

KENTUCKY Kernel

Vol. LXXXVI, No. 147

Established 1894

University of Kentucky, Lexington, Kentucky

Independent Since 1971

Monday, April 9, 1984



Lini S. Kadaba (left), a journalism and English senior, and David T. Bradford, an accounting senior, talk to President Otis A. Singletary after receiving their Otis A. Singletary Awards.

Students honored for achievements at award program

By ANDREW OPPMANN
Editor-in-Chief

David T. Bradford and Lini S. Kadaba received the Otis A. Singletary awards during the University's Recognition Day and Awards Program held yesterday in the Student Center Addition's Wortham Theater.

Bradford, 22, was named the University's outstanding male senior. An accounting major, he is president of the Student Government Association and is the student member of the Board of Trustees.

He was SGA vice president in 1981-82, during which he successfully helped extend visitation hours at the University's residence halls and helped with SGA's efforts to preserve the Robinson Forest teaching area in Eastern Kentucky.

A native of Bardston, Ky., he served as UK representative at both the Conference on Student Government Associations at Texas A&M University and the National Student Conference on Voter Registration at Harvard University.

Kadaba, 22, an English and journalism major, was named outstanding female senior. She is a member of the University's Honors Program and Omicron Delta Kappa leadership honorary and holds an academic record of 4.0.

She is executive editor of the *Kentucky Kernel* and will serve as editor-in-chief of *The UK Connection*, a student magazine she founded with financial assistance from the School of Journalism.

Kadaba, a native of Lexington, was a reporting intern for the *Deerfoot Free Press* last summer and serves on the Committee to Review General Education.

Among other honors awarded at the ceremony, the Student Activities Board named the outstanding freshman, sophomore and junior students on the Lexington campus.

Stephanie Prater, a human studies junior, was named the outstanding junior. She is president of Alpha Gamma Delta sorority and served as a volunteer in the

emergency room at the UK Medical Center.

Ben Clifford, an animal science sophomore, was awarded the outstanding sophomore. A member of FarmHouse fraternity, Clifford is active in several agriculture organizations and received the Sigma Nu J. Farra Van Meter Outstanding Freshman award last year.

Karen Skeems, a business administration freshman, received the outstanding freshman award. She is a newly elected SGA senator at large and is a member of S&B. Students for a Better UK and other campus organizations.

The Oswald Research and Creativity Awards also were announced at the ceremony, with 14 students receiving certificates of merit and cash awards in six categories. They include:

- Biological sciences: Cynthia J. Canada, first place; Geoffrey T. Malar, second place.
- Physical sciences: Troy Motow Harrison, first place; Charles C. Melton, second place.
- Social sciences: Olivia O'Leary Taylor, first place; Penelope A. McLaugh, second place.
- Humanities (creative): Joel Hayschak, first place; Alexander S. Crouch, second place.
- Humanities (critical research): Richard J. Weber, first place; Alexander S. Crouch, second place.
- Fine arts: Susan Anne Applebee, first place; Eugene Poole, Jr., first place; Tammy St. Suen, first place.

Other awards recipients include:

- Patsy Leika Berryman Award for outstanding senior woman, awarded by Kappa Kappa Gamma Sorority: Melanie Anne Lewis.
- Little Kentucky Derby scholarships: Carl Erbarger; Allen Steinhilber and Jill Williams.
- Distinguished Blind Student Scholarship, presented by Delta Gamma sorority: Donna Schwaap.
- Outstanding Woman Athlete, presented by Phi Beta Kappa Sorority: Melissa P. Vaughn.
- Senior Pre-Loss Scholarship, presented by Sorority Phi Lambda: Valerie Pelligrini.
- J. Farra Van Meter Outstanding Freshman Award, presented by Sigma Nu Fraternity: Patrick D. Keene.
- Funnel Scholarship, presented by the Panhellenic Council: Julie Dale.
- Lathrop Scholarship, presented by Lambda Junior Men's Honorary: Ralph Hildbrand.
- Outstanding Sophomore Award, presented by Lambda Junior Honorary: Ralph Hildbrand.
- Distinguished Biochemistry, a chemical engineering professor: Joseph L. Pink III, a pharmacy professor; and Daniel L. Fuhs, an accounting professor, were awarded the Alumni Association's 1984 Great Teacher awards.
- Omicron Delta Kappa recognized outstanding seniors in each college through the Maurice A. Clay awards.

UK seeks better guidance plan

By ALEX CROUCH
Features Editor

Kentucky and UK are tightening and retooling their educational requirements and programs as part of a national trend.

The Council on Higher Education has established a minimal pre-college curriculum which all university-bound high school freshmen must follow beginning Fall 1987. In addition to using its own version of that curriculum, UK will enforce a selective admissions policy this fall based on grade point averages and American College Testing scores. And currently a UK committee is

reviewing the general studies program — which all students must take — in order to increase its effectiveness. The committee will present its report to the University Senate 3 p.m. today.

In this atmosphere, officials hope to involve high school students more in university education. "Because previously the University hasn't had any real requirements, there hasn't been much to communicate," said Donald Sands, vice chancellor for academic affairs and a member of the Committee for the Review of General Education. There have been discussions on what would be desirable for high

school students to take or how they might be better prepared if they took certain courses, he said. "But there's not much teeth in that."

The high schools have felt rather helpless," Sands said. "It's hard for them to persuade students to take a rigorous set of courses if we say it doesn't matter."

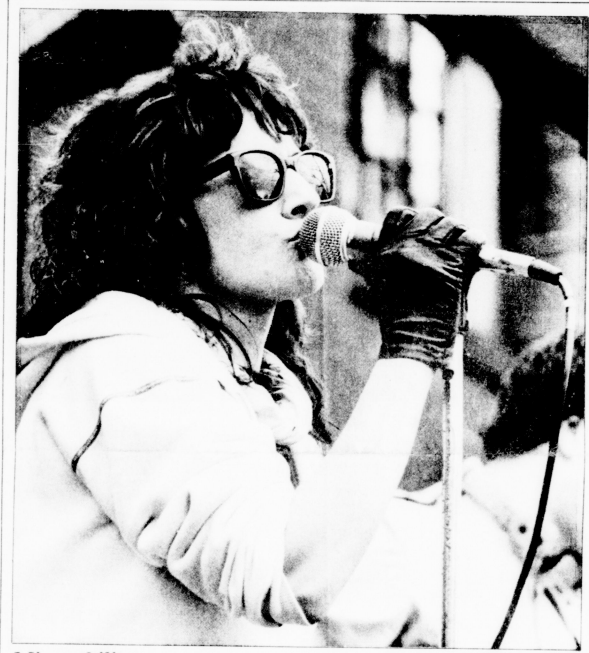
The University usually has used three methods of communicating with local high schools, according to George Gaddie, associate dean of admissions. Admissions office representatives make regular visits annually to local high schools; the office holds a counselor's workshop in the fall for schools in the Bluegrass

region; and it publishes a newsletter for counselors and distributes copies of the University bulletin and course major sheets.

John B. Stephenson, director of the Appalachian Center and chairman of the General Education Committee, said, "The University hasn't done a good job of informing students, parents and counselors." He cited the lack of preparation of students at the summer advising conference and the "magnitude" of add-drop transactions.

"If you were to ask a sample of 100 high school seniors about what we expected in foreign languages,"

See UNIVERSITY, page 2



Microphilia

"Wild Thing," a singer in the Louisville music group The Names, kisses the microphone during a number at Friday's Sigma Nu Beer Blast. Between 3,000 and 4,000 people attended the culmination of Greek Week.

By CASSANDRA LEHMAN, Staff Writer

Students learn about college in high school

By FRAN STEWART
Staff Writer

More than 22,000 students attend UK, but before the first suitcase is moved, the first book bought or the first class attended, high school guidance counselors have logged many hours to get their students here.

For most students, guidance counselors serve as information channels between high school students and UK, coordinating information and helping students apply to college.

But for the counselors to do their jobs effectively, they must get the information. And that is where the UK Admissions Office comes into play.

"I've always been impressed with the quality and attitude of the admissions office," Bo McCreary, a counselor at Estill County High School, said. "UK is progressive, and the moves they are making are leading to an upgrading of quality at UK, and they're leading other schools."

According to Gary Martin, college coordinator for Henry Clay High School, the admissions office does an effective job of keeping the counselors informed. "I'm sure for their size, they do as much as possible. They do as much, if not more, for incoming students than any other large university."

"They are very good in providing the information and feedback we need," he said. "I do feel like if there is a need, that they're going to fulfill whatever needs we have because so many students at UK come from Fayette County."

Gette Blaydes, chairman of the guidance department at Tates Creek High School, agreed that schools which are close to UK have definite advantages over other schools in terms of information and communication with the University.

"We have quite a bit of contact with the people (from admissions) from time to time," he said. "The University always sends a representative out to the school to talk with prospective students."

"We're so close if we have a question, we just call," Blaydes said. "That's one advantage of being close. And there's always the opportunity for students to take a tour of campus."

According to the counselors, most of their information about the University comes from a monthly newsletter. Students also are exposed to what UK has to offer through representatives who visit the school or attend a college day.

Bill Stephens, a counselor at Bourbon County High School, said UK sends him a computer printout which lists the names of all the schedule book.

See STUDENTS, page 2

Preregistration for Fall starts today

By LINDA HENDRICKS
Staff Writer
and SCOTT WARD
Reporter

Advance registration for the 1984 Fall semester and summer sessions will begin today and end April 18.

Students who are currently enrolled in the University and plan to return next semester should go to their respective college dean's office for advance registration.

Currently enrolled students who do not pre-register must wait until Aug. 29 to register for classes. These students face a \$20 late registration fee.

Procedures vary from college to college within the University. According to George Gaddie, asso-

ciate dean of admissions, each student must fill out a course request form and a dean's card in order to be registered properly.

Confirmation of students' advance registration requests will be mailed to the students' permanent address sometime in June. Failure to pay the \$50 confirmation fee will result in cancellation of the student's class schedule. The deadline for the confirmation fee is August 8.

Schedule books are available in each college dean's office.

Gaddie also offered a few tips for students planning to pre-register. He said students should "work closely with their adviser in order to get a schedule that fulfills degree requirements."

He said the admissions office encourages everyone to register early.

in order to avoid problems that tend to arise as the advance registration deadline approaches. Students should also be sure to use the right schedule book because the course reference numbers in the old books are wrong and the computer will not take the schedules. Gaddie said that although this may seem obvious, "invariably some students pick up the wrong book."

Gaddie said that this year "several offices on campus worked together to offer extended hours for the advanced registration period." This is not the first year that office hours have been extended during this period, but it is "being done more extensively" this year than in previous years. These extended hours are listed on page four of the schedule book.

Back to school

Program allows emeritus professors to continue teaching

By ANDREW DAVIS
Senior Staff Writer

Howard Beers, a professor of rural sociology, retired from UK in 1974. But he still teaches a group of students somewhat younger than the usual college class.

"I'm 79 and they're 57," said Beers, a member of "Ask a Professor," a program sponsored by the Council on Aging's Emeritus Corps. "I remember when I was that age."

"Ask a Professor," a volunteer group of retired professors and Donovan Scholars, allows teachers to continue educating others in their area of expertise. "There was no reason not to (join)," said Beers, who recently talked with a second-

grade class. "They (the talks) were very interesting."

Phyllis Hatna, coordinator of the Emeritus Corps, said the program is "directed toward schools of Fayette County."

Beers said he has given four talks this semester concerning the transportation and communication revolution, all to second grade classes around Lexington. Beers said he decided not to talk down to the children but to the children. "I had a conversation" with the children. He said the second grade teachers utilized his talk for reasons of their own.

"The teacher cleverly explained this for other reasons," he said. "It was a learning experience — (the children) wrote letters of thanks."

He said he thinks the letter-writing campaign helped the children learn to read, write and express themselves. "One letter from a girl said, 'I love you.'"

The Emeritus Corps has undergone several changes during its history. It started five years ago under the Center For Developmental Change, before being merged three years ago with the Council's Experience Corps.

The center also has many other worthwhile projects, she said, including jobs — both paying and volunteer.

Hatna said volunteer jobs include performing minor household repairs for the elderly and handicapped; paid jobs include preparing and teaching.

See PROGRAM, page 2



By DAVID PIERCE, Kernel Graphics

INSIDE

David Cassidy's coat outlines his performance in "Joseph and the Amazing Technicolor Dreamcoat." See FANFARE, page 3.

UK Greeks celebrated their members' achievements at the Greek Banquet Saturday night. See page 2.

WEATHER

Today will be cloudy with light rain diminishing and ending during the afternoon. Highs will range from the mid to upper 50s. Tonight will be cloudy early but clearing late. Lows will be from 40 to 45. Tuesday will be partly sunny, with highs near 60.

Banquet honors outstanding members of greek community

By LEJANE CARSON
Reporter

Kay Conley, past president of Alpha Delta Pi sorority, and David Mitchell, Greek Activities Steering Committee Chairman, received the Outstanding Greek Man and Woman awards.

Conley and Mitchell were recognized at the 8th Annual Greek Banquet, held Saturday at the Lexington Hyatt Regency, which honors UK Greeks in the areas of philanthropy, scholarship and involvement.

"This award makes me realize the worth of the greek system and makes me proud to be a greek at UK," said Mitchell, a member of Sigma Chi fraternity.

He has served as vice president of the Interfraternity Council for rush and was involved in the implementation of a non-alcoholic rush. He has also served on the executive committee for Sigma Chi, where he was also a pledge trainer.

Conley, former president of Alpha Delta Pi sorority, has served in areas such as BACHUS speaker

corps chairman, Omicron Delta Kappa leadership honorary and editor-in-chief of the *Kentucky Greek* newspaper.

The GASC Award for participation went to Alpha Gamma Delta sorority and Sigma Nu fraternity. Chi Omega sorority and Delta Tau Delta fraternity received second place and Kappa Alpha Theta sorority and Pi Beta Phi sorority tied for third. Alpha Gamma Rho fraternity placed third in the fraternity division.

The Greek Hall of Fame award,

given to a person who has contributed the most to the UK greek system, went to Kay Woods, nominated by Chi Omega Sorority. James May, nominated by Sigma Alpha Epsilon fraternity; Davis Gardner, nominated by Alpha Gamma Delta sorority; Oliver K. "O.K." Curry, nominated by Lambda Chi Alpha fraternity; and Margey McQuilkin, nominated by Alpha Xi Delta sorority.

The 1984-1985 GASC members are Marigal Sexton, Elizabeth Hill, Tracy Scudder, Traci Griffin, Katie

Boyd, Leslie Howard, MaryEllen Barry, Henrietta Pepper, Lisa Sant, Richard Remmers, Jim Pustinger, Byron Boothe, John Horne, Joel Culham and Scott Yeaman.

Alpha Xi Delta sorority and Sigma Alpha Epsilon fraternity were awarded the FarmHouse Community Service Award. The fraternities with the highest combined GPA were Alpha Gamma Rho in third place, Pi Sigma Kappa in second and Sigma Nu in first. According to Palm, the fraternity average is higher than the all campus men's average.

In the sorority division, Chi Omega maintained the highest combined grade point average, with Kappa Alpha Theta having the highest pledge class GPA.

Others awarded for high scholastic merit were Laura Holsclaw, of Alpha Gamma Delta, and John Wombell, of Alpha Tau Delta, received recognition for the highest GPA in the greek system. Julie Dilz, a Kappa Alpha Theta, received the Panhellenic Scholarship Achievement Award for the highest GPA in the pledge class.

University

Continued from page one

math or English you would get puzzled looks," Stephenson said.

The Council's list of pre-college requirements marks a change from the undefined. It requires four units of English. Three of math, two of science and two of social studies. In addition, it suggests foreign language, computer science and further units of math, science and art.

UK uses a stricter version of this list. UK requires Algebra II instead of allowing an option; does not allow a science elective other than biology, chemistry or physics; suggests a fourth year beyond Algebra II; suggests two years of foreign language and one year of art.

To communicate these changes to local high schools, Gaddie said his office has "held workshops and outlined courses to be part of this in our newsletter to counselors." The state also has prepared a brochure

detailed the new requirements, he said.

"There has been an improvement in selection of courses by high school students," Gaddie said. "There has been a net enrollment change in pre-college courses; more are enrolled in them."

Stephenson said conferences with high school counselors is "a start, not the end. We've got to build on it. It's a service to students and the University because the students come better prepared. It's a leadership from the University to the state in setting standards for expected competency at the high school level and college.

"It hasn't done what it should do," he said. "The admissions policy is a step in that direction."

He also said revisions in the general studies programs "is not a step forward unless it's communicated."

"It's purpose is the main thing to be gotten to them, and the level of intellectual challenge," he said.

"The philosophy first and a sense of standard and challenge — it's important to get across to people who are ready to take on heavier, more mental work than high school."

Stephenson advocates the publication of a booklet outlining what the University will expect. He particularly likes Ohio State University's publication, which goes into great detail on the various areas like foreign language, biological science, chemistry and so forth. It explains the areas and gives practice problems with the quantifiable areas.

That publication "is in a lot of hands up there and influences a lot of young minds," Stephenson said. "They think. If Ohio State is expecting this, others must be offering something similar. If we were to

publish something like this we'd have to decide what we expect — we haven't."

Sands said UK's effort may be not so complex as Ohio's, maybe like the University of Georgia's. It illustrates the sort of thing we'll be attempting." Georgia's is much shorter and less detailed.

UK needs to tell students the sorts of courses they should take in high school as a preparation for the general studies program. Stephenson said James Chapman, assistant to the vice chancellor for administra-

tion and a member of the General Education Committee, said: "We can do different things at the university level assuming they (high school students) take the pre-college requirements. It's more interdisciplinary with general studies. We can do a better job knowing what they took."

Stephenson's General Education Committee is "at the point of making a recommendation to the general framework for the program and week by week formulating more detailed recommendations on partic-

ular categories and courses." The process will take "three to five years if it's done properly," he said.

"Once that's in the process of being put in place we'd be in a better position to communicate to high schools what we expect at the University," Stephenson said. "Then it would be easy to talk to students, parents, teachers and counselors on how students should be preparing. We'd be in a good position to publish a booklet like Ohio State, articulating the function of general education and setting the standards for entrance."

Students

Continued from page one

Bourbon County High School students who have applied to UK. The printout also tells where each student is in the acceptance process.

"The admission policies are very good," he said. "I don't think they possibly could do better or be more considerate. Anytime I don't have, they certainly supply."

According to Gerald Sinclair, a guidance counselor at Logan County High School, a representative comes down to talk with students who have listed UK on a senior survey as one of their first three college choices.

"The guy that came down here this year did a really good job of explaining things," he said. "He was very informative."

Joyce Hunt, a guidance counselor at Bryan Station High School, said a representative from the University visits her school at least once each year to talk with students. The admission office also supplies her with materials such as catalogs and brochures.

"Our kids' first contact with UK is Career Day with Maysville Community College," Julie Kinney, a Mason County High School counselor, said.

"We seldom have had a UK recruiter come here, which seems weird to me," she said. "They may feel we get enough of them through Career Day."

According to Kinney, it is not really necessary for a UK recruiter to come to Mason County. She said most graduates will opt to go to the local community college and then transfer to the University later.

"At the outset I don't know of many students who will go to UK," Kinney said. "But ultimately they will go to UK."

"As much as possible, students know what is available (at UK)," she said. "But I don't know that the academic program is foremost in a student's mind upon graduation. Kids say, 'Yeah I want to go to school, but I don't know what I want

to do so I'll go to Eastern because

Although the counselors would like to see the admissions office do more individual counseling, they realize this is not a practical undertaking. Many of the counselors agreed, however, that the students are the cause of most of the problems of applying and registering for college.

"The problems are generally the students' fault instead of the University's," Martin said. Students checking the wrong box on their American College Test or not receiving their advising conference letters on time are among common problems the admissions office must deal with.

"I don't know of any other the University can do to correct that type of problem," he said.

According to Hunt, "many times our students delay in making decisions and seeking information, therefore, they are not as informed as they might be. But the information is available to them."

Vietnam memorial dedicated in Cincinnati

CINCINNATI (AP) — The nation's sixth monument to those who served in Vietnam was dedicated here yesterday, a decade after the war ended.

"Patriotism is still in the hearts of Americans," even though it has not been fashionable for the past 10 years, said Lawrence Korb, assistant secretary of defense, representing President Ronald Reagan.

"We just don't wear our hearts on our sleeves anymore," Korb, a Cincinnati native, said. He said ceremonies like the one that drew some 1,500 to Cincinnati's Eden Park serve to bind the wounds and make the country whole again.

"This is on the Memorial Days ahead we won't have new names to add to the lists of honored dead." The memorial is a statue depicting two tired soldiers, one black and one white, searching for a missing comrade. The black soldier is holding a gunbelt and dog tags symbolizing the search for some 2,500 servicemen still unaccounted for, said Ken Bradford, the sculptor.

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The Kentucky Kernel, 210 Journalism Building, University of Kentucky, Lexington, Ky. 40506-0042, 406-257-2871, a published class days during the academic year and weekly during the summer session. Third class postage paid at Lexington, Ky. 40511. Subscription rates: \$30 per year, \$15 per semester mailed. The Kentucky Kernel is printed by Scripps Howard Web Company, 413 Louisville Air Park, Louisville, Kentucky 40213.

GENERAL CINEMA
ALL SHOWS \$2.00 BEFORE 6 PM

TURFLAND MALL
Reminding The Stone (PG) 3:30, 5:30, 7:45, 9:45

FAVET'S MALL
MUSIC ON THE HORIZON (R) 3:30, 5:45, 7:45, 9:45

Up The Creek (R)
4:45, 6:45, 8:45, 10:45

Against All Odds (R)
6:45, 8:45, 10:45

ANNOUNCEMENT OF REGISTRATION PROCEDURE FOR 1984 SUMMER & FALL TERMS

All currently enrolled students must register during this period if they plan to attend the 1984 Summer or Fall terms. There may be no other opportunity to register.

DATES:
MONDAY through WEDNESDAY April 9
April 9
EVENING 18 April 18

Who should register
Currently enrolled students, including part-time and non-degree students.

Procedure for registration

- Go to your Dean's office for instructions.
- See your advisor.
- Fill out college schedule cards. Always use Standard Departmental Abbreviations and reference numbers which appear in the Schedule of Classes.
- Fill out Course Request Form (with number 2 pens) and return it to your academic dean's office. You are not registered if you omit this final step.

Alternate Courses
Students have the option of requesting alternate courses. Read carefully the directions in the Schedule of Classes or your Course Request Form.

Changing Colleges
Go to the Dean of the college of your current enrollment to receive instructions about the proper procedure for making the college change.

Delinquent Students
Any student who is delinquent to any unit of the University will not be permitted to register until the delinquency is resolved. This must be done during the November registration. Your Dean's office will have instructions for clearing delinquencies.

1984 SUMMER & FALL TERMS Confirmation of Schedules and Fee Payments

Currently enrolled students who register for the Summer and Fall will not report to the classroom for registration or confirmation of registration. Each student will receive by mail, prior to the beginning of the term, a copy of his or her official schedule along with instructions concerning the completion of the registration process and fee payment. Students will report directly to the classes listed on their official schedule. Any necessary changes in the schedule must be made through the add/drop process.

Advance Registered Students must pay a \$50.00 fee with their Fall term registration in order to confirm their schedule. Report delinquency material forwarded with your Fall term registration.

FOR MORE INFO: Refer to NEXUS Tape no. 103 257-3921

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Program

Continued from page one

ching courses for academically talented children and promoting the UK Independent Study Program.

Beers is one of 18 former professors who have volunteered for the program. Other UK professors include Harold Binkley, a retired vocational education professor who speaks on World War II and the Holocaust; Lee Coleman, a retired sociology professor who talks about the Great Depression and former President Franklin D. Roosevelt; and Jack Todd, a retired analytical chemist who discusses square dancing, entertainment and the transportation and communication revolution.

Mark Luckens, a retired associate professor formerly in the College of Pharmacy, said he writes books and consults businesses on pesticides.

"I thought it would be a public service," said Luckens, who retired in June 1977, about his reasons for joining the program. "I have no regrets about joining."

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FANFARE

Barry J. Williams
 Arts Editor
 Gary W. Pierce
 Assistant Arts Editor

Broadway Nights' 'Joseph' glitters and bedazzles audience

Although many people may have gone to the Lexington Opera House this past weekend to see a star, they might have been surprised to discover a rainbow instead. The rainbow — the song, dance and humor of "Joseph and the Amazing Technicolor Dreamcoat" — glittered so brightly that one could have forgotten whether the star of the show, David Cassidy, was on stage or off.

Rarely does the supporting cast overshadow the star throughout the majority of a production. But the eyes of audience members sparkled with satisfaction, not just because of that star, but because of that glowing rainbow. And how brightly it glowed indeed.

"Joseph and the Amazing Technicolor Dreamcoat" tells the story of Jacob and his 12 sons. Jacob favors one son, Joseph, so much more than the other sons that he bestows a colorful dreamcoat upon Joseph's honest shoulders. Even though the coat resembles the inside of a restaurant garbage can, the other sons, jealous sneaks that they are, plot to remove Joseph and the coat from Jacob's generosity.

Sound like one of those biblical ac-

counts which put you to sleep as a kid in church?

Well, it isn't. Ishmaelite slave drivers sporting Groucho Marx mustaches and glasses, a pharaoh who thinks he's Elvis and 11 zany brothers who can't decide if they are French or Mexican enliven the story of Joseph's sale into slavery, making this old tale as much fun as "The Gong Show."

The slave drivers strut on stage, guiding their camels on wheels. After a friendly smoke with the slave drivers, Joseph's brothers celebrate their removal of Joseph with a swaying anthem that could give even the saltiest sailor in the audience a touch of seasickness.

Joseph serves his slavery as housekeeper for a millionaire who made his fortune in pyramid sales. But Joseph ends up in the slammer after suspicious affairs with his master's "loose" wife.

Everyone from the baker to the pharaoh demands Joseph's expertise on deciphering dreams. With classic Elvis attire and wiggling, the pharaoh begs to Joseph: "Don't be cruel." Joseph explains everything but the kitchen sink. In return, the pharaoh appoints Joseph second man on the pyramid.

Famine then turns to festival as the starving brothers ask and get Joseph's forgiveness in a Mexican celebration grand enough to please any who can say "ole."

But that's a Broadway production for you. Do what isn't the norm and you have a fun show. Add a talented cast and you have success. "Joseph" contains a fine cast of talented off-Broadway and Broadway performers. Through song and dance, they unfold Joseph's tribulations as he searches for the truth of dreams. Whenever the 11 brothers take stage for one of their songs, the stage erupts with excitement. The excitement absorbs the audience, leaving the viewer with the illusion of being onstage and singing in the show with the performers. That's the fun of "Joseph."

Perhaps the best performance of all comes from Joseph's narrating sidekick, played by Robin Boudreau. Her vocals fill every inch of the room, soothing even the grumpiest of audience camels into a pleasant trance.

Cassidy doesn't really do much for the production. His vocals and stage presence could have been absent. But it's always nice to see a

big star take to the stage and give it his best. So one admires the effort of Cassidy more than his adequate performance.

Composer Andrew Lloyd Webber and lyricist Tim Rice, the duo that created "Jesus Christ Superstar," provide another entertaining Broadway show with "Joseph." This season's Broadway Nights series finished with an example of how more theater should be — pure and simple fun for all.

This is the last show of this year's Broadway Nights series, but audiences received "Joseph" well and the box office should prove to be quite good. Earlier shows this season included Della Rossie in "Blues in the Night," Gilbert and Sullivan's "The Pirates of Penzance," "Crimes of the Heart," and "Oliver!" All in all, the Opera House will be very pleased with an ambitious season that was handled as professionally as touring theater could ever hope to be. Next year's season will be announced a little later in the year.



DAMON ADAMS

David Cassidy performed "Joseph and the Amazing Technicolor Dreamcoat" this past weekend at the Opera House.

Oscars producer wants shorter show

LOS ANGELES AP — Glamorous figures from the old and new Hollywood gather tonight for a less elaborate, and perhaps shorter, broadcast of the 56th annual Academy Awards, which are expected to prove a runaway for "Terms of Endearment."

Unlike last year, when "Gandhi" and "E.T. The Extra-Terrestrial" seemed to have a tight race, "Terms of Endearment," a bitter-sweet study of a mother-daughter relationship, has been best predicted as the winner for best picture of 1983.

Also favored are the movie's di-

rector-writer James L. Brooks, lead actress Shirley MacLaine and supporting actor Jack Nicholson.

Producer Jack Haley Jr. has planned a glittering show which he hopes will be briefer than the marathon telecasts of recent years.

"When the Oscar show runs longer than 'Gone with the Wind,' you're in trouble," Haley said. "Last year's broadcast went three hours and 33 minutes. We hope to keep it at three hours tonight."

"There will be no big opening number and no elaborate production numbers. The nominated songs will fill the bill for entertainment."

"We've tried to reduce the chit-chat and the flat jokes. We've designed the set so there won't be long entrances."

"Acceptance speeches are always a problem. But at the Academy luncheon for nominees, I had more than half of them in one room, and I asked them to keep their remarks short."

Monday night's presenters range from such veteran stars as Gary Grant, Ginger Rogers, Jackie Cooper and Shirley Temple to current favorites Kevin Bacon ("Footloose"), Daryl Hannah ("Splash") and Matthew Broderick ("War Games").

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Come to the Journalism Bldg. Room 8 to pick up an application. Deadline to return applications is Friday, April 13, 1984. No late applications will be accepted.

Intrepid case may not be closed, book says

Intrepid's Last Case
 By William Stevenson
 Villard, 206 Pages \$16.95

AP — Those who followed the anti-Nazi espionage hunts of Sir William Stephenson, the "Man Called Intrepid" in World War II should welcome this account of the Western super-spy taking on the vast Soviet intelligence apparatus.

The post-war target of the millionaire Canadian industrialist is the


KGB, manspinner of the Soviet spy campaign against the West. Again, the author is Canadian writer William Stevenson.

The central figure is Igor Gouzenko, the KGB agent who escaped to the West in 1951. It is the tale of a hunt for the nerve center of Russia's intelligence apparatus, a search complicated by a tangle of spy charges against key western figures, many apparently disseminated

by pro-Soviet agents planted in western spy agencies.

Stephenson was drawn back into the case when charges were leveled against Intrepid's wartime assistant, Dick Ellis, who had recently died. They accused Ellis of having served as both a Nazi and pro-Soviet agent. The charges also cast doubt on the authenticity of Gouzenko, who also died in 1962.

This complex account leaves the reader with the impression Intrepid's "last case" is not yet closed.




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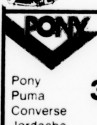
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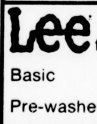
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4/6/84

Dear "803" friends,

As I sit here thinking of how to express my feelings to all of you with the strains of "Walk the Line" in the back ground, I am reminded of so many of the times we shared. Many of you grew up with us, certainly we grew up with each because of you.

By now you all know that "803 SOUTH" will be moved next week by the department of transportation. We don't want to leave — it's been my family's meeting place (at least we've ever been in the building) for over 60 years. It's been my pleasure to smile you for the last 10 years. So, as we begin to plan the future please come. Say good-bye to "803 SOUTH" and permit us to say good-bye — and thanks! — to you. Don't forget us — we'll be back!

Alvin Stewart

The Final Week at 803

Monday: The traditional April 9 night at 803
25¢ Draft - 25¢ Kamikazes
30¢ Hot Dogs

Tuesday: We started in April 10, 1976. And now the last edition: "Name That Tune"

Wednesday: We hosted the first April 11 UK kickoff party & now the last... Pi Kappa Alpha Sun Fun Weekend Kickoff Party \$2.25 Pitchers 25¢ Kamikazes

Thursday: Our most popular April 12 u-lar contest ever... Trivia! Tonight's topic... 803 South Trivia! (History of 803 South)

Friday April 13

Finito — this is it! We will open at 6:00 AM (Beer & Pizza Party). Happy Hour from 6:00 AM - 8:03 PM. Don't miss our hourly drink specials! And our first ever \$1 cover! At 11:00 the countdown of the Top 100 — all time 803 South juke box hits. 1:00 AM — Bye!

803 SOUTH

KENTUCKY Kernel VIEWPOINT

Established 1894

Independent Since 1971

Andrew Oppmann
Editor-in-Chief

Lini S. Kodaba
Executive Editor

Stephanie Wallner
News Editor

James A. Stoll
Editorial Editor

Writers conference is all-campus event not just for women

Times are tough when 51 percent of the world's population is a minority.

That is the state of affairs in today's world. Women are generally excluded from the politics spectrum. True, some strides have been made in the recent past, but for the most part, women are still being treated as second-class citizens.

Their concerns are not being addressed in the political arena.

But they are being addressed. Writers such as Ai, Maggie Anderson, Christina Baldwin, Helen Chinoy, Mary Daly, Nikki Giovanni, Patricia Lamb, Mary Mebane, Louise Shivers and Nancy Willard are discussing women's concerns in their poetry and stories.

And, fortunately for both women and men, these writers are not laboring in the wilderness. The UK community will get a chance to meet all of them and learn about their work during the sixth Women Writers Conference this week.

The conference is an annual occasion in which writers can get together to share and discuss their work. It is sponsored by a slew of groups and institutions, both on and off campus, including the English department, the theater department, the Office of Minority Student Affairs, the Kentucky Arts Council, the Kentucky Humanities Council and the National Endowment for the Arts.

This gathering of writers provides exactly what the political system does not — a chance to address and discuss the concerns of women. But it also offers a lot more.

It offers a chance for writers to address and discuss the concerns of writers, as they explore their craft together.

It even offers a chance for human beings to address and discuss the concerns of human beings, as they explore their existence together. Women writers write about women, of course, but more than anything, they write about life.

There are men's issues and there are women's issues. But the two often come together under human issues. Trying to understand both sides is a key part of being a human being — not to mention a writer.

The various groups and institutions that are sponsoring the conference deserve praise for their support. They are providing a forum for discourse on a variety of important — in fact, vital — topics.

The UK community should get involved in this year's conference. It will take place from Thursday through Saturday.

For more details, call the English department at 257-7008.

Remember, the Women Writers Conference is not just for women writers.

| KENTUCKY KERNEL STAFF | |
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LETTERS

Apologies needed for tasteless cartoon

I believe the "cartoon" on the Marine Corps in the Kentucky Kernel, April 15, 1984, was in very bad taste. I think your portrayal of the men's death was misconstrued. No man or woman who signs the paper to enlist in the armed services is guaranteed to be safe at all times.

If you are going to put such an article and cartoon in the paper, I think you must also give fair time to the men who make very suc-

cessful careers in the Marine Corps. When these men and women get out of the service they are several years more advanced and educated than any civilian. I would appreciate an apology for putting such a touchy article in the paper, and I'm sure other Marines and other armed forces men and women on campus would appreciate it, too.

Tamala L. Schroeder
English education freshman

Wrong emphasis

The other day at church I was talking to a first grader who goes there, too. He told me, "I have third-grade classes." I could sense the pride in his voice. He told me what he was doing at the third-grade level and still something else at the second-grade level.

I was happy for this young man, yet something troubled me about our conversation, too. Because I know as proud as he is to be ahead of his classmates, I know not too excited about standard-

ized testing. It should be used more for helping students where their needs are and not categorizing or labeling them.

Another part of the problem is the structure of the school and curriculum. I know organization is important, but it sometimes gets in the way of meeting individual needs. I see the trend today is to meet more individual needs, both for the above-average student and below-average. I'm heartened by this. I also believe we're all equal in the eyes of God, I hope that both before-mentioned groups are treated as equally as possible. I see potential for the gifted students to be treated prefer-

entially based on their potential value to society.

The last part of the problem is adults. I think they place too much emphasis on numbers, grade-level, etc. Everyone is different, and we all have potential. I think that potential can become a reality for anyone if they are shown enough love and attention. That brings me to one more problem: the lack of human and fiscal resources available to help young people reach their potential. If our society is not willing to invest in its future, then it will never be all they would like it to be.

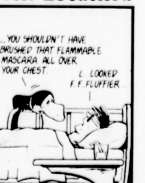
Bill Kumeche
Math education junior

DROLL



By David Pierce

BLOOM COUNTY



by Berke Breathed



Women Writers Conference; sharing human issues

YVES CREST

'Frantic' SGA election chaos won't end

'Logic is a little tweeting bird, chirping in a meadow. Logic is a wreath of pretty flowers which smell bad.'

Spock
"I Mudd"
"Star Trek"

Did you ever have one of those weeks — the kind that make you want to reconsider being against gun control?

Last Thursday the student body elected Tim Freudenberg to the post of Student Government Association president, narrowly beating Larry Bisig and more soundly defeating Dean Grimm. The 71-vote victory climaxed a week of frantic last-minute campaigning. Too frantic.

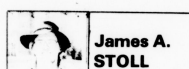
The week I just had would make Spock wish he could teleport back to Vulcan. Logic has nothing to do with this.

Perhaps it was the fault of the Kentucky Kernel editorial board for deciding not to publish letters of endorsement before the Monday following Spring Break. Doubtful.

Perhaps it was a clever defeat strategy on the part of the candidates in order to later claim the other candidates had gotten more endorsements printed. Unlikely.

Perhaps it was some of my bad karma coming back to get me. That I can believe.

Whatever the cause, only a couple letters of endorsement were sub-



James A. STOLL

mitted to the Kentucky Kernel in time for publication during the week after Spring Break. But having used two entire editorial pages (Mar. 28 and 29) to publish a candidates' forum of campaign statements, it seemed we had given the SGA elections a fair amount of editorial coverage anyway.

It was after copy deadline on Thursday (Mar. 29) that the proverbial you-know-what suddenly hit the fan. No fewer than 50 letters of endorsement flooded the editorial desk of our unassuming little newspaper between that Thursday and the ensuing Wednesday (Apr. 4).

On Sunday — after a tumultuous afternoon watching the Kernel-sponsored SGA presidential debate — it became obvious the whole mess was getting ready to go on my nerves.

The phone calls started coming in on Monday.

Nice person on the telephone: Who wasn't my endorsement letter published today?

Me: Well, we have a couple dozen submitted and they're starting to blur in our memory. We can't seem to tell them apart anymore.

Still mostly nice person: Well,

mine was important. When will you be running it?

Me: Let me put it this way: If you were lost in a desert, totally without hope, and you asked God whether or not you would live, would you prefer he told the truth or said you'd be fine?

No longer nice person: Do you want me to come over there and feed you to your typesetting machine?

Me: We'll be printing it tomorrow or the next day.

I may be fair, but I'm not stupid. It doesn't bother me that a few folks decided to check up on their letters to try to ensure their publication. I told them with my most sincere, professional voice that they had about a 10-percent to 20-percent chance of being published.

The news was rarely greeted with cheer.

In the end, we printed almost a third of the endorsements. But the end wasn't the end.

A guy called me up asking about his letter after our paper had come out on the final day of elections. While I could understand how a person ignorant of our perspective might want to know why his letter wasn't printed, I couldn't understand what kind of person would complain when it was too late for it to do any good.

Somehow I didn't think the caller would understand where I was coming from. To me, after seven days of

being forced to read, consider and actually type pages and pages of election endorsements and platforms, it seemed somehow enlightening not to end the discussion with the voting.

But for whatever reason — political, emotional or foolish — the calls did not end with the election of Tim Freudenberg.

So to anyone left out there who is Kernel didn't print his or her letter, I can only say this:

In case you didn't know it, all the candidates had more than their say. And since you cannot know it, perhaps you should be informed of the many important letters and guest opinions which had to be delayed or bumped entirely from the editorial page in order that election coverage could take over.

While the editors of the Kernel recognize the need to supply those persons who are interested with an overview of all candidates, we also realize that most students did not take the time to read over the full pages of copy we published Mar. 28 and 29.

Except, of course, those of us who had to copy edit the stuff. You know, I get goose bumps just thinking of next year.

Beam me up, Scotty.

Editorial Editor James A. Stoll is a theater arts junior and the Kernel's Monday columnist.

America must keep promise to Lebanon

It really grieves me to think that a free and democratic nation such as the United States will answer a plea for help from the Middle East, only to go back on its word just a few months later. Do we think, in the position of power that we are in, that even our mere presence off the coast of Lebanon is not enough to influence the course of political and military events in that country? I think not.

On the contrary, it appears that the American isolationist attitude prevalent in 200 years of history has struck again, this time at the possible expense of peace and freedom in the Middle East. It seems the United States, (Congress anyway), is afraid to be too dominating in world affairs.

The fact of the matter is, however, that because of our position as

Guest OPINION

the most influential democratic country in the world, it is our obligation to defend our democratic brothers, particularly when they have asked for help, as the Lebanese government has.

How can the United States leave a country they promised to support and sit back and watch the people there destroy each other without so much as keeping military support nearby in case things get out of hand? How can we abandon a country which has put its trust in us, and then talk like we should never have

helped out that nation in the first place?

If the United States were to lose its political and military power on the world scene, but another democratic country take its place, wouldn't we want that country's help if we became involved in internal and external war threatening our freedom and the rights we have fought so hard to obtain?

In this hypothetical situation, how would we feel — our families being killed, our children being shot — if that country, after promising to come in and defend our democratic government, were to just get up and leave allowing possible destruction of a once free and great nation?

This letter has not advocated entering communist or other non-democratic countries in order to impose democracy as we see it. It is only

meant to defend those nations which have democratic governments and which have asked for our political and military support. We are especially obligated to Lebanon because of our promise in 1983 to support that country.

Lebanon is not just a country somewhere on the other side of the planet. It is a place where human beings no different than Americans are being destroyed by war and death.

The United States is obligated to help its brothers in any way it can — militarily or otherwise — to come to some sort of agreement in order to bring peace and keep the freedom in such a strategic area of the world.

Lisa Halliday
Russian area studies

SPORTS

Mickey Patterson
Sports Editor

Devil's Bag arrives in Lexington to begin training for Derby

By ANNE CROWLEY
Associated Press Writer

Devil's Bag, fleeing wet weather in New York, slipped into Keeneland in a drizzle yesterday morning to finish training for the Kentucky Derby in the company of Swale and Dr. Carter.

The 1983 juvenile champion and this year's Derby favorite until he mysteriously faded to fourth in the Flamingo Stakes, Devil's Bag traveled all night to reach Kentucky's bluegrass country.

Stablemate Swale, who inherited the mantle of Derby favorite by win-

ning the Florida Derby, was three stalls down, and highly rated Dr. Carter watched the arrival of Devil's Bag from an adjacent barn about 25 yards away.

All three will get their final tuneups for the Triple Crown races at Keeneland and Churchill Downs, home of the Kentucky Derby.

Trainer Woody Stephens had intended for Devil's Bag to run the Gotham Stakes March 31 and stay in New York for the Wood Memorial later this month. But the Gotham, at a mile and 70 yards, was postponed until Saturday because of bad weather, and Stephens scratched his

colt Friday after a downpour left the track at Aqueduct sloppy.

The trainer said it was too late in the spring to risk running the 3-year-old, syndicated last December for \$6 million, on a sloppy track. But with Kentucky's unpredictable spring weather, the Keeneland strip may also be muddy April 19, when Stephens next plans to race Devil's Bag.

The trainer, expected to arrive later Sunday, now plans to run Devil's Bag in the seven-furlong Fore-runner Purse here April 19 and the mile Derby Trial April 28. Swale, also trained by Stephens, is

slated for the 1 1/16-mile Lexington Stakes April 17. Trainer John Veitch is pointing Dr. Carter at the Blue Grass Stakes April 26.

Devil's Bag left New York late Saturday afternoon. His van pulled up to the barn at Keeneland about 16 hours later, at 8:30 a.m., catching grooms unaware and unprepared.

"Why, here he is," said Michael Klein, one of Swale's handlers who had just predicted Devil's Bag wouldn't arrive until noon.

The colt — in a gold blanket, padded bridle and thick traveling bandages on his legs — was walked around the barn for about 20 min-

utes as grooms scurried to clean out a stall.

"He traveled real well," said groom Richard Lemieux, who also made the trip. "The pony tried to start a fight with him, but I broke that up."

Lemieux and the driver brought Devil's Bag, the pony and two cats, one a calico which "belongs" to the prized thoroughbred.

"At first, he thought we were going to the races, but he settled down," said Lemieux, the horse's regular handler. "He was real relaxed and quiet. Nothing really gets him excited."

Devil's Bag won five races as a 2-year-old so convincingly that he entered his 3-year-old campaign being compared to Triple Crown winner Secretariat. Stephens, who has more stakes winners than any other U.S. trainer, had said the Devil was the best horse he ever trained.

The colt won his first race as a 3-year-old and worked well in Florida, learning to save his strength for the stretch.

But in his first trip around two turns, the 1 1/8-mile Flamingo at Hialeah March 3, Devil's Bag stopped at the eighth pole and was beaten seven lengths.

Cincinnati Reds take an 8-7 victory over Phillies in Riverfront Stadium

CINCINNATI (AP) — Eddie Milner's two-out single in the 11th inning drove in Paul Householder to cap a two-run rally and give the Cincinnati Reds an 8-7 victory over the Philadelphia Phillies yesterday.

With Cincinnati trailing by a run, Dave Parker led off the 11th with a double off Tug McGraw, who was immediately yanked in favor of Larry Andersen, 0-1. Tony Perez then drilled a run-scoring double to right, tying the game at 7-7.

Tom Foley pinch ran for Perez and, after a groundout and an intentional walk to Householder, was thrown out trying to go to third when a pitch went into the dirt and catcher Ozzie Virgil was able to make a quick recovery.

Dan Driessen, batting for Donn Bilardo, then singled Householder to second and Milner followed with his game-winning.

ATLANTA (AP) — Right-hander Len Barker scattered four hits over six one-third innings and Glenn Hubbard homered in the sixth, leading the Atlanta Braves to a 6-2 victory yesterday over the Montreal Expos.

Barker, 1-1, allowed only two hits and faced only two batters more than the minimum in six innings. But he left after yielding a walk, two singles and a run in the seventh. Steve Bedrosian earned his second save.

Montreal starter Charlie Lea gave up only one hit over the first five innings, but walked six. Atlanta scored its first two runs in the first and fifth without a hit.

In the first, Claudell Washington walked, stole second, went to third after Rafael Ramirez flied out and scored on Gerald Harry's sacrifice fly. Washington repeated his act in the fifth.

Hubbard doubled in the second and homered in the sixth. Bruce Benedict followed with a single and Barker with a walk, then Washington singled home Benedict, chasing Lea.

In the Expos seventh, Tim Lincecum scored on Tim Walach's single, chasing Barker. Terry Francona then doubled, scoring Andre Dawson.

MINNEAPOLIS (AP) — Minnesota's Mickey Hatcher collected four hits as the Twins rallied to beat winless Baltimore 7-3 yesterday and sweep a three-game series from the defending world champion Orioles.

Al Williams, 1-1, earned the victory with a six-hitter over seven innings and Ron Davis gained his first save. Jim Palmer gave up four runs and seven hits in four innings, as the Orioles lost game four.

Kent Hrbek's game-winning single scored Tim Teufel and capped a three-run fourth inning for the Twins. They both had three hits.

In the Minnesota first, Darrell Brown led off with a walk, Teufel singled and Hatcher singled home Brown. Baltimore then took a 3-1 lead with single runs in the second, third and fourth innings.

Wayne Gross belted a homer in the second. Rick Dempsey doubled in the third, scoring on Jim Dwyer's sacrifice fly. In the fourth, Eddie Murray walked, took second on a single and scored on Gross' single.

Minnesota regained the lead 4-3 in the fourth, scoring three runs. Gary Gaetti doubled and Brown scored him

with a single, stole second and scored on Teufel's double. Hrbek's single knocked in Teufel.

CHICAGO (AP) — Rookie Barbaro Garbey drove in three runs with a pair of doubles and the undrafted Detroit Tigers romped to a 7-3 triumph over the Chicago White Sox yesterday.

The Tigers spoiled Tom Seaver's American League debut as the 39-year-old, three-time Cy Young winner failed to last five innings.

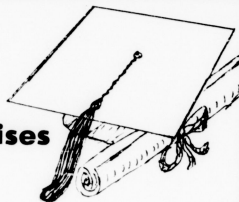
Detroit took a 2-0 lead in the second inning when Kirk Gibson hit his second homer and Johnny Grubbs walked, stole second and scored on a single by Chet Lemon.

The White Sox, victims of Jack Morris' no-hitter Saturday, scored its first run of yesterday's game when Ron Kittle homered in the second. It was Chicago's first homer.

NOTICE:

The 117th Annual Commencement Exercises

will be held on Sunday,
May 6th at 4:00 o'clock



A pamphlet containing information about Commencement activities was recently mailed to degree candidates for whom correct addresses were available. Students who did not receive this pamphlet may pick up a copy at Patterson Office Tower, or at any college dean's office. For specific details regarding individual college ceremonies, please contact your college dean's office.

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Lansdowne Club facilities are available for cocktail parties, wedding receptions, fraternity, sorority, club, organization, or business meetings. Available for groups of 50-250 people. For details to place reservations, call 276-5415 Mon.-Fri. 10am to 4pm. 3200 Lansdowne Drive

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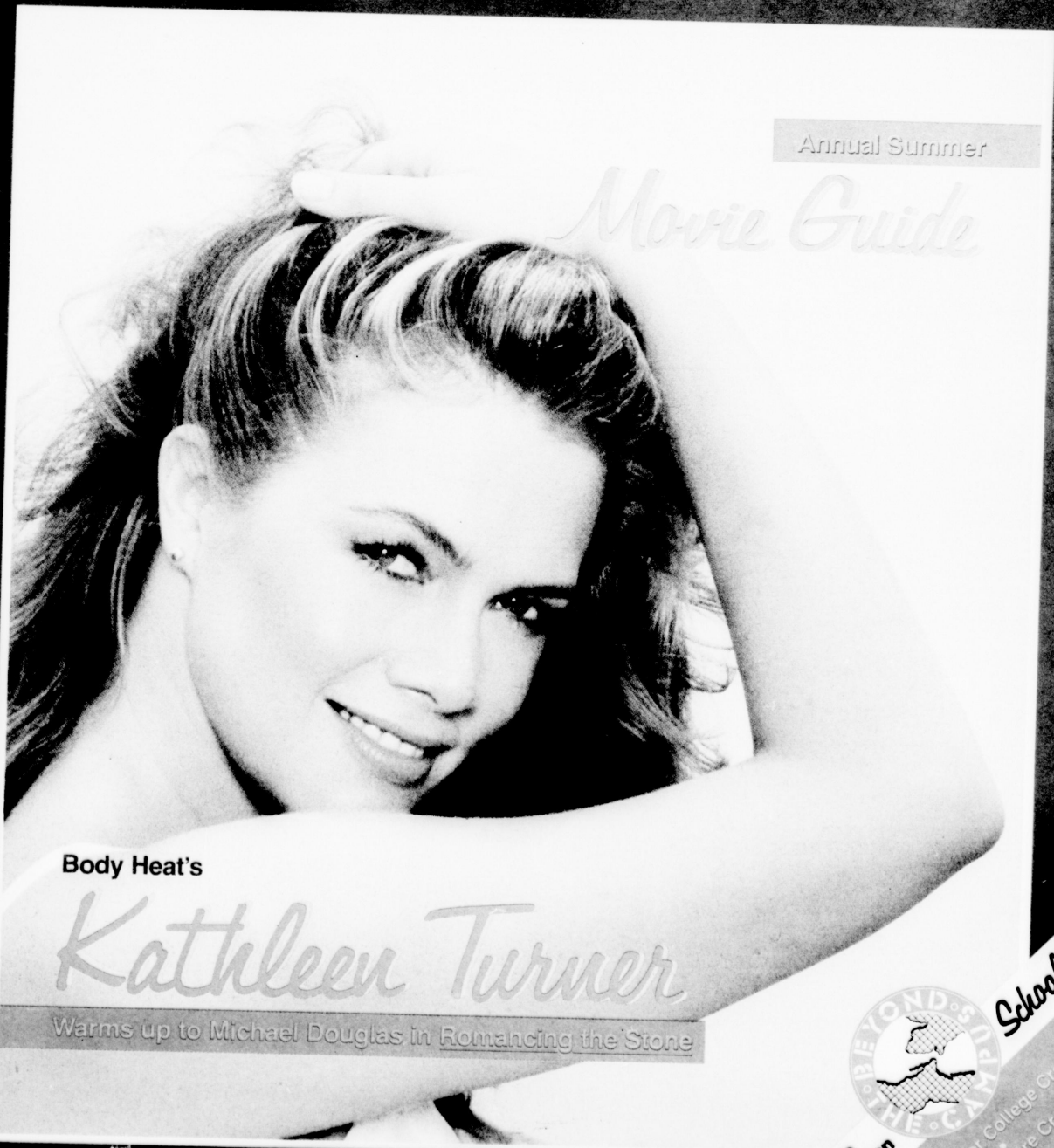
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Ampersand

VOL. VII, NO. 5 APRIL 1984

Annual Summer

Movie Guide



Body Heat's

Kathleen Turner

Warms up to Michael Douglas in *Romancing the Stone*



Lifestyle
Special Section

Traveling for College Credit
How to Score Credit
Unicycle Touring

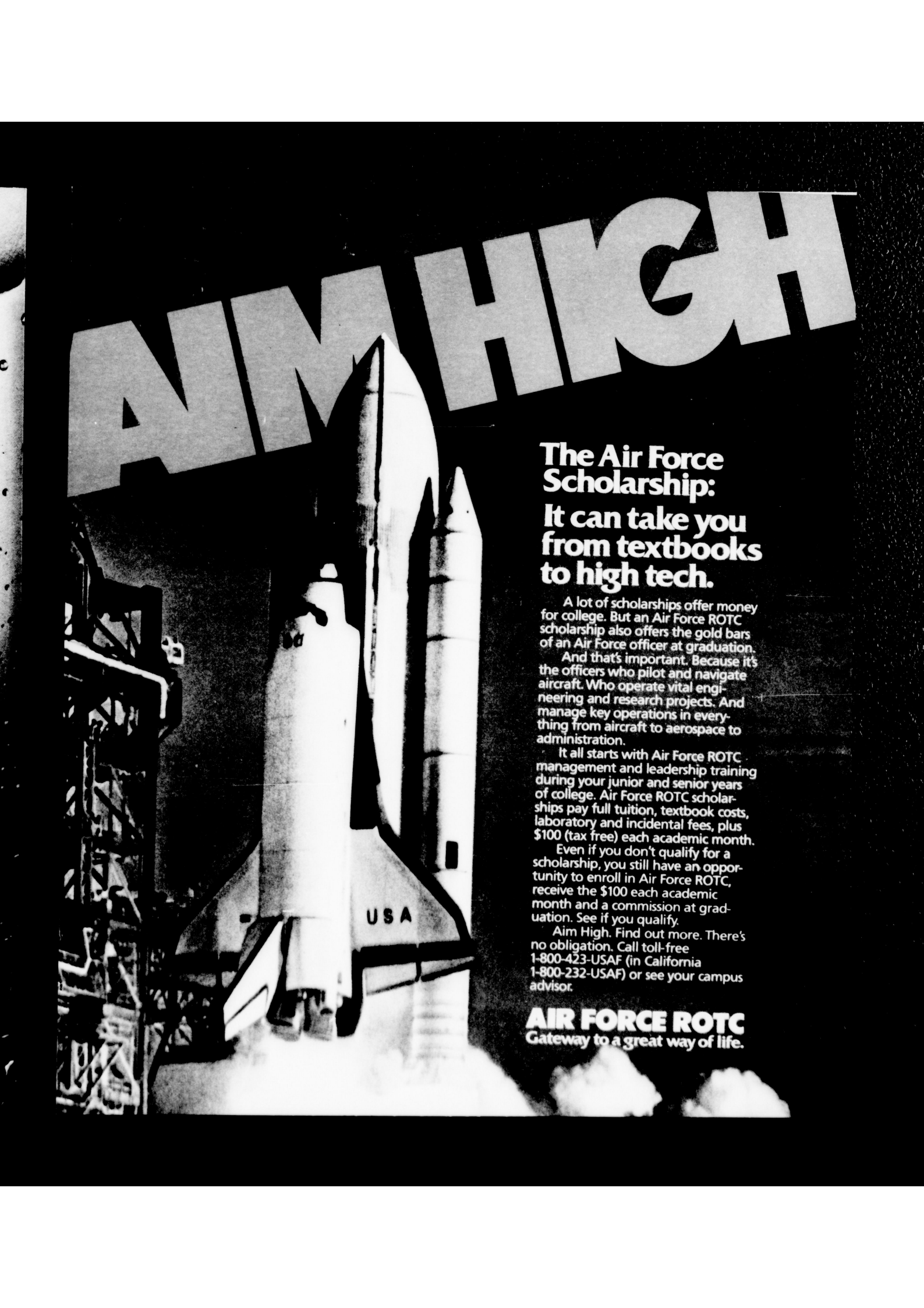
School's Out

MICHELOB

USA

Some things speak for themselves

AIM HIGH



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IN ONE EAR

I'm so tired of reading about Dudley Moore and how irresistible he is. At least you didn't go into gruesome detail about Susan 'What's-Her-Name' and how tall she is blah blah blah. Am I the only female in America who doesn't think Mr. Moore is sexy? Oh, I'll grant you he can be funny—but not all the time. I saw *Romantic Comedy*. What a *duh*.

I guess that's a pun. I'll pretend it was intentional.

Ann Mülcher
DeKalb, IL

I really enjoyed your last special lifestyle section, especially the article on mail order makeup. But I disagree with Ms Sims. I don't need anyone to share the pack ages I get. I use up every tube, even the stuff I don't like that much. It's like playing dressup (except sometimes I have to take it all off and start over before I can go out in public).

Thanks again, and keep up the good work.

Sally Kretsch
San Francisco, CA

Here's a bit of information that wasn't in your Big Country article. Or any other article I've seen about this band. Look on the credits for the album. You'll see that some of the guitars are said to be using an "E-Bow." Well, the E-Bow is a special effects device for guitarists. Any string that has been picked will be "driven" by the electronic action of the E-Bow. So the sound drones on (like a bagpipe) instead of decaying away (like a guitar). E-Bows were pretty popular when they first came out. Tom Petty's guitarist used one extensively. But they haven't been very much in evidence lately. At least, until Big Country came along. Just thought you'd like to know.

Bennett Anderson
UC San Diego

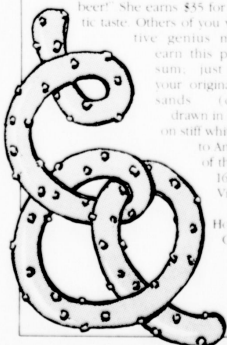
Praise, praise, praise for "Deep Thoughts." The column is hysterically funny. I hope it remains a regular feature (expand it!). One wonders where thoughts like those come from.

Patricia Barnett
San Francisco, CA

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

The Amperpretzel was submitted by Deborah Shure of Eugene, OR, who says, "This may not be a winner with you guys, but it sure is a winner with me."

She earns \$55 for her artistic taste. Others of you with creative genius may also earn this princely sum; just submit your original amper-sands (carefully drawn in black ink on stiff white paper) to Ampersand of the Month, 1680 North Vine, Suite 900, Hollywood, CA 90028.



Sylvester Stallone and Dolly Parton. Together, on screen, in *Rhinestone*. Possibly subtitled *A Zircon in the Rough*.

& OUT THE OTHER

BY STEVEN GINSBERG

JULIAN LENNON, 20-year-old offspring of the late John Lennon, will have an album out in May of his own original tunes through British-based Charisma Records. The LP marks the first solo recording for the younger Lennon, who has performed background vocals for a number of British bands. Included on the record will be some of 15 songs he has already written. Lennon grew up primarily in Wales with his mother Cynthia and thus far has no record deal with a U.S. company.

ALTHOUGH EDDIE MURPHY'S comedy has been a hit with Paramount Pictures (he has a multimillion-dollar production deal), film audiences (*48 Hrs.*, *Trading Places*) and television viewers (*Saturday Night Live*), he is having trouble with some special interest groups. Human rights and gay activists have formed the Eddie Murphy Disease Foundation to counter Murphy's disparaging remarks about homosexuals in his recent album and HBO special. Responding to Murphy's jokes about catching the deadly AIDS disease from women who had homosexual friends, the Foundation has already spent \$15,000 on ads denouncing the comedian in such music publications as *Rolling Stone*, *Billboard* and *Cashbox*. And Gramophone Records, a record outlet in San Francisco, is boycotting all Murphy records and cassettes (including movies). Murphy's reps say a statement on their position is forthcoming.

Meanwhile, a three-page story by humorist Art Buchwald, *King for a Day*, serves as the basis for Paramount's newest planned Eddie Murphy movie. Written and directed by *La Cage aux Femmes* creator Francis Veber (who also wrote the turgid *Partners*), the story follows the adventures of a mythical African king who is deposed while he's visiting the U.S.

SYLVESTER STALLONE—as a country singer? Yup. This summer audiences will get to see Sly and Dolly Parton in *Rhinestone*, the story of a female nightclub singer who bets her boss that she can turn anyone (even New

York cabbie Stallone) into a country warbler. The picture contains 15 original Parton tunes, two of which he duets with Dolly. How can he follow that? Beware, he's already talking about directing *Rocky IV*.

WHEN PROUD THE YOU it takes forever to get a film off the ground in Hollywood, believe them. Three recent pictures with established names have all had their share of trouble getting the green light from their respective studios.

The Last Temptation of Christ, a Bible lesson from director Martin Scorsese (*Raging Bull*, *King of Comedy*) was supposed to be done on a \$20 million budget by Paramount, starring Robert De Niro. But the company decided at the last minute against the film and Scorsese instead took it to New World Pictures (formerly owned by 'B' moviemaker Roger Gorman) with a pared-down \$12 million budget and Aidan Quinn (*Beckless*) as his new star. However, New World has decided to pass on the project and it's now up for grabs.

Kansas City Jazz, a vehicle for Burt Reynolds and Clint Eastwood, was all set to roll in February at Warner Bros., directed by Blake Edwards (*Victor/Victoria*, *Man Who Loved Women*), but at the last minute Edwards bowed out due to "creative differences." The project is now titled *City Heat*, with Richard Benjamin directing.

Roadshow, a western in development for about five years at different studios, was supposed to have been directed a year ago by Martin Ritt (*Norma Rae*). He left due to the proverbial "creative differences," and Richard Brooks (*Trading for Mr. Goodbear*) took over with Jack Nicholson and Timothy Hutton in the leads. Filming was to begin late in 1983. What happened? Brooks got ill and Nicholson and Hutton bowed out due to other commitments. The latest is that Burt Reynolds is supposed to direct and star in the film beginning late this summer.

OF COURSE, SOMETIMES all the pieces do fall into place. Take screenwriter Craig Bolotin. Several years ago he had a deal for the first of his original scripts to get on film. They were in the tenth day of shooting on his movie, *No Small Affair*, with Matthew Broderick (pre-*War Games*) playing a teenager who falls in love with nightclub singer

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OUR COVER

Kathleen Turner ramped and grinned for ace photographer Douglas Kirkland

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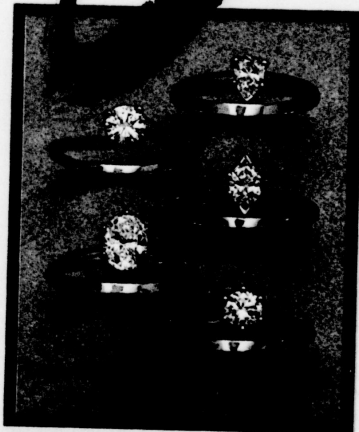
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A M P E R S A N D

April 84, page 4

Jitters?



There's no way around the engagement jitters. You simply have to wait it out. But relief from the jitters of



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Zales diamond rings come with built-in jitter relievers. Like Zales Diamond Bond, a limited 5-year warranty available in every Zales store.

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If you're considering the pros and cons of various cameras, consider that Nikon has most of the pros.



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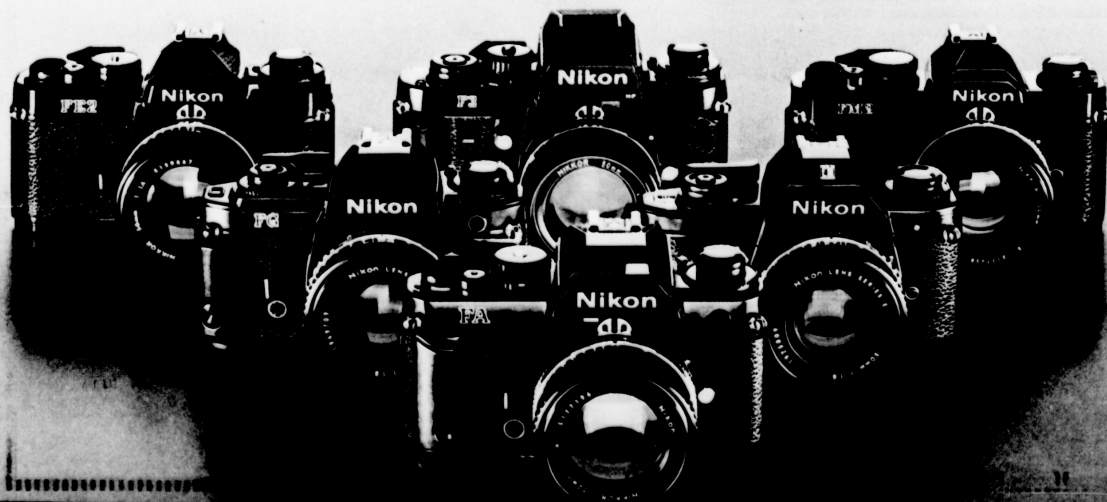
You might choose the Nikon EM, an easily affordable automatic. The advanced automatic FE2 or manual FM2, which at 1/4000 second are the world's fastest 35mm SLRs. The Nikon FG, which lets you shoot in programmed, automatic or manual mode. Our top-of-the-line F3HR, F3T or F3AE. Or our new FA, with its revolutionary AMP metering system.

See them all at your camera dealer. Compare them to other cameras. When you tally up all the pros and cons there will be only one way you can possibly feel.

Pro-Nikon.

For more information write Dept. 34, Nikon Inc., 923 Stewart Ave., Garden City, NY 11530 © Nikon Inc. 1981

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greatest pictures.™



& OUT THE OTHER

CONT'D FROM PAGE 4

Sally Field. Then — the director got sick and the film was scrapped. Obvious devastation? Well, Bolton has not had a film go before the cameras before or since. But now, suddenly *No Small Affair* is back in action again. With a new executive in power, Columbia Pictures has reactivated the project. John Craver, who also took over Broderick's supporting role in Broadway's *Torch Song Trilogy*, is in the lead and a female star will soon be announced. A happy ending — for now.

HARRISON FORD will next portray a big city cop who falls for a woman from the Pennsylvania Amish country in *Called Home*. The love story is set in the old-fashioned community and should lens on location there sometime this year. The producer is Ed Feldman, whose last film was *Hot Dog... The Movie* (aka *Porky's on Skis*).

THE EVERACTIVE LINDA RONSTADT is talking about continuing her stage work with Joseph Papp's N.Y. Public Theatre in a production of the opera *La Bohème* later this year. Meanwhile, Ronstadt's keeping busy with concerts, having just filmed a two-nighter in Santa Barbara, CA as an HBO special to be broadcast mid-1984.

RASTAR FILMS, the company that produced such pictures as *Funny Girl* and *Annie*, has announced its latest project — *Grenada Semester*. It tells the story of an American medical student at the time of the U.S. Marine rescue mission on that island and was written by Elaine Chekich, a producer at the company. No, she was not on Grenada during the invasion. (Does it matter?)

HALLOWEEN DIRECTOR JOHN CARPENTER has finally begun filming Columbia Pictures' *Starman*, a story in development for almost five years about an alien stranded on earth who has a cross-country romance with a human. The development of the project was one of the primary reasons the studio decided several years ago not to make another alien-like project — *E.T.* (so this one better be good). Jeff Bridges and Karen Allen star as the lovers.

JOKES

We know, we know, many weeks ago we in-joked we didn't want to see another light bulb joke, but this one made us laugh. We have no greater accolade.

Q. Why did Reagan invade Grenada?
A. To impress Jodie Foster.

Mertyn Kellam
Albuquerque, NM

Q. How many mice does it take to screw in a lightbulb?

A. Only two — the hard part is getting them into the bulb.

Ed O'Reilly
Columbus, OH

All jokesters receive \$20 for their work. If you think you can make us laugh (we're a dour, sinister bunch), send your jokes (preferably original — or at least not ancient) to Ampersand Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028. And do it soon (even though our next issue won't be out until this September), we need the yucks.

A M P E R S A N D

April 84, page 7

MOVIES ARE SLOWLY becoming more available to the 2,000,000 deaf and 12,000,000 hearing-impaired individuals in the U.S. *The Big Chill* this month (April) becomes the first film to be open-captioned (English subtitled) in its initial release at the nation's theaters. The idea is being tested in San Francisco, Seattle and Dallas to see whether those with hearing difficulties respond to the attempt to get the deaf into movie theaters. An initial open-captioned film print is very expensive.

OLD MONEY, THE BESTSELLING novel by Lacey Foshburgh about a daughter who has been disinherited by her very rich father, is being adapted into a screenplay for Peter and Jane Fonda. No, he's not playing Dad. The story is being changed around to include a brother and a sister.

AFTER BEING TURNED DOWN by all of the American networks, Yoko Ono has sold a one-hour documentary of her home movies with John Lennon to British Television. *Yoko Ono: Her Life of Fifty Years* is scheduled for broadcast later this year. Meanwhile, Johnny Carson's Carson Prods. is doing a two-hour docudrama for NBC with Yoko's cooperation entitled *Imagine: The Story of John and Yoko*. The film will include previously unpublished songs by John and is being written by Edward Hume (who penned *The Day After*). The picture will explore the duo's professional and personal life together and use both film clips and live action. There is now a search on for a young man with musical experience to play John.

DOUGLAS TRIMBULL, the director of *Brainstorm*, who did the special effects on *2001: A Space Odyssey* and *Close Encounters of the Third Kind*, has a new kind of thrill for moviegoers. Showscan, an effects process that requires special gigantic screens and gives a heightened sense of sound, is now being tested by Trumbull and sponsored in part by the Shakey's Pizza Restaurants. Special screens are being built for the 22-minute films which will unspool across the country at the end of the summer for a \$2.50 admissions tag.

MACABRE MOVIE DIRECTOR Brian DePalma has begun shooting *Body Double*, a thriller about an actress involved in the world of pornography that he originally planned to make as an X-rated film with explicit sex. After fighting with the Motion Picture Association of America over the rating of *Scarface* (they made him take out some violent scenes in order to obtain an R rating), DePalma promised to show them a real X-rated film with *Body Double*. He even toyed with the idea of starring a real X-rated film star. However, he backed down and decided to make the picture through Columbia with accredited actress Melanie Griffith in the lead. And he promises an R rating. (Aw shucks.)

JUST A FEW MONTHS AGO we mentioned forthcoming publication of *The Big Brother Book of Lists*, by Robert Ellis Smith, Deborah Caulfield, David Crook and Michael Gershman; the book is now in its second printing, was banned from the Waldenbooks chain because it was "too political," and is currently being discussed as a possible documentary topic for Group W's syndication system. The book (currently a favorite of *Ampersand's* editor-in-chief) lists, among many bizarre and troublesome facts, eight tips for spotting Communists (issued by FBI director J. Edgar Hoover). Among the suspicious Red moves to look out for: driving alternately at high and low rates of speed, and stopping at every gas station. (So devious, those Pinkos!)

ADVERTISEMENT

New Car Winner!

Joan Armatrading Pays Off!

Kevin McMahon of Champaign, Illinois wins a 1984 AMC Renault Encore automobile. Huzzah, and congratulations!

All entrants were required to write a review of Joan Armatrading's new album, *Track Record*, on A&M Records. The editorial staff of Alan Weston Communications, Inc. (publisher of the magazine you're reading) chose the winners. (We didn't get so much as a roller skate! And it was a hard job, too!)

The second place winner of a new Honda Gyro "scooter and a half" is Jeff Melnick of Ithaca, New York.

Third place winner of 50 albums from the A&M Records catalog is Elizabeth Davey of Hanover, New Hampshire.

There are many fourth place winners of Asics Tiger Running Shoes — one winner for each *Ampersand* campus. Space does not permit a complete listing, so these winners will be notified by letter.

Herewith, Mr. McMahon's winning review.

PHOTO COURTESY OF A&M RECORDS



Does Joan Armatrading care what anyone thinks? **In a way:** hence her unique glory. If image equals career, no one can accuse J.A. of careerism. Who doesn't relish the ease with which she stunned the most cravenly cynical mobs into dewy-eyed silence by bending over the microphone and murmuring, "I'm not in love... I'm open to persuasion."? Gasps. Sensation. We love, no, **adore** Joan. And she let us know it was **not** OK to idolize her like that. Joan-the-Elegant-Bal-ladeer was always gleefully subverted by Joan-the-Mis-tress-of-Sassy-Rock: "I sit here by myself and you know I love it."

Indeed J. the M. of S.R. (prominent in this choice compilation) continues to misbehave. When she purrs, "I love it when you call me names," pop/rock's most **exact** voice dots the "I's in a way that says "This isn't one of those limp imitations of decadence dear to elderly millionaires and Rock Yahoos, but the kind of silliness you dream the Smart Girls will tease you with." And this is the Key: Joan Armatrading is not pious. **Track Record** documents (and augments, with exemplary new tracks) the sexy, funky, hilarious, literate and hip music of a Smart Girl who knows that Smart Girls have the most fun and knows we know she knows.



IN THIS

OUR FINAL ISSUE BEFORE SUMMER BREAK (WE TAKE OURS A LITTLE EARLY), WE DEAL WITH LIFE AFTER COLLEGE—OR AT LEAST AFTER THIS SEMESTER. WE OFFER TWO ARTICLES ON CREDIT—ONE FINANCIAL AND ONE ACADEMIC—AND, FOR THOSE WHO PREFER TO BE IRRESPONSIBLE VAGABONDS ON THE FREEWAY OF LIFE, WE HAVE A PAEAN TO MOTORCYCLE TOURING. JUST REMEMBER: LIFE IS LIKE A HIGHWAY. IT'S ALWAYS UNDER CONSTRUCTION AND FULL OF DETOURS. BUT HOW ELSE ARE WE GOING TO GET ANYWHERE?

ISN'T THAT PROFOUND?

FOR THOSE WHO DON'T WANT TO TRAVEL MUCH FARTHER THAN THE NEXT THEATER, WE OFFER AMPERSAND'S UMPTIETH ANNUAL SUMMER MOVIE GUIDE, WHICH IS NOT PROFOUND AT ALL.

GIVE YOURSELF CREDIT...

BY RICHARD LEVINSON

And so, as the door of the future swings wide open to you, tomorrow's productive citizen, do not pass gingerly over that sweet threshold, but march boldly, put your best foot forward, step lively, button up your overcoat, floss, and remember: It is a wise person who travels; it is a fool who wanders, especially one who wanders into a bank expecting to receive a large, unsecured personal loan.

I was preparing my 1984 graduation speech (I write one every year, on the off chance that someone will hire me to actually deliver it), and I had settled on a theme of "Indebtedness: Your Civic Responsibility," when I received a communication asking me to write a short piece on, by happy circumstance, that very subject.

It so happens that I am an expert on indebtedness, but I won't dwell on my own sad experience. Suffice to say that misery loves company, and it is my hope that I can help the reader join me in the ranks of the overextended.

Obtaining credit is probably a necessity in modern American life. Unless you are the rare person who can plunk down \$10,000 for a new, average-priced car, or \$100,000 for a no-frills house, credit is the only route to large-scale consumption. There are a number of ways to obtain credit, but a few cautionary notes are in order.

NOTHING COSTS MONEY LIKE MONEY

When Shakespeare wrote "Neither a borrower nor a lender be," he should have added "... but if you have a choice, be a lender." Borrowing money is a very expensive proposition. For example, the least expensive credit card will typically charge in the neighborhood of 17 percent annually on the unpaid balance. Measure that against the 5-1/2 percent a regular savings account pays, or even the 8-10 percent available to the larger bank accounts, and you will see that The Bank Always Wins. You should always consider interest as part of the total cost of any purchase made with borrowed money. The difference will be substantial.

NO CREDIT IS BAD; BAD CREDIT IS WORSE

Once you have received credit in any form, you have started a personal credit history, which is available to all future lenders. Large credit bureaus such as California-based TRW keep current data on millions of people, and one 30- or 60-day delinquency will show up in your file immediately. (You have a legal right to obtain, from *any* credit bureau, your own history.) Credit is an opportunity that can be easily blown.

A.P.R.

By law, all interest must be advertised at its Annual Percentage Rate. Prior to this law, extremely low rates could be advertised, but they were often figured in convoluted ways, and the actual amount of money charged was much higher. If you are ever offered a loan with an interest rate that is not referred to as A.P.R., run very quickly in the opposite direction, stopping only long enough to call the Better Business Bureau.

Now that you have been warned, the next step is finding ways to start you on the road to insolvency. If you have a phone, you have credit, but it won't do you any good in Establishing Your Good Name. Similarly, utility bills and the like won't be of much help in getting other credit. (Non-payment of such bills, especially if they are turned over to a collection agency, *will* hurt your rating.)

E-Z CREDIT

Probably the simplest type of loan for a student to obtain is, oddly enough, a student loan—currently, no credit check is performed, because the loans are guaranteed by the state (which is reinsured by the federal government). Banks don't make any money on these low-interest loans, but many banks handle them for the sake of community good will. To get a student loan, there are a number of requirements involving academic standing and financial need. The amount of the loan is determined by the college financial aid office and the bank. Check with the student loan

CONT'D ON PAGE 14

A M P E R S A N D



At last! A writer who takes his own advice. Mr. Hodenfeld straightens out a country road's bend on his beefy BMW.

"GET YOUR MOTOR RUNNIN'"

Head out on the Highway...

BY CHRIS HODENFIELD

PHOTOS BY CHRIS HODENFIELD

It is the cruelty of spring. The earth breathes a different air then, and there is no relief from the onslaught of finals and Papers Due. The only real relief comes from getting outside and drinking up a lot of that air. One of the best ways to perform this mission is on a motorcycle.

To a motorcyclist, the road is always clear. To the unconvinced and the comfortable, a motorcyclist appears to always have another kind of road ahead—one soaked by rains and lashed by hurricanes.

It's true. The traveler in the saddle of a motorcycle *participates* with the scenery. All of nature is out there, the ever-changing accomplice. The atmosphere does get *intense*. But the pleasures of motorcycling are vivid enough to make all kinds of weird miseries worthwhile. In this writer's mind are hundreds of colossal pictures of sunlight breaking across dewy meadowlands illuminated like a crystal cathedral while the gleaming road unwound through future hillsides. These are images that don't leave the mind.

One accepts right away that this is not the

same as piling into an Oldsmobile with an ice chest and magazines and heading for the sea. For the motorcyclist, even a 500-mile day is a very big deal.

The most visible traveling motorcycles today are the behemoth touring rigs, the superslab cruisers fronted by hulking, distended streamliner fairings, equipped with tape decks and CB radios, adjustable air shocks, luggage racks and bar buddies, the stuff of a thousand hours of conversation. Motorcyclists, when they gather, are vulnerable to the extreme on Topic A—their bikes. Advice is given *freely*. Do not wait for the confession, however, that these luxo-wagons, (Honda Gold Wing, Yamaha Venture) start upwards of \$5,000 and go into the eights. (Anyone who immediately grumps that this is more than a Honda Civic, which car will also fetch superior gas mileage, should be directed to the touring leviathan's throttle. Huge though they may be, these bikes are also thunderingly fast.)

Now happens to be a good time to buy a motorcycle. Relentless competition among the Japanese manufacturers has turned the market upside-down. The 1983 buying season was predicted to be a gold-rush event, and wonderful new designs were brought forth to the showroom floors. But only the usual

CONT'D ON PAGE 16

**When you're in a tight spot,
good friends will help you out.**



When you pulled in two hours ago, you didn't have this problem. And with a party just starting, the last thing you wanted to do was wait around another two hours.

Neither did the rest of the guys. So when they offered to give you a lift, that's exactly what they did, proving not only that they were in good shape, but that they were good friends.

So show them what appreciation is all about. Tonight, let it be Löwenbräu.



Löwenbräu. Here's to good friends.

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COLUMBIA PICTURES ANNOUNCES ITS SUMMER SEMESTER.



**COMING TO SAVE THE WORLD
THIS SUMMER.**

(JUNE 8 RELEASE)



The Karate Kid

No one said high school was going to be easy but it's been a little too rough on Danny La Russo—he can barely crack a book because these tough guys keep taking cracks at him. Danny turns to karate for self-defense and discovers a sense of personal pride in the process. Columbia Pictures presents "The Karate Kid" starring Ralph Macchio. Noriyuki "Pat" Morita. Elisabeth Shue and William Zabka. and directed by John Avildsen. Jerry Weintraub produces. Written by Robert Mark Kamen.

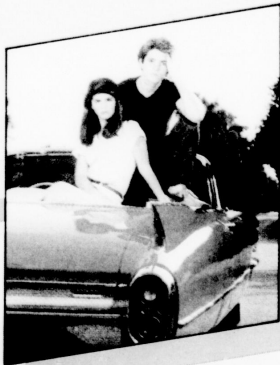
(OPENING JUNE 22)



Hardbodies

Summertime means sun, surf, fast cars and fast music. It all happens on the beach where everyone parties hard and the only job on anyone's mind is the hard work it takes to get a "hardbody"...and you'd be surprised how far people will go to get one. Columbia Pictures presents "Hardbodies," a Chroma III Production starring Grant Cramer and Teal Roberts, directed by Mark Griffiths and produced by Jeff Begun and Ken Dalton. Screenplay by Eric Alter, Steven Greene and Mark Griffiths.

(SEE THEM MAY 11)



THE NEW KIDS

Loren and Abby MacWilliams are not "dying" to fit in at Homestead High, but trying to make it in this town just might kill them. Columbia Pictures presents "The New Kids," produced and directed by Sean Cunningham and starring Shannon Presby, Lori Laughlin and James Spader. Andrew Fogelson is executive producer. Screenplay by Steve Gyllenhaal and Dennis Feldman.

(COMING JULY 13)



SHEENA, QUEEN OF THE JUNGLE

Tanya Roberts stars in Columbia Pictures' "Sheena," an extraordinary modern day tale of adventure and romance shot on location in Kenya and co-starring Ted Wass. John Guillermin directs from a screenplay by Lorenzo Semple Jr. Yoram Ben-Ami is executive producer.

(AN AUGUST 17 RELEASE)



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SPINAL TAP

Rips Rock & Roll Truth from the Heavy Metal Underbelly, and Laughs About It!

BY DAVIN SEAY

FIRST THE GOOD NEWS: LINE, SCENE BY SCENE, IN NUENDO AFTER INNUENDO, *THIS IS SPINAL TAP* IS THE FUNNIEST FILM IN RECENT MEMORY. IT IS GROUND-BREAKING CINEMATIC COMEDY, AS WAS *BLAZING SADDLES* OR WOODY ALLEN'S EARLY WORK—INSPIRATIONAL HILARITY THAT DEMONSTRATED JUST HOW DENSELY PACKED AND TIGHTLY WOVEN FILM COMEDY CAN ACTUALLY BE. IT'S THE KIND OF MOVIE *SATURDAY NIGHT LIVE* AND *SCTV* ALUMNI SHOULD BE MAKING, BUT NEVER DO—BRILLIANT, BITING, MEMORABLE IN A DOZEN WAYS.

Now for the bad news: It's probably completely over the average movie goer's noggin.

It's tough to think of anything more people know the insides of than rock & roll, says Harry Shearer, waiting for an insolent waitress to bring him an omelette. "I mean, things are inside until they're brought outside. If it works as a joke, it's no longer inside. A guy taking a cucumber out of his pants... that's pretty universal."

Along with co-conspirators Rob Reiner (once Meathead in *All in the Family*), Michael McKean (still seen as Lenny in *Laverne & Shirley*) and Christopher Guest (former *National Lampoon* editor who waxed sinister in *The Long Riders*), Shearer, who appeared on *Saturday Night Live* for one season, has spent the last four years fashioning a film that requires from its audience the same kind of quick-witted cognizance, the same careful eye for detail and nuance, as well as a keen appreciation for the absurd and ironic, that went into the film's creation. That's a tall order at a time when most movies are aiming for the glands and adrenal glands, but actor/writer Shearer seems undaunted. "Look," he says, while surlily waitresses studiously ignore him, "if this movie attracts twenty million people who think they're the only hip ones who really understand it, that'll be fine."

"As long as they bring five bucks with them," says Michael McKean from across the table.

This Is Spinal Tap is almost impossible to describe without giving away the good parts,

primarily because it is all "good parts." A plot synopsis is scant help in conveying the lunatic core of a movie purporting to be a "rockumentary" on the latest American tour of a legendary English heavy metal band. The quartet releases an album titled *Small Axe-Glove*, hassles variously with managers, record company reps and itself, disbands briefly and reforms when their single "Sex Farm" hits the Japanese Top Ten. That, essentially, is it. With its grainy, hand-held look, crude editing and meandering dialogue it could well be yet another installment in a tired tradition that began with *Gimme Shelter* and *Let It Be* and continued with *The Song Remains the Same*, *The Kids Are Alright* and innumerable Grateful Dead verité vehicles and which has been most recently resurrected in the rock video boom.

But *This Is Spinal Tap* is a satire that so closely resembles the real thing that it transcends the spoof genre entirely. It takes an uncannily accurate measure of the whole ludicrous business of rock & roll, evoking laughter to sum up the current state of the musical art. It is, despite Shearer's protestations, a consummately "inside" movie—a far more revealing glimpse of the foibles and fantasies rampant in the world's most ridiculous profession than any number of "real" music documentaries.

"It's a two-fisted indictment," jokes McKean,

I'M NOBODY'S FOOL/I'M NOBODY'S CLOWN
I'M TREATING YOU COOL/I'M PUTTING YOU DOWN
BUT BABY I DON'T INTEND TO LEAVE EMPTY HANDED
GIMME SOME MONEY

gnawing on a heel of bread in lieu of his wildly overpriced, and still undelivered, Salade Niçoise, torn from today's headlines and carefully pieced back together.

The guys in Spinal Tap, like a lot of other professional rock stars, are well into their thirties, adds Reiner, bearded and bald since his days in *All in the Family*. They're still clinging to the last vestiges of an adolescent fantasy—that's really rock & roll in general, guys in their thirties jumping around on stage in front of a lot of kids.

But not jumping as high, adds Shearer. The whole idea of treating rock & roll seriously has been around since the music began. We've all seen too much footage of musicians sitting around trying to be serious about what they do for a living. They'd like to believe it's

Heavy metal brain damage: Harry Shearer, Christopher Guest, and Michael McKean as unregenerate (and degenerate) British rockers. Harry Shearer's arm pit (below) is just one of many hilarious sights in *This Is Spinal Tap* (other amusing parts of his body are also on display in the film).



the most important thing in the world, but twenty years of experience has started to sink in.

"When anyone does something for a long time," Guest observes, "and gets paid a lot of money for it, they begin to really believe that what they do is important, just to justify all the attention. Everything is a statement; they're making serious artistic choices."

This Is Spinal Tap treats the subject of professional rock with the irreverence it so richly deserves. The band's checkered history was completely plotted by Reiner and company before filming began and the "official" Spinal Tap press kit reveals that founding members Nigel Tufnel (Christopher Guest) and David St. Hubbins (Michael McKean) grew up in the same English slum of Squarney. Together they formed the Originals "later changed to the New Originals when the East End Originals (now *The Regulars*) threatened suit."

Changing their name to Spinal Tap, the group, including bassist Derek Smalls (Harry Shearer), scored a hit in 1966 with "Listen to the Flower People," followed by the less successful "Again with the Flower People." After the tragic death of drummer John "Stumpy" Pepsy in a bizarre gardening accident, the Tap went on to release a series of LPs including *Brainhammer*, *Nerve Damage*, *Intravenous DeMilo*, *Shark Sandwich* and the concept album, *The Sun Never Sets*.

Several of the movie's funniest scenes are drawn from real life, lifted directly from Shearer and McKean's days as part of the Credibility Gap comedy troupe. At one point the band makes an in-store appearance at a local record store where no one bothers to show up. The promoter, played by David Letterman band leader Paul Scherrer, blames only himself for the dismal showing. Bending over a record rack, he begs the group to "go ahead, kick my ass."

"It really happened," says McKean. The guy who did it is now the vice president of a major record company. Likewise, a foul-mouthed recording studio fowl was taken directly from the notorious "Dogas Tap," in which members of that insipid Sixties ensemble are captured swearing at each other for a solid hour.

"We saw a lot of rock documentaries," adds Shearer, "read a lot of heavy metal magazines, and I went on tour with Saxon for a two-week course in advanced posing. There's no question that heavy metal is the extreme end of rock's folly. There's a great contrast in guys who are icons of virility on stage while backstage they're whipped by everyone and everything."

It's that same element of wild incongruity that sparks the humor of *This Is Spinal Tap*. The camera ruthlessly records the often painful dissolution of the band's career: from half-empty halls and cancelled gigs to a poignant moment when, buddled around a radio playing one of their old hits, they hear the DJ muse: "There's one from the where are they now file for you."

"We tried to get as close as possible to the real thing and then twist it a little," says Reiner. "This movie was made from the point of view of people who love rock & roll instead of people who are making fun of it."

Well, maybe. The problem, if you can call it that, is that its creators know their subject too well to love it as uncritically as those outside the portals of stardom. With original music written and performed by the Spinal Tap cast (and slated for album release by Polygram Records) and a supporting cast that includes *National Lampoon* editor Tony Hendra, June Chadwick, Fran Drescher and a host of other comic talents, *This Is Spinal Tap* is as complete a comic vision as has been seen on celluloid in too long a time. Yet audiences leaving screening rooms in the media Babels of New York and Los Angeles must wonder how it's going to play in Peoria. Rock & roll is after all, a sacred entertainment tradition; by now, and the question left begging by *This Is Spinal Tap* is whether or not audiences will get a joke played as much on them as on their inflated guitar heroes.

"We test screened the movie in shopping malls in Seattle and Dallas," remarks Reiner. "Let's just say it wasn't our crowd. They didn't understand what we were taking off from. We handed out comment cards and a lot of kids said we should get a better cameraman. They also wanted to know why we didn't do a documentary about some group they'd heard of."

"I was out there for one of the screenings," adds Shearer. "No one recognized me in the audience and after about an hour the girl sitting next to me turned and asked me, 'What is the meaning of this?'"

It isn't, finally, so surprising that studio heads and cretinous teens should be scratching their heads over *This Is Spinal Tap*. Humor this close to the bone is an acquired taste.

A M P E R S A N D

A M P E R S A N D

Summer Movie Guide

AA H. SUMMER HEAT, SUNBURN, SWEAT, SAND IN YOUR NAVEL, AND IN YOUR EYES, AND UP YOUR NOSE, AND UNDER YOUR BIG TOENAIL WHERE YOU CAN'T GET IT OUT, NOT EVEN WITH THE SEVENTEEN TOOLS IN YOUR SWISS ARMY KNIFE. THERE AIN'T NO CURE FOR THE SUMMERTIME BLUES — EXCEPT AN OCCASIONAL AIR-CONDITIONED MOVIE.

This year's warm-weather offerings have the usual mindless drivel, the obligatory blockbusters, and the ever-popular thrillers. But fewer horror movies, in case anyone's counting.

Every studio issued the usual disclaimers. Their release schedules aren't definite, so some of these films may appear later, or earlier, than our May through August designation. Other films not listed here may suddenly surface. Some films die in their sleep, while others will die on the screen.

Without further ado:

Gremlins is the latest from Steven Spielberg — as producer, not director. *Gremlins* features the Mogwais, cute but nasty creatures. Also stars Phoebe Cates, who's cute and not so nasty.

Steven Spielberg does direct *Indiana Jones and the Temple of Doom*, a prequel to the wildly successful *Raiders of the Lost Ark*. Harrison Ford again, this time with Kate Capshaw.

Michael Pare, who was the only interesting part of *Eddie and the Cruisers*, stars in two films this summer. In *Swords of Fire*, directed by Walter Hill, Pare is a tough loner hero who battles motorcycle thugs to rescue his former love, rock singer Diane Lane. With music by the Blasters. Pare then shows up in *The Philadelphia Experiment*, with Nancy Allen, this one involves time travel, World War II, and a top-secret military experiment.

Robert Redford's first film appearance since *Brubaker* is *The Natural*, wherein he plays an aging baseball whiz. Robert Duvall, Glenn Close (*The Big Chill*) and Kim Basinger (*Never Say Never Again*, *The Man Who Loved Women*) add support to this film version of the Bernard Malamud novel.

Remakes and sequels include *Star Trek III: The Search for Spock*, which lists Leonard Nimoy as director... but not as a member of the cast. Will he show up? Will they find him? William Shatner is in the space saddle again. *Cannonball Run II* puts Burt Reynolds in the driver's seat, this time abetted by Shirley MacLaine, Frank Sinatra, Dean Martin and Sammy Davis, Jr. Or Vey. *The Bounty*, the third or fourth version of this endlessly fascinating tale, focuses on the friendship (presumably pre-mutiny) between Captain Bligh (Anthony Hopkins) and Fletcher Christian (Mel Gibson). Laurence Olivier appears as Admiral Hood. *The Woman in Red* is a remake of *Pardon mon Affair*, this time with Gene Wilder as the mid-40s married man who weathers yet another midlife crisis. With Gilda Radner. (Wilder & Radner gave us *Hanky Panky*, possibly the worst film ever made.)

Bo-Leo is the maybe X-rated, maybe R-rated latest from that fun couple, Bo and John Derek. A romantic comedy, we're told.

Several youth-oriented comedies will vie for the drive-in dollar. *Top Secret!* comes from the creators of *Apocalypse* and is so secret the film company isn't even sure who's starring in it. "I've heard the name Val Kilmer," sez a Paramount publicist, "and I think Omar Sharif..." *Johnny Dangerously* is a gangster



PHOTO BY JOHN SHANNON

Off we go, thataway, one more time. William Shatner stars as Admiral Kirk in *Star Trek III—The Search for Spock*, directed by Leonard Nimoy.

PHOTO BY DAVID ALEXANDER



TOP RIGHT—"Cosmic crusaders." they call themselves. Ghostbusters' Harold Ramis (left), Dan Aykroyd (center), and Bill Murray (the other one) portray parapsychologists in New York.

sendup starring Michael Keaton, Joe Piscopo and Marilu Henner. *Give me an F* is, predictably, about cheerleaders, while *Revenge of the Nerds* is about what you'd expect too. *Sixteen Candles* stars Molly Ringwald (*The Tempest*) as



BY JUDITH SIMS

read it here first. *Buckaroo Banzai* is a strange movie about a rock singer who's also a neurosurgeon. Peter Weller, Jeff Goldblum and John Lithgow star. *Ghostbusters* gives us Bill Murray, Dan Aykroyd and Harold Ramis as parapsychologists in New York, with Sigourney Weaver giving us something nice to look at. *Best Defense* pits an industrial engineer (Dudley Moore) against an Army lieutenant (Eddie Murphy) for laughs and big bangs. Lily Tomlin dies and is "reborn" inside Steve Martin in *All of Me*, a comedy/fantasy that also stars Victoria Tennant (*Winds of War*).

Besides the aforementioned *Star Trek III*, we have two more space epics: *The Last Starfighter* has Lance Guest as a young earthling who encounters some intergalactic adventures, thanks to a video game and con man Robert Preston. *The Neverending Story*, directed by Wolfgang Petersen (*Das Boot*), deals with a boy's adventures with bizarre creatures.

Four musicals, of sorts, are lined up, including Paul McCartney's *Give My Regards to Broad Street*, in which he plays a singer searching for stolen master tapes (watch for the late great Ralph Richardson and the not so late Ringo Starr). *That's Dancing!* is another compilation from Jack Haley, Jr., who gave us *That's Entertainment I and II*; this one, no surprise, will show us a few dazzling steps, and won't be limited to the MGM archives. Then there's *Rhodesia*, which puts Dolly Parton with (against) Schwester Sallone. We don't even want to think about it. *Beat Street* jumps on the break dancing fad, produced by Harry Belafonte and David Picker.

Fear not, action fans, Hollywood has not neglected your cravings for speed and violence. *Stick*, a crime thriller from the novel by Elmore Leonard, concerns a Miami ex-convict turned chauffeur who gets embroiled in "sticky" business. Pun intended. *The Pope of Greenwich Village* stars Mickey Rourke and Eric Roberts as two cousins who get into deep trouble with the mob. *Alphabet City* has Vincent Spano (*Baby, It's You!*) in a drug-drenched tale set in New York. *Firestarter* is the film version of Stephen King's bestseller about a young girl (Drew Barrymore) who has the ability to set things ablaze with just one look. Her parents are David Keith and Heather Locklear, the one-eyed assassin pursuing Drew is George C. Scott. Art Carney, Louise Fletcher and Martin Sheen also star. *Clock and Dagger* is a "sweet kid" thriller — starring Henry Thomas (he of *E.T.* fame) and Dabney Coleman, this one deals with more assassins and one boy's fantasies. *Tightrope* is the new Clint Eastwood flick, and that's all we need to say about it.

Supergirl is the latest spinoff of *Superman*, with the title character played by Helen Slater. A few big names bolster the marquee: Faye Dunaway, Peter O'Toole and Mia Farrow. *Once Upon a Time in America* is Italian director Sergio Leone's definitive (we hope) gangster picture, starring Robert De Niro and James Woods as friends and enemies. In *Red Dawn*, writer-director John Milius has the Russians invading America, forcing some young inhabitants into guerilla warfare. C. Thomas Howell (*The Outsiders*) and Powers Boothe star.

Last but certainly not least, the return of Arnold Schwarzenegger and all of his muscles in *Cobra*, the *Destroyer*. Basketball star Wilt Chamberlain and singer Grace Jones also appear in this continuation of weird adventures in the prehistoric zone.

A M P E R S A N D



GIVE YOURSELF CREDIT...

CONT'D FROM PAGE 8

department of the bank for the specifics. (Unfortunately, simply getting a student loan will not do wonders for your credit history until you begin to pay it off. Pay-back on such loans usually does not begin until 9 months or a year after graduation.)

CREDIT CARDS

First, let's clear up some confusion. A "credit card" is a piece of plastic enabling one to receive an immediate loan from a financial institution for the purchase of some product. Interest is charged on the outstanding balance after 30 days. A "charge card" is a piece of plastic enabling one to pay off many purchases with one check, but the full amount of those purchases is due at the end of every month. No interest is charged. Failure to pay off a charge card balance monthly can result in cancellation and collection proceedings, which make your history look very, very sick. Visa and Mastercard are credit cards. American Express is a charge card. Know the difference.

If you want to get a credit card, here are some suggestions. First, try to obtain a card from a local department store. Since the risk is lower (an initial line of credit might be as low as \$100) such stores can be a bit more liberal with first-time applicants. Having a cosigner with established credit will help immensely. (You're going to read a lot about cosignatures from now on.)

Another alternative is to wait for your campus representative of the College Credit

Card Corp. to show up. This organization has spent years joining department stores in search of new charge customers with students who yearn for the cards. According to a survey done by Credit Card Marketing (which is, like CCCC, a part of G.S. Inc.) 96 percent of the leading department stores accept credit card applications from college students—but these stores usually have special rules for college students. Some insist the student be employed, others demand the student be at least a junior, senior or graduate student, and many put a ceiling on the credit limit of \$250 or less. CCCC handles national stores like Sears, Zales and Saks Fifth Avenue, but it also offers local department stores in almost all areas of the country.

For a Visa or Mastercard, you have to go to a bank or savings-and-loan. Both cards are run similarly to franchise operations, and it is the financial institution that is extending credit, not the card company. Competition for cardholders is currently intense, so shop around for price. A 17 percent APR card with no annual service charge is a good deal; a 21 percent card with a \$25 annual fee is not so good.

Once you have settled on a lender, you'll have to apply. Again, a cosigner will be a good idea, because the bank will feel safer and you will receive the credit history benefit.

Most cards require a minimum monthly payment (usually \$20 or a small percentage of the outstanding balance). However, if you pay off the entire balance monthly, no interest is charged. (Obviously, the bank prefers to receive small installments. That's how they make gobs of money.) Again, a caution: If you

allow your balance to soar, as it easily can, you will pay through the nose for the privilege.

The American Express Card, as previously mentioned, is not a credit card. With a few exceptions (airline tickets and travel packages), all purchases made with the card are due and payable at the end of each month. The company has several programs for new cardholders, so here's a rundown: For a regular American Express card, an annual income of \$15,000 is needed (\$20,000 for the more prestigious and feature-laden Gold card). There is a \$35 annual service charge. Aside from offering the convenience of receiving one bill for many purchases, the card can also be used as a check guarantee card to cash personal checks of up to \$1,000 at American Express travel offices (and many banks). You may also submit a "graduate application," for which you must be a college graduate or in your final year of school and earning at least \$10,000 in your field of study. Also, a "guarantor application" is offered, for which a cosigner is necessary. To get complete information and application forms, call 1-800-528-4800.

AUTO LOANS

A car loan is surely the most necessary consumer credit. Everybody needs a car, few can buy one outright.

For the first-time borrower, it is best to go to a bank where either you or your family have done previous business. Even though a car loan is secured by the title to the automobile, the bank wants your money, not your wheels, so they tend to be conservative in lending. Again, have a cosigner ready and willing.

If you decide to deal directly with the car dealer, remember that credit can be a high-profit item, and applying for credit directly with the dealer can give you some leverage on the basic price of the car. Pay absolutely no attention when the salesman tells you that credit is "no problem." Even if you receive the financing, it is a problem, because the dealer can turn around and resell your loan contract to a bank or other lender for "cash and points." The institution which then holds your

paper will probably not be keenly interested in whether your car runs or whether proper service is provided by the dealer, but you will owe that third party the full amount of the loan.

ESOTERICA

When a stereo shop bellows "Instant Credit up to \$1,500. No Payments til July!" keep in mind that they are going to whack you on the interest. A \$1,500 purchase might end up costing over \$2,400 if paid over three years.

Chain stores such as Sears have their own cards, and they want your business. So, walk into a Sears, fill out an application, get your free pen or box of popcorn, and let the chips fall where they may. If you are turned down, return with Mom and Dad as cosigners. The worst that could happen is that you'll wind up with two free pens.

Oil company cards are of diminished importance because they were often sent out indiscriminately. If you get one, use it or don't; it won't help your credit history very much, unless you're a dead-beat, in which case it will help you destroy your fledgling rating.

Interest is tax-deductible, but so what? Most college students are not in a tax bracket that requires a lot of deductions, and if you are, you sure don't need any of my advice.

Mortgages are something I don't even want to discuss. If you are seriously considering buying a house, get a very good real estate lawyer and let him tell you all the things you should never, ever do.

Loan sharks will happily lend you money at a 6-for-5, 20 percent W.P.R. (Weekly Percent Age Rate). However, those fellows tend to be unreasonable about late payments, and have been known to repossess a kneecap or two.

Now, I will leave you to charge full steam ahead into tomorrow. Remember that it is the birthright of every American to become deeply and perhaps hopelessly in debt. It takes a little work to get started, but there soon will come a day when you will thrill to the words of some smiling, grey-suited banker, when he looks you in the eye, shakes your hand, and says, "Well, I gotta give you credit..."



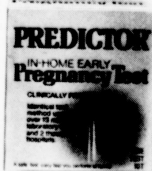
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A M P E R S A N D

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**"I MIGHT GET WORKED UP.
BUT I DON'T GET FILLED UP!"**

John Madden



**EVERYTHING YOU ALWAYS WANTED
IN A BEER. AND LESS.**



"GET YOUR MOTOR RUNNIN'"

CONT'D. FROM PAGE 8

number of buyers came forth, and the already ungainly surplus continued to build. For 1984, the fresh machinery is truly monstrous.

Suzuki's 1982 GS450, a quick, nimble, relatively smooth bike, useful for commuting or hell-raising, has been reduced to \$1,200. An incredible price. Yamaha's Vision 550L, a vibrationless V-twin with shaft drive, sells for under \$2,000. Kawasaki's KZ550, an extremely quick little four-cylinder workhorse, overshadowed by its gaudier GP2 brethren, is selling for far below \$2,000. Honda, which introduced completely new engines and shapes every year, always has a quantity of good, mature stuff on hand.

Any of these examples are decent mounts for decent journeys—perhaps not to the ends of the earth, but certainly to the threshold of

the mountains. These are not the only bikes collecting dust and breaking dealer's hearts, because, naturally, the used bike market also has correspondingly been knocked to hell.

Even the most fervent advocate of light weight touring wants to draw the line some where. How light can you get?

You can, for instance, tour all of Europe on a ratty little rattletrap moped, and have a good time too (if a rather teeth-jarringly slow one). But the old philosopher here wouldn't take on big old America with much under a 400-cc bike.

So put a few bucks worth of gas in the tank and get out the old road map. There're the small squiggly lines that indicate the roads far past the glum and ordinary, far past the Highway Patrol's lurking radar guns. There's nothing left to do but light out for the territory.

VACATIONS FOR COLLEGE CREDIT

Don't Leave Home Without It

BY LIZ GANT

One of my fondest college memories is the time I spent studying in France. I left my small Midwestern college a smug American coed, and came back from that glorious year a more mature and sympathetic human being. Not only had I gained valuable insights into the world around me—but I got credit for the whole thing. What could be sweeter?

If you haven't yet considered foreign study, think again. No matter what your major, the world is a tiny place these days. To really compete, you need a wider viewpoint than just the one from the Quad. And right now foreign study may be a lot easier—and cheaper—than you think.

Students and parents are always amazed when I tell them it's cheaper to live and study abroad this year than it is to live in Westwood," says Laura Brown, Administrative Coordinator of the Education Abroad Program at UCLA in Los Angeles. "The dollar is very strong abroad."

So, how do you get started in your foreign adventure? Not surprisingly, with the profs nearest you. Have a conference with someone in your major department, or with a counselor who knows you well. Before you go in, prepare a few ideas about what you'd like to get out of a study-abroad program, how you'd finance the trip, and most importantly, how it would fit in with your major.

Once you've received a tentative OK, check to see if your school has a foreign study department already set up. If so, that is your next stop. Get ready for some paperwork when you arrive; you'll probably have to explain in writing your reasons for wanting to travel and then be interviewed to determine if you can handle an independent experience far from home. Be prepared for a thorough check of your educational background. If

your grade-point average is shaky, you could be rejected, because most universities abroad have more stringent testing and grading systems than we have here. You'll be expected to cut the mustard by their standards, even though you'd be getting the credit ultimately at your home institution.

Once you qualify, it's time to pick out the location to which you'll go. Here's where a nifty organization called the Council on International Educational Exchanges can help. With 12 centers in the United States, as well as offices in Paris and Tokyo, CIEE helps students like you work, study and travel abroad.

Joe Hickey, Director of Work Exchanges for CIEE's main office in New York City, explains. There are three ways to study abroad and get credit for it. First, enroll through your own college; second, apply to specialty institutions abroad that cater to foreign students; and third, apply directly to the foreign university of your choice. The first way is the easiest. If you choose the second option, you might find yourself contacting a school like Richmond College in London whose enrollment is mostly foreign students. In that case, they would send you the necessary documents to be filled out. It would be up to your own professors to compare curricula, and, if necessary, assign you an extra research paper perhaps, if there were a discrepancy in the course load. The third option is the toughest, and is usually open only to dedicated graduate students willing to spend more than a year in intensive study.

The experts agree that whatever option you choose, time is an important factor. You must apply early, particularly if you are structuring the situation yourself. International mails are notoriously slow, and so are college administrations everywhere.

A M P E R S A N D

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Fair views beyond the fairings. A touring motorcyclist participates with the scenery—in this instance, the southern end of California's Big Sur coast.

FIVE THINGS EVERY MOTORCYCLE TOURIST SHOULD KNOW

BY CHRIS HODENFIELD

1. Wind—The wind, so glorious and free, is, after a long drive, just murder on the shoulders. To get away from this feeling of always having one's shoulder to the wind, get a windscreen—a fairing. Even a small, handlebar-mounted fairing will cut windblast away from the rider's midsection. The new clear fairings, such as National Cycle's Plexifairing II, cost but a quarter of the wondrous fiberglass streamliners on the big touring leviathans. Much more important, the light fairings have negligible effect on a bike's handling.

2. Ben-Gay—See above. A motorcycle rider who is also a devotee of gymnastics, swimming, stretching, yoga, ballet or hoisting iron would probably be able to embark immediately on a long ride and not feel any prominent aches and pains. Those who lead more sedentary lives will, at the end of the first few days' ride, be crying out for a hot bath and a brutal massage.

3. Panniers—Nobody in motorcycling calls them panniers anymore, outside of BSA-riding Englishmen who believe that oil leaks are a moral imperative, or people who have just moved up from 10-speed bicycles.

Hard-case luggage is nice to have on a motorcycle. It beats throwing a duffel bag over the rear seat. But new lightweight bike luggage has been brought to market shaped,

generally, like nylon saddlebags. These are light and cheap. They also detach from the bike easily enough, which might not sound like so much unless, like me, you can't even sit down for a bowl of soup in a cafe without imagining hoodlums out in the parking lot rummaging through your stuff for cameras and scattering your underwear to the four winds.

4. Ear Plugs—Even lots of veteran motorcyclists are not wise to the benefits of ear plugs. But even those ears encased in the thickest and trickiest of new crash helmets will be hearing a surprising amount of wind noise. The early return on wind noise is just fatigue. The long-term effect on the ears is worse.

While custom-molded ear plugs are the best and most comfortable, cheap, disposable plugs are available at gun shops.

5. Duct Tape—Your shop mechanic will tell you that the most important tools to take on a trip are spare fuses, chain lube, tire irons & tire patches, spare cables, etc. And that's sound advice, sure. But we all know in our heart of hearts that the silvery, ultra-sticky miracle called duct tape is what gets a bike through the night. It repairs a gutted muffler, mends a torn jacket, secures a dangling headlamp. Get right with duct tape and see that the mail gets through.

customs and attitudes? In short, remove as many romantic notions from your head as you can.

If you can just leave your preconceived notions behind and go with an open mind, you'll find many opportunities and have a great time," Laura Brown says with a smile.

For more information check out the following:

The Institute of International Education (IIE) 800 United Nations Plaza New York, New York 10017 • The Council on International Educational Exchange (CIEE) 205 East 42nd St. New York, New York 10017 • The National Association for Foreign Student Affairs (NAFSA) 1860 19th St. NW Washington, D.C. 20006 • Federation of International Youth Travel Organizations (FIYO) at CIEE • Franciscans (21 centers for 5 languages) (Info at CIEE).

KATHLEEN TURNER



Kicks Her Career Into Gear

BY JOAN GOODMAN

I HAVE A WONDERFUL HABIT," SAYS KATHLEEN TURNER. "I FALL IN LOVE WITH MY LEADING MAN FOR ABOUT A WEEK, AND WHEN I'M IN THAT WEEK, I TELL MYSELF THIS IS NOT JUST A WEEKLY THING, IT'S GOING ON, BUT BY THE 8TH OR 9TH DAY, IT'S GONE. IF IT GOES BEYOND THE 10TH DAY I START TO WORRY. OH, EVERYBODY FALLS IN LOVE ON A FILM, BUT I DON'T THINK IT LASTS TOO LONG. WHEN THEY CALL 'CUT,' THAT'S LIKE A COLD SHOWER. IT'S LIKE SOMEBODY THREW A BUCKET OVER YOU. YOU'RE DOING A SCENE AND THERE'S A LOT OF EMOTION AND THE DIRECTOR SAYS 'OKAY, OKAY CUT IT,' AND YOU GO TO YOURSELF, 'I WASN'T DOING IT REALLY, IT WASN'T ME.' BUT YOU DO, YOU DO FALL IN LOVE."

Kathleen Turner, who raised a few temperatures as the seductress in *Body Heat*, is in high spirits. They've stopped traffic for her on New York's Sixth Avenue, across the street from Rockefeller Center where she used to work, in order to shoot a scene for *Romancing the Stone*, the romantic comedy adventure she's made with Michael Douglas. It's about a reclusive writer of romance novels who is forced to live out one of her plots when her sister is kidnapped and held for ransom in the South American jungle. She forms an uneasy alliance with Douglas, who plays the film's obligatory rogue-hero. Douglas, who is the film's producer as well, watches with satisfaction as Turner's long, booted legs emerge from a prop taxi and stride briskly along the cordoned-off New York pavement. Director Bob Zemeckis (*I Want to Hold Your Hand*, *Used Cars*) calls "cut, print" and a big smile suffuses Turner's face.

It's a real blast," says Turner with un-abashed pride. "I left New York five years ago and went to Hollywood with no real prospects and arrived back in a chauffeured limousine, the leading lady in a major movie."

Later, at the fashionable Russian Tea Room, she's taken down a bit. "No one recognizes her and we have to wait for a table." That's all right," she says with equal good humor. "It

keeps my feet on the ground and my head the right size."

In fact, there's little danger of Turner losing her sense of perspective. She has known from the first exactly what she's wanted and has gone about achieving it quite deliberately. "Everybody in Hollywood tells me that I could have been a superstar by now if I'd gone out there sooner and done some other films and all that stuff. If I kept my face out there, if I hadn't wanted a year between films, but I don't think they're right. I came to New York in 1977. I wanted to earn money that first year, and I did on a soap. (She played Nola in *The Doctors* for 18 months.) Then I did some theater on Broadway and off, and then I went to Hollywood. Perhaps it could have been faster but in 6- going on 7 years I haven't done anything I'm ashamed of. I think it's been fantastic."

Body Heat was certainly an auspicious debut. She played Matty, the calculating temptress who led a befuddled Bill Hunt to murder. "It was a fluke. I got that film," says Turner, smiling wryly. "I had already been turned down for the part in New York where the casting people decided I was completely wrong for the part and refused to have me seen by Larry Kaslan, the director. I went out to Hollywood because things in New York were a bit slow, and the casting director out there went crazy and said I must meet Larry Kaslan. I read a scene for him and he said, 'I never thought I'd hear that read exactly as I meant it to be.' It was one of the best moments of my career."

Her second film, *The Man with Two Brains*, opposite Steve Martin, was less successful but it established her credentials as a comedienne. "Carl Reiner (who directed that film) came up to me after about two weeks of shooting and told me they had no idea that I

would be as funny as I was." Critics particularly applauded Turner's outrageous spoof of her *Body Heat* role. It also got her the part in *Romancing the Stone*. Her first meeting with Michael Douglas did not go well, she says. "I was nervous and I had my defenses up and at that point Michael had only seen me in *Body Heat* and didn't think I'd be right for him, who is a softer funnier character."

Douglas adds that he had also heard rumors that Turner was difficult. "Hot on screen, cold off. That was one of our concerns," he says. "She's not at all, of course. She just happens to use that as a defense mechanism. But sure, it was like the character in *Body Heat*, that tough sort of gal. I don't find her that way, but I think it's rough when you're single and alone and you handle yourself in a protective way which might be interpreted wrongly."

"We were being very selective about casting. We knew this was going to be a tough shoot. Kathleen was on a list with some other people we were evaluating for pros and cons. One of his concerns was just how helpful the person would be. This struck out a couple of ladies on the list, whom we did not want to spend three months with in the jungle. In *Body Heat*, [she] was the antithesis of this role. Here she's playing someone who is sort of insecure and frightened and then begins to grow and is very warm. I wasn't sure she'd be right for the part. Then I saw *Man with Two Brains* and I was knocked out by her performance. She had a great comedic sense and was all over the place. So we sat down and talked again and it was sort of 'Where have you been?' I think she's really going to break out in a large way. I haven't been around anybody that I can remember that has this screen presence. As attractive as she is in person, she has a quality that radiates on screen."

Off screen, Turner has a cooler, more con-

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We won't say Kathleen Turner kicks up her heels, or that her career is taking off like a whacked football, or any of those silly clichés. We'll just admire her boots.

Costar and producer Michael Douglas (below) fondling Ms. Turner; she claims she fell in love with him while filming *Romancing the Stone*. Read all about it in the first paragraph.



BY JACK HANDY

DEEP THOUGHTS

PROFOUNDNESS IS SOMETHING THAT YOU'VE LIKE EITHER GOT IT OR YOU HAVEN'T GOT IT. JACK HANDY IS CLEARLY FULL OF IT. RELAX. LIGHT UP YOUR DISHWASHER OR OTHER MAJOR APPLIANCE, AND LET DEEP THOUGHTS WARM YOUR BRAIN.

If I was a farmer, and I had to kill my animals for food, I think I'd start a fight with them before I killed them. That was, when you're eating, you can say, "Boy, this animal tastes good." You had her pulled a knife on me.

I think when you go on trial they should have a parrot there that says guilty or not guilty for you, as sort of a courtesy.

Sometimes I think I have too much of an ego. Like last night, I went to the ball park and bought a hot dog. But when I paid the hot dog man, he wouldn't give me the hot dog. He said, "To get this hot dog, you have to beg

me and lick my boots." I did, but I didn't really want to, and I guess this is because of my ego.

Also, fighting your ego is pride, because you want people to say, "Damn, he does a good boot licking."

I guess I'll never forget her. And maybe I don't want to. Her spirit was wild, like a wild monkey. Her beauty was like a beautiful horse being ridden by a wild monkey. I forget her other qualities.

If you're at a Thanksgiving dinner, but you don't like the stuffing or the cranberry sauce or anything else, just pretend like you're eating it, but instead, put it all in your lap and form it into a big mushy ball. Then, later, when you're out back having cigars with the boys, let out a big fake cough and throw the ball to the ground. Then say, "Boy, these are good cigars!"

I think it's indeed true that there are fates

worse than death. For instance, you die and your body is dragged all over the place by a gang of neighborhood dogs. And then they try to get your body back by going, "Good boy," to the dogs and the dogs act okay for a minute, but then they try to grab your body and the dogs run away with it again. I think this would be worse than death. Also, dying and then going over a waterfall.

Pressed for information, he would sing and dance and juggle. He was a pressed man.

To me, truth is not some vague, foggy notion. Truth is real. And, at the same time, unreal. Fiction and fact and everything else in between, plus some things I can't remember, all rolled into one big thing.

This is truth, to me.

Whenever anyone says "I am," it makes me wish he'd get stung to death by about ten thousand bees. When he says "I'll try," five thousand bees ("I am," "one bee")

KATHLEEN

CONT'D FROM PAGE 17

scious reserve, which may have something to do with her background as the daughter of a diplomat. Born in her mother's home town of Springfield, Missouri, she grew up in embassies around the world, including Canada, Cuba, Caracas and London. She liked it, she says. "New faces, new places, new opportunities, but we were always aware overseas that we were representing this country." It was in London that Turner discovered acting. She trained briefly at the Central School in London, but when her father died she moved back to Springfield with her mother, her sister and two brothers. She experienced a reverse kind of culture shock. At Missouri State University, when she enrolled, she was regarded with deep suspicion in her sophisticated milieu and short hair. "They thought me very unattractive," recalls Turner. "All the girls there were still wearing minis and had real long hair." She concentrated her energies on the university theater and once worked out that in 8 years she had only 14 nights off from performing. She was invited by director Herbert Blau to finish up her education at the University of Maryland where he ran an experimental theater. When she graduated, she felt she had to earn her keep. My family was not supportive about money. We're all very independent and it's just a family rule that you choose your career and you get on with it. You're helped through school, but once you're qualified yourself, that's it.

They are a close family and Turner worries that her mother may not approve of her films. She read the script of *Back Heat* and felt a little funny about some of the passion, but she liked it, so I was relieved. And I had my sister with me on *Romancing the Stone* because I want my family to understand what I'm doing, not just go to openings and think that's all there is to it. To know that it's hard work. After my sister saw the kind of days I put in, getting up at 4 in the morning and working 12 or 14 hours a day in all kinds of weather, she said she never wanted to do this.

Turner more than pulled her weight on location, says a grateful Michael Douglas. The picture called for Columbia but we decided not to go there after we counted the number of terrorist kidnappings that happened even before we started the film. We found great locations in Mexico but we were fighting the elements all the way. It was the rainy season and we were slugging through mud most of the time. Kathleen set the tone for other people when it got really tough. They said, "How can we be laughing and moaning when here's Kathleen spending her days slopping through mud and rain and just getting beat up all the time?" Plus, adds Douglas with a look of amazed delight, "She speaks Spanish,

which meant that in a scene with Spanish speaking actors she could interpret.

Turner devalues both credits. A quick, brainy girl with a strong practical streak, she is deeply suspicious of flattery. "Sure I was a good sport, what are you going to do?" she says. "You're hired for a job and paid extremely well and the work is sometimes difficult. But you have to get it done and you might as well do it with good grace." She unbends a bit. "I do remember one day when things got so bad, it was pouring and we had to do take after take of me and Michael falling in the mud. We finally ended up just rolling around in it laughing hysterically. We had a good time. As for the Spanish, I went to school in Venezuela when my father was posted there, so I do speak Spanish, but I didn't really interpret on the set. I just helped out a little. It was no big thing.

The way men categorize women exasperates Turner. "If you're pretty and vulnerable, it's very hard for men to accept that you can do anything else. It's the same if you're recognized as a strong woman and an intelligent woman. You become a symbol too, in a way. It affects how they approach you. Usually if I have time with men or work with them, it's not a problem. It's just on a social basis."

Turner keeps her private life very private. Unattached at the moment, she had a long, five-year relationship with her agent, but that has dissolved into a close friendship and continuing business partnership. She and Douglas became close during filming in Mexico, but Turner deflects all suggestion of romance. "I love Michael, but I love Cameron and Deandra (his 5-year-old son and his wife) too."

In fact, Turner has always gotten along well with women. They have been her champions and her friends from the time she first came to New York. "In a sense, there's a whole support system among women, casting people. It's amazing to me how, from the first year in New York, they have always been supportive. They have always thought that I would be good and I should be given chances and they have never completely forgotten. It's always amazing to me that people will keep you in mind for years. I'm glad now that I have made the choices I have. I don't think I could have handled this kind of success and exposure when I was very young. It's very difficult for a talent to grow and mature under such a spotlight. The most valuable thing that I have, as the looks change and start to go and as I get older and am less dependent on sort of ingenue roles, is that I'm getting a reputation for a kind of work, for a value in work, that I know is going to last me 50 more years than the other stuff."

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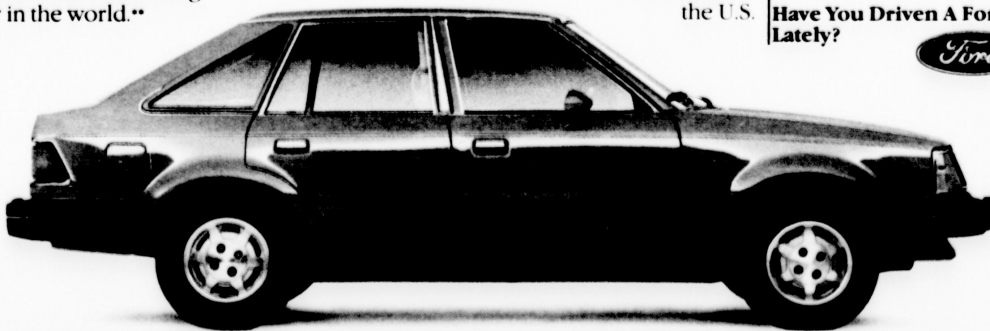
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