Wanted share 2 bedroom apartment near Henry Clay. M-F. Male non-smoker only. \$137.50 plus 1 phone. 266-7988 after a keep phone.

Female Kirkington South. New carpet cable TV. W.D. \$230. Call 273-2210

Female Roommate Wanted nice new apartments. Close to campus. 278-9890 or 232-454

Furnished House to Share Comfortable and close to campus. 258-8640 (local) or 254-7879 (home)

Male Junior, Senior or Grad student to share 3 bedroom apartment across from U.K. Medical Center. Rent is \$110.00 plus utilities. Call 231-0311 after 6:00

229 Aylesford, 1175.00 furnished includes all utilities. Room 254-0633 evenings

Excellent Typing Word Processor after 5:30 and weekends. Sandy, 306-279-3709

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Babysitter for 1 1/2 yr old in my home. Hours flexible. Reference. Call 266-1613 anytime!

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Life Guard Needed-Morning Hours. 7:30 am - 9:00 am and 10:00 am - 2:00 pm. Contact: WKA on Cross Keys Road. 276-4457. Afternoon/Action. Equal Opportunity Employer.

Make Money. Be a campus recreation volleyball official. Meeting Oct. 4, 7:00 pm. Seaton Center.

Office Help Part-time positions available. Call work around school schedule. 276-4778.

ADO Little Sister Meeting Thursday, September 30 at 7:30 pm.

ADOI Michele S., the greatest Big Sis. 276-1016

ADJ Julie R., hope all of our week ends are as good as the last. L&K Smoed.

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Come grow with us. Big Little Sister. Thursday, Sept. 30, 9:00 pm. Conventions Delta Tau Delta. Pledge We Love You. The Activists.

Double, the last four weeks have been a special time for me. Happy Anniversary. Love, Gerald

roommate

Christian Roommate Wanted share 2 bedroom apartment near Henry Clay. M-F. Male non-smoker only. \$137.50 plus 1 phone. 266-7988 after a keep phone.

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LOST: Black Labrador 6 months old. Lost seen on Green Campus. Dog needs medication. Call 231-4548, 268-8000

LOST: Pearl and diamond necklace with watchband. If found call Brandon. Room 4 or Missy at 258-2112. REWARD!

LOST Tuesday afternoon 208 Journalism Building. French 201 book and 1999 or leave books in Journalism office.

LOST & Gold Chain Fri. Call List at 252-2546 or 271-7027. REWARD!

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House near Commerce Building. 2 bedroom, newly remodeled. \$275 including water. Deposit/lease negotiable. Call after 6 pm. 269-5193 or 269-5552

personals

ADJ Julie R., hope all of our week ends are as good as the last. L&K Smoed.

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Steven LOWTHER

I won't miss professional football at all because I have a crutch, something to lean on, a much more viable alternative: baseball.

Yes, the grand old game, the national pastime.

I'll take horsehide over pigskin any day, thank you.

And with the pennant drives going right down to the wire in three of the four divisions, it makes Sundays even more enjoyable. Instead of the thud of a bone-crunching tackle in mid-field, we'll have the grace of an opposite-field double down the line.

Nothing is more thrilling than the stretch drive in the waning days of

September. And the division races this year promise to be thrilling.

Look at the race between Los Angeles, Atlanta and San Francisco in the National League West. Last week the Dodgers were five games up on the Braves and six games up on the Giants.

After writing off the Braves as the chokers of the year, look what happened. The Dodgers dropped seven games in a row, including three to the Cincinnati Reds, who had the worst record in baseball going into Los Angeles for the three game set.

Wednesday night, during the eighth inning at Candlestick Park in San Francisco, with Atlanta in a comfortable 6-3 lead over the Giants, the line score of the Dodgers-Reds game was flashed on the scoreboard. Everybody in the stadium stopped and turned to the scoreboard, including pitcher and batter, as the 10th inning flashed with Cincinnati winning 4-3.

Atlanta added two more runs on a Chris Chambliss double and the Braves had sole possession of first place again. And to increase the excitement, Atlanta has a three-game

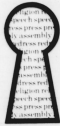
set in Los Angeles that started last night. Thank goodness for Ted Turner and WTBS.

In the American League East, Baltimore and Milwaukee are gearing up for what appears to be the deciding four-game set in Baltimore. The Orioles seem to be playing for Earl Weaver's swan song and if last weekend's series in Milwaukee is any indication of things to come, there's going to be some good baseball being played in Memorial Stadium.

The only real surprise is the National League East, which has been the most competitive division throughout the summer. The St. Louis Cardinals, however, pulled away last week and was the first team to clinch a division title. That may be their only problem come playoff time.

The same goes for the California Angels — who are also on the verge of clinching their division. A sweep of the Royals last week and other victories this week over Kansas City could clinch the title for Reggie and Co. with about five days remaining in the season.

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Football fans, eat your hearts out.

Steven Lowther, journalism and finance senior, is sports editor of the Kentucky Kernel.

Proposal

Continued from page 1

plicants to "have a space in the University already made available."

The University must determine the size and composition of its freshman class through several criteria and a weighted formula, he said.

Robert Altenkirch, chairman of a University Senate committee on selective admissions, said the formula

is designed to "take into consideration ethnic and cultural diversities as well as unique personal achievement."

A selective admissions policy would consider ACT scores and high school grade-point averages.

"The people who don't have the ability to make it at UK will have a better chance to improve their re-

medial skills at a community college in which an open admission policy is in effect," Altenkirch said.

In this way, students will not lose their money by coming to UK and not lasting the year, Altenkirch said. "Instead they will be able to invest their time and money into a community college and get the skills they need to attend UK."

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VOL. VI, NO. 1 OCTOBER, 1982

Eddie Murphy Is Hot

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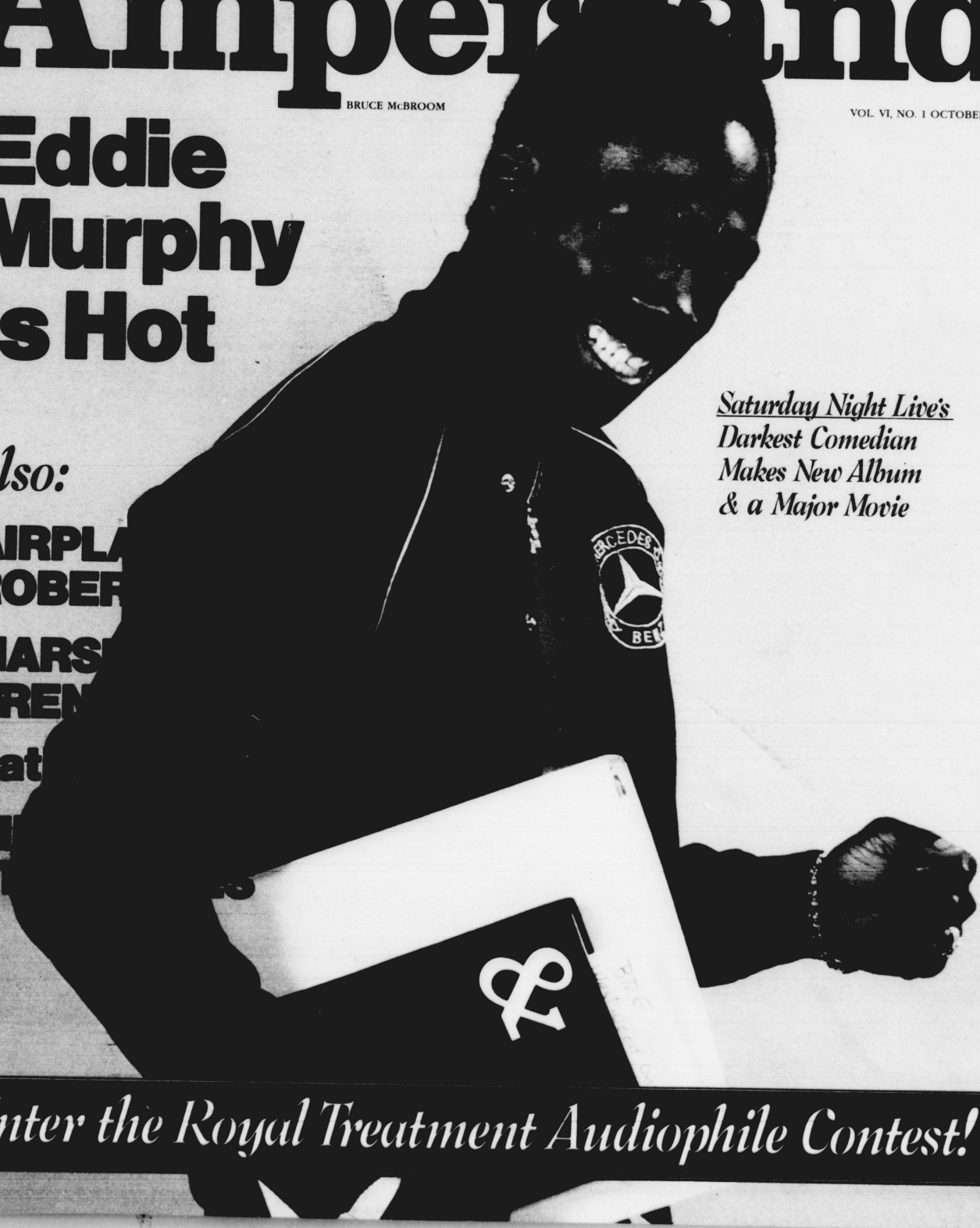
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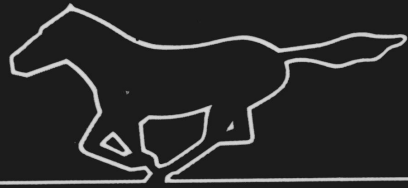
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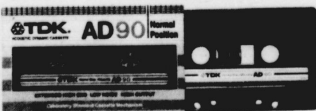
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Ampersand

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Win Expensive Prizes!

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COVER

Eddie Murphy was photographed by ace snapper Bruce McBroom, a Hollywood movie still photographer who towers above all others — physically and otherwise.



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VOTE!

*For Your Favorite
Rock All Stars!*



Pictured above are the rock stars selected by PLAYBOY readers as the best in their categories in last year's Playboy Music Poll. (How many of them can you identify?) More importantly, can you guess who this year's selections will be?

For a full list of nominees, a mail-in ballot, and a chance to make your vote count in this year's poll, check out the November issue of PLAYBOY at newsstands now. Also in this issue: Should College Athletics Be Abolished?, a far-out interview with Frank and Moon Unit Zappa, the beautiful ex-stews of Braniff, plus lots more. Don't miss November PLAYBOY.

*In November Playboy
On Sale Now*

IN ONE EAR & OUT THE OTHER

Since Ampersand does not publish over the summer months, we've received very few recent, relevant or even pithy letters from our readers (only fair we didn't write either). That was then, and now is now, so send those cards and letters, full of information and opinion, to *Ini One Ear*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

BY STEVE GINSBERG

Pythons Pursue Plethora of Projects

MONTY PYTHON'S CREW is hard at work on several films, a couple of television shows and at least one book—but only one film, Monty Python's *Meaning of Life*, is an all-together-again Python presentation. They are being absolutely silent about the content of said film, telling the world that it's a "film for ichthyophiles," because "there are millions of fish out there and no one has ever gone for that audience."

The individual projects include *Yellowbeard*, written by Graham Chapman, Peter Cook and Bryan McKenna, starring Chapman and Cook and lots of famous cameos. It's a pirate movie, a comedy. *The Frog Prince* stars Robin Williams and Teri Garr and will appear on Showtime cable television in the U.S. It was produced by actress Shelley Duvall, written and directed by Eric Idle.

Privates on Parade stars John Cleese, who sings and acts and dances, but did not write any part of this. Should be out by the time this page is read.

Terry Jones, the alleged intellectual of the group, has just directed and hosted a film for British TV based on the Rupert Bear cartoon strip. He's also written a book called *Fairy Tales*, original tales he wrote for his daughter, to be published in the U.S. this fall. He's directing the *Meaning of Life*, too, which is locationing in exotic Glasgow, among others.

Animator and designer Terry Gilliam is collaborating with award-winning playwright Tom Stoppard on a screenplay which will be a follow-up—but not a sequel—to last year's hit, *Time Bandits*.

Michael Palin wrote and stars in *The Missionary*, with Maggie Smith, Trevor Howard and Phoebe Nichols (she was Cordelia in *Brideshead Revisited*).

It may never see the light of cinema, but there's a film afoot called *Club Paradise*, supposedly starring John Cleese and Bill Murray—sublime casting with a ridiculous plot: Cleese plays the British governor of a Caribbean island, Murray the proprietor of a resort; the island natives rebel, Cleese takes refuge in Murray's club, and from then on it's snobs vs. slob vs. rebels.

Profit Cycles

NATURALLY, YOU'VE SEEN *E.T.* But did you know that the bicycle

chase stunts trace to a Southern California-bred subculture called BMX (bicycle motocross) racing? Director Steven Spielberg even polled a group of BMX fans, generally kids about the same age as those in the blockbuster film, and the majority claimed Kuwahara as their favorite brand. So it was a Kuwahara that levitated past the roadblocks, stolen milkcrate and hunted extraterrestrial attached. And, thanks to the supremely profitable merchandizing that always accompanies a hit movie, fans can add to their *E.T.* doll, their fuzzy-eared Yoda cap and their "Spock Lives!" iron-on patches a genuine, official *E.T.* bicycle. Kuwahara makes 'em, Spielberg takes a piece of the action. There's no business like (fill in the blank.)

Who Thought up This Ad?

WITH THE AVERAGE film costing at least \$7,000,000 to market and about \$10 million to make, film companies are forever thinking of catchy new ad lines. But if we were going to give out awards for the best remembered phrases we'd have to say that Paramount, the studio who last year advertised *Mommie Dearest* as "the biggest mother of them all," would now be the winner.

Right now the con yany is test marketing *Jekyll and Hyde Together Again*, a bizarre comedy based on the old tale that stars *Fridays* Mark Blankfield. One of the key ad lines:

"The medical community told him to shove it up his nose—and he did."

Wait. It gets better. This Christmas Paramount is launching *Airplane II: the Sequel*, which follows the adventures of a space shuttle that is hijacked to Uranus on its way to the moon. Although the official logo is "a comedy with a new twist," the Paramount marketing department is toying with another idea: "Voyage to Uranus." (We don't write 'em, we just report 'em.)

Coppola Copes

ALTHOUGH FRANCIS FORD COPPOLA's beleaguered Zoetrope Studio is still for sale, the man himself is not sitting around biting his nails. He's directing films and biting his nails: *The Outsiders* is finished and he's now in the midst of *Rumble Fish*, which stars many of the same actors and is also based on a book by S. E. Hinton. Both are contemporary youth dramas, although *The Outsiders* is "optimistic and heartwarming" while *Rumble Fish* is described as "expressionistic."

Make Us Laugh

The *Ampersand* staff needs some yucks, folks—and we depend on our readers to keep us howling. What's more, we'll pay real bucks for these guffaws. Details follow:

Send us your favorite joke. Keep it concise, typed, double-spaced and printable. If it's a cartoon joke, that's fine too—just be sure it's drawn in black ink on sturdy white paper.

We'll pay \$20 to each and every jokemaker whose artistry we print.

The rigorous criteria for judging the jokes: at least one editor has to fall down laughing. Since most of our editors fall down frequently, whether laughing or not, this could be a piece of cake. *Ampersand* keeps all the jokes. We need them.

Send those hilarious words to *Ampersand Jokes*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

AMPERSAND OF THE MONTH

This streamlined, Art Deco Ampersand came to us from Scott E. Pringle of Yoncalla, Oregon. He earns \$30 for the beauty. Others of our readers who are artistically inclined may also try to win big bucks: just send us your original Ampersands, in black ink on sturdy white paper, with your name and address clearly printed on the artwork. Art will not be acknowledged or returned. Send the squiggles to *Ampersand of the Month*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

When You're Hot, You're Hot

MYSTICAL TEXAS-STYLE guitar rocker T-Bone Burnett, celebrating a soon-to-be released E.P. on Warner Bros. Records, drew a crowd to the Lingerie (a Hollywood New Wave and roots rock hangout) that included Jeff (*Tron*) Bridges and Jamie Lee (*Halloween*) Curtis. Conspicuously absent was Pia Zadora, though Burnett dutifully scanned the crowd for her.

When You're Not, You're Not . . .

NO LONGER WILL THE MASSIVE, gleaming teeth of Donny and Marie Osmond emit pro-Hawaiian Punch messages. According to *Advertising Age*, the pair has been dropped from future marketing plans for the zippy, juice-based soft drink. Look for images of "fun and sun" to supplant the Osmonds, heretofore the principal export of Utah.

TV Hits Make New Pix

DAN AYKROYD IS IN CHICAGO shooting a new comedy, *Dr. Detroit*, wherein he plays a college professor "of chivalry and literary themes" who winds up protecting a band of prostitutes as the fictitious "Dr. Detroit." Aykroyd is contributing to the script penned by Bruce Jay Friedman and Carl Gottlieb.

As to the rumored *Three Caballeros*, which was at one time to star Aykroyd, Belushi and Steve Martin, plans have been scratched for the foreseeable future. But Aykroyd will do a cameo as a boss of N.Y.'s Holland Tunnel in *Nothing Lasts Forever*, a comedy by former SNL writer Bob Schiller. Also doing brief bits are Bill Murray, Mort Sahl, Sam Jaffe, Imogene Coca and Eddie Fisher.

SCTV comics John Candy, Eugene Levy and Joe Flaherty will finally make a movie together. The picture, starring Candy as a part-time drummer-limo driver who gets brainwashed by a fanatical religious aerobics group out to assassinate his politician father-in-law, was originally called *Drums over Malta*. Although the SCTV kids liked that one, the powers-that-be thought it a little innocuous and tried to come up with something better. Next was *Numnuts*—*The Special Edition*, which several execs liked but the guys vetoed. As of this writing the monicker stands at *Got'n' Berserk*, a nice middle-of-the-road name but certainly not in the tradition of blasphemy we've grown to expect of SCTV. Universal, the cast and director David Steinberg are in need of outside help. We can't promise a movie deal, but anyone with their own title ideas could send them to

(continued on page 26)

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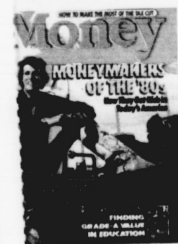
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Re-Mastered AUDIOPHILE RECORDINGS

BY BYRON LAURSEN

Ring the door at Sweet Thunder and Vinyl yelps. Later, Vinyl accepts a pat on the head and commences to chew Mr. Duck.

Sweet Thunder is a new entrant in the half-speed re-mastered audiophile disc business. All those expensive albums that look like regular albums—but don't *sound* like regular albums. Vinyl is a black cocker spaniel who lives in Sweet Thunder's Hollywood offices. Mr. Duck is a little yellow rubber toy.

Company mavens Howard Lowell and Russell Palmer, after introducing a visitor to Vinyl, like to point out a framed letter from Aaron Copland, whose recording of *Billy the Kid and Statements for Orchestra* was among the first of Sweet Thunder's projects. Copland, one of America's most distinguished living composers, calls the record "... a true achievement in the sense that it represents more realistically the composer's thought." Citing "The clarity and brilliance of sonic mixtures," Copland concludes that the new recordings "pack more of a whallop, and keep the separate lines more distinct and more true to the live sound."

Crucial to what Sweet Thunder and the slightly older Mobile Fidelity Labs and Nautilus Recordings companies do are two things: virgin vinyl and half-speed mastering.

The former, supplied either as JVC Supervinyl from Japan or Teldec Vinyl from West Germany, is refined totally. Anti-pollution regulations prevent such thoroughgoing refinement in the United States. Half-speed mastering, a technique pioneered by the Japanese in the days of Quadrophonic, means just what it would seem to mean. The master disc is cut at half of its intended playing speed, so the cutting heads have more time to respond to the signals sent them from the master tape. As a result, the subtler sounds are more vividly drawn and the recording sounds more "live" than a conventional disc.

Though the field is relatively new (Mobile began in 1978, Nautilus in 1979 and Sweet Thunder in 1981!), expansion has been remarkable. Larger companies, already established in the record business, have come forward with their own competitive "audiophile" pressings. Some observers feel

that the giants are too mass-production conscious to ever equal the independents in quality, however.

Initially, a company must select an LP they think will perform well (sonically and commercially) as a re-mastered edition. Then they strike a business agreement with the company owning the original, check the master recording for flaws and (if none are present) put the original through a meticulous copying process, using the aforementioned virgin vinyl and half-speed mastering. The results tend to be exquisite. They're also expensive. Re-mastered editions cost more than twice as much as conventional discs. They are for lovers—of a given piece of music or of their own stereo systems—only.

There are other components to this better quality product—individual hand-checking of each disc off the assembly line, magnetic filtration systems at the top of the vinyl delivery hopper and use of loose-fitting wrap instead of platter-bending, strangulating shrink wrap.

Interestingly, nearly as many audiophile recordings are sold in stereo shops as in normal record stores. Part of the appeal seems to be wringing the most out of a top-of-the-line stereo system. But, as the audiophile record companies like to assert, any system will produce better music if it's playing a better record.

Also, any music will sound better. Product availability in re-mastered audiophile discs runs from classics to Creedence Clearwater, from jazz to Joe Cocker, from funk to Peter Frampton.

The "Royal Treatment" AUDIOPHILE CONTEST

- 1st prize:** *The Beatles/The Collection* from Mobile Fidelity. 13 albums on 14 discs (because the *White Album* was a double, of course). Retail value about \$325.
- 2-3-4-5th:** One album from Nautilus and one from Sweet Thunder, to be chosen by the winners from each company's catalog. Retail value: \$36-40.

A few years back, when the "audiophile" record began to make big news in the music world, an outfit called Mobile Fidelity Sound Lab had an idea so obvious it probably required genius to figure it out: get licensing agreements for "classic" albums, refurbish them with top-grade vinyl and reissue them in versions whose sound quality would put the big commercial outfits to shame.

Their process necessitated prices several times those of the "regular" versions. But they have sold respectably. Other companies, from fledglings to giants like RCA, CBS and MCA, have rushed into the audiophile market.

Now, *Ampersand* asks the musical question "What LP would you most like to see get the royal treatment?" What great, perhaps overlooked, record of the past (or present) would most please you in an even greater version—all the highs sweeter, the lows fuller and rounder and the harmonic overtones clearer? To motivate response we're offering some delicious prizes from the vaults of the audiophile companies.

Here, as an example, is one contributor's idea of a prime candidate:

Rhapsody

Leopold Stokowski: Music of Liszt, Enesco & Smetana (RCA)

Back in the early Sixties, Stokkie got together one of his periodic gatherings of New York free-lance musicians and led them in renditions of four pieces that audiences the world over are sick to death of: the *Lisa Hungarian Rhapsody No. 2*, Enesco's *Rumanian Rhapsody No. 1*, and Smetana's *The Moldau* and *Bartered Bride* overture. The orchestra was dubbed the RCA Victor Symphony, the record was entitled *Rhapsody*, and it remained in RCA's main catalogue for nearly 20 years (it was recently reissued on their Gold Seal label), primarily because the old master conducted the darned thing as if the ink was still wet on the score.

The problem is that, at least in recent pressings, the sound, clean and well-balanced in soft passages, becomes impossibly ugly and distorted in the loud ones. As far as I'm concerned, canonization is not good enough for the mastering engineer who can rescue this one.

Sol Louis Stegel

Got the idea? Any favorite album is fair game. The five most convincing and clever (also witty, intelligent, persuasive and grammatically correct—we didn't say it would be easy) will be published in our February issue, and paid at the same generous rates that already cause freelance writers 'round the globe to roll their eyes to heaven at the mention of our name. That's 12 cents a word. All entries must be received by November 15, 1982. Naturally, all entries become the property of *Ampersand* and will be judged by our fair, thoughtful and only occasionally vicious editors. Keep it to a couple of double-spaced paragraphs on a single page. May the best music-mad *Ampersand* readers win!

Send your entries to: Royal Treatment, c/o *Ampersand*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

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ROBERT HAYS

At the Controls Again in AIRPLANE II

BY RICHARD LEVINSON

On soundstage 16 at Paramount Studios in Hollywood, a spaceship bearing the word "Pan Universe" sits crash-landed in a moonscape of gravel and papier mâché boulders. The front hatch is open, the emergency slide extended. Passengers are jumping out (sans breathing apparatus) and sliding down to the surface, where they are met by two very alien-looking Hare Krishnas, who wish them a good day and hand them flowers.

It's the next to last day of principal photography for the comedy *Airplane II: the Sequel*, and writer/director Ken Finkleman is conducting a rehearsal of the lunar escape scene. He's not entirely satisfied with the placement of people and debris, so it's Lights! Camera! Wait a minute! as the crew relocates scenery.

Just outside the soundstage, Robert Hays sits in his dressing trailer, waiting to be called to make-up. As he did in the 1980 hit *Airplane!* Hays co-stars (with Julie Hagerty) as Ted Striker, dashing, if reluctant, hero. (This time, Striker is called upon to save the first commercial lunar passenger shuttle from disaster. Hilarity, of course, ensues.) Hays is a likeable, talkative, outgoing actor who has been described as "strong, sensitive, and devastatingly attractive," as well as "unpredictably wacky."

These days, Robert Hays is also hot. After six years of low-or-no-pay repertory theatre in San Diego, he was cast to appear in a segment of television's *Harry-O*. This led to jobs working on such TV fare as *Love Boat*, *Wonder Woman*, *Laverne & Shirley*, and specials like *The Young Pioneers* and *Mark Twain's America*. Then, a stroke of good fortune landed him in the middle of *Airplane!* which became one of the most successful comedies of all time. (According to Paramount, it has grossed \$158 million so far, surpassed only by *Animal House* in the comedy sweepstakes.) After that came the disappointing *Take This Job and Shove It*, and recent starring roles in three more features due for release soon.

If an actor's career was ever zooming, Hays' is. So, why reprise a role in a sequel? "I was real hesitant to do it," says Hays, "but they threatened my family." In addition to which, Hays' press agent, Tony Angellotti, jokingly points out, the release and success of *Airplane II* will make Hays "the richest man in the universe" (huge salary, undisclosed, and a percentage, also undisclosed).

Hays also notes that "it would be difficult to do a sequel without the people who were in the first one."



For *Airplane II*, Julie Hagerty, Lloyd Bridges and Peter Graves are back, but two notable people, Bob Stack and Leslie Nielsen, are missing. It's too bad they're not here.

Three other notable people are missing, too. "The Zuckers" (Jerry Zucker, David Zucker and Jim Abrahams) who wrote and directed *Airplane!*, opted to stay as far away from the sequel as possible. According to Jerry Zucker, it came as no surprise that Paramount wanted a follow-up to the film. "Basically, studios aren't creative organizations, they're financial ones. It makes perfect sense that Paramount would want a sequel to such a successful movie."

If *Airplane II* is not the Zuckers' film, it is Howard Koch's. Koch, who began his movie career in 1944, acted as Executive Producer for *Airplane!* (allaying some of Paramount's "who are these Zucker kids anyway?" fears), and is producing the sequel. A knowledgeable, active and candid veteran, he provides a vital link between the two films, and has been "first-to-come-last-to-leave" during all eight weeks of filming. If this has caused any friction between him and Finkleman, none is apparent. "If this was my first directing assignment, I'd want someone like me around, too."

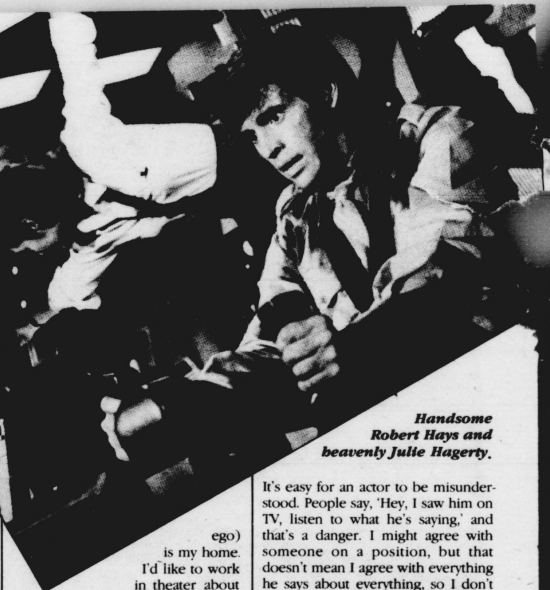
(Finkleman's only previous big screen credit is as screenwriter for *Grease II*.) Asked if the Zuckers' non-involvement was a disappoint-

ment, Koch says, "Sure. It would have been wonderful if they were here. But Ken's been doing a great job. I've seen about thirty minutes pieced together so far, and it's really funny stuff." Koch goes on to describe how the original film's approach has been maintained with appearances by Raymond Burr, William Shatner, Chad Everett, Chuck Connors, Aldo Ray, Kent McCord and Sonny Bono, either overplaying their well known characters, or, in Everett's case, playing an "against-type" villain.

(If that sounds like a Merv Griffin "Salute to the Vast Wasteland" line-up, that's all right. Part of the charm of *Airplane!* was its use of performers primarily known for their television work. Even more than film, TV "types" actors so completely that placing those well-known personas in a manic comedy worked much better than casting, say, Harvey Korman or, God forbid, Chevy Chase.)

Hays himself had been identified only with television before *Airplane!* "As hard as it is to break into TV, that's how hard it is to break into film from TV" he says. "It's getting better, but there's still the feeling that movies are a sort of Cadillac looking down on the Volkswagen of television."

How about theater? "Heck, yeah. That's what I want to do. For the craft of acting, that's like a revitalization. The Old Globe Theatre (in San Di-



Handsome Robert Hays and heavenly Julie Hagerty.

ego) is my home. I'd like to work in theater about five weeks at a time, but I can't afford to take six months to do a play right now."

"The reality is that I would like to have a career that builds slowly over a long period of time. I want to be around, working, when I'm 70 or 80, and have a nice, steady income. I think a lot of people, not all, but some, are pricing themselves right out of the business. But it's real complicated, because when you're negotiating, they go in expecting you to try to soak them. If you try to beat them up and strangle them, then they say, 'O.K., well, you're all right.' But if you say, 'Hey guys, I just want to make a film,' they say, 'Oh, wow, this guy's a geek.'"

Hays is concerned about being typed. "I don't want to be identified with only one kind of role. I'd like to do a variety. The problem is, there's a certain thing you're expected to play. If you're likeable, or if you're a real evil villain, for example." Still, the roles he chooses (and these days, he can choose) tend to be that "likeable guy." That isn't an accident. "My all-time favorite director is Frank Capra, and Preston Sturges is another great one," Hays says, naming two directors known for their handling of drama with a light touch. "I'm not into gore or any of that." How about angst? "Well, there's nothing wrong with pain and suffering, but it doesn't mean you can't combine it with stuff to make the audience laugh."

It's plain that Hays likes doing comedy, as evidenced by his other upcoming films. He describes one (*Trenchcoat*, with Margo Kidder) as an "international-spy-mystery-comedy-intrigue, or how about a spy-thriller comedy-mystery, or maybe a sci-fi-action-western?" The others, *Utilities* and *Some Sunny Day*, both find Hays as, in the words of Tony Angellotti, "rebels, but not angry better, but there's still the feeling that movies are a sort of Cadillac looking down on the Volkswagen of television."

Off-camera, Hays is less active in social causes. "I support Greenpeace and the Cousteau Society with donations, but I'm not much on groups.

It's easy for an actor to be misunderstood. People say, 'Hey, I saw him on TV, listen to what he's saying,' and that's a danger. I might agree with someone on a position, but that doesn't mean I agree with everything he says about everything, so I don't become publicly identified with issues."

The loner in Hays is also apparent in his private life. Rock climbing, skiing and flying (he's a qualified pilot) take up much of his recreation time. Although he is often touted as a "sex symbol" by such outlets as *Cosmopolitan* magazine, he says he has never been a "chaser," and is now exclusively involved with a woman he has dated off and on since high school.

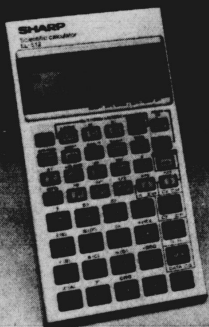
Back on the set, the dry ice machine has been turned on, and crew members are busy moving fans around to blow the mist in the proper direction. Koch walks by, and shares a joke with Hays.

Koch goes on to talk a little about the release of *Airplane II*. "I think we're pretty much already booked. There's about 17 or 18 states where the theatre owners have to see the film before they can bid on it, and we'll have it ready to show them in August or September. You know, there's always comparisons. Some people have even compared *Young Doctors in Love* to *Airplane!* But this one's great, with all the talent, and when Bob and Julie come on, we've got 'em." Koch asks if I have everything I need, and ambles off to check on the progress of the crew. "I'll be happy if we can just get this shot," he says.

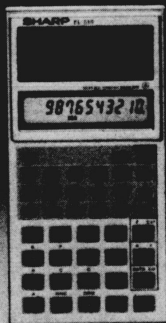
In the "Production Information" package for *Airplane II*, the original *Airplane!* is described as "making an unprecedented impression on the American psyche." Allowing for a bit of indulgence by the publicity department, that's not altogether fanciful. A relatively low-budget, certainly oddball film, *Airplane!* achieved both critical and public acclaim for its performances, parody, and outright silliness. Whether *Airplane II: the Sequel* can re-capture the comedic feel of the original won't be discovered until its release in December. But if *Airplane II* even comes close to the success of its parent, Howard Koch won't be surprised, Robert Hays will be the richest man in the universe, and audiences will have something to really laugh about.

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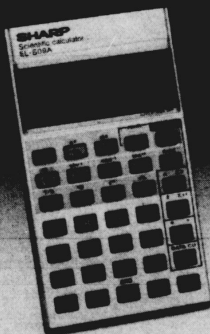
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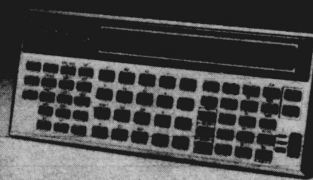
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EATING RAOUL

Unsolved Murders, Unlimited Laughs

BY P. GREGORY SPRINGER

Paul and Mary Bland, just like Bonnie and Clyde before them, are (more-or-less) young and in love (although they sleep in separate beds). Also, they kill people.

Paul works in a liquor shop in a bad neighborhood until the connoisseur in him obsessively orders a case of \$500-a-bottle wine, and he's fired. Mary works in a hospital, ever at the mercy of lecherous patients. When the weirdos of Los Angeles begin to invade the sanctity of Paul and Mary's apartment, a scheme emerges. Why not entice these loathsome "perverts" with a want ad for swingers, hit them smartly over the head with a frying pan, and use the money in their pockets to finance a dream restaurant in the suburbs? Why not call it "Paul and Mary's Country Kitchen" and feature the Bland Enchilada?

A fine plan for people who are fed up. But, what to do with the bodies?

That's where locksmith/burglar Raoul unpredictably enters director Paul Bartel's new independent picture, *Eating Raoul*, a title which alone ensures originality to a film already sopping with sarcastic wit. When *Eating Raoul* is seen around the country this fall through Twentieth-Century Fox distribution, the delay and production headaches that went into its genesis should be quickly forgotten.

Eating Raoul makes Bartel's fourth excursion into mass murder, although the soft-shaped, balded and bearded 44-year-old from Brooklyn might be mistaken for a classical pianist or a sympathetic high school teacher. With a background of study in French and Italian, a cultural aesthetic which leans toward theater and opera, and a role on the selection committee of Filmex, Bartel's role as a director of mayhem and a manic comic actor make him one of the most contradictory figures in Hollywood today. In fact, Bartel's most recognizable role as an actor has been Mr. McGree, the music teacher, in *Rock and Roll High School*, a role he recalls with both fondness and agony.

"Do you remember the scene where the paper airplane with a note from the principal landed in my ear?" Bartel comments from his Los Angeles home. "It was an extremely painful experience. This cardboard airplane slid along a piece of monofilament anchored to a plug glued inside my ear, causing a terrible vacuum suction with a sort of implosion everytime the plane landed. It would bounce back, ruining the take."

In keeping with his elite ironic style, Bartel revealed that his favorite moments in film have all been portions of films he had either directed or acted in. Unlike those of any other cult director, Bartel's films all seem to inherit distinct and separate cults of followers, with very little overlap. His name is not a household word.

Private Parts (1972), his first fea-

ture, passed through the first-run circuit with record rapidity, but still does a "fairly constant business" through its 16mm distributor, UA Classics. "It's about a young runaway girl from Ohio who takes refuge in her aunt's rundown hotel in downtown LA," Bartel struggles to synopsise. "My mind is drawing a complete blank today. Anyway, there she encounters a series of sinister eccentrics, one of whom becomes her secret admirer but is responsible for the horrible fate in store for her."

Following *Private Parts*, Bartel went to work on *Death Race 2000* (1975) for Roger Corman, a film which inspired drivers around the country to joke about a "point" system for running down babies, nurses, and geriatric patients, the blackest of comic notions rooted in the reality of contemporary highway tactics. A then unknown Sylvester Stallone was one of the players.

It was for the filming of *Death Race 2000* that Bartel enlisted the talents of Mary Woronov, calling her from New York to star as one of the race victims. The former Warhol actress ("She was in *Chelsea Girls*," of course, in the Dark Ages") came out to Hollywood, and stayed.

Woronov made other pictures under the Corman umbrella, starring with Paul again in *Rock and Roll High School* as the wicked principal Miss Togar. Her friendship with Bartel and her statuesque proportions made her perfect for the part of Mary in *Eating Raoul*, the majestically towering nurse with a rigid sense of

propriety and a nose upturned at any hint of physical contact.

Mary (the part, not the actress) sleeps only with her stuffed doll, just as her husband Paul sleeps with a large bottle-shaped pillow labeled Lafitte-Rothschild 1961.

Why use Paul and Mary's real names in the script? "We are not in life anything like the Blands," Paul explains. "The reason I made the picture was that I wanted to work with Mary again, to see if we couldn't do something subtler and more sustained and complicated."

Eating Raoul begins with a gaudy pseudo-documentary montage of Los Angeles, resembling the newsreel style Paul originally worked with when he left the Army in the late Fifties. As the camera records a sign that reads *Piece O' Pizza — HAD A PIECE LATELY?* a voice-over laments that, in Los Angeles today, the distinction between food and sex has become blurred.

Despite a subsequent record of successful films, Bartel's difficulties in financing *Eating Raoul* are nearly legendary. He broke every rule, from the necessity of filming in segments he could afford — ten minutes here and ten there — to eventually putting up the money of his friends and family to get the picture finished, at a cost under \$1,000,000.

Eating Raoul bears some re-



Writer Richard Blackburn (left), director/actor Bartel (center) and the statuesque Ms. Woronov (right).

Blackburn, Hamilton Camp, ex-DJ the Real Don Steele, Buck Henry, and others) are a tight bunch of Hollywood peripherals. Blackburn, a sometime *Ampersand* contributor, spends much of his professional time in London, where he is in demand for rewrites, radio serials and wiggly original screenplays like the soon-to-be-shot *Slayground*. They all work and entertain together with a borderline incestuousness that Paul and Mary Bland's isolation would never allow. Bartel prizes working with his friends as the most important element (a unique one for most of Hollywood) in filmmaking. Twentieth-Century Fox, which eagerly agreed to distribute the independently made feature after it scored well at several film festivals, is betting on the rapport of these mavericks to gradually snowball *Eating Raoul* into a word-of-mouth hit.

Mary Woronov and Bartel are currently preparing to co-star in *Shake It Up*, a film about the Fillmore East rock showman in the Sixties, directed by Alan Arkush, another in the clan of friends.

"I'll play a surgeon and Mary will play a lighting designer. I enjoy rock and roll, although it's not my favorite music. I enjoyed singing and dancing in Alan Arkush's *Rock and Roll High School*. Both Mary and I were also in Alan's *Hearbeeps*, a film destroyed by various studio executives who had just screened James Bond or *Superman* or something and made it very, very different from Alan's version. Somewhere, a cut does exist on his picture, which was scored with Mozart," Paul continues. "Maybe it will be shown someday."

As a member of the selection committee at Filmex, Bartel shows concern in getting film of all kinds seen. "Filmex is one of my great pleasures in life, permitting me to see a lot of films that never get theatrically released. It gives me the feeling that I can be instrumental in bringing films to the public that might not ordinarily get seen."

Regarding the culture of Los Angeles, Bartel admits he would like to spend more time in New York. "I like both coasts, but I hope I am able to film in New York some day."

In the meantime, he's contenting himself knowing that *Eating Raoul* has been invited to be screened in the New York Film Festival this fall, and he can take in some theater while he's there.

"I'm still singing the songs from Steven Sondheim's *Merrily We Roll Along*, the most interesting thing I've seen recently," stated the man who merrily leaves low-budget bodies in his cinematic tracks for the enjoyment of people who never remember his name.

His next film? "The title is *Scenes from the Class Struggle in Beverly Hills*."

Maybe it's a sequel.

semblances to other contemporary lifestyle parodies, such as John Waters' *Polyester* or Paul Morrissey's *Trash*. What differentiates it, according to Bartel, is a more commercially attuned script. *Eating Raoul* takes the hypocrisy of certain "moral" attitudes, draws it to a murderous conclusion of logic, and makes it all seem as easy as toasting marshmallows.

Paul and Mary Bland take tips on their "business" from a homemaker, mother, and part-time sadist for hire, Doris the Dominatrix (Susan Saiger). After an unplanned rehearsal eliminates one drunken neighbor, Mary lures other sleazy victims with a variety of guises, dressing most uncomfortably as a Nazi, a disciplinary mother, a cartoon mouse (ears and all), and a hippie earth goddess blinded by a rented strobe light. Once the paying customers are in the proper mood, Paul clobbers them with cast iron cookware.

Raoul (Robert Beltran) carts off the bodies for mysterious purposes. Beltran, a bona-fide Chicano whose specialty is Shakespeare, adds tremendous juice to the film, discharging lines like, "Of course I'm crazy! I'm crazy about you Chiquita! I'm an emotional, hot-blooded Chicano!" After one windfall slaughter in a hot tub, Paul and Mary are able to retire quietly, happily ever after. The conclusion for the rest of the cast, however, turns out to be less satisfying.

One of the more delicious ironies of *Eating Raoul* is that the actors, technicians, and friends (including Roger Corman, co-script writer Dick

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October, 1982 Ampersand 19



Eddie Murphy Breaks Into The Bigger Time

BY BILL BRAUNSTEIN

America's fastest rising young comedian is just a few minutes away from having the living bejezus kicked out of him. Quietly tucked away in a claustrophobic dressing room on a downtown Los Angeles parking lot taken over by the crew of Paramount Pictures' *48 HRS.* is funnyman Eddie Murphy. Murphy, whose only previous screen appearances are of the television variety as the only certifiable star of the third incarnation of *Saturday Night Live*, will soon be engaged in cinematic fisticuffs.

The scene is to be filmed in a sleazy alleyway bedecked with glitzy neon to make it resemble a San Francisco street. "We got right up to the start of the fight last night," says a subdued Murphy, dressed in his character's Armani glen plaid suit, waiting for darkness to fall. "Got right up to the point where I throw the first punch. But by then the sun was coming up."

Murphy leans back on the narrow couch and smiles. Behind him, hanging in a tiny closet is a pair of worn denim jeans and a denim overcoat that he would undoubtedly feel more comfortable in. After all, Eddie Murphy is 21 years old. The three months he's been working on the movie represent the longest period of time he's ever been away from home.

Yet, here is Eddie Murphy, starring in a big budget motion picture, opposite a major star, Nick Nolte, being directed by Hollywood veteran Walter Hill. Talk about being on a roll. His first comedy album, *Eddie Murphy*, had been released earlier in the week. He was scheduled to do Johnny Carson's *Tonight Show*, the next day (his third appearance on the late night kingpin's show). He had bought a black Mercedes, his fourth car, the previous week. And this September he started his third season on the show that began it all for him, a show he also helped to revive, *Saturday Night Live*.

After a year as a second string "feature" player during SNL's ill-fated 1980-81 season, Murphy helped take the show to new heights with brilliant and crazy original characterizations when he was finally allowed to turn it all loose last season. Armed with a brash cockiness and a veritable laundry list of impersonations and odd characters, he began his comedy march off the beaten laugh track with parodies of Buckwheat, of Little Rascal fame; Velvet Jones, a jive talking huckster; Mr. Robinson, the ghetto's answer to the clean-as-white-bread Mr. Rogers; and film critic Raheem Abdul Muhammad, who defiantly asks why *Shogun* was never nominated for an Oscar.

Murphy's impersonations are equally on target, with the barbs leaving no figure untouched. Some people even say that his humor has a mean streak, that he can be mercilessly cruel. Take, for instance, a sketch he did last season portraying Muhammad Ali as a punch-drunk, disoriented old man. There was his soulful James Brown, dressed in curly red wig, singing *Annie's* "The Sun Will Come Out Tomorrow." His Little Richard Simmons is two parodies for the price of one. And then there was the infamous Larry the Lobster sketch, where a tuxedo-dressed Murphy invited viewers to vote whether he should kill the crustacean on live TV. (To his dismay, the lobster was allowed to live.)

"I don't do easy comedy," says Murphy. "I'll do anything that is not taboo to mess with. Like, I won't do jokes on religion or the shooting of the pope or Martin Luther King's death. That kind of thing. But people watch *Saturday Night Live* to see outrageous things. They want to see shocking stuff that they didn't know you could do on television. And that's the stuff they remember."

For the past three months, however, Murphy has had to be content to play only one character, that of Reggie Hammond, a convict sprung from jail for 48 hours to help a cop played by Nick Nolte find some convicts that have murdered a wave of policemen. During the scene that will be shot tonight, Murphy and Nolte, after spending the day together, are fed up with each other. Nolte decides to let Murphy know he means business by trying to wipe the street with him.

A knock on the dressing room door signals he's needed on the set. He walks out of the dressing room and down the seedy street, where hustlers, hookers and transvestites have come to watch the excitement. Off-duty policemen have been hired to patrol the area and an occasional backfire from

(Continued on page 23)

BRUCE McBRID

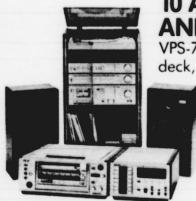
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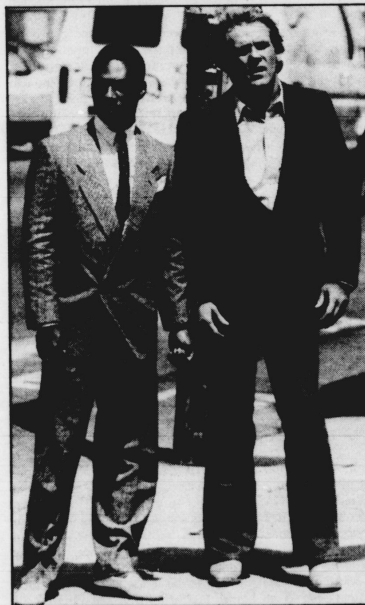
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COLORED PAPER

Eddie Murphy

In 48 Hrs., Murphy plays convict Reggie Hammond who reluctantly assists tough cop Nick Nolte in finding some cop killers. That's director Walter Hill in the beard.



a car causes crew members to smile nervously.

Murphy, standing next to Walter Hill, watches as the two stunt doubles of him and Nolte run through the scene. He nods approvingly as his look-alike launches two quick jabs into the Nolte-double's face. But this is not a fight that Hammond is destined to win. After having a garbage can bounced off his ribs, the Murphy look-alike is hoisted high overhead, and given a full body slam into a pile of garbage.

After the stuntmen finish, Murphy will take the place of the double to enable Hill to get close-up shots of Murphy in the scene. Hill turns to Murphy. "So, what do you think of your first fight scene?"

Murphy shrugs. He's a little apprehensive about going before the cameras to take a pummeling, so he tries to joke. "It's okay, but do I have to be thrown in the garbage?" It's a rhetorical question. Murphy walks across the street, ready to film the scene, as the crew members gather to watch Murphy in action. During his work on the film, he has earned their respect as a professional, and particularly from the film's director Walter Hill.

Hill, of course, had every reason to worry about working with someone who had never done a film before. But he had seen Murphy on television and sensed his potential. "On *Saturday Night Live*, Eddie was clearly a comedic performer, but one who lent himself to doing acting," Hill says. "I didn't want to hire a comedian, I wanted an actor. But at the same time, I wanted someone who would be spontaneous and bring something comedic to the part."

Hill thinks his gamble paid off. And he believes that Murphy's doing a dramatic role for his first movie will pay off for Murphy, as well. "To me," says Hill, "it's an indication of his intelligence not to run off and do *Meatballs 3* for his debut film. It's good to take on a different kind of problem and be perceived in a different kind of context."

It's a strategy that obviously didn't escape Murphy, either. He had been offered many films, but decided to sit back, take his time and analyze all the offers without rushing to any one picture. "Rather than do a comedy, which was what everyone was expecting," says Murphy, "I thought I'd do a serious movie. I doubt if I'll ever do anything that has this much seriousness again. This is a great experience, but my heart is in the yuks."

Murphy, like many a young comic before him, refined his skills at that great comic breeding ground of American society known as high school. His childhood was not without the little trunks that are a part of growing up. Murphy's parents were divorced when he was three and his father, Charles, a New York policeman, died when Murphy was 12. After Eddie's mother Lillian remarried, his step-father Vernon Lynch moved the family from Brooklyn to Roosevelt, Long Island, a predominantly black middleclass suburb, where Murphy grew up with his two brothers. It was Roosevelt High School where Murphy came into his own.

Aside from the run-of-the-mill practical jokes, such as calling in bomb scares, spraying mace in the hallways, or giving wedgies (ripping out someone's underwear from the rear) to unsuspecting classmates, Murphy mastered the art of the devastating New York putdown, known as ranking. "I was able to rank on people real good," says Murphy. "And whenever there was a talent show, I was always selected to be the emcee."

"See, the kids at Roosevelt had this real short attention span. If you weren't any good in the first two or three seconds of your act, they heckled you. They needed someone who could keep control, so I'd rank them. Like, 'Hey, your mother's got a wooden leg with a kick stand.' That would shut them up. Eventually I started doing impressions and stuff, but my act was basically all putdowns."

At 16 Murphy started doing talent shows, wangled his way onto some cable TV shows and was even finding steady work at one Long Island comedy club. Armed with self confidence and the rudimentary beginnings of an act, Murphy was on his way. "By this time, I was performing three, four times a week. And my report card was showing it." But still, Murphy was pocketing more money than he ever had and this enticed him further.

The Gong Show was in its heyday at this time and many comedy clubs would advertise Gong Show Nights, an anything-goes assortment of potluck comedians who vied for a \$50 cash prize. "Whenever I needed money, I would scan the papers for a bar holding a Gong Show Night. It was easy money, no problem."

"Eating Boogers" — that was my killing routine. Then, Butterflies Landing on S-t. Classy stuff. And Farts. Farts was a killer. You could always count on Farts. I'd be driving to a club, figuring out my set. I'd think, I'll do Eating Boogers, Butterflies and Farts — Killer set."

He was travelling more and more and when he was finally graduated from high school, Murphy attended Nassau Community College for all of two weeks. But Eddie knew that his future wasn't to be found in the hallways of a book palace. "If you want to be a performer," he says, "and you are going to school, I think you're wasting your time."

"I wasn't concerned about his future," says Eddie's mother Lillian. "Although he wasn't keeping his grades up, I knew he would end up doing something where he wouldn't have to get his hands dirty." Murphy found himself in his comedy. By the time he was 18, Murphy was touring the country, playing nightclubs. "I had gone

past Eating Boogers, and had a classy little act," says Murphy.

The comedian was performing at a Ft. Lauderdale night club during the summer of 1980 when Bob Wachs, Murphy's manager, summoned him to New York and sent him to audition for what was to be a new and improved version of *Saturday Night Live*. The entire cast had left, and NBC was starting over, from scratch. "I submitted Eddie," says Bob Wachs, "and through a series of very gruesome, long hard interviews and auditions, Eddie got the part."

It took six auditions during a one month period before Murphy received the word that he had been hired. Murphy remembers well the resistance he had initially before trying out for the show. "I really didn't want to be on no *Saturday Night Live*. I wanted to be a stand-up comic. I mean, I was 19, travelling all over the place, making like \$500 a week, while my friends were all working in department stores. My life was perfect."

That life changed when he became a feature player, a sort of second stringer who did bit parts in sketches, during the 1980-81 season. But what was thought to be a blessing almost turned out to be the kiss of death during that disastrous season, which almost saw the show destroyed.

After Lorne Michaels, the show's original producer, left along with the rest of the charter member irregulars, NBC, with much hoopla, promoted Jean Doumanian, the associate producer, to the top spot. Doumanian took control and hired a new cast, new staff, new writers and gave the show a new look, namely failure. Once the crown jewel of late night comedy, the Doumanian reign was like a string of paste pearls. *Saturday Night Live* earned universally negative reviews and the ratings began to take a nose dive.

For the 1981-82 season, Doumanian was ingloriously put out to pasture, as were all but two of the original cast. The survivors were Eddie Murphy and Joe Piscopo. With Dick Ebersol, the NBC program executive who was in charge of the show's original launch in 1975, appointed to the helm, SNL made slow, but steady improvements last season. One reason was the spotlighting of the talents of Murphy, who was allowed to cast off his feature status. He became a full-fledged cast member and given almost total freedom. He now writes his own material, is allowed to regularly introduce off-beat characters, and is pulling in a reported \$4,500 a show.

Murphy was upset at being held back his initial year with the show. "They said I was too young and I wouldn't know how to handle success. That was Jean. She told me, 'We don't want another Freddie Prinze on our hands.'" Yet Murphy refuses to lay blame with Doumanian for the show's eventual collapse.

"Jean meant well. She just had no comedic background. You have to blame the network. I mean, if I was driving down the street with Stevie Wonder and said, 'Stevie, you drive,' you can't blame Stevie if we crash. You have to blame me."

As for Murphy's long term goals, don't look for any crashes in his future, although the Freddie Prinze syndrome is something that he thinks about, even jokes about. "In the true tradition of young celebrity, I think I'll die in a plane crash."

"No, look, I'm not dying no time soon. I want to be the first guy to ever be successful at an early age and not croak and not kill himself. That's my plan. Stay successful and not die. I'm 21 years old, I don't see myself putting out. Or I hope not, anyway."

Looking to the future, Murphy hopes to do a feature film that he is writing called *I'm Gonna Get You, Sucker*, a sendup of black exploitation films. He should have plenty of time to finish writing it. Murphy plans to leave *Saturday Night Live* at the end of its current season and take a much deserved rest. After all, last season's edition ended on May 22. Two days later Murphy was in San Francisco filming *48 HRS.*' exterior street scenes with Nick Nolte. He's been working ever since.

Now, on a Los Angeles street corner taken over by movie people, Murphy is about to fight. Director Walter Hill gives the orders. "Places. Roll 'em."

All goes well, with Murphy ducking and rolling with the punches. The crowd grows larger as the scene unfolds. The climactic moment has arrived. The stuntman places one hand between Murphy's legs and the other on his back, lifting him high into the air to slam him into the pile of trash.

The director yells, "Cut." As Murphy is hoisted overhead, there's a smile on his face as wide as a tunnel. "Let's try it again," says Hill.

Murphy runs through his paces a second time, on the receiving end of the fast and furious blows. He is picked up and without a hitch is slammed down hard into the pile of garbage. Hill looks pleased. "That's a keeper," he says.

The crowd, which has grown to nearly concert size, breaks into a round of spontaneous applause, while Murphy, in the pile of trash, looks around, puzzled, then gets up slowly, slightly disoriented.

Bouyed by the mixture of attention and relief that the scene is completed, Murphy pulls himself together and starts walking methodically to the stunt double, his mood growing more lively with each step.

Finally, Murphy is standing face to face with the massive stuntman. He looks him in the eye. "I kicked your butt, sucker," says Murphy.

They both break out laughing, and Eddie Murphy walks to the street corner and readies himself for the next scene.

MARSHALL CRENSHAW'S GREATEST HITS

(A Singular Vision)

is as instantly ready as his answer. I'd rather have ten singles. Maybe 'My Generation' by The Who, 'C'mon Everybody' by Eddie Cochran, 'Trapped by a Thing Called Love' by Deniece LaSalle, 'Let's Stay Together' by Al Green... I could name fifty or five hundred of them.

"I really like singles," Crenshaw expands, shifting in his soft chair at Warner Bros. Records' New York headquarters, where he's spending a brief break during a criss-crossing tour of America. "Singles are what I'm really about. I consider each little song an entity unto itself and an album just a collection of ideas. The format I'm really excited about is EPs and 12-inch singles."

Marshall Crenshaw is a product of Detroit's middle-class suburbs, where he was exposed to a plethora of musical styles. The Detroit upbringing left him with "... a general mania for pop music," Crenshaw says. "I don't care how old or new something is. My tastes are diverse." Just

singers, or the harmonies on *Meet the Beatles*.

Yet no one can accuse this music of being a mere revivalist flash. Crenshaw's sound is not plagiarism but progression, an individual style built on some of the strongest bricks from the base of pop music. "I'm proud of the comparisons," Marshall says in reference to the constantly recurring mentions of these artists, later calling his influences "our cultural heritage." But while many critics have described his music as coming from the Fifties, it is absurd to think of Crenshaw as anything but a product of the Eighties.

Marshall began the Seventies in Detroit, playing guitar for four years in a local bar band. A series of differences with band members, as well as Crenshaw's knowledge that "if you're in a hurry (to get established) and still in Detroit, there's something wrong with your mind," was the incentive behind an unsuccessful 1975 trip to Los Angeles in search of fame and fortune. Crenshaw landed a dismal job with a touring Country & Western band 71-75 before returning home penniless. On a lark, with brother Robert's help, he answered an ad for Beatlemania try-outs with a recording of "I Should Have Known Better." For the next two years, 1976 to 1978, Marshall Crenshaw was John Lennon, travelling the country in the role of his one-time hero.

The pay was good, but Crenshaw felt stifled and left the cast in 1978. He married his high school sweetheart and moved to New York, a city he has adopted with fervor. "This is my town," he says about the Big Apple, before grinning and reminding himself of his Michigan upbringing. But anyone who listens to "Rockin' Around in N.Y.C." on the album's first side, with its joyous Ramones-like brevity, knows where Marshall's heart belongs.

During the end of his tenure with Beatlemania, Crenshaw began compiling an impressive collection of songs. He recorded a number of these on a four-track tape deck, and passed the demo about to most anyone who would listen. One person who took notice was producer Richard Gottehrer, looking for material for the next Robert Gordon album. Crenshaw gave Gordon three songs, and co-wrote another with him, but when Gottehrer split with Gordon, eventually producing the Go-Go's *Beauty and the Beat*, Gordon's album was put on hold. Eventually *Are You Gonna Be the One* was released, and it contained "Someday, Someway," a small hit that revived Gordon's sagging career, and marked just the beginning for the song's composer Marshall Crenshaw. Lou Ann Barton featured Crenshaw's

"Brand New Lover" on her debut album, and slowly the word began to spread.

Warner Bros. got hold of the word, and sent Marshall into the studio. In New York, Crenshaw had begun to build a reputation throughout the club scene, mixing handfuls of lesser-known gems of the past with originals of equal merit, and had already released a 12-inch single on Shake Records. The band entered the Record Plant Studios in hope of capturing the sound that had taken them this far, but soon found themselves bogged down. "The freshness was gone," Marshall recalls, "and there was no way for me to detach myself to look at it." Re-enter Richard Gottehrer, the objective eye that helped the trio complete twelve tracks in six weeks.

It is difficult to describe the energetic simplicity and exuberant beauty that permeates Crenshaw's debut album. Each song stands as an affirmation of rock and roll's ability to thrill the listener. "She Can't Dance" celebrates the pop music fan, "Mary Anne" is a tribute to a female of the Eighties much as "Peggy Sue" remains the ideal of the Fifties. "Cynical Girl" is arguably the album's peak, a jingle-jangle tune that seems to sum up our times, with the song's hero "going out looking for a cynical girl, who's got no use for the real world." Like the Eighties, "Cynical Girl" is a little funny and a little skeptical.

If there's a problem with Crenshaw's debut album it's that it fails to capture all of the energy that comes through in his live shows. Marshall is aware of this, saying that "it's something we're going to try to get next time. As time goes on that's what we're going to be trying to accomplish." Is it that the raw sound in concert packs more power than the refined studio renditions? "There's going to be a lot less over-tracking and less dubbing," Marshall says, hoping that the follow-up album, already in the mental planning stages, will be truer to the full-sounding versions that concert goers have heard. But Crenshaw realizes that there's more to creating memorable music than finding the right mix in the studio. In great recording of the past, Marshall finds "some personality or human spirit that comes across in those records," and hopes that he too can communicate such vitality.

Particularly, Crenshaw loves the immediacy of impact of a good single. "I have only about a five second attention span," he confesses. "That's why all the exaggerated aspects of a single appeal to me. And, if an artist is lucky, maybe there's something of lasting value there, too. The good stuff tends to stay around."



BY ERIC FLAUM

Talk with Marshall Crenshaw, whose debut LP *Marshall Crenshaw* and single, "Someday, Someway," are both ascending the charts, and before long you'll be talking about favorite records. "What if," I say, posing the classic question, "you were stuck on a desert island? What

album would you want?"

Crenshaw peers through his tinted glasses and adjusts the large white cowboy hat that surmounts his close-cropped brown hair. His grin

Clearly, however, Crenshaw's music is mostly reminiscent of two of pop music's greatest influences: Buddy Holly and the Beatles. With brother Robert on drums, and bassist Chris Donato, Crenshaw makes full use of the trio's harmony singing and background vocals that recall "The Chirping Crickets," Holly's back-up

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