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Hospital house feeds, lodges out-of-towners

By LINDA HENDRICKS Reporter

James Tuggle, a farmer from Albany, Ky., has had a critically ill father in the Veterans Administration hospital since August 1980. His father's condition worsens as each day goes by.

But his stay in Lexington has not been on couches in sterile hospital waiting rooms. A house complete with rumpled sheets and home cooking awaits him each day.

"The house is worthwhile," Tuggle said about the Hospital Hospitality House. "They've extended hospitality where no one else did. They have been really nice and considerate."

"Staying here is not like being in a hotel, where you check in and check out; it's more personable," Tuggle said. "They let us sleep, eat, clean up and have use of the kitchen facilities."

James Tuggle is just one example of those the house has helped.

The Hospital Hospitality House, in operation since 1982, recently celebrated its second year anniversary. The shelter provides a place to stay for out-of-towners with seriously ill relatives in local hospitals. Guests must be referred to the house by the hospital chaplain or a social worker, said Colleen Johnson, director of the house.

Mary Frank Ewart, a Danville native currently residing in Florida, founded the hospitality house in 1972 while staying with her sick husband at the UK Medical Center.

Ewart went to the Nashville Hospitality House and asked the staff for assistance in creating Lexington's house, located at 342 S. Limestone St. in a 40-year-old building behind Good Samaritan Hospital.

Among other things, the house provides beds for overnight guests and daytime accommodations for those who need to eat, wash or take a nap.

Last year, coordinators of the hospitality houses in Oklahoma City and Atlanta had agreed to be consultants for another house to be established to cater to Fayette County residents, but later, changed their minds. "We do plan to expand in the future but as of right now, this idea is only a dream," Johnson said.

Accommodations, limited by fire-code regulations, can handle 17 people. "We operate on first-come, first-served basis," Johnson said. If more than 17 people desire accommodations, those who are admitted are selected according to the severity of their relative's illness and the distance the family lives from Lexington.

The following are requirements for staying in the hospitality house:

- no more than three family members can reside in the house at one time;
- no one under 14 years of age is accepted because of hospital regulations about age requirements;
- persons staying must live out of the Lexington/Fayette County area; and
- they cannot have any relatives in the Lexington area.

According to 1983 statistics compiled by Johnson, people from 94 counties and 30 states were occupants at the Hospitality House. More than 2,000 individuals stayed overnight and 8,000 individuals used the facilities at some time during 1983. Eighty-five percent of these came from the Appalachian area. These figures are an increase from 1982 statistics.

See HOSPITAL, page 5

INSIDE

Congratulations are in order as UK celebrates its 119th birthday. For party details, see page 2.

The theatre department's latest production, "The Seagull," is described as a Russian soap opera by our arts editor. For the whole story, see FANFARE, page 6.

WEATHER

Today will be mostly sunny with high in mid 50s. Tonight will be mostly clear with low in the mid 30s. Tomorrow will be partly sunny with high in the mid 50s.



ROBIN CRUMPLER/Kennel Staff

Pipe leaner

Scott Hyde, an architecture freshman, works on a project for a studio class. He will find out if six weeks of work have been worth it when the project is judged next Tuesday.

By ANDREW DAVIS Senior Staff Writer

Computers — an instrument of the business world and a tool of the artist.

Computer graphics, which has long been used in the business world, is now also being used in the art world, with its scope ranging from landscape pictures to portraits. "Computer graphics is an offshoot of computer science and computer application," said Michael Kennedy, an architecture professor and director of the computer graphics studio. "It is well tied in with computerized design."

Kennedy's students use computer graphics as a business tool. There also may soon be a computer graphics course for art students, said Jim Foose, an art professor.

Computer graphics suited for business and art

Campus greenhouses used for research, teaching Agriculture students, raising plants for landscaping

By SHEENA THOMAS Staff Writer

The campus blooms — even in below-zero temperatures — in the greenhouses maintained by the College of Agriculture.

Nine of the greenhouses, located next to the College of Agriculture, are used for teaching and research in the fields of horticulture, entomology, agronomy and plant pathology, said Jack Buxton, a horticulture associate professor.

Buxton said the facilities are used for germinating seeds, working with disease control and identifying plants, which several classes require of their students.

"The nice thing about greenhouses is that we can control the environment of the plants," he said. The greenhouses are equipped with thermostats, coolant systems and fans to circulate the air within the plants' glass environment.

Donna Switzer, a lab technician and greenhouse manager, runs much of the operation and maintenance of the horticultural greenhouses near the college.

According to Switzer, there are several other greenhouses located behind the Biological Sciences Building that are used by the biological science and forestry departments.

Switzer takes care of watering, fertilization and maintenance of all the systems which operate the greenhouses.

Buxton said the greenhouses are run from a main box, which regulates the automatic watering, fertilization and temperature in the greenhouses on a time-control basis.

The system has a built-in alarm in case the temperature should fall below the designated level, which varies in each compartment. The alarm will ring in the main building of the College of Agriculture.

"We froze up the back compartments a couple of times," Buxton said. "Not because of a system malfunction, just because someone cut off the alarm and doesn't find out what went wrong."

Overheating in summer creates

SGA seeks verification of senators' eligibility

By ELIZABETH CARAS Senior Staff Writer

Tim Freudenberg, Student Government Association vice president, has begun checking the academic status of senators to ensure their eligibility as student representatives.

Freudenberg said that on Jan. 31 he announced to the Senate that he would be checking the credentials of all senators. He also distributed a letter pertaining to the number of absences accumulated by each senator in all meetings they were required to attend.

He then sent a list of all senators to the Dean of Students Office and asked for verification of their eligibility to serve on the Senate. More than a week ago, Freudenberg said he received a phone call from Frank Harris, associate dean of students, pertaining to the number of senators that may not be eligible.

Freudenberg refused to disclose any information on the status of the senators. "I believe it would be a violation of the student code and the student's right to privacy," he said.

Section 2.2 of Student Rights and Responsibilities states that "A stu-

dent's disciplinary record shall be kept separate and confidential unless the student consents in writing to have it revealed."

Freudenberg said he also would violate the constitution by divulging any information concerning a senator's medical, legal and personal records. "It's the same for grade transcripts," he said.

Harris said his office often receives requests from different organizations for the verification of a student's academic record. "No student on academic probation can serve as an officer of any organization," he said.

Harris said he does not reveal specific details about a student's record. "I'm very sensitive about giving any student the fact that another student may be in academic trouble."

Instead, Harris said he answers by saying, "Records indicate that the senator may not be eligible to serve because of academic reasons."

The organization is then responsible for any action resulting from the information, he said. If the situation is not corrected, the group may be

denied re-registration with the University, he said.

Freudenberg said a senator cannot be on academic or disciplinary probation and must attend all required meetings. In addition, a college senator must have 60 cumulative credit hours and be a full-time student.

Although Freudenberg declined comment on specific senators, he did say if he was informed of the ineligibility of a senator he would first present him or her with the information. He would then give the senator one week to prove the statement wrong.

In the event that a senator is unable to provide documentation contrary to the Dean of Student's findings in the specified amount of time, Freudenberg said he would then ask him to leave the Senate.

If a senator should resign, Freudenberg said he would not divulge the reasons because academic standings are not public record. "I think it's up to the student senator to say why."

Freudenberg said senators' credentials are checked each semester.

Campus pre-law group honors Kentucky's attorney general

By KRISTOPHER RUSSELL Staff Writer

Speaking at last night's annual initiation ceremony of UK's Societas Pro Legibus, David Armstrong, attorney general for the Commonwealth of Kentucky, said having the state of Kentucky as your client is a dream, and I've fulfilled that dream.

Armstrong was named an honorary member of the pre-law honorary in a presentation held on the 18th floor of Patterson Tower. Armstrong also presented the certificates of membership to 29 new members of the group.

Mike Walls, president of the group, said having a speaker of Armstrong's stature was a great opportunity for the group.

"It proves we're heading in the right direction," Walls said.



DAVID ARMSTRONG

Stressing that people should not become lawyers to get rich, Armstrong said "if you're just looking for money, be something else."

Entering the field of law was not

on Armstrong's mind early in his undergraduate days at Murray State University. It took the trial of a friend of Armstrong's to give him an interest in the field of law.

Armstrong's friend was on trial for killing a woman in a head-on car crash. Armstrong remembered the lawyer who took his friend's case and literally threw himself into the case to protect his friend's interest.

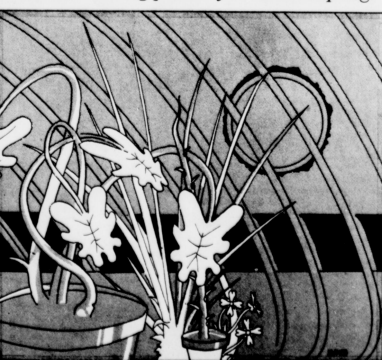
The lawyer's all-out commitment to his friend impressed Armstrong. "The only person to hold him (Armstrong's friend) up was that old lawyer. When he addressed that jury, he was eight-feet tall and he had a glow about him," Armstrong said. "I was mesmerized. That pricked my interest. I thought, what a great profession."

Armstrong graduated from the University of Louisville Law School and moved into his own small law practice in Louisville. Describing his beginning as a struggle, Armstrong said all his office consisted of was one room. He said he was offered positions in two big law firms in Louisville, but declined them because he was told he would not actually get to try a case for two years.

In an interview before his speech, Armstrong said speaking for groups like Societas Pro Legibus is rare. Duties in Frankfort and commuting back and forth from his Louisville home do not allow him time to give many speeches. However, the group interested Armstrong when they asked him to speak.

"This was a group that appealed to me," Armstrong said. "They will fill our law schools in the next few years, and they represent the best and brightest who desire to go to law school. They can become the change agents for the legal profession."

See COMPUTER, page 2



J. T. HAYS/Kennel Graphics

University celebrates 119th birthday

By ALEX CROUCH
Features Editor

UK turns 119 today, and the Student Government Association and the Student Activities Board have combined to celebrate the event.

The two organizations have invited former Gov. Albert "Happy" Chandler and Frank G. Dickey, UK president from 1956 to 1963, to speak at a reception from noon to 1 p.m. in 245 Student Center.

Dickey and Chandler will discuss the progress of the University and its prospects for the future. Missy Hood, director of SGA's speakers bureau, said. The vice chancellors also have been invited.

Food Services has donated a cake.

Linda Remington, SAB member at large, said, which Dickey and Chandler will cut after their presentations.

The two organizations had planned to plant a tree between the Administration Building and the Administration Annex and put up a plaque. "Greeks and other organizations donated \$8 each," Hood said.

Remington said, however, they are "not sure it's going to be planted tomorrow." Apparently, the Physical Plant Division did not schedule the planting of the tree for Wednesday. She said the tree would certainly be planted by Thursday.

UK's birthday "hasn't been celebrated since the centennial," Remington said. "It's something we planned for students to get them into

the Student Center. People really aren't aware of their surroundings at UK. It'll promote campus awareness."

"It's nice to do something just for the University," Hood said, "something for everybody to be proud of. We looked up to see what's coming up in February," according to Hood, "and somebody realized that UK's birthday was coming up. It would just be something nice to do — it's been a slow month."

The University, which became UK within a few years of its 50th birthday, marked its 100th with a galaxy of events: special speakers, a gala ball and a speech by President Lyndon B. Johnson, who was given an honorary law degree.

•Computer

Continued from page one

At UK, however, a student cannot major in computer graphics. At best, students interested in computer graphics can take a few basic courses in this area. Because student interest in this area is minimal, a major or area of concentration is not offered or needed, according to Anthony Baxter, a computer science professor.

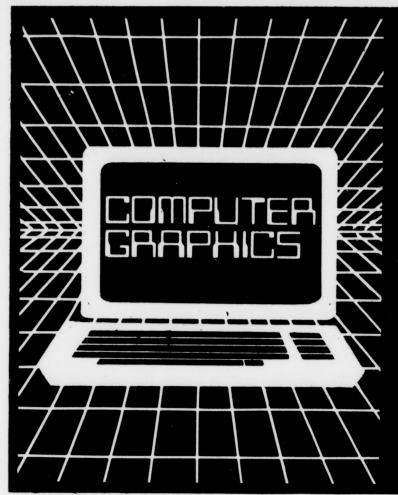
Lynn Wells, a graduate student in computer science, said she is not sure if the interest is there for a computer graphics major. "It would depend on the interest," she said. "There is enough interest for people who just want an exposure to it."

Students are not the only ones using computer graphics, Kennedy said. Businessmen, car designers and architects use it, too, he said. The people who now use computer graphics use it primarily as a business tool. The new wave of artistic expression by computer graphics users has, however, created a difference of opinion on whether computer graphics is, or will ever be, an art form.

"It's not a fad," Kennedy said. "It's an art form (to) aid graphic designers. It will add to the medium — it is one more tool."

When asked if she thought computer graphics could be used as a new means of artistic expression, Wells said "I kind of doubt that." She did not think computer graphics would be able to take its place with paintings and sculptures.

"In the field it is not an art form yet," Baxter said. He said that if he could take an intelligent guess as to why, he would say that more dollars are being poured into the industrial area of computer graphics than in the entertainment section.



DAVID PERCE, Kernel Graphics

Foose, however, said computer graphics is already an art form.

"It already has (become an art) in some areas like New York, Boston and Europe," he said.

He added that there already are computer graphics exhibitions in those areas. Also, with the new Apple Macintosh, computer graphics is invading the home. The main consensus, however,

was that computer graphics is a broad area that is still growing. The scope of its use ranges from business to artists; people who use it for very different reasons.

Baxter summed up the trend saying, "An awful lot of people are using computer graphics."

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Student organization unites campus groups

By CHRIS WHELAN
Staff Writer

Despite its low profile, UK's Interact group attempts to unite a diverse group of students.

"Interact is an attempt to get people together on the UK campus who ordinarily wouldn't be together," said Marie Palmer, a minister at the United Campus Ministry.

Sharon Childs, program coordinator for the human relations department, said Interact has two basic goals: to increase communications among diverse student groups; and to coordinate student activities between these groups.

Although Interact is not a registered student organization, it does deal closely with various student groups, she said.

Interact tries to bring together groups like "greeks and independents, blacks and whites" and various other groups of students, Childs said.

Interact has "a mixed group of members," she said. Palmer added that individuals from the Student Government Association, sororities, fraternities and minority affairs are usually present.

According to Palmer, Interact looks at "group dynamics," the prejudices that exist between these groups and the reason why these groups often do not understand each other.

This proves "effective because we're not with these people all the time," Palmer said. She added that she has encountered some "neat insights" because of her involvement in Interact.

Childs said members of Interact discuss "different topics" like some of the recent topics of power and values.

Interact developed after a workshop held in 1980, Childs said. The workshop titled "Interact: Understanding University Diversity" stimulated several students' interest in the idea.

Interact has a fluctuating membership now. The group varies in attendance anywhere from six to 20 people. Palmer attributes the fluctuation to possible conflicts of interest.

According to Childs, Interact has a "low profile." Part of the problem, she said, is because many students do not realize that the organization exists.

Childs said she believes the group has been somewhat successful. "I think that it's successful for those who participate."

According to Palmer the "best year we had was last year when we had a student nucleus." Childs said Interact is trying to get more student input.

"If we could get a nucleus again it will be more effective," Palmer said.

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FANFARE

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UK's 'The Seagull' offers good acting and offbeat staging

It's not everyday that university actors get the chance to perform in a Chekhov play. For starters, it's just not commonly done at the college level — due to the fact that the majority of players in any Chekhovian drama tend to be older, sophisticated and worldly persons that have been embittered by society or the subtle intricacies of life. So, to accept what's happening in the theatre department's production of "The Seagull," one must get beyond the fact that the majority of these young performers are not playing anywhere near their ages.

And, sometimes, it hurts. Because the play's major themes are disillusionment and lost hope, such paths are often lost in the shuffle as these young actors and actresses struggle to keep atop each other's personal strifes.

"The Seagull" is best described as vintage Russian soap-opera involving the viewer in a maelstrom of personal turmoil that pervades all the characters. It is appropriate to congratulate those individuals who turn in above-average and respectable performances. Although sometimes slightly exaggerated, the caricatures and stereotypes created usually work. Performing Chekhov at any age is an admirable, if not grandiose, undertaking, and the performers here seem to be well-versed with their material and present it in an intelligent manner.

Basically, the story revolves around such universal threads of emotion as success in art, love and life, as the characters are all pursuing something that they cannot ultimately achieve. Treplev (Ed Monaghan) is a struggling young

playwright who writes for Nina (Sheila Omer) who yearns to take the Russian stage by storm. Arkadina (Patty Heying), an aging actress as well as mother to Treplev, wishes to remain young and attractive as well as brilliant in her craft.

Most of the performers fare well in this incredible acting challenge. Monaghan lends his character a stern introspection and strong presence. His best scene comes when he and his mother enter into an insult-filled, heated debate over the visiting writer.

Heying, is superb as the vanity-conscious and miserly matriarch. She parades around the stage with reckless abandon ordering all to cater to her every whim. It's an engaging and winning performance.

But perhaps the most controlled and intriguing of all the performances was Laurie J. Adcock as Masha, the snuff-sporting, snippish girl who keeps her love of Treplev a secret. Adcock's portrayal is perhaps closest to the Chekhovian style of acting, brooding through the first act and never allowing her emotions to truly erupt. Masha serves as a stark contrast to the other characters, but in her we see a reflection of the wants and needs of those that surround her. When Masha finally releases steam in the second act, Adcock is as completely hateful and perverse. It's a haunting as well as stunning performance.

Sheila Omer as Nina turns in an equally engaging performance. Her Nina is a girl-woman creation. Her aspirations and dreams become a

pathetic attempt at success as she sees her world slowly crumble.

Henry Kevin Haggard as the elderly councillor Sorin is the production's most believable older character, and manages to keep the pace moving early on when some of the exposition gets a little tedious. Director Rhonda Blair has obviously done her homework for "The Seagull," having written the translation for the production. Blair should be commended for attempting a work of such grandeur and her handiwork shows throughout the production, from the sparse set decor to the fluency with which her actors speak the Russian names. For the most part, she has imbued her actors with a fine grasp of the text, though the staging for the play (placing the audience on three sides of the playing area) doesn't always aid the production. Often, charac-

ters are left standing in the same place for long monologues, and audio and visual problems occur when characters drop out of sight or have their backs to certain areas of the audience.

The costumes, which too often go unnoticed by critics but certainly not to viewers, were true to the period and style of the piece. Mary Stephenson has once again assembled a visual and colorful entourage that is splendid in every sense of the word. In fact, Stephenson's costumes for every show she wardrobe's could stand alone, by themselves, that is to say, without actors.

"The Seagull" continues its run this Thursday through Saturday, February 23-25.

BERRY J. WILLIAMS

Stylishly sleazy 'Sleep it Off' turns decadence into a nihilistic pleasure

KERNEL RATING: 5

Sleep it Off, by Cristina/Mercury Records

There's nothing like a little elite decadence to make rock 'n' roll sound one-dimensional, and this mysterious Cristina person seems determined to smash the music flat and then just, ahem, *Sleep it Off*.

Not that it isn't fun to listen to. An album that opens with an atonal anthem of sleazy dignity like "Don't Mutilate My Mink" is bound to tickle the fancy of any rock fan with a sense of the ridiculous.

If John Cougar thinks "nothing matters and what if it did," Cristina doesn't even bother stating an opinion. It's all just a cheap stylish game, and the only way to make it all interesting is to make the rules as vague and painful as possible.

"Rage and Fascination" grinds through a compellingly plodding beat while Cristina spits out a description of modern love, obviously taking great delight in the pain of it all.

... we do things very well. It takes a lot of know-how. Making such a stylish hell. All that disdain spiked with mutual acclaim.

As we perfect our game. In rage and fascination...



Filled with driving rhythms with little melody and less harmony, *Sleep it Off* features the work of a stellar crew of musicians who have all done more substantial work, but who seem to take as much depraved pleasure in the album's decadent sound as Cristina does in her lyrics.

On a sneakily sensuous cover of Van Morrison's "Blue Money," David Was, of the eclectic Was (Not Was), snakes out a sax duel with the Contortions' James Chance. The subtly cacophonous result, matched with Cristina's offhand vocal style, turns a song about the ennui of the modelling racket into a pornographic paean to the wicked pleasure of making money the cheap way.

Sleep it Off includes a couple of original songs co-written by Cristina

and Barry Reynolds, who has provided Marianne Faithfull with much of her perceptively painful and depressive material. But where his songs with Faithfull convey at least a muted sense of hope, songs like "What's a Girl to Do" ("My sheets are stained, so is my brain") and "The Lie of Love" ("She's scared of the dark/He's scared that he's queer") would be embarrassing if there were any reason to think this album is meant to be taken seriously.

The closest Cristina comes to hope is the kind of nihilistic opportunism that underscores "He Dines Out on Death," a song about a man who makes the most of his lover's recent suicide.

... How could she do it? Can I live through it? In this week's chic restaurant he touches the hand Of a vapid-eyed girl who once put sweet lips to it.

She says 'I understand, oh I understand. Now he dines out on death...'

So much for taking this album seriously. If your taste runs to the depraved, *Sleep it Off* should make excellent background music for your next fit of cynical depression. At least it's good for a few wicked laughs.

GARY W. PIERCE

'Lassiter' puts Selleck to good use

KERNEL RATING: 6

In "Lassiter," director Roger Young has created a movie that succeeds where "High Road to China" failed. He makes better and more proper use of the leading actor, Tom Selleck.

The movie is flawed in several ways but rates well as a stylish enough entry in allowing the audience to forget they are watching "Magnum P.I." set in London.

Writer David Taylor has recycled several themes and plots into one story. The Nazis have stolen several million dollars worth of jewels and, like the USSR today, are financing all sorts of mischief in South America.

To stop this naughty activity, the intelligence agencies in the United States and Great Britain have decided that only one man can do the job. He is the flamboyant and elusive jewel thief, Nick Lassiter.

Lassiter is easily blackmailed, with the threat of jail, into helping the government just the way Al Monday was in the old "It Takes a Thief" television series back in the late 1960s. One wonders how such

cunning and clever jewel thieves are so easily and suddenly coerced into such contradictory situations. Naturally there are a half dozen plot twists and the movie concludes with a rather contrived surprise ending.

While Selleck capably plays Nick Lassiter, the suave millionaire jewel thief, he does not steal the show from the movie's other stars.

Lauren Hutton enjoys the finest role she has had in any movie since "American Gigolo." She plays a vicious Nazi courier who is the classic beauty and best rolled into one. Her character's sadistic tendencies manifest themselves in many ways. She is shown becoming visibly aroused while watching a boxing match, kills one man as she makes love to him, and even tries to stab Lassiter in the back.

Jane Seymour turns in her usual classy performance as Sarah Wells, Lassiter's cohort and lover. Her role is not likely to make her popular with women film goers for a while; Selleck is seen bringing her breakfast in bed, he runs away with her, gives her a massage and generally treats her royally.

Writer David Taylor and director Young could not resist linking Sell-

eck to big screen stars of the past. He is seen in a Bogart-like, white dinner jacket, nee "Casablanca," specifically referred to as Rudolph Valentino, and in his better costumes, bears a striking resemblance to Clark Gable.

Like so many recent movies and shows set in the World War II era, the Nazis are portrayed as clumsy, silly Keystone cops who are quite harmless on their own but are led by evil and ruthless authority figures. In one scene they take five minutes to trap a slippery little boy in the confines of a heavily guarded house. Like all clumsy Nazis they fire hundreds of rounds at Lassiter who is never wounded even without benefit of cover.

Selleck is put to more use in this, his second theatrical release, than in "High Road to China." He is stylishly attired, well-groomed and physically active. The virile performer wins fights, has women throw themselves at him, and generally seems comfortable in this role.

"Lassiter" is playing at Northpark Cinema. Rated R for some mild cursing, violence and female nudity.

DARRICK MCCALLY

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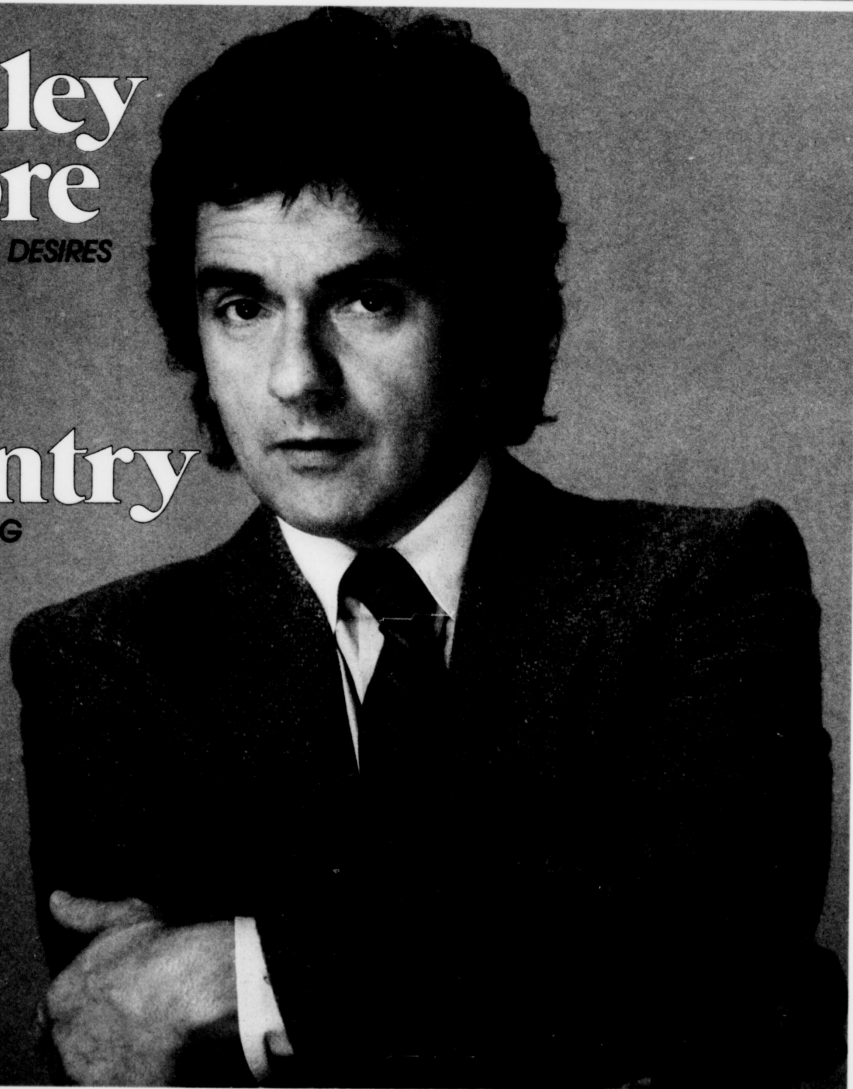
VOL. VII, NO. 4 FEB./MARCH 1984

**Dudley
Moore**

TALKS ABOUT HIS DESIRES

**Big
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HIGHLAND SWING



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OUR COVER
Dudley Moore was photographed by
Hollywood snapper Steve Schapiro.

Ampersand

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IN ONE EAR

Letters

In your Jokes column you state that, "we weeded and hoed and reaped these happy little joke flowers for you." Obviously a noxious weed slipped by but was still harvested. The joke concerning Sister Theresa and Sister Elizabeth implies that nuns are promiscuous and stupid. If the editors have some anti-Catholic bias, then they should bring it out into the open instead of disguising it as a joke. However, if biased jokes are not rejected by the editors then an anti-Protestant joke should be printed just as an anti-Catholic joke would.

Q: What do you call an empty seat in a Pentecostal church that has just been blown up?
A: A shame.
Get it?

John Procers
University of Illinois

I'm writing in reference to your December 1983 issue. On page 6 you have a picture of Gene Hackman with the caption on page 7 calling his upcoming movie *Many Rivers to Cross*, with the comment that the title may change before release.

My, how quickly things change. Two columns over on the same page you refer to the movie as *Uncommon Valor*, and say that it may appear in theaters under a different title. What's next?

Michael Wainouske
Boise, ID

We just can't keep up; this madcap, thrilling fast lane is too much for us. Would you like a job as a proofreader?

Regarding Katherine A. Hilber's (MSU) letter (insulted by *Playboy's* "College Girls" ad): First, these types of letters are getting very old. Second, most women aren't going to be interested in buying English Leather Cologne either—why is it advertised? Third, many if not most girls/women in high school and college go through a stage where they see just how much influence and control they have with boys/men (a considerable amount, usually). Being sexy is not being degraded. Finally, along this "degrading" line of thinking, the Miller High Life ad on the back page (golfball, student as farmer, in overalls and red hat) could be considered offensive and derogatory. The message is college students *might* be committed to developing their minds and respect the values of family and home, but, bottom line, they prefer to drink, to muddle their minds, to slowly destroy themselves. "English Leather Drives Women Crazy." Don't pick on *Playboy*. Adver-

tisements across the board do not elevate or educate the mind. Which is still better than government controlled press.

Thomas Seelbach
OSU, Columbus, Ohio

In reference to your December 1983, Vol. VII, No. 3 issue of *Ampersand*.

I was enraged and appalled by your short sighted, ridiculously puerile attack on the fine city of Cleveland on page 11 of your traits characterizing a bad party. (No. 3).

Having lived most of my life in Cleveland I find it an extremely interesting and alive city. Whether you feel this comment on Cleveland to be humorous and entertaining, be aware that others, myself specifically, find this tasteless.

Boris E. Slogar
Columbus, OH

Send your missives, epistles, billets-doux and plain old letters to *In One Ear*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

& OUT THE OTHER

BY STEVEN GINSBERG

THE HOT TOPIC in the book world is the June publication of *Belushi*, an account of the last days of the late comedian John Belushi put together by Pulitzer Prize-winning Watergate reporter Bob Woodward. Because Woodward is said to have uncovered never-before-told information, publisher Simon and Schuster has made no galleys of the book (SS&H head Richard Snyder is said to be the only one in the company with a copy). Woodward has answered numerous press inquiries with a simple "No comment," and no advance copies will be made available to anyone prior to publication. What is known is that Woodward had access to the diaries of Belushi's widow Judith Jacklin and has talked to numerous friends and associates of the comic, including Dan Aykroyd and former *Saturday Night Live* producer Lorne Michaels. Also common knowledge is Simon and Schuster's ever tasteful description of the tome: "A devastating behind-the-scenes look at the underbelly of Hollywood."

THE ONLY HUMAN to ever make an album that sold 25,000,000 copies, Michael Jackson, will finally tour this spring—but with his brothers, the Jackson 5. What's left for the 25-year-old except a new safe to keep all of his royalties? A poetry book supervised by Doubleday editor Jacqueline Onassis.

While Jackson was recovering from those

second- and third-degree burns he sustained during a rehearsal for a commercial, the hospital where he was treated logged 200 calls a minute from concerned fans. For 3 days straight.

Think his tour might be a sellout? Fashion note: Jackson wore his glitter-encrusted right hand glove all the way to the hospital.

ALTHOUGH FILMGOERS have already seen Meryl Streep as *Silkwood* in a Mike Nichols-directed feature film, Hollywood is not giving up on the story. Both Paramount and ABC Motion Pictures are interested in doing *Silkwood II*, which would follow the saga after the death of Karen Silkwood (who, it might be remembered, died in a mysterious car accident on her way to meet a *NY Times* reporter regarding unsafe conditions in the plutonium plant where she worked). The new film would pick up after the car crash and detail the investigation involving the Kerr-McGee plutonium plant and court fights involving Silkwood's family and friends. Already approached to work on the story is Daniel Sheehan, head of the Karen Silkwood Fund, a public lobbying group for safety in nuclear plants.

TWO OF FILMDOM'S biggest boxoffice draws, Burt Reynolds and Clint Eastwood, are starring opposite each other as a policeman and a private eye in *Kansas City Jazz*. The Warner Bros. film began shooting Feb. 29 in Los Angeles and Kansas City under the direction of Blake Edwards (*The Man Who Loved Women*, *Victor/Victoria*). Aside from marquee value, Reynolds and Eastwood share the distinction of both being fired on the same day about twenty years ago because they had "no star potential."


SWING SHIRT, the new Goldie Hawn-Kurt Russell movie about a woman who goes to work in a factory after her husband troops off to World War II, was deemed complete by director Jonathan Demme last December. Not happy with the final product, Goldie called in screenwriter Bob Towne to rewrite and add scenes. Though Towne has over the years earned the title of Hollywood's premier "script doctor" for his work on troubled pictures, don't think his appearance means *Swing Shift* is doomed to failure. Among past pix subjected to Towne's surgery were *The Godfather* and *Bonnie and Clyde*.

This month Hawn starts shooting another comedy set in the government arena (as was her *Private Benjamin*): In *Protocol* she plays, surprise, a protocol officer. After that she'll portray a high school football coach in *First and Goal*.

Meanwhile, Demme (*Melvin and Howard*), a former rock critic, has directed *Electric Guitar*, starring the Talking Heads. Filmed over four nights late last year at the Pantages, a Thirties film palace in Hollywood, *Electric Guitar* includes a sequence wherein lead singer David Byrne is transformed from a potential psycho killer to a regular guy, all to the finale of Al Green's "Take Me to the River."

FORMER *Rolling Stone* teenage reporter Cameron Crowe, who hit paydirt (at least financially) on the script to his book *Fast Times at Ridgemont High*, has just penned another teen movie, *The Wild Life*, which Crowe will also coproduce, stars Christopher Penn (Sean's brother, who also appears in *Rumblefish* and *All the Right Moves*). The film is directed by movie producer Art Linson, whose previous directorial effort was *Where the Buffalo Roam*, which has the distinction of being the only Bill Murray film that ever bombed.

THE NATIONAL COALITION ON TV Violence has issued ratings in response to the



Is it a Teddy Bear? A grisly bear? No, it's an Amperbear! It is the work of Brian Born from Smyrna, Georgia, who attends Georgia Tech. He earns \$35. Others among you, burning with artistic talent and fervor, may submit your original Ampersands too—draw them in black ink on sturdy white paper (ballpoint doodles on lined notepaper will become paper airplanes). Print your name and address on the artwork, and send it to Ampersand of the Month, 1680 North Vine, Suite 900, Hollywood, CA 90028.

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A M P E R S A N D

February/March 84, page 6

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widespread violence they say they've seen on MTV videos. The self-described "non-profit public interest group," even now down in Washington trying to pass government legislation to allow them to respond on air to each video they see, has divided their ratings into four categories — violent, intermediate (?), non-violent and pro-social. The big violent losers? Michael Jackson's "Beat It" and "Thriller" and Billy Idol's "Dancing with Myself" (directed by Texas *Chain Saw* Massacre helmer Tobe Hooper). The pro-social winner? Billy Joel's "Uptown Girl" and "Tell Her About It." Is it really less dangerous to watch Billy Joel and Christie Brinkley in a car than Michael Jackson dancing?

FOR THOSE TOO YOUNG to remember the Bob Hope-Bing Crosby road pictures comes the 1984 alternative, *Road to Mars*, starring Robin Williams, Chevy Chase and David Bowie. That's the group being talked about by Warner Bros. producer Jonathan Taplin to star in a new film about "entertaining in space." Monty Python troupe member Eric Idle will direct. As to how he'll manage the subject matter, Taplin has been quoted as saying, "It's a tough job but someone's got to do it."

DOUGLAS DAY STEWART, the Oscar-nominated screenwriter of *An Officer and a Gentleman*, will step into the director's chair on his new script, *Thief of Hearts*. The romantic suspense thriller began shooting in L.A. last month starring Steven Bauer (Al Pacino's right-hand man in *Scarface*) as a thief and unknown Barbara Williams as the beautiful married woman with whom he falls in love. The producers, Don Simpson and Jerry Bruckheimer, hope the same thing happens to Williams as another unknown they launched — *Flashdance*'s Jennifer Beals. But let's pray the movies are different.

Boy GEORGE and Culture Club will supply three songs for *Electric Dreams*, a new film due out in September directed by Steve Barron (who directed the videos of "Billie Jean" and "Electric Avenue"). The premise? A young San Francisco architect with a home computer falls in love with a cellist who lives in the same apartment building and begins sending her love poems and songs. The catch? The poems and songs are really written by his television-watching computer, who gets jealous of the guy and decides to seek revenge. Distributor MGM-UA says Boy George will definitely not forego his makeup to play the computer.

JOKES

What was the first erotic thing ever said on television?

"Gee, Ward, you were kind of rough on the Beaver last night."

J. Potter
 Glendale, CA

Q. Which is harder, being black or being gay?
A. Being gay. If you're black you don't have to tell your parents.

Janet Barnes
 Pittsburgh, PA

Think you can be funnier? Send your hilarious (and preferably original) jokes to Amper-sand Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028. Lucky winners receive \$20. Each! Whoopie!

**DEEP
 THOUGHTS**

NOT EVERYONE KNOWS THIS, BUT JACK HANDEY IS A COMPULSIVE DEEP THINKER MORE SO THAN JACQUES COUTEAU. EVEN WE SAW HIM ONE DAY, APPROACHING THE INTERSECTION OF HOLLYWOOD AND VINE WITH HIS HEAD TILTED TO ONE SIDE, BOBBING PITIABLY UNDER THE STRESS OF HIS MANY DEEP THOUGHTS. "WHY WAIT UNTIL YOU NEED A DUMP TRUCK," WE CHIDED. "WHY NOT WRITE YOUR DEEP THOUGHTS AS A REGULAR COLUMN FOR AMPERSAND? WHEN WE PUBLISH IT, OUR READERS WILL THEMSELVES BECOME DEEPER, SMARTER, MORE CONFIDENT IN THEIR BRAIN MORAL FUNCTIONS."

The thing I like about Nature is, she has provided all her sons and daughters with the tools they need to survive. To the duck, she has given the bill. To Bill, she has given the duck face. To the ant she has given speed.

Sometimes I wonder what constitutes "being a man." Am I not a man because I don't go out and shoot a deer with a rifle? Am I not a man because I sit in the corner and hold my hands up to my chest and go, "I'm a scared beaver?"

Once, when I was in Hawaii, on the island of Kauai, I met a mysterious old stranger. He said he was about to die, and wanted to tell someone about the treasure. I said, "Okay, as long as it's not a long story. Some of us have a plane to catch, you know."

He started telling his story, about the treasure and his life and all, and I thought: "This story isn't too long." But then, he kept going, and I started thinking, "Uh-oh, this story is getting long." But then, the story was over and I said to myself, "You know, that story wasn't too long after all."

I forget what the story was about, but there was a good movie on the plane. It was a little long, though.

Ambition is like a frog sitting on a Venus flytrap. The flytrap can bite and bite, but it won't bother the frog because it only has little tiny plant teeth. But some other stuff could happen and it could be like ambition.

A man doesn't automatically get my respect. He has to get down in the dirt and beg for it.

Whenever anybody says he's struggling to become a human being, I have to laugh, because the apes beat him to it by about a million years. Struggle to become a parrot or something.

Better not take a dog on the Space Shuttle, because if he sticks his head out when you're coming home his face might burn up.

Her skin was so silky and smooth, it reminded you of smooth, smooth silk. Her hair was so golden, it was like the metal gold. And her breasts were firm and young, like two firm youngsters.

HEALTH & PERSONAL CARE

a special ampersand lifestyle section

mail-order makeup

BY JUDITH SIMS

I know there are women who love to spend hours at department store makeup counters, spraying, creaming, spritzing, painting and dabbing—maybe even sitting still for an on-the-spot makeover.

I'm not one of those women. I'm bewildered by the endless choices of brands, colors, powders and lotions. I resent the prices. I don't enjoy being told that I need electric blue eyeshadow *under* my eyes, or that my skin is on the verge of total collapse unless I slather on this new emollient. I could have gone my whole life just replenishing the Revlon Fire and Ice lipstick and Max Factor foundation I started wearing in high school.

Fortunately for me and a few million others of like attitude, there is mail-order makeup—a perfectly simple operation that keeps us out of the stores but still empties our pockets.

The two primary purveyors of mail-order makeup are World of Beauty and Cosmetique, both located in the Chicago area, both packed in similar styrofoam containers, but otherwise unrelated.

Both companies charge \$9.98, including postage and handling, for each kit (they arrive every 45 days or so). The "member" (one is required to pay an initial membership fee, usually \$1) fills out a form detailing color preferences, skin type, etc. Then, magically, makeup and perfume arrive, and it's playtime around the old mirror. No crowds, no strident sales pitch, no confusing array. The packages sometimes have a general theme—summer skin care, for example, with sun screens, tanning lotions and moisturizers—or occasionally will feature the products of one manufacturer, such as Elizabeth Arden or Diane von Furstenberg.

"We have agreements with the various companies," says Jacqueline Lipnick of Cosmetique, regarding product choices. The manufacturers do not supply goods free of charge. Cosmetique, she says, makes money by renting its mailing lists and including outside advertising in the packages (and, of course, on the sales of the packages themselves). Cosmetique's total mailing list has 5.9 million names, but they ship an average of 300,000 kits at any given time.

There is one serious drawback to mail-order makeup. After receiving these beauties for a few years, I have more makeup than I'll ever be able to use. There are enough moisturizer jars and tubes to last four lifetimes (they're very big on moisturizer). Although both companies honor (and credit) the return of packages, I can always find a reason to keep the goods.

What I need is a friend who has my coloring and would like to share in this mail order adventure. That is my advice to anyone contemplating membership in these services: Find such a friend and *share*. Of course, there may be some difficulty deciding just who gets the one lipstick brush, but these are minor setbacks. Small price to pay for the surprisingly high quality brand-name stuff you'll receive (but don't expect anything outrageously expensive: Yves St. Laurent's Opium perfume, Chanel's foundation and their ilk are not available).

Perfumes are a major consideration in these packages, by the way, most of them contain a small vial of domestic scent. When I first began this mail order madness, the perfumes were excellent—Fidji, Tatiana, etc. Lately the perfumes are a little overpowering, which may reflect the public's taste more than anything else. So far these past months I've recoiled from Sophia, Princess Livia and Secret de Venus, and found only moderate comfort with Tapestry and Ninja.

But that's the nice thing about mail ordering, if you're not happy with this month's array, just wait a few weeks. You won't have to make any troubling decisions, and best of all, you won't ever have to deal with a garishly painted department store salesperson again.

Cosmetique and World of Beauty advertise in fashion magazines, usually with special incentive offers. Cosmetique also has a toll-free line for information: 800-621-8822.

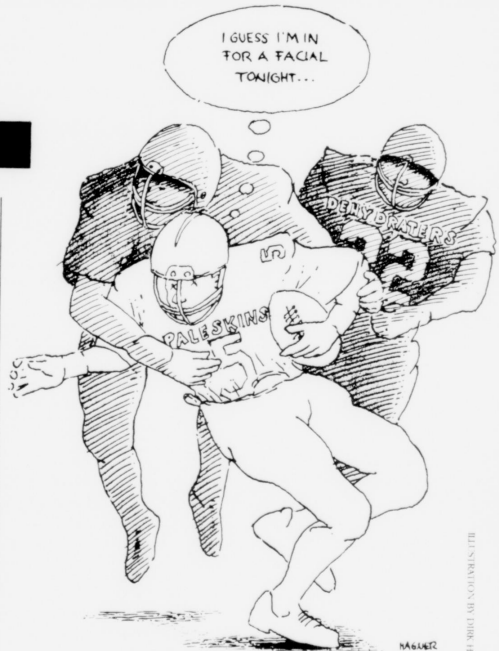


ILLUSTRATION BY MAGNET

macho face care

BY LYNNE BARSTOW

Class is over, the team is out of the showers, and now you're ready to go get ... a facial?

Chances are, you won't be alone. Facial treatments are perking up "macho" complexions across the country, introducing more and more men to the pleasures and rewards of this formerly female-only experience.

Skin care doesn't normally preoccupy masculine thoughts, we know. Men, surprisingly, have healthier complexions than women, simply because they leave their skin alone. Faced with an endless assortment of skin care products, women tend to experiment in search of the "perfect" product. Their skin, in turn, becomes confused by such inconsistent treatment, and reacts by erupting and sulking.

Men place a higher value on hygiene. They lather and spray and scrape and eschew pore-clogging cosmetics. Yet they often cheat their skin of the protection it needs.

In his Skin Care Center in West Hollywood, Ole Henrickson offers straightforward skin care guidelines to a large male clientele. Henrickson, a professional esthetician or skin care expert, maintains that the best way to healthy skin is through proper nutrition and exercise.

"Our skin reflects the health of our entire body," says Henrickson. "A nutritious diet is the key to a

youthful, clear complexion." Eat plenty of natural, unprocessed foods (grains, fruits and vegetables, fish and chicken), and avoid excessive intake of white sugar, coffee and salt, to name a few enemies of the complexion.

Facial muscles, like all muscles, need exercise. Whether a sweaty confrontation on the 50-yard line or a simple scrubbing in your own bathroom sink, your face needs physical activity to retain its healthy glow. If you crave even more stimulation then head straight for your local esthetician for one of the most rejuvenating workouts in town.

Be forewarned, however. Only the manliest will be able to withstand 75 minutes of startlingly new facial sensations. Massage, brush, suction, steam—applied with the expert touch—stimulate facial circulation as well as cleanse away hidden impurities under the skin's surface.

A deep pore cleanser, applied by the Frimator brush unit, further intensifies blood circulation. (For those who pale at the loss of dead surface skin cells, this process is not recommended.)

The ultra-sonic facial vibrator hums across the face, breaking up fat surpluses under the skin and tightening sluggish pores. Then herbal, ionized water steam bathes your face and neck. A blend of polyunsaturated oils—soya, avocado and sesame—lightly mas-

CONT'D ON PAGE 8



POPULAR WITH THE STUDENT BODIES.

English Leather

After shave, cologne and toiletries for men. Make them part of your day, every day. English Leather Drives Women Crazy.



macho face care

CONT'D FROM PAGE 6

saged onto the face continues to soften the skin and discharge stubborn toxins.

The sauna at your local health spa or gym affords similar results. For a most effective deep cleansing, apply an abrasive skin scrub in the sauna, and let the steam soften and unclog your pores.

Thoroughly clean and relaxed, your pores plead for more. Welcome the facial masque, for which Henrikson has created another natural recipe.

A mixture of French clay, herbal extracts and aloe vera are massaged into the face to harden. After ten minutes, the masque rinses away, leaving tightened, revitalized pores and a very refreshed complexion. Various protein moisturizers added to protect the skin complete the facial treatment.

With finals close at hand, this is a perfect chance to slip away from the library and into the chair of your local skin expert. Facials can cost between \$20 and \$40, depend-

ing upon the salon you visit. To ease the anticipation of your first appointment, absorb these five valuable tips for face care:

1. Wash your face—once in the morning and again at night. Ph-balanced, water-soluble soaps work gently on your skin, and are recommended for all skin types.

2. Apply a facial toner. Used directly after washing, toner continues cleansing beneath the skin's surface, and cuts away excess soap. Keep a bottle of toner in your gym locker for after-the-workout perspiration.

3. Finally, moisturize your skin. Cleansing and toning have left your skin feeling radiant, but you are still... exposed. Without a moisturizer on your skin, you are defenseless against the drying and dehydrating effects of sun and wind. Our local facialist again endorses only the natural, such as a protein moisturizer with lemon or ginseng to soften and protect.

4. During the hot summer months, apply creams with sun protection factor (SPF) in accor-

Vitamin buyers fall into one of three categories: those who *think* about taking their vitamins but rarely get around to doing it; those who aren't sure if there's any substance to this complex business, but hedge their bets by taking a multiple vitamin daily; and those who swear that their physical and mental well-being is greatly enhanced by consistent doses of vitamins and minerals.

Myths and misinformation about vitamins abound. Their role is simply to create chemical compounds which activate enzymes necessary to build tissue and convert food to energy. And that is probably the only noncontroversial statement that can be made about vitamins.

For several years the American Medical Association has attempted to make vitamins available by prescription only. They may eventually succeed, aided by the Food and Drug Administration, even though most people want to be free to choose their own complexes. It is true that there are many undocumented claims made by vitamin producers and distributors, but the AMA-backed legislation might place a financial burden

upon consumers. (If vitamins became a controlled substance, would health-minded citizens have to slink down a back alley to buy a nickel bag of Flintstones Chewables?)

Additionally, there is argument over whether or not we even need vitamin supplements in our diets. Are we receiving the compounds we need in our food? How many vitamins are enough, and how many are too much? Are organic vitamins better than synthetic ones? Do the miracles ascribed to certain vitamins really happen, or is it only the placebo effect that causes people to feel better?

It is safe to say that we do need supplements to look and feel better, because who among us—doctors included—truly eats a well-balanced diet? Your vitamin intake should be tailored to your needs, and, at different times in your life you will need different vitamins in varying quantities. Plus, vitamins and minerals work together as a team, so it is pointless to take certain vitamins without also taking the compatible trace mineral. A one-a-day multiple vitamin is better than a none-a-day, but it may not cause a noticeable improvement if, for instance, your body needs

more zinc than it is getting.

The organic vs. synthetic debate has been ongoing for years. Organic vitamins cost more to make, so their price is easily double that of synthetic vitamins. Yet some believe that taking synthetic vitamins is like throwing your money away; they claim that if it's not organic, it's useless.

The other side feels that anything created on earth, one way or another, is organic. They claim that tomatoes don't know the difference between chemical fertilizer and table scraps. (To date, tomatoes have been uncooperative in making a statement on this issue.)

Supporters of synthetic vitamins believe that taking organic vitamins is status-seeking behavior akin to wearing designer jeans. Yet some who have switched over to the organic camp insist that there's a difference. There is a very simple way to determine what works best for you. Try organic vitamins for six months to one year (scientific research always takes a long time). Then switch to the synthetic variety for an equal length of time. Note bodily reactions and you will know if it's worth it to you to pay extra for organic vitamins.

CONT'D ON PAGE 11

dance with your skin type. Preserve your skin by blocking extensive exposure to ultra-violet rays.

5. Drink plenty of liquids to continue moisturizing your skin throughout the day. According to Henrikson, herbal teas replenish

the skin's natural moisture balance as well as flush away toxins which clog pores and hasten acne.

Male, female, muscle-bound or not, no one is too thick-skinned to "face" the implications of poor skin care.

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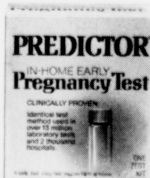
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A M P E R S A N D

February/March 84, page 8

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vitamin a's, b's and c's

Do vitamins really perform the miracles attributed to them? Only your body knows for sure. Briefly, here is what each one is supposed to do.

"A" is for bones, teeth and tissue growth, and is supposed to promote good vision and provide clear skin. Large doses of "A" should only be taken under a doctor's supervision.

The "B's" (you remember Riboflavin, Thiamine, Pyridoxine and Cobalamin from your grade school days) are one terrific family. They get into everything from the nervous system to the digestive system to the heart. In recent years psychologists have experimented with using B-complex to treat schizophrenia. And some people swear that a few "B's" taken the morning after will quickly knock out a nasty hangover. B-complex is highly touted because it is safe, plus it has such a large repertoire of good deeds.

"C"—good old ascorbic acid—helps increase the absorption of iron and works to strengthen blood vessels. It may or may not be good for the common cold. The FDA has suggested that "C" works to affect general symptoms of infection rather than any specific illness.

"D" is most important during infancy and childhood, though it should not be ignored by adults as it aids healthy bone formation, the thyroid gland and the nervous system. Most people get an adequate supply of "D" through enriched milk.

"E" has been claimed to be a "fountain of youth" and an enhancer of sexuality. One thing it has been proven to do is to protect fat soluble vitamins. Research continues in the many other areas where "E" is believed to be helpful.

Some vitamins (A, D, E and K) are stored in fatty tissues. Others—B-complex and C—are water soluble and stream out of the body's system quickly. Still, too much C could cause kidney stones, termination of pregnancy, and interference with the diagnosis of other diseases. Too much vitamin A can be fatal.

Linoleic acid (vitamin "F") is supposed to help prevent dandruff, acne, exzema and varicose veins. It helps calcium to work properly in your system.

"H" (Biotin) is a rather anonymous vitamin, though deficiency symptoms include depression and exhaustion. Natural sources of "H" are sardines, legumes, and organ meats such as liver and kidney, so you can see why most of us may not get enough of vitamin "H" in our diets. This vitamin needs the "B" family in order to do its work.

"K" is necessary for blood coagulation and is also helpful to the liver. However, too much "K" could be unhealthy.

"P" is supposed to prevent bruising, and may also be helpful in the prevention of flu and colds. As with vitamin "K," no minimum daily requirement has been established by

the FDA for vitamin "P."

In addition to these vitamins, our bodies need the following minerals:

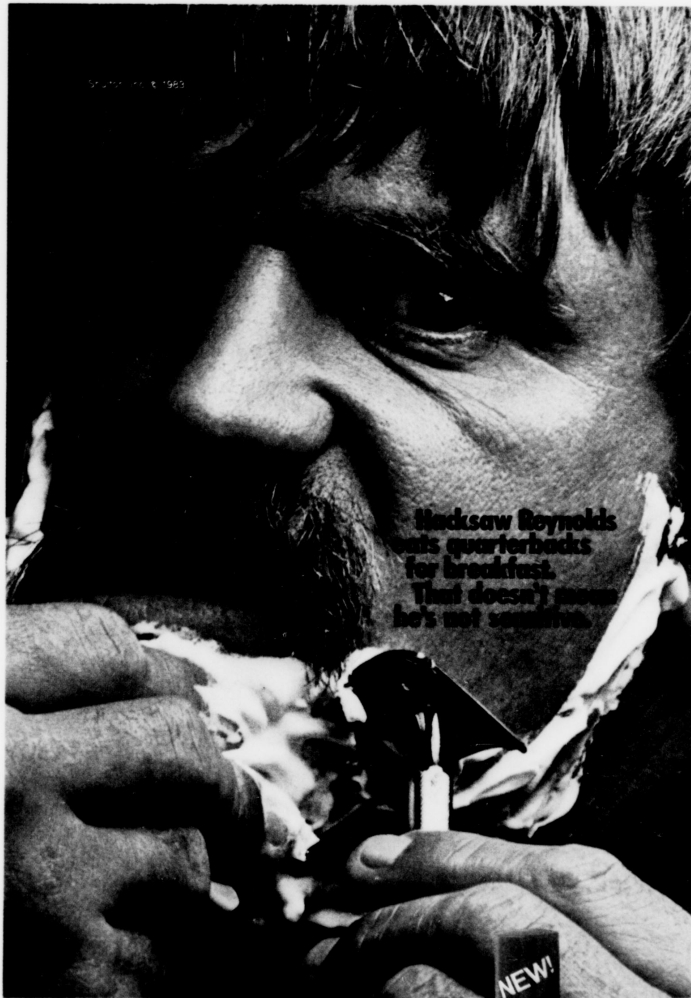
Calcium for bones, muscles, nerves and blood clotting; chromium to stimulate enzymes; cobalt, which functions as a part of B-12; copper to work with vitamin "C"; iodine and iron (both of which, ideally, we should get from our diets); magnesium to act as a catalyst for carbohydrates, fats and proteins; manganese, which utilizes vitamin "E" and is helpful in the production of sex hormones, skeletal development and tissue respiration; phosphorus, which works with calcium and is good for heart and nerve activity; potassium, which assists the heart, kidneys, muscles and nerves; selenium to work with vitamin "E" to preserve tissue elasticity; and zinc, to aid in digestion, the healing of wounds and burns, and is currently in use to combat acne.

You will need these vitamins and minerals in varying quantities depending upon your personal situation. Women tend to need iron supplements more than men do, and older people generally need more iron and potassium than young people do. Women taking birth control pills need extra B-6 and zinc, and pregnant or lactating women usually need more of all the vitamins and minerals.

Children need more calcium and vitamin "D" than the rest of us, and those adults in high-stress situations need more of the B-complex. Even vegetarians need extra vitamins to assure that they are getting adequate nutrition. A word of caution: though vitamins can help, they can never overcome the effects of "crash" diets. Though some vitamins are supposed to be of special significance for those who smoke cigarettes (Beta-Carotene) or consume alcohol (A, B-complex, and H), the vitamins only help, they do not offer carte-blanche to abuse the body.

No matter what vitamin program you establish for yourself, you should still pay heed to proper diet, rest and exercise. Scientists have been able to isolate nutritional elements in vitamins, but this is an ongoing process and we have no way of knowing how many other essential nutrients might be discovered in the future. We now have the power to improve our health and our appearances, in spite of the cheeseburgers and Twinkies.

J.C. Bradac is a writer who has specialized in consumer health and wellbeing topics for ten years. She has been active in groups such as the Heart Association and Arthritis Foundation, is on the Board of Directors of The Box Project (a group which provides material aid and education to poverty-stricken families), and currently serves as Director of Community Relations for Goodwill Industries of Southern Los Angeles County. She always takes her vitamins.

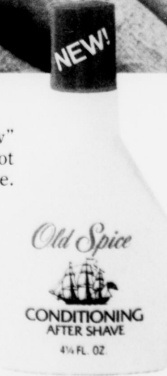


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A M P E R S A N D

Who gives vitamins to reporters . . . ?
Who tinkles Bach before shooting comedy . . . ?

DUDLEY MOORE NOT JUST A JOKER

BY BYRON LAURSEN

DUDLEY MOORE HAS TIME FOR BREAKFAST AND AN INTERVIEW BEFORE SHOOTING STARTS ON PARAMOUNT'S STAGE 16. HE DIPS A NASTY FORKFUL OF CONGEALED OMELETTE INTO A SALT MOUND PILED ON ONE CORNER OF HIS PLATE, THEN SWALLOWS IT MANFULLY. HE LIFTS A SUSPICIOUS-LOOKING STRIP OF BACON UP TO SEE IF LIGHT CAN PASS THROUGH IT. "IT'S HARD TO GET GOOD BACK BACON HERE," HE SAYS, A TOUCH HOMESICK FOR ENGLISH FARE. "THE PIGS SHOULD PUT THEIR BACK INTO IT, BUT THEY WON'T."

Well . . . porkers may slack, but Dudley Moore has not. In the past five years, following a couple of decades of cabarets, film, musical performance, television and what-have-you in England, Moore has advanced as one of America's most demanded leading men. Superficially, he scarcely seems a candidate for sighs and whispers. Short, dark and comical is not the thumbnail sketch for Redford, Newman, Gere, Hutton, Cruise or any other heirs to the screen idol tradition. And Moore has won the niche playing multiple variations on his own engaging self. Typically his character is talented, usually in a musical vein, expressive, lively and so crazy about women that he may not know which way—or into which bed—to jump. The horny composer in *10* was Moore's breakthrough performance; the lusty, immature heir to multimillions in *Arthur* enshrined him. In real life it's axiomatic that drunks are very boring. Moore was "drunk" throughout most of that film, yet made Arthur Bach one of the most loved comedy characters in the decade. Some other movies in the same general period have been non-hits—*Wholly Moses*, *Six Weeks, Lovesick* and *Romantic Comedy*—but Moore has displayed an audience-winning potential that has made his career practically bullet-proof.

At Paramount, where he now breakfasts in a corpulent motor home with a large metal star on its side, he is making *Best Defense* with Eddie Murphy. The writer/director/producer team is Willard Huyck and Gloria Katz, fresh

from making *Indiana Jones and the Temple of Doom* and already famous for writing *American Graffiti*. Soon to be released is a Fox project shot last spring, a re-make of *Unfaithfully Yours* co-starring Nastassia Kinski and directed by Howard Zieff of *Private Benjamin* fame. The latter film was planned years ago and kept on hold lengthily until Moore's schedule became clear. He plays an orchestra conductor so crazy about his beautiful wife (Kinski) that he imagines she is having an affair.

"Do you know the story at all?" Moore asks. "Guy basically thinks his wife is screwing a young violinist and decides to kill them both. Which of course is the normal thing to do in the circumstances. He plots to murder them and it all works out in his mind. He tries to carry it out and, of course, it doesn't work. It's a comedy of . . . what do they call it?"

Comedy of errors. But Moore knew that. There's very little he doesn't know about comedy, having practiced it since the remotest years of boyhood. Born in Charing Cross Hospital, London, and raised in the working class suburb Dagenham, Moore—being short and an achievement-driven student, having a clubfoot—rapidly discovered that his own best defense was comedy. On whatever day it was that Moore discovered convulsions of laughter prevented a bully from properly aiming a kick, Moore probably concentrated a lot of his capacious brain on how many ways there might be to generate this peculiar laugh response in humans. He



Moore in a classical pose, so to speak, as a conductor in *Unfaithfully Yours*. No stranger to the genre, Moore played a Bach fugue on the morning of this interview.

don't get any mud on you." The grin veers out of control.

Noticing that his questioner has fished a series of Kleenexes from a shirt pocket, Moore seems genuinely concerned. "Do you want some vitamin C? I'm worried about you."

He prowls through a briefcase and finds a large pill bottle. "I have chewable vitamin C. Take a couple." He rattles the bottle over the reporter's hand and several dime-sized orange wheels tumble out. "In fact, take some for the rest of the day." He then spots a copy of *Derek and Clive Come Again* among the reporter's notes and effects and, picking up the 1977 LP, a collection of silly, foul-mouthed skits by himself and former partner Peter Cook as a pair of English janitors, says, "That was one of the more *Christian* experiences of my life." The liner notes are vintage Moore foolishness, featuring such comic reversals of expectation as "Cook and Moore finally persuaded the pair (Derek and Clive) to do a six-week tour of North Korea, where they have a huge cult following. Unfortunately one of the huge cults followed them back to their hotel and beat the s-t out of them."

Asked what he goes by in choosing a project, Moore wrinkles a brow and returns attention to his breakfast plate. "I think better with an omelette in my mouth," he explains, then addresses the question.

"I react to character very much. My favorites are 'full-bodied'—whatever that means—

also nurtured a parallel musical talent. By six he was in the local church choir, by eleven he was studying violin at the Guildhall School of Music. By fourteen he was earning up to five guineas a week playing organ at weddings. He entered Oxford on an organ scholarship and, to this day, can still make jokes about which organ he practiced on most.

"I was very interested in church music, always have been. The English choral tradition is of ethereal singing. Boys' choirs trying to sound like angelic hordes. Very straight, pure tone. And it's a beautiful tone which I happen to love."

For relaxation at his well-hidden beach home, which he shares at present with actress Susan Anton, he plays Bach, Chopin, Schumann, Scarlatti, Debussy, Schubert . . . "All the big boys," says Moore, grinning. "Then I play my own stuff that I write. And I noodle, I improvise a lot. I've spent a large part of my life improvising," he grins wider, "personally and professionally."

"Actually, I played a Bach prelude before I came out today as a matter of fact. C Sharp Minor Preludes and Fugues.

"There's something wonderful about playing, something endlessly enriching about it, you know. 'Cause I'm going everywhere . . . running about in the fields—not to make it sound silly, but it feels like that . . . thrashing about in the sea, or whatever. But . . . you

With Eddie Murphy in *Best Defense*, in which Moore plays the inventor of nasty war machines which Murphy must then field test.



A M P E R S A N D

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characters that I can 'get my teeth into' — whatever that means. I don't choose characters that are hard for me to play. I don't believe in working *hard* to get a character, cause if I'm going to have to work hard to do a certain character, then it's probably out of my range, you know, and I don't see any point in doing a whole performance in a strange position.

"I like to think that the character has some depth, too. That he's not just a joker. There's some sort of backbone, some sort of dramatic change that takes place. I look for some sort of humanity in the character. Or, if it's not there, I sort of have to feel that I can put it in. In this movie (*Best Defense*) the guy is a was-trel, in many ways, then he sort of pulls his socks up and does the good deed. In a very funny way."

Moore is asked whether, considering what a variety of projects he did in England, many of them satirical skits, he feels that his film work in America allows a full enough expression of his comedy instincts.

Disclaiming a talent for satire ("What we did in *Beyond the Fringe* was called satire, but it didn't really draw blood"), Moore asserts that he doesn't yet feel professionally constrained.

"I always feel I'm doing what I want if I'm doing a scene where I can be free. I don't like doing a constipated character. Although, for instance, that character in *10* was a sort of constipated character, in many ways, he also sort of went berserk. That was nice. He was really boiling underneath and dying to get out. I do feel that I have to reach that point of liveliness in whatever I do. I think that's the point that's most fun to watch. I can't say I'm necessarily longing to do satire."

If not specifically satirical, Moore's comic tongue is undeniably sharp. It's seldom directly targeted — Moore is also driven by a wish to make friends — but barbs are usually

not far beneath the surface whimsy. When a *Out* magazine writer asked the 5'2" comedian his exact height, Moore responded to the unkind but inevitable question with "Most people think I'm six-two. I generally don't disillusion them, because I think it's too cruel."

Later, Moore told the same writer that he had lost his virginity at age twenty-three, but had sort of lost a half-inch of it when he was sixteen.

Now forty-eight, presumably losing his virginity on a regular basis, Moore graduated from Oxford with two degrees in 1958. Teaming with Cook, Jonathon Miller and Alan Bennett to form the aforementioned *Beyond the Fringe* review, Moore played packed houses in London and New York. Afterwards Cook and Moore did a television series (*Not Only*

But Also) and five films. One was *Bedazzled*, in which Moore trades his soul to the devil in exchange for the granting of wishes. It is perhaps the only film ever to instruct the public that Satan spends idle hours at the dry cleaner's establishment, personally smushing shirt buttons with a claw hammer. It was certainly the only movie to reveal a convent of nuns who bounce on trampolines in order to be closer to God.

"It's hard to look back and realize I also did all that," Moore says of his early career. Does he feel lucky to have ascended to greater heights than *Bedazzled*'s nuns?

"I don't believe in luck, actually," he says. "I believe in effort and I believe in the principle of desire. You do what you want to do in your life, actually. Give or take certain difficult circumstantial things. But I have been fortunate enough to always go for what I want strongly enough that I've had success of one kind or another since 1958. Recently the stakes have got higher, the money has got bigger, but it doesn't actually matter that much. It's just that things have grown."

Comes a rap on the motor home's door. In

steps Kate Capshaw, an actress who might also believe in the principle of desire. She just finished playing the female lead opposite Harrison Ford in the aforementioned *Raiders of the Lost Ark* sequel, *Indiana Jones and the Temple of Doom*. In *Best Defense* Capshaw plays Moore's wife.

"How nice to see you, wifey," Moore says, greeting the actress with a friendly hug and

kiss.

"I couldn't keep away," she replies. Moore nods in the direction of the interviewer. "He knows everything about us."

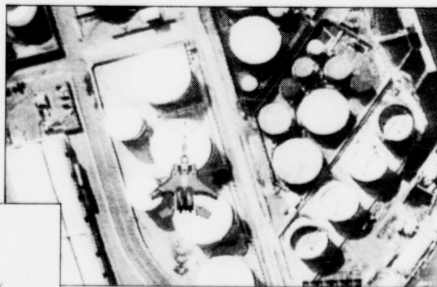
Dudley Moore and Nastassia Kinski: their on-screen marriage in *Unfaithfully Yours* is haunted by recurrent jealousies.



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"In a big country dreams stay with you." Big Country's inspiration and fortitude-promoting rockers are (from left to right) Tony Butler, Bruce Watson, Stuart Adamson (standing) and Mark Brzezicki (seated).

BIG COUNTRY

Rock & Roll optimism in times of dire need . . .

BY BARRY ALFONSO

AMIDST THE SYNTHESIZED SHEEN DOMINATING AMERICAN RADIO IN 1983, THE CONTRARY SOUND OF BIG COUNTRY STOOD APART LIKE A WOOLLY WORKSHIRT IN A RACKFUL OF SILK JACKETS. "IN A BIG COUNTRY," THE SURPRISE HIT OFF THE SCOTTISH QUARTET'S DEBUT ALBUM, *THE CROSSING*, ROUGHED UP AMERICA'S TECHNOPOP-LADEN AIRWAVES WITH A BRACING SURGE OF MELODIC AND GUITAR-POWERED ROCK. FOR ONCE, CRITICS AND PUBLIC AGREED — THE HEADY MUSICAL BREW OF BIG COUNTRY REACHED NUMBER 18 ON THE ALBUM CHARTS, WITH THE SINGLE PEAKING AT NUMBER 17.

The day after their Los Angeles show — part of their maiden U.S. tour — band members Stuart Adamson and Bruce Watson relax happily alongside their Hollywood hotel pool in the potent fall sunshine. Nearby sits Adamson's wife and young son, traveling with the band on a Stateside excursion that seems as much fun as business for all concerned.

I don't see any Tartan clan banners or pipes laying about — the Big Country boys aren't quite the Highland superheroes their records make them out to be. Adamson and Watson seem quite mild-mannered and unpretentious, lounging about in worn clothes and bare feet. They and bandmates Tony Butler (bass) and Mark Brzezicki (drums) are more dedicated to championing sincere, spirited rock than militant Scottish nationalism.

"I'll admit there's a Scottish influence in what we do, especially in our melodies," says Adamson, with a porridge-thick accent. "But it's not a pre-conceived thing with us. We're not trying to exploit The Sound of Young Scotland," as it were. "I'm self-taught on guitar, and I don't think I have the technical skill to change my style on purpose."

Whatever the national flavor, Big Country's music has an uplifting quality which crosses borders and backgrounds. "Harvest Home," "Fields of Fire," "1000 Stars" and other songs on *The Crossing* depict societies where courage and fortitude are always under test. Though a folk element is present, the sound betrays little antique gentility. The layered guitar textures and crashing rhythm section match the do-or-die spirit of the lyrics.

One persistent rumor surrounding the band is their supposed use of bagpipes on the

LP. As much as it fits their mystique, it's simply not true. "That whole story started in Canada," explains Watson as he finishes a late breakfast. "Polygram [their label] got a guy to play bagpipes outside of one of our gigs as an advertisement. He played 'Fields of Fire' on the pipes — it sounded nothing like our song. Those sounds on the album that people think are pipes are all guitars."

Adamson and Watson have spent far more time in cramped city pubs than Highland castles — both grew to manhood playing the Scottish bar circuit in garage bands. Adamson achieved a measure of British success as guitarist with the Skids, sort of a Scot counterpart to the Clash. When he left the group several years ago, he linked up with Watson, formerly with a number of Scotland punk outfits. Bruce was then on the U.K. dole writing songs, after holding the unpleasant job of mopping up nuclear submarines.

"Harvest Home" was the first song that Bruce and I wrote where we had an inkling that something was happening," Adamson recalls. "We were just playing around with our guitars and the tune jelled. Then a series of songs came out of us, all with this sense of optimism in times of dire need. . . ."

The last members to join Big Country have a somewhat different track record. Butler and Brzezicki had earned a rep as in-demand studio players, recording most notably with Pete Townshend and the Pretenders. They weren't veterans of the club scene like Adamson and Watson, but the affinity was neverthe-

A M P E R

less there. "Mark and Tony brought their technical ability and a love of just playing to the band," Adamson says. "We pushed them a bit at first, but after a few weeks, they knew exactly what it was all about. Tony was a strait-in-the-background bass player when he came — now he's like a third guitar."

Steve Lillywhite, the 26-year-old *underdog* kind producer of U2, Joan Armatrading and a host of other major acts, helped to shape Big Country's sound as well. The band cut their initial single version of "Fields of Fire" with Chris Thomas (Pretenders, Elton John, et al.). For their LP, though, they decided to look elsewhere. "Chris wouldn't let us experiment as much as we wanted," Watson claims. "Steve is more like a friend — he'd get us all enthusiastic about our ideas and want to try them out."

So Big Country is the rock band to watch at the moment — but what will its members make of their popularity? Adamson, for one, doesn't seem terribly self-impressed.

"I don't really see myself as a guitar hero or anything," he says earnestly. "I'm just some claf bugger who gets up there and plays. I want to get rid of the distance between me and the audience, show them that music isn't invented by some guy on a luxury liner. For me, it's not a case of doing it to better my lifestyle. Music is something that's given me a

lot, and I'd like to make a worthwhile contribution myself."

Glancing over at his wife and boy, he continues: "My family are first for me, before music or any kind of success. I initially wanted glamour, but I went through some of that with the Skids and realized it wasn't important. I wish more people in music had that attitude — it would be healthier."

Talk about his wife and child leads to words about global affairs — and back to Big Country's music. "I want a chance for my son to grow up without the terror of nuclear bombs hanging over his head. That's what 1000 Stars is about. The British government has been handing out leaflets about how to survive a nuclear war, and it's b—t. I've been thinking about that a lot more recently."

The theme of the band quoted earlier by Adamson — optimism in times of dire need — is found throughout *The Crossing*. There's a sense of ethics and responsibility to loved ones in Big Country's calls to battle. For Adamson, seeing beyond the world of a young rocker is part of that outlook.

"I want to grow old with dignity," he muses as our conversation ends. "Older people have a worldliness and knowledge I really admire. If I can have that and still keep the kind of innocence that my son has, I'll be very lucky."

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