

KENTUCKY Kernel

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University of Kentucky
Lexington, Kentucky

Liaison

Assistant dean of students tries to keep fraternities and administrators satisfied

By KEITH SHANNON
Kernel Staff Writer

Somewhere out there roams a bull named Dean Palm.

And the UK assistant dean of students by the same name couldn't be prouder.

The animal was named as a calf for Assistant Dean Michael Palm after he spent a summer vacation working as a hired hand on the Guston, Ky. farm where the calf was born. He did it, he said, because he wanted to learn about rural life.

All the same, Palm's knowledge of farming probably doesn't do him much good in his work as "liaison" between the UK administration and campus fraternities.

Palm's responsibility is seeing that the fraternities and men's honoraries work to the satisfaction of both students and administrators.

"I learn as much day-to-day as anybody," he said in a recent interview. His job, he said, requires that he be able to deal with "atypical" situations.

"The major reason there are university administrators is to deal with problems that don't have a yes-and-no answer," he said. "We need to deal with exceptions."

The "exceptions" could include a fraternity house having trouble with financial planning. Or Palm might talk to a student with a personal problem related to his fraternity. Regardless of the type of problem, Palm thinks the student should get individual attention.

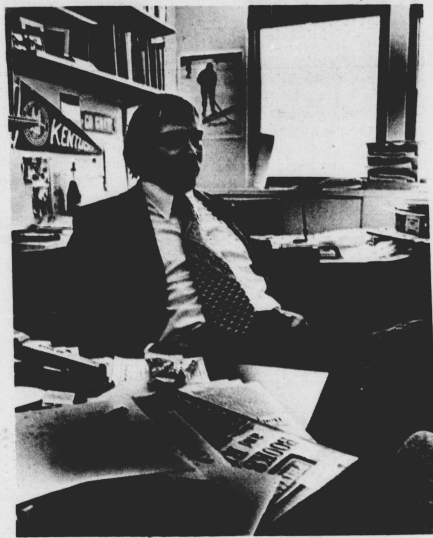
"That's the reason people like me exist," he said—to deal with students personally. He didn't like "red tape" when he was in school, and he still doesn't like it, he said.

Sitting at a small table in his somewhat cluttered office, the 31-year-old Eastern Illinois University graduate talked about his views on fraternities and their relationship to the rest of the campus.

"The students are basically apathetic toward fraternities and sororities," he said. "But the Greeks need to realize that no one is out to get them. They tend to want to be on the defensive."

On the other hand, he said, fraternities do much that goes unrecognized by the general student body. "They do innumerable projects for the community and school," he said. "They raise huge amounts of money for good causes every year."

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ASSISTANT DEAN OF STUDENTS
MICHAEL PALM

Vietnamese

refugees

find contracts

misleading

By STEVE BALLINGER
Kernel Staff Writer

Vague government contract language has led many Vietnamese refugees to expect cash resettlement funds from the volunteer agencies that processed their arrival in the United States.

When South Vietnamese refugees came to the United States last year, the federal government contracted with established volunteer agencies to find sponsors and handle much of the paperwork of resettlement.

However, arrangements in the contract for federal funding were misleading. According to Steve Kinsley, resettlement agency liaison, each contract specifies that the agencies are to be paid \$500 for each refugee they process.

"It's easy to jump from that to thinking that the \$500 was meant to be spent individually," said Kinsley. "But it (the total sum) was intended to support the overall resettlement effort."

Kinsley said that any federal funds not used by the agencies must be returned to the government by Sept. 30, 1977.

The average expenditure by each agency for an individual is \$200, said Nell R. Waldrop, community relations specialist for the Kentucky Human Resources Department. Waldrop said that figure led many refugees to believe they were to be paid the remaining \$300. The \$200 estimate came from the Tolstoy Foundation, one of the agencies processing refugees, said Waldrop.

Most of the agencies now have tight-fisted policies that provide additional money only for emergencies, she said. About half of the 140 refugees in Lexington were paid the remaining funds because they were processed by the U.S. Catholic Conference. Waldrop said the sponsors for those refugees were able to obtain the extra money because they were influential in the Covington Diocese of the Catholic church.

Other organizations, such as the Lutheran Immigration and Refugee Service, were less generous with the remaining money, she said. A sponsor

who asked not to be named complained the Lutheran group had given her a "bureaucratic run-around," refusing to release any extra funds.

Ingrid Walter, acting director for the Lutheran agency, said "no directives were given for special problems" in the federal contracts. "How could any of the agencies keep individual accounts," asked Walter by phone from the agency's New York offices.

In addition to the difficulty of knowing how much was spent individually for resettlement, Walter said federal money was most efficient when used to serve people collectively, such as in the regional offices the Lutheran agency operates. The agency has processed 15,800 Vietnamese refugees, she said.

State administrator Waldrop, who has been working on requests for surplus funds for Lexington-area refugees, believes the extra money is best used when it is distributed individually.

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Cat got your tongue?

Tigger, mascot for Haggin Hall corridor B-4, noses a replica of Rodin's "The Thinker" in the dorm office. The statue presumably did not respond to Tigger's curiosity.

Area groups fight for ERA

By JO ANN WHITE
Kernel Staff Writer

Even while House Joint Resolution (HJR) 7, which would rescind Kentucky's 1972 ratification of the Equal Rights Amendment (ERA), moves through the state legislature, campus and area organizations are gearing up to fight rescission.

At UK the Council on Women's Concerns, a branch of Student Government, is attempting to reorganize and gain a broader base of support, according to member Linda Welch.

"We want to open the council up to everyone—UK faculty, staff and students and members of the Lexington community," Welch said.

The 30-member council is "trying to educate people so they won't be afraid of the ERA," Welch said. The CWC has

joined forces with the Lexington Pro-ERA Alliance to accomplish that objective.

"Lexington has a strong group of professional women concerned about ERA," Welch said, referring to the Alliance. "We are part of their petition drive (to prevent rescission) and have set up an information table in the Student Center to provide people with Pro-ERA Alliance leaflets."

Shelley Griffith, another CWC member, said while the information table was set up "only two women came by who were for rescission, and one was undecided." Griffith said between 10 and 15 petition sheets were filled with signatures during that time. The petition carried a "rather detailed statement against rescission," she said.

Welch said the CWC has also sent a lobbying group to Frankfort, and Griffith

Continued on page 8



editorials

Letters and Spectrum articles should be addressed to the Editorial Page Editor, Room 114 Journalism Building. They should be typed, double-spaced and signed. Letters should not exceed 250 words and Spectrum articles 750 words.

Editorials do not represent the opinions of the University.

Bruce Wings
Editor-in-Chief

Ginny Edwards
Managing Editor

Susan Jones
Editorial Page Editor

John Winn Miller
Associate Editor

Letters

Thanks, Joni

Editor:

This is my first year here as a graduate student. I have been very impressed by the Kernel and its contribution to the student population as well as the community. However, I must take issue with you on your article ("Joni Mitchell appeals to fans; disappoints remaining audience," Feb. 10) concerning the Joni Mitchell concert.

I must remind Assistant Managing Editor David Brown that each concert presents a different experience for the audience. Surely one would not expect the same audience reaction during a Rolling Stones' concert as one would during Mitchell's performance. Mitchell is a superb musician and possesses what I feel to be the purest and most expressive voice on the current scene. Brown's statement "every tune began to sound the same" shows that he can't relate to the talents of this fine artist. Her lyrics are meant to be listened to and thought about. I disagree that the highlight of the show was "when the song 'Twisted' with the house lights up, and had people dancing in the aisles."

I feel that the concert was a beautiful display by this multi-talented in-

dividual. I experienced no "highlight," but rather a most entertaining evening that was characterized by many multi-faceted songs by Mitchell. I must also remark that much to her credit Mitchell performed for almost two hours. Those who can appreciate her talents respect her for this effort.

I may have stamped my feet only once or twice all night, but it was one hell of a show. Thank you, Joni.

Steve Cohen
Campus recreation
graduate assistant

Review?

Editor:

I am writing regarding your review (?) of the Joni Mitchell concert ("Joni Mitchell appeals to fans; disappoints remaining audience," Feb. 10). For what ill-conceived reason did you relegate the writing of this review to an insensitive moron who obviously neither likes nor has even bothered to listen to Mitchell? Anyone who went to the concert (Assistant Managing Editor David Brown obviously didn't) will quickly set you straight. It was an outstanding concert; smooth, mellifluous, and enthralling from beginning to end.

Brown makes so many errors in his review I don't know where to begin. First he gives the wrong title to one of the songs he singled out to criticize ("They Danced in the Streets of Paris?"). Second, he makes the unbelievable remark that the crowd was "literally bored" during Mitchell's first half of the concert. This was not the case in Memorial Coliseum, so I don't know what astute observation he bases this on.

Then he makes the most preposterous statement of all. He attributes the reference to bulldozers and parking lots in "Big Yellow Taxi" as an ad lib by Mitchell in reference to the South Hill question!!! This is incredible. The song is about bulldozers and parking lots ("...they paved paradise and put up a parking lot..."). Do you really believe that Mitchell knows or cares about Lexington parking problems?

If you want quaking, high volume amplification a la Kiss, David Bowie, Alice Cooper ad infinitum, ad nauseum, with a wildly gyrating audience then I

suggest that you get yourself some radio-headphones, tune in to the local heavy-acid rock station, drop some acid and go to a basketball game
Danny Cecil
A & S junior

Complaint

Editor:

I wish to register a complaint regarding those students using the travel board. Living in Michigan, I have problems getting rides home for Thanksgiving and Christmas vacations. So I resort to the Student Center travel board. Last year a fellow offered me a ride home, decided half way there to turn around and come back to Lexington.

This is very inconvenient to myself and my parents. I appreciate transportation, but those of you who promise rides to others should carry out your commitment or have the common courtesy to inform your riders of a change in plans.

Karen Paul
Nutrition junior

Editor's note: Because of the number of letters and commentaries received by the Kernel, there is no editorial today. In cases where a number of letters and commentaries are received about one or several subjects, more space will be devoted to readers' views. All letters and Spectrum articles should be typed, double-spaced and signed. Letters should be limited to 250 words and Spectrum articles to 750 words.

Audience noise is tiresome, disturbing

By J.C. Norton

After seeing Queen at the Coliseum in Cincinnati Feb. 13, a couple thoughts occurred to me which might be worth sharing, but first, an obligatory and brief "review." The night started with a competent and forgettable band whose name I forgot along with their music. This inclusion of an unannounced nonentity is getting to be a habit at Riverfront (e.g. The Who Concert) — an irritating habit, in fact, which serves only to drag concerts on to interminable length. Foghat then played a very nice set of familiar rockers, marred by some equipment foul ups, and were called back for an encore. At last (it must have been 10:30), the house lights dimmed for Queen, a tape played the sound of an orchestra tuning, a voice boomed, "Welcome to a Night at the Opera," or something like that, and Queen tore into music from their new album with an explosion of both aural and visual fireworks.

To anyone who has followed this amazing band over the years, or read about them in the British rock press, the performance at Cincinnati was predictably outrageous and superb. They are, after all, the current premier English rock act, and since English rock 'n' roll is approximately 5,000 times better than American, the crowd at Riverfront more than got their money's worth. Vocalist Freddie Mercury possesses a voice of incredible beauty, power and nuance, shifting easily from gentle, almost baroque ballads accompanying himself on piano, to violent, sensuous powerhouse rockers.

Still, perhaps the high point of the pre-encore work was a long guitar solo by Brian May, mixing lightning speed with artful reverberation to build unbelievable walls of sound. It was a virtuoso performance which deserved considerably more undivided attention than it got, but more of that later.

The band played two encores, with intervening costume changes lengthening the breaks and causing significant numbers in the audience to give up and leave. The first encore was a fantastic song from the next, as yet unreleased album, and was probably the best piece of the night. They finished with Mercury in his legendary kimono, then out of kimono and in shorts and suspenders, singing "Jailhouse Rock." It was around midnight when a tape of "God Save the Queen" from "Night at the Opera" came on the public address system to tell us that, at last, they were done. Put simply, Queen is one of the best, most versatile bands there is.

So much for the artists. What I really want to talk about is the audience. They were young — very young — and to my mind, astonishingly lacking in sense. Throwing a lighted firecracker into a mass of humanity is a stupid, if not a vicious thing to do. But that, assuming no one was blinded, can be quickly dismissed as the behavior of one or two morons. What to me is more disturbing is their frequent inattention to a band they'd laid out \$6 to see and which, judging from the thunderous applause, they liked! What happened was basically this — so long as the band played loud, familiar rock riffs, the audience was with them. But anybody can play that. ZZ Top can play that. What is extraordinary about Queen is

their use of that as part of a more complex musical conception. Their work is fascinating because of the often abrupt shifts, with Mercury playing a tinkling piano and singing a lifting love song, followed by a guitar and percussion and light explosion which lands him one-half second later at center stage, snarling at the audience in front of a thundering rock beat and billows of smoke. Much of the power of the rock in this situation lies in its counterpoint relationship with the many other things that this incredible band can do so flawlessly.

But the population making up Friday night's audience wasn't interested in any of that. What they want is a 4-4 beat that they can stomp their feet to, and that's all that they want. When the music gets complicated, the audience gets talking, and wandering around the hall, and generally being a nuisance and a bore. Perhaps anticipating this, Mercury began one piano piece early in the set with an admonition to the effect, "We'll play rock 'n' roll later, but you've got to listen to this." Sadly, huge hunks of that audience just don't know how.

It was a frustrating state of affairs. I'd like to have had the voice of Jehovah, Friday night. I'd have come roaring from the rafters with terrifying volume and force and said something like, "Look you! Sit down, be quiet, and let these people take you to places where you have never been."

A youthful audience which can't listen. That's surprising to me. The generation of rock connoisseurs that seemed to me inevitable simply hasn't evolved, not in Middle America at any rate. I mean, at least half of the audience was 10 years old or less when "Sgt. Pepper" came out! When I was

the age they are now, I listened mainly to garbage because that's mainly all there was. These people were raised on the Stones, and Dylan, and the Byrds, and Led Zep, and Pink Floyd, and Blind Faith. I was raised in the Marvelettes and Elvis Presley, and it has always seemed obvious to me that a progressive elevation and complication of mass rock taste just had to occur, since all these millions of people were being born into this amazingly diversified music. That is not, however, what has happened.

What has happened instead is an appalling sort of regression to the mean. What these people really like, even in the best rock music, is what is least unique to it, what, in fact, all rock music, good and bad, has always had — volume, repetitive simple lyrics and a constant drum — bass rhythm line. A band like Queen obviously can do that, and do it exceptionally well, but if you have a talent like Roger Meddows-Taylor playing drums, you just don't want him to sit back there, bashing out 4-4 rhythms for two hours. He'd get bored to death and, one would think, so would his audience. Sad to say, it appeared much of Friday night's crowd in Cincinnati would not have been bored, since they wanted really very little more than the basics.

And that is sad — sad for them, and sad for talented musicians who have much more to show them, and especially sad for the people in the audience who know how to listen, but are forced to do so through a tiresome, distracting barrage of audience noise and movement.

Dr. J.C. Norton is an assistant professor in the psychiatry department

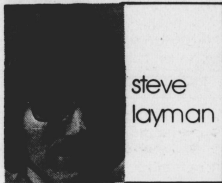


arts

Music

Musicians are younger than ever according to Down Beat reader poll

After chipping away at a backlog of homework for about three hours Saturday evening, I decided to relax and treat myself to a little T.V. Flipping between stations proved fruitless until I happened upon Channel 46 (Kentucky Educational Television) where, to my surprise, the First Down Beat Readers Poll program flashed on the screen.



steve layman

For those of you who don't follow music closely, Down Beat is THE bi-weekly magazine of the contemporary music world. Originally a jazz-blues oriented publication, the magazine has recently expanded its coverage to other areas to keep up with the various "fusion groups" who defy the limitations of one word definitions.

The program, co-hosted by composer-pianist Chick Corea and composer-arranger Quincy Jones, was a tribute to those musicians whose music and performance was voted the best for 1975 by the readers of Down Beat. Understandably, because most of the readers of the magazine are jazz buffs, all the performers on stage during the program were the best jazz has to offer—although many fine rock and blues people also placed well in the poll.

What really made an impression on me was the youthfulness of this fine collection of musicians. Remembering that rock is still in its infancy, I thought of the "old days" when it seemed a musician had to pay 20 or so years of "dues" before he was accepted as a master of his medium—whether he be a jazz pianist or a concert violinist.

Most of the men who walked on stage to play Saturday night had not yet passed the half way mark of life and a few, such as drummer Lenny White and bassist Stanley Clarke, had not yet reached the magical age of thirty. Yet, here they were, the "cream of the crop" being honored by fans and fellow musicians alike. Where does this new generation of musicians come from?

Well, you need look no farther than your nose. This new breed of musicians comes from the music departments of colleges and universities. Down Beat Poll winners Chick Corea, piano; Hubert Laws, flute; and Bill Watrous, trombone, all outstanding musicians, cut their "musical teeth" in school long before they hit the studio and points beyond.

This week you will have the opportunity to hear some of UK's fine young musicians performing in concert in Memorial Hall. Thursday, Feb. 19 at 8:15 p.m. the UK Orchestra, under the direction of Phillip Miller, will present a concert which draws from many phases of the orchestral repertoire.

The program will open with the "full blown Germanic sounds" of

Wagner's "Overture to Rienzi." James Bonnoof the School of Music piano faculty will be guest soloist for Joseph Haydn's "Concerto in G Major for Harpsichord and Orchestra" and the "Concerto No. 1 for Piano and Orchestra" by Shostakovich. The program will close with the very challenging "Second Essay for Orchestra" by the contemporary American composer Samuel Barber.

Monday evening, Feb. 23, Patricia Montgomery will present a recital and lecture entitled "The Piano Works of Charles T. Griffes." An often neglected American composer, Griffes developed a unique brand of Impressionism which is quite evident in his Op. 7 "Roman Sketches"—four programmatic pieces based on the poetry of William Sharp.

Montgomery will also perform one of his most ambitious works, the "Piano Sonata" of 1917-18, written close to the end of Griffes' short life. Both concerts are free and open to the public.

Steve Layman is a graduate student in music education. His column appears on Tuesdays.

Law students plan film series

On the principle that all work and no play makes law students very dull people, two law students, Gina Cullen and Rena Gardner, have organized a film series which will begin Friday, Feb. 20 and run on alternate Fridays.

Limited to UK students, faculty and staff, the series will show at 7 and 9 p.m. in the Courtroom in the Law School Building. Tickets are \$1 at the door.

Drawing on their collective knowledge and delight in classic movies, Cullen and Gardner have ordered "Duck Soup," starring the Marx Brothers, for the first film and hope to continue in this

motif. The Student Bar Association is funding this film and Cullen and Gardner hope the profits will allow them to continue the series. At this point, Cullen says Friday's film is an "all or nothing" proposition.

If all goes well with "Duck Soup," though, the two would like to institute a Wednesday film series between 12 and 1 p.m. when all law students have a free hour.

Cullen and Gardner welcome suggestions and participation in the series. They can be reached in the Student Bar Association office in the basement of the Law School or by calling 257-1796.

**Maya Angelou
will speak
Tuesday, February 17
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"Black Americans' Contributions
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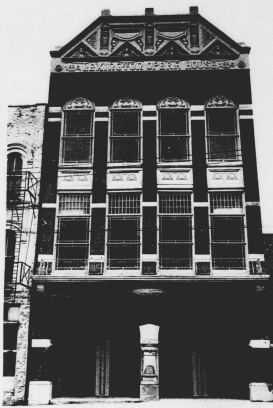
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Opera House

By BEV STEVENS
Kernel Staff Writer

Great performers such as the Barrymores, Helen Hayes, W.C. Fields, Julia Marlowe, Lillian Russell, and Sarah Bernhardt once performed in Lexington. The Opera House hosted these stars during the 1800s, when Lexington was considered a cultural center.

This May, Lexingtonians will be able to travel back to the late 1800s when the Opera House reopened. The restored Opera House resembles the original decor almost completely, creating the elegant atmosphere of the Victorian Age in which it was built.

The Opera House opened in 1837 and was condemned 85 years later. By that time, the dust, dirt and rats of a sleazy movie theater had replaced the beauty of the original design.

"Late in the summer of '73, when the Opera House was condemned, a thesis had been done which described the reputation it had of being acoustically perfect and the best one night stand outside of New York," said Mrs. George Carey, member of the Lexington Civic Center Board.

"I arranged to go and see the building and was amazed," Mrs. Carey said. "I had only seen the building from the outside and I was surprised at all the space and potential it had."

Restoration began with a \$2.3 million bond issue, and through efforts of James A. Ross and Associates architectural firm, the Opera House has retained its ornate atmosphere and become a very modern usable facility.

The renovated Opera House now has closed circuit T.V., with appropriate lighting, air conditioning, intercom system throughout, elevators, a stage lift, and modern dressing and rehearsal rooms.

But these recent improvements have not detracted from the Opera House's style. The decor is complemented by the gracious grand staircase leading into the main auditorium. Above the lobby floor are two balconies with rows of plush red velvet chairs.

Someone from the late 1800s would never realize the room had been redone. There were originally six box seats in the Opera House and now there are only four. The ornamental plaster castings have been removed and reproduced by Mrs. James Ross, wife of the Opera House's architect. The furnishings are very much like those in the original. Two door frames and the mirrors in the lobby are of European origin.

When Mrs. Ross began to work on duplicating the plaster castings, she original ones would crumble in her hands. They were either deteriorated or broken.

She and a converted her garage into a studio and worked for two years on remaking the castings. She had never done any thing of art before and worked strictly on a trial and error method. No one would after seeing the Opera House that Ross was an amateur.

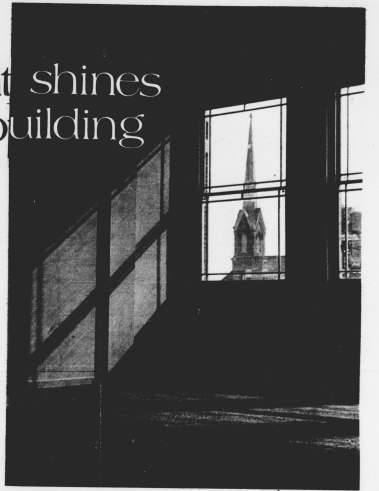
People are beginning to appreciate the of something old. A great deal of art has been shown from Lexington. Mrs. Ross said.

The building had become very sterile and as a movie theatre according to Ross. Now the 2nd floor is a reception and the 3rd floor is an exhibition for display. The basement has a which will be used during in-

tion. The actual auditorium is as close to as we could get it. A false ceiling had been installed which had helped give the plaster work in its original form," she explained.

Fry Herndon, an associate of the architecture firm, explained that the farthest from the stage is about 70 feet in theatre which holds 1,120 people and local tests have shown there is only one seat in the entire auditorium. The Opera House is a miracle. It's far more beautiful than my wildest dream. There will be lots of problems down the road, but none of them will be insolvable."

...a new light shines on an old building



Mrs. Carey said. "The Opera House will be good for the arts, they have become united in a facility which provides something for them all. Some people will find it exciting, others will wish it was a modern structure. I think it will get state wide support," Mrs. Ross said.

Mrs. Carey feels it is very important that Lexington has not only a showcase for local talent, but can also "continually uplift the aspirations and the cultural level of the community by bringing in professional artists and performers."

"We think we have a very modern, usable facility. The two week opening which begins May 7 will be of both local and national talent such as an art exhibit show," Carey said.

"Everyone has gone far beyond their contracts in giving the city a very beautiful arts theatre," she added.

"My husband started with the viewpoint to make it as architecturally pure as the Victorian Age when it was built," Mrs. Ross said.

The ticket prices will be established by the professional companies and the local groups that perform there. The prices are not expected to be much further out of line than Lexingtonians are accustomed to paying, according to Mrs. Carey.

The new-old Lexington Opera House (above) provides modern conveniences and comforts while retaining the Victorian charm of its original design.

Looking down from the balcony (right), the ornate stage boasts perfect acoustics throughout the theater.

Private box seats (far right) overlook the stage and give their patrons perfect seating and privacy.

A recently opened window shines a new light on the recently renovated Opera House (top right). A two-week opening celebration begins May 7.

photos by
Stewart Bowman



And Jesus answered and said to them, "See to it that no one misleads you. For many will come in My name, saying, 'I am the Christ,' and will mislead many. And you will be hearing of wars and rumors of wars; see that you are not frightened, for those things must take place, but that is not yet the end. For nation will rise against nation, and kingdom against kingdom, and in various places there will be famines and earthquakes. But all these things are merely the beginning of birth pangs." Matt 24:4-8 AD

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February & March:

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From over 200 artists and craftsmen, the Gallery has gathered pottery, leather, wood, jewelry, dulcimers, candles, toys, weaving, water colors, etchings, drawings, batik, sculpture, photography, ironwork, and the wide variety of Appalachian Crafts.

Only original, hand produced work, approved by the Guild's Standards Committee, is displayed in Guild Gallery.

Hours are 10 to 5 except Sunday. Call 266-2215 for further information.

The Guild Gallery/811 Euclid/Lexington

sports

World Football League fades away, so Moss is new UK assistant coach

By JOE KEMP
Kernel Staff Writer

OCTOBER 1975 —The moribund World Football League (WFL) goes the way of the Edsel, W.T. Grant and Danny Hall. That is, it just fades away. One of those who wakes up to instant unemployment is Perry Moss, head coach of the San Antonio Wings. When the Wings shut down, the most common response in San Antonio is: "Who were the Wings?"

FEBRUARY 1976 —Moss (remember him?) is named assistant football coach at UK. The most common response in Lexington is: "Who is Perry Moss?"

For the answer to that secret and others, we turn to Daniel Schorr, or Perry Moss.

"I've been a head coach at Florida State and Marshall," said the 49-year-old Moss. "Then I was coach and general manager of the Montreal Alouettes of the CFL (Canadian Football League) and I've been an assistant at Green Bay (under Dan Devine) and with the Chicago Bears."

Friends, that's a lot of football. So what influenced him to come to Kentucky?

"I saw this UK job as a good opportunity. Also I know Fran (Curci, UK head coach) from way back," he said.

Moss' duties will be those of offensive coach. He takes over for Ron Blackledge, who recently accepted an assistant post at Princeton.

Curci's new aide added: "Right now, I'm not seeking a head coaching job. I wouldn't rule out the possibility (of going somewhere else) if the opportunity presented itself. But my first objective is here at Kentucky. I like Lexington very much and I want to do the best I possibly can here."

Moss thinks the news media overreacted to reported drug usage among some UK football players last fall.

"The day I read about it in Orlando (Fla.), I discounted it. I didn't feel there was any basis for the stories. But it was news to the media and they printed it. I guess

people like to read that sort of thing," he said.

Okay, Perry. All of that is history. But what about this year?

"To win games this year, we'll have to score points, it's as simple as that. Now I'll go into spring practice with an open mind on the quarterback situation. Everyone will have an opportunity. That's the way it's going to be," said Moss.

Moss described the difference in coaching a collegiate and professional athlete.

"With a college kid you have to have patience and be more of a teacher. A kid develops so quickly between ages 17 and 18. They can blossom into All-Americans.

"On the other hand, a pro player doesn't improve a whole lot because he's already good. If they're not REAL good you get rid of them. In college you make winners, in the pros you find winners."

"I think the (NFL) Player Association's objectives and demands have hurt the pro athlete," said Moss. "They have a bad leader in (Ed) Garvey (association president). I think

you have to say he's in it for (the money)."

Being a former WFL man, Moss was asked whether he thought the defunct league's best teams, the Birmingham Vulcans and Memphis Grizzlies, would eventually be absorbed into the National Football League (NFL).

"I don't think the NFL will take them in next year. Pete Rozelle (NFL commissioner) has made the statement that with all the court suits, higher salaries and the economy in general that they just can't afford to gamble on more teams right now," he said.

"But I've talked to John Basset, the Memphis owner, and he's still pushing for it."

Moss believes the nation's then floundering economy led to the death of the WFL.

"People were out of work and that hurt us. And the lack of credibility (padded attendance figures) was a contributing factor."

"I saw the end coming about a month before," he added, with the sincerity of Jeanne Dixon.

"We once played at Franklin Field in Philadelphia before 1,200. The stadium seats 70,000. There's just not enough room for another pro football league."

Kok leads tough Eastern past Lady Kats 76-51

Freshman center Bernie Kok poured in 25 points to lead Eastern's Lady Colonels to a 76-51 romp over the smaller and outmuscled Kentucky Lady Kats Saturday night.

The game was decided early when Eastern jumped to a 6-0 lead. The Lady Kats were able to pull within four points on two occasions, but never recovered from the early disadvantage.

It was a rough-and-tumble match, in which three Lady Kats were injured. Kentucky received a devastating blow when leading scorer Pam Browning, suffered a broken leg late in the first half.

Freshman Noreen White, who thrilled the crowd with several

blocked shots and eight points, also hit the deck and had to be helped from the game. Another Lady Kat suffered a face injury in the first half.

Freshman Debbie Mack and Janet Timperman made several key steals and stripped the net for seven and six points respectively.

But Kentucky's leading scorer was senior Sally Bussell who tossed in 12 points, 10 in the first half.

Eastern shot a blazing 70 per cent in the first half, "cooling" and 50 per cent in the second period.

Kentucky was out-field goaled convincingly as the Lady Colonels hit 34 while the Kats scored only 19.

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THE AMERICAN ASSOCIATION of University Women will meet Feb. 17, at 7:30 in Administration Bldg. Crestwood Christian Church, Bellefonte Dr. All college women invited. Phone 278-5948. 16F17
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HILLEL MEETING WEDNESDAY at 7:30 in room 109 at the Student Center. 17F18

LUNCHEON/FOOD AND fellowship every Friday at noon. Baptist Student Center, next to Jerry's on South Limestone. 17F18

UCM LUNCHEON FORUM presents: Mr. Edward Wilson, Ky. Geological Survey speaking on "Geology, Theology, and Energy", Tuesday, Feb. 17, 12-1p.m., Kolonia House, 412 Rose St. 16F17

FREE ASSERTIVE TRAINING learn how to express anger, appreciation, affection; deal with criticism, say no, maintain conversations. Groups begin Mar. 1st. Enrollment deadline Feb. 27th. Call Counseling Center 258-8701.

AJAP DISCUSSES TIAA RETIREMENT program February 17 at 4:00p.m. President's Room Student Center. All UK community invited. Membership not required. 16F17

HOPE YOUR INTIMATE RELATIONSHIP will grow, last? New group being organized for unmarried couples who are considering - planning a permanent commitment. Call Counseling Center, 258-8701. 16F17

PUBLIC LECTURE: "Contemporary Trends in American Education." Dr. William G. Demmert, Office of Indian Education, February 17, 1976, 8:00p.m., CB204 Classroom Building. 16F17

FOLK DANCING - Tues. night 7:30 in Women's Gym. Everybody welcome - bring a friend! All dances are taught. 16F17

BIBLE STUDY - every Tuesday night at 6:30. Baptist Student Center, next to Jerry's on South Limestone. 16F17

FRIENDS OF SOUTH HILL meeting Tuesday, 7:30p.m. SC 245. Come if you are interested in joining the continuing struggle over South Hill. 16F17

BLUE JEAN CELEBRATION - dinner, sharing, and singing every Sunday evening at 5:00. Baptist Student Center, next to Jerry's on South Limestone. 17F18

UK CREDIT UNION Annual Meeting Wed., Feb. 18 3:00 pm Room 104 Pharmacy Bldg. MEMBERS ONLY "Your Credit Union Belongs to You."

FREE U AUDIO equipment class: "Seminars in sound" will meet Wed. Feb. 18 at 7:30p.m. in rm 118 Student Center. Everyone interested in music invited. 17F18

ENVIRONMENTAL ACTION SOCIETY will meet Wednesday Feb. 18 at 7:30p.m. SC room 113. Everyone welcome!

PRO EQUAL RIGHTS amendment meeting Wednesday, 18th at 6:00 in Student Center 209. Help plan forum and march. Questions call 269-4081. 17F18

THE STRUGGLE to save South Hill is not over! Support the friends of south at an organizational meeting Tues. Feb. 17 SC 245 7:30 into 272-6248.

MORTAR BOARD MEETING Thursday, Feb. 19 at 7:00 at Student Center. All members must attend. 17F18

HILLEL MEMBERS there will be a mandatory meeting Wed. Feb. 18 7:30 rm 115 SC. Any questions call Sharon - 277-7568. 17F18

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Lexington groups fight ERA rescission

Continued from page 1
 added a CWC drive to get people to write letters to their legislators had yielded about 40 letters as of last week.

Linda Ritter of the Pro-ERA Alliance's media committee said several UK organizations have given her group moral if not financial support.

Ritter said the Alliance estimates the chance of rescission in the House of Representatives at 80 per cent and in the senate at 50-50. The rescission resolution, having been voted out of the house Elections and Constitutional Amendments Committee and the house Rules Committee, is expected to come before the house for a vote this week.

Since the U. S. Senate has not recognized rescission votes by the Tennessee and Kansas legislatures, Welch said, "Most of us on the CWC are hanging in there with the feeling that rescission is obviously illegal. There's still a thread of hope that things will come out okay."

CWC coordinator Sherry Allen said the pro-ERA campaign may have come too late. "We feel no one was aware early enough of the real effort being made to rescind," she said.

To make up for lost time, the CWC, along with Mortar Board

and the Lexington Alliance, will sponsor a pro-ERA forum Sunday, Feb. 22 at 4 p.m. in the Student Center grand ballroom. Speakers scheduled include Oteria O'Rear, who will talk on black women and feminism, and State Sen. Michael Moloney (D-Lexington), who is expected to be a leader of opposition to rescission should HJR7 reach the senate.

Bronson Rozier of the Pro-ERA Alliance rally committee said a meeting will be held at 6 p.m. Wednesday, Feb. 18, in room 309 of the Student Center to "drum up support" for the forum and for a March 6 rally in Louisville. The rally will be sponsored by the Louisville chapter of the National Organization for Women (NOW) and the Lexington Alliance.

In addition, the CWC will hold a workshop Feb. 27 and 28 to consider several women's issues, Welch said. One session will deal with the ERA.

According to Ritter, the objective of the workshop and rally is to "shine some light on the real issue, to get away from the emotionalism that shrouds it and amass a lot of people to support the ERA."

Palm keeps frats, administrators happy

Continued from page 1
 Palm said he feels fraternities have a hard time accepting the fact that fraternity life just doesn't appeal to everyone. "I know kids in residence halls that are perfectly happy," he said.

The stocky, brown-haired dean prides himself on his rapport with students. "I consider a lot of students my friends," he said. "Personal contact is a basic part of my job."

Palm views his job with the outlook of one of his major avocations — history. "The statement that 'history repeats itself' is pretty accurate," he said. "You can look at the history of fraternities and sororities and see that they go through cycles of going up and down. My job is to keep those cycles from becoming too drastic."

Palm likes to discuss the attitudes of students when he was in school. "Students now are not as vocal as they were in the 60's. We probably did more ranting and raving," he said.

But Palm said "ranting and raving" might not have been the best thing to do. "Students make a big mistake by demanding things from the universities. If

there had been more of a feeling for change, things wouldn't have gotten out of hand like they did.

"But we tend to overreact to things the students do," he said. "I look at the college years as an experimental stage. It's like the last fling before adulthood."

Although Palm is enthusiastic about his work, he still finds time for personal interests. He is involved in many different kinds of artwork. Palm said he is preparing to do a series of pen-and-ink drawings of old

Lexington houses and buildings. He is also interested in the preservation and renovation of old buildings in the Lexington area.

And then, of course, there was his week at the farm. He animatedly described how he baled hay, milked cows and drove tractors.

And what is Dean Palm, the bull, doing now?

Palm, the person, smiled a little. "He's out doing stud work," he said.

U.S. contracts misleading to Vietnamese refugees

Continued from page 1
 "Every refugee deserves the money for his morale, just to have his own money for his own support."

Waldrop said an average \$300 in surplus funds would also help sponsors.

The government's giving money to the agencies on a per refugee basis and the lack of strict guidelines for spending it was a mistake, she said. According to Waldrop, the agencies now have the power to decide how severe a refugee's emergency is, and how much money, if any, should be given the refugee to deal with the emergency.

One Lexington resident who is sponsoring members of his family from South Viet Nam said any extra funds would be a

definite aid in resettlement.

"Most of the refugees in Lexington couldn't bring anything out (of Viet Nam) or didn't have any financial resources anyway," said the sponsor who asked not to be named.

A spokeswoman for United NIAS Service, another refugee relocation agency, said her agency also follows a policy of giving funds according to its estimate of the refugee's need.

Government spokesman Kinsley said the contracts' mention of individual expeditures was a mistake and had caused nationwide complaints. He said, however, that the government intended for the funds to be used collectively, not for individuals.

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AAUP meets

The UK AAUP chapter will discuss the Teachers' Insurance Annuity Association retirement program Feb. 17 at 4 p.m. in the President's Room, Student Center.

NOTICE TO ALL U.K. WOMEN STUDENTS

THE STUDENT HEALTH SERVICE'S CLINICAL NURSES (Betty Mott, RN and Pam Woodrum, RN) WILL PRESENT AN INFORMATION SESSION ON WOMEN'S HEALTH CONCERNS (contraception, breast examinations, venereal disease, pregnancy, vaginitis, etc.)

WEDNESDAY EVENING, 7:30, FEBRUARY 18 HEALTH SERVICE LOBBY

film, "Hope Is NOT a Method", will be shown, followed by a discussion and a question and answer period.

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