

KENTUCKY Kerhel

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Lexington, Kentucky

Drennon appointed Acting Dean in the College of Communications

Dr. Herbert Drennon, political science professor and Associate Dean of special programs for Arts and Sciences, has been appointed Acting Dean of the College of Communications.

Drennon, who officially begins his duties as dean on July 1, replaces Dr. Ramona Rush who held the position of dean for two years.

Rush, who resigned as dean last month, said her resignation was prompted by a decision of the UK administration to halt the communications' faculty recruiting effort. She was quoted as saying she was "fed up with trying to put together a viable College of Communications."

Rush's resignation, which came about after a lengthy period of unrest among the college faculty members, followed a letter, endorsed by 16 of the college's 20 full-time faculty members, expressing a lack of confidence in the dean.

Another problem known to exist in the college is friction between faculty members in the School of Journalism and the Department of

Human Communication — the two divisions of the College of Communications.

When asked how he planned to handle the problems now existing in the college, Drennon said, "Listen and learn, and then operate on the assumption that every one shares a common concern to resolve any problems and move ahead."

Drennon said that through his conversations with the college's faculty, he has found the biggest concern to be needs of the students.

"Everyone has expressed a particular concern that the highest priority in the college is the programmatic continuity of the students," he said.

He said he sees his role as dean as more "a question of management rather than building a new program."

"I perceive the immediate problems to be operational problems, such as space and personnel problems," Drennon said. "I think the main objective is to keep the college operational."

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By GARY LANDERS / Kerhel Staff

National cancer director praises McDowell Cancer Network

By TERESA YOUNG
Staff Writer

Dr. Arthur C. Upton, M.D., director of the National Cancer Institute, has nothing but praise for the Ephraim McDowell Community Cancer Network located on UK's campus.

"I think what this state is doing (in the cancer research and treatment field) is highly innovative and imaginative," said Upton during a press

conference last Friday. "Kentucky is showing leadership."

He said the local network is still in an early stage — too early know what type of effect it will have.

"I am confident on the basis of what has already happened here (at the cancer network) that the level of support from the federal government will sustain and will increase."

"Presently," Upton said, "the 1980 budget is in its final stages

of being approved by Congress. The President is asking for \$937 million (in cancer funds), but Congress appears to be suggesting a little more.

"We can hope that the budget will keep up with the cost of living increase," he said.

Upton said that cancer, which is the second leading cause of death in America, is caused by two main factors — those influencing the body from the outside and inherited factors.

Lunar lights

The full moon shining over the Classroom Building unveiled an eerie scene recently as a row of vacated mail trucks made the surrounding area look haunted — but not to UK students who were enjoying a vacation from classes until today.

Although some research is being done on the inherited factors, Upton stressed the importance of conducting research on the outside factors. Influencing young people not

to smoke, finding ways to decrease the effect of toxics in tobacco and restricting the use of carcinogenic chemicals are ways to cut down the risk of

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Structure and campus issues: Topics for discussion at graduate student meeting

By TERESA YOUNG
Staff Writer

Graduate representatives from 14 UK departments will meet tomorrow to adopt a working structure for the new graduate student union organization, Vicki Lyle, English Graduate Student Organization president, said.

Ten graduate students recently met with Arts & Sciences Dean Art Gallaher to

discuss the structure of the graduate student union which disbanded in the early 70's.

"Dean Gallaher was very helpful in telling us what the old organization did and how it worked," Lyle said. She said that she thought the majority of graduate students were satisfied with the structure of the old organization and would vote to adopt the former by-laws.

The executive ad hoc committee of graduate students

could vote in temporary officers for the group, Lyle said. However, this will not be decided until the meeting, she said.

"We may also discuss the issues we want to deal with," Lyle said. "Right now we want to rank the issues and deal with the most important first."

One issue that may be discussed will be the increase in out-of-state tuition. She said the graduate students would like to keep the tuition for

graduate students from increasing or work out some type of "refund" for them.

The catalyst which led the graduate students to form a union were comments made by Dr. Joseph Bryant, English chairman, last spring.

Bryant said that the English teaching assistants for the English 105 sections were "too immature" to teach, lacked proper judgment "to decide a book for their courses" and

said that they didn't have "the experience to choose an effective topic for composition." (*Kerhel*, April 23, 1979)

He banned Henry Miller's *Black Spring* and William Faulkner's *Light in August* from freshmen English courses after the parent of a student complained about the sexual passages in the Miller book. The student was in a class taught by Betty Jean Gooch, a former English teaching assistant.

UK students losing friend with prof's retirement

By JAY HAMBURG
Staff Writer

After 30 years of academia, Dr. Ben Black, the student's friend in the administration, has retired.

The former professor of English and assistant dean of Arts and Sciences said that he has enjoyed his colleagues and his career but added that he is ready for the change. He said that one advantage of retirement will be "not living your life according to class bells and academic calendars."

But, according to Black, the crowning glory of his retirement is "not grading papers."

In 1967, Black became assistant dean of Arts and Sciences because, as he says, "they told me to." The job was only supposed to last one year, but the administration never asked him to leave the position.

He said the work has been enjoyable but admits that "splitting your energies between administration and teaching can be tiring, and the regular office hours mean you can't go fishing."

After retirement this year, Black plans to "play around for a semester, and get good at loafing." He said he will practice loafing by fishing, gardening and continuing his reading on the Elizabethan Age.

In fact, the thought of catching up on his reading is one of the reasons Black is looking forward to retirement.

He first came to UK in 1931 as an undergraduate majoring in Journalism. However, the \$15-a-week newspaper jobs of the Depression convinced him that Journalism wasn't everything it was cracked up to be and decided to go into the field of English.

"At that time," Black said, "English Ph.D.'s were relatively rare and they could just about write their own ticket."

After attending UK, Black went to Harvard where he received his Masters degree in 1940. He then entered the service, where (according to Black), he was "the closest thing possible to being a civilian."

He said his main duties as this "civilian" were to assist M.I.T. professors in testing and modifying radar equipment in Florida.

After the service, the Campbellsville native began work on his Ph.D. at Michigan, and in 1948 took a teaching position at UK.

While teaching here, he completed his dissertation concerning Shakespeare's role in the writing of *Sir Thomas More*. Black said that he tried to show that Shakespeare wrote one hundred and forty

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Busy week over for 4-Hers

By TERESA YOUNG
Staff Writer

At 6:30 this morning, 824 youths rolled out of UK's campus to go home tired—but with many happy memories and new ideas from 4-H Week.

This is the 56th year UK's College of Agriculture and the Kentucky Cooperative Extension Service have hosted the gathering of top 4-Hers from throughout the state at UK.

Dennis Goodman, 4-H Week coordinator, said the main objectives of the program were "development of leadership, citizenship, social skills, and interpersonal relationships."

Goodman, who has been working with 4-H Week for over six years, said that he thought this year's 4-H Week was one of the best ever. He said that even with an increase of \$11 in the cost of the four day conference, the number participating was up significantly compared to last year.

"It shows the kids still care about 4-H and that shows 4-H has something going for it," he said.

The theme of this year's conference was "4-H: What A Difference You've Made in My Life." Dr. Hope Daugherty, 4-H leader with the U.S. Department of Agriculture's Science and Education Administration, spoke to the delegates on this theme last Monday night.

The youths attending the



By BILL BELL/ Kernel Staff

4-H leaders follow the bouncing (earth) ball

conference, who ranged from 12 to 19 years-old, were accompanied by 125 county extension agents and leaders and stayed in Kirwan and Blanding Towers.

Ten delegates from Ohio, Indiana, Virginia, West Virginia and Tennessee were guests of the conference. They shared ideas and plans from their states, as well as gaining ideas from the Kentucky 4-Hers.

One of the highlights of the week was election of the new state officers. The candidates, who campaigned throughout

the week, were elected yesterday morning and installed last night during the inaugural banquet and ball.

Another highlight was the State 4-H Fashion revenue. From the 130 delegates that participated in the style show, ten state finalists were picked Tuesday night and one of these will be named to represent Kentucky in a National Revue in Chicago during National 4-H Congress.

Almost all delegates attended workshops put on by

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Rape Crisis Center offering new services

By TERESA YOUNG
Staff Writer

"It is not a pleasant thing to consider, but every woman is a potential rape victim. One out of every 15 women will be raped according to the FBI," Susan Rice, director of Lexington's Rape Crisis Center, said.

Last year, the Center worked with over one hundred rape victims. "In 1978 we had over a hundred reported rapes," she said, "but there are between 500 to 1000 rapes that go unreported (each year)."

Anyone who has been the victim of sexual harassment—whether it is rape or obscene phone calls—can call the Center's crisis line, 253-2511.

The Center offers several different services to local women, such as the Crisis Intervention program which offers both telephone and

personal counseling to any victim of rape, sexual harassment or abuse.

A referral service is also offered; counselors can refer victims to other agencies, the police, or lawyers.

Through the Community Education program, local groups and clubs can contact the Center and members will come and speak about programs dealing with any topic selected by the group. The subjects range from rape prevention to sexual harassment on the job.

Anyone interested in having a program presented can contact Rice at 253-2615.

Rice said the Center is developing a new program which will aid women attending UK by providing a women's escort service. Tentative plans call for the program to provide transportation to women on campus

between the hours of 10 p.m. and 1 a.m.

"This will be a service to women who are out late at night and do not have an escort," Rice said. The Center is looking for volunteers who can provide transportation one night a week.

There will be an organizational meeting for the escort service June 27 at 7 p.m. Interested people can contact the center for more information on the meeting at 253-2615 between 9 a.m. and 5 p.m. Monday through Friday.

The main topic at the meeting will be what format the escort service will use. "Right now we are looking at other cities' escort programs," Rice said, "and deciding which ones we want to use to pattern ours by."

A large number of rape victims know their assailants, she said, adding that the

assailants may be someone in your own family or even your newspaper deliverer.

She also said that many rapes are planned. The victim may not always be selected beforehand, but many assailants decide they will rape someone at a certain time.

"College girls are more available (to assailants) because they are less prone to take precautions," Rice said. "They often are out late at night by themselves and are not prepared to fight the rapist."

She said women should call the Center with any type of problem, no matter how insignificant it may appear to the victim. If a woman is receiving obscene phone calls, or has been flashed, harassed, abused, raped or has problems with her boyfriend she can call the Center for help.

All first contacts at the Rape Crisis Center are anonymous,

Rice said.

"Regardless of what happens, we go on the assumption that the woman has been raped if she says she has been raped," she said. At least two counselors will meet with the Center's clients at the hospital after the rape has been reported to give moral support to the victims.

If the woman decides to go to court, the Center will support her throughout the entire session and counsel her after the trial is over, Rice said. "We think it is important to support the woman continuously because she has the courage to go to court."

Rice said that the Center encourages women to go ahead and report rapes and sexual assaults. "Anything that violates a woman's space and integrity, we consider an assault."

Youths leave with new ideas

Continued from page 2
4-H specialists and extension agents. The topics of these workshops ranged from "Getting High on Life" to "Sex Roles."

Besides the meetings, workshops and assemblies, the delegates did have some recreation. They attended two dances and participated in "4-H Superstars," an afternoon of track and goofy games in which the 4-Hers competed for awards.

Steve Whitaker, state president of 4-H, said the week was planned by the state officers, 36 teen council delegates and state extension staffers.

Marlene Kallop, a teen council delegate and UK sophomore, said, "The most important aspect of 4-H Week is having 4-Hers from all the countys in the state together in one place to share

Prof named as new dean

Continued from page 1

Drennon, who has been at UK for 28 years, said his previous positions as professor and Associate Dean of Arts and Sciences will be helpful in his upcoming role.

"Being a professor and associate dean helps to keep you aware of what the real problems of the student are," Drennon said.

According to Ray Hornback, of University Relations, said the appointment of Drennon is not official until the UK Board of Trustees meeting at the end of this month.

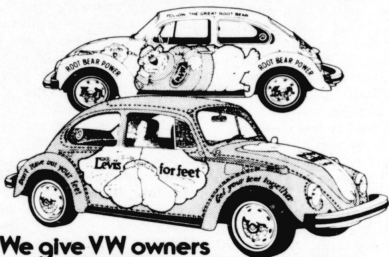
He said that in addition to the appointment of Drennon, the president's office will establish a committee to review the status of the college and make recommendations to his office. The committee is expected to complete their evaluation sometime in the fall semester.

educational experiences which lead to greater opportunities in the future."

"It is a chance to meet people and make friends — friends

that you can keep for a life time. It is an experience that you will never forget," said former 4-H state secretary and UK junior Suzanne Ryan.

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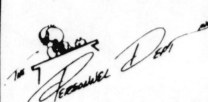
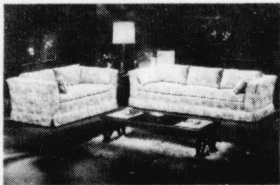
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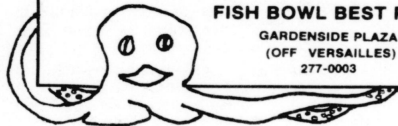
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Commentary

By SAIT TARHAN

Arts and Entertainment Editor

I only had one toy gun and holster set as a kid, and I played with it twice, I think, before I put it away in a closet to gather dust with other toys that didn't interest me anymore.

When I went to the movies I was never inclined to root for the fast-gun hero in white, who invariably kept law and order in the cowtown, and married Maureen O'Hara (alias a school marm) in the end.

I was a cynical little brat. But I always liked John Wayne.

John Wayne.

The name is synonymous with words like, "rugged individualism," "strength" and "masculinity." The "Duke." "What a man." Everything seems to get parentheses when describing John Wayne.

He died before he hit the fifty-year mark in his Hollywood career, and

appeared in over 200 films. Among them were such classics as *Stagecoach*, *Red River* and *The Green Berets*. In 1969, Wayne won an Academy Award for best actor for his performance in *True Grit* as the irascible Rooster Cogburn. His final film, in 1975, was *The Shootist* with Lauren Bacall.

I admired John Wayne, in my own way, for having such a long and varied career, for being a respectable humanitarian, for standing behind his beliefs (regardless of whether or not I agreed with them).

But mostly, I admired him because of his "powerhold" on the American public. For so many years he symbolized the strength that the public likes to think represents America; I was in awe of him for that.

As a child, I watched his old movies on TV and went with my parents to see *The Green Berets* and *True Grit*. They never discussed his acting ability or how well he "carried"

his role in a certain picture.

They never even spoke of him as if he was a real person. He was rough, tough, pure and strong — but with a heart of gold. He was always "the greatest." And I never questioned it. I just accepted the fact that John Wayne was America at its best.

And I still believe it — if I can cut through my cynicism and view him as a man instead of a myth. That's incredibly hard to do.

The Duke has been parodied, cajoled, satired, lampooned and hard-hearted cynics have attempted to dethrone him from his pedestal time and time again. But it

never worked.

I've laughed at him during his unbelievable movies for being unbelievably trite — a living, breathing stereotype. But I've always liked him. I've always secretly wished for someone like him to be real for me, someone personally to know — someone I could admire more than flickering image on a movie screen.

No matter how cynical I get, it all fades away when I think of the Duke. In my mind, any man who is held so close by so many Americans, just by being himself, deserves my respect and admiration.

And, it's hard to say

John Wayne has been around for a long time. He was both a man and a myth, but the man is now gone. What will we do when we need that strong image to turn to in a moment of crisis? Who will represent America for us? National Lampoon has even lost a subject.

Did I thank you enough in your lifetime? Did we give you enough gratitude for letting us lean on you (well, at least your image)?

I can't say goodbye forever, but I won't be tacky and say something like "See you on that dusty trail." How about just, "Thank you for giving yourself to us. We sure loved you."



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Welcome to summer at UK — 'the Kernel'

Whether you have been on vacation for the past few weeks or attending the four-week summer session, the *Kentucky Kernel* welcomes you back to campus with our first summer edition.

The *Kernel* is an independent student newspaper, and is written, edited, and produced by UK students. We hope you, the reader, enjoy our product and find some information in it that will give you a better understanding of the University community of which we are a part.

Eight editions will be published during the summer session, one every Thursday. In each issue the *Kernel* staff will attempt to examine some of the issues facing students and faculty today and report our findings accordingly. But to be successful in touching all the bases, we will need your help.

In addition, the *Kernel* would like to invite students who are interested in working on the newspaper to drop by our offices. Experience is helpful, but not necessary.

Students should ask to talk to Jay Fossett, summer editor, Debbie McDaniel, managing

editor or Gary Landers, director of photography for more information.

Letters, opinions and commentaries must be typed and triple-spaced, and must include the writer's signature, address and phone number. UK students should include their year and major, and University employees should list their position and department.

The *Kernel* may condense or reject contributions, and frequent writers may be limited. Editors reserve the right to edit for correct spelling, grammar and clarity, and may delete libelous statements.

Contributions should be delivered to the Editorial

Editor, Room 113 Journalism, University of Kentucky, Lexington Ky. 40506. For legal reasons, contributors must present a UK ID before the *Kernel* will be able to accept the material.

Letters should be 30 lines or less and no more than 200 words. They should concern particular issues, concerns or events relevant to the UK community.

Opinions should be 90 lines or less and should give and explain a position pertaining to topical issues of interest to the UK community.

Commentaries should be 90 lines or less, with no more than 800 words. These articles are reserved for authors who, the

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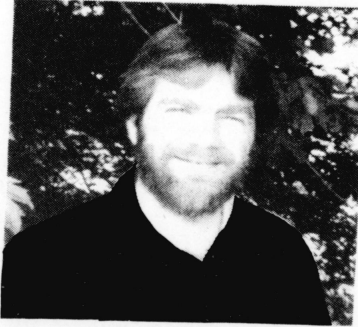
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Using animals in research for finding cancer causing agents yields results

Continued from page 1
cancer, he said.

"Cancer is not a single disease and does not respond to a single treatment," Upton said. "It is a family of diseases and different cancers must be treated different ways."

The practice of using animals to find out if a chemical is a cancer causing agent yields important results, Upton said. "We should assume if a chemical causes cancer in an animal it will cause it in a man."

Administrator is ready to start 'loafing'

Continued from page 2

lines of that play by using handwriting analysis and comparisons of imagery.

His study of Shakespeare began early. "It (the study of Shakespeare) started before high school, and probably with reading at home." Although he reads detective stories for fun now ("Agatha Christie, not the sex and sadism guys like Mickey Spillaine"), he has never tired of reading about Shakespeare and the Elizabethan Age.

He said he has enjoyed his teaching career, and added that "Teaching Shakespeare has never been monotonous because it can be taught in so many ways." After years of teaching Shakespeare, Black said he "learns something new every time I teach."

In his opinion, the teaching profession has improved because "It has become more democratic and the faculty feel safer about sounding off."

"It takes 10 to 30 years to find out what chemical exposure does to man, and therefore we should rely upon research with animals."

Upton said there is steady growth each year in cancer research and treatment. And,

he said that with the increasing number of cancer centers, such as the Ephraim McDowell Community Cancer Network, there is a parallel increase occurring — an increase in the chance that a cure for cancer is in the near future.

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GUIDE TO STUDENT SERVICES

— 1979 SUMMER SESSIONS

This guide is not a complete list of the services or activities available to summer students. Additional information is available at the offices listed below.

Academic Concerns

Academic Advising

Good academic advising is available for each student attending the University and should be considered a vital part of the academic experience. Students who are certain about their academic goals can find assistance with course scheduling, academic difficulties, or long-range planning from departmental advisors in the college where they have chosen a major. Those who are not ready to declare a major or who are unsure of their goals can request advice from the staff of the Academic Advising Service, College of Arts and Sciences, in 257 Patterson Office Tower. By seeking advice from an informed, interested advisor, students can be helped to make the most of their own potential and to individualize their educations at the University of Kentucky. Call the Dean's Office of your college or the Academic Advising Service at 258-8711 to locate an advisor.

Graduate School

The Graduate School is concerned with advanced study, graduate instruction and research conducted by the faculty and students of all colleges and departments.

The Graduate School Admissions and Records Offices are located on the third floor of the Patterson Office Tower. All questions concerning graduate work should be directed to those offices. Students who have been admitted to the Graduate School may contact the Director of Graduate Studies in their respective programs for academic advising.

Experiential Education

Experiential Education provides students a means of earning academic credit for learning opportunities outside the classroom. Internships, field experiences, co-op placements, are among the options open to students, usually juniors or seniors of almost any major. Under the supervision of a faculty member, a student works part or full time at a job related to his/her academic programs or career interest. Any student who can declare learning objectives for such an experience can work through the Office for Experiential Education to identify an organization to work with, determine a faculty advisor, and arrange for credit. More information can be obtained at 303 Administration Building, 257-3632.

Admissions and Registrar

The Dean of Admissions and Registrar's Office is located in the Gillis Building (formerly the Administration Annex). Office hours are 8:00 a.m. to 4:30 p.m., Monday through Friday. The offices do not close during the lunch hour.

Questions about admission (including Advising Conferences), course registration, transcripts, withdrawal from U.K., classroom scheduling, tuition refund requests, enrollment verification, in-state residency, and veterans services should be directed to the Admissions and Registrar's Office.

The following information may be used as a quick reference for dates and procedures:

Registration:

New Students (not advanced registered)

4-Week Intercession — May 14, 1979 — Miller Hall Lobby
10:00 a.m. — 4:00 p.m.

8-Week Summer Session — June 13, 1979 — Memorial Coliseum

Libraries

The University of Kentucky Library System is comprised of King Library and 14 branch and associate libraries. It contains 1,750,000 volumes, 1,700,000 microform units, 125,000 maps and approximately 200,000 pictures, tapes, music records, manuscripts and miscellaneous items. The Library currently subscribes to 25,000 periodicals including 320 foreign, domestic and Kentucky newspapers.

Services include on-line computerized searching, individualized instruction in library use, academic information and referral, replication of materials in both microform and hard copy, and reference.

Information booklets and guides to the Library and its resources are available at the King Library Circulation Desk or the Reference Department and at the various branch and associate libraries. Hours and services may be obtained by contacting the following:

Agriculture	N24 Agr. Sci. Center-North	258-2758
Architecture	200 Pence Hall	257-1533
Art	King Library North (lower level)	257-3097
Biological Sciences	313 Thomas Hunt Morgan Building	258-5889
Business and Economics	401 Commerce Building	258-4644
Chemistry-Physics	150 Chemistry-Physics Building	258-5954
Education	205 Dickey Hall	258-4939
Engineering	355 Anderson Hall	258-2965
Geology	100 Bowman Hall	258-5730
King Library	Reference Department	257-1631
Law	128 Law Building	258-8687
Mathematics	OB9 Patterson Office Tower	258-8253
Medical	135 Medical Center	233-5300
Music	116 Fine Arts Building	258-2800
Pharmacy	203 Pharmacy Building	257-1798

AIDS/MEDIA

The AIDS/MEDIA Center, located on the first floor of the King Library, provides information concerning campus activities whether a student wants to improve study skills or just wants to know when and where the next movie or dance is being held. The Center keeps videocassette tapes on academic subjects, films of old UK sports games, textbooks for quick reference, old examinations as examples of college style test questions, pamphlets describing student life at U.K. and brochures describing campus offices, services, and opportunities for students. AIDS/MEDIA is open during regular library hours. For a full list of academic and media services available, stop by the Center or call 258-4021.

Human relations Center

Bradley Hall, 258-2751

International Students

The International Student Office helps all international students on campus to adjust to a new and unfamiliar way of life and in doing so deals with a wide range of problems that the students might face. Assistance is available with housing, financial aid, employment, immigration concerns, and all personal/social adjustment concerns.

Those students who wish to have a close contact with an American family may do so by participating in the "Host Family Program" sponsored by this office. Free English classes are also offered to those who might need them. Please visit the office at Room 113, Bradley Hall or call 258-2755 for more information.

NEXUS

"NEXUS" is a telephone communications service which provides a collection of information tapes prepared on a number of specific topics. A student in need of information can call the central number, 257-3921, and ask for a specific tape by its code number. The operator will then play the desired tape directly into the telephone. The end of each tape will refer the inquirer to the person or office for further information. Some subject areas of tapes include Academics, Financial Aid, Student Health, Housing, Food Service on Campus, Campus Recreation, Transportation, and many more. Brochures of current tape topics may be picked up in 213 Bradley Hall, Student Center Lobby, or 301 Complex Commons.

Handicapped Student Services

Students with permanent or temporary physical disabilities often need special help while attending the University. This assistance is usually provided through the Handicapped Student Services, which coordinates its activities with other campus offices as well as public agencies.

Special parking permits, buses with wheelchair lifts, and elevator keys are available to individuals with walking limitations. If needed, disabled students receive priority in academic advising and class selection with particular attention given to locations of accessible classes.

An Attendant Care Program is available for severely disabled students who need individuals to assist them with dressing, showering, and other personal needs.

Blind and visually impaired students use a special program engaged in recording text books and locating braille and other academic materials. Students who are hard-of-hearing have volume control telephones available on campus. Students who are unable to fully participate in regular recreational programs may take part in supervised adapted athletics. A room at the M.I. King library has been set up with special equipment and materials.

If a disabled student has special concerns or needs before he attends the University, or if he encounters problems while enrolled on campus, he is encouraged to contact Handicapped Student Services, Room 2, Alumni Gym. 258-2753 or 258-2754.

Bus Transportation

Campus

The University provides free bus service on the campus for students, faculty and staff. Two routes are available, one which encircles the central campus, and the other which connects the campus with student parking at Commonwealth Stadium. The buses operate Monday through Friday, from 6:30 a.m. to 6:00 p.m. Route maps are available at the Public Safety Division, 305 Euclid Avenue.

City

Counseling and Testing Center

The University Counseling and Testing Center, 301 Mathews Building, will be open daily throughout the summer from 8:00 - 4:30 for personal, vocational and study skills counseling. Students may find the summer school period particularly valuable for re-assessing vocational choice, choice of major, or for re-assessing personal objectives and interpersonal relationships. One study skills class, Study-Reading and Classroom Strategies, will be offered from July 2 - July 19, from 1:00 - 1:50 p.m. Monday through Thursday, in Commerce 225.

The Testing Center which administers vocational interest inventories, personality surveys, CLEP exams and many other types of tests will be open from 8:00 - 4:30 including the noon hour.

Students interested in using the Center's services may call 258-8701 for more information or for an appointment with a professional counselor.

Minority Affairs

The Office of Minority Affairs at UK serves as the official entity in matters relating to minorities and disadvantaged students on the Lexington campus. Established in 1975, this division is under the direction of Dr. John Smith, Vice President for Minority Affairs, and is responsible for the administration and coordination of the following student service program components:

Recruitment and Learning Services Office. The Learning services component of this Office provides various support services to minority and disadvantaged students encountering difficulties handling the college experience. Included are free tutoring in any content area, basic study skills, reading improvement, memory training, exam taking techniques, test anxiety reduction, and problem solving skills. This office is located at 147 Washington Street. For further information call 233-6347.

Office of Minority Student Affairs. Established in 1971, this office provides ongoing support and program activities of interest to minority students prior to and following their enrollment. These include short-term crisis and motivation counseling, non-academic advising, orientation, year-round cultural and educational programming, and the provision of information to and referral of minority students to existing services, offices, and opportunities. This office is located in Room 1 Miller Hall. For further information call 258-5641.

Leisure Time Activities

Campus Recreation

The Campus Recreation Program is very informal during the Summer sessions. There will be a number of tournaments, clinics, and special outdoor events as well as a wide range of informal recreational activities for students, faculty, and staff this summer.

Summer Tournaments - Outdoor basketball, volleyball, liberation softball, regular softball, tennis, racquetball, and squash.

Clinics - Tennis

Special Outdoor Events - Day hike, canoe trip, bike hike, and rappelling.

Informal Recreational Activities - Basketball, badminton, jogging, volleyball, racquetball, squash, tennis, and swimming.

For detailed information concerning Summer Recreation Program call Campus recreation 258-2698.

Student Center

The University of Kentucky Student Center provides a place outside the office or classroom where members of the University Community can relax and spend their leisure hours, or where they can come together for either formal or informal activities and functions. The Center particularly serves the commuter student who relies on the facility as his or her base of operation while on campus during a part of the day.

The Student Center provides certain conveniences and services to members of the University community.

(See Schedule of Classes for alphabetical distribution)

Late Registration

4-Week Intersession — May 15-18, 1979 — 8:00 a.m. — 4:30 p.m.
Room 204 Miller Hall

8-Week Summer Session — June 14-18, 1979 — 8:30 a.m. — 4:00 p.m.
June 14: Mezzanine Patterson Office Tower
June 15-18: Room 204 Miller Hall

A \$20.00 late registration fee is charged for students registering during the late registration periods.

Add/Drop

Students who have completed registration will add and/or drop courses in their Academic Dean's Office. There is NO centralized add/drop during the Summer. If add-drop has changed your fee status, report immediately to the Registrar's Office for a new assessment or refund. Refunds must be requested prior to the deadline listed in the **Schedule of Classes**.

The last day to enter a class for the 4-Week Intersession is May 18, 1979. The last day to enter an 8-Week course is June 18, 1979. The last days to drop a course with and without a grade are outlined in the **Schedule of Classes**.

Withdrawal from School (Room 107, Gillis Building)

Four Week Intersession: May 29 is the last day to withdraw or reduce course schedule and receive any refund.
Eight Week Session: July 13 is the last day to withdraw or reduce course schedule and receive any refund.

Transcripts (Room 107, Gillis Building). \$1.00 per copy. UK transcripts only.

Veteran Services

Students receiving regular VA benefits must complete a copy of their schedule card for the Veterans Services Office (206 Gillis Building). Any change of status by a veteran must also be reported immediately to the Veterans Services Office.

Students receiving a waiver of tuition under the Kentucky War Orphans Program must renew their waiver request prior to the Fall Semester.

GENERAL INFORMATION

NEXUS—257-3921

Vice-President for Student Affairs, 529 P.O.T., 257-1911

Dean of Students, 513 P.O.T., 257-3754

EMERGENCY NUMBERS

Fire and Police on-campus - 333

Fire off-campus - 255-6666

Police off-campus - 252-2626

Rape Crisis Center - 277-7797

The Student Center provides certain conveniences and services to members of the University community.

Housing

Off-Campus

Limited space in university housing has made it necessary for many students to live off-campus. In an effort to assist those students, the Dean of Students Office maintains an unsolicited listing of rooms, apartments, and houses submitted by any interested landlord in the Lexington community.

The University neither inspects or approves any of the rental property. Therefore, the off-campus housing list is in no way "authorized" by the University but merely is maintained for the students' benefit in their search for a place of residence off-campus. Lists are available in room 513, Patterson Office Tower.

Students wishing to locate a roommate may also contact this office.

On-Campus

Summer School housing will be located in the Blanding-Kirwan Complex. Blanding One will be used for men and Blanding Three for women. These halls are completely air-conditioned and have wall-to-wall carpeting throughout. Each student is provided a single bed and mattress with pad, desk with study lamp, desk chair, window blinds, closet space, and dresser-type drawer space. Linen service is available upon request. For further information call 257-1866, or contact the Housing Office, 218-L Service Building.

Apartments

In addition to residence hall facilities, a limited number of furnished, nonair-conditioned efficiency and one-bedroom apartments are available for married and graduate students.

Rental rates are: \$125.00 per month for an efficiency and \$155.00 per month for a one-bedroom. A \$50.00 deposit is required with the application. For detailed information, contact the Cooperstown Housing Office, Building "C", Cooperstown; Lexington, Kentucky 40506: (606) 257-3721, or contact the Housing Office, 218-L Service Building.

Financial Aid

Information regarding Student Financial Aid may be obtained from the Office of Student Financial Aid, Room 567, Patterson Office Tower.

The Information Center, Room 516, is open from 8:00 a.m. until 4:30 p.m. Applications for all types of financial aid may be obtained at the Information Center.

The Office of Student Financial Aid administers institutional scholarships, BEOG, SEOG, CWS, NDSL, Nursing Loans and offers a referral service for part-time employment.

Applicants filing by April 15 are given priority for aid available; however, assistance will be provided as long as funds remain available. No advanced application is required for seeking part-time jobs through the Student Employment Referral Service.

Interested students may call 258-8606.

Placement Service

The Placement Service assists students in setting career goals and obtaining career employment. The Career Resource Center provides excellent information for students who may need to make career exploration. Career part-time and summer employment is offered by the service and helps the students in their career exploration.

To begin on-campus interviews, register with the service two semesters prior to graduation. The staff can assist students in their job search with resume writing, interviewing preparation, and employer contacts. You are invited to visit with us in the Mathews Building, Room 201, 8:00 a.m. - 4:30 p.m., Monday thru Friday.

The City of Lexington operates a transit system throughout the city at a cost of 35 cents per ride. Route maps are available by calling 255-7756, or may be picked up in 513 Patterson Office Tower.

University Police

The University Police, which operate 24 hours per day, seven days per week, patrols on the campus and are headquartered at the corner of Rose Street and Euclid Avenue.
Requests for assistance or calls to report suspicious activity can be made by calling 257-1616. To report a crime, fire or other emergency call 333 when calling from a campus phone.
The role of the Police Department is that of service and protection; students are encouraged to call upon them when assistance is needed.

Post Office

The University Postal Service is located in the basement of the Classroom Building. It is open from 8:00 a.m. to 4:30 p.m., Monday through Friday.

Dean of Students

The Dean of students office is composed of several units; the Student Center, the Human Relations Center, Campus Recreation, and Residence Hall Life. A more detailed explanation of the services of these offices appears elsewhere. Additionally, the Dean of Students and his staff coordinate all fraternity and sorority affairs, university student discipline, registration of student organizations, off-campus housing information, and assists individual students with problems and concerns. The Dean of Students office is in 513 Patterson Office Tower, phone 257-3754.

Student Health Service

Students enrolled in summer sessions are eligible to use the Student Health Service.
Students who are enrolled in summer sessions are also eligible to pay a \$12 health fee which covers the cost of many of the services that are provided in the clinic.

The \$12 health fee covers the entire summer period (May 14 through August 26). The health fee can be paid at the time tuition is paid or can be paid separately at the Billings and Collection Office, Room 220, Service Building. For students in the 4 week session, the deadline for payment is May 29. For students in the 8 week session the deadline is June 15.

The health fee is optional and if it is not paid, students can still obtain services on a charge basis but this is much more expensive.

Location: The Health Service is in Medical Center Annex No. 4. It is the first two-story building south of the pedestrian bridge that crosses over Rose St.

Summer Hours: Monday thru Friday 8 a.m. to 4:30 p.m. (except holidays).

After Hours: Emergency services can be obtained at the Emergency Room of University Hospital.

food service, lounge areas, T.V. lounges, billiards, ping pong, pinball, check cashing, bookstore, meeting spaces, movies, lectures, coffeehouses, etc.

We are hopeful that the Student Center can add to your summer school experience in some way.

Student Center Board/Program Office

With Administrative Offices located in rooms 203 and 204 of the Student Center, the Student Center Board is the major University planning and organizing unit of co-curricular activities such as concerts, lectures, movies, performing arts, travel and exhibits.

These offices are also responsible for maintaining the University summer and academic year calendar of events. Calendars listing activities may be picked up in the offices during the summer, and are published in each Monday edition of the Kernel throughout the academic year. A continuously updated master calendar board is also located on the second floor of the Student Center.

During the eight week summer session, movies are shown on Monday, Tuesday and Thursday at noon and Monday and Thursday evenings. Admission to movies is \$1.00 with a UK I.D. Free lectures and musical entertainers are presented Wednesday and Friday at noon and Thursday evenings. A series of one-day trips are also offered on some weekends.

For additional information, stop by the offices or call 258-8867.

Shopping and Dining

Items such as health and beauty aids, limited sportswear, textbooks, and classroom supplies may be purchased at the University Bookstore. The bookstore is located on the ground level of the Student Center and will be open Monday through Friday, 8:00 a.m. to 4:30 p.m. For further information call 258-4731.
Meals will be served in the Blanding-Kirwan Complex Cafeteria and the Student Center Cafeteria. The Student Center Grill will be open for short orders. All food service units operate on a cash basis. For additional information call 257-4761.



If this looks like you feel
Keep this for an easy
reference guide
this summer

Past UK stars to play at Rupp

The top all-time scorer in Kentucky basketball, the sixth leading scorer, a member of the 1976 National Invitational Tournament championship team and six members of the 1978 NCAA championship team will battle the 1979 Pan American basketball team in an exhibition game in Rupp Arena on June 22.

The standout group of former UK basketball players, which will be coached by Joe B. Hall, will include such stars as Dan Issle, Louie Dampier, Jack Givens, James Lee, Rick Robey, Mike Phillips, Truman Claytor, Dwayne Casey and Reggie Warford.

"It will be mind-boggling to decide who to play when," said Coach Hall. "With all that talent and the players in good physical condition, we ought to give Bobby Knight's Pan Am Team fits. It will be fun to watch."

Leading the Pan Am team will be UK senior Kyle Macy and Harrisonburg, Virginia high school star, seven-foot center Ralph Sampson. Macy is a likely candidate for All-American guard honors this season at UK and Sampson will be attending the University of Virginia, a decision that drew national attention after a highly publicized recruiting campaign was waged by most of the nation's top basketball universities.

Issle and Dampier, who are currently playing for the NBA's Denver Nuggets and the San Antonio Spurs respectively, played at Kentucky in the mid and late sixties. Dampier starred at guard from 1965-1967 when he averaged 19.7 ppg and scored a career total 1,575 points. Issle was a star center for the Wildcats and holds the all-time scoring mark with 2,138 points. During his career he averaged 25.7 ppg during his senior year in 1970. Both players garnered All-American honors at UK.

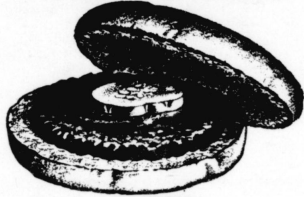
The game will be a tune-up for the Pan Am team which begins competition in San Juan, Puerto Rico on July 1. It will be played by international rules which include a 30 second shot clock that helps create a faster paced and more exciting game. It will also be what Coach Hall has termed "a rare reunion of the past 15 years of Kentucky basketball tradition."

The game will not only provide competition and training for the Pan American team but will also serve a second purpose. Receipts from the game will be divided between the Adolph F. Rupp

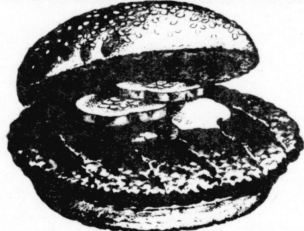
— UK Basketball Museum Fund and the Amateur Basketball Association U.S.A. to offset the cost of the U.S. team's participation in the Pan Am Games.

The Adolph F. Rupp — UK Basketball Museum will house memorabilia from the Rupp era as well as depict the on-going tradition of Kentucky basketball.

FOR PEOPLE FED UP WITH MORE BUN THAN BURGER...



NOW, A NEW BURGER THAT'S MORE BURGER THAN BUN.



Introducing the new hamburger from the DAIRY QUEEN® BRAZIER® store. In a new "six to a pound" size that really gives you some meat for your money. Instead of a banquet of bun.

**Whites Dairy Queen
357 Duke Rd.
3 blocks past**

**Tates Creek Rd. off Cooper Dr.
® U.S. Pat. Off. Am. D.Q. Corp.
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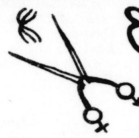


Delivery Help

Domino Pizza has immediate openings for full & part time. Our drivers earn \$4.00 to \$5.00 per hour. Must be 18 & have reliable car with insurance, able to work nights & weekends & hustle during rush hours. Starting wage \$2.90 per hour plus tips, mileage & bonus.

Apply in Person from 4 to 8 p.m.
At Any Domino Pizza location.
Advancement Opportunity Available.

Discover the creative professional shop where you are numero uno



Esplanade

Hairdressers
233-3334
112 Esplanade
Downtown-Lexington

(10% discount with valid U.K. id)

The TRANSFER STATION

Lexington's first T-shirt and Jean shop with student prices.

t-shirt with decal - \$4.50
Jeans - \$5.95 to \$10.95
odd shirts - \$1.95
denim jackets - \$5.95

Summer Special

Bring this coupon to the Transfer Station, 445 S. Ashland in Chevy Chase (Look for the H&R Block sign) and purchase any UK T-shirt for \$2.95 offer good thru Sept. 30, 1979

BIG DADDY LIQUORS

253-2202

372 Woodlawn Ave.

**PFEIFFER
12 OZ. N.R.'s**

**IRON CITY
24-12 oz. Refundables**

**BURGER
12 oz. N.R.'s**

**1.49 6 pk.
5.96 case**

**3.99
case**

**1.29 6 pk.
5.16 case**

*** HOW CAN YOU AFFORD TO SHOP ELSEWHERE!**

12-THE KENTUCKY KERNEL, Thursday, June 14, 1979

Thursday, June 14

Jazz clarinetist Grover Washington plays the Palace in Cincinnati at 8 p.m. Tickets are \$7.50 and \$8.50, phone (513) 579-1222. Theater is at 12 East Sixth Street.

Pianist Ruth Slenczynska plays at 8 p.m. in Memorial Hall. Tickets are \$4 for adults, and \$2.50 for both UK students and children. Reserve tickets at 258-2680 or buy at door.

Championship wrestling at Rupp Arena, 7:30 p.m. Reserved seats \$5, general admission \$4.

The Lamay String Quartet, sponsored by the Division of Parks and Recreation, gives a free public concert 7:15 to 8:30 p.m. at Valley Park, in Cardinal Valley.

Musica Nova, a Renaissance music group, plays a free public concert from 12:15 to 1 p.m. in the Mall of the Lexington Center (downtown).

"The Ephraim McDowell Story" plays at Pioneer Playhouse, Danville, nightly except Sunday through June 23. Saga of the pioneer physician starts with dinner at 7:30 p.m., and a reserved seat to the play at 8:30 p.m. for \$8.95 for adults, \$5.50 for children 12 and under. Or you can have dinner and a reserved general admission ticket for \$7.95 and \$4.50. Or the play only, reserved seat, for \$4.50 and \$2.50. Or general admission to play only at \$3.50 for adults, \$1.50 for children.

At Bardstown, there's "The Stephen Foster Story" nightly except Monday at 8:30 p.m. Tickets are \$5 for adults, \$2.50 for children.

Peter Frampton is in concert at 8 p.m. in Cincinnati's Riverfront Coliseum. Tickets are all \$8.50.

Friday, June 15

The City's "blanket concert" tonight from 7 to 8:30 is at Woodland Park and features the Reel World String Band. It's free. Before and after the concert, there's tennis, volleyball, ping pong, softball, strolling—right there.

UK's Summer Sounds series has a free concert at 8 p.m. in UK Memorial Hall: the High School String Orchestra, Byron Hanson conducting.

Saturday, June 16

Railroad excursions leave North Broadway station here at 9 a.m.

and again at 6 p.m., bound for far-away Danville. Ride the iron horse along the highest railroad bridge in the U.S. (in 1877, when it was built) at High Bridge, only it's a newer, higher one now, 308 feet above the Kentucky River. More information at 254-1331.

"The Legend of Daniel Boone" opens at 8:30 tonight at the amphitheatre in Old Fort Harrod State Park, Harrodsburg. Tickets are \$5.50 for adults, \$3.25 for children. Adventures of Boone himself on the Kentucky frontier; lotsa Indians.

Last performance tonight of "Man of La Mancha" at Cincinnati Playhouse, in Eden Park, Mt. Adams. For reservations, directions and other information, call (513) 421-3888.

Center, 362 Walnut St., a multimedia exhibition of work by Kentucky artists.

Monday, June 18

Intramural tennis tournament begins today on the Complex Courts, near Seaton Center. Seaton Center is the hub of Campus Recreation; Room 135 (telephone 258-2898) is where you sign up to use tennis courts, racquetball courts, squash courts, or to play in all intramural tournaments.

Free Appalshop Film Festival every day this week at 12:15-1 p.m. in Room 245 Student Center. Today: "Fixin' to Tell About Jack" and "Millstone Sewing Center."

Campus Movie is "Blazing Saddles" at noon and again at 7 p.m. in the Student Center. Admission \$1 with UK ID card.

12:15 - 1 p.m. in First Security Plaza, East Main St. at Walnut St., downtown.

"The Thin Man Goes Home," a 1944 comedy with Myrna Loy, William Powell and the ever-popular wire-haired terrier Asta, plays at the Iroquois Amphitheatre, Louisville, at 9 p.m. Part of that city's parks and recreation series of free summer movies. Also the short feature "Down on the Farm" with wise-cracking animals. Take I-64 to Watertown Expressway West exit, get off at Taylor Blvd. South. That becomes New Cut Road. Amphitheatre is in Iroquois Park, 5216 New Cut Road. For more movie information, call 459-0440.

Nazareth is in concert at 8 p.m. at Louisville Gardens, Louisville. Advance tickets, at \$6, on sale at the boxoffice now. On performance day tickets are \$7.

Friday, June 22

UK All-Stars play basketball against the U.S. Pan American Games team, on the former are such luminaries as Kevin Grevey, Dan Issel, Louis Dampier, Rick Robey, James Lee, Jack Givens; the latter includes Kyle Macy, the much-publicized Ralph Sampson, and others. 8 p.m. in Rupp Arena. Tickets \$6 and \$5.

Summer Sounds offers the Kentucky Summer Wind Ensemble in a free concert at 8 p.m. in the UK Memorial Hall. Frederick Fennell conducts.

Appalshop Film, 12:15 p.m., Room 245 Student Center: "Tomorrow's People" and "In Ya Blood."

Saturday, June 23

The rock group "Yes" has a concert in Rupp Arena beginning at 9 p.m. Tickets are \$9 and \$8.

Summer Sounds offers symphonic bands in a free public concert at 2 p.m. in Memorial Hall.

A canoeing trip, sponsored by the Student Center Board, sets out this morning. Call 258-8867 for more info.

Teddy Pendergrass and Maze in concert at Riverfront Coliseum, Cincinnati at 8 p.m. Tickets are \$8 and \$9.

Verdi's "Rigoletto" at Music Hall by the Cincinnati Opera company. Performance at 8 p.m.

What's Going On Around Here

Raven Run Nature Sanctuary open to the public today and Sunday from 1 to 6 p.m. Naturalist Dr. Carl Clarke will be available to give self-help guide information about the nature trails. To reach Raven Run, take old Richmond Road (U.S. 25) to Jack's Creek Pike; the park entrance is about five miles along Jack's Creek Pike.

Sunday, June 17

For Fathers Day, City Parks and Recreation schedules a "Blanket" concert with the Reel World String Band, 2 - 3:30 p.m. in Jacobson Park (off Richmond Road, a couple of miles out on your left). Blanket concerts invite you to dress informally, sit on the grass, bring a picnic basket. Free.

Continuing free art exhibits around Lexington include: Membership Summer Show of the Lexington Art League, Doctors Park Gallery, 1517 South Limstone St.; artist/author Ron Isaacs' "Painted Plywood Constructions" in the Lexington Council of the Arts Gallery, on the third floor of the Opera House (open before, during intermission and after all Opera House performances); The Artist and the Idea, at the Living Arts and Science

Tuesday, June 19

Campus Movie is "Blazing Saddles" at 3 p.m.

The Allman Brothers Band with special guest Bob Welch appears at Rupp Arena in Lexington Center at 8 p.m. Tickets, at \$8.25 and \$7.25, are available at the boxoffice.

Wednesday, June 20

"Chit-Chats" opens today at 12 noon in Room 214, Student Center. Bring your lunch, listen to a talk/demonstration on "Jewelry Art" by George Headley. Free.

Campus Recreation offers a Jogging Clinic tonight at the Seaton Center at 7 p.m. Limited enrollment, so call now 258-2898 to sign up. If it rains, clinic will go indoors.

The Cincinnati Opera opens its season of six operas with Verdi's "Rigoletto" at 8 p.m. in the Cincinnati Music Hall. For ticket information write the Cincinnati Opera, 124 Elm Street, Cincinnati, Ohio 45210.

Thursday, June 21

Verdi's DiMartino brings his jazz ensemble to "Lunch with the Arts," a free public concert from

These pages are a service to summer school students prepared by UK Information Services in cooperation with the Office of the Vice President for Student Affairs



summer scene

Entertainment and recreation in Lexington, the Bluegrass and nearby places



Ruth Slenczynska



Armando Ghitalla

Slenczynska Tonight; Four Concerts Free

The "First Lady of the Keyboard," Ruth Slenczynska, will be in concert tonight (Thursday) at 8 p.m. in the University of Kentucky Memorial Hall.

The concert, part of the UK Summer Sounds '79, is sponsored by the College of Fine Arts Office of Fine Arts Extension and offers three paid and four free concerts between now and June 29.

Miss Slenczynska made her Berlin debut at the age of five, her Paris debut at age seven, and her first concert tour of the United States at the age of eight.

One of today's major keyboard artists, she has been called "the world's greatest woman pianist."

Other concerts in the Summer Sounds '79 series include:

June 24, Armando Ghitalla, trumpet. A world-renowned artist, Ghitalla is first trumpet with the Boston Symphony and recently returned from a tour of China.

June 26, Janice Harsanyi, soprano. Newly appointed professor of voice and department chairman at Florida State University, Tallahassee, Miss Harsanyi has been a favorite soloist of Eugene Ormandy and the Philadelphia Orchestra.

UK Summer Sounds '79 also features four additional free concerts including: June 15, the High School String Orchestra, Byron Hanson conducting.

June 22, the Kentucky Summer Wind Ensemble, Fred Fennell conducting.

June 23, the Kentucky Band Camp Symphonic Bands, Clifford Hite and Charles Campbell, conductors.

June 29, the UK Summer Chorus, Paul Salamunovich conducting.

All concerts are scheduled for 8 p.m. in Memorial Hall, except the Symphonic Bands, which will begin at 2 p.m. in Memorial Hall.

Tickets for the Slenczynska, Ghitalla and Harsanyi concerts are \$4 per concert for adults and \$2.50 for UK students and children. For reservations call the Summer Sounds Box Office, 258-2680, located in the lobby, Fine Arts Building. Tickets also are available at the door.

Horse Park Dazzling In Data and Diversity

The Kentucky Horse Park is awesome and beautiful, even if you're not crazy about horses.

It's set on more than 1,000 Bluegrass acres, has style and imagination and contains more pleasantly packaged information about horses than you could absorb in a month. Kentucky Horse Park is off Ironworks Pike (Ky 1375), which turns off Leestown Pike north of Lexington. Or take Horse Park exit off I-75.

For \$3.25 you're given a film, a horse museum and a walking tour. It's extra for a horseback or carriage ride, and of course for your lunch. Parking's free and ample. You enter a visitor information center, carpeted, sleek, handsomely decorated with bright horse silhouettes painted on glass panels, big photographs, computer panels announcing what's going on where.

You see the spectacular 25-minute color movie, "Thou Shalt Fly Without Wings," which shows the horse racing,

working, playing — even being born.

The International Museum of the Horse, largest building at the park, uses every manner of display imaginable to communicate information.

There's also a walking tour, as part of your \$3.25 visit, along which you see a farrier (horse shoes) and a harness maker at work, and a barn full of horses in their stalls.

There's a restaurant with modest prices and a good burgeo.

There's also an entire campground, with 260 campsites, a swimming pool, grocery store, laundromat, basketball and volleyball courts and the arts/crafts program Kentucky's state parks provide.

Guignol Bill A \$9 Bargain; 'Wait Until Dark' is Opener

Four live plays for nine dollars? Tickets go on sale at noon Monday in the boxoffice of UK's Guignol Theatre in the Fine Arts Building for the exciting 1979 Summer Theatre Festival.

They are four winners: "Wait Until Dark," "Charley's Aunt," "You're a Good Man, Charlie Brown" and "Vanities."

Starting Monday, the boxoffice will be open Monday through Friday from noon to 4:30 p.m. and on the days of performances from noon until the first intermission.

Students pay \$9 for a season ticket to all four, or \$4 and \$3 for each; all others pay \$12 for a season ticket.

Curtain is always at 8 p.m.; all plays are presented on Thursday, Friday and Saturday nights.

"Wait Until Dark" plays July 5, 6 and 7. It's a terrifying mystery drama whose

suspense builds to an almost unbearable level and an electrifying final scene.

"Charley's Aunt" is set for two weeks, July 12, 13 and 14 and again on July 19, 20 and 21. Ray Bolger danced in the movie musical "Where's Charley?"

"You're a Good Man, Charlie Brown" came out of the "Peanuts" comicstrip to become a big Broadway musical and favorite of regional and dinner theaters. It's scheduled July 26, 27 and 28 and again on August 2, 3, and 4.

While Charlie Brown is playing in Guignol, another play will be onstage in the laboratory theater of the Fine Arts Building. It's "Vanities," a bittersweet comedy that chronicles the lives of three Texas schoolgirls, from teenage to thirties and beyond.

Guignol is an experience, perhaps the best live theater at hand. Boxoffice number is 258-2860.

Train Buffs Await Steam Excursion

Two great excursions by train—both including a trip over the Kentucky River across dizzying High Bridge—are open to the public Saturday, June 16, thanks to the enthusiasts of the Bluegrass Railroad Museum, Inc.

The scenic excursions wind their way along Southern Railroad trackage from Lexington to Danville, via Nicholasville, Wilmore, Burgin and High Bridge. The day's second excursion lets passengers take time out to see "The Ephraim McDowell Story" at the Pioneer Playhouse in Danville before returning by train to Lexington.

The Bluegrass Railroad Museum provides a concession stand car offering food, drinks and railroad souvenirs.

Reservations may be made by calling 254-1331. Round trip No. 1 boards at 8:30 - 9:00 a.m. at the South Broadway railroad station, and returns there around 1 p.m. Fare is \$13.25 for adults, \$12.50 for children.

Round trip No. 2 boards at 5 - 6 p.m., and gets back about 12:30 a.m. Fare and ticket to Pioneer Playhouse is \$17.25 for adults, \$15 for children. Without the play, it's \$13.25, adult or child.



Saturday Night Special



Man O' War Statue at Horse Park

UK theater's season will open June 28

By SAIT TARHAN
Arts and Entertainment Editor

The University of Kentucky Summer Repertory Theater Season opens June 28 and runs through August 4 with **Wait Until Dark**, **Charley's Aunt**, **Vanities**, and the musical **You're a Good Man Charlie Brown**.

The season opens with **Wait Until Dark**, by Frederick Knott, about a young blind housewife who must protect herself from three thieves who are desperately searching her apartment for a doll which is filled with heroin.

Wait Until Dark plays June 28, 29, 30 and July 5, 6, and 7.

The second play of the summer season is **Charley's Aunt**, a British farce about a mistaken identity. Bradon Thomas' play had first run of 1,466 performances in London at the Royalty Theatre. **Charley's Aunt** will play July 12, 13, 14, 19, 20 In 21.

You're a Good Man Charlie Brown, a musical comedy, will open July 26 and run July 27, 28 and August 2, 3, and 4. Adapted from Charles Shultz's comic strip peanuts, the story tells of a day in the life of Charlie Brown and his friends Lucy, Linus, Snoopy and the Peanuts' "gang."

For this show only children under 12 can buy tickets for \$2.

Jack Heifner's **Vanities** will play simultaneously with **You're a Good Man Charlie Brown** and will be presented in the Laboratory Theater (All other shows will be presented in the Guignol Theater).

The play revolves around the lives of three best friends in a small Texas town. The three are seen in three different stages of their lives.

Look for the
Kernel
each
Thursday
this
summer

The UK box office, located in the lobby of the Fine Arts Building, is open from noon to 4:30 p.m. beginning June 18 and from noon until curtain time on all performance days. Single tickets are \$4 for non-students and \$3 for students. Season subscriptions are \$12 for non-students and \$9 for students.

Reservations for a single performance or for a season subscription may be made by calling 258-2680 during regular box office hours or 257-2797 from 9 a.m. to 4 p.m.

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WHERE THE GOOD



(Disc) jockeys compete for charities at Red Mile

PATSY COOK
Staff Writer

"Why is the Red Mile sponsoring the 'Disc Jockey's Race for Charity?'" Tom White, Red Mile's director of publicity, said, "Race tracks should do something to benefit the community, especially here in Kentucky."

As the promotion continues, the horses have brought \$3,525 to charities chosen by the disc jockeys. In the "Race for Charity," local radio personalities are sponsoring pacers who are racing for different charities. "As far as I know this is the first event of this kind," White said.

Five disc jockeys, plus WVLC's Captain Tag Veal, are participating in the six-week event. Each personality drew a claiming pacer (a horse with a set sales value) by lot at the beginning of the promotion.

Each has designated a charity to receive a matched amount of the horse's winnings during the six-week period which ends June 23.

The horses average one start per week at the Red Mile, but don't necessarily run against each other. If the horse places

in one of the top five positions it wins a portion of the purse. The winnings are matched by the Red Mile and then the matched amount is paid to the charity the disc jockey selected.

Jack Pattie of radio station WVLC is cheering for Creed Target, a six-year-old gelding trained by Gary Guhy. Creed Target's winnings of \$1,162 brings Pattie to the lead; the money will be donated to the Heart Fund.

The \$40 earnings of Edgewood O'Deery, a four-year-old bay mare trained by Charles Bond, will go to the Shriner's Crippled Children's Hospital. The mare is sponsored by WVLC's traffic reporter, Captain Tag Veal.

WLAP's Eric Stevens will

donate Graylin Dot's winnings of \$522 to the Leukemia Foundation. The seven-year-old bay mare is trained by John Barr.

Lesota Sky Raider, a 14-year-old brown gelding trained by Sue Harris, was drawn by Herb Oscar Kent, of WLAP. Kent chose the American Cancer Society as his charity, and at least \$441 will go to the Cancer Society.

The Christian Children's Fund has already earned \$700 as the recipient of the winnings of the eight-year-old bay gelding, Randy. Tom Ager, of WBLG, drew the horse trained by Mike Arnold.

David (Cruiser) Krusenklau, of WKQQ, has selected the Cardinal Hill Crippled

Children's Hospital as his charity. Krusenklau will receive the earnings of Rico Hanover, an 11-year-old bay horse trained by D. Bowermaster.



Every Thursday
this summer

Bring This Ad and Receive a FREE TRIP to Our Salad Bar with purchase of any size hamburger Expires July 30, 1979

Judy's Hamburgers & More

Featuring: Custom Made Hamburgers
Garden Fresh Salad Bar
Mildly Seasoned Chili
Breakfast served Mon.-Sat. 6:30-10 a.m.
2275 Nicholasville Rd.
Across from Zandale Shopping Center

classifieds

Rates

PERSONALS	CLASSIFIEDS
One day, 85 cents	One day, 90 cents
Three days, 75 cents per day	Three days, 80 cents per day
Five days, 65 cents per day	Five days, 70 cents per day

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CHEAP RIDE HOME-1966 Oldsmobile runs great \$100 252-4724 2-9p.m. Keep trying 14J21

BEER \$3.99 CASE-Big Daddy Liquors 372 Woodland Ave. 14J28

help wanted

HELP WANTED-Take care of two little girls part time during day. Must have car. Mr. Davies 277-2264 14J14

ENCYCLOPAEDIA BRITANNICA-In-home Sales...Top Commissions...Full and Part Time. Call 254-0133 14J28

TEXTBOOK CATALOGERS-Needed immediately. Must be quick with the alphabet. Apply at 928 Nandino Blvd. 14J14

PART TIME JOB-5p.m.-9p.m. Mon.-Fri. General office work. Apply in person. Located on Nicholasville, Rd. at New Circle Road across from K-Mart. 14J14

SECRETARIAL POSITION-Legal experience preferred. Excellent salary and fringe benefits. Send resume to Attention: Betty L. Jennette, Clerk, P.O. Box 1079, Lexington, Kentucky 40588. Resumes kept confidential. 14J14

RESPONSIBLE PERSON-Wanted to drive jeep to Panama, late summer. Gasoline, incidental expenses paid. 277-9749. 14J21

roommate wanted

CHRISTAIN FEMALE-roommate wanted. Two bedroom unfurnished. Over 21 please. 255-1515 evenings 14J28

MALE GRAD STUDENT-needed to share one bedroom apartment. \$75 month, pool. Apartment 148 Commonwealth Village evenings.

FEMALE-Share large house \$95 mo., utilities paid, non-smokers only. Call 272-7298. 10-12 14J14

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TYPING WANTED-Ann Marx 277-6052 14J28

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Make your check payable to The Kernel Press, Inc. Mail it with this form or bring it by our office, Rm. 210, Journalism Bldg. All classifieds must have payment in advance.

Lady Kat golfers to participate in tournament

Three UK Lady Kat golfers, who recently were nominated for All-American selection have qualified to compete in the AIAW National Women's Collegiate Golf tournament to be held June 13-16, at Oklahoma State University in Stillwater.

Freshman and former three-

time Kentucky state high school golf champion Anne Rush was the Lady Kats' lowest qualifier with a 77.5 average. Senior Cynthia Powell and Junior Tennyne Ohr each qualified with identical average scores of 77.8.

Qualification was based on the athletes' 10-best of a

minimum 18 competitive scores, which were used to arrive at their competitive season average. The cut for the individual participants was 80.

The three golfers will be in a field that includes 25 non-team members and members from the 28 teams vying for the team championship.

All participants will compete the first three days. After Friday's round only the lowest 15 qualifying teams will advance to final round action on Saturday. The individual field will also be cut to 15 and will be comprised of low qualifiers from the 15 teams, 13 remaining non-competitive

teams and the group of 25 individuals.

Lady Kat golf coach Bettie Lou Evans will accompany the golfers and the announcement concerning the All-American Colgate Collegiate team probably won't be made until after the tournament.

University of Kentucky Theatre

Charlie Brown Children's Special Price

All seats reserved
Curtain time, 8:00 nightly
in the air-conditioned
Guignol or Lab Theatres

SEASON TICKET PRICES: \$12.00; \$9.00 (students)
SINGLE PERFORMANCE TICKETS: \$4.00; \$3.00 (students)
CHARLIE BROWN Special Children's tickets: \$2.00 (children under 12)

No. of tickets	Price	Play Title and Date
_____ @	_____	_____
_____ @	_____	_____
_____ @	_____	_____
_____ @	_____	_____
_____ @	_____	_____

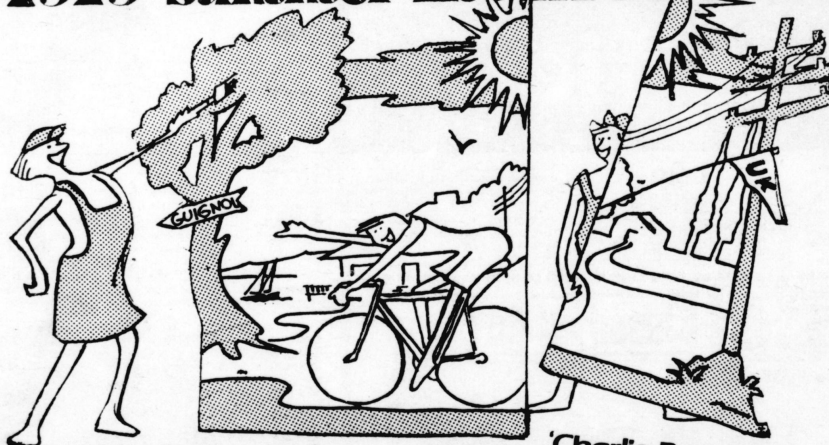
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UK THEATRE
UNIVERSITY OF KENTUCKY
LEXINGTON, KENTUCKY 40506

1979 Summer Theatre Festival



Wait Until Dark by Frederck Knott

A bountiful serving of spine-tingling and blood-curdling suspense. Guaranteed to stir up your adrenalin and raise your pulse count, too. It will tease your clue-connecting powers as well.
June 28, 29, 30, July 5, 6, 7

Vanities by Jack Hefner

The smash Broadway hit about three self-assured beauties getting to know the realities behind the facts of life.
July 26, 27, 28, Aug. 2, 3, 4

'Charlie Brown' by Clark Gesner
based on the comic strip by Charles M. Schulz with words and music by Clark Gesner.

Peanuts, pop songs and Charlie Brown?
Good Grief! Great show!
July 26, 27, 28, Aug. 2, 3, 4

Charley's Aunt by Brandon Thomas

The funniest farce of all time. More millions have laughed at CHARLEY'S AUNT than any comedy in history.
July 12, 13, 14, 19, 20, 21

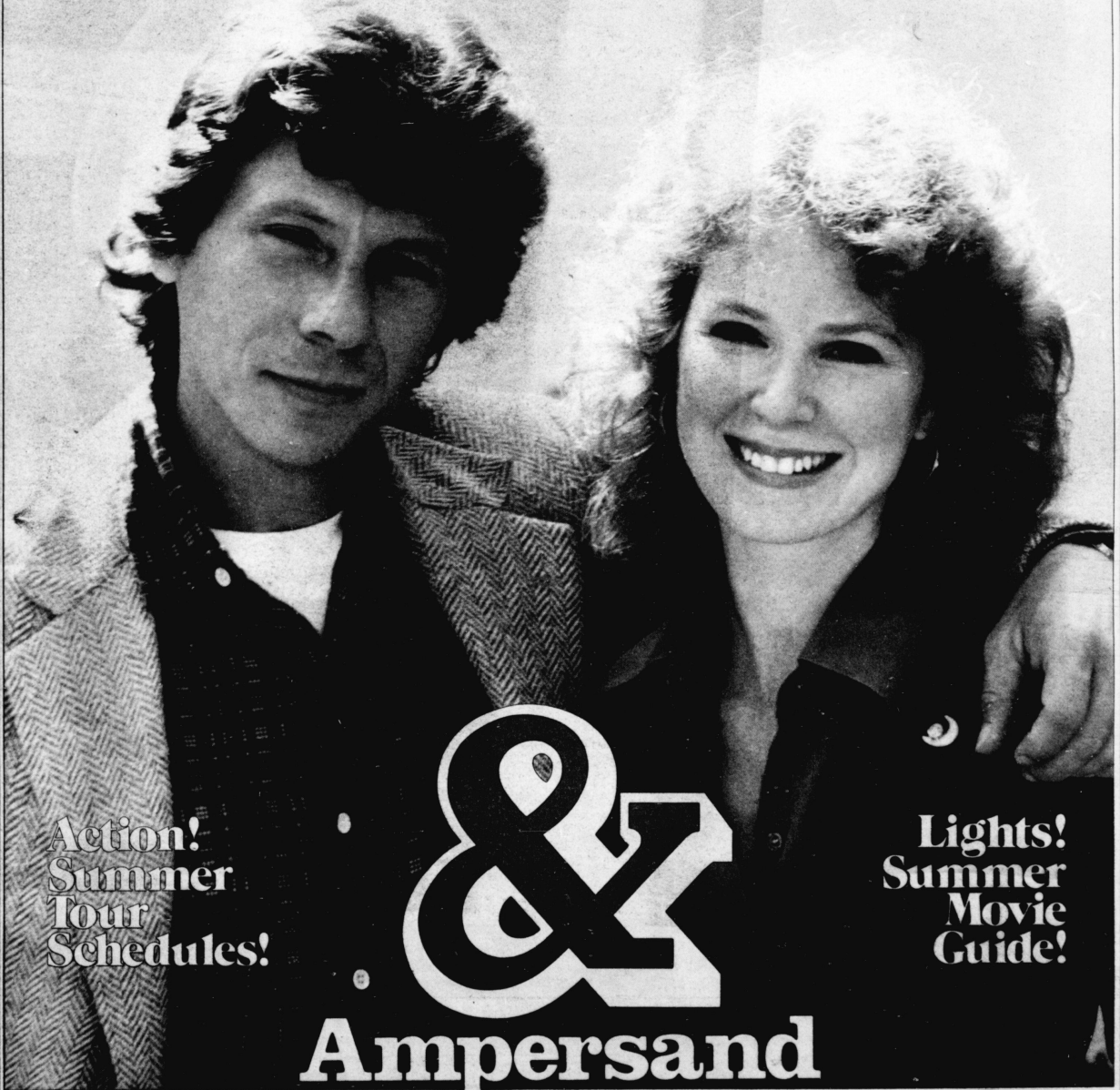
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LOU GRANT'S

Billie & Rossi



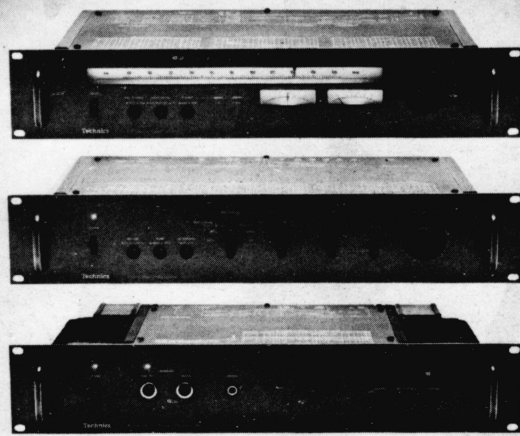
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The engineering in the SU-9070 DC preamp is similarly impressive. There's a moving coil preamp with -157 dBV noise voltage. A moving magnet preamp with an extremely high S/N of 100 dB (10 mV input). Direct-coupled circuitry to keep distortion at a minimum of 0.003% (rated THD). What's more, the SU-9070 has inputs for three tape decks.

Finally there's Technics SE-9060 amp. It's DC like our preamp. Has a frequency response of 0-100 kHz (+0, -1 dB). And a "strapped" circuit for more than

double the power in a multi-amp system. Compare specifications and prices. We think you'll agree.

There's no comparison for these Technics components.

ST-9030. THD (stereo, 1 kHz): Wide—0.08%. Narrow—0.3%. S/N (mono): 80 dB. S/N (stereo): 73 dB. FREQUENCY RESPONSE: 20 Hz—18 kHz +0.1, -0.5 dB. SELECTIVITY: Narrow—90 dB. CAPTURE RATIO: Wide—0.8 dB. IF, IMAGE and SPURIOUS RESPONSE REJECTIONS (98 mHz): 135 dB. STEREO SEPARATION (1 kHz): Wide—50 dB.

SU-9070. PHONO MAX. INPUT VOLTAGE (1 kHz RMS): MM—380 mV. MC—9 mV. S/N MM—100 dB (10 mV input). MC—72 dB (60 μ V). FREQUENCY RESPONSE: Phono 20 Hz—20 kHz (RIAA \pm 0.2 dB).

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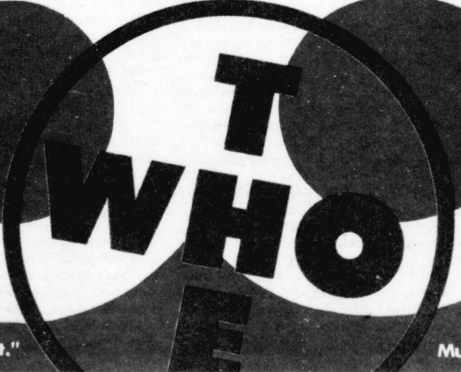
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New Contributors

RICHARD DELAP (In Print) is a sci-fi aficionado, publishing *A Guide to Fantasy and Science Fiction* and managing something called Science Fiction Consultants, all in Los Angeles.

BRAD FLORY (On Tour) last appeared in *Ampersand* with a review of ex-radical Jerry Rubin's speechmaking. Rubin, according to the waggy Paul Krassner, has since undergone a self-improvement treatment in which he wrote down all the events of his first seven years and stepped on it.

JEFF KIOUS & RICK JONES (On Tour) who provide the one-two punch on our Doobie Brothers concert reportage, usually get their kicks writing for the *Daily Kansan*.

ZAN STEWART (In Print) is a part-time saxophonist, radio announcer, and jazz writer who lives in Santa Monica, where he's the scourge of the tennis courts.

WALT TUROWSKI (On Tour), Waldemar to his closest friends, our Billy Joel connection summers in Melvindale, Mich., and winters on the University of Detroit's *lively News*.

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IN ONE EAR...

In her otherwise unexceptional review of Mikhail Baryshnikov's book on the Soviet Union (*Ampersand*, April 1979, p. 22) Jacoba Atlas takes a cheap shot at Alexander Solzhenitsyn. She praises Baryshnikov for his sense of humor and for not being gruesome like his subject matter, and then she says, "he is no Solzhenitsyn demanding his pound of flesh." Her remark suggests that Solzhenitsyn is a gruesome, humorless partisan of some sort of vindictive justice. This grotesque misrepresentation could be ignored if there were not a danger that, together with similar ignorant remarks in the press, it might persuade fair-minded students not to read Solzhenitsyn's books. Anyone who has read the *Gulag Archipelago* must have marveled at Solzhenitsyn's tranquility of soul in the face of Soviet tyranny.

JAMES W. MULLER
HARVARD COLLEGE

Oh, dear. Jacoba Atlas reviewed To Build a Castle, which was written by Vladimir Bukovsky. Not Mikhail Baryshnikov. She quoted Baryshnikov. Aren't you embarrassed? Harvard must be cringing.

As a copper miner and officer in my trade union local, I was pleased to read your review of the film *Norma Rae*. Jacoba Atlas gives a refreshing overview of the struggle for content that has been a part of the silver screen since Chaplin's first tries. Ms. Atlas' sympathetic attitude towards the working class in general also is a reflection of a hopeful trend in campus politics.

I was disappointed therefore to read further on in the issue her review of Bukovsky's book and her advocacy of the "Russian human rights" hysteria. An unbiased observer must be aware that this is an orchestrated campaign waged through the media, and a political campaign waged by the Carter administration to take the pressure off our own human rights shortcomings and the horrors of U.S.-supported dictatorships.

I found this to be a very emotional subject to discuss for our student and intellectual friends in the movement. I believe that time will show that support for justice for the U.S. working class is inconsistent with support for the Cold War maniacs pulling the strings of the "Soviet Human Rights" Fraud.

PETE LEKI
TUCSON, AZ

Jacoba Atlas replies: "Although I'm willing to concede that the human rights issue in the Soviet Union has been used by President Carter and others to obscure our own shortcomings, it is nevertheless a fact that Soviet citizens are being jailed, tortured and destroyed for standing up for their human rights. The Soviet government does not do this to benefit President Carter's political chances. Justice for the U.S. working class can never be inconsistent with justice for people in any country. Human rights can never be a fraud in the Soviet Union or the United States."

It's an interesting comment on America's record-buying public that out of 1,500 certified gold records only six have been classical—and of those six only one can be unreservedly recommended in Sol Siegel's survey (April *Ampersand*). And even that one, the Van Cliburn recording of Tchaikovsky's First Piano Concerto, made the charts for extra-musical reasons.

In the early days of the recording industry a large percentage of the best-sellers were vocal numbers by artists like Caruso, McCormack, and Alma Gluck—when did that kind of material drop out of the charts, I wonder? And why?

C. WALKER
INDIANA UNIVERSITY

Thanks for the piece on the Clash. (April). College students generally buy extraordinarily dull rock LPs, and it's pleasing to see a widely circulated publication such as yours covering a good band for a change. Raw energy has been replaced by Linda Ronstadt's cooing in most quarters here at Michigan State. Thank God I finally graduated! How 'bout some more on new music in the future and less on derivative, paralyzingly boring American bands. Thanks again!

BOB VERMEULEN
OKEMOS, MI

I read with interest your item about Woodstock II. I have never forgiven my parents for having me in 1960 (making me only nine years old when Woodstock took place). Now I have a second chance. Where do I write for tickets?

BARB POSTMAN
LOS ALTOS, CA

For ticket information write to Harriman, 123 E. 54th St., No. 7H, New York, NY 10022, or call (212) 421-0290. You may not get a third chance.

Aw, come on, you schmucks! I go and write you a nice fan letter (*Ampersand*, May, 1979), and then you have to stick me in Bloomington, Illinois. It's *Indiana*—home of Mark Spitz, Jane Pauley, and the world's largest collection of pornographic literature. Goodbye forever.

RANDY HASSAN
BLOOMINGTON, IND.

We are sorry. It was a dreadful mistake. We know better, honest. Please come back.

About that movie quiz in the May issue. Question 3: What two actors debuted in Laurence Olivier's *Hamlet* and later appeared together in *Horror Express*? Answer given: Peter Cushing and Christopher Lee. Wrong!

Peter Cushing's film career goes back to 1939 when he was in *The Man in the Iron Mask*. * Other pre-*Hamlet* films include *A Clump at Oxford* (1940) and *They Dare Not Love* (1941).

STEVEN DHUEY
MADISON, WI

* Some sharp film buffs may claim that Cushing was only used as a stand-in for Louis Hayward in special effects shots, which were then edited out in processing. This is true, but Cushing also had a bit part in the movie.

Just have to say how much I have enjoyed your magazine since I have been reading it here at Purdue University (I notice that *Circus Magazine* always spells our name incorrectly—it comes out *Perdue*). And the best thing about it besides the articles, interviews and movie/record reviews is that this great magazine is free! But I'd gladly pay even a little for *Ampersand* if I knew where I

could get it off campus... where is that?

One more thing—I'd truly like to thank you for remembering Michael Nesmith—as a confirmed Nesmith, Tork (Thorkelson), Dolenz & Jones (known collectively a long time ago as The Monkees) fan, I got all excited to see you mention him! That man's a talent—did you know he hopes to go on tour this summer?

Gotta split for class.
PS. I don't always agree with your reviews
KAREN GRIMBERG
HIGHLAND, IN 46322

Aha! You can subscribe to Ampersand, you lucky devil. Just send \$5 for one year's worth to Ampersand Subscriptions, 1680 N. Vine Street, Suite 201, Los Angeles, CA 90028. And thanks for the kind words.

Write to Us

Many of you have been writing to your local school papers telling them what a swell publication Ampersand is. Don't tell them, tell us! Send epistles to In One Ear, c/o Ampersand, 1680 N. Vine Street, Suite 201, Los Angeles, CA 90028.

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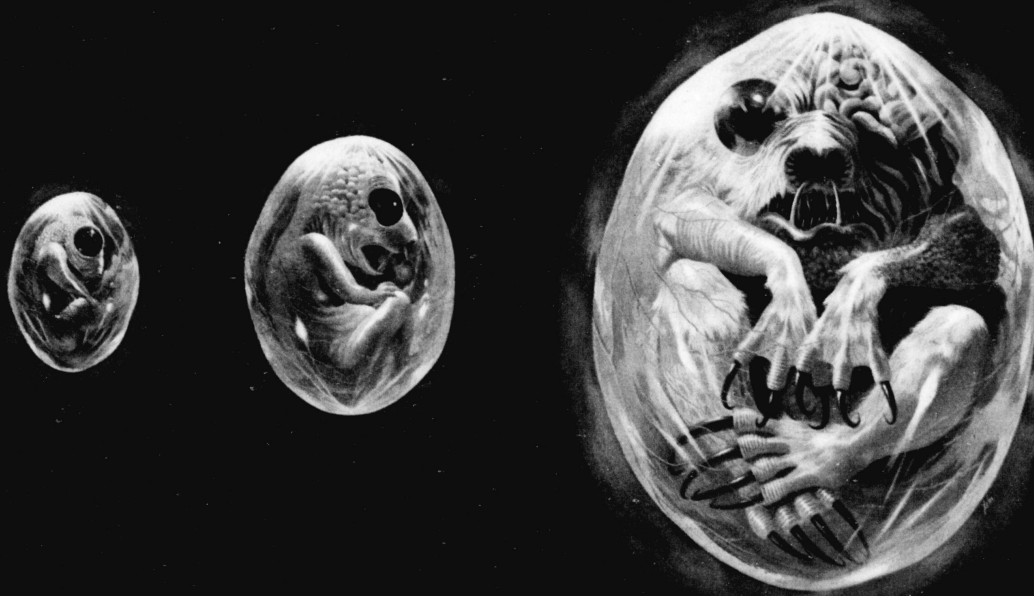
OUR COVER

Linda Kelsey and Robert Walden, better known as Billie & Rossi on the Lou Grant TV show, were photographed by Andrea Bernstein, a tall & lively displaced New Yorker.

It was created
by man —
It will grow to be
15 feet tall.

Its teeth and talons
will be razor sharp.
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and warped.
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& OUTLINE OTHER

Dire Dylan

BOB DYLAN reportedly didn't want CBS to release *Live at Budokan*, his latest album. (We've heard it, they should have listened to him.) Anyway, Dylan's currently in Muscle Shoals, Alabama, at work in the town's famous local studios with guitarist Mark Knopfler and drummer Pick Withers from Dire Straits, bassist Tim Drummond (James Brown, Neil Young and Ry Cooder) and keyboardist Barry Beckett. Rhythm & blues master Jerry Wexler is producing, along with Beckett. Slagged heavily by critics and ex-fans for his recent records and tours, Dylan may be poising himself to land, once again, on his own deep-rooted feet. Dire Straits have delayed *Communique*, their next album, and their proposed European tour for the chance to work with Dylan.

Who Rates the Raters?

BLOODLINE's rating has been switched from an X (if you can believe Audrey Hepburn in an X-rated movie!) to an R because the producers agreed to remove one snuff movie sequence. That left three other snuff scenes, so we can assume the venerable MPAA (the film industry's rating organization) is offended by four murders-for-profit, but not by three. The MPAA is well known for its arcane judgments: the board has steadfastly (twice) refused to change *Manhattan's* rating from R to PG, reportedly because the word "f...k" is used twice in that film. But some of us recall *All the President's Men* with a PG and one "f...k," and last year's *Same Time, Next Year* with a PG and two "f...ks." Isn't that odd? Most insiders believe *Manhattan* remains an R because the old farts on the ratings board could not accept Allen's character having an affair with a 17-year-old girl.

The reason we can't spell it out: some of our schools refuse to distribute any *Ampersands* that contain the dreaded four-letter word. F...k is acceptable, though. Old farts are everywhere.

Oh, Shut Up

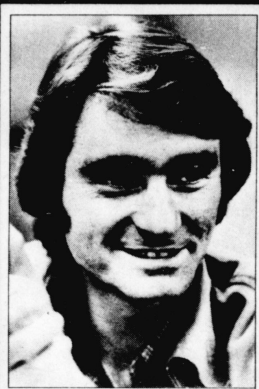
NOVELIST RICHARD CONDON, after viewing the film version of his *Winter Kills*, intoned, "It's the first American movie about the American culture that takes a real look at the American culture." Condon also wrote *The Manchurian Candidate* several years ago, which was made into an excellent film that Condon thought "too cold."

COSTUME DESIGNER Theodora Van Runkle (*Bonnie & Clyde*, *The Thomas Crown Affair*, *Godfather II*), now working on Steve Martin's debut, *The Jerk*, reportedly told *Variety's* Army Archerd, "Steve is the best actor I've ever worked with—he's a young Olivier." Stick to clothes, Thea.

"**ELTON HAD** other music to do," asserted a defensive publicist, explaining why two years have elapsed since Elton recorded three Bell and James tunes with Philly producer Thom Bell in Seattle. A three-song single is planned, but no album. "I think they were both ahead of themselves," concluded the publicist.

Big Screen

MONTY PYTHON'S *Life of Brian* has been delayed until October, drat, but now for the



MARTY BALIN, in Los Angeles working as co-producer for the second Jesse Barish album, granted a rare, in-person interview, in which he said he was looking forward to "the challenge of doing my own album," although he has not yet signed with any of "several" labels pursuing him (he doesn't have a contract with Grunt or RCA; his last sojourn with the Starship was strictly casual).

Balin says he quit the Starship because their schedule wasn't his. "They have their way of doing things," he said obliquely. "I wasn't ready. I didn't feel like going on tour then, so I said 'Get yourself a singer.' Mickey Thomas, he's pretty good, he'll keep 'em going. And I gave them a good rock & roll song..."

There's no doubt in some of our minds that a Starship without Balin is like the Tin man with no heart; his tender, sexy love songs have always been the perfect counterpoint to the aggressive, intellectual, opaque music by Slick and Kantner.

Balin left the Airplane almost ten years ago, but during that time he made no solo album, choosing to spend his time working for the Indians and producing the first Jesse Barish and Bodacious albums. "I'm so unambitious," he joked. "I'm looking for a job. If I find something interesting to do I'll give the whole thing up."

Balin, who looks exactly the same as he did ten years ago, still lives in Marin County (with his dog), practices yoga, still paints and gives the paintings away as quickly as possible. "I don't like to keep them." His pithy prediction for the music scene: "The next craze will be disco-God-pop."

good news: the original group (Eric Idle, John Cleese, Graham Chapman, Terry Jones and Michael Palin) will write and perform six two-hour specials for American TV. Chapman is currently in Hollywood writing his own movie called *Yellow Beard*.

HONEYSUCKLE ROSE, a kind of star-born-in-country-music, will star Willie Nelson in the Norman Maine star-on-the-skids role; no co-star has been cast yet. Nelson just

finished *Electric Horseman* with Redford and Fonda and recently signed a multi-picture deal with Universal—which does not include *Honeysuckle Rose* or *Red-Headed Stranger* (the movie to be made from Nelson's album of the same name), which will be produced by Nelson, Gary Bussey and Jan-Michael Vincent.

Big Vinyl

ROBIN WILSON, Mork to his friends back on Ork, releases his first comedy record, *Reality... What a Concept*, any minute now... Jim Messina, the dark-haired half of Loggins & Messina, has been recording at Santa Barbara Sound, ninety miles above L.A., with a six-man cadre of local musicians—including horns. *Oasis*, their projected LP, is expected in August... Peter Frampton, an early Platinum Prospector, silent since his simpery *I'm in You* of 1977, is back on the racks soon with *Where I Should Be*—a "more rock & roll" record, spies say... Carly Simon's Elektra contract is up this June, and record companies are stampeding to make offers. Will she join Sweet Hubby James at CBS?

... Sly Stone, the fringe-waving centerpiece of *Woodstock*, seemed right on time for his times, with the hottest adaptation of funky music to pop tastes. But Epic is now remixing the innovative Sly and the Family Stone hits for disco effect and calling the new package *Ten Years Too Soon*. With Stone's career currently languishing, maybe *Too Late* is more accurate... Frail Nicky Hopkins, sessions piano wizard for the Rolling Stones, Jerry Garcia, Steve Miller, the Beatles, Jefferson Airplane, Quicksilver Messenger Service and several others, is now said to be assembling his own band. Hopkins has been unheard since his 1973 solo flop, *The Tin Man Was a Dreamer*, after which he split Mill Valley, California, for Eggham, Surrey... ELO, the Symphonic Space Cadets, decided to precede *Discovery*, their ninth album, with a disco single, "Shine A Little Light." "High class disco," qualifies talkative drummer Bev Bevan... Nick Gilder, who held Number One last Fall with "Hot Child in the City," tries again soon with "You Really Rock Me." Called "the Nabokov of rock" for his emphasis on Lolita-style teenage girls, Gilder responds airily, "Yes, that's what I'm known for—sex and success."

There's Money in It...

AL KOOPER (early Blood Sweat & Tears, Dylan sessions and the Supersession album, Kooper-Goldberg-Bloomfield and Lynyrd Skynyrd production) is putting a new band together—centered on just-departed Doobie Brother Jeff "Skunk" Baxter and New York guitarist Elliot Randall. Bassist Richie Hayward, ex-Little Feat and a recent *Hollywood Squares* contestant, is slated for the new group. Keyboard player Jai Winding, son of famous bebop trombonist Kai Winding, may also be in, along with bassist Neil Steubenhau from Larry Carlton's band. "There may be another keyboard player and singer. I won't know for a couple of weeks," Kooper told *Ampersand*.

Recent comments by guitarist Michael

Bloomfield, a Kooper co-worker in KGB and the Supersession album, however, might impugn Kooper's credibility with some listeners. "Al Kooper invented the term—supergroup, supersession," Bloomfield told *Guitar Player* magazine. "It was a pure scam... Just a marketable name, like Froot Loops... We were a product, we were hula hoops, we were skateboards. Kooper said right from the beginning, 'We'll make a killing, that's all we're in it for... It's just a scam, a scam to make money.'"

Kooper, who has been busy recently with jazz session work, said he thought Bloomfield's comments were "funny."

MIKE CURB, California's new lieutenant governor and head of Mike Curb Productions, was accused recently on the front page of the *Los Angeles Herald-Examiner* of lying through his pearly teeth: Curb, whose company just sold a few acts to Elektra-Asylum, had promised to drop his record business involvement after the election. "Exposing the Choirboy Candidate," a lengthy investigation published in *New West* magazine just before Curb's election victory detailed a large number of rather questionable dealings by Curb in the music industry. The story, by Maureen Orth and Bruce Henderson, was carefully checked by *New West's* attorneys and never convincingly refuted by Curb or his organization. About the *Herald-Examiner's* charges, a Curb spokesperson told *Ampersand*, "No comment is being made on that at this time."

Curb's claims to fame also include production of Debby Boone's "You Light Up My Life" and falsetto vocals for the soundtrack of a soft-porn epic called *Mondo Hollywood*.

White Russia Indeed

ALEXANDER ZIMCHUCK provided the vodka while electric blues master B.B. King spoke recently at a press conference in the U.S.S.R. Consulate in San Francisco's posh Pacific Heights district. The topic was King's just-completed tour of the Soviet Union—22 dates at 3-4,000 arenas, all sold out. Zimchuck, the Soviet Consulate General, mentioned that King's records were played over the radio during the tour—an unusual twist because Soviet authorities don't want their youth affected by American music (it makes them want to buy blue jeans). Under the glare of TV lights, King was asked if he had encountered any racism on the tour. "No," replied the bluesman, "because I didn't see any blacks."

Winners

THE HOTSHOT winner of our Honorary Blues Brothers Contest was James McTaggart from the University of Texas at Austin—a junior and an accounting major, McTaggart claims, "College is great! I'm just trying to figure out how to make it a full-time career." The winners of our Bell Jar Poetry contest are Luellen Fletcher of Iowa City (first prize, \$500); Robert Due, Minneapolis (second prize, \$350); and Liz Gold, Austin, TX (third prize, \$150). Thanks to the hundreds who participated.

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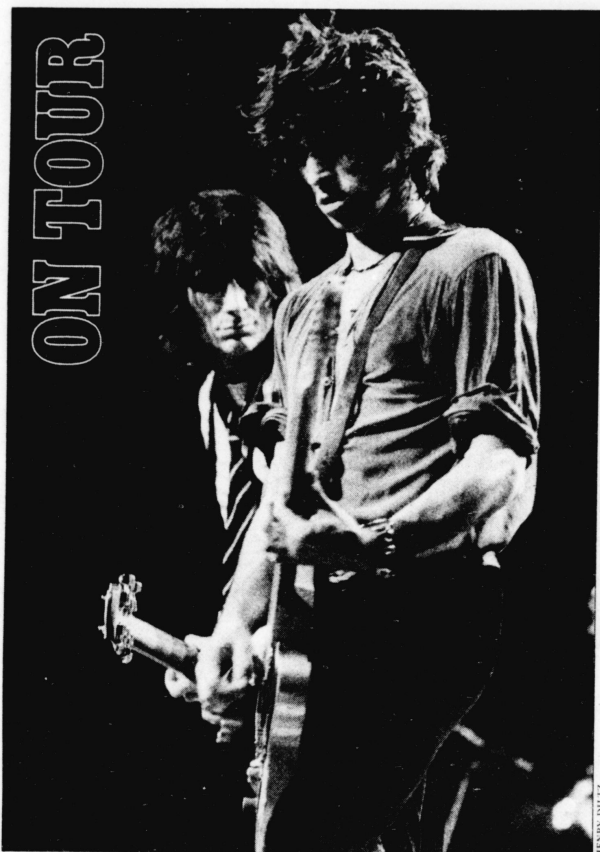
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ON TOUR



New Barbarians,
Cobo Hall, Detroit, MI

This band was to be a once-in-a-lifetime collection of rock superstars. Formed around a nucleus of Rolling Stones Ron Wood and Keith Richards, the Barbarians had reportedly asked the likes of Jimmy Page, Jeff Beck, Neil Young and Mick Jagger to perform with the group.

It didn't really seem to matter when none of these big names showed up for the concert at Cobo Hall in Detroit. The New Barbarians, a makeshift band thrown together to promote Ron Wood's new solo album, *Gimme Some Neck*, didn't need help from anyone. Performances by Wood and Richards on guitar and Stanley Clarke on bass were outstanding as was the strong backing from Bobby Keyes on sax, Ian MacLagan on keyboards and Joe Modeliste on drums.

The band's stage material is almost exclusively Wood's, with just enough Stones cuts thrown in to pacify demanding audiences. After years of performing in the shadow of Rod Stewart and the Stones, this is clearly supposed to be Wood's show, although frequently upstaged by stunning performances from Richards and Clarke.

Richards, the all-time bad boy of rock, was in top form, trading licks with Wood in sizzling guitar duels and jamming fiercely to Clarke's incredibly fast bass. Already one of the world's best bassists by any standards, Clarke proves with the Barbarians that he can rock & roll with anybody. With Wood and Richards doing most of the singing, the band's vocals were not particularly strong. Wood's "Buried Alive" and "Seven Days"

(written by Bob Dylan) were particularly outstanding, the former containing as much raw electricity and power as anything the Stones have done lately.

With Wood handling most of the vocals, the band satisfied the Stones-hungry crowd with Barbaric versions of four Rolling Stones songs, including "Honky Tonk Women" and "Jumpin' Jack Flash," with Richards, Wood and Clarke exploding into an electronic fury on "Jack Flash" equal to any recorded version of that classic.

The New Barbarians, it has been said, is less a real band than it is a performing advertisement for Wood's album. This is true. The band will probably never perform together as a unit once its current tour is completed. But it's also irrelevant. The Barbarians play a brand of all-out rock that puts most contemporary rockers in the shade.

Brad Flory

Billy Joel, Cobo Hall, Detroit, Michigan

Detroit is supposed to be a special place for rock & roll. Someone associated with this concert obviously agreed: Detroit was the only city on Billy Joel's current tour that was soaked \$15 per ticket (obstructed view included).

Led by the powerful drumming of Liberty DeVito, Joel and his five-piece band pleased the crowd with a greatest hits package, mostly the faves and raves off Joel's last album *52nd Street*, including "Siletto" and "Zanzibar."

And it all sounded "just like the record," according to one breathless concert-goer.

ersand

June, 1979

Indeed, the concert sound was one of the best to ever grace the interior of Cobo Hall. Additionally, the concert performance had the rough edge—essential to rock & roll—that is often missing in Joel's records.

Joel pretended to be Sylvester Stallone and faked punches at the audience between songs. He also alternated between shaking and stomping on the out-stretched hands of the people in the first row.

Joel sang his songs, drank his beer, and smiled at the audience, delivering something to enjoy and nothing to think about. The emotions of "Piano Man" and "Angry Young Man" are gone, supplanted by pop fluff. One sensed that Joel's aim was an audience so pleased they would again shell out \$15 a ticket in Detroit next year.

Walt Turowski

Leonard Nimoy in Vincent, Hartke Theatre, Catholic University, Washington, D.C.

At first blush, the story of Vincent van Gogh must have been a very attractive dramatic concept indeed for Leonard Nimoy, who not only thrives on difficult roles as an actor but also publishes his own poetry and photography from time to time. But the life of the great painter was hardly a great drama in itself; it was more like one long wave of pain, without highlight or texture. Until the last few weeks of his life not a single one of his works was sold, nor did he find any acceptance among critics or exhibitors. And his expressive talents as a painter were complemented all too completely by his dismal failures as a lover, friend, son and brother.

Vincent's brother Theo, played by Nimoy in this solo show, recounts his experiences as the painter's chief admirer, defender and financial backer. Theo was an art dealer, at once fascinated by Vincent's art and appalled by his erratic behavior, constantly mediating the running feud between Vincent and their parents, and always frustrated by the public's refusal to buy. In fact, Theo grew so obsessed with Vincent's situation that he himself went insane and died only a few months after Vincent died in his arms.

Nimoy's gruff Theo takes the stage by storm, enraged by the latest critical barbs clutched in his hand, venting half a lifetime of vicarious frustration in the broken phrases of a quiet man at war with his times. Nimoy's utterly convincing portrayal is made a bit less impressive by his use of Vincent's works on a pair of large screens behind him, evoking the overwhelmingly positive judgment of history. Like a stacked deck. This production was just a couple months' diversion for Nimoy after he finished shooting the *Star Trek* flick. But if he takes it on the road again, don't miss it: the story of the two brothers is much more than the sum of its parts.

John Kraut

The Tubes The Palladium, NYC

To put it as simply as possible, the Tubes are a sensation with a show that, apparently consistently, exceeds the wildest hopes of heart-felt rock & rollers who dote on great players and riveting visuals.

In 1975, when the Tubes first "caught on," they wowed audiences with hilarious jokes and an unparalleled assortment of outrageous props, all of which compelled press people to use phrases like "X-rated theatre-rock!" As their Palladium show proved, the alarming theatrics served to underplay their musical talents which, man for man, are pretty amazing. Lead singer Fee Waybill displays unrelenting energy, a wonderful

voice and spellbinding stage presence; synthesizer player Michael Cotton is an absolute wizard; guitarists Roger Steen and Bill Spooner lick like magicians and Vince Welnick plays screamingly tasteful keyboards. And this is to say nothing of the rhythm section, bassist Rick Anderson and drummer Prairie Prince. The one weak spot is, alas, singer (and progglor) Re Styles.

This time around, the Tubes, in an attempt to countermand their theatrics-before-music reputation, have deleted props and honed in on cult favorites, letting the music stand almost alone. Let no Tubes fan panic—smoke machines; rampaging TV sets; giant cigarettes, hamburgers and cameras; girls dressed as Marlboro boxes and large pills; costume changes and even a motorcycle (used in the incomparable "Don't Touch Me There") are intact.

The Tubes have triumphed in a potentially risky renovation. Material from the latest album, *Remote Control*, slides easily into the show; witness the Rundgrenesque ballad, "Love's a Mystery," performed with no theatrics, and their recent 45 rpm release "Prime Time."

There were a few disgruntled fans. One of them, most certainly a White Punk on Dope, shouted "Todd Rundgren sucks" over and over in reference, one assumes, to Todd's production work on *Control*, the Tubes' latest LP. Some others just booed—and were drowned out.

Alison Wickwire

The Doobie Brothers, Allen Field House, Lawrence KS

When the Doobie Brothers kicked into their set-ending "China Grove" 90 minutes after the lights went down inside Lawrence's Allen Field House, the audience was already in overdrive. But when fireworks and flashpots began exploding in 4/4 time with the song, the crowd uncorked a 12,500-voice shriek that could have been heard in Kansas City.

Led by guitarist Patrick Simmons and keyboard player Michael McDonald, the band opened with a five-song medley of early hits, including a fuel-injected version of "Long Train Runnin'." The song featured some stinging lead guitar trade-offs between Simmons and new member John McFee, and shot the audience to its feet for the first of many times during the course of the evening.

The band proved early in the show that the addition of McFee, saxman Cornelius Bumpus and drummer Chet McCracken more than made up for the recent loss of guitarist Jeff "Skunk" Baxter and drummer John Hartman. The trio of new Doobies added a versatility suited to the band's diverse style, with Bumpus putting in some time on organ and flute and McFee doing some inspired violin and pedal-steel work.

Simmons, who has a big hand in most of the band's all-out rockers, shook the rafters more than once with his power chording and driving rhythms. McDonald writes heavily syncopated, chromatic tunes charged with the same tensions that mark his vocals—his jazz and R&B-influenced songs rounded out the band's amazing diversity.

The band's newer material drew avid response. On three songs from their new album *Minute by Minute*, the crowd broke into spontaneous sing-alongs—not only the choruses, but the entire songs. "What a Fool Believes" was the most popular of the new songs with the album's title cut a close second.

When they finished playing "Listen to the Music" for their second encore, the old and new Doobies walked off the stage amid a flurry of flying drumsticks and long-stemmed roses.

Jeff Kious & Rick Jones



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She's Number One & So Is Her Band

BY MARK LEVITON

The Los Angeles suburb of North Hollywood, filled with fast-food outlets, dingy dental offices and anonymous urban architecture, seems the last place to find anything unique. But on a cramped North Hollywood cul-de-sac, just around the corner from a noisy intersection, lives a woman critics call the brilliant and original jazz composer since Duke Ellington. Toshiko Akiyoshi, voted top arranger in the latest *Downbeat* poll, leads the Akiyoshi-Tabackin Big Band, ranked Number One Big Band by the same poll. Akiyoshi also plays piano with the band, while husband Lew Tabackin leads its five-member saxophone section. She sits this afternoon at a low Japanese table, drinking tea to chase off a cold that forced her to cancel rehearsal sessions.

"I felt, in the late Sixties, that I hadn't contributed anything. I thought I would quit music," Akiyoshi says. Her hands form no gestures, but her face and eyes are expressive. "Then I began to look at the black movement to see how it could relate to me. I realized I could draw from my Japanese heritage, which was richer than American, and bring an infusion to benefit jazz. That was my way to find significance."

Akiyoshi's mantelpiece is full of awards—Grammy nominations, *downbeat* certificates, a trophy from Japan's *Swing Journal*—and propped against the piano that almost fills her living room is a half-finished sheaf of music, the pencilled notes precise and sharp.

Akiyoshi is the only woman in history to write a complete repertoire for a big band and organize musicians to play it. Beyond this surface novelty is music that veteran jazz listeners call fresh, appealing and dramatic.

Akiyoshi was born in Manchuria, China, in 1929, where her father ran a textile factory for a large Japanese firm before going independent in the same business. After the Japanese lost World War II the family had to forfeit their assets and return to Japan, a situation which caused much emotional and financial hardship.

"My father wanted me to be a doctor when we first returned to Japan," Akiyoshi recalls in hesitant phrases, as though not quite at home in her adopted language. "That was really crazy because I can't stand the sight of blood! I was sixteen years old at the time, and had already been taking piano lessons for nine years. I was the youngest of four daughters, none of whom were professionals, so I decided to try medical school. We came to Japan in August and school doesn't start there until spring. While I was waiting for school to begin I saw an ad at a dancehall one day that said 'Pianist Wanted,' so I went in and got the job. I forgot about being a doctor."

Akiyoshi began to build a reputation from that point on as a sensational pianist with a strong style and superb ideas. She made a few records for Japanese labels and became quite popular. But to really experience the jazz world she needed to travel to the U.S., which she did in January 1956, enrolling in Boston's Berklee School of Music. There she studied

composition and piano while continuing to work with combos when she could, and she spent a lot of time in nightspots seeing her idols play live. In April 1957 at John Hancock Hall in Boston her composition "Jazz Suite for Orchestra," written as a school assignment at Berklee, was performed by a student band and was warmly received. Her stature in the jazz community grew and in 1958 she was named in *Mademoiselle* as one of America's top women. She had overcome the prejudice in the mostly male jazz world that a woman couldn't handle jazz music. In 1959 she married saxophonist Charlie Mariano, and they formed a quartet, playing several of Toshiko's compositions.

The late Sixties were a troubling time for Akiyoshi: Her marriage to Mariano broke up after they had one daughter, and Toshiko had difficulty finding work because of the failure of many New York clubs. "It was also the time of black revolution" she remembers, "and some clubs were only booking black musicians. There were many black organizations supporting black music, as a part of the whole political movement. I don't think that's wrong—blacks had to go through so much to make things better. But not being black I had a tough time."

Akiyoshi met Tabackin while organizing a concert for herself in Town Hall in 1967. He was playing tenor sax with Doc Severinson's band on *The Tonight Show*. In 1972, when Johnny Carson moved to the West Coast, Tabackin and Akiyoshi, by then married, did too. "One day Lew came home from work

and said there was a rehearsal hall union members could rent for fifty cents an hour. I had thought of having a band in New York but the halls were all \$35 which meant an investment of several thousand a year, which wasn't financially possible. But this was different. I had about six charts to begin with, and Lew helped get the musicians together. We began our weekly Wednesday rehearsals." Escalation of the band's activities has recently permitted Tabackin to quit the Carson show and concentrate on working with his wife and in smaller combos.

In 1973 Akiyoshi wrote an old friend at RCA records in Japan, asking if he would like to record her new big band. The resulting album, *Kogun*, went on to become the largest-selling big band record in Japanese history. It was released in the United States at the end of 1978. For the last six years Akiyoshi has been writing challenging, robust and often humorous music that leaves plenty of room for the many fine soloists in her fourteen-piece band. Like Ellington, she enjoys writing for specific members of the band, making it important to keep the personnel constant, no easy feat when everyone has other jobs too. The band is something of a music school as well. "There are two ways to write," explains Akiyoshi "You can put the music down so the players work at 75 per cent capacity and the music sounds comfortable, or write music that may require more endurance on their part. The first way the writer's getting most of the benefit, having the music played. The other way is more beneficial to




the writer and the players. But," she adds, "I always have to remind myself the music comes first. A lot of bands play very well, but they don't have a characteristic sound. I want my band to have what you call style."

Akiyoshi is fortunate to have Tabackin as principal soloist, for he is strong on tenor sax and flute, an instrument she often uses for a wide range of effects and tone colors. She writes superbly for bass trombone, which she considers the instrument that "holds the bottom," and exults in placing instruments in fresh combinations.

Akiyoshi often writes program music, jazz based on a very specific memory or event. Her suite "Minimata," found on the *Insights* album, is a powerful work with an emotional range that draws the most from its players. The subject is a Japanese fishing village, where mercury poisoning from an industrial plant killed fish and caused hideous deformities among people unlucky enough to have eaten the catches. *Ex-Life* photographer Eugene Smith was beaten to near-blindness by company thugs after his documentary photos of the Minimata situation appeared. "Musicians are powerless, in the sense that they are unable to change the world socially," Akiyoshi wrote in notes to the piece. "However, they may feel very much concerned about what is going on around them or what has happened in the past, and they can express their feelings through their writing and playing."

Two albums of new work are already recorded, awaiting release in 1979, *Live at Newport* and *March of the Tadpoles* ("tadpoles" is Akiyoshi's affectionate nickname for her trombone section). *Salted Ginko Nuts*, the band's eighth album and first to be produced by its leaders, will be released in Japan late in 1979. No American release date has yet been planned.

The band's new music runs from the happy shuffle of "Son of Road Time" to the pensive "Elusive Dream" to the almost Spanish-sounding "Notorious Tourist from East." It's all rich, driving and startling jazz. "I've always loved the piano and still play solo gigs when I can," says Akiyoshi, "But I guess the orchestra is my real instrument." 

Mark Leviton is a freelance writer—male, Caucasian—working on a novel having nothing to do with rock & roll. Leviton maintains—and our research bears this out—that there is absolutely nothing exceptional about him.

Kiss this baby goodbye.



From "The Life of the Harp Seal," by Fred Brummer, published by Optimum Publishers, Ltd., Montreal.

This spring this baby Harp Seal and others like him could be dead — clubbed to death by northern hunters. It only takes a few short weeks to slaughter most of the baby seals that will be born this year. And in no time at all another marvelous animal species will be decimated.

Unless you care enough to help.

Greenpeace Foundation has a plan to save the seals. Our members will endeavor to reach the Newfoundland ice floes in order to place themselves between the seals and the hunters.

Between the seals and possible extinction.

We need your contributions to help save as many seals as possible. Because when the money runs out, Greenpeace must leave the ice floes. And the seals will face the hunters alone.

Please send what you can today, to:
Greenpeace Foundation
240 Fort Mason,
San Francisco, CA 94123
(415) 474-6767

GREENPEACE

(a non-profit organization)

Summer '79 Music Calendar

ALLMAN BROS. June 10 New Haven, CT June 11 Saratoga, NY June 13 Buffalo, NY June 16 Detroit, MI June 16 Clarkston, MI June 17 Cleveland, OH June 22 Kalamazoo, MI June 23 Madison, WI June 24 Minneapolis, MN June 25 Des Moines, IA June 28 Milwaukee, WI	June 22 Odessa, TX June 23 San Antonio, TX June 24 Austin, TX June 26 Dallas, TX June 28 Houston, TX June 29 Corpus Christi, TX July 1 Oklahoma City, OK July 13-14 Pontiac, MI CHIC June 9 San Diego, CA June 10 Valencia, CA June 16 Houston, TX June 23 Kansas City, MO June 25 NYC, NY June 28 Wallingford, CT June 29 Hampton, VA June 30 Atlanta, GA July 1 Hampton Roads, VA July 2 Washington, DC July 20 St. Louis, MO July 21 Cincinnati, OH July 27 Harrington, DE July 28 New Orleans, LA July 29 E. Rutherford, NJ August 15 Springfield, IL August 24 Sedalia, MO	June 2 Idaho City, ID June 5 Portland, OR June 6 Seattle, WA June 30 Greensburg, PA DAVID FRIESE/JOHN STOWELL June 22-23 Buffalo, NY June 26-27 NYC, NY June 30 Saratoga Springs, NY LARRY GATLIN June 9 Austin, TX June 13-15 Salem, VA June 20 North Platte, NB June 21 Nashville, TN June 23 Tombstone, KY July 15 Salem, OH August 2 Gallipolis, OH August 3 Williamsburg, VA August 11 Cumminsville, GA August 12 Douglas, GA MARVIN GAYE June 2 Milwaukee, WI June 9 San Diego, CA June 16 Houston, TX CRYSTAL GAYLE July 15 St. Clairsville, OH July 16 NYC, NY July 21 Harrington, DE July 29 Great Falls, MT August 2 Hopkinsville, KY August 26 Detroit, MI GLORIA GAYNOR June 1 Salt Lake City, UT June 2 Las Vegas, NV June 3 Phoenix, AZ June 6-9 Los Angeles, CA June 10 Oakland, CA June 15 Portland, OR June 16 Vancouver, BC June 17 Seattle, WA June 20 Minneapolis, MN June 20 Chicago, IL June 22 Detroit, MI June 24 NYC, NY June 26 Philadelphia, PA BOB GIBSON June 1-2 Chicago, IL June 8-9 Minneapolis, MN June 10 Denver, CO June 12 Ocean, CA June 15-16 San Francisco, CA June 18-19 Portland, OR June 20-30 Milwaukee, WI June 3 Milwaukee, WI August 11-12 Chicago, IL August 24-26 Philadelphia, PA BENNY GOODMAN June 1 Ames, IA June 17 Los Angeles, CA June 22 San Francisco, CA June 24 Napa Valley, CA June 7 Paradise, CO June 8 Memphis, TN June 9 Los Angeles, CA June 16 Hollywood, CA June 17 Los Angeles, CA June 29 NYC, NY June 30 Lakewood, VA July 8 Lakewood, VA July 10 Detroit, MI ARLO GUTHRIE June 28 Hampton Beach, NH June 29-30 Skowhegan, ME July 5 Lenox, MA July 5 Vienna, VA July 6 Cohasset, MA July 7 NYC, NY July 8 Edwardsville, IL July 12 Chicago, IL August 9-11 Boston, MA August 16-18 Atlanta, GA August 30-36 Saratoga, NY August 26 Williamsburg, VA JOHN HARTFORD June 3 Dayton, TN June 8 Farm Site, WV June 14 Burlington, IA June 15-17 Peoria, IL June 24 Guthrie Theatre, MN July 1 Cripple Creek, CO July 14 Audin, PA July 15 Halifax, VA July 21 Warrington, VA June 22 Louisville, KY August 4 Mole Lake, WI August 7-8 Salem, MO June 23 Biddeford, CT June 24 Vienna, VA July 5 Shelburne, VT August 20 Philadelphia, PA JOHN LEE HOOKER May 8-June 3 Pismo Beach, CA July 14 Shelburne, VT July 15 Woodstock, NY RICK JAMES June 8 San Diego, CA June 15 Houston, TX June 22 MO, MO June 29 Atlanta, GA July 21 Cincinnati, OH JOURNEY June 1 Cleveland, OH June 2 Pittsburgh, PA	June 3 Philadelphia, PA June 12 Portland, MI June 16 Saratoga, NY June 17 NYC, NY June 19 Baltimore, MD June 20 Washington, DC June 21 Norfolk, VA June 22 Charlotte, NC June 23 Washington, DC June 24 Memphis, TN June 26 Meridian, MS June 27 Jackson, MS June 29 Miami, FL June 30 Tampa, FL B.B. 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READ THIS:
These dates are probably incomplete, so don't blame us if your weekend is ruined. Check first, call ahead, make careful plans, drive safely and have a swell summer.

He saved the universe in *Star Wars* and just a few minutes ago—on this Burbank Studios' western street where the climactic scene of a movie called *The Frisco Kid* is being shot—he'd rescued a Polish rabbi from a dastardly Wild West villain. Yet Harrison Ford now sits slumped and slightly grimacing in his Harrison Ford canvas chair, acting a little surprised and disgruntled that another damn journalist wants another damn interview.

Such recorded-for-the-world tete-a-tetes, the actor tells the writer and the picture's publicist, generally consist of the same old questions and the same old answers; what's more, they often result in his being misquoted or quoted out of context. To avoid part of the former problem, Ford reveals, he sometimes . . . hm . . . makes things up.

"I told one writer that my parents were Rumanian midgets. He took me seriously and it got printed. It didn't go over well with my mother."

The actor pauses to watch a group of extras stampede toward an alley between "The Palace Hotel" and "Mom's Restaurant," where chili and coffee are being served, then he adds a more pointed, personal objection to articles about him. "Just because you're in a movie, everything you say is quotable—and that's insane. People must be disabused of the notion that someone like me is worthy of so much interest."

Right then, as if on cue, a man approaches and introduces his 11-year-old son, who wants an autograph. The boy gazes up at Ford with wide, glistening eyes and stammers that he's seen *Star Wars* a dozen times. Ford is dressed up in 1870ish San Francisco-dude clothes but the kid probably doesn't notice them at all. He just sees Han Solo. Harrison surely realizes this, but it's fine with him.

"Then I should get your autograph." He rises from his star-chair and has the kid sit in it. He goes on his knees for a second and asks, "Can I shine your shoes or anything?" He's kidding around, but seems truly grateful to this representative of those millions who've made his name a household (or playground) word (but which name?). He's doing a partial parody on the old humble-star act that doesn't even escape the boy. Harrison Ford plays the role well, and with conviction.

A few days later, in Musso & Frank's on Hollywood Boulevard, he's playing the part of an unenthusiastic interviewee even more convincingly. Seated with the journalist and the publicist at a table in the middle of the noisy bistro, he frowns into the menu, looking all the more menacing with a few days growth of beard, chooses the Special of the Day, slaps the menu down and grumbles, "All right, let's get this over with."

However, Ford turns out to be not quite so sullen as this opening remark augurs. Fortified by a few sips from his Bloody Mary, he becomes polite and friendly enough for the next forty minutes. Just not very . . . forthcoming. Worse, and completely at odds with his intense persona on screen, he talks in a slow, methodical monotone that, after fifteen minutes or so, might put even a speeding *Star Wars* fan to sleep.

Would his next project, a sequel to *Star Wars* which may be titled *The Empire Strikes Back*, put him in danger of being forever type-cast as Han Solo in most moviegoers' minds?

"Not with all the work I've been doing in between." Indeed, since *Star Wars*, Ford has appeared in *Heroes*, *Force 10 from Navarone*, *Hanover Street* and *The Frisco Kid*. Plus a small part in *Apocalypse Now*, which he spent three days shooting. "I mean, that's why I've been working so hard lately, to establish myself as an entity separate from that which *Star Wars* has generated. I think that's critical, or I will not be exercising the potential of the situation. I figure I was real lucky to be in a real successful film and I spent 15 years before that, struggling. Now I'm able to go to work and I couldn't be happier. So I go to work and I pick the best shots I've got."

"But suddenly you're obliged to make the kind of career decisions you've never had to make before. Where before you could say, 'This is good,' or 'This is something I'm not gonna make,' and now you . . . oh, forget it. I can't explain it. All of a sudden you've got to be a success, that's what I mean."

Does he have any thoughts about why *Star Wars* was so popular?

"If I did, I'd be smart enough to keep my mouth shut . . . I think people went to it 'cause it's an entertainment and the good guys win and the bad guys lose. It's your standard mythology in an exciting technological context—to reduce it to its most boring terms."

Why was his role in *Heroes* that picture's only intriguing quality?

"I don't ever know why a part works or doesn't work in any given case. But . . . it was because that character only had a lifespan of about 20 minutes. In a character moving by that quickly, an actor isn't obligated to have all the answers, the way he is if he has a larger part to play. You just have to go for what works, and not feel that you have to make a full characterization."

Ford's food comes, a splat of noodles and yellowish sauce on a white plate. He regards it disdainfully. "Not *exact*-ly what I thought it was gonna be. This is Special!" He coats the offering with a layer of pepper and bravely digs in. The conversation resumes, and *The Frisco Kid* is brought up. The Robert Aldrich-directed film is the story of a rabbi who emigrates from Poland to America's Wild West. Gene Wilder plays the rabbi, whose comedic misadventures include involvement with a bank robber, played by Ford.

"It's as realistic a presentation of a Jew in the Old West as you'll ever see," claims Ford

between bites. "But at the same time it's not just a history lesson. It's fun. It doesn't trade on sex and violence—though it does have a *little* sex and violence, for those of you who like sex and violence. I know there are some people who will like me saying that. And Wilder and Aldrich are great to work with. Wilder's a very funny man."

Is Ford a movie buff?

"No. Can't say I am. Never have been. Find it to be an embarrassment at times, not to know what's going on around me. Sometimes it's useful to be that way, but sometimes it's a definite disadvantage."

There was a silent movie actor also named Harrison Ford who was fairly well known in the early Twenties. Had that caused any particular problems or confusion?

"Yeah," he drawled. Ford's speech is slowing down even more, but at least he is still talking. There is a fear in the journalist's mind that that mouth might come to a complete standstill at any time. "I didn't realize there was one until I went to sign up for the Screen Actors Guild. They told me I couldn't be Harrison Ford."

Right then Ford *does* stop speaking, takes a bite of his Special, chews, looks around the room.

"Uh, what," prompts the journalist, "did you do about that?"

Another bite. Another look around the room. "Oh. I had to create a middle initial." And what was that? "J." Oh.

Son of an Irish Catholic father and a German Jewish mother, Ford, without the middle "J," was born in Chicago on July 13, 1942. He had one brother, Terence, and led a "rather uneventful" childhood. He studied philosophy and English at Ripon College, in central Wisconsin. He began acting professionally in summer stock at Williams Bay, a resort community on the shores of Lake Geneva.

In 1964 he moved to Laguna Beach, California, and appeared at the Playhouse there in a production of *John Brown's Body*. This resulted in his being signed to Columbia Pictures' new talent program. His film debut was as a bellhop in *Dead Heat on a Merry-Go-Round*, followed by bit parts

in *Luc* and *Getting Straight*. Subsequently, he appeared in several TV series, including *Guns, Smoke, Ironsides* and *The Virginian*. But the big break looked like it was never going to come. After a role in *Zabriskie Point*, Ford decided to concentrate on carpentry until his acting prospects improved. The big break came years later, when director George Lucas was looking for unknown actors to play in *American Graffiti*. His casting director, Fred Roos, knew of Ford and gave him the part of the "cowboy" streetraider who challenged Paul LeMat. Francis Ford Coppola then cast him as Robert Duvall's assistant in *The Conversation*. *Star Wars* soon followed.

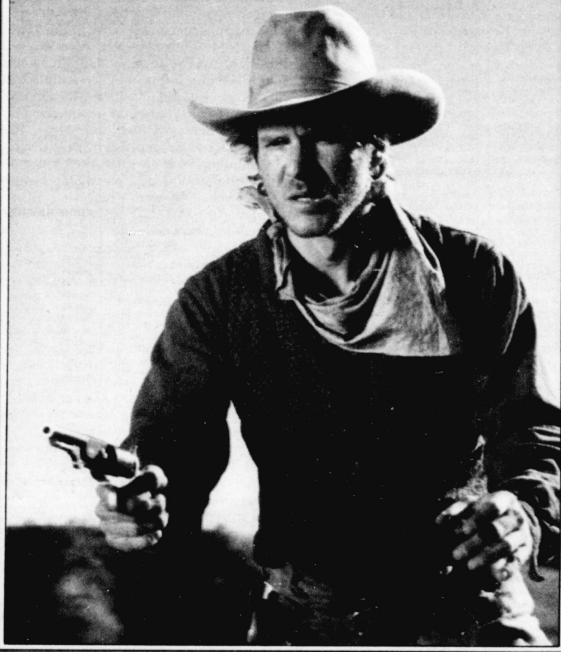
Though Ford hasn't been afforded the kind of praise someone like Robert DeNiro gets, he reportedly devotes much the same sort of preparation and concentration to his roles. One who admires his dedication is *The Frisco Kid*'s producer, Mace Neufeld.

"For our picture he's become about as close to being a real cowboy as anyone can. The wranglers [the crew/actors who teach other actors how to ride and act like cowboys] are a tight bunch, hard to get close to or please, but they've totally accepted Harrison."

Back in Musso & Frank's, Ford was asked to tell a little about *Hanover Street*, which he'd done just before *The Frisco Kid*. "It's a World War II love story. Lots of violins . . ." Violence? "A little violence, but mostly violins. It was a very complex acting job . . ." How come? "I would like to . . . Just forget I said that. Strike it. Pretend I never

(Continued on page 21)

HARRISON FORD: A Man of Few Words



BY TERRY ATKINSON

Summer Movie Guide

What to Watch for & Watch Out for This June, July & August

MOONRAKER starring Roger Moore as James Bond one more time.

SUNNYSIDE, named after the tough section of Queens, stars Joey Travolta, a name we've seen before. No dancing.

DEFIANCE gives us Jan-Michael Vincent as a merchant seaman who settles down in a nice tenement on the lower East Side.

THE FISH THAT SAVED PITTSBURGH, from the gang that gave us *Car Wash*, stars real-life dribblers Julius Erving and Meadowlark Lemon in a (what else?) basketball comedy.

THE WANDERERS, cast of unknowns, based on Richard Price's book about a New York street gang.

OVER THE EDGE, still another gang pic, this one in Denver.

DRACULA, starring Frank Langella and Laurence Olivier, directed by John *Saturday Night Fever* Badham, should be a really big pic.

HANOVER STREET, with Harrison Ford and Lesley-Anne Down as an American flyer and English girl who fall in love during the London blitz, is best forgotten before it's ever seen.

ALIEN, a multi-million-dollar space ship patrolling the ether; they encounter an alien being, and things get complicated.

C.H.O.M.P.S. is family fare, starring Wesley Eure (from the soap *Days of Our Lives*) and Valerie Bertinelli (from TV's *One Day at a Time*), Jim Backus and Red Buttons; Eure invents a computerized burglar alarm system in the image of his dog Rascal, said computer biting through metal, etc.

APOCALYPSE NOW, the long-awaited Francis Ford Coppola tale of Viet Nam, starring Marlon Brando.

PLAYERS, a tennis flick, starring the dreadful Ali MacGraw and the handsome Dean Paul Martin in a younger-man/older-woman court-ship (pun intentional).

AMERICATHON stars Harvey Korman, Peter Riegert and assorted crazies who try to solicit funds for a bankrupt America by throwing the world's biggest telethon.

MORE AMERICAN GRAFFITI is the sequel, ten years later, starring all the originals except Richard Dreyfuss.

ESCAPE FROM ALCATRAZ is Clint Eastwood's summer movie, based on the real escape many years ago that led to the prison's shutdown.

SIDNEY SHELDON'S BLOODLINE. Audrey Hepburn inherits a huge cosmetics empire and wears classy Givenchy clothes.

THE AMITYVILLE HORROR, based on the best-seller, stars Rod Steiger, James Brolin and Margot Kidder.

BREAKING AWAY, cast of unknowns, was filmed in Bloomington, Indiana, concerns college kids, their families and a 50-mile bike race.

CONCORDE—AIRPORT '79. Here we go again: this time the villains try to blow up the aircraft in order to kill one person on board (rather indiscriminate of them). Oh yes, the needle-nosed aircraft does a barrel roll, just like the real-life near-disaster recently in the headlines.

NIGHTWING, directed by Arthur Hiller, is a vampire-bat thriller starring David Warner and swarms of bats.

PROPHECY stars Talia Shire. Another supernatural weirdie, directed by John Frankenheimer.

WANDA NEVADA stars Peter Fonda and Brooke Shields in a Forties comedy; gambler Fonda (who also directs) wins Shields in a card game, no less.

BUTCH & SUNDANCE: THE EARLY DAYS offers William Katt and Tom Berenger as Redford and Newman. Callow youths.

LOST & FOUND re-teams George Segal and Glenda Jackson in a romantic comedy which its producers devoutly hope will rekindle that *Touch of Class*.

MAIN EVENT. Barbara Streisand and Ryan O'Neal back together (they did *What's Up Doc?* a few years back); he's a washed-up fighter, she's the cosmetics exec who owns him.

THE VILLAIN, directed by Hal *Smokey and the Bear* Needham, is a spoof of western movies starring Kirk Douglas, Ann-Margret and Arnold Schwarzenegger.

JUST YOU AND ME, KID. George Burns tries to rehabilitate street urchin Brooke Shields. Warm hearted comedy, supposedly.

BEYOND THE POSEIDON ADVENTURE stars Michael Caine and Sally Field, who deserve better; in this one, Irwin Allen directs another all-star cast trying to get the treasure off that upside-down ship.

NORTH DALLAS FORTY stars Nick Nolte and Mac Davis as footballers.

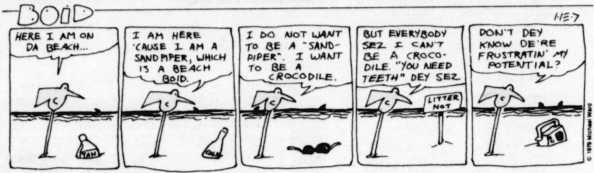
THE IN-LAWS. Alan Arkin's daughter marries Peter Falk's son. Falk is a CIA man, and this leads to hilarious misadventures, claims Warner Bros.

THE FRISCO KID (formerly *No Knife*) stars Gene Wilder as a Polish rabbi traveling across America to San Francisco, befriended by outlaw Harrison Ford, among others (see feature, this issue).

GOLDEN GIRL stars Susan Anton as a would-be Olympic sprinter with James Coburn as her manager.

LAST EMBRACE is a thriller in the Hitchcock mold that falls apart after an hour, but Roy Scheider and Janet Margolin almost pull it off.

In Print



No End to Asimov

In Memory Yet Green: The Autobiography of Isaac Asimov, 1920-1954 (Doubleday, \$15.95) is his two-hundredth book and, at 732 pages, comprises only the first half of his life story. Like many writers, especially prolific ones, Asimov's history is relatively sedentary, and it is his observations rather than his actions that make him interesting. Yet so much of this volume is taken up with the man's childhood and adolescence that we are given far more documentation than observation. The result is an odd hodgepodge that is occasionally amusing, intermittently interesting, yet often little more than a potentially serious case of eyeball fatigue.

From his birth in Petrovichi, Russia, through his childhood in Brooklyn and up to 1938, when he began keeping a diary from which much of this book's detail is drawn, takes over 200 pages to relate, more space than some people take to write their entire lives.

The largest audience for this book will certainly be the fans of Asimov's science fiction novels and stories, who are likely also to be the most pleased with the book, for Asimov gives a complete and quite detailed account of how and when each of his stories was written, sold, and published.

We come to understand the mind that maintains such awesome and incredible retention of detail and puts it to splendid use in books on science and history.

Yet the witticisms, the logic, and all the fine-tuning still probe no deeper than a hairbreadth, and one can only hope that all this groundwork, as tightly fitted as the stones in an Egyptian temple, is only a preliminary investigation of the man who will emerge into the light in the second volume.

I wouldn't, however, count on eventually discovering that man. I think he got lost somewhere in the hieroglyphics.

Richard Delap

All the Lonely People

William Trevor's *Lovers of Their Time* is a collection of short stories evoking mainly England and sometimes Ireland in the period from the Thirties to the Seventies.

The stories are not upbeat; they are patient, deliberate, unflinching and fairly merciless. Moreover, they are so British, so accurately British, so un-Americanly British, that they might strike some American readers as falsely quaint or weird. In fact, they are exact as photographs.

The few stories touching on Ireland or Irish characters deal, predictably, with aspects of "the Troubles" as they filter into ordinary households, with crises of conscience and the irony whereby the true Chris-

tian is not necessarily the one in clerical clothing.

Somewhere, most of the English stories hinge on sex—not in the steamy, physical sense, but more in the ludicrous ways it causes people to behave, wrenching their lives out of shape, wrecking tranquility, crowning fools. All that. There are children discovering their mother's makeshift love-ness in an abandoned summer-house after their father has been killed in the war. There is the enjoyably menacing revenge of a boy made a laughingstock in prep school, who, decades later, trots out his peers' homosexual track records before their horrified wives and children. There is the lonely, conventional middle-aged lady who is repelled by the attentions of a working-class lesbian, only to discover, when it's too late to cash in, that she'll never get a better offer. And there's the title story of a sleazy romance between a married travel agent and a buxom salesgirl, set in the era of Eleanor Rigby. Trevor's reference to the Beatles' music—and in this song in particular—suggests that the Sixties were the era of the common person and that his lovers were as much "of their time" as lonely Eleanor.

These stories are not charming; the characters are not incandescent. The pleasure to be had from reading the collection is sheer appreciation of Trevor's powers of observation and his craftsmanship.

Shelley Turner

A Jazzy Trio

Three new books on jazz are worthy of mention. Leon Ostransky's *Jazz City* (Prentice-Hall, \$10.95) traces the growth of four major cities and their jazz cultures. New Orleans is presented in depth, from basic city planning and architectural evolution to population influxes, and Ostransky spends a good deal of time explaining the origins of Creoles, the result of crossbreeding Blacks and French, and on the Storyville sector, where crime and vice ran rampant. Little is said of the jazz scene in New Orleans, though we get a nice idea of turn-of-the-century events, the dances and salons, and the accompanying music that eventually led to jazz.

When we jump to Chicago, the book gets rolling. Proclaimed as the town that made fortunes for Cyrus McCormick, George Pullman and Marshall Field, Chicago is also painted as a hotbed of crime and corruption. Mayor "Big Bill" Thompson, who ruled from 1914-1931, is largely credited with the "Open City" policy that encouraged men like "Bugs" Moran and Al Capone. The music thrived in gangster-owned clubs, and colorful quotes from Benny Goodman, Eddie Condon and Sidney Bechet relay those musical proceedings.

From Chi-town we head Southwest to

(Continued on page 22)

COLORED PAPER



HONKY TONK HEROES

ARE YOU SURE HANK DONE IT THIS WAY

GOOD HEARTED WOMAN

ONLY DADDY THAT'LL WALK THE LINE

I'M A RAMBLIN'MAN

LONESOME, ON'RY AND MEAN

I'VE ALWAYS BEEN CRAZY

LADIES LOVE OUTLAWS

MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS

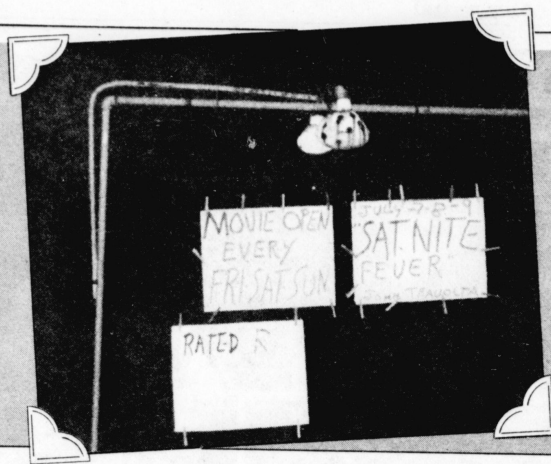
AMANDA

LUCKENBACH

THE MAN AND HIS MUSIC

WAYLON





The World's Smallest Drive-In

BY RON CARLSON

It is not that easy to find the village of Amenia, New York (hint: it's on Route 22 about ninety miles north of New York City). The world's smallest drive-in is located behind the Amenia Body Shop, which is best found by asking one of the two gas station attendants in town.

Only fifty percent of them will know about the existence of the drive-in. Fifty percent will say: "There's no drive-in movie in Amenia!" And his look will add, "Tourists!" Do not be discouraged. Do not show him the inch-square ad in *The Berkshire Shopper*; save it for the other guy. He will respond, "Why, it's smaller than this station!" Do not mistake his laughter as derision.

Down the road not half a mile, in the summer twilight in front of the Amenia Body Shop, a gray shirt cardboard is clothespinned to a wire. (After dark, look for the single light bulb.) The shirt cardboard will read: *Movie Tonight! Saturday Night Fever* (or a film of equal vintage) 8:00 p.m. in hand script. And, yes, there behind the auto shop is Mr. Ward Kipp's fourteen-year-old hobby: a quarter-acre grass plot studded with twenty-six speaker posts, centered by a snack-bar-projection shack the size of a taxi cab, and all focused on a white plywood screen measuring sixteen by thirty-two feet. This is the smallest commercial drive-in movie theatre in the world. Things will begin to get worthwhile.

The woman who greets the cars is Mrs. Kipp. She will count heads and assess \$1.75 per person, 1978 dollars. She is a warm and easy-going woman, happy to be spending the evening at the movies.

The chap leaning against the projection booth in a white tee-shirt is Mr. Kipp. He will wait until the appointed hour and then disappear inside to start the show.

Mr. Ward Kipp began projecting movies when he was seventeen, for \$3 a night. He showed movies in the Navy and at countless movie houses since; he estimates he has shown films to almost ten million people. He is partial to John Wayne films because "The money I made showing John Wayne's films paid for my house."

But he has not been a professional exhibitor all of his life. He works in vocational rehabilitation at the Wassaic Development Center and has been there long enough to retire soon. But over the years, whenever he saw or heard of a theater closing, Mr. Kipp made inquiries about the equipment, and slowly he has acquired a projector, a sound system, and finally, in 1965, his own theater.

The theater is set directly over a reclaimed junkyard. "There are dozens of wrecked cars under there," he says. "I had a friend with a bulldozer, and he filled the lot and leveled the rows." Almost all the rest is Mr. Kipp's handiwork. The screen, sixteen sheets of used plywood, is held aloft by four used telephone poles.

The speakers are surplus from the (now defunct) Canaan Drive-in, and the speaker posts are used water pipe bought at auction. Mr. Kipp and his father-in-law constructed the squat snack bar-projection booth, which frankly could be mistaken for an early American tool shed. The lot holds 46 cars, and the weeds are kept down by a neighbor boy who mows once a week during the season.

When asked if he shows first-run movies, Mr. Kipp responds: "Well, they're first run for Amenia."

Movie-goers lounge beside their cars on blankets, sampling picnics, and later, when it is fully dark, the crashing heard in the weeds that fringe the lot will be teenagers entering free.

"Welcome to the Smallest Drive-in Movie Theater in the World," Mr. Kipp says over the speaker system. And then he goes on—if the movie is *Saturday Night Fever*—with an apology about this being only the second R-rated feature ever shown at his theater and that if you want your money back because you are offended by the movie, he will oblige if your request is sent through the mail.

The movie, even if it is his third R-rated film, is unlikely to offend anyone after the trouble spent finding the place. Relax. Sample the snack bar.

There is an ancient popcorn machine, retrieved no doubt from some crumbling movie house, but full of fresh (8 on the 10 scale) popcorn; an old round-shouldered refrigerator full of multi-colored soda pop; a hotplate warming the coffee; and the usual assortment of candies, sold at unusually low prices. The girl who runs the concessions is Mr. Kipp's niece.

The distributor for Universal Films in New York, a Mr. Solkoff, who also furnishes films to hundreds of drive-ins in the Northeast (including the Whitestone Twin, 1500 cars), says, "We don't make any money in Amenia, to speak of, but I like people. Too many of these big places have lost touch with their audiences. As long as Kipp is showing movies up there, we'll supply him. It's more than encouraging the movie-going habit; it's a personal venture he's got going. I mean, you send up a film and nine people see it! Something about it that I like. Certainly in my experience it's a unique drive-in."

Mrs. Kipp also enjoys her husband's "hobby." "I don't mind the time or money he spends down here," she says. "It's better than drinking and chasing women, like some men."

Toward the end of the film, it will probably start to rain. Some of the picnickers will retire to their cars; others will remain outside in the warm air wearing newspapers on their heads. At the end of the movie, because of the rain—though there will be only eight cars in the entire place—Mrs. Kipp will appear in front of the cars waving a flashlight ambitiously, directing traffic as if there were thousands of cars wondering which way to go.

Ron Carlson's words have been published in The New York Times, The Village Voice and Quarterly West; his first novel, Betrayed by F. Scott Fitzgerald, was published two years ago, and his second is due soon.

IN BOTH EARS

Sound on Wheels

Detroit, the home of wheels, isn't interested in better audio, so anyone who buys a car and wants to remain on good terms with his ears would do well to customize his auto sound.

For years many auto sound manufacturers were content with the premise that any sound is better than no sound at all. This wasn't a choice; it was a dictum. But now some auto sound equipment manufacturers have discovered the idea of better sound quality.

Installing a good auto system in a car is not the same as setting up an in-home hi-fi. Autos present problems of their own, including electrical interference from cars, trucks, buses, power lines and electric signs. Car space is limited and it isn't always possible to position speakers for most effective listening. The padded interior of the car soaks up bass tones like a thirsty sponge, and pathetic is the only word to describe some of the speakers. Power output of most receivers is usually 10 watts or less and this is achieved by driving the amplifier in the receiver to the 10 percent total harmonic distortion point.

But, to coin a cliché, every cloud has a silver lining. By some discreet shopping, planning and spending, an audiophile can put in a sound system that produces minimal aural anguish.

The only way to go is the component route, keeping in mind that the smaller the car, the smaller the dash and under-dash space. Still, with a bit of planning and ingenuity, a sound system can be installed which will be infinitely better than Detroit's take-it-or-leave-it option.

Improving auto sound doesn't necessarily mean scrapping an existing setup. If it consists of nothing more than a receiver and a pair of speakers, the option is to add extra equipment that will give the receiver and speakers less of a burden; this technique does have the advantage of being a step-by-step procedure, not demanding the immediate expenditure of large cash amounts.

The first move could be the addition of a booster. This is a power amplifier, has few or no operating controls, is mounted under-dash, and is connected between the speakers and the speaker terminals on the receiver. The booster can supply audio power ranging from a low of 20 watts per channel to as much as 100 watts or more. The higher the power, the better, but the greater the cost. But with a booster the volume control on the receiver need not be advanced to the high level distortion point, so with this one addition this sonic irritant is eliminated.

With a booster another pair of speakers can be added to give front/rear sound, distributing it, permitting the listener to have the option of front sound only, rear sound only, or a mix, a variation that relieves listener fatigue. It also helps improve bass response since the total cone area is effectively increased by the added speakers. Of necessity, most car speakers are small cone devices, so the second pair does contribute to listening pleasure. But adding more speakers without the booster is a trip into futility.

Trying to tune a receiver, with or without

pushbuttons, and trying to find a broadcast station which will remain locked in and supply satisfactory program material can be frustrating. The solution is a tape player. Not a tape recorder/player, just a player. This connects to the existing receiver, using the built-in amplifier. If the receiver is followed by a booster, so much the better.

Tape players range from budget-priced to outrageous. Still, the greater the number of operating options, the greater the cost, and so what anyone buys is what anyone can afford. Given the choice of a cassette player vs 8-track cartridge, the auto sound user should opt for cassette. Eight-track is for a captive audience that must buy prerecorded tapes. Cassette players offer more flexibility since they will accept prerecorded and the "made at home" variety. Some audiophiles now make two cassette dubbings; one for in-home hi-fi use, the other for the car, working from records onto tapes.

For those who aren't satisfied with the acoustic environment of the car, equalizers are available. They are a bit of a luxury, but considering what the car interior does to some audio frequencies, may be put into the necessity category. Midrange tones aren't much of a problem, but bass and treble can be. In any listening environment, that environment gets its "hands" on the sound first; what is left over is what the listener gets. An equalizer helps redress the imbalance. In a car, highly directive treble tones may go sailing right over the heads of the listeners simply because positioning of the speakers permits no other option. An equalizer can supply treble boost, especially for compositions that are delicate in the treble to begin with.

At the bass end of the sound spectrum, the equalizer is a worthy opponent of all the

push and carpeting that make a greedy grab for deep tones.

Martin Clifford

Video Discs — The Beam Meets The Groove

First came records—chunks of petroleum by-products spinning around at varied velocities emitting disembodied voices and invisible orchestras. Recording tape followed—variations on the theme of electro-magnetic patterns, uncounted miles of coded hieroglyphs, spewing forth images and sound into the technocratic may. Through stylus' and recording heads' minute vibrations and magnetized particles come canned culture to the Everyman. Ah, this modern age. What miracles, what marvels, what next?

Ask Norman Glenn, MCA's Senior Vice President of DiscoVision, Inc. DiscoVision isn't optometrics for the disco trade, it's a new home entertainment system, shortly to be marketed nationwide in hopes of tapping into the booming videotape market. "MCA," Glenn observes with some pride, "entirely on its own, developed an optical video disc system. The first public demonstration ever held of an optical video disc system playing replicated video discs was staged by MCA."

What is a video disc? The concept, developed over eight years ago, is simple—a disc, not unlike a conventional record, is played on a system that yields both sound and pictures. Initial word-of-mouth response in both the record and film industry was enthusiastic, with several more adventurous

concerns putting up research and development funds for the hardware. As time passed, however, most dropped out of the running, leaving, as of this writing, two companies in direct competition—MCA/Phillips and RCA.

Of the two, MCA has evolved by far the more fascinating technology. RCA's version, while a hundred bucks or so cheaper, is basically a variation on the standard record stylus, with a diamond needle picking up impulses in much the same way as conventional stereos do. MCA, on the other hand, has gone a long way toward bringing *Star Wars* gimcrackery into America's living rooms. MCA DiscoVision video discs, the same size as phonograph records, have a spacey silver finish. They glisten like extraterrestrial hotcakes. The disc has no visible grooves—the information is read by a laser beam which never comes in direct contact with the disc itself.

What, besides the first home use of laser technology, does this mean to your average consumer? Quite simply, no deterioration. Unlike records or tape (both the audio and visual variety) which eventually wear out, the laser retrieval system keeps the encoded info in pristine condition forever. Friction, for once, is foiled. Retail price? \$700.00.

In addition, DiscoVision offers freeze frame and slow motion, full-fidelity stereo and a bizarre bilingual mechanism that can translate the speaking parts of one or all characters in a given program into another language. I saw a demonstration in which Columbo grilled his suspects in Japanese while they sweated it out in English. One flick of a switch reversed the languages, another restored uniformity.

What is the range of product being offered on DiscoVision discs? Glenn explains that

MCA is currently manufacturing discs in two modes: A half-hour-per-side variety and an hour-per-side version. A number of instructional programs, such as Julia Child's "The Omelette Show," Arthur Ashe's "Better Tennis in Thirty Minutes" and others are being sold for \$5.95 apiece on the half-hour sides, while feature-length, first-run films like *Animal House*, *Saturday Night Fever* and *Jaws* go for \$15.95 a shot on the hour-a-side disc.

Does Glenn envision piracy as a possible problem? "It's possible, of course, to hook up a video disc player to a video cassette machine and make copies. But at \$15.95, the disc costs less than a blank cassette, so piracy doesn't really make sense."

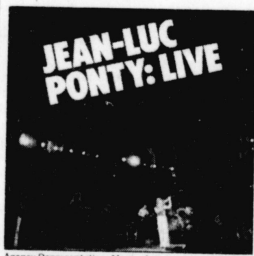
MCA's DiscoVision is currently being test marketed in Atlanta, Georgia. By the end of the current year it should be widely available wherever space-age paraphernalia is peddled.

Davin Seay

Party Down!

This summer, while our readers perfect their tans and worry about sand between their toes, *Ampersand's* diligent staff will be producing a special supplement called *Party Down*, due out next fall. We need your help: tell us, in as few words as possible, which college is the best party school in the country. We'll publish the best essays—best, in this case, means humorous, outrageous, informative, pithy and pungent—and we'll pay our usual rates for all this purple prose. Deadline is July 2. Get cracking.

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Billie & Rossi

TV's Ace Reporters

BY DAVIN SEAY

For two seasons *Lou Grant* has been providing voyeurs of the vast wasteland an hour of good taste and palpable originality. At a time when Fred Silverman and his scantily clad minions seemed to have television locked into a stranglehold of malignant witness, the folks at MTM Productions, who for seven years elevated the situation comedy to an art form with *The Mary Tyler Moore* and *Bob Newhart Shows*, came through again with good scripts, multi-dimensional characters and exceptional ensemble acting: Ed Asner as gruff but good-hearted Grant; harried Mason Hume as Charlie, the managing editor; Nancy Marchand as Mrs. Pyncheon, the elegantly acerbic publisher; Daryl Anderson as Animal, the grubby photographer; Jack Bannon as Donovan, Grant's witty, vested assistant; and Linda Kelsey as Billie Newman, the woman reporter who always seems to become emotionally involved in her assignments—unlike Robert Walden as Joe Rossi, the paper's ace reporter, an obnoxious, overbearing sort.

Grant's healthy disdain for Rossi's personality, coupled with his respect for Rossi's talents, are evident in many shows; with Donovan's running commentary on the action, this "personality conflict" provides low-key humor in an otherwise dramatic series.

Like most other members of the cast, both Kelsey and Walden have had extensive training in summer stock and off-Broadway theater as well as on the tube, with a variety of guest spots on shows such as *Rhoda*,

Harry-O, *The Bold Ones*, *Mary Tyler Moore* and *The Rockford Files*. Walden, additionally, has logged considerable time in films, including a role in another newspaper drama, *All The President's Men*.

"Somehow my fate's tied up with these two professions," Walden muses beneath the resplendent greenery of *La Serre*, one of L.A.'s more ostentatious show biz habitats. Looking tanned and refreshed from a recent promotional trip to the Fiji Islands and Australia, the unmarried, Manhattan-born actor is dressed with impeccable casualness in a brown pullover and tweed jacket, setting off nicely his Kennedy-style shock of hair and glistening brown eyes. Though short of conventional good looks, Walden has a nearly perfect actor's face, memorable in undefinable ways, with a quality that lingers long after an initial encounter.

"Before I got this job I was trying to sell the networks on a show called *The Muckrakers*, about a male/female investigative journalism team," he recalls. "I had Paddy Chayevsky lined up for the script, but when the inevitable delays developed, he dropped out and started writing *Altered States*. I still might do it, though," he adds, perusing the wine list.

Although he never worked professionally as a reporter, Walden seems singularly well suited for the role of Rossi, whom he calls, with an actor's habitual pride transference, "the best writer on the paper, without a doubt." Aside from teaching acting at San Francisco's American Conservatory Theatre a few years ago, Walden is a scriptwriter between jobs and has also contributed to a number of newspapers nationally and internationally, including the *New York Times Sunday Magazine*. "I never write about show business," he asserts. "I see that as a direct conflict of interest."

With a storyteller's love of anecdote, he recounts his recent experience with Australian journalism. "When I got over there I was asked to do a piece for a big daily in Sydney,

so I gave them a piece about my recollections of bomb drills in school. I was sure everytime I heard that alarm go off that it was the real thing . . . lights out time. It was a good piece, but they're funny over there, very dry. Just the news, that's all; no gossip, no local color and here I was giving them a feature length tone poem. They ran the first paragraph." His laugh is appropriately dazzling, displaying well-tended teeth—the television industry's truest measure of success.

"The show is required viewing in some journalism schools," he continues, still on the subject of his own and *Lou Grant*'s journalistic credentials. "I think that's because we go to great lengths to present the workaday side of what many people consider to be a glamour industry. A lot of times on *Lou Grant*, being a reporter seems positively pedestrian. For example, I think *All The President's Men* glamorized the business far more than *Lou Grant* ever does. As far as acting and reporting goes, I think being an actor for 15 years really helped me play Rossi. Both professions involve observing minute behavioral details. Also, there is a tremendous amount of research necessary to do either job properly. In my experience, the research is sometimes the most exciting aspect of the job."

Conversation strays into the success of the series and television's current state of health. "*Lou Grant* is a hit show because there is an absolute dearth of intelligent programming in America," Walden flatly states. "Greed is the prevailing motivation . . . the profit motive, but that's obvious. Beyond the fact that there is hardly any violence and no car chases, *Lou Grant* works because in it we're part of a bureaucracy that almost anyone who works for a living can identify with."

"We have one of the few shows where people can accept there not being an answer. It has no set formula, it's not a comedy or a drama, but it's got elements of both. That, in itself, is very unusual. There was a time when all we were doing was splashing around in an

enormous talent pool, trying to get our footing, to discover what the show was all about. *Lou Grant* is the first example in TV history where a character's been taken out of a comedy role and deepened. If you don't think that set CBS on its ear . . ." a waved fork completes the thought.

"There isn't much satisfaction in being a television actor," he admits, pushing away the cold fish for another glass of criminally expensive wine. "The only real benefit is in the way it opens up your life—gives you access to people and places. Of course, the financial rewards are considerable, but I don't measure my life that way. Besides, it's hard work. Exhausting. The human mechanism just doesn't function that fast for that long a period of time. We're literally on call 12 hours a day for 9 months at a time."

Walden confesses a certain nostalgia for the theater, where he first plied his trade: "I turned down a part as one of the heavies in *Who'll Stop the Rain*, a really underrated film," he points out, "as well as a couple of class series, to do a show here in L.A." The play, *A History of the American Film*, is described by Walden as a mixed-media extravaganza which gave him a chance to play several juicy roles. "I'm saving my money," he reveals, "so that at some point I can afford to return to the theater. But, listen, I'm not complaining. I've got an apartment here in Los Angeles, a beach house in Malibu where I do my writing. I may even get a business manager. I'm happy with the way things are for the time being."

Does he ever experience the fear of type-casting, of being tied to one role for the rest of his professional life? His answer reflects confidence that appears to be Walden's predominant personality trait. "I know my own versatility," he replies, "I've played everything . . . junkies, hillbillies, physical and mental cripples. Rossi, basically, is just a young, hungry kid with an innate ability and a lack of sophistication . . . at least I like to think so. I can identify with him, but he's very much a separate entity. There's people inside and outside this industry who know my range, there's evidence on film. It's not something that keeps me up at night."

Lunch over, Walden passes the check, without a glance, to the MTM publicist, "I'm grateful for *Lou Grant*," he concludes, "and I think the people who watch the show are also. I've been all over the place and when I talk to them their attitude is, 'thank you for not insulting us.'"

A week later, Linda Kelsey has grabbed an hour for lunch between some final takes on the show's last episode for the season. *La Serre* has suspended a few more Boston ferns and upped its prices a couple of bucks. With expense accounts in evidence (this time it's Linda's personal manager who does the honors) nobody's counting, least of all Linda, who will shortly be embarking on a promotional tour of her own, to the east coast and several talk shows.

"It's amazing," she observes, "people really think I'm a reporter." More petite than she seems on television, Linda carries herself with careful dignity; there's a finishing-school touch to the Minneapolis-born actress, a combination of understated dress—muted beige jacket with matching mid-calf skirt, sensible, low-heeled shoes and a deliberately neutral blouse, opened one button only beneath the collar, eminently tasteful make-up—a touch of rouge, no lipstick, no eye-liner—and good posture. Her carriage, in fact, is remarkable in its precision: her spine straight, barely touching the wicker chair; her head held high the entire meal, the food (veal today) ascending, the mouth never descending. A generally

Throughout history he has filled the hearts of men with *terror*, and the hearts of women with *desire*.

DRACULA



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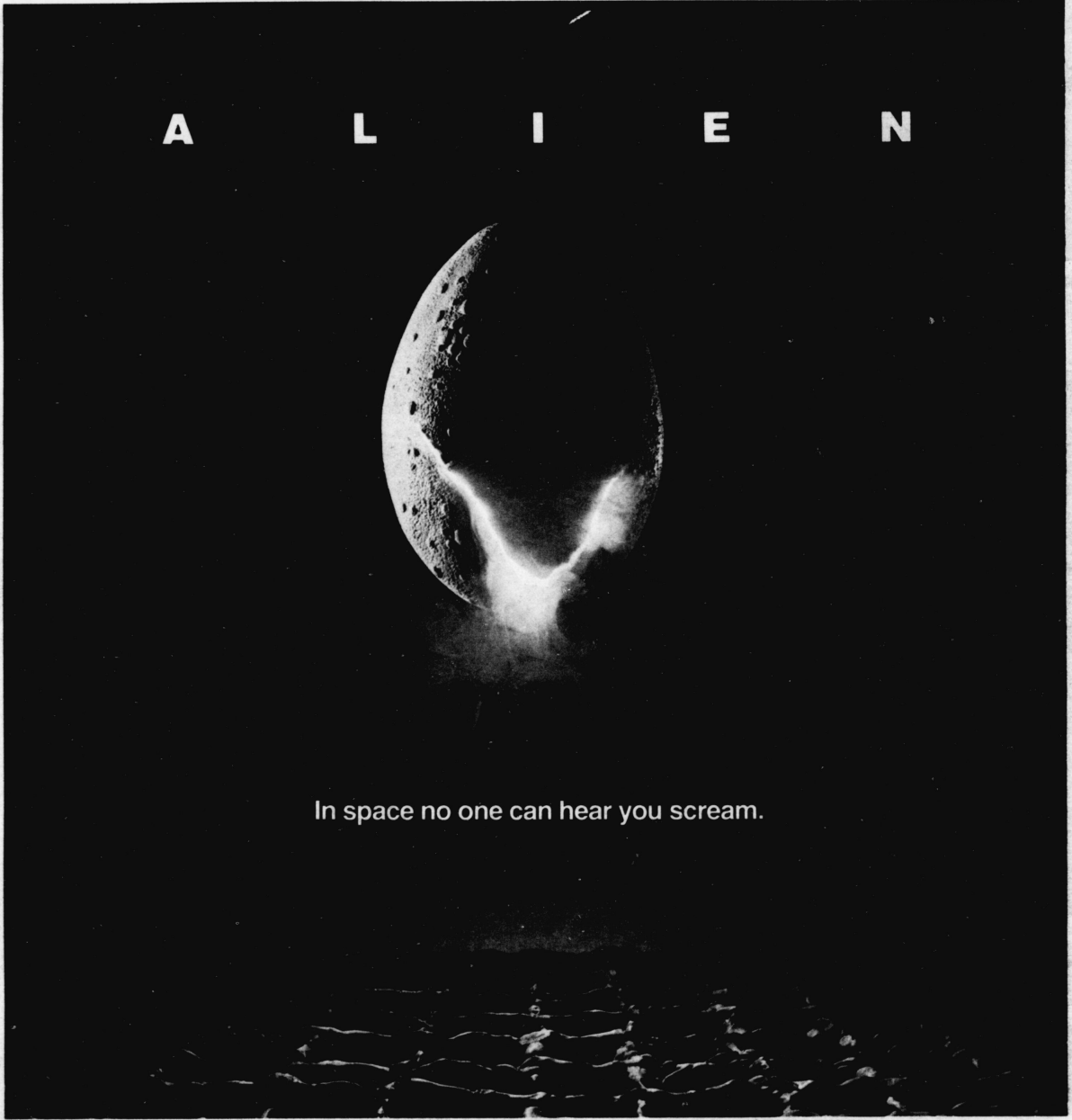
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