

Newly elected senators describe concerns

By BRIDGET McFARLAND
Staff Writer

Acting as liaisons between Student Government and the freshman class is the first priority of Mark Rock and Doug Watts, SG's two new freshmen senators.

The freshmen were elected in a special election earlier this month after SG passed a constitutional amendment allowing freshmen to serve on the Senate.

Freshmen have specific problems that do not affect the rest of the student body, according to Rock, a business administration major from Ohio County.

"I think freshmen have advising problems during the summer conference," Rock said. "There is a need for more advisers in order to spend more time with students to get all their questions answered."

"Pinpointing other problems freshmen face will be Rock's job as liaison. "My individual problems with UK may not be the same as others," Rock said.

Watts, an arts and sciences major from Louisville, said he would like to see freshmen better informed about SG activities. He said he and Rock will be visiting dormitory council meetings to explain SG activities.

He said freshmen display apathy that may be caused by their lack of knowledge of campus activities.

"We need to improve communications in the dorms," Watts said.



GIL HAERTEL



MARK ROCK



DOUG WATTS



VINCENT YEH

Dental senator

Another newly elected senator said, however, he doesn't think apathy is a problem with the students he represents. Chris Steward, a second-year dentistry student from Fort Knox, said dentistry students aren't apathetic — just busy.

"Dentistry students are working night and day just to keep their heads above water," Steward said. "There simply isn't much time

to be interested in anything else." (The College of Dentistry did not have a SG Senator because no one ran in last spring's election. Two current second-year dental

students, Mike McLaughlin and Hal Haering, were president and vice-president of SG two years ago).

He also said a large percentage of dentistry students didn't attend UK as undergraduates and thus feel somewhat separated from undergraduate activities. He noted that many dentistry students are married and have families.

Steward said he ran as a write-in candidate in the special election after he realized no one else had formally entered the race.

Of major concern to Steward is what he sees as the UK community's lack of awareness of the College of Dentistry. "I'd like to inform the dental school. It needs more publicity. It's one of the better dental schools in the country but no one

seems aware of this," he said.

Asked about other concerns, Steward said he has heard several complaints about the lack of athletic facilities for student use.

"There are only eight (indoor) basketball courts for 20,000 students. It's very frustrating and disappointing to take time from a busy schedule and then not get a court," he said.

Steward, 26, was a biology and chemistry major at Western Kentucky University and also has a masters degree in education from

Western. He taught high school science before entering dental school.

Other senators

Two other senators were also selected during the special election. Vincent Yeh was elected from the Graduate School. Yeh is working on a masters degree in physics. He did his undergraduate work at Michigan State University, where he was a member of the Academic and Student Council.

Yeh is concerned with University policies that affect teaching assistants.

Gil Haertel, a social work major from Louisville, was elected from the College of Social Professions. Haertel was a write-in candidate but said after he made it known he

was running for the position, the Committee for Social Workers in Action (a college organization) supported and backed his candidacy.

Haertel is interested with tenant rights of students living off-campus. He said he would eventually like to see the organization of a student tenant union.

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University of Kentucky
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Atkins cites freedom as campaign strength

By JAY FOSSETT
Staff Writer

State Auditor George Atkins, speaking at the Law Building courtroom as part of the Student Bar Association's Gubernatorial Symposium, told a near-capacity crowd yesterday that his campaign for governor is free, independent and not obligated to any power or special interest groups.

"We (Atkins and his campaign workers) have been able to maintain our independence both financially and politically," Atkins said. "We have already raised more than a quarter-of-a-million dollars and our average contribution is slightly more than \$100."

He said that being relatively new in the political arena has helped him gain that independence. Before becoming state auditor, his only previous political position was that of mayor of Hopkinsville from 1972 to 1976.

"Historically in Kentucky," Atkins said, "when you run for governor, you have to be in the political arena for 15 or 20 years, and just by osmosis, you think everything is all right."

"Or just from the political process of always wanting to be governor, you

have compromised yourself so many times to stay in the arena — on the favorite's side — that you lose your freedom to really do anything once you take office."

Atkins noted that it was his interest in "independence and freedom" that caused him to run for state auditor.

"The office of state auditor was a sleeping giant in the age of accountability," he said, "with full authority for subpoena power and full access to records and documents."

He said the office of state auditor, previous to his term, has never used its power and authority for the good of change or to challenge the system.

During his term as auditor, Atkins received much media coverage when he revealed information concerning Gov. Julian Carroll's use of state airplanes for personal vacations and as transportation for his children to and from college.

When asked about the airplane controversy, Atkins replied, "My job as state auditor is to account for tax expenditures. We led a very legitimate audit on the state air force to determine how many planes were involved, how the money was being spent and the use of those aircraft. The reason we made the audit was because there were seven planes bought in the last three years in the excess of \$3

million and without specific appropriations from the General Assembly."

Atkins said the Commonwealth of Kentucky has 13 airplanes for executive travel. He added that if elected he would immediately sell seven of the 13 planes.

Atkins mentioned that Harry Caudill, noted lawyer, conservator and author, is endorsing his campaign and is going to head his Eastern Kentucky Development Program.

According to Atkins, the program takes a unique approach to the problems of Eastern Kentucky. It draws on the wealth and expertise of large companies that are not headquartered in Eastern Kentucky but that own much property there. He believes the private enterprise sector can do what the government has been unable to do in the past.

"I believe it would be a concept of government that would be beneficial in breaking the narcotic addiction to relief programs," Atkins said. "It would stimulate (the) economy, create jobs and put the private dollar, rather than the tax dollar, to work."

Next week's Noon Forum speakers will be Carroll Hubbard and Harvey Sloane, in the conclusion of SBA's Gubernatorial Symposium.



Gubernatorial candidate George Atkins, who spoke yesterday at the Student Bar Association Noon Forum, seemed to interest and impress law students Phil Kessak and Wendy Bryant (above). Graduate student Keith Lucey (below), however, listened with his eyes closed.



MORAN/Kernel



today

state

TAINTED CHICKEN SALAD EVIDENTLY CAUSED THE ILLNESS that affected 152 senior citizens in five counties, the state Division for Consumer Protection said yesterday. (Cases were reported in Clinton, Cumberland Green, Adair and Casey counties.)

Of that number, 52 were hospitalized after eating a meal distributed Monday by the Lake Cumberland Community Service Organizations.

It operates the program in ten counties but the food is prepared at the Salvation Army kitchen in Russell Springs.

nation

THE AMERICAN MEDICAL ASSOCIATION BY PROHIBITING DOCTORS FROM ADVERTISING, has fostered an illegal price-fixing conspiracy that has inflated medical bills, an administrative law judge ruled yesterday.

Federal Trade Commission Judge Ernest G. Barnes said the AMA's policy against doctors advertising for patients, adopted early this century to stamp out medical quackery, has developed into a device for insuring physicians' profits. Barnes ordered the 200,000-member AMA, the largest professional association in the world, to rescind its rules that keep physicians from advertising or otherwise soliciting patients.

The AMA said in a statement it will appeal the order.

TESTS SHOW THAT CARBON TETRACHORIDE WAS NOT DETECTED in the chemical spill in the Kanawha River near Charleston, W.Va., environmental officials said yesterday.

Leo Weaver, chief engineer of the Ohio River Valley Water Sanitation Commission, said the spill contained related chemicals and chloroform, but no signs of carbon tet.

Weaver said the spill "poses no danger," but he voiced concern because "there are unusual levels and they shouldn't be there."

world

A MAJOR EARTHQUAKE JOLTED DOWNTOWN MEXICO CITY yesterday, and the Red Cross said it had reports that several buildings were destroyed. There were no immediate reports of casualties.

The first tremor lasted 70 seconds, officials said. It was followed by a second tremor about 10 minutes later.

The seismological unit at the University of California at Berkeley said the quake registered 7.9 on the Richter Scale. A reading of 7 is considered a major earthquake.

weather

CLEARING TODAY with a high in the mid 40s. Partly cloudy tonight with a low in the upper 20s. Partly cloudy tomorrow with a high in the upper 40s.

New heaters solve comfort woes, safety problems in Complex

By GIL LAWSON
Staff Writer

The Physical Plant Division yesterday began installing 240 permanent room heaters, which should please some of the residents of the Kirwan-Blanding Complex and help the University meet city and state fire codes.

The complex has been in violation of state and city fire safety codes for the last three years by having portable floor heaters in the corner rooms of the towers. The heaters were confiscated two weeks ago by the campus housing office after the Division of Safety recommended they be removed.

Major Jim Sallee of the Metro Fire Prevention Bureau said UK would be in violation of the National Fire Safety Code by continuing to use the heaters in residence hall rooms. This code has been adopted by the state and city as law and UK has adopted it as part of its safety regulations.

Sallee said the greatest danger of the heaters is that students left them unattended or on for extended periods of time. UK Safety Officer Garry Beach said the heaters could cause fires because they are placed on the floors of the small rooms.

Beach said he became aware of the heaters early this semester at a safety class. He said he recommended to Housing Director Jean Lindley that the heaters be removed because of the possible dangers.

Some of the heaters were distributed last month, however, as the weather turned colder. But the housing office confiscated the heaters two weeks ago. As a result, several students and residence halls workers complained the corner rooms were too cold.

"We discourage the use of all portable heaters," Beach said. He added that UK had a difficult time finding the proper heaters for the corner rooms, which have a flaw in their heating systems.

The portable heaters are approved by Underwriters Laboratories, but are designed for temporary use, Beach said. He said they become dangerous when left on unattended. Fires could easily start if clothing or other combustible material were placed near the heater, he continued.

The heaters have a thermostat to control the temperature and a tip-over device, which shuts off the heater if it is turned over.

Grace Gray, family and human relations senior and a resident advisor in Blanding Tower, said she considered the heaters a definite hazard.

"I've seen heaters left on when the students are gone with the curtains against them and the curtains were very warm. It could have caused a fire," she said.

Lindley said last week she was surprised the heaters had been distributed at all.

Jack Blanton, business affairs vice-president, said, there was a delay in the shipment of the permanent heaters. He said there were also problems finding the proper type of heater and getting money to buy them. (The heaters cost \$34 each.)

Blanton said money is a major reason why it's difficult for UK to keep up with the fire safety codes. "There are a lot of places where we're not conforming with the current codes, but we don't have the money," he said.

UK now has a request for \$1 million before the Council on Higher Education to conform to fire code regulations.

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Among other positive signs

Investigation should consider minority enrollment increases

Federal investigators will be reviewing state universities next January to determine how effective efforts to desegregate higher education have been in Kentucky.

What they are expected to find is that there has been considerable progress in recruiting minority students, but that there is plenty of room for improvement.

At stake is about \$60 million in federal allocations, money that could be revoked if the HEW concludes that Kentucky's once-segregated system has not been substantially integrated. It's possible; North Carolina and Maryland have had difficulty getting funds because of the government's dissatisfaction with desegregation in education.

But the evidence on hand does not support such a conclusion in Kentucky. According to the state Center for Education Statistics, the enrollment of blacks in state universities has grown from 4.7 percent of the total to 6.9 percent in the last eight years. The population of Kentucky is about 7 percent black.

UK's percentage has increased from less than 1 percent to 2.9 percent in the same period, and other schools show similar gains. Only Morehead State University has shown a decline in the last eight years. Black enrollment is still not as high as it should be — UK's in particular is abysmally low — but minority enrollment is steadily increasing.

One thing the federal government might cast a critical eye on is the continuing concentration of black students at Kentucky State University. In the last eight years, that school's black enrollment has increased slightly, from 57.5 percent to 58.2 percent.

But on the other hand, only 17 percent of black students in the state attend KSU, compared to 29 percent eight years ago. The efforts of KSU President James Butts and his administration in recruiting more white students seem sincere, and KSU's reputation as a mecca for out-of-state black students should soon begin to fade.

The investigators should take the gains in black enrollment as evidence of a positive commitment to integration. There are other signs, such as UK's hiring of a recruiter just for minority students, and KSU's strengthened efforts at recruiting in-state students. Continued minority enrollment growth may be more difficult, though, as administrations are facing the problems of high dropout rates and of offering a campus environment that will encourage minority students to enroll.

One area the federal government should look at closely, though, is how extensive integration has been in the upper levels of university faculties and administrations. Of the eight campus boards of trustees or regents, only three have black representatives (UK, KSU and the University of Louisville). It's an area in which Gov. Julian Carroll, who appoints the members, has been negligent. But even Carroll admits there is a need for more black and women board members.

So while the report on the integration on higher education in Kentucky could be critical in several areas, it's not likely that there will be any major repercussions. The investigation may be just the prod that's needed to keep state universities moving in the right direction.



'A legitimate mutation'

The Artistic Autistics convince columnist that new wave music is deserving of the 'seal of appeal'

Music is a powerful medium. I don't think anyone would dispute that, except perhaps the deaf. That doesn't worry me, however, because if they start to argue, I'll just turn the lights out and sneak out of the room.

OK, we all agree that music is a powerful medium. If you can make powerful music, then you really have something going for you. That is

precisely what I would like to talk about today, powerful music from some amazing musicians, but I don't want to get ahead of myself.

I don't know if this is common knowledge, but I have not been a fan of new wave music. I have always been nervous about redemptive art and new wave was, in my opinion, the epitome of that. It will come as no surprise to

anyone when I say that my punk record collection was, at best, nonexistent. I have tried to keep an open mind, not deliberately avoiding purchases, but nothing really appealed to me. I guess I'm trying to say that I didn't feel the power of new wave music.

I have always been a fan of rock and roll, but while I did recognize the debt

that punk owes to groups such as the Who, Stones, Kinks, etc., I have always maintained that something was lost in the translation.

I can say now without hesitation that I was wrong. New wave is a legitimate mutation and I give it the seal of appeal. There you have it in gray and darker gray, I goofed.

What changed my mind? A team of experts at the Mayo Clinic are working to solve that question even as you read. I hope they figure out

The other members of the group include Lil Boobie Penn on lead guitar, Ron Bouchard on rhythm, Chuck Yucks on bass and the sensational Hugh Wipes on drums.

Billy Slag met Lil Boobie Penn while attending an art school in Manchester. Both had been expelled from their previous schools. They decided to put together a band and learn to play. Placing ads in several prominent dailies across the country, Billy and Boobie auditioned the two

an intestinal occlusion, the only true example to appear in the seventies and he was thankful for that.

Nothing could prepare the world for their next onslaught. Their fourth album in less than a year, and like something rotten in the fridge, they just keep getting stronger. The title is *Young and Dumb* and the music sticks in your head like a 38 slug.

This was the album that led the French rock critic Jean Quisiner to say, "Le monde est foutu." Who can argue with that? Who knows what the little wimp said?

The lyrics of this album have caused an uproar. They have been reported as the inspiration of some 56 violent crimes across the nation. That passes up the Beatles' toll set by "Helter, Skelter," and these are only the crimes where a direct link has been established. Remember, there is surely more to come as this is truly the stuff of art.

The album opens with the frolicking romp "Crutch Kickin'." That moves into "Betty and the Baseball Team," which is followed with a few hitches by the haunting "Betty's Dead." Billy Slag was asked if this song lays the "Betty" series to rest. He replied that he didn't know.

The magic doesn't stop with "Betty's Dead," however. You will find "Dead Fish," a psalm to women that will permanently alter your attitudes toward seafood. There's "Stains," a heart-rending chronicle of teenage sexual frustration which leads into psychosis. Don't overlook "Jesus Don't Please Us (No Mo)," a song that lays Christianity to rest along with hula-hoops.

Of course, the climax of the work is "Love In Hand." This song points out that onanism is no longer a diversion, but a way of life. It's 15 intense minutes of back-breaking, arm-sching work and you'll love it.

I don't want to overdo it here. I just wanted to pass something along that I think is worthwhile. Don't forget, they're called the Artistic Autistics and we need them now more than ever before. Just tell them you want the Ties.

John Cooke is an English senior who spends his spare time playing guitar for the band *Earmuffs*. Or is that the other way around? In any case, his column appears every Thursday.



john cooke

something soon because I am getting tired of those brain scans and you can imagine what they are doing to my hair.

I am speaking, and I'm sure you have guessed this already, of that amazing group from England, the Artistic Autistics, known to those in the know as "The Autistics" or simply "The Ties." This collection of five guys from the working class slums of various industrial cities in Great Britain was brought together by their mutual disgust and hatred for what they term "the unabated aggrandizement of the Marcusian unidimensional man" and by a major record company after an extensive study of the market. It was a stroke of acumen and you have to hand it to somebody and it might as well be me since they live out of town.

Well, I know that you are anxious for a little history about the boys and I am ready to pass it on.

The lead singer of the group is Billy Slag and he is the songsmith. It would also seem that he is the force behind the boys and responsible for their image. The "Ties" have a powerful visual, as well as aural, impact and you can thank the riveting histrionics of Billy for that.

He confesses to be manic-depressive and messianic. He has also made several statements that he is a heroin addict, but that sort of declaration is almost a matter of course in the entertainment world today. No matter he does when the lights go out, he's the consummate performer and an artist of the first order.

hundred-plus applicants at the summer home of Billy's mother in Southern France.

Recognizing the philosophical, as well as musical and sexual, rapport they share with Ron, Chuck and Hugh, the group became a reality. The rest is, of course, history in the form of a massive media hype.

Needless to say, they procured a record contract in record time and put out their first disc last year, just in time for the X-mas rush. Unfortunately, it was something of an abortive first attempt and was aptly titled *An Abortive First Attempt*. It did contain one memorable cut, however, the abortive "Betty and Her Machine."

That album was followed in two months by a much improved product, *Born To Breed*. There was "Betty and Her Dog," "Me and Pizza Face," "Dumb Girls," "You Stink" and "I Love Sis," just to name a few.

Critical acclaim was late in arriving and it wasn't until the next album, *Never Mind The Bolus, Here's The Ties* that the boys were allowed into the back room at Studio 54. This is a certified masterpiece and I know you remember going comatose last spring over great tunes like "Toe Cheese," "Betty and Her Dad," "Dead Dogs and Stuff," "Ugly Girls" and the bewitching "(I Love) Couch Wrestling."

It was songs like these that forced Ed Given, station manager of WORM in Detroit, to say that the Artistic Autistics are the musical equivalent of

'Backless' is fine
Clapton album

group, he and Carter probably at their best when laying countermelodies, creates a defined contrast of round

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Ron Carter to

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Ron Carter to conclude series

Continued from page 2

as does Carter. The only other prominent example is Stanley Clarke, but he does so on an electric Fender bass guitar.

Playing the role of the other bassist, fellow Mike Davis alumnus Buster Williams has no trouble surfacing in the

group, he and Carter probably at their best when laying countermelodies, creates a defined contrast of round textures.

Pianist Kenny Barron, who adds just a delightful solo to several of Carter's albums, first appeared in Lexington as part of the Vard/Laney Quartet.

Tickets for the Carter performance are available at the door for \$6. Like the previous concert, the quartet will perform in Memorial Hall at 8 p.m.

'Backless' is fine Clapton album

Continued from page 4

and feeling dominate the pieces.

Clapton's return to blues-based rock is sported in "Fula Time." The country ballad is transformed into a free-wheeling jam where all band members work off each other probably better than on any of

Clapton's recent work. *Slowhand* showed Clapton starting to at least care about his music again. *Backless* shows this recurring concern in intelligent, driving rhythms. The album is a modest, but noted achievement for such an artist.

—Walter Tunis

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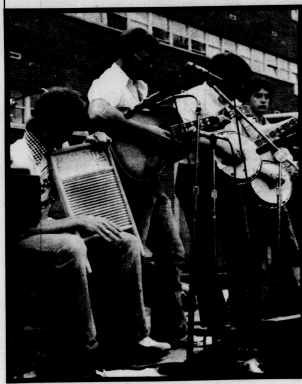
Band on the Run: UK students take to the country



Barlow Creek, above and below, a bluegrass group composed of UK students are caught as they performed in a concert last year. From left in both pictures are: Larry Horton, Pete Basil, Joe Miller, and Marc Harris.



arts & entertainment a supplement to the kentucky kernel thursday, november 30, 1978



By CARY WILLIS
Assistant Arts Editor

While many people will be listening to rock 'n' roll in their dorms and apartments this Friday night, four UK students will be playing bluegrass music.

They will perform in a free concert/jam session scheduled for 8 p.m. in the Complex Commons Piano Room, on the second floor.

Sophomores Joe Miller, Pete Basil, Larry Horton and Marc Harris call themselves Barlow Creek, and they perform traditional "down home" music by the likes of Flatt and Scruggs, the Stanley Brothers and Bill Monroe.

Members of the group, who all admit to playing "just for fun," formed last spring. Basil and Miller, then residents of Haggin Hall, occasionally played in the dorm's courtyard. One evening Harris heard them playing, and he came down from his fourth-floor room "to give them a listen."

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Jazz series concludes tonight

The "Spotlight Jazz" Series concludes tonight with a concert by bassist Ron Carter. Carter's current band was formed two years ago and since then has been recognized as an innovative musical combination in contemporary jazz. The unusual instrumentation is provided by piccolo bass, regular full acoustic bass, piano, and drums.

The lineup features Kenny Barron on piano, Ben Riley on drums, Buster Williams on acoustic bass and Carter fronts the group on piccolo bass. The instrument three-quarters the size of a regular bass, but tuned C-G-D-A like a cello. The

piccolo bass produces a lighter tone than the full bass, giving the Carter a more melodic range to work with.

Since the release of *Piccolo*, the group's debut album, Carter's performing has been reaching bigger audiences. The pace has continued with last spring's Spanish flavored *Peg Leg* album. Carter's newest record is *A Song for You*.

Carter first attained prominence in the Miles Davis Quintet. Now 41, Carter was the first artist to display the acoustic bass as a solo instrument.

More recently (1977) Carter teamed up with Herbie Hancock, Wayne Shorter, Freddie Hubbard and Tony Williams to form the V.S.O.P. Quintet which recorded two albums that year.

The most novel aspect of Carter's new quartet is the use of two basses. His exploration was inspired by a 1950 recording by the Oscar Pettiford Quartet with Duke Ellington and Lloyd Trotman on bass.

He first experimented in this area in 1960 with Eric Dolphy on the recording *Our Thing*.

A newer innovation by Carter is displayed in his

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Ron Carter concludes the Spotlight Jazz series tonight in Memorial Hall. The bassist and his quartet will perform at 8. Tickets will be available at the door.

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UK Theatre to perform 'Dream'

The UK Theatre's current season continues, beginning this Tuesday with Shakespeare's *A Midsummer Night's Dream*.

Directed by Dr. James W. Rodgers, chairman of the Theatre Arts Department, the play will be performed through next Saturday in the Guignol Theatre of the Fine Arts Building.

"*Dream* is Shakespeare's combination of fantasy and comedy. The characters range from mischievous, capricious sprites and fairies, through young lovers trying to sort out their affection in an Athenian forest to "rude" mechanics who endear themselves with their bumbling humor.

Blending the play's diverse elements, Dr. Rodgers said, is the play's greatest challenge. He said he hoped to do so by

developing the play's theme of love as an orchestra might play variations on a symphonic theme. Thus the disparate groups of characters show the different ways love manifests itself.

"The productions I've seen or been involved with in the past," Dr. Rodgers said, "I suppose you could say I've been frustrated because the young lovers have been ignored." In that event the humor of the mechanics usually dominates the play, he said.

There are 27 cast members in *A Midsummer Night's Dream* and probably that many people will be needed backstage to mount the production, Dr. Rodgers said. Because of the extensive manpower needs, most of the people in the Theatre Arts Department will be involved in some way with

the production, he said. Specifically, he mentioned the contributions of costume designer Gwendolyn Kopani, both faculty members.

The setting of the play is in ancient Athens, but, Dr. Rodgers said, he didn't want to see costumes from that period. He said it was Ms. Stephenson who suggested the Regency, or Napoleonic, era.

Kopani's set communicates a contrast between urban restrictions and the freedom of nature, Dr. Rodgers said. Part of the play takes place at court and then shifts to a forest where all the separate groups of characters intermingles, much to their confusion.

A Midsummer Night's Dream will be performed nightly at 8 in the Guignol. For ticket information, call 258-2860.



James Bailey and Robert Hens play Demetrius and Lysander, respectively, in the UK Theatre production of Shakespeare's *A Midsummer Night's Dream*. The second of the theater's four season offerings opens this Tuesday in the Guignol Theatre.

Armatrading's 'Limit' is a fine effort

Possibly the finest out on the album is "Wishing," in which Armatrading is wishing for something (?) she knows she'll never get. Regardless of whether it is she is wishing for, this piece is outstanding. It starts out with a bluesy sound, then switches to a folk-rock orientation, and features some

soulful guitar by Philip Palmer. The rest of the band is more than competent, and they form a cohesive blend which complements Armatrading's fine arrangements. To the *Limit* is one of the better albums of the year.

-Cary Wills

KENTUCKY

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Students on campus form country band

Continued from page 1

Several nights later the three were playing together—Harris and Miller on harjo, and Beall on guitar and occasional vocals. Then Horton became interested in the group.

"I've always been interested in bluegrass music, and I had played a little dulcimer. Then Marc (Harris) showed me how to play a washboard. Pretty soon I started playing spoon."

In addition, Horton currently plays upright bass and sings.

Now the band plays in their free time, especially on weekends. But free time is limited because some work and

all have classes. "Everybody's first concern is school," Horton said.

He was asked if he was interested in becoming a professional bluegrass musician. "Well, I don't know," he said, after a pause. "Some days, maybe. But right now we're not thinking of making any money."

"To make it, you've gotta be good... real good. Hell, we're just amateurs." We need crowd experience."

He said it is "kinda scary" to think about performing in front of people. Marc Harris, who plays banjo, fiddle and mandolin, said he too was a bit nervous, but he added, "See, we've gonna be jamming with other people. (Friends, J.C. Burns, Dave Kazez and Martin Booc have said they will play Friday night.) It won't be a completely audience-oriented thing. We just want people to come and have fun. It'll be a 'coffeehouse' type of thing."

Harris commented on what it is like to perform: "Well, I really want to wait a while before I start performing a bit. I like playing with people, not for them."

The group has casually considered making a 45 r.p.m. record in the future. "Well, it's a possibility," Harris said. "Just for fun. Of course we'd lose money on it."

Joe Miller, who does some singing and plays "anything with strings on it," said he is really not very apprehensive about playing before an audience. But, he adds, "Last year at Hagen's I sure was. (Barlow Creek played an outdoor concert at Hagen Field last May.) But if everybody just has a good time, it makes it a lot easier to play."

Miller said they get tired of playing the same songs. "Everybody wants to hear 'Foggy Mountain' and 'Rocky Top.'"

The group has composed one song more or less their own, called, aptly enough, "Barlow Creek Blues," with the basis for the piece contributed by Dave Kazez. Horton wishes they could do more original material. But, he said, "It ain't easy."

Harris assessed the possibility of the group's ever going professional. "It's hard to say. You have a dream, you'd like to be a musician. But trying to make it as a professional puts a strain on you. I'm comfortable playing as I am."

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music reviews

Joan Armatrading's latest is excellent



TO THE LIMIT
Joan Armatrading (A&M)

The latest album from largely unheralded Joan Armatrading is the best showcase to date of her immense talent.

Armatrading is an exciting, original performer. Admittedly, her voice is rather unique (some may say strange), but it is a fresh, welcome change from the polished, sterile commercialism trying to take over the music scene.

The only song she has made that ever got any real airplay was the title cut from her previous release, *Show Some Emotion*. This album certainly has some tracks worthy of broadcast.

The album was produced by Glyn Johns, who has worked with masters such as Eric

Clapton and The Who, and drummer Henry Spillertini played on the superb Ronnie Lane/Pete Townshend collaboration, *Rough Mix*.

But these are only two of the strengths of this album.

"Barfoot and Pogram" is the first cut on the album and immediately her jazzy, upbeat sound becomes evident. She is her lover that he "has her hands" with warmth and is eager to make love to her, but otherwise ignores her.

"Am I Blue for You" is a captivating number, apparently making use of an instrument known as a lyroch, with a pleasing electronic sound. It has a bluesy soul feel, and the electric and acoustic guitars are excellent.

The last song on side one, "Baby I," is a slow, beautiful love song.

The tempo changes dramatically on side two with the dynamic rocker, "Taking My Baby Upstairs." In this song, Armatrading vows she won't let outsiders break up the love affair in which she is currently involved.

Continued on page 7

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UK Theatre to perform 'Dream'

Thursday, November 30, 1978, The Kentucky Herald - A&E - 7

UK Theatre concludes tonight

With Bassist Ron Carter

Thursday, November 30, 1978, The Kentucky Herald - A&E - 8



Clapton's 'Backless': One of his best



BACKLESS
Eric Clapton
(RSC)

Commercial overtones of *No Reason to Cry* and *Slowhand* in favor of a slightly rougher, more blues-based format than he anything he's tried in the studio since *Layla*.

The majority of the blues material comes across in nearly all of side two of the album. Bob Dylan's whimsical "If I Don't Be There in the Morning," has Clapton and his band stomping a repeating set of blues chords and, with the guitarist rambling off vocals in an almost incomprehensible fashion.

"Early in the Morning" and "Roll It" are the strongest of the blues-based material. Both are showcases for the revitalized Clapton. Although he still tends to shy away from any dramatic soloing, his mood



THOROUGHFARE GAP
Stephen Stills
(Columbia)

hey God, what garbage! How an artist like Stephen Stills, coming off his excellent work on CMA last year, as well as three intensive tours with David Crosby and Graham Nash ever convinced him to release an album as poorly conceived and worse executed as *Thoroughfare Gap* is almost beyond comprehension.

To listen to Stills, within the opening minutes of the album, will honestly ever admit a tonnage of disco percussion, string, and horn charts is simply embarrassing. Titles like "You Can't Dance Alone" and "Can't Get No Booty," as well as the sleeve credit to Andy Gibb should warn you to discard this album in the first place.

The remainder of this very sad excuse for an album is a boring, obviously pretentious coupling of covers ("Midnight Rider" and "Not Fade Away") and dull, saccharine typical Stills

blues ballads. The only redeemable song here is the title track, a very attractive acoustic number, but it is sandwiched between so much trash that you can hardly notice it. *Thoroughfare Gap* probably stands as the worst album from a major artist in years. Don't be fooled by it. —W.T.

REMINDER TO MOTORISTS
Patterson Drive is ONE WAY from the Classroom Bldg to Administration Dr. The Police Dept. has found violations of this to be an increasing problem and finds it necessary to begin issuing citations for this offense.
UK Public Safety Division

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Appointments from 5pm-8pm at 10 minute intervals.
Rm 309 Student Center

feature films

Bedeviled (1968) (PG) New life is given to the classic Macabre and Ford tale of a man whose wife with other crimes that work. Royal Wachs and Peter Cook. At Kentucky Theatre (Thurs. 7-9).

Equus (1977) (R) Tale of a boy who identifies horses and of a psychiatrist who tries to diagnose the boy's visions. At Kentucky Theatre (Thurs. 7-9).

Chief Heat (1973) (G) Bruce Berikoff's first film, a story about a police officer who works hard to get on the job. At Kentucky Theatre (Thurs. 7-9).

Collaborator (1948) (PG) A. R. Byler, Berikoff's masterpiece, the tale of a young girl who is kidnapped and taken to the jungle by a band of outlaws. At Kentucky Theatre (Thurs. 7-9).

Hamlet (1948) (G) Shakespeare's tragedy, per to film by Laurence Olivier. Winner of five Academy Awards. At Kentucky Theatre (Thurs. 7-9 & 9-11).

High (1967) (G) John Ford, George and Huguette in the battle against the Kentucky Theatre (Sat. 10-11).

Imma (1975) (G) With Richard Dreyfuss and James Frawley. At Kentucky Theatre (Thurs. 7-9).

The Long Goodbye (1973) (R) Robert Altman directs the adaptation of a bestseller novel. At Kentucky Theatre (Thurs. 7-9).

Mad in the Sun (1973) (PG) Sidney Poitier stars in this story of a poor Chicago family who moves into a new apartment. At Kentucky Theatre (Thurs. 7-9).

Looking for Mr. Goodbar (1977) (R) Diane Keaton is superb in this disturbing film of a woman who decides to seduce by day and seduce her by night. At Kentucky Theatre (Thurs. 7-9).

Mr. Smith Goes to Washington (1939) (G) Frank Capra's comedy classic about an idealistic youth who becomes a short-term U.S. Senator. At Kentucky Theatre (Sat. 10-11 & 7-9, Sun. 1-3).

Monterey (1978) (G) Gary Cooper and Marlon Brando in a story of a young man who returns home. At Kentucky Theatre (Thurs. 7-9).

The Rocky Horror Picture Show (1975) (R) An exciting, campy musical. Transcendental. At this one the audience are asked to sing along with the film. At Kentucky Theatre (Thurs. 7-9).

The Year of a Horse (1968) (G) Director Charles Brasch autobiographical story about a year of hardship between a man and a woman. At Kentucky Theatre (Thurs. 7-9).

The Fog (1978) (G) The effect of a fog on a small town. With Judy Garland and James Stewart. At Kentucky Theatre (Wed. 6-8).

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classifieds

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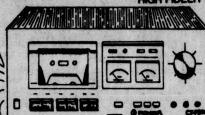


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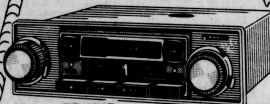
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