

KENTUCKY Kernel

Vol. LXXXIII, No. 132
Thursday, April 2, 1981

An independent student newspaper

University of Kentucky
Lexington, Kentucky

Kill or be killed Squirt gun wielding students will take aim April 8-April 19 in UK's version of Assassin game

By LESLIE MICHELSON
Staff Writer

They tried swallowing goldfish. They tried stuffing people in phone booths and cars. They tried streaking and toga parties and pantie raids. The game of "Assassin" (also known as Killer) has been sweeping college campuses across the country, offering a tension release for over-worked students. Assassin was first brought to UK by Vic Chaney, a psychology junior. "I read about it in *People* magazine, and I wanted to get the game started here," he said.

Although each university has its own rules, the basic idea is to assign a victim to each assassin. The killer must "shoot" the victim before being killed himself. It's a case of kill or be killed.

According to Chaney, the rules for UK's rendition of Assassin are as follows:

→ Each participant will be assigned a person to kill.

→ A killing must be witnessed by at least one but no more than three witnesses (this insures no classroom disruptions).

→ Victims must be shot in the torso to be killed.

→ Normal, non-pressured water guns

are the only weapons allowed.

→ When one person kills another, he or she inherits that person's victim.

→ One may kill only his designated victim.

→ There is a 50-cent charge to play and all proceeds go to the winner's choice of charities.

→ He who is the last one living will win the game. However, the game will end April 19 even if there are several people still alive.

Tom Adams, a chemical engineering sophomore, also devised some rules for UK's participants. He said no "killing" may occur in church or at a religious ceremony. Shooting people in the shower or in the rain is not permitted.

Adams said people may commit "suicide," but only in extreme cases.

UK's Assassin game begins April 8 and will continue through April 19. Anyone interested in playing should send their name, address, phone number, and 50 cents by April 5 to Blanding II, P.O. Box 124, Lexington.

There is a mandatory meeting for all "assassins" on April 7 at 7 p.m. in the Complex Commons.

The entire procedure will be supervised by one figure of authority. Richard Neill, a chemistry junior, is acting as the Assassin Control for the game. He is in charge of keeping a list of participants, their deaths and writing the obituaries.

Neill said he knows some people will oppose playing a game where "killing" is involved.

"Real life is much more violent than this game could ever be," he said. "I'd much rather be shot by a water gun in an Assassin game at UK, than by a machine gun as a PFC in El Salvador."

Chaney's justification for playing a game involving symbolic violence is "If God didn't want us to play Assassin, he wouldn't have invented water guns."

All three organizers said the assassination attempt on Reagan and the initiation of the Killer game here is nothing more than a tragic coincidence. Adams said, "If Ronald

Reagan had been shot by a water gun, no one would have cared."

Physics junior Brian Murphy said he thinks the game is merely a form of entertainment. "It's stupid to get upset about it," he said, "water guns don't squirt people; people squirt people."

"I'm looking forward to participating even though most of my clothes are dry clean only," said zoology junior Deborah Gatlin.

UK attorney dismisses most allegations against Huber

Allegations against Dr. Gary L. Huber, director of UK's Tobacco and Health Research Institute, have been dismissed with the exception of an allegation involving invalid travel vouchers. That allegation is under investigation by John Darsie, the University's general counsel.

The Lexington Herald reported yesterday that Darsie is nearing completion of his investigation and will soon submit a report to UK President Otis Singletary.

Anonymous letters had been sent to Singletary accusing Huber of misusing institute money, falsifying research data and taking money from tobacco companies.

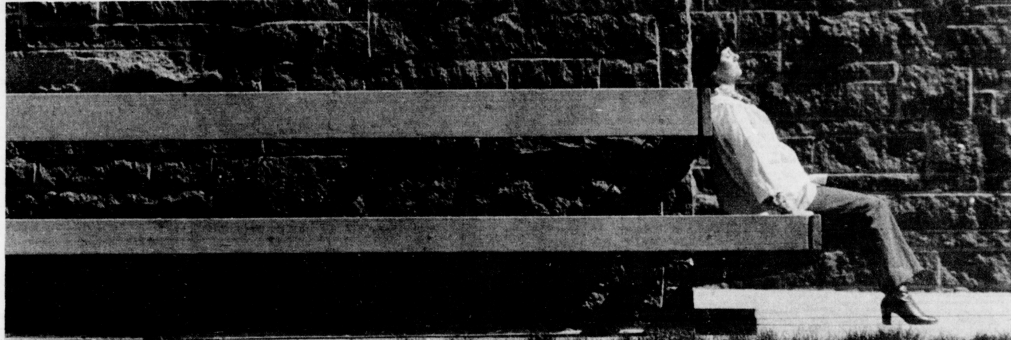
Huber said he is being harassed and threatened by disgruntled former and current employees who want to see him leave town.

Incidents which Huber says have occurred in recent months include having garbage dumped in his driveway, having his house burglarized and being run off the road while jogging. Someone also poisoned his dog, he said.

Huber said he denied under oath all allegations involving the travel vouchers. He said that he submitted vouchers only for the exact amounts of his legitimate institute expenses. Monday Darsie showed him a second set of vouchers that were submitted in his name for the same expenses, Huber said.

The second set of vouchers requested reimbursement on a set-amount-per-day basis. Huber said he never submitted any such vouchers and that someone had forged his name on the request.

Other allegations against Huber either have not been substantiated or are not considered serious enough to warrant further investigation.



Bench warmer

Patricia Taylor soaks up some sunshine in front of the UK Medical Center. She was on her lunch hour.

By J. D. VANHOUSE/Kernal Staff

Reagan, Brady recovering from wounds

By JAMES GERSTENZANG
Associated Press Writer

WASHINGTON — Despite some pain, a high-spirited President Reagan got out of bed and set to work in his hospital suite yesterday as aides indicated he may be released by early next week — and make a major trip before the month is out.

White House physician Daniel Ruge declared late in the day that "The president continues to make excellent progress toward full recovery" from the bullet wound which punctured his left lung in Monday's assassination attempt.

"He has experienced some pain, which is normal for ... an injury and surgery of this type. He is now resting comfortably," Ruge said.

Earlier, Vice President George Bush said after a visit that "The president is doing so well ... it's really amazing."

Meanwhile, James S. Brady, the presidential press secretary shot in the brain during the assassination attempt, was making a "truly exceptional" recovery and may regain more mental functions than had been hoped, brain specialists said. He remained in critical condition and his doctors said they were "cautiously

optimistic."

John W. Hinckley Jr., charged with trying to kill Reagan, underwent three hours of psychiatric testing to determine if Hinckley is competent to stand trial. He is being held at the Quantico, Va., Marine base, south of Washington.

As for the shooting itself, sources who declined to be identified say investigators now believe that Reagan has hit by a ricochet from one of the six bullets fired instead of being struck directly.

Two bullets hit Reagan's limousine and the investigators say the president was probably hit by the bullet

which struck the rear door. The investigators found microscopic traces of paint on the bullet removed from Reagan and the entry wound was more ragged than it would have been had he been struck directly, the sources explained.

Reagan was moved into a private room in a surgical ward and a "full-time office" was set up nearby for staff members, according to presidential counselor Edwin Meese III. Meese said the president may be sent home from the George Washington University Hospital early next week.

White House chief of staff James A.

Baker III and his deputy, Michael K. Deaver, who with Meese make up the triumvirate that directs the White House and administration operations, spent about 10 minutes with the president shortly after 7 a.m. At that time, the president signed an executive order granting lower import tariffs for products from developing nations.

At the White House, Bush filled in at the president's only previously scheduled appointment for the day, presiding at a National Security Council meeting he would have attended anyway.

UK student awarded 1981 Miss Lexington title

By CHARITY C. WILSON
Staff Writer

Last night a full house watched as Lynne Graham, a University of Kentucky senior majoring in Individual and Family Development, was crowned Miss Lexington.

Graham, 22, was the 1980 Miss Kentucky first runner up and the 1978 Miss Kentucky third runner up. She held the Miss Mammoth Cave title in 1980, as well as 1980 Miss Lake Cumberland first runner up. She and eleven other women competed for the title at the Opera House.

In the talent sector of the pageant Graham sang "New York, State of Mind." Graham said after continuing her education through graduate school, she would pursue a career as a professional vocalist.

She wins a \$1,000 scholarship, \$850 worth of gift certificates, furniture, perfume, flowers and a silver bowl in addition to shoes and clothes.

The first runner up was Mia Smith, a 22-year-old sophomore majoring in applied voice at UK as well as minoring in theater. Her honors include a UK voice scholarship. She sang "Home" for the talent competition.

The second runner up title went to Mary Chandler Bolin, a 22-year-old UK student. Bolin is a senior majoring in journalism. In the talent competition, she sang, "What I did for love."

Cinda Lou Hixenbaugh, a senior at Asbury College ma-

joring in art, was third runner up. She sang "I have confidence," a selection from the "Sound of Music" musical.

Contestants are drawn to pageants for the available scholarships — some amount to the sum of \$2,150 — the free cosmetics, tanning sessions and wardrobe.

The first runner up receives a \$500 scholarship, a six-month membership at the Sin The Sports Center, flowers and a silver bowl. Second runner up receives a \$300 scholarship, a three-month membership at the sports center, flowers and a silver bowl. Third runner up receives a \$200 scholarship, a 3 month membership, flowers and a silver tray.

Betty Williams, chairman of the 1981 pageant, said it has been her experience that most of the girls enter the Miss Lexington pageant "mostly for the scholarship money."

"A thousand dollars is good to add to what you've got," said Williams.

Last year's winner, UK Law student Ethyle Noel, used her money to finance most of her education, Williams said.

"Ethyle had to enter the pageant four times before she won, but each time she finished in the money. I'm sure the money really helped her through school."

Pamela Perlman, an 18-year-old student from Henry

Clay high school, said her main reasons for entering the pageant involved the chance to meet people and perhaps to win the scholarship money.

"The scholarship money will give me a good chance for my education," Perlman said.

The Metropolitan Women's Club makes its share of the money too. According to Williams, the pageant has brought in around \$60,000 over the past few years.

"We are able to return this money to the community almost cost free," Williams said. The money is used for projects such as a health care center for the elderly, which the club not only helped open through its pageant receipts, but also staff. Club members work part time, she said.

The club is able to save money by attracting pageant sponsors from Lexington area businesses. In turn, the sponsor's name is announced whenever the contestant is on stage, and the business' name is printed in the program on the page with the contestant's photograph.

Programs sell for \$1.50, which adds more revenue to the pageant.

Initially, 38 women auditioned for a spot in the pageant on Feb. 7, but judges narrowed the field to twelve for the final contest.



By CHUCK PERRY/Kernal Staff
LYNNE GRAHAM

Philosopher Benne reiterates 1965 'Idea' of college

By ALEX CROUCH
Associate Editor

Reiterating the positions he put forward in a speech at UK in 1965, Kenneth Benne, educational philosopher and applied social scientist, affirmed for 1981 his views on the "Idea of a University."

His definitions of a university hinge on a humanistic and philosophical approach to learning. For him, a university is an institution preserving the connection between knowledge and the zest of life, impar-

ting information imaginatively, uniting young and old.

"A special fruit of the university is an enlargement of the mind, giving a philosophical habit of thought," Benne said.

In an interview before the lecture, he said, "My feelings in 1965 have been underlined. The university has become more bureaucratic and less of a community — a 'multiversity.'"

"There are internal and external reasons. Externally, the grant system exercises a distorting and fragmenting influence, and the ac-

creditation system takes curricular decisions away from faculty and students. Internally, the problems are an increasing emphasis on specialization and departmentalization of effort and research, less study of the problems of people in favor of a discipline."

In his lecture, Benne claimed that the use of block grants instead of categorical grants have led to more university integrity in Canadian institutions.

Benne emphasized three particular directions universities should be

moving toward: greater community of purpose, a reorganization, and a release and joining of a continual dialogue on aims by both outsiders and insiders.

To partially achieve these goals, he recommended decentralizing the university structure into smaller, individualized and interdisciplinary units. These groups would study issues from many points of view, breaking down the present departmentalized approach to learning.

In 1965 Benne declared that student protests pointed out the ill effects of

that overbureaucratization of intellect and so should be taken seriously by adults.

Presently, Benne feels students have become more vocationally minded, less political and more individually economical. "Political interests perhaps are dormant," Benne said in the interview. "The right events might awaken them."

Benne studied with such influential educational philosophers as John Dewey and John Herman Randall, Jr. at Columbia University in the 1930s.

inside

The Kentucky baseball team upset Morehead 13-2 yesterday afternoon. The UK Relays get underway Friday, and Assistant Sports Editor Donnie Ward previews the event. For details of both stories, see pages 6 and 7.

Columnist Scott Owens discusses why Lexington would be better off if it were a small town, about the size of Mayberry R.F.D., for example. See page 2.

outside

Grab your tanning lotion because today's forecast calls for sunshine and a high temperature in the upper 70s.

editorials & comments

The Kentucky Kernel welcomes all letters and opinions. Letters and opinions should be typed, triple-spaced and include name, residence and proper identification including U.K. ID for students and U.K. employees. Letters should be limited to 200 words and opinions and comments to 300 words.

Steve Massey
Editor in Chief

Scott Robinson
Editorial Editor

Chris Ash
Anne Charles
Debbie McDaniel
Bill Steeden
Associate Editors

John Clay
Sports Editor

Cary Willis
Entertainment Editor

Tom Moran
Picture Editor

Jay Fossitt
Managing Editor

Vicki Poole
Assistant Day Editor

Steve Lawther
Dennis Ward
Assistant Sports Editor

Lisa Wallace
Assistant Entertainment Editor

Dan Clifford
James Flynn
Staff Artists

Jacki Rudd
Day Editor

Violent crime spreading, must be stopped at home

America has a sickness that is spreading like an epidemic. As demonstrated by the shooting of President Reagan on Monday, the senseless murder of John Lennon in December, and the ever-rising statistics on violent crime, this is a nation infatuated and run amok with violence.

It is a disease with no easy cure. America is still relatively close to its roots, the days of the open frontier when law was arbitrary and in places non-existent. Grievances were often settled with fists, knives, and guns, and survival of the fittest was the predominant rule.

This rough-and-ready self-reliance has *Mayberry, R.F.D.*

always been central to our national identity, and undeniably it has contributed to this nation's great successes in world leadership. But American society today is one of crowded cities and social unrest, not the open frontier which Thomas Jefferson saw as a "safety valve" for malcontentedness. When a person lashes out in anger, say, in the heart of New York City or Washington, D.C., he no longer involves simply the individual he believes has wronged him in his violent act, but all those whom in such a tightly-packed environment witness the event.

Violence in densely-packed environments breeds fear and hysteria. A person who has

witnessed a seemingly senseless street killing or has heard or read a first-hand account of one in his proximity will never walk down the neighborhood avenues in quite the same frame of mind.

Further, fear breeds fear. No affliction, mental or physical, is more infectious than paranoia, and it eats away at the inter-reliance and trust that is the glue of society.

The time has come to find a new way to solve problems. Gun control laws, as statistics have repeatedly shown, work, but they do nothing to change the attitude underlying the all-too-common use of criminal violence. If a person is taught from childhood, albeit by TV, other media,

adult parents or seemingly harmless play that violent means of solving problems are admirable, he will be less than hesitant to use such methods when he finds himself confronted with a similar situation.

The solution must begin in the home, and it may not be feasible. Parents must learn to say 'no' to violent television programming, discourage 'war' games as a form of play, learn to control their own tempers, and above all, teach by example that it is better to talk and negotiate than hit and injure. The mature parent is one who, while a firm disciplinarian, relies on words rather than switches to enforce his authority.

Lexington might be a lot better off if it were just a small town

In this part of the country, you hear a lot of sayings. Old sayings, new sayings, stupid sayings — every kind of damn saying that's been said. There's one in particular I've heard that pertains to Lexington. "Lexington is nothing more than a big small town."

When you break that down, it supposed to mean Lexington is big, as far as land area, buildings, etc., but at heart, it's small. Small as in people are friendly, lots of good ol' boys still running around, you know, it still has that homey feel.

To the man that coined that phrase, I'd like to make one statement. "May your next Mercedes turn out to be Edsel in disguise." Look buddy, these are the '80s. Lexington hasn't

been a small town since Abe Lincoln's woman lived here.

The reason I make such comments is that Lexington would be much better off if it WAS a small town. Why? Well, if you're going to be that way about it, I'll give you proof.

Let's choose a small town out of the ol' hat, take its characters and characteristics, then apply them to Lexington. With this, I'll prove beyond a shadow of a doubt that Lexington is 1) not a big, small town, and 2) would be much better off if it was.

Now for the small town. My colleagues and I are reaching into an Eastern Kentucky Mack Hat filled with the names of every small town in the United States. And, the winner isssss... Mayberry, North Carolina.

How convenient, we just so happened to select a place familiar to us all, including its characters and characteristics.

To get underway, I suppose we should first focus on the law enforcement establishments of both communities. Lexington: Here we have Mickey Metro and his 13,000 brothers ready to swoop down on every lawbreaker. You know, those lads in uniform that canvas the city in search of every red-light runner, jay walker, and other dangerous type criminal that just so happens to be walking the streets of THEIR city.

And then there's Mayberry. The town often said to be as laid back as a dead cat. This town requires the ser-

vices of only two law officers, but dynamic law officers they are, or were. First there's Andy, or to his friends, Ang. He's the epitome of an All-American guy. The man wears no gun, only a pleasant grin and a Sears Silvertone guitar. He speaks in a soft tone and uses wit instead of a night-stick.

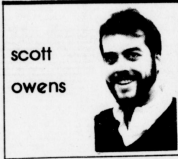
His sidekick is the infamous Barney Fife, known world-wide as Fearless Fife. Behind the rugged exterior of this man, there lies an uncanny crime-stopping mind. Barney often uses the tactic of acting stupid to disorient the potential criminal, but at the last minute uses his lightning fast draw to put the scum in its place.

Question: When is the last time you heard of Metro Officers using such fantastically intelligent means of putting the main public enemies behind bars? Answer: never. Chalk one up for Mayberry.

Then there's the topic of drunks. Lexington has them all over the place, in the bars, cars, alleys, fraternity houses, everywhere. Mayberry on the other hand has one man to hold down the job. This guy, among boozers, Otis Campbell. If all drunks in Lexington were like Otis Campbell, ahhhh, excuse me, just an anxious thought. Chalk another one up for Mayberry.

Let's not forget the little likes, the kids. Lexington's kids should be just like small town kids, right? I mean, this is a small, big city. But unfortunately, they're not.

You could scan subdivision after subdivision and never turn up a pro-



scott
owens

spect like Opie or Johnny Paul. What swell eggs these two midwest squires are. And hell, one of them turned out to be a major film director. Must have been the training at Foley's Market. Again, chalk up another one for Mayberry.

Let's talk hair design. Lexington, big, small town as it is, has the likes of Jerry Spry, a man trained in the Hollywood Hills of Southern California. Anyone knows that the closest Mayberry ever came to that was when Andy went to Hollywood on his vacation.

Instead, they have the master, Floyd Lawson. Floyd specializes in a burr cut, and a little off the inner ear.

What class. Alas, another for Mayberry. Actually, one could ramble on forever about how Lexington has escaped the "small, big town classification." And we've not even mentioned the "Goobers", "Howard Spragues", "Mayor Roy Stoners", "Earnest T. Basses" and God forbid the night-life like "Merrells" in Mt. Pilot. And others that sum-up the whole scenario.

In semi-conclusion, Lexington WOULD be better off if it were a small town. Again, as laid back as a dead cat. I think that's something we could use when you take into consideration university red tape and Nicholasville Road traffic at five o'clock. Whatever.

Even though I'm not officially a member of the university society, I'd like to make a plug for a friend and a man that I think could well CAPTAIN the hierarchy of student government, Ken Berry. This veteran at UK possesses a quality and an idea that puts our student government in a light that all of us should adhere to.

Personally, I've been at this educational establishment for four years, and off the top of my head, I cannot name five things they've done to improve the quality of education or for that matter the convenience of education for the student body.

Don't get me wrong, I think student government is a fine thing, ONLY and I emphasize only, if it's handled correctly. It seems to me that if I can't name five things they've done then the regular Joe on the street can't name those five things either.

So, let's put a man in there that will draw some well-deserved attention to this faltering organization. I urge you to join myself and many more that would like to see this done in supporting a man that could spur this recognition, Ken Berry.

Scott Owens is the Continuity Director at WVLR radio, his column appears every Thursday...

'Freedom' means protecting the rights of differing opinion

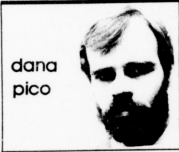
"I am the good shepherd and know my sheep and they know me. They hear my voice and know me and follow me; and I give to them eternal life; and they shall never perish, neither shall any man pluck them out of my hand."

— Lou Barker (1981)

Who, I wonder, is the good shepherd? Perhaps it is Mr. Barker. Of all of the people who attended the March 3 meeting of the Progressive Coalition of Central Kentucky, he is the only person who has come forth to say that he recognized those innocent looking people as wolves. Two of the panelists had the temerity to disguise themselves as clergymen. Mr. Barker is certainly trying to fill the role of leading us (the sheep) out of the evil clutches of the PCKK.

I attended that meeting. While I do not agree with many of the positions taken by the panelists, I did not get the impression that they were wolves ready to lead me down the path to Satan. They seemed concerned primarily with liberty, and with the government not telling them how to run their lives. (Doesn't that sound amazingly like a Moral Majority position?)

Mr. Barker can apparently hear (he so stated in his article), but he seems to lack the ability to listen. No one at the PCKK meeting was advocating abortions or pornography or homosexuality. What was being advocated was freedom (as in freedom of religion). Freedom is that precious commodity that allows Mr. Barker the right to attend the church of his choice, to rear his



dana
pico

children or children-to-be in the faith of his choice, and to even publicly advocate the restriction of freedom for others. What Mr. Barker fails to recognize is what the abusers of freedom means.

Mr. Barker is of the opinion that the gospel should be preached in the public schools. But which gospel? Which Bible shall we use? Catholics do send their children to the public schools; shall the school board decide that they must use a Bible without the deuterio-canonical books (as are omitted by Protestant Bibles)? What then happens to the freedom of worship of Catholic citizens? And if the school board decides to include those books, will not the parents of Baptist and Methodist children have their rights violated? If the New Testament is included, are not the rights of Jewish parents being trampled?

Prayer in the public schools, at least the type being advocated by the Moral Majority, is enforced religion. Even if the prayers are led by student volunteers rather than the authority figure of the teacher, how long will it be before some Catholic child uses a Hail Mary to lead?

Perhaps Mr. Barker was refer-

ring to the recent attempts to distribute New Testaments to children on school property in Madison County. If Mr. Barker supports that, does he also support the right of other groups to distribute Korans to school children from school property?

Perhaps Mr. Barker has forgotten his American history. Many of our ancestors came to North America so that they might worship as they pleased.

Mr. Barker condemns the Rev. Marie Vimont and the Rev. Gary Jones as "Christians" (quotation marks his); apparently if someone happens to differ in their faith from Mr. Barker they are not true Christians. It is this type of attitude which led to the Spanish Inquisition, the heresy trial of Galileo and the pogroms of Tsarist Russia. It is this type of attitude which forced the Pilgrims to risk their lives to reach a new world.

"What (sic) master do you follow?" asked Mr. Barker. Mr. Barker would have us follow his master, and would have us punished if we do not. Mr. Barker would set up himself and those who believe as he does as the final arbiters of what is good and evil. He would set up himself and those who believe as he does as the ones who decide how we shall rear our children and when we have them. He would have all of us conform our lives to his specific beliefs. Please pardon me, Mr. Barker, but when I sin I prefer to have God set the punishment, not you.

Dana Pico is a staff columnist. His column appears every Thursday.

Letters to the editor

All contributions should be delivered to 111 Journalism Building, University of Kentucky, Lexington, KY, 40506. The Kernel reserves the right to edit for grammar and clarity, and to eliminate libelous material, and may condense or reject contributions.

Pretty poster

During the Student Association's pre-election season students are bombarded with campaign posters. I would like to comment on a particular poster I have seen. It is done by Hugh Findlay, candidate for Senator-at-Large. What a refreshing change it is to see a poster of real artistic integrity versus all the other uncreative eyesores to be found on campus. Congratulations, Mr. Findlay!

Lisa Phillips
Advertising freshman

Hard-working, outspoken

I would like to urge all Arts and Sciences students to support the candidacy of Rodney Flynn, Dean Garrisson, Condon McGlothlen, and Mary Beth Speaks for Arts and Sciences senators in the Student Association. I believe that these students are the most qualified for the positions they are seeking and feel they would do an excellent job of representing A & S students in the Student Senate. All are hardworking, outspoken individuals who will strive to improve the quality of services offered by the Student Association. They support the implementation of such programs as an expanded student book exchange, the student organization assistance fund, an increase in student wages, and the

establishment of a Student Center pub. I believe that these four candidates have the necessary talent, desire, and leadership to maximize the potential that the Student Senate has for benefiting the students at UK. Again, I urge all A & S students to elect Rodney Flynn, Dean Garrisson, Condon McGlothlen, and Mary Beth Speaks Arts and Sciences senators.

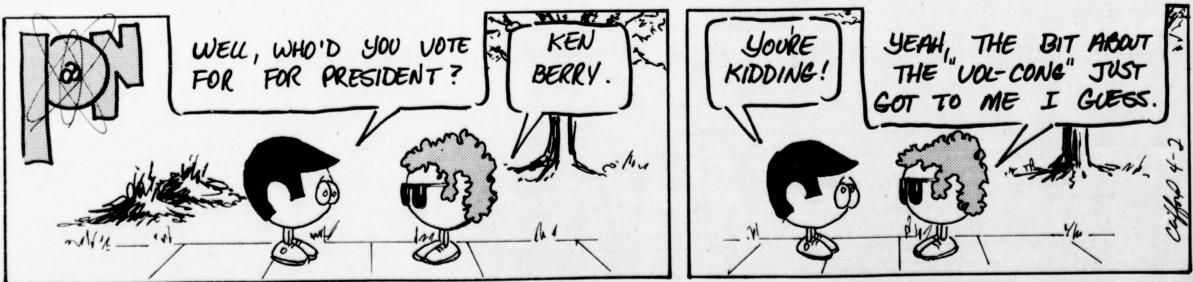
Sharon Napier
Nursing junior

Jim Dinkle for Senate

Students at UK will soon be casting their votes for student senators. I am taking this opportunity to recommend Jim Dinkle who is a candidate for student senator representing the College of Communications.

During the time that Jim and I have been friends, I have found him to be honest, conscientious, and hardworking. His intelligence and sensitivity will enable him to be an excellent liaison between students, faculty, and administration. I know that Jim will serve the students well, and I hope that you will support him with your vote in the coming election.

Shaorn L. Bodnar
Allied Health graduate student



news roundup

compiled from
ap dispatches

campus briefs

Local

A federal judge yesterday ordered acquittal of the two defendants in the Hidden Valley case of certain charges in a special grand jury indictment.

U.S. District Judge Bernard T. Moynihan, in a proceeding that lasted only about three minutes, found state Sen. Westrow Stamper, D-West Liberty, and Lexington realtor-appraiser Robert F. Link innocent on one count each of extortion and mail-fraud.

He also acquitted Link of another of the indictment's three mail-fraud charges and acquitted Stamper of the second extortion charge, which was not filed against Link.

The judge over-ruled defense motions to find Stamper innocent of two income-tax evasion charges.

In addition, both defendants remained charged with conspiring to defraud the state in its purchase of land at Hidden Valley, a former Powell County duck ranch, for use as a minimum-security prison site.

They also remained charged in the indictment's first mail-fraud count, which alleged that phony invoices and expense claims were mailed to Investors Trust Inc., the Indianapolis firm that sold the state 541.7 acres for \$815,000 in October 1977.

State

Police were called to break up a demonstration at one school yesterday as church leaders began a three-day protest against removal of the Ten Commandments from Bullitt County classrooms.

Students had been asked to skip classes and attend prayer sessions and seminars on moral topics at three churches, but the turnout was low.

The Rev. Jack Roberts, pastor of Maryville Baptist Church and chairman of the Ten Commandments Committee, said fear of losing credits kept most children away from the seminars.

Superintendent Frank Hatfield said 3,000 of the system's 11,000 students were absent compared with about 1,000 on most other days.

Nation

The space shuttle Columbia, poised on the launch pad and nearly ready to fly, was given final approval yesterday to make its maiden voyage shortly after sunrise April 10.

Countdown for the first mission in the \$8 billion program, beset by problems for 2½ years, will begin Sunday at 11:30 p.m. EST, acting NASA Administrator Alan Lovelace said after a 13-hour Flight Readiness Review Tuesday and Wednesday at the Kennedy Space Center.

Lovelace's decision confirmed a tentative blastoff timetable set Sunday by Launch Director George Page. The date was set after two exhaustive fueling tests of the 526,000-gallon aluminum tank which is the shuttle system's backbone and fuels the spacecraft until it enters orbit.

Secretary of State Alexander M. Haig Jr., who departs tomorrow for the Middle East, hopes to nail down the framework of an agreement on stationing American forces as part of a peace-keeping force in the Sinai Desert, informed officials said yesterday.

He also wants to underline for Saudi Arabia the general U.S. commitment to defend the oil-rich Persian Gulf against Soviet-inspired aggression, said the officials, who asked not to be identified by name.

A fire broke out in a room on the fifth floor of Caesars Palace hotel on Las Vegas Strip yesterday, and 16 people were injured before it was extinguished. It was the third hotel fire at the gambling resort city in less than five months.

Authorities said fire and smoke forced evacuation of the hotel's entire 12-story central tower.

"We have 10 civilian injuries — most of these are minor — and six firefighters are injured. One is Clark County Fire Department.

Capt. Donald Warren reportedly suffered second-degree burns while fighting the blaze at the Memorial Hospital burn unit, where he was listed in satisfactory condition.

The blaze erupted at 10:06 a.m. in Room 584, a five-room suite.

World

Forces loyal to ousted Prime Minister Prem Tinsulanonda were reported driving on Bangkok from three directions yesterday in an attempt to retake power. But the military commander who toppled Prem in a bloodless coup said he had "20 times" more troops than Prem and ordered them to "suppress drastically any threat of disorder."

Witnesses said at least 30 truckloads of troops loyal to Prem reached Saraburi, 55 miles northeast of Bangkok, and there were unconfirmed reports that soldiers also were moving on the capital from the north and south.

Military sources said the troops at Saraburi drove there from Prem's base at Korat, headquarters of Thailand's Second Army, 150 miles northwest of the capital to which Prem and the entire royal family of King Bhumipol Adulyadej fled after the revolt early yesterday.

Car wash

Members of the Wildcat Lodge Club and the Wildcat Lodge Club Little Sisters are sponsoring a car wash this Saturday, April 4, from 9 a.m. until 2 p.m.

It will be held in front of the Joe B. Hall Wildcat Lodge on Euclid Ave. The price is \$2 per car. Proceeds go to the Cardinal Hill Hospital.

In case of rain, the carwash will be held next Saturday, April 11.

Cancer talk

Joyce Yasko, nationally known for her writings and presentations in the area of cancer care, will speak on Thursday, April 9, at 7:15 p.m.

She will speak in room ask about room and if it stands in H R or P? 115 of the Health Sciences Learning Center, 760 Rose St. Her topic will be "Care for the Care-Giver."

Yasko's background includes private practice in counseling cancer patients and their families as well as holding a graduate faculty position at the University of Pittsburgh.

Admission is \$3.50 (\$2 for nursing students and Nursing Alumni Association members).

On April 10, Yasko will present a

Horse show

The UK Horse Show team is hosting an intercollegiate horse show April 5 at Spindletop Farm on Newtown Pike.

More than 300 riders from 13 colleges in a six-state region will compete in the show.

The riders will try to earn enough points to qualify for the Regional Finals which will be held Saturday, April 10, at Robert Murphy's Stables on Parkers Mill Road.

Riders who place first or second in this show will qualify for the National Finals at St. Lawrence University in New York.

The show is free and open to the public.

Babysitting

Parents interested in joining UK's newly-formed Babysitting Exchange should contact Barb Galka at 278-6174.

The babysitting co-op is open to faculty as well as students. The first meeting will be April 7, 7:30 p.m., at Erikson Hall.

The Kentucky Kernel 210 Journalism Building, University of Kentucky, Lexington, Ky. 40506, is published each class day during the spring and fall semester and weekly during the summer session.

Third class postage paid at Lexington, Kentucky 40511. Subscription rates are mailed \$20/year, \$10/semester, \$5/summer or one cent per year non-mail.

Harry Sherman
Advertising Mgr.

David Smith
Advertising Production Mgr.

James A. Blake
Production Mgr.

THURSDAY IS UK DAY!

TROUSERS, SKIRTS, SWEATERS, SPORTCOATS

1.29 EACH
2 PC SUITS
PLAIN 1 PC DRESSES

2.59 EACH
SHIRTS
LAUNDERED TO PERFECTION, FOLDED OR ON HANGERS

49¢ EACH

1 HOUR CLEANERS

881 East High Lexington Mall
Crossroads Shopping Ctr. 942 1/2 Winchester Road Lansdowne Center

Northland Shopping Ctr. 2191 Versailles Road Turfand Mall
1837 E. Picadome

Adrienne Rich, poet and author of *Women Born*
Thursday, April 2
Reading, 8pm, Recital Hall, Center for the Arts

Women Writers Conference
Funded by the Office of the Dean of Undergraduate Studies, the National Endowment for the Arts, the Kentucky Arts Commission, and the Kentucky Humanities Council.

Mary Helen Washington
Thursday, April 2, Student Center 214, 2pm
"Plain Black and Decently Wild": The Black Woman As Hero
Lecture to be followed by a panel discussion with Paule Marshall and Sherley Anne Williams.

Women Writer Conference
Sponsored by the Office of the Dean of Undergraduate Studies, the National Endowment for the Arts, the Kentucky Arts Commission, and the Kentucky Humanities Council.

Kentuckian Yearbook Needs Editors for 1981-82

- Editor-in-Chief
- Assistant Editor
- Sports Editor
- Academic editor
- Campus editor
- Index editor
- Chief photographer
- Photographers
- Copy editor
- Portraits editor
- Assistant editors
- Organizations editor
- Others seeking yearbook experience

Those interested in editor-in-chief, chief photographer and assistant editor must submit the following:

1. a grade transcript
2. at least a two-page statement of plans for the publication
3. at least two letters of recommendation from faculty and/or professionals
4. samples of previous work

Deadline for Applications is April 10 at 5 p.m. Applications can be picked up in Room 113 Journalism Bldg. Interviews will be held April 21 for editors and April 22 for other positions.

Kernel Crossword

ACROSS: 58 Male bird, 60 Base, 5 Shool, 61 Purple shade, 9 Weapon, 63 Image, 14 Dill herb, 64 Change, 15 Record, 65 Les Eliats, 16 Make happy, 66 Dozes, 17 Concept, 67 Twists, 18 Delighted, 68 Georgia, 20 Grime, 69 — club, 21 Lau food, 22 Defeats, 23 Serious, 1 Forays, 24 Mischa, 2 California city, 27 Dry, 3 —, 29 Hudson, Polka, 30 Brassy, 4 Greece coin, 34 Opp. of dep, 5 Dance move, 36 Urchin, 6 Light boat, 38 Belmes, 7 Diamond, 28 Flatfish, 39 Bloodstone, 2 words, 30 Dead lang, 49 Nutrients, 42 Manifest, 9 Surgical, 31 Of mountains, 50 Subject, 43 Discolor, thread, 32 Arm bone, 52 Abscond, 44 Shaver, 10 — fours, 33 Tinted, 53 Meaning, 45 Depend, 11 Auricles, 34 Love god, 54 G B, 55 Half Prefix, 46 Exclamation, 12 —, 37 Scripper, 56 Danish, 49 Mexican coin, 13 Maroons, 38 Slaves of old, measure, 57 Crust, 51 Wise ones, 24 True, 41 Haunch, 59 Net, 54 Israeli plain, 26 Ray, 46 Clue, 62 Furrow

Sauce.

At Mr. Gatti's we start with fresh vegetables. But that's not where we stop.

Next we add the finest tomatoes we can buy and our own special blend of 9 herbs and spices. Then we simmer them all together until the exact moment when that distinctive Mr. Gatti's flavor stands out above all others. Delicious, thick and rich. Mr. Gatti's sauce. It's just one more reason why Mr. Gatti's pizza is the best pizza in town.

Mr. Gatti's
The best pizza in town.
Honest!

GENERAL CINEMA THEATRES
\$1.75 MON THRU SAT ALL SHOWINGS BEFORE 8PM
SUN & HOLIDAYS FIRST MATINEE SHOW ONLY

TURFAND MALL CINEMA
774-4444 HARRODSBURG RD & LANE ALLEN

JAMES CAAN
TUESDAY WELD
"THIEF"
RESTRICTED
1:45-4:15 7:10-9:30

JACK NICHOLSON
"The Partisan"
Always Rings Twice
2:00-4:30
7:20-9:40

FAYETTE MALL CINEMA
777-6667 NICHOLASVILLE & NEW CIRCLE DGS

The State of the Art in Living Animation.
AMERICAN POP
1:45-3:45 5:45-7:45 9:45

As timely today as the day it was written.
"TESS"
1:30-4:45 8:00

Friday & Saturday of Midnite
NATIONAL LAMPOON'S ANIMAL HOUSE

diversions

Fools dance themselves silly

By CARY WILLIS
Entertainment Editor

At first last night, it looked like it was going to flop. Here was the Concert Committee trying to get some exposure for three area bands, and it was time for the show to start.

There were about 20 people there. I felt suddenly rather queasy and disappointed. "Ah, don't worry, Lexington crowds always show up late," said a critic for another local newspaper.

"You're probably right," I admitted.

By the end of the night, the situation had changed drastically. A large majority of the 300 or so oddly-attired (but then, odd is relative) crazies were shaking themselves, each other and everything around them in the...um...unique sounds of the Thrusters.

As Louisville's Blinders opened the four-hour concert in the Student Center Ballroom, the audience was begged, pleaded with and cursed in efforts to get them off their rumps and dancing. The applause was consistent and increasingly enthusiastic, but that didn't do a thing for Wink, lead singer and guitarist.

"If you like it so much, why don't you fucking get up and dance!" he screamed. "Oh, and if you're wondering about this lone dancing girl up here, there's two reasons for her dancing: (a) the rest of you are lethargic and (b) she's a friend of ours."

The crowd quickly took heed to Wink's less-than-subtle suggestion. The lone girl was soon joined by a short-haired guy, around 20, wearing a black nylon body suit, and a pale-skinned girl wearing a short dress with large purple dots on a white background.

Interesting clothes. And they started a trend toward making the sit-and-stare the minority, as many others stepped onto the dance floor later.

The Blinders played an energetic set, the songs were short and the band was competent. But for some reason, it all sounded muffled. The lyrics were totally indecipherable and even the instrumentals were hard to distinguish.

But the pace was fast and furious and the group got the fans moving about halfway through its set. The best songs were "Mix It Up," a catchy pop song from the group's soon-to-be-released EP record, a revamped version of the Searchers' old classic, "Love Potion No. 9," and the last number, a frantic rocker called "White Light/White Heat" or something like that.

Most of the Blinders' material was pretty primitive rock 'n' roll, but there were touches of reggae and old pop influences. "We like to call it 'alternative music,'" Wink told me before the concert.

"I mean, rock 'n' roll is a misleading name," he continued. "You say 'rock 'n' roll' and people think of REO Speedwagon or something. And 'new wave' has come to be misused... it sounds so manufactured now. A few people have called it just 'new music,' but that makes us sound... you know, too avant-garde or something."

"We try to just keep it kind of ambiguous."

Wink spoke of the problems with mainstream rock music. "People have been geared toward guitar hero worship in this country. First of all, some technically great guitarists aren't really all that good. I'd rather have the inspirational value as opposed to the technical."

The Blinders played for about an hour. The inspirational value was there, but some technical polish might have made their gig a bit better.

Next up was The N, a Lexington band whose lead singer swears it has only played six shows before a pay-

ing crowd. That seems almost hard to believe, considering the tightness and overall excellence of their appearance last night.

The N was more dance-oriented than the Blinders, and soulful drummer Rick Bennett kept the beat coming hard and loud. Vocalist/bassist Scott Stoess, a UK senior, said the group has been playing together six months and "hopefully will be recording something locally soon."

The trio played about a three-quarters original staff, which pulled traces from acts like XTC, the Police and the Gang of Four. In fact, one of the non-original songs was "Not Great Men," which may have actually been better than the Four's original version.

The N had a surprisingly dedicated following, to say the least. Apparently, a good portion of the people at the Ballroom came primarily to see them. Bodies jerked, bobbed and bumped to their combination of conventional rock 'n' roll, punk and funk. And wild roars greeted every song or comment from the bandmembers.

These guys are going to make it big one day; they're somehow very amiable and it's impossible to sit still when they perform.

The Thrusters, the last band, did its best to continue to infect the crowd with dancing fits. And, for the most part, they succeeded. But lead singer Bradley Picklesimer seemed to be having some kind of throat problems, evidenced by his continual drinking beer, water or cola when on stage and nervous, distraught looks when he occasionally left the stage.

Picklesimer was definitely the showpiece. The clothes were nothing if not eye-catching. Let's see, he wore a dress with a wide, stand-up collar, yellow fishnet hose, white pointed boots, white gloves and lots of makeup. Only his powerful voice proved he was indeed male.

He wouldn't let anyone mistake his hometown. "I wanna make something happen here," he shouted at the crowd. "Fuck New York! I'm from Lexington and I'm proud!"

From that the Thrusters, the area's best-known new wave (must I use that word?) group, burst into a hot song titled "For Someone Who Never Called," and then "Moral Majority," an amusing number that brought back the energy the crowd had begun to lose since The N had finished playing.

When the Thrusters (including Becky Sturdivant, a saxophonist who has only a two-inch-wide stripe of brown hair on her head) were good, they were as good as anybody in this screwy world of rock 'n' roll. But there were periods of slowness.

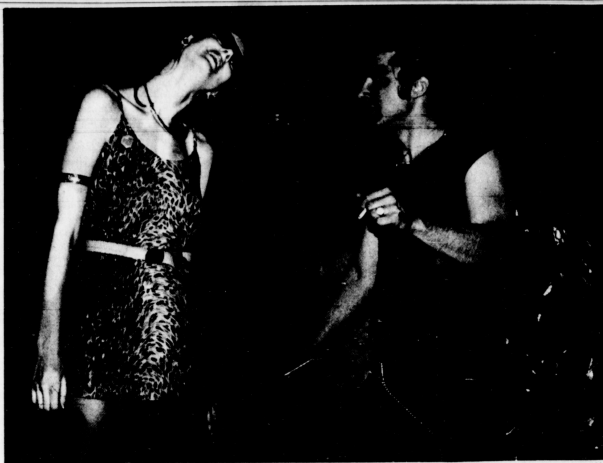
I could feel a certain uneasiness at times as the crowd waited for that special zing! to get their feet moving again. Still, they were entertaining, and I'd pay to see them at their worst over most of today's lightweight, megaprofit bands at their peak.

The Concert Committee deserves a real pat on the back for helping promote these three talented area groups. No one else in town has made any kind of effort to let some of the region's brightest new artists (much less anything off the beaten musical path) get needed publicity.



By TODD CHILDERS/Kernal Staff

Scott Stoess, bassist for The N, plays for a crowd of about 300 fools at the festival sponsored by the Student Center Board Concert Committee.



By TODD CHILDERS/Kernal Staff

New Wavers live it up at the Fool's Festival at the Student Center last night.

REBEL YELL

The Spirit Of The South.
This 90 proof bourbon is sold only below the Mason-Dixon Line.

\$6.85
750 ml
case bottle \$5.92

York's sirloin is so delicious, it inspired a new dish.



Sautéed Sirloin Tips \$4.29

When you're in the mood for something a little extravagant, but not in the mood to pay an extravagant price, try York's Sautéed Sirloin Tips. Tender chunks of choice sirloin, delicately sautéed and smothered in onions. It's absolutely delicious.



Free beverage with purchase of any menu item when you show your U.K. student I.D.

Fayette Mall
Open Sunday - 10:30 am-9 pm
Monday-Thursday - 10:30 am-9:30 pm
Friday & Saturday - 10:30 am-10 pm

KAPPA ALPHA
presents
SHARECROPPERS BALL
featuring
Johnny White and the Elite
Friday, April 3rd 9pm-1am
Danceland - Old Frankfort Pike
\$5.00 couple advance
\$6.00 at the door

From us
TWO KEYS'
to You
It's a springtime welcome and we're bringing the best your way starting with our
GREAT FRIDAY AFTERNOON
HAPPY HOUR
...then Fri. nite 4/3 & Sat. 4/4 it's
JUMPSTREET
So folks come & join us for a good 'ol time

Coming soon...
"Another Mule" &
"The Willy Daniel Band"
It's for you

THE LIQUOR STORE

Miller	6pk NR's	\$2.19
Old	case	\$8.49
Milwaukee	12pk 12oz cans	\$3.49
Schlitz	1 dozen	\$3.99
Blatz	1 case	\$6.30
Rossi Chablis	3 liter	\$4.99
Mateus Rose'	1.5 liter	\$7.98

All Beer Same Price Hot or Cold.

Lowest prices allowed by law.
Liquor by the case by the bottle.
We have it all!

8 a.m. - 1 a.m.
MON - SAT
2312 Palumbo Dr.

Playwright Lee Pennington pays tribute to departing Dean Wills

By LEE PENNINGTON

I have never met anyone quite like him. He is Dean of Fine Arts at UK and in June will be the Dean of Fine Arts at the University of Texas in Austin. I remember my first contact with him — a letter out of nowhere — in the fall of 1977. The letter told me that he had seen performed two of my plays, *Appalachia*, *My Sorrow*, and *Coalmine* and that he had read the others I had written.

He said that UK was interested in commissioning me to write two new plays to go with the two he'd seen performed and that he would like to direct the production under the title of *Appalachian Quartet*.

At the time he didn't even know my home address. The letter was forwarded to me from my publisher. I remember wondering then, "What kind of man was it who had the courage to make such an offer to a stranger, to someone he had never seen or talked with, to someone he knew only through the writings?" I also considered ESP because when I got the letter, I was already at work on a new play and had an idea for another one.

I replied immediately that, yes, I would write two new plays, that UK could premiere the production.

Appalachian Quartet was placed in the UK Theater schedule four months before the two plays were finished. I felt then and I feel now that it took tremendous courage to make the offer and to list the plays in the schedule, even before they were written.

Several times after that first contact, I've asked Bob Wills, "Didn't it scare you? Weren't you afraid I couldn't come through?"

He always comes back with soft, disarming laughter, and the comment, "It didn't occur to me."

I've found out since that I'm not the first playwright he's gone out on a limb with; I don't expect I'll be the last. It's his way.

In fact, it's one of the reasons I feel that theater at UK is so exciting. They take chances. We set up a meeting at my home in Middletown on a Sunday afternoon — to talk about the production. It was then that I've come to be so convinced of each day. Bob Wills is a quiet genius.

At first, it was just a feeling; I didn't have anything to base it on.

But after working with him on *Appalachian Quartet* and most recently with *The Scotian Women*, after finding out that he has directed 87 plays, after talking with his students and his colleagues, I'm positive I'm not wrong in my estimation of him.

Before our first meeting was over, I already had complete trust in his directing my play. I simply felt that if Bob said something should be done in the play, then it should be done.

For one thing he doesn't try to change the concept of a play, not what the author meant. He has told me many times, "I try to get on stage what the author intended."

Often that means rewriting the script, altering scenes, changing. Bob regularly quotes the adage, "A play is never written; it's only rewritten." His suggestions, however, never change the play, not what it's doing.

I'm not the only one who feels this way. Benjamin Bradford, whose *Plothers* premiered this season at UK, says the same thing, "I trust his judgment." Ben said to me, "You can send Bob a script and know that any suggestions he makes gets you closer to what you originally intended."

He is a genius at directing a play. But the thing that impresses me so much is the way he goes about it. Like everything else he does, he's so quiet about it. There is never any ranting, raving, shouting, screaming going on.

During rehearsals he sits back, listens intently, takes notes and then gets to the part "rehearsals were made for anyway." He goes over notes, suggests to actors what they should be reaching for, what changes are needed to get them there — all just barely above a whisper.

And without exception, the actors do it. He brings out of them their best.

He's equally at home, just as quiet, and as much a genius in other areas. He's an outstanding teacher.

Linda Hargreaves, a former student who now is working in a professional theater in Florida, says, "He's one of the best teachers I ever had. The only reason I didn't want him to become a dean was that students would miss his fine qualities in the classroom."

Of course that didn't happen, not

totally. Even as Dean of Fine Arts and the tremendous demand of time that position entails, Bob has continued from time to time to teach.

I expect he'll always teach, certainly as much as whatever position he has will permit. After all, he loves teaching and one doesn't easily leave something he loves — not for very long.

His work as a dean can be hardly be questioned. Just talk with members of his division and perhaps equally important talk with members of other divisions who know and work with him.

Consider, too, that he was recently one of eight deans in America to be selected to go to China to assist them in setting up art programs. Such an invitation doesn't come to just anybody.

Go around over Kentucky and elsewhere in the United States and ask all those people Bob has worked with — on committees, on panels, on programs, with individuals — ask them what they think.

He is a quiet genius. We're going to miss him here in Kentucky. We're going to miss his

lovely wife, Sue, and his two sons, Jamie and Robbie.

The University of Texas is fortunate to be getting him. We in Kentucky are fortunate to have had him. I personally feel I am a better playwright because of having worked with him and a better human being for having known him.

When I heard he was leaving for Texas, I must admit I moped around for a while.

Then Joy, my wife, said, "You know they have meant and still mean a great deal to us. But we can't be sorry that they are going to new challenges. It's time to wish them well."

So we, all of us, to this quiet genius and his family, say: "Bon Voyage."



"Taking Flight," an art exhibit by Gail Nathan, will be interpreted through dance by J. Moore Bannister Saturday night.

'Taking Flight' now on display

"Taking Flight," an exhibit of paintings and drawings by Gail Nathan, Visiting Artist in the Department of Art, is now on display in the Center for Contemporary Art in the Fine Arts Building.

Nathan has taught painting and drawing in the Whitney Museum Independent Study Program, New York University and at Rutgers University. She also served as Director of Public Relations and Marketing at the Bronx Museum of the Art in New York.

Nathan is primarily a colorist, combining both abstract and representational imagery in her

UK Theater presents 2 plays this month

Tonight is opening night for John Guare's *The House of Blue Leaves* at the Lab Theater in the Fine Arts Building. The play will be performed through Sunday and also April 9-12.

Curtain time for each performance is 8 p.m.

UK's theater department has another treat for the weekend of April 10 and 11. Those are the dates Actors Theater of Louisville will bring in its production of William Inge's *Bus Stop*.

Curtain time for the ATL shows is 8 p.m., and the play will be performed in the Guignol Theater, which is also in the Fine Arts Building.

Tickets for all the above shows are \$3 for students and senior citizens, \$4 for all others. Tickets may be purchased at the Center for the Arts building, (that's in the new building at the corner of Rose and Euclid) between noon and 4 p.m. weekdays. Tickets may also be reserved by calling 258-2680.

Women's Writers Conference begins today

The Office of the Dean of Undergraduate Studies is sponsoring the Third Women's Writers Conference today through Saturday.

Some highlights of the conference are:

Today

- Adrienne Rich, National Book Award winner for poetry and prose will give a reading at 8 p.m. in the Recital Hall in the Center for the Arts. Rich is the author of *Diving Into the Wreck*, *The Dream of a Common Language* and *Of A Woman Born: Motherhood as Experience and Institution*.
- Friday, April 3
- Readings by Appalachian writers will be presented at noon in the Gallery of King Library North.
- Saturday, April 4
- (All Saturday events will be held in the President's Room in the Student Center.)

- Paule Marshall, short story author and novelist, will conduct a fiction workshop at 10 a.m.
- Ruth Whitman, who's latest works are *Permanent Address: New Poems 1973-1980* and *Tansien Donner: A Woman's Journey* will present a reading at 2 p.m. followed by a poetry workshop at 3:30 p.m.
- Free child care will be available and reservations are necessary. For more information call 257-1861.

The UK School of Music, The Graduate School, The Office of the Vice-President of Minority Affairs, and The Office of Minority Student Affairs present

Jo Ann Lanier
Professor of Music, Berea College
in

A Recital and Workshop
in Afro-American Music

Sunday, April 5
3:00 p.m.
Memorial Hall
University of Kentucky

Free Admission

Robinson Medical Clinic

Free Pregnancy Testing
Abortion Services Counseling
Birth Control Information and Counseling

Board Certified OB-GYN Specialist
(STRICTLY CONFIDENTIAL)
Office Hours 10 a.m. until 6 p.m.

FEES:
PREGNANCY TERMINATION SERVICES \$150
PREGNANCY TESTING FREE

ph. 276-5432
1529 Nicholasville Rd.

big daddy liquors

372 Woodland Avenue
253-2202

Did you get your tan this week?
Come show us

Theater department

feiffer	\$1.49 6pk
6pk 12oz cans	\$5.96 case
chmidt	\$4.69
turnables	
abst Blue	\$1.99 6pk
Ribbon	\$7.96 case
24 12oz cans	
Miller Lite	\$8.49 case
24 12oz cans	
Pearl	\$2.09 6pk
	\$8.36 case

Keg Beer Heaven -
Check our Prices!!

ARE YOU OVERLOOKING EYEGLASS QUALITY?
SEE US...
SEE THE DIFFERENCE.

You are invited to visit our new location at 280 Harrison Ave. (corner of Harrison & Maxwell) Phone 255-8761

TINDER KRAUSS TINDER opticians	LEXINGTON DANVILLE FRANKFORD RICHMOND MOREHEAD MAYSVILLE ELIZABETHTOWN Since 1923
--------------------------------	---

Ideal of Kentucky salutes the UK Wildcat Baseball Team on their 15-7 record after defeating Tennessee twice last weekend. We back the Wildcats in their strive to win the Southeastern Conference Baseball Championship. Support the Cats by attending the games at the Shively Sports Center.

THE STROH BREWERY COMPANY, DETROIT, MICHIGAN © 1978

"Let's warm up and have an ice-cold Stroh's."

Stroh's
For the real beer lover.

sports

Wildcats get revenge by routing Morehead

By STEVEN W. LOWTHER
Assistant Sports Editor

The Kentucky Wildcat baseball team had a score to settle with the Morehead Eagles yesterday. One week earlier, Morehead, led by Glenn Jones' three home runs, ripped the Cats apart 10-0. The tide was turned this time though, as the Cats, led by third baseman Jeff Shartzter's two home runs, pounded the Eagles 13-2 at Shively Sports Center.

"We're not the kind of team that should get beat 10-0," said Kentucky

coach Keith Madison of last week's humiliating loss. "I was glad to see them come out with fire in their eyes today."

Mark Martin picked up the win for the Wildcats to record a 2-3 while David Armentrout, who allowed Shartzter just three hits in last week's win for the Eagles, took the loss. Martin was one of five Kentucky pitchers that held Morehead to two runs on six hits and one error.

Shartzter wasted no time in making his presence known as he took Morehead starter Glenn Napier to

the cleaners on his first offering with two out in the bottom of the first inning giving Kentucky a 1-0 lead.

Kentucky lost its lead temporarily in the top of the fourth, when Martin came on in relief of starter Scott Tockstein. Jeff White came up and showed Martin why a pitcher shouldn't throw the ball up in the strike zone as he powdered a 2-1 pitch well over the left-center field fence to tie the game at one. John Bennett followed that with a walk and Lexington-native Alan Steele found the gap in left-center with a run-

scoring double to give Morehead a 2-1 edge.

Kentucky regained the lead for good in the home half of the fifth inning as Shartzter drilled a 1-1 pitch over the 265 mark in left-center with one runner on base for his 33rd career home run at Kentucky. Bill Barker had tied the game with an RBI single to center to score Mike Botkin, who had walked and stolen second.

Kentucky put the game out of reach in its half of the seventh inning with five runs on two hits, including a two-run shot to left by first baseman Bill Sandry with Shartzter on second. Mike Botkin, Bill Barker and Tom Hatfield each scored on a bases-loaded ground ball by Shartzter that went through shortstop Chris Aver's legs.

The Cats capped off the scoring in the bottom of eighth as they added four more runs on two walks and three errors. Kentucky side-winder Jeff Keener struck out the side in the last inning to extend his consecutive inning without allowing an earned run streak to 27. Keener has not allowed an earned run this year.

The win raises Kentucky's record to 17-7.



By BURT LADD/Kernel Staff

UK's Jeff Shartzter accepts congratulations after hitting one of his two home runs yesterday in a 13-2 win over Morehead. The two homers by Shartzter gave him 33 for his career — just two short of the record held by Randy Gispson. UK travels to Georgia and Georgia Tech this weekend.

A month away

Derby Fever is heating up again

It always seems to happen this time of year. I become neglectful of my school work, lose interest in my girl friend, and all my attention turns to one thing — horse racing.

Last year the problem got so bad that I had to see a doctor.

"Son, your case is simple," the doc said. "You've got Derby Fever."

Yes, race fans, 'tis the season. Derby Day is only a month away. Trainers all across the country are hoping that their best 3-year-olds will prove worthy enough to earn a trip to Churchill Downs on May 2 for a shot at fame and glory. And as any fan of racing knows, the road to Louisville is a long, hard one.

No one knows the way better than trainer Leroy Jolley. The man has been absolutely incredible in recent Derbies, amassing a record of two wins and two seconds in the last six years. And don't look now, but good ol' Leroy is planning another big Derby Day for 1981 — with good reason.

Cure the Blues, the current Derby favorite, is training beautifully for the master. Undeclared in six lifetime starts, the speedy son of Stop the Music is scheduled to race Sunday in Aqueduct's one-mile Gotham Stakes. After that, it's the 1 1/8 mile Wood Memorial on April 18, and if all goes well, on to Louisville.

After five wins at age two, Cure the Blues was ranked second on the Experimental Handicap, one pound below champion Lord Ave, who has since suffered an injury that will keep him out of the Derby.

But by no means has Cure the Blues been assigned the favorite's role by virtue of default. In prep for his 1981 debut last Thursday, he turned in some torrid workouts, including a five-furlong



marty mcgehee

trip in 56 3/5. This particular display of speed caused the Daily Racing Form to uncharacteristically print that such a workout had not been seen in "many a moon."

His first start as a 3-year-old was equally impressive. Facing an admittedly weak field of allowance sprinters, Cure the Blues nearly had the bridge-jumpers jumping when sent off at odds of 1-20, he very nearly unseated his rider at race's start. But he recovered admirably and romped home an easy winner.

Jolley's star had been late in getting back to the races this year because of a nagging hoof injury. Rumors that he is lame are widespread in racing circles. A commentary in yesterday's Courier-Journal by turf writer Dave Koerner questioned the physical soundness of Cure the Blues. Koerner also called this year's prospective Derby field lacking in quality.

Horsefeathers, Mr. Turf Writer. Leroy says that his horse is sound, and there is no reason to doubt a man of his integrity. And owner Bert Firestone has said that Cure the Blues could be the best horse he's ever had. Now that's saying something about the quality of horses — at least one of them.

As a matter of fact, I anticipate that Cure the Blues will arrive at Churchill Downs an overwhelming favorite. He should take the

Gotham with ease, and I see no problem in the Wood. Assuming that he does indeed win these two races, the bettors might not get so much as even-money odds on the next "Superhorse" in the Derby.

The only real threat to Cure the Blues appears to be the Flamingo Stakes winner, Tap Shoes. As evidenced by his last victory, Tap Shoes likes to run a distance, and the 1 1/4 miles of the Derby would seem to suit him well. The only problem I foresee is that he may not like to run the distance as fast as Cure the Blues.

The rest of this 3-year-old crop must be classified as sleepers, darkhorses, or whatever else you want to call the ones not being given much of a shot. Of these, I like two: Well Decorated and John Speaks.

Well Decorated is a proven performer with good early speed. He couldn't hold off Tap Shoes in the Flamingo, finishing second by a length, but he proved that he belongs on the same racetrack. John Speaks is a supremely well-bred colt who showed a bit of potential racing in Florida.

Other horses worth mentioning include Stanchary and Flying Nashua, who appear to be best out West. Proud Appeal, who dominated the early-season New York prep; Truly Bound, an impressively in the care of Bud Delp; and Fairway Phantom, winner of Keeneland's Breeder's Futurity last fall.

I can't really understand why Mr. Koerner was so critical of the horses and events leading up to this year's Derby. As I see it, there's plenty of quality and excitement in the Derby doings of '81 — but then, you may have to ignore me. I think my Fever is blinding me.

JAZZ

AN EVENING WITH
HELENE GAH-WAH
AND
MIMI

ROCK

11 PM WEDNESDAY, APRIL 2
 UNIVERSITY OF KENTUCKY MEMORIAL GYM
 6 LEXINGTON STREET LEXINGTON, KENTUCKY
 Tickets: \$6 at the door, \$5 in advance
 Free Childcare Available
 Sponsored by Amber Moon Productions, Inc. and by UK Women's Studies
 Committee with support from the Kentucky Arts Commission and National
 Endowment for the Arts

**Kick-Off Party
for
Chi Omega Greek
SING**

**Thursday, April 2, 1981
9pm-1am**

Mint State 70

**823 Euclid Avenue
\$1.00 cover charge**

Two Can Dine for \$6.99...at Ponderosa!

Two Sirloin Steak Dinners complete with Potato, Roll, Salad Bar, Beverage, and choice of Pudding or Gelatin



COUPON

SAVE UP TO \$4.07

Dinner for Two

\$6.99

Includes: Two Sirloin Steaks plus...
 •Choice of Potato
 •Warm Roll with Butter
 •All-You-Can-Eat Salad Bar
 Offer expires April 12, 1981

PONDEROSA STEAKHOUSE

COUPON

SAVE UP TO \$4.07

Dinner for Two

\$6.99

Includes: Two Sirloin Steaks plus...
 •Choice of any Beverage (except milk)
 •Choice of Pudding or Fruit Flavored Gelatin
 Offer expires April 12, 1981

PONDEROSA STEAKHOUSE

How to Have Total Success in the Coming World Crisis

Maranatha Christian Center presents special speaker ...

JIM BURCK

3 NIGHTS ONLY!

Maranatha Christian Center
(corner of Rose & Euclid by Baskin Robbins)

7 p.m.
March 31, April 1 & 2

A former psychologist he served as Superintendent of Jewell Menor Girls Center in Louisville, Kentucky, and was director of a federally-funded community treatment center for delinquent youths in Jeffersonville, Indiana. He graduated from the Southern Baptist Theological Seminary with two Master's degrees in Pastoral Psychology and Counseling and worked on his Ph.D. in community psychology at the University of Louisville. Currently he is writing a book, *Counsel By The Spirit*, and has a weekly radio and television ministry with the same title.

Starts tomorrow

UK hopes to do well in Relays

By DONNIE WARD Assistant Sports Editor

The UK men and women's track team will host the 12th annual Kentucky Relays this weekend (April 3-4) at the Shively Sports Center. This year's 40-team field includes participants from Ohio State, Mississippi, Miami (Ohio), Western Michigan, Chicago Track Club, Bowling Green University, Tennessee, Tennessee State, Purdue, Memphis State, Eastern Kentucky University, Michigan and Northwestern.

According to UK coach Don Weber, the Wildcat track members are expected to do well. "We're really pleased with this year's field and are looking forward to seeing how our

team-members perform," Weber said.

Kentucky All-American Marvin Mays will represent UK in the men's high jump. Mays is currently the indoor and outdoor SEC champion with a 7-foot 4 1/4-inch effort. Mays was recently selected outstanding field man at the Domino Classic in Tallahassee, Fla.

UK senior Mike Sanner will run in the 1500-meter race. "Mike is just in his second year of competition, but we expect him to do well," Weber said.

In the sprint relays, we're a little shaky because one of our top sprinters is injured," Weber was referring to freshman Tim Turner who is suffering from leg problems.

Kentucky's Dave Bensema will run in the 10,000-meter race. Bensema, a senior from Oaklawn, Ill., is currently Southeastern Conference indoor and cross country champion.

Wildcat junior Pat McCulla will participate in the discus throw. McCulla, who has already established himself as one of the nation's best discus throwers in only two years, is now conference champion and according to Weber, is likely to win.

Weber said the men's distance medley will be a close race among the top three teams. But as far as the women's distance medley goes, UK has a strong suit in Holly Straight, Judy Richardson, Denise Kieran and Bernadette Madigan. This team holds the fastest time in collegiate

history and the third fastest ever recorded (11:24).

"The women's field is not as large, but they're just as competitive," Weber said. "Tennessee will be a tough contender this year."

UK's 4 x 200 team is fifth in the nation. Edyth Childress has a high jump record of 5-foot 11 1/2 inches and placed third at the AAU nationals. UK's Cindy Crapper is the nation's seventh in the indoor javelin throw.

Perhaps some of the best women's competition will be in the 5,000, 1,500 and 300-meter races between UK, Tennessee and Purdue.

Weber said his women participants will be running in two to three races, so his team will be "going more for position than time."

This year's Relays will be the first on UK's new track surface. "The new surface will help considerably in putting on bigger and better meets," said Weber.

Weber explained that the old rubberized asphalt would get hot and soft on sunny days causing a slower time. The new surface is of synthesized rubber and gives the same consistency on hot days as well as cold.

The competition will begin tomorrow at 8 a.m. and last until 5 p.m. Field and running events will be from 10:30 a.m. till 3 p.m. on both days, with the finals on Saturday.

Admission to the event is \$2 for adults, \$1 for children and UK students free with an ID.

CINEMA
STARTS TOMORROW!
THE BEAVERS VS. THE DUCKS
THE HOTTEST GAME IN TOWN
STARRING CANDIDA ROYALLE
and Lilla
Directed by ANN PERRY
Starring by ANN PERRY
Please Call Theatre For Times

KENTUCKY
MIDNIGHT MOVIES
Friday! Saturday!
"CADDYSHACK"
Chevy Chase
Bill Murray
Rodney Dangerfield
Double Feature
"Jimi Hendrix
Plays Berkeley"
and
"Pink Floyd"

Come to the
Alpha Xi Delta Greek Fund
IKICK-OFF PARTY!
803 South, Thurs., April 2, 8-11
\$2 Pitchers 75¢ Mixed Drinks
free hugger with \$1 donation
proceeds to Amer. Lung Assoc.

O'Keefe's
present
Reel World String Band
Sat. April 4
Fat Chance Playboys
Sun., April 5 at Diplomat Club
for more info call 252-0749

LANCE'S THIRD ANNUAL SCHOLARSHIP
\$200 to an undergraduate
March 30 - April 3
(Deadline 4:00 p.m. April 6)
Lance's Honorary Membership Drive
March 30th - April 10th
minimum requirements: 45 credit hours and a 3.0 G.P.A.
All applications available 575 P.O.T.

J&H ARMY-NAVY STORE
(across from Rupp Arena)
515 W. Main 254-7613
Scrub Tops & Pants
Camu - Green - Khaki fatigues
Painter Pants
Pre-washed Levi-Lee Jeans
Hiking Boots
Backpacking and Camping Supplies

COLISEUM LIQUORS
Stroh's \$1.79
Bock (dark)
Busch \$3.99
12pk 12oz NR's
Miller \$3.99
12pk 12oz NR's
Budweiser \$8.49
24 cans (warm only)
Busch \$7.95
24cans (warm only)
DRIVE-IN WINDOW
379 Rose St. Open 'til 1 a.m. 252-8831

Charge It 258-4646
is the number to call to Charge it to your Master Charge or Visa account. Deadline for classifieds is noon one day prior to the day of publication. Kernel classified office, room 210 Journalism Building on campus. All ads must be paid in advance - cash, check, or bank card.

classifieds

Rates
CLASSIFIEDS
One day, \$1.50
Three days, \$1.40 per day
Five days, \$1.30 per day
The above rates are for ads of 10 words or less, there is an additional charge of .15 for each extra word per day.

for sale
Marantz Stereo Components 1000 Amplifier, \$95, 110 Tuner, \$65 or both for \$150. Call Lee (days) at 257-2678.
Blings over 4,000 lbs - up Ring Road 306 South Lexington.
1974 Olds Cutless Power new transmission, brakes, locks good. Negotiable 261-4971.
New House 236 Woodland 1600 square feet, 3 dr, den, 2 baths, 1.5K down \$226 per month, \$4,900 down financing 273-2237.
By Owner Southland Restaurant area, 11 1/2 story brick, 3 bedrooms plus dining room with french doors. Telephone 844-000-777-4261.
Bicycle Sale
RALEIGH 10 speed bicycle \$149.95
Everyday Bike Shop Woodland & Morewell 233-1764
Diamond Solitaire Engagement Ring save \$500 off current retail! original plus will have sized to your needs. Call 273-3229.

AMERICA'S BEST SELLING SMALL CAR AT CONRAD'S BEST PRICE!
'81 CHEVETTE
SCOOTER, 4 CYL, 4 SPEED, STK 5061
\$4,595.00
OR
\$118.25 per month
Payments based on down payment or trade of \$459 and 48 months. Finance charges at \$1,541.00 total deferred payment price of \$6,136.00 APR 16.39 on approved credit, plus tax & license.
CONRAD Chevrolet
2800 Richmond Rd.

Motorhome Grand Spirit
New condition \$226,269.557.
78 MG Midget Harvest Gold \$1,890 or less. Offer. Call Steve at 299-0461 or 253-1056.
1977 Fiat X1-9 4x4 1000 miles, steel aluminum wheels, AM FM tape, machinically sound. Call 261-3537.
Peavey Pa-Go Mixer/Amp with speakers. \$370. Peavey Century Bass Head \$140. ORN 115 \$70. Unives practice amp. \$60. Eureka Clarinet. \$55. 254-7846 after 5:30.
1968 Olds Cutless Convertible Body good, runs well. \$950. 273-5059.

Walk to UK from 176 Collins - Nice 4 room apartment \$100 mo. plus deposit utilities. 1-921-1986.
Near UK - nice furnished 3 rooms and bath all utilities included except electric. \$175 monthly. Adults, no pets. Maxwell Apt 1.
3 Room Apartment - 130 Broad Avenue single male will make great handycraft room. Call 252-8783 evenings.
Mic. furniture items for sale 273-2027 some items best offer.
Attention: Art Lovers 2 original oil paintings for sale. 19 x 23 European Place. Some frames one hand carved. Wood call 273-3997 after 6PM.
Motor Scooter Lambretta 1967 - runs good body rough \$375-266-8008.

help wanted
Summer work interviews! I still have a few positions open for a chance of \$1,100 per month and great experience. Call 252-3484.
Tylists - Permanent position. Needs student for 9PM-1AM about 12-20 hours per week, including Saturday. Must type 70-80 wpm and be available summer. \$4.50 per hour. Call Bluegrass Secretarial 255-9227.
Contractors Needed for summer day camp. Openings in Arts, Crafts, Horseback and Tennis. Phone 277-6813.
Motel Front Desk Clerk - Wanted ideal job for student. apartment included. Prefer Graduate. Student. Apply in person only. Bryan Station Inn 273 New Circle Rd. NE between 15PM weekdays only.
Part-time - Short order cook apply in person before 5PM Banquet's Tavern 2070 Idle Hour Shopping Center.
Permanent Part-time - 16-24 hours per week. Apply in person only. DuPont Ashland Service, New Circle of North Bowling Green.
Part-time computer operator/realty dispatcher - Evening hours. Apply Telephone 266-1149 Equal Opportunity Office.

personals
Candidates required all major brands. Experienced technicians 276-2302, 277-2136.
Applications for the PBL Services Awareness Award can be picked up in Room 145, Taylor Education Building. The deadline for all applicants will be April 6.
Pick up applications for Business Awareness Award in Room 145, Taylor Education Building.
A step in the right direction - Adams, Danberry, McSherry.
Vera Adams - Danberry, Easley McSherry, S.A. Senators of large.
Transportation Headed to and from Keanland Road for weekend job. Call Lee 259-5565.
Room for Rent - 1 block to UK save at 185 Maxwell 272-9223.
Now taking applications for summer and fall semester. Efficiency apartment on 2 Room House - 1600 square feet electric. 865-8353.
2 bedroom house - walking distance UK \$200 plus utilities no lease or deposit. Call 499-4882 between 9-10PM.

Link - Outstanding undergraduate scholarship. Applications 275 POT Deadline April 6, 1981.
If you don't voted with Gary Smith, Frank and Leslie Bingham, Vice-pres.
Program for You Vote - Gary Smith, Leslie Bingham, Frank and Leslie Bingham. Voting instructions man and jump some day 254-2075 days 873-4140 evening.
Rooms to wanted - two bedroom both boy and girl rent off of Tates Creek Road call 266-7484 keep trying.
services wanted
Professional Typing Services, Buchanan 549 Beth Lane 277-4954.
"Typing Disasters" - terms Everything 15 years experience. World's Huber 299-4832.
Typing Service Reasonable rates call 272-8700 after 5PM 8PM 11pm.
Spengler Studio
Job Application Photos
Passport Photos
3 for \$5.00
6 for \$6.50
12 for \$8.50
24 for \$12.50
Delivery 12 noon next day
S. Limestone 252-6672

There's a McChicken
In the MONEY TREE!
LIMIT ONE COUPON PER CUSTOMER
Nobody can do it like McDonald's can!
McDonald's
Bank of Lexington MONEY TREE

roommate
Female Non-smoker to share house off Elizabeth St. \$150 plus utilities 273-1025 morning 9-10pm.
Male Roommate - \$110 monthly. Walk to UK call 252-8627.
Female to share responsibilities for summer. Nice bedroom apartment in elegant old home Ashland Park. Backwash. backyard \$115 plus 1 ex-tenants.

Professional Typing 511 page 233-2507 days or 278-8976 nights, generally 24 hr. service.
TRYPING - Thesis, dissertations, term papers, guaranteed professional. Terry Huber 299-2756.
SUMMER JOB: Assistant for small summer riding camp. Must be good with people and know horses. Be an experienced rider who can give jump lessons, maintain barn, feed horses. Part-time approximately 25 hrs/week. Write: P.C. Horse Camp, 795 Cleveland Road, Lexington, KY 40511. Include your background.
Typing Wanted - Thesis, Dissertations, Everything! Reasonable. Guaranteed. Don's Office 273-2149.
Typing 16 years experience 254-9238.
Historical Bronze Plaque - taken from front of Administration Bldg. \$100. Reward for recovery 258-4747.
Car's Cradle - presents. Country Club, Thursday night.

SELL YOURSELF!
Be An Advertising Representative For The Kentucky Kernel During Fall Semester 1981
Interviews Held April 6-10 9a.m.-3p.m. call for appointment 258-2872
WORK EXPERIENCE
You will learn about the advertising business, share in the problems and strategies of local business people and see some actual classroom principles at work. This is an opportunity to combine college life with the real world of business.
CAREER PREPARATION
This valuable experience will prepare you for a career after graduation. Since 1979 Kernel staffers have accepted jobs with Xerox Corporation, Leo Burnett Advertising Agency, McDonald's and Halliburton Oil Company.
MONEY
You will be paid on a commission basis, so you will earn while you learn.
REQUIREMENTS:
Anyone with self-confidence and discipline may apply. An advertising or marketing background is helpful, but not mandatory. You will be expected to work at least twenty hours per week. Class credit can be given. Sophomores or juniors preferred. If you qualify, call 258-2872 immediately for an interview to be held between April 6-10. Bring some form of resume listing your career objectives.
KENTUCKY Kernel

At noon law forum

Panel divided over issue of abortion regulations

By CHRIS ASH
Associate Editor

An audience of about 60 people heard four panel members disagree yesterday on the role government should play in regulating abortion.

"The position of Right-to-Life is that everybody has a right for the same protection under the law," said Eleanor Hayden, founder of that organization's local chapter. "If and when the principle is chipped, no one is safe."

"The purpose of all laws is to protect man from man. The right to swing a fast stop at the other man's nose. Well, scientific fact concludes that the unborn child does have a nose."

The four female panel members were participating in the UK Law Forum.

Law professor Carolyn Bratt, calling her stance "the conservative political position on this issue," favored not allowing the government to participate in the decision made by the woman and her physician about terminating a pregnancy.

"I don't want the state and its coercive power involved in this process," Bratt said.

She said there is an "inherent danger" in allowing views of the majority to be legislated on the rest of the citizens.

Marie Vimont, an ordained Church of Christ minister connected with United Campus Ministry, emphasized

the importance of women making decisions about abortions according to their religious convictions.

She said people must take into account that God gives people the right to formulate their personal moralities. Vimont said she is afraid to assert that God has given her knowledge of the "right" way to handle the abortion issue.

Kay Kaake, a volunteer for the Birthright organization, said the group "was formed for that person who experiences a difficult pregnancy" and is pro-life.

"We're dedicated to the right of every child to be born and every woman to give birth with dignity," she said.

When questioned by Bratt, Kaake said her group does not emphasize counseling women on the use of contraceptives. Kaake said Birthright supports Right-to-Life's efforts to have the Pro-Life Amendment ratified.

The amendment has been gaining support since a 1973 Supreme Court decision which struck down all state laws banning abortions during the first three months of pregnancy.

Hayden described the Pro-Life

Amendment as "restoring the principles of our founding fathers" to the country.

"Our job is to convince the American people as a whole that life is worth protecting."

Careful condom use prevents pregnancy

Dear P.P.,

How can a woman get pregnant if the man uses a condom?

Just curious

Dear Curious,

There are several ways that a woman can get pregnant when the man uses a condom. If the condom is not put on properly, it could break. Half an inch needs to be left on the tip of the penis to receive the ejaculation. If there is no room at the tip of the condom the ejaculation has nowhere to go. Also, after the man ejaculates, he needs to withdraw before his penis goes limp. If it goes limp while he is still inside the woman the condom could roll off and semen would spill.

It is always a good idea for the woman to use foam as well as the man using a condom. If the incidents previously mentioned occur, then you have the foam as a backup.

Dear P.P.,

What is the most effective method of birth control and what is the least effective?

G. R.

Dear G. R.,

Our statistics are received from National Planned Parenthood. The most effective method of birth control right now is the pill, which is 99.8 percent effective. Second to the pill is the IUD. It is 97 percent effective. The diaphragm is next in effectiveness at 95 percent. Condoms are about 90 percent effective while foam

is 87 percent effective. As you can see, foam is the least effective method, but this can be compensated for if the male uses a condom.

For answers to your questions regarding birth control and related topics write: Partners' Place: Lexington Planned Parenthood, 508 W. Second St., Lexington, Ky., 40508

campus crime

WED. MAR. 25 — Eye glasses and a pair of contact lenses at \$79 were taken from the Barker Hall dance studio. Raquetball equipment worth \$85 was taken from the first floor of the Chemistry-Physics building. Campus police arrested two men on charges of public intoxication.

THU. MAR. 26 — Three textbooks were taken from the fourth floor of M.I. King Library.

FRI. MAR. 27 — A \$240 am/fm tape player was taken from a car parked in the Commonwealth Stadium lot. A \$200 diagnostic kit was taken from a locker in the new Nursing and Health Sciences Building. A telephone and a radio worth \$105 were taken from the third floor of Kinkead Hall. Police arrested a Lexington man and charged him with public intoxication. They

arrested two students on charges of second degree burglary.

SAT. MAR. 28 — Twenty dollars in cash was taken from the third floor of the A.B. Chandler Medical Center. Campus police charged four persons with driving under the influence of alcohol. One person was charged with public intoxication and another for reckless driving. According to police reports, the driver had been drinking. Among the six arrested, two were UK students.

SUN. MAR. 29 — A 60-year-old man was arrested on charges of public intoxication and third degree criminal trespassing.

MON. MAR. 30 — A bronze plaque, estimated value \$1,000, containing the names of UK's Board of Trustees

was taken from the Administration Building. An am/fm radio worth \$80 was taken from the dental wing of the Medical Center. Contents of a purse, valued at \$133, were taken from the second floor of the Commerce Building. Campus police arrested a Lexington man and charged him with two counts of indecent exposure.

TUE. MAR. 31 — A cassette tape player valued at \$132 was taken from the third floor of Kinkead Hall. Sixty-eight dollars worth of electrical tools was taken from the Memorial Coliseum basement.

An Air Force Reserve Officer Training Corps uniform worth \$114 was taken from the basement of Buell Armory.

A \$55 wallet was taken from the second floor of the Taylor Education Building.

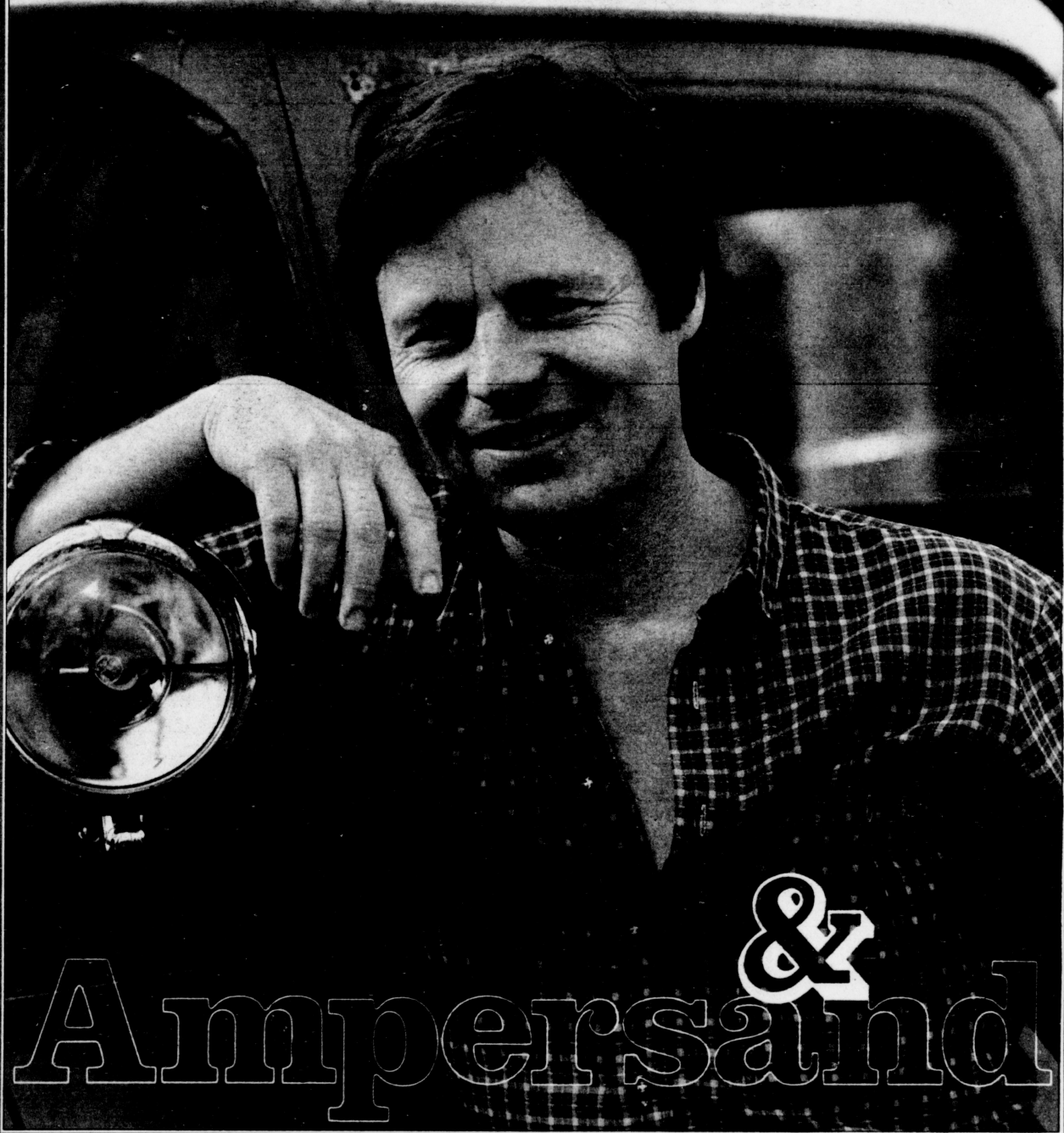
★ VOTE APRIL 1&2 ★
★ Student Association Elections ★
★ Ag-Science North 9am-2pm ★
★ Anderson Hall 9am-2pm ★
★ Classroom Bldg. 9am-3pm ★
★ Commerce Bldg. 9am-3pm ★
★ Dickey Hall 9am-2pm ★
★ M.I. King Library W 10:30-10:30pm
★ R 10:30-9pm ★
★ Law School 9am-2pm ★
★ LTI 9:30-3:30pm ★
★ Student Center 9am-7:30pm ★
★ Med. Center 8:30-1pm ★
★ cafeterias: ★
★ Blazer 11-1:15pm ★
★ Complex 4:15-6:15pm ★
★ Donovan ★
★ UK student association ★

STIMULANTS
STIMULANTS & SLEEP-AIDS
BUY DIRECT & SAVE MONEY
CAPSULES.....\$ 18.00 / 1,000
TABLETS.....\$ 14.00 / 1,000
MINI-WHITES.....\$ 8.00 / 1,000
NON-PRESCRIPTION
** VOLUME PRICES AVAILABLE
** SAME DAY SHIPPING
** PACKAGED 1,000 PER BOTTLE
** NO C.O.D.'S
CAPSULES:
675 Yellow & White
975 Green & Clear
127 Green & Clear
127 Brown & Clear
127 White & Clear
127 Blue & Clear
127 Black
RUS Yellow
18-985 Yellow
18-985 Black
Black RUS
Yellow RUS
Yellow RUS
AKS Black
AKS 789
18-789 Black
18-906 Yellow
D-24 Black
335 Blue
TABLETS:
Lg Blu/Blu Spec Egg
Sm Blu/Blu Spec Egg
Lg White/Blu Spec Egg
Sm White/Blu Spec Egg
Sm White/Green Spec Egg
Mini Whites (Thick & Thin)
Pink Football
Yellow Square
Pink Square
BT 72
SLEEP-AIDS
Blue Tab 10
PAYMENT BY:
CASH
MONEY ORDER
CERTIFIED CHECK
WESTERN UNION
HOURS:
Mon - Fri, 9 AM - 12 PM.
Saturday 9 AM - 6 PM.
Closed, Sun. & Holidays
CALL NOW & ORDER:
(717) 242-1223
(717) 248-4791
WE SHIP BY:
UPS
U.S. MAIL
AIR-FREIGHT
AKERS PHARMACEUTICAL, INC.
325 ELECTRIC AVENUE
LEWISTOWN, PENNSYLVANIA 17044
NO. 1 in QUALITY and SERVICE

PLAYBACK Playback offers you
this super in-dash car stereo deal during **JENSEN WEEK!**
JENSEN ONLY \$119
...when you purchase a companion pair of SALE-PRICED Series II speakers!
SAVE \$40!
With purchase of Series II speakers **\$119**
It's like having a home receiver in your car! R-400 features deluxe AM/FM/MPX Cassette design, plus features like FM muting, extended frequency response, locking fast forward/rewind and more, all in a package that looks handsome in your dash!
R-400 PURCHASED SEPARATELY \$159.00
YOU CAN HAVE THE INCREDIBLE PERFORMANCE OF THE TRAK SERIES II AND SAVE! Jensen's taken the famous sound of the original Trak and improved it for more power handling (100 watts) and deeper fuller bass. An extraordinary car speaker at a super price! J-1033
\$88 pair
\$118 pair
JENSEN COAXIAL SERIES I SPEAKER. If you've got to watch your spending, but still want that great Jensen sound, then check out the J-1069. It's a superb 2-way design for sound you won't believe!
\$44 pair
TAPE & ACCESSORIES
SONY STORAGE BOX OFFER Buy 12 C-90 cassettes and get a FREE storage box. Great for storing tapes organized.
BASF CAR BOX OFFER Get a FREE vinyl carrying box that holds up to 12 cassettes with purchase of 3 Pro III C-90 ferrichrome cassettes.
TKC CASSETTE HEAD CLEANER Removes wax, dirt, residue from cassette player's heads for better sound. RCA.
ALPOD DELUXE CASSETTE HEAD CLEANER Cleans, beads, polishes and equalizes for better sound, smoother operation.
Plus free box! **3/\$9.98**
Plus free box! **5/\$14.98**
99¢
\$3.97
JENSEN PUSH BUTTON AM/FM/MPX CASSETTE. Deluxe R-400 features auto-reverse, preset push buttons, tuning, separate bass and treble and more in an in-dash unit designed to fit most domestic and foreign cars.
\$198
STORE HOURS: Weekdays 10am-9pm; Saturday 10am-9pm; Sunday 1pm-5pm. Sale Ends April 8th.
PLAYBACK
The Electronic Playground
1981 Playback Inc.
In the FAYETTE MALL
272-6644
PLAYBACK ACCEPTS THESE MAJOR CREDIT CARDS: VISA, MasterCard, Discover, American Express

Magician/Comedian/Writer Ricky Jay

DELBERT McCLINTON: 'GIVING IT UP' & MAKING IT BIG



& Ampersand

Panasonic Stereo-to-Go: Nobody gives you more ways to fill the room inside your head.



Only Panasonic Stereo-to-Go brings beautiful music to your ears in so many different ways. There are four Stereo-to-Go models, each with super-light-weight headphones. So whatever kind of music moves you, moves with you. Wherever you go!

The RS-J3 is a stereo tape player so small you won't believe the size of the sound that comes out of it. And its price will come as a pleasant surprise, too.

The RS-J1 is a slightly larger portable stereo cassette player with a handle for carrying tunes — and the right connections for use as a tape deck at home.



The RX-2700 is the world's smallest headphone AM/FM stereo cassette recorder. It has a built-in AM/FM radio, so you can listen to tapes or FM stereo through headphones and even record in stereo.

The RF-20 is the world's smallest FM stereo headphone radio. It's a set of featherweight headphones with an FM stereo radio built right into it. Fantastic!

Whichever model you choose, a Panasonic Stereo-to-Go lets everybody know you've got something between your ears.

Panasonic
just slightly ahead of our time.

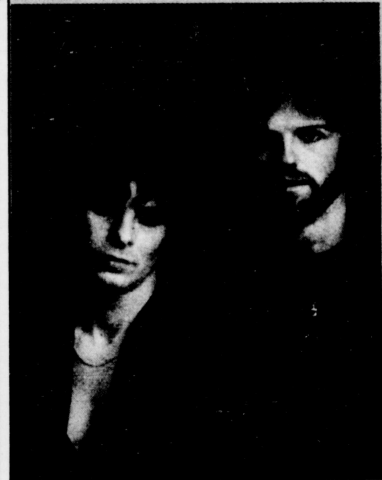
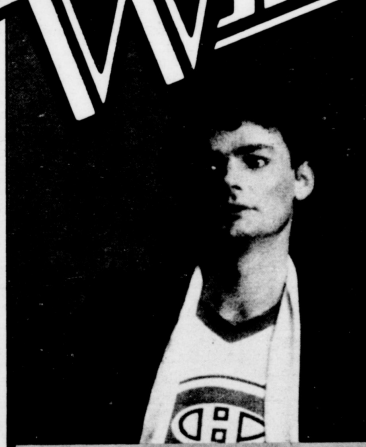
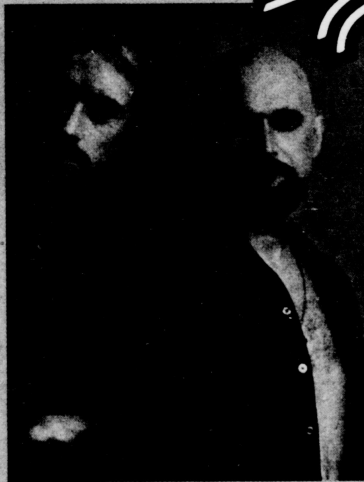


**IN THE
HEART OF THE
ROCK "N" ROLL
JUNGLE**



**DISCOVER
THE NATURE
OF THE
BEAST**

APRIL WINE



THE HIT ALBUM:
**THE
NATURE OF
THE BEAST**



© 1981 Capitol Records, Inc.



THE NATURE OF THE BEAST

THE HIT SINGLE:
**JUST BETWEEN
YOU AND ME**



Give the gift
of music.



IN ONE EAR & OUT THE OTHER

Publisher DURAND W. ACHÉE
Advertising Director JEFFREY A. DICKEY
Editor-in-Chief JUDITH SIMS
Music Editor BYRON LAURSEN
Design Director CATHERINE LAMPTON
Production Manager CHIP JONES
Illustration DAN EICHOITZ
Art Assistants NEIL MOSKOWITZ
 MEL RICE
Typography COMPOSITION TYPE
Contributing Editors COLMAN ANDREWS,
 LOS ANGELES, MARTIN
 CLIFFORD, ED CRAY,
 LEN FELDMAN, DAVIN
 SEAY, FRED SETTERBERG
Office Manager CHRISTOPHER THOR
Advertising Offices Los Angeles/New York
 JEFF DICKEY
 1680 North Vine, Suite 900
 Hollywood, CA 90028
 213/462-7175
 Chicago
 TOBIN, KREITMAN &
 ASSOCIATES
 4753 North Broadway
 Chicago, IL 60640
 312/561-9334
 New York
 LARRY SMUCKLER
 JEFFREY RICHARD ASSOC.
 310 E. 44th St., Ste. 1710 S
 New York, N.Y. 10017
 (212) 687-6036

© 1981 Alan Weston Publishing, 1680 N. Vine, Suite 900, Hollywood, CA 90028. All rights reserved. Letters become the property of the publisher and may be edited. Publisher assumes no responsibility for unsolicited manuscripts. Published monthly except January, June, July and August. Annual subscription rate is \$5.00. To order subscriptions or notify of change of address, write to *Ampersand* at the above Hollywood address.

IN HERE

FEATURES	
Delbert McClinton <i>He keeps bangin' on and moan' up.</i>	8
DEPARTMENTS	
In One Ear <i>Letters</i>	4
& Out the Other <i>News & rumors</i>	6
Off the Wall <i>Magician Ricky Jay</i>	7
On Screen <i>Last Metro, EyeWitness, etc.</i>	8
On Disc <i>Miles Davis, Creedence, The Clash, etc.</i>	10
On Tour <i>Zipatones</i>	12
OUR COVER	

Delbert McClinton leaned up against Music Editor Byron Laursen's 1956 Ford pickup truck. Neil Zlozower took the picture, and we finally nailed this elusive performer.

Given that *Ampersand* is directed to the college aged, there might conceivably be something less than gratifying in praise coming from an almost thirty-year-old librarian.

I am nonetheless obliged to Judith Sims for her film reviews. It was when she — almost alone it seems among critics — saw through *Kramer vs. Kramer* that my attention was attracted. I have come to depend upon her observations.

Finally, as one who (professionally) surveys scores of periodic publications each week, my compliments to *Ampersand* and its staff for a crisp and intelligent supplement.

anonymous
Charlottesville, Va

I just read Glenn Abel's article about comedian Tom Parks in February's *Ampersand*. Mr. Abel needs to get his facts straight. Georgia Tech is *not* in Athens, Georgia. Athens is the home of the University of Georgia and the national champion Bulldogs. Georgia Tech is that little trade school located in Atlanta.

Kathy Kardoes
Athens, Georgia

Author Abel realized his mistake too late. He hoped no one would be rude enough to mention it. Fat chance.

I am quite angered by your concluding paragraph of the Readers' Poll. I must ask: What do you expect? I would venture to guess that relatively few college students, especially those in smaller towns, are exposed to the artistic, new-ground breaking material you so obviously expected us to name. True, I very rarely see such "great" art films as *Fellini's Satyricon*, or the latest Ingmar Bergman film, or even one by Francois Truffaut. Did you ever stop to think that maybe, just maybe, *Ordinary People* or even *Airplane* are better films? Also, you take it for granted that all college students are well versed in artistic endeavors, when they very well may not be.

I just want to add one thing about critics: I feel sorry for you. You simply cannot seem to enjoy anything unless it is "vibrant," "artistic," or "innovative." What's so bad about Top 40? If you use your limited intellect, you may just realize that that is all many college students are exposed to, and have not the "benefit" of your "critical" or "artistic" prowess.

I really resent your patronizing attitude and your belief that there is a right or wrong response to questions based on opinion. Could it be that the fault lies in your poll or in yourselves, or is that too sacrilegious to even contemplate?

Duncan Kennedy
San Diego, CA

Instead of being dismayed at the absence of "off-beat" and "unusual" selections in the first annual readers poll, try viewing the selections from a different angle. Non-recognition of performers like Bruce Springsteen and the E Street Band would merely reveal your readers' ignorance and lack of taste. As it stands, however, the readers' selection of Bruce and the band for a number of the categories reinforces the notion that we are in fact an "informed, intelligent, and educated" audience.

Helenam Hirsch
University of California, Santa Barbara

Ampersand ran several Readers' Polls in our first year of publication; we were dazzled then by the wide-ranging interests, the unexpected specializations in the midst of the educated mainstream. This time, our tone was not patronizing; it was simply disappointed. Our readers are informed, educated and intelligent; their interests just aren't very wide-ranging anymore (geography is no excuse).

I want to let you know that I really enjoyed the latest *Ampersand*. I really think you do an excellent job on this publication. There's always something interesting and worthwhile to read in it. I particularly like the concert and record reviews. I think you honestly try to cover as many groups as possible, but I feel that you have continually neglected to print anything about one of America's foremost (not commercially but musically) groups — the Grateful Dead. I believe that the Dead deserve some space, especially in this, their 15th anniversary year; like Bill Graham has said, "the Dead are not only the best at what they do, they're the only ones who do it." *Ampersand*, too, is close to this ideal. Keep up the good work!

Patrick Connolly
Dallas

Send your comments, complaints and praise (especially praise) to In One Ear, 1680 N. Vine, Suite 900, Hollywood, CA 90028.

Last month we neglected to list Howard Rosenberg as the photographer responsible for the John Hiatt picture.

Sorry, sorry.

Mommie (& Daddy) Dearest

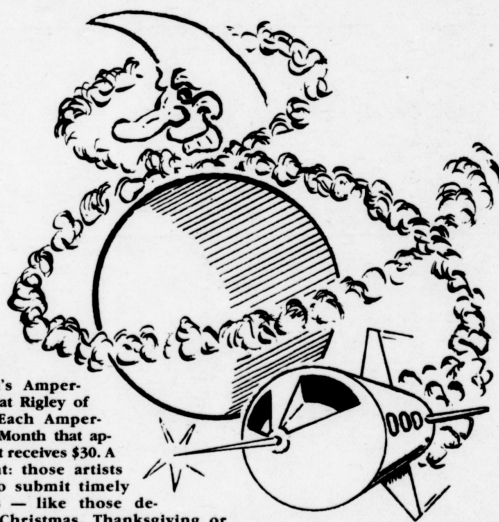
ACCORDING TO *The New York Daily News*, actress Faye Dunaway is taking instruction in Roman Catholicism so she can convert before a June marriage to photographer Terry O'Neill, who's the father of her son, Liam. (O'Neill has children by his first wife, living in England.)

According to on-the-set observers of *Mommie Dearest*, the currently filming Joan Crawford biography starring Dunaway, she ought to bypass the regular priest and hire an exorcist. Apologists claim Ms. Dunaway "always acts difficult when she has a difficult role." Observers say she's pitched countless tantrums, lost exorbitantly expensive jewelry, harangued O'Neill mercilessly, rewritten scenes to her own liking, cut up expensive hand-made wigs and taken upon herself the re-designing of costumes by four-time Academy Award winner Irene Sharaff. Producer Frank Yablans reportedly sought studio permission to fire Dunaway, then backed down when she promised to shape up. The actress' antics have caused the picture's shooting schedule to be revised many times. Yablans' technique, when running late, is to throw away whole chunks of script material in order to finish a picture on time.

Breakups . . . and Not

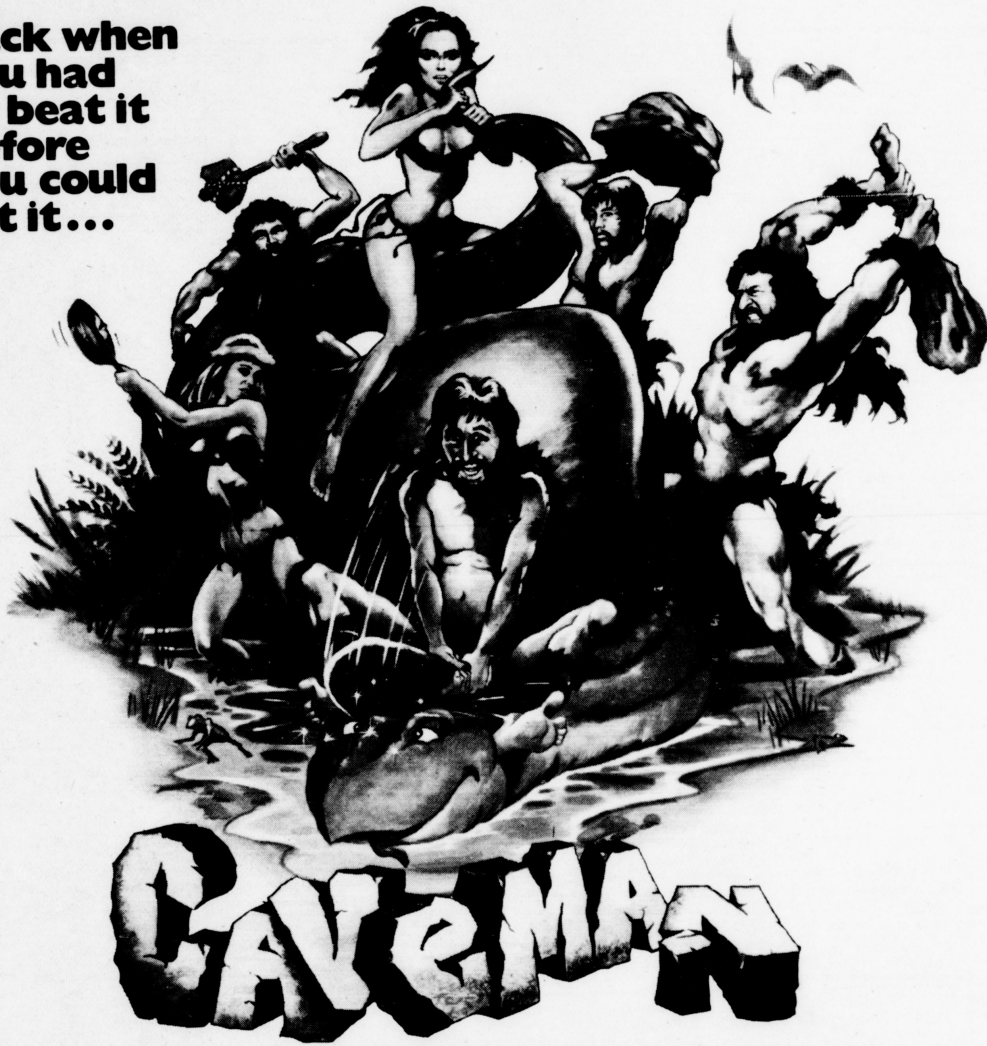
IT IS TRUE," affirms Columbia Records. Rockpile, whom one critic called the greatest rock group since the Band, has broken up after only one album and tour. "The split was amicable," Columbia's spokesperson continues, "and the artists will be pursuing separate careers with us." Insiders say the split wasn't all that friendly. Rumors have it that guitarist Dave Edmunds could no longer stomach ultra-pushy manager Jake Rivera.

(Continued on page 13)



This month's *Ampersand* is by Pat Rigley of Davis, CA. Each *Ampersand* of the Month that appears in print receives \$30. A Helpful Hint: those artists who wish to submit timely *Ampersands* — like those designed for Christmas, Thanksgiving or other holidays — must be sure we receive them *two months before* the holiday. Otherwise, they sit around for a year. Send original *Ampersands* (on sturdy white paper, in black ink, with name and address clearly printed on the artwork) to *Ampersand of the Month*, 1680 N. Vine, Suite 900, Hollywood, CA 90028.

**Back when
you had
to beat it
before
you could
eat it...**



CAVEMAN

A TURMAN-FOSTER Company Production
"CAVEMAN"

starring **RINGO STARR · BARBARA BACH · DENNIS QUAID · SHELLEY LONG**
JOHN MATUSZAK · AVERY SCHREIBER and JACK GILFORD

Written by RUDY De LUCA and CARL GOTTLIEB Produced by LAWRENCE TURMAN and DAVID FOSTER

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Directed by CARL GOTTLIEB

Music by LALO SCHIFRIN

Panavision® Technicolor®

United Artists
A Transamerica Company

Copyright © MCMLXXXI United Artists Corporation. All rights reserved.

Starts Friday April 17th at a Theatre Near You.

ON SCREEN

The Last Metro

Starring Catherine Deneuve, Gerard Depardieu, Henri Garcin, written by Francis Ford Coppola, directed by Francis Ford Coppola

A look at life in and around Paris after during the German occupation. The last Metro is chillingly casual in its depiction of anti-semitism and adaptation to tyranny. Everyone deals in the black market, an actor (Depardieu) must sign a declaration that he is not Jewish in his family before he is hired, while yet another actress is released work because she is Jewish. Deneuve is the manager/leading lady of the theater whose Jewish husband supposedly escaped the Nazis, but is in fact hiding in the theater's basement. She lives a double life, cooking and caring for her husband by night, holding the theater and company together by day. A terrific character, played by a less than terrific actress, it's a good thing Deneuve is beautiful, because her acting talent wouldn't support a family of half.

The Last Metro (which refers to the German curfew) seems to be a warm and mostly compassionate look at those who survive their everyday courage and their unpleasent compromises, but ultimately, it turns out to be a three-hour long story, with echoes of *Jules and Jim*. The film ends as much as a valentine to Depardieu, with her face framed in a red oval. I left the film feeling as if I'd missed something. I kept waiting for the clincher, the profound insight into Men and Women Under Siege, but it never came. It was perfectly willing to settle for insights into a Marriage Under Siege, but these were slender and misleading.

If Truffaut is trying to tell us that our mundane personal problems are more important to us than politics, justice and liberty, he could have made the point more obviously, more bluntly. On the other hand, when compared to recent films emanating from Hollywood and other film capitals, *The Last Metro* is clearly alive that crowd the work of a man who loves making movies and knows how to make them so well that he holds our attention even when he isn't telling us what we want to know.

Juliah Stone

Napoleon

Directed by Abel Gance, presented by Francis Coppola, new music composed by Carmine Coppola

The silent cinema was history long before the Radio City Music Hall was opened in 1932, but it still seemed as if this was the movement for which it had been created: the reconstruction of Abel Gance's 1927 epic *Napoleon*. This latest extravaganza of Francis Coppola, a series of showings of the four-hour movie at the grand old show place, which was almost closed for good two years ago, complete with live orchestra accompaniment, had the air of a major event from the start, and somehow the confusion at the beginning—dozens of ticket holders, stranded in the back by a shortage of ushers as the lights went out, began to demonstrate noisily—only reinforced the feeling.

Abel Gance is still alive, but at 91 his constitution is no longer up to the rigors of a transatlantic journey. Thus it was Francis Coppola who came out before the movie to read a short message from Gance and in form the audience that their applause would be transmitted to Gance by transatlantic phone. That applause must have sounded sweet to a man who had to wait half a century for the vindication of his life's work.

A spokesperson at Coppola's Zentroppe (Continued on page 14)

Victim No More

DELBERT McCLINTON

BY BYRON LAUREN

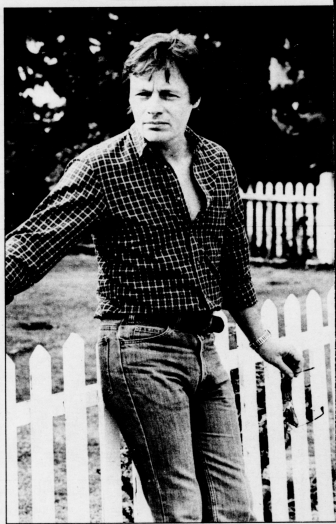


PHOTO BY NEIL COOPER

Over the past twenty-odd years, Delbert McClinton has been working up a special instrument. Starting in sidewalk focus clubs where customers might walk in with pistols older in their granddaddy's stuck in their back pocket, the Lubbock-born, 41-year-old singer has been working extraordinary shadings into his blue, raspy, flexed voice, an instrument that can express yearning, lust, joy, experience and regret in a single, short phrase. Now, with a keen R&B mixture called "Giving It Up for Your Love," a track that actually sounds too good for radio here, McClinton finally has a Top Ten hit.

"And it didn't come a bit too early, either," says McClinton. "I knew all the records I did were good," he adds over a midafternoon tonic water in a Beverly Hills cocktail lounge. "But I was wondering if anyone else was gonna know it before I was dead." McClinton slides back into his low, rumpshyke chair. "I don't need that posthumous kinda s---. I want it now."

Surrounding us are two publicists, representing Capitol Records and Mucke Shauls Sound Productions, the famed Alabama outfit where McClinton's new album, *The Justice Road*, was produced. Singing demurely by in Donna Sue McClinton, wife and frequent song inspiration, Les Demure, is equally silent, is McClinton's lean, intense road manager, Jack Borders.

I ask McClinton if he paid close attention to the slow, steady chart progress of "Giving It Up for Your Love," a climb that started last fall.

"You bet your ass I did," he responds happily. "I watched it everyday." He leans forward so his elbows press solidly against his knees and he jots his hands loosely. "Getting it hit changes everything for me, really. I can make a lot of plans that I could only dream of before. In the first place, I won't have to work eight days a week just to make a living. I just had a three-week vacation, after working every day since October. I'd never had three weeks off before."

Three plans dominate McClinton's future: a major tour of the Southwest and Midwest until May, a new album when that tour ends and—in between, somewhere—moving off with wife Donna, six-year-old son Clay and their elegant 1947 Chrysler from Fort Worth to the Pacific-facing canyons north of Los Angeles. Fort Worth in the winter just don't make it," says McClinton, "and there's a lot of people out here I want to work with."

"Will he work again with Jerry Williams, author of the current hit?" "Possibly. He's a very happy individual right now. The last time I talked to him, he was raising hogs and hain in Hico, Texas."

Suddenly, McClinton remembers to tell his road manager that he accepted a date for June the graduation party of a wealthy Austin's daughter.

"How much?" Borders demands.

"\$7,500.00."

"Hell, Delbert. That's not enough. I gotta make a phone call." As Borders pivots out of the bar, McClinton gets broadly. "Jack acts like a Marine," he explains.

McClinton started at age 19, leading a hot Fort Worth R&B band called the Strat Jakers. Famous blues singers, the likes of Howlin' Wolf, Lightnin' Hopkins and Jimmy Reed, were apt to choose McClinton's group for backup service. Boosts McClinton: "I still got a microphone Jimmy Reed pulled out."

In 1960, McClinton's LeCam Records version of Sonny Boy Williamson's "Wake Up Baby" became the first white artist's record played on KNOK, the local black station. Concoctedly, "Giving It Up for Your Love" is now an item on soul stations in the South.

In 1962, backing Bruce Channel on "Hey Baby" with his harmonica, McClinton toured England. A twenty-two-year-old John Lennon then sought him out for a backstage harp lesson. During 1964-65, as part of the Ron-Del, McClinton beamed through three label deals and scratched the bottom of the charts with "If You Really Want Me To, I'll Go."

Came the seventies. McClinton tried Los Angeles. His two countrified, R&B flavored albums with Bonnie Ram found the song "Sugar Mama" on *Dalton 6* Glen, the first release, *Subject to Change*, the second, contains "Cold November," which remains one of McClinton's most affecting songs.

"Thought I'd be a star by today," laments a song based on the Delbert and Glen experience. "But I'm sweeping out a warehouse in West LA." Fortunately, Emmylou Harris liked that song, the country rocker "Two More Bottles of Wine," off *Woman of 1660 Circumstances*—one of a series of terrific but low-selling records McClinton did for ABC Records in 1975-76. Some long-term fans call this trilogy, which also includes *Genuine Goodbye* and *Love Ruler*, the best of McClinton's recorded work. Excellence and lush reviews notwithstanding, ABC did little to popularize the albums. By the time that hapless company got swallowed by the MCA Corporation, McClinton was out of the picture.

"I closed a loan record company," McClinton jokes. His next step, in 1978, was Georgia's Capricorn Records. Once flourishing via the Allman Brothers and political help by owner had extended candidate Jimmy Carter in 1976, Capricorn was in decline when McClinton arrived. But his first LP there, *Second Wind*, brought out the rock winners in droves—myself included.

"You may be asking to me in jail before the night is out," were the first spoken words I heard from Delbert McClinton. Backstage at the Esplanada, a dingy, produce-district club in Portland, Oregon, he was fuming after a near punch-out with the club's boozehounded soundman. The owner told him to get out. Instead, McClinton stayed and came back the next night, rigging his own sound system with Feeder amps and playing a razor-sharp set that drew on every thing from early Raydon Jennings to Taj Mahal.

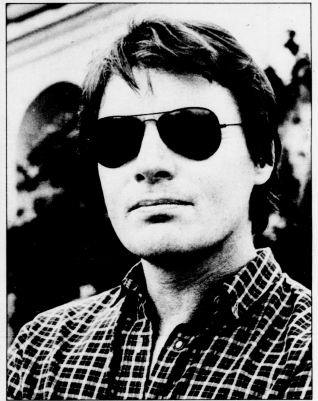
"I thought I was a bad motherf---er that night," McClinton recalls with a wide smile. "I got him believe it or not... even if the motherf---er never paid me." Capricorn folded its reins just as *Keeper of the Flame*, the second release, was making the charts. But important groundwork was laid. John Belushi and Dan Aykroyd caught McClinton's New York club shows and played shows sending his right, versatile hand for the Blues Brothers. Instead, they stole his "B Movie Box Car Blues" for the triple platinum *Brooklyn* full of blues album. They also wanted an appearance date for McClinton, who can look regally sexy with half an effort, on *Saturday Night Live*.

"Yeah," McClinton acknowledges, "that helped a lot. It hadn't been for that publishing money, and my wife's help financially, I couldn't've done it. I couldn't've kept the band together."

On the new album, McClinton sings songs previously done by Ray Charles, Al Green, the Temptations, Van Morrison and Joe Cocker. On past albums he's covered such heavy hitters as James Brown, Taj Mahal, Johnny Cash, Eric Burdon, Mick Jagger and Aretha Franklin. I ask if he's ever intimidated, knowing he'll be compared to such potent originals.

"No," McClinton says, "it chases bother me. Because if I can't do it, I won't." Abruptly, Jack Borders reenters with a satisfied gleam alight in his eyes. "What happened?" McClinton asks.

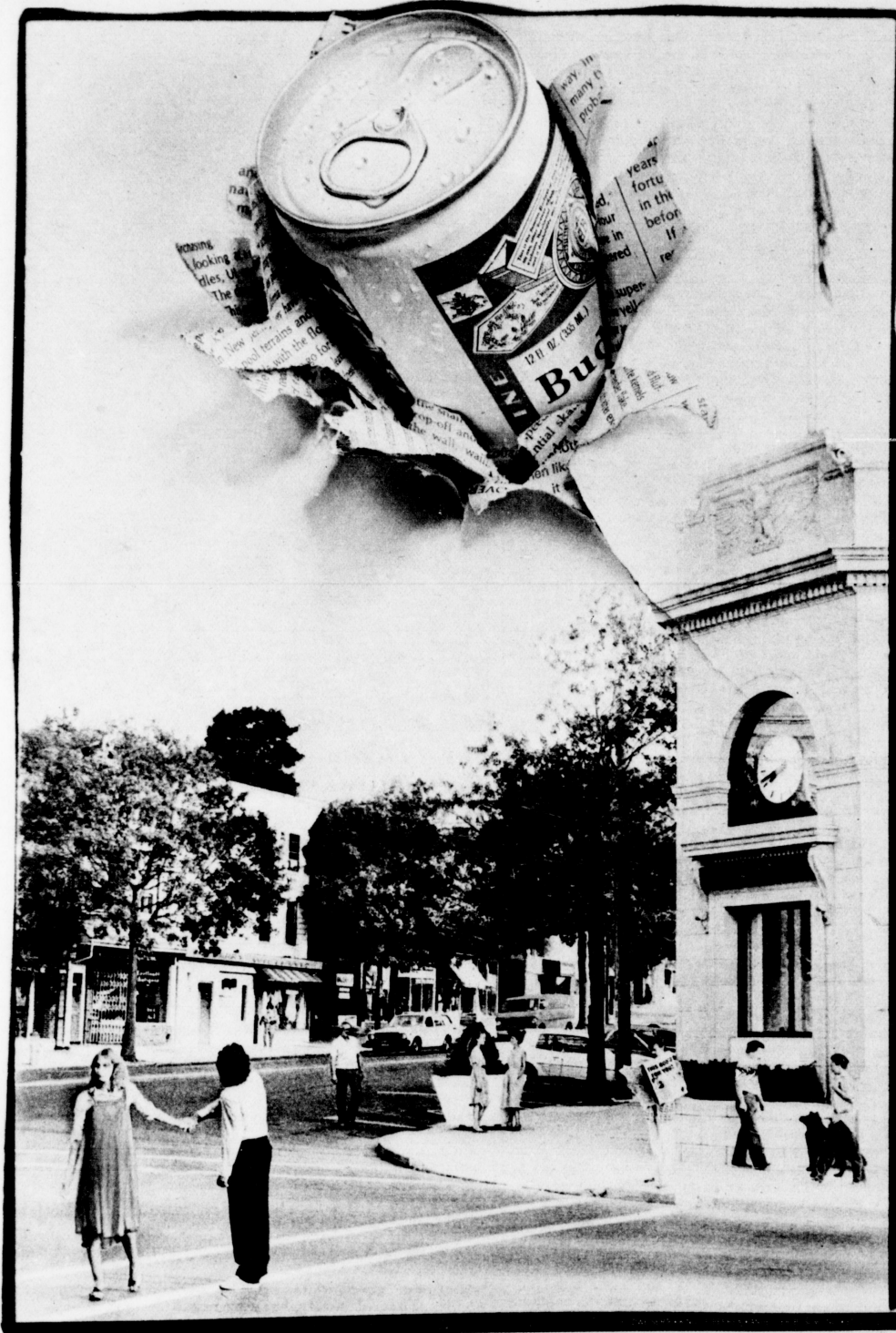
"\$10,000.00," Borders says, setting back expansively with a fresh drink, "and after the gig they're flying us to Fort Worth for some Mexican food."



"I'm a victim of life's circumstances/Raised around barrooms and Friday night dances/Sing'n' them old Country songs/Half the time endin' up some place I don't belong."

Delbert McClinton

"I don't know if I'm a victim of life's circumstances or if I'm just a victim of my own choices. I was raised around barrooms and Friday night dances. I sing 'em old Country songs. Half the time endin' up some place I don't belong."



THE AMAZING RICKY JAY

BY JUDITH SIMS

Ricky Jay came to dinner eight years ago (I didn't see him again until this interview, but never mind). In preparation for this major event, I left out every deck of cards I owned (not subtle, but effective)—six decks, in various conditions and ages. Jay didn't pay much attention to them until late in the evening. As guests assembled around the coffee table he casually shuffled and fanned one deck; the other decks were in a bowl off to the side. Then, the Moment I'd Been Waiting For: "Pick a card," he said. I extracted the queen of spades. "Place it face up in the deck, anywhere in the deck," I did. All the other cards were face down, the queen was peering up. Jay placed the cards back in their box,

then indicated, casually, that the packs in limbo on the edge of the coffee table should be examined. I opened each box, scrambling through the pasteboards, in every single deck the queen of spades was pointing in the opposite direction. We were amazed. I'm still amazed.

He doesn't look or act like any other magician. No top hat and tails, no Doug Henning sequins or boxes, no waxy mustache, no well-rehearsed patter. Jay looks like a large hippie, a Sixties speed-rapper with mid-torso brown hair (which he strokes often) blowing over a natty three-piece suit. His hands look ordinary, but they make birds appear, money disappear, cards fly in and out of decks and over entire buildings; his hands transform the shape and substance and even location of a given item. Jay is also distinguished from the black-cape crowd because he's funny.



OFF THE WALL

He is not a jokey punch-line comedian but rather a beguiling story teller who chortles over humanity's madness, relishing every morsel of weirdness that comes his way (such as his adventures performing on a Princess cruise ship for several weeks, or opening for Emmylou Harris in Lake Tahoe). A raconteur, of which we need more.

He's also an author, of an unfortunately out-of-print humorous instruction manual called *Cards as Weapons*. "The book is a lot like my act," Jay said, "utterly ridiculous but with some philosophy and actual card throwing instructions." He is currently at work on a history of "unusual entertainers over a 300 year period, people who were absolutely famous in their day. They are weirdos, but they were really famous. It's called *Genius or Charlatan?* because so many of them are in that nether world, like Wolford Bodie, who called himself "Bloodless Surgeon, Stage Electrician and Hypnotist."

Jay has even written a pilot for a TV series, "but I really can't talk about that now." He could talk about his work as technical advisor on the film *Escape Artist*, directed by Caleb Deschanel (*The Black Stallion*), starring Ryan's son and Tatum's brother, Griffin O'Neal. "I taught Griffin to do real sleight of hand; it was important for us to actually do the magic without camera trickery."

Jay himself seems easily amazed—witness his new routine, inspired by a newspaper article, an actual report about "The face of Jesus on a tortilla," in which a Mrs. Rubio of New Mexico was convinced she saw the face of Christ on her tortilla. "They have it in a plastic box, people make pilgrimages to New Mexico to see this tortilla," Jay said, utter amazement in his voice. "Anyway," he continued, "There's a classic magic effect called spirit painting where canvases are initialed and examined and put into a box, and a wet oil painting actually comes out. It's visually done. This effect was once used by fraudulent mediums in seances. I read the article in my act (I've done this effect only once, at McCabe's in L.A.) then

brought some guy up from the audience; he picked out two of the four tortillas I had initialed and held them, one on top of the other, in his hand. I then asked him to concentrate on a figure that would be easily associated with American life, something easily rendered in a few lines. I was leading the guy to think of Lincoln on purpose. The guy said he had it. I moved my hands around in the air, lifted off the top tortilla—and there was a happy face on the tortilla! Jay is thoroughly enjoying himself. "I looked at the guy as if it were his fault—I shook his hand and said 'Have a nice day.' Later I gave him some refried beans on the tortilla and a bottle of Dos Equis!"

Throughout this tale, Jay's voice has bulged with barely suppressed laughter. He loves his work.

But he also worries: about the fact that he's still not a world famous magician/comedian/writer, in spite of an average of one appearance per month on national television for three years (mostly daytime talk shows). About the state of the art in magic, since magic effects are not copyrightable, they are frequently stolen by less talented, less original performers. "Magic is the only art form in the world that has been shaped by amateurs," Jay said emphatically. "Most people's view of acting is the theater or movies, where they've seen a professional performance, but most people who've seen magic have seen some relative do it, or some jerk who's come to their high school—semi-professionals or absolute amateurs."

Jay himself was taught by an amateur—his grandfather. "He was one of a dying breed, a sensational amateur who took great pleasure in turning gigs over to professionals." Jay began doing card tricks when he was 4; by the time he was 7 he'd already appeared on television. Born in Brooklyn and raised in New York and New Jersey, Jay's early years and family life are not happy subjects. "I was always being arrested for being incorrigible, it was an utterly chaotic situation at home; my family and I have not talked for years. The first comedy I did was telling family stories in high school. Jay attended Cornell, Illinois, New York and Columbia universities, bouncing around with no clear career goals, but always perfecting his magic. He enrolled in Cornell's hotel school: "I was so naive, I actually thought I could run a casino in Las Vegas because I'd be the only one who would know about cards and food. Little knowing they don't let the chef anywhere near the casino!"

But Jay has logged a number of hours in casinos since then. "I was banned from playing in a few casinos in Puerto Rico" because he could win so easily; at other times he was hired to spot cheaters (dealers, not customers), and even gave lessons in card handling. "I still have lots of friends who are dealers and card hustlers." How did he manage to avoid the life of a con man? "It was very tempting at certain times in my life, but I'm too much of a ham. If you're a card hustler, your whole life is pretending you're someone you're not. You play down your skill, generally you deal to

a partner who wins the money, you can't even say 'God, I'm really hot tonight.' Ostentation gets you killed. As opposed to a performer, who has immediate gratification, which is obviously essential to me. That's the toughest thing for me as a writer. I write one sentence I think is good and I call people up."

So far in his long (nearly 30-year) checkered career Jay's greatest acclaim and attention came in London, where he hosted his own special (offered to him after just one appearance on another show). Jay refused to host a show with a bunch of magicians; rather, he suggested a format where each guest "made" magic—Mummerschanz, Clifford Guest, a ventriloquist without a dummy; and Bruce Schwartz, an "utterly devastating" adult puppeteer. Jay did comedy bits throughout until the end: "I took a piece of tissue paper and tore it into the shape of a moth, then rolled the paper up into a ball. With the camera in on a tight frame of my hands, I changed it into a live moth. Freeze frame, roll credits, and then the credits stopped and the moth went right to the end of the frame and circled around, then the final music and the show was over. Doing that was worth ten years of schlock gigs." So far Jay has been unsuccessful in convincing the BBC to release that special to American television.

Jay will resume touring colleges this spring (he doesn't always do magic; sometimes he gives a lecture titled "Sense, Perception and Nonsense"). At interview time, he was recovering from a mysterious skin rash which hospitalized him briefly. He said he might cut his hair, and he was on a diet, so that when he adjourned to a cafe for lunch, he ordered Perrier and soup. I paid the check with a hundred dollar bill (no, I don't carry them of ten); seeing it lying there on the little red plastic tray was too much for Jay. He picked it up, folding it in twos, fourths, and so on, down to a little one-inch nubbin. He then carefully unfolded it—it had been transformed into a two-dollar bill. I smiled. I'd seen him do this on stage. I wasn't really worried, but when he folded up the two-dollar bill and unfolded it back to its hundred-dollar state, I admit to a small sense of relief.

How does he do it? I have never presumed to ask, because, like Ricky Jay himself, I love being amazed.

The Latest Astounding Effect

Ricky Jay invites a woman to join him onstage. He borrows a ring from her, puts the ring in the envelope, seals the envelope and gives it to the woman to hold. She holds the envelope for a certain length of time while Jay produces a deck of cards and says that the cards have a relationship to her ring. The woman opens the envelope. The ring is gone! Jay then throws the cards into the audience, far into the audience. There is a balloon hanging from a rafter that has been there the entire time. One of the cards breaks the balloon; a big bird flies out of the balloon and lands on Jay's arm. Tied to one of the bird's legs is a ribbon and a little package, and inside the package is the woman's ring.

(Advertisement)

Juice Newton: This Angel Is Ascending



An attractive honey blonde from California with the intriguing name of Juice Newton is suddenly one of the hottest ladies in the recording industry. Newton's single "Angel Of The Morning," from her new Capitol album *Juice*, is ascending both the pop and country charts as if the song had wings. Requests for television appearances and showcase concerts in prestigious clubs across the country are pouring in. According to record biz oracle Kal Rudman: "By the end of the year, Juice Newton will be one of the top female artists in the music business."

What accounts for Newton's virtual "overnight" emergence as a dynamic commercial songstress? The answer is her sound.

After half a lifetime of performing, more than a decade of constant touring and five previous albums, Juice Newton's style is now *in style*. Megastars like Kenny Rogers and Dolly Parton have obliterated the barriers between pop and country music formats, making room on the airwaves for the blend of country vocal and instrumental textures with pop melodies that Juice does so well. All of a sudden, Juice Newton is a singer with a sound whose time has come.

"I've always been moving in this direction with my music," she says in a voice that reveals her southern Virginia upbringing. "My roots are in folk, but now I consider myself to be a country/pop singer, with the accent on 'country.'"

"Juice's voice is definitely a country instrument," agrees Richard Landis, producer of *Juice*. "But when she brings that instrument to mainstream material, that's when the mass appeal magic happens."

Newton and Landis have succeeded in capturing this magic on vinyl, emphasizing through song selection and arrangements some provocative

With her smash hit "Angel Of The Morning," Juice Newton is becoming America's favorite urban cowgirl.

aspects of Juice's personality that have never come through in her earlier recordings. "I've always thought of Juice as a female desperado," says Landis. "Personality-wise she's strong, not the least bit submissive, and yet she's very feminine. She can sit at the bar and drink with the boys, but you never forget that she's an extremely appealing woman. We wanted to show this com-

bination of toughness and tenderness."

This portrait is developed with stylish skill on *Juice*. Songs like "Angel Of The Morning," "Shot Full Of Love" and "Queen Of Hearts" evoke images of a spirited, passionate and playful contemporary woman. She's the kind of lady every urban cowboy would love to meet and every urban cowgirl would love to be.

Juice (the source of the nickname remains shrouded in mystery) was still a teenager when she began her career singing folk songs in coffee houses. "It was the 'telling' side of folk music that attracted me," she recalls. "It was hard-hitting. It really said something to you."

But by the late '60s, the demand for folk music had died. Traveling to college in California, Juice met guitarist/composer Otha Young. The couple have been together ever since, progressing through a variety of lineups, moving from acoustic folk styles to more expansive, electrified country-flavored pop of *Juice*. The progression is musically chronicled on five albums, two early folk rock efforts and three more recent Capitol LPs—*Come To Me* (1977), *Well Kept Secret* (1978) and *Take Heart* (1979).



Along the way, Juice's hybrid musical style fell on more rather indifferent ears. Top 40 stations thought her "too country," while country audiences were tentatively receptive. But increasingly enthusiastic response to her versions of pop songs like "It's A Heartache" (a gold record in Mexico) and "Sunshine" confirmed a crossover potential that has now become a reality.

In its first two weeks of release, "Angel Of The Morning" was added to the airplay list of more radio stations than any other record in the country. The single is a hit with pop, country and adult contemporary listeners alike, and the album features other selections just as stunningly performed.

"It's taken a long time, and it's been tough," says Juice, "but now that the barriers are down, I think music like mine has a chance to reach a lot of people."

Turn on *Juice* and you'll hear why she's right.

WARREN ZEVON

Stand in the Fire

(*Asylum*) Live rock albums can provide a boost to an artist's career, or they can show up a performer's weaknesses as a live act. Fortunately for Warren Zevon, an almost-star in need of a strong LP, *Stand in the Fire* is one of the best in-concert records to appear in some time. Collecting the singer/songwriter's strongest tunes in one package, it makes an effective case for his importance as an up-and-coming rock talent.

Besides serving as a "greatest hits" package, the LP offers a spirited, good-humored performance by Zevon. His vocals are convincingly aggressive when they should be, wimpy tongue-in-cheek when his most absurd songs call for a lighter touch. A revised "Werewolves of London" finds him bellowing out to the crowd that the monster "is looking for James Taylor," an amusing lyrical switch.

While several ballads are delivered with conviction ("Jeannie Needs a Shooter," "Mohammed's Radio"), *Stand in the Fire's* finest moments come during the grittier rock-outs. Side Two features a sizzling-hot sequence of such tunes, opening with a snarling "Lawyers, Guns and Money" and closing with a manic cover of "Bo Diddley."

Zevon's latest LP is so enjoyable that I'll just mention in passing that its two brand-new songs aren't terribly interesting. What really counts is that, on the whole, this is his most potent album to date.

Barry Alfonso

CREEDENCE CLEARWATER REVIVAL

The Royal Albert Hall Concert

(*Fantasy*) This long awaited live document from the late, lamented Spartan heroes of rock has more than its share of problems, none of which should restrain the group's fans from buying a copy. There is, in fact, positive incentive for collectors of rock curiosa: It seems that the LP's fourteen cuts weren't recorded at London's Royal Albert Hall in April of 1970 at all. No, they really originate from an Oakland Coliseum concert in January of that year. Whoops! Fantasy Records, after presumably firing its archivist, is reprinting the cover, which makes this edition an instant oddity.

If the snafus had ended there, this could well have been a classic among live LPs. The songs are certainly here; "Born on the Bayou," "Green River," "Travelin' Band," "Proud Mary," "Fortunate Son" — a deposition to Creedence's long overlooked contribution to the three-minute single. These are tough, tight tunes that should sound as good, if not better, as when they first ate up the charts in the early Seventies.

The fact that they don't is the fault of one person — some guy named Danny Kopelson, credited with the remix on this technical disaster. As good a drummer as Doug Clifford was, there must have been something else happening up there that night in Oakland. Actually, you can just make it out behind the thundering drums and deafening cymbal crashes. There seem to be some guitars, it's hard to tell,

ON DISC

there may even be a bass, although it could be turntable rumble. The only thing that survives — and survives gloriously — this horrendous mix is the astonishing whiskey-and-Bull Durham growl of John Fogerty's vocals. It's reason enough to own a copy. Fogerty's singing is simply among the best in rock and roll. Its terse urgency is matched only by the songs he wrote. Too bad, really. A Creedence Clearwater Revival album is long overdue. This mislabeled, mismatched album is a frustrating indication of what might have been.

Davin Seay

IAN DURY & THE BLOCKHEADS

Laughter

(*Epic*) Ian Dury & the Blockheads are enormously popular in England due in large part to Dury's portrayal of an earthy Cockney street character with a heart of gold. Ironically, the central element of their appeal there — the decidedly British character of the music — is Dury and company's biggest single drawback in terms of attracting an American audience.



Dury: decidedly British

On *Laughter*, his third LP, Dury doesn't so much sing songs as spin yarns while the Blockheads lay down a suitable groove behind him. The replacement of musical director Chaz Jankel by former Dr. Feelgood guitar ace Wilko Johnson has shifted the overall sound from the slick funk of *Do It Yourself* to a more basic, raucous brand of rhythm & blues.

The Blockheads are such a crackerjack unit — special kudos go to Norman Watt-Ray's stellar bass work — that they essentially overshadow Dury's contributions. Several songs cry out for more substantial lyrical content than Dury telling us (however wittily) what it feels like to be a train and tossing off pearls of wisdom like "Take your elbow out of the soup/You're sitting on the chicken" and "A mouse runs up your leg/It's one o'clock in China" for our edification.

Dury & the Blockheads are undoubtedly more effective onstage where Dury's persona is more fully developed. Johnson can unleash the definitive (accept no substitute, kids) psycho-strut and the sheer musical excellence of the band simply overpowers any lingering shortcomings. On vinyl, they're still something of an acquired taste for American listeners; *Laughter* is a solid albeit uneven album that requires acceptance of Dury on his own terms to fully appreciate the music.

Don Snowden

THE CLASH
Sandinista!

(Epic) Look Out! Clash upside your head!

It's easy to feel a little dazed after hearing *Sandinista!* The Clash's latest opus is 36 songs and 2-1/2 hours long, and it pursues its political and social themes down practically every musical back alley imaginable. The record is so vast and so difficult to assimilate that Epic shuddered at the very thought of releasing it here; indeed, the label has boiled it down to a 12-song sampler called *Sandinista Now!* for critical and radio consumption.

Yet, as rugged as the early going may be, *Sandinista!* in the end is the Clash's richest and most daring release yet. It may not have the gut-ripping impact of *The Clash*, but it showcases a band that is willing to risk all and pull off a difficult creative and imaginative caper nonetheless.

Politics, both English and international, make up the core of *Sandinista!* The group tackles a kaleidoscope of subjects: the new Cold War (in "Ivan Meets G. I. Joe") sex in government (in "The Leader"), the draft (in "The Call Up"), American and Russian imperialism (in "Charlie Don't Surf" and "Washington Bullets"), the political fate of postwar England (in "Something About England"), public housing (in "Up in Heaven"). Seldom is anything just thrown against the wall to see if it sticks; the music and lyrics are composed with care and dynamically played and sung.

The less political material (though none is strictly apolitical) ranges over subjects far and wide: from the independent U. K. music scene to police harassment, from the drug world to the New York transit strike. There is an excited inquisitiveness on *Sandinista!* that is unexpected, even after the giant steps of *London Calling*. Musical styles

are as divergent as subject matter, with fun, folk, blues, jazz, gospel and (of course) massive doses of reggae churning together in a thick, marvelously detailed production sound.

No other post-'77 U. K. band has attempted a musical conception structured on such grand terms. Joe Strummer, Mick Jones and company have already been written off in the English press as the victims of *hubris*; yet, to these ears, their achievement seems as large as their ambitions. The early romantic naiveté of the Clash's political views has been stretched with each succeeding album, and on *Sandinista!* they elongate things to the snapping point. But, despite a few uncertain moments, nothing ever snaps.

The Clash persist in testing themselves musically, and they are now testing their audience as well; those without the patience or imagination to appreciate the band's metamorphosing style may get left behind by *Sandinista!* It's a race to catch up with this fast-moving and adventurous band, it's true. But the Clash have already made their stand: running in place isn't really running at all. *Sandinista!* is a grand adventure in music and in politics, and it's worth the chase.

Chris Morris

ELVIS COSTELLO
Trust

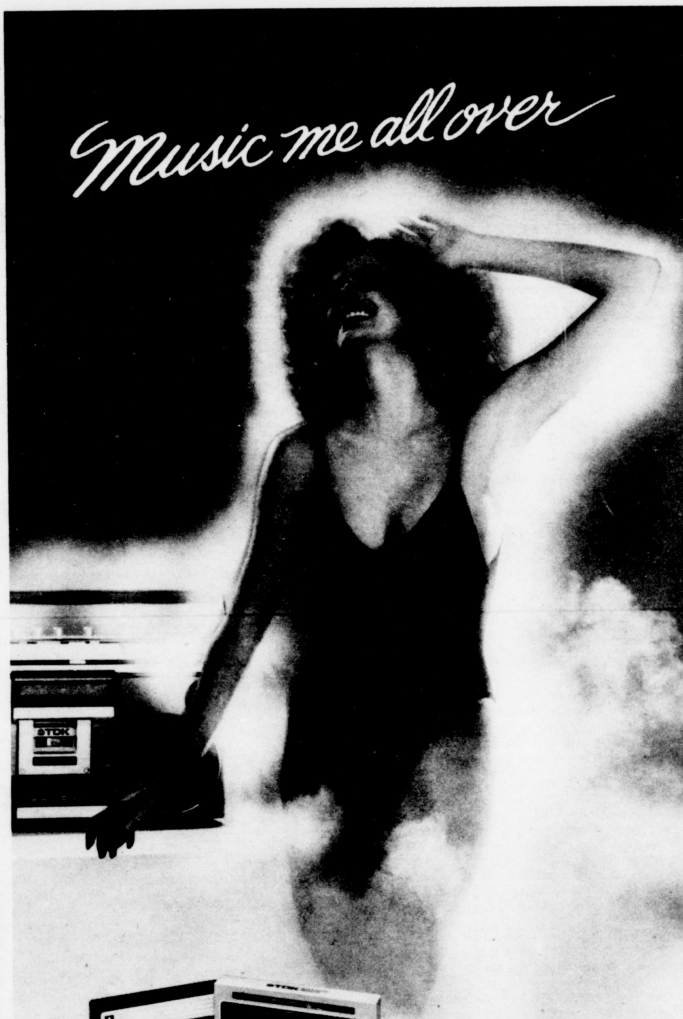
(Columbia) Considering his attacks upon greed and status-seeking in his songs, it seems insulting to suggest that Elvis Costello thirsts after the American hit record that has thus far eluded him. Yet *Trust* reflects such a desire.

With a string of brilliant albums to his credit, Costello has set the highest standards in rock songwriting and performing. Some viewed him as just another bifurcated New Waver when he first appeared, but it's become clear that he's actually a staunch musical traditionalist, drawing upon influences as diverse as Sixties psychedelia and Hank Williams barroom balladry to create his sound. In tandem with the versatile, flashy Attractions, he's released records of unusual wit, ingenuity and emotional punch. *Trust* doesn't indicate that Costello has lost his touch. But for the moment, he isn't growing or progressing. It's chief flaw is that much of what it contains has been done before, and generally better, on his earlier LPs.

Costello's lyrical preoccupations are the same as ever — sexual paranoia, shallow trendiness and the spectre of government control. His special brand of militant alienation lacks its usual bite, however — "Lovers Walk," "Pretty Words" and "New Lace Sleeves" rely too heavily on his now-familiar songwriting formulas. At times, his verbal tricks (puns, strange juxtapositions) are enough to carry him through a lyric, but too often the ideas play out.

His country entry for this album, "Different Finger," fails to offer anything different from his past compositions in this vein. *Trust*'s showcased number, "From a Whisper to a Scream," is indicative of the LP's shortcomings. Though Costello and co-vocalist Glenn Tilbrook labor mightily, they can't elevate this song above the mediocre.

Those are the notable duds — there (Continued on page 12)



MUSIC LIVES ON TDK
TDK

Fill a TDK cassette with music and the playback is unforgettable. It's music, full and rich. Charged. Vibrant. Instruments cascade, surround, bathe you in music. Crystal clear. Not a note missed in the flow. On TDK cassettes the extraordinary happens. Music lives. Experience the energy of TDK. Start the music. Then glow with it.

TDK cassettes warranted for a lifetime. © Copyright 1981 TDK Electronics Corp., Garden City, N.Y. 11530

ON TOUR

Ben Day & the Zipatones

IN NEW YORK

Bill Plympton said the joint was a firetrap and if anything happened New York would lose its cartoonist population in one big flame.

What happened instead was a smash—the one-time only-and-forever performance of Ben Day and the Zipatones, four well-known New York illustrators and cartoonists, a pickup drummer and bassist, and three singers—the Zipettes.

Bill Plympton, nationally-syndicated author of "Tube Strips," "Medium Rare," and the weekly strip, "Plympton," and Mark Alan Stamaty, *Village Voice* author of "Carrtoonin'" and "MacDoodle Street," started their career at friends' parties doing a broken-down Elvis imitation. Plympton knew most of the songs on guitar and Stamaty's wobbly knees captured the pathos of Presley's last days.

When Lou Brooks, AKA Eddie Romaine and frequent illustrator for *Playboy* and *Rolling Stone*, decided they all should go legit-for-a-night, adding his own stand-up lounge comedy to their Elvis dreams, one heard the stumble of fools shuffling in. And what the hell.

But it was a happy moment that gave birth (albeit breath delivery) to Ben Day and the Zipatones, reverentially named for tools of the graphic design trade.

On Friday the 13th of February, Plympton, Stamaty, Brooks and Elwood Smith—himself ubiquitously published but unheard as a singer—hailed their friends and art directors down to a hired hall on deserted Bond Street and made good. A better surprise than found money—not for the hot guitar licks or sugared voices—but for the volatile happy havoc they played on all expectations.

Lou Brooks as Eddie Romaine (the humor of funny glasses done to a sick twist) ought to be signed. And the guys played great. They practiced hard for the Bond Street bash. You could see it and thank them.

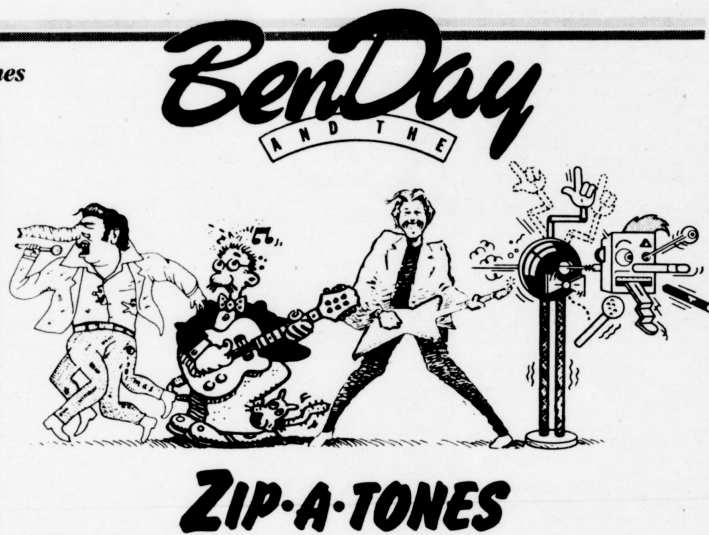
Country favorites and solos from the Zipettes (two of them—Liz Gallagher and Maureen McElheron—the only pros in the Zips) built languorously up to Brooks' and Stamaty's (AKA Ben Day) star turns.

Brooks composed and sang "Baked Bean Boogie" in homage (???) to Boston, and a smash hit, "The 10 Commandments of Art"—"Always use a nude model whether the assignment calls for it or not... "If you must use a nude male model/insist that he wear an athletic supporter"... "when spec'ing type, always use Helvetica Medium"... (C. 1981, Lou Brooks, Inc.) There was other stuff about finding his girl in the arms of a stat messenger who lost an invaluable, irreplaceable work of art on the subway and got it in the heart with an X-acto knife.

And finally, there was Ben Day—Stamaty with no wobbles.

"I get \$25,000 per wiggle." And he was smooth and pretty in yellow pants and blue brocade, hair slicked back, playing the best joke on a joke that Elvis ever gave rise to.

Altogether a great bash. A quick blip on the radar screen of self-serious en-



STAMATY, SMITH, PLYMPTON, BROOKS

tertainment, and a spectacular argument for one-night stands.

L.M. Eklund

Billy & the Beaters

SAN DIEGO STATE UNIVERSITY

Their name suggests a trendy New Wave group but Billy and the Beaters are quite the opposite. Led by singer-guitarist Billy Vera, an active artist since the mid-Sixties, this nine-piece outfit is as staunch a rhythm and blues band as you could ask for. Vera himself is hardly a young firebrand either—resembling a Rick Nielsen entering middle age, his looks match his musical track record.

Billy and the Beaters, then, are no punks—their virtue as a group lies in their tightness and polish. These qualities were in evidence at their San Diego show, a satisfying affair despite a few awkward moments. While limited in scope, this concert demonstrated the group's considerable potential.

The band's horn-heavy r&b style was in evidence from the show's opening moments on. The Beaters feature four saxophonists on stage, who honk out thick, rhythmic blasts which evoke the old Stax/Volt sound. Few bands use such a horn section on stage, and the reedmen's insistent squeals were refreshingly different. Clustered about a single mike, the sax quartet was visually striking as well.

Vera's sax section was so potent that they tended to obscure the other players, including former Doobie Brother Jeff "Skunk" Baxter, on tour with the band as a special guest. Apparently, his presence was mostly intended as a commercial draw, for his contributions on steel guitar were slight. Confined to a corner of the stage, he could be seen shaking his head when a band member would ask him to solo.

His low profile, though, was more than compensated for by Vera, an engaging, frolicsome stage personality with a strong, flexible voice. Doing splits and wheeling about, he genuinely seemed to be having fun under the spotlights. His affection for r&b was evident as well. His original material, particularly "I Can Take Care of Myself" and "Someone Will Hold You," effectively combined sophisticated word-play and bump-and-grind festiveness with raunchy sentiments.

Vera's fifteen-year background as songwriter and performer serves him well in concert. His professionalism matches his enthusiasm on his upbeat

numbers. Vera's only failing would appear to be his treatment of ballads. By giving them long-winded, tear-jerking introductions at the San Diego State show, he undercut their effectiveness. Though he well may have been sincere when offering such heartfelt songs as "Here Comes the Dawn Again," his excesses made them hard to take.

Billy and the Beaters' biggest asset is that few bands are covering the turf they are. Their music is decidedly Old Wave, but timeless in its energy. With a bit of fine tuning, Vera and company could become a hitmaking proposition.

Barry Alfonso

ON DISC

(Continued from page 11)

are also some successes here. "White Knuckles" boasts a galloping arrangement and frantic singing in the manner of E.C.'s "Oliver's Army." "Strict Time," an amusing look at prudery, bounces to a zesty Latin tempo. And "Shot with His Own Gun" is one of Costello's best ballads to date, touching in its portrait of a desensitized gigolo.

Still, the overall impression *Trust* leaves is less than satisfying. For the moment, Costello is trading water artistically, even if this LP may be his commercial breakthrough.

Barry Alfonso

MILES DAVIS

Miles Davis Chronicle, The Complete Prestige Recordings

(Prestige) The Prestige recordings can be looked upon as a series of lab sessions that led to breakthroughs for not only Miles but the rest of the jazz

world as well. The net result was a reordering of harmony, a reconsideration of the small group in jazz, an alternative mode of expression for the trumpet, several stylistic changes in the music and the cultivation of an audience that knew how to sit still and listen.

Davis was something of a child prodigy, snatched up at the tender age of 19 by the grand master of bebop, Charlie Parker, to be his front line trumpeter. The reigning trumpet influence at the time was, of course, Dizzy Gillespie. Gillespie's superlative technique, consisting of an advanced harmonic sense, practically unlimited power in any register and a fluent quickness, made him the standard by which trumpeters were judged. Davis had technical limitations that he eventually used to his own advantage.

Cornetist Nat Adderley explains: "I think Miles realized that he was never going to be able to play like Dizzy and that he'd better develop something that was more in keeping with what he

could do, instrument-wise. As a result you've got a style. Over the last twenty or thirty years it is the most prolific trumpet style."

Although he had gained reknown in the Parker group and in 1949 had offered an alternative to bebop with his quietly revolutionary "Birth of the Cool" recordings, in 1951 Davis was little more than an itinerant trumpeter. Drug addiction and its attendant miseries had undermined any continuity in his life. Prestige was one of the companies recording jazz that could sign "name" musicians at bargain basement prices.

The music: Oddly enough, the strongest set of tunes is a 1951 date led by alto saxophonist Lee Konitz, the only Prestige session in which Davis was a sideman. The two George Russell tunes "Ezz-Thetic" and "Odjenar" represented the avant-garde of the day and Davis makes an interesting addition to the group of Lennie Tristano disciples.

A January, 1953 session reunites Davis and Parker. This time, Parker is the sideman and Davis the leader. As an added kicker, Parker plays tenor, as does the other horn player on the date, Sonny Rollins. According to Dan Morgenstern's liner notes, it took a fifth of gin (for Parker) and a little pleading (for Davis) to get this session underway, but the results are fascinating. Parker sounds totally relaxed and at home on tenor and Rollins shows no signs of being intimidated.

Davis had taken to playing with a Harmon mute in his trumpet, producing the brooding, introspective, cool quality that went straight for the heart. In April of 1954, having shaken off his addiction, Davis, with one record session, shut down the cool school that had been taken over by white West Coast players. The tunes were his own "Walkin'" and an old Gillespie gauntlet "Blue 'n Boogie."

The following year at the Newport Festival, Davis won over the entire critical fraternity with one performance. Though he had been dismissed by the scribes for years, they now rushed to restore him to grace. Columbia Records beckoned with a fatter record deal but there were still contractual obligations to Prestige. The last four Prestige dates were somewhat quick and dirty but Davis still found the time to lay the groundwork for probably the greatest small group of the 1950s.

Davis took a tenor saxophonist who at 29 had not completely found his own voice yet, John Coltrane; a pleasant but not outstanding pianist with a penchant for cocktailisms, Red Garland; an unknown bassist barely out of his teens, Paul Chambers; and a drummer who to everyone else's ears played too loudly, Philly Joe Jones. This was the quintet and though there would be some personnel changes, this was to be Davis' working band for the rest of the decade.

Although the band reached its finest flowering on record with Columbia, (cf. *Kind of Blue, In a Silent Way, Miles Smiles*) the Prestiges are more than rewarding. The standout tune, for me, is the lovely ballad "It Never Entered My Mind." Coltrane lays out and it's just Miles and the rhythm section. Even though he fluffs the theme, even though he recorded the definitive version of the same arrangement for Blue Note two years earlier and even though Garland doesn't approach Horace Silver's achingly beautiful solo, the piece is exquisite. It's followed by "When I Fall in Love" and given the same muted, moody treatment. It is, to quote Stephen Davis, "a great song to have a broken heart by."

Kirk Sillsbee

& OUT THE OTHER

REPORTS THAT Mick Fleetwood has ended his fourteen-year stay with Fleetwood Mac can't be substantiated. They started when it was revealed the lanky drummer was pursuing a solo project called *Mick Fleetwood's African Odyssey*. Fleetwood has been spending considerable time in Ghana, working with guitarist Todd Sharpe (of the Bob Welch band), plus numerous Ghanaian musicians. A benefit concert for the Ghana Musician's Union, held February 21, will be televised on PBS channels, together with footage on the making of the album.

Big Business

FRANCIS COPPOLA'S Zoetrope Studio is still in business, thanks to a \$500,000 anonymous loan (reportedly from Norman Lear) and \$8 million from Canadian real estate whiz Jack Singer (who now has his own office at Zoetrope). Singer says he'll see to it that there's enough cash for Coppola to finish *One from the Heart*.

TWENTIETH-CENTURY FOX is facing a major change: outright purchase by Denver oilman Marvin Davis (a pal of Ford and Kissinger) whose estimated weekly income exceeds \$1 million. If Davis goes through with the stock purchase, 20th will then become a private company, no longer open to public scrutiny.

WALTER ANNEBERG, the man behind *TV Guide* and one of the men behind President Reagan, has pledged \$15 million to the Corporation for Public Broadcasting (\$1.5 million per year for ten years). Seems only fair, now that Reagan has slashed funding for public radio and television.

DISNEY ON FILM—A Forum on Animation and Fantasy Filmmaking in the 80's" is currently touring 33 universities across the country, featuring animators and live-action experts; filmed comments from Kirk Douglas, Ray Bradbury, Shelley Duvall, etc.; and previews of upcoming Disney features (like *The Fox and the Hound*, *The Black Cauldron*, and live action clips from *Popeye*, *Dead and Buried*, *Never Cry Wolf*, etc.).

Stung

STING OF THE POLICE could be a movie star: he's seriously discussing a TV movie called *Parole* and a Stigwood film called *While my Guitar Gently Weeps*, in which he'll reportedly play a famous guitarist whose hands are broken by thugs (Sting appeared briefly in *Quadrophenia*). This film is not based on the George Harrison song, but on a book by Paul Breeze (and the name may be changed). George Harrison has no involvement in this film, according to Stigwood executive Beryl Virtue.

KIM PRING, Miss Wyoming of 1978, picked up a bigger prize recently: a \$26,500,000 judgment against *Penthouse* magazine and writer Phillip Giofari. According to Pring, there were too many similarities for comfort between herself and the heroine of "Miss Wyoming Saves the World," an August, 1979 short story by Giofari about a baton-twirling beauty queen. Especially galling to Pring were the fictional character's sexual turns with contest judges and various others.

Something New for the Midnight Show

A SEQUEL TO *The Rocky Horror Picture Show* is due soon, called *Shock Treatment*, also produced by Lou Adler. Brad and Janet (played by Jessica Harper of *Stardust Memories* and Cliff de Young) try their luck on several TV game shows like *Save Your Marriage* and *Are You a Psychotic?* One of the hosts lusts after Janet and tries to get Brad committed to an insane asylum. You've been warned.

Who's in What

BETTE MIDLER will star in a Las Vegas romance (she'll sing a couple of songs) called *Jackpot*; the producers want Richard Gere to costar (who doesn't?). . . . Natalie Wood and Tim Hutton will star in *Two of a Kind*, about an older woman novelist's relationship with an aspiring young writer . . . Sally Field plays a nightclub singer in *A Private Affair* who falls in love with a 15-year-old boy . . . Robert Redford's next will be *The Verdict*, in which he plays a Boston lawyer who is ostracized by polite society when he accepts a medical malpractice suit . . . David Naughton, the dancing fellow in all those Dr. Pepper commercials, stars with Jenny Agutter in *An American Werewolf in London*, directed by John Landis, about . . . you guessed it . . . an American college student who is attacked by an unknown beast on the moors one night . . .

THE OFT-POSTPONED film biography of Ghandi is about to start with an Anglo-Indian, Ben Kingsley, in the title role (after unsuccessful attempts to cast English actors like John Hurt). Candice Bergen will play *Life* photographer Margaret Bourke-White; Martin Sheen also stars, and is donating his salary to CONCERN, an Ireland-based organization that supplies food and medical aid to impoverished Third World nations.

WE HEAR THAT Debbie Harry's solo album will be produced by Rogers and Niles (the guys who did Chic, Diana Ross, etc.) and will be most, if not all, R&B . . . Jack Nitzsche's music for the film *Cutter & Bone* (remember last May's Jeff Bridges cover story?) uses a zither and water-filled glasses (played by Canadian Erik Harry) and is reportedly dazzling.

Chasing Chase

CHEVY CHASE has been busy in spite of abysmal reviews for *Caddyshack* (which nevertheless scored big bucks last year) and *Seems Like Old Times*. He's starring in *Over the Rainbow* (nicknamed

"Over the Budget," since it is), about the making of *The Wizard of Oz*, specifically the casting of all those Munchkins (Carrie Fisher co-stars as a non-Munchkin); next Chase will do *Modern Problems*, co-starring Patti D'Arbanville, described briefly as "about telekinetic." Let's hope it's better than *The Fury*.

Last Month's Changes

FITZCARRALDO, the Peru-located film to star Mick Jagger, is currently on hold because co-star Jason Robards came down with dysentery and had to cancel. If director Werner Herzog does not find a replacement soon, the production may close down altogether.

And *Taipei*, the James Clavell epic that has been on and off and on, is once again off. Too expensive.

And More Sci Fi Movies

ROGER CORMAN'S New World Pictures will release *Planet of Horrors* this summer, an *Alien*-esque journey to a distressed planet, with pyramids thrown in for good measure. Corman also plans a film called *Shopping Center*, to be made in Houston, and he's offered starring roles to all members of the Doobie Brothers, but nothing is definite yet.

Attention Student Filmmakers

THE WINNER of last year's Academy of Motion Picture Arts & Sciences Student Film Award in the Documentary Achievement Category was *Karl Hess: Toward Liberty* by Roland Hallé and Peter W. Ladue, made while they were students at Boston University (where Ladue now teaches). This same film is currently nominated for an Academy Award in the Best Achievement in Documentary Film, Short Subject category. Huzzah, congratulations, and we'll all be watching the televised Awards ceremony March 30. Deadline (each year) for the Academy's student film competition is April 1. Check local university film departments for details, or write to Karen Arandjelovich, Academy of Motion Picture Arts & Sciences, 8949 Wilshire Blvd., Beverly Hills, CA 90211.

Pick a Card

IT COMBINES TWO THINGS I've always found appealing: trading cards and old blues singers." R. Crumb, probably the most influential of the "underground" cartoonists, is describing *Heroes of the Blues*, a set of illustrations he made of country blues artists of the Twenties, Thirties, Forties and Fifties. Mounted like bubblegum trading

cards, *Heroes of the Blues* comes in a boxed set of 36 and is sold in various record shops and comic book stores. Guys like Clifford Gibson, Blind Lemon Jefferson and Bo Weavil Jackson are represented. The lone woman is Memphis Minnie, who cut more than 150 records, including "Bumble Bee Blues." Because the cards are hot sellers, Crumb is planning a series on old Jazz artists and another on old Country & Western stars.



R.I.P.

CRITICS CALLED Michael Bloomfield a "bizarre figure, whose vast potential has remained irritatingly unfulfilled." That might have been his epitaph, except for two brand new releases reportedly worthy of Bloomfield's copious talents.

The man *Guitar Player Magazine* called "barroom Scholar of the Blues" died in San Francisco of unknown causes. His body was found by police in his car on the morning of Sunday, February 15.

"He was up, he was fantastic, there was absolutely no depression," says Norman Dayron, Bloomfield's neighbor, producer and close friend since college days. "The new records were his best art, better than anything he'd ever recorded before."

Son of a wealthy industrialist, Bloomfield was hooked on the blues via radio. As a teenager he jammed with giants like Muddy Waters and Magic Sam, Howlin' Wolf and B.B. King. His fame came with the Paul Butterfield Blues Band, Electric Flag and the high-selling Super Session albums.

Bloomfield's guitar led Bob Dylan into the electric age on "Like a Rolling Stone," *Highway 61 Revisited* and *Blonde on Blonde*. But his favorite recording remained *If You Love These Blues, Play 'Em As You Please*, a 1977 Grammy-winning instructional album for guitarists.



COLLEGE GAMES

A not-for-credit mind-bender fiendishly devised by the editors of GAMES magazine to drive you bananas.



SuperQuiz

A comic book brain-buster

Hey kids! Remember *comic books*? Remember spending countless afternoons with a bunch of super-powered crimefighters who never seemed to age? Remember reading them late at night underneath your sheets with a flashlight? Remember your mother ripping back the sheets, tearing up the comic book and hitting you over the head with the flashlight? Remember moving up to *Playboy*? And remember two weeks ago when you blew off studying for a bio exam so you could catch the latest issue of *The Fantastic Four*? You do? Good! Then you should have no trouble remembering the superhero names of the fifteen secret identities listed below. To give you some help, we've hidden the names across, up and down, and diagonally in the find-a-word puzzle at the bottom. No fair using your Captain Midnite decoder ring, Zowie!

Steve Rogers	Linda Danvers	Billy Batson
Diana Prince	Peter Parker	Johnny Storm
Barry Allen	Hal Jordan	Bruce Wayne
Don Blake	Ray Palmer	Janet Van Dyne
Matt Murdock	Tony Stark	Bruce Banner

R A C Z A B I E H C R O T N A M U H O A N I
 A P S A M C I B G R U S L E K I I H B R P T
 W M A M P R F G L R O H T D T E L T E L L F
 E R W I C T N S J R Y O R E A K Y T E A C S
 M R O T D D A R E D E V I L B C N J N V L D
 I R N G L T M I T L J H V O H A Q A C E I O
 W K D R N W R E N O S A L N L N L R V T L J
 A Y E S K I E S J A N B D N R N I R R L L M
 S T R L M N D U L O M O E A E L A T L A P O
 P I W L A W I F R A M E X B D M C P R B F T
 A C O N O I P L I M R K R O N L A S I A C A
 F C M G L N S L T G T G A I L P C R G T I O
 O I A E A E I T O A N R A A C O O E R M O L
 L G N A M N O R I I E T B Z O A R D E A T L
 T A B A O P L E K M P T U S E U O A P N I A
 I M O G S R A R S A O P H U L K O V U N C E
 A J A M E S G F C O I E S T C A F N S K D A

For correct answers, see this space in next month's *Ampersand*. And for more mind-stimulating quizzes, puzzles and other fun features, pick up the current issue of GAMES wherever magazines are sold.

Answers to last month's quiz "Cinema Academia": 1. i. Harvard 2. e. Berkeley
 3. i. Harvard 4. j. Faber 5. f. Huxley 6. k. Indiana 7. l. Notre Dame
 8. d. Yale 9. a. Columbia 10. b. Sheraton

GAMES magazine, A Playboy Publication, 515 Madison Ave., NYC.

ON SCREEN

(Continued from page 6)

Studios said there were plans to duplicate the spectacle on the West Coast if the Radio City performances proved successful, which they were—the 5800-seat hall was sold out for three scheduled shows, and two more had to be added. Images Film Archives will later put *Napoleon* into general release with the new score printed on the soundtrack.

Sol Louis Siegel

Eyewitness

starring William Hurt, Sigourney Weaver, Christopher Plummer and James Woods, written by Steve Tesich, produced and directed by Peter Yates.

Although *Eyewitness* has the same directing, screenwriting and editing (Cynthia Scheider) team that gave us the wonderful *Breaking Away*, don't look for too many other similarities. *Eyewitness* is a mystery-love story, but only half of that hyphenate works.

The mystery plot (an Oriental man is found dead in his office; a TV reporter investigates, the janitor leads her on, and dozens of people follow them) is full of contrivance and coincidence and downright hokum; it is one of very few (perhaps the only?) mysteries I've ever seen in which no one solves the mystery; the murderer simply tells why he did it.

Writer Tesich's best invention is the Hurt character, a man with an unglamorous job (janitor in a big office building) who likes his work, a man without guile or artifice who comes right out and "says the dumbest things," according to the object of his affections, TV newswoman Weaver (who looks like Jane Fonda but seems awkward and uncomfortable in this role). How can a rich, talented, glamorous woman find love with a janitor? Take, for instance, this brief scene in which Hurt tells Weaver how he'd like to wax and buff her floors: "...slowly. Gently. Until they beam. Anytime."

Hurt almost, but not quite, makes up for the silly plot. He is so sternly understated he could be an Eighties version of Gary Cooper, but when he talks, animated by his great desire for Weaver, he becomes

eloquent, witty, like Cary Grant. He has enough modern angst to vie with Pacino and Travolta and that crowd, although he looks like a stolid Aryan with his rimless glasses and blond hair. He seems really weird when he isn't being perfectly charming. Judging from his success in *Altered States*, and from the many feminine squeals emitted during the *Eyewitness* screening, we're going to have to get used to him. Shouldn't be too hard.

Judith Sims

La Cage aux Folles II

starring Ugo Tognazzi and Michel Serrault, written by Francis Veber, Jean Poiret, Eduard Molinaro & Marcello Danon, directed by Molinaro.

Ugo Tognazzi and Michel Serrault (two of the most improbable leading men around) are back, in a sequel to the fabulously successful *La Cage aux Folles*. This time around, however, the gay gentlemen fall flat on their powdered noses.

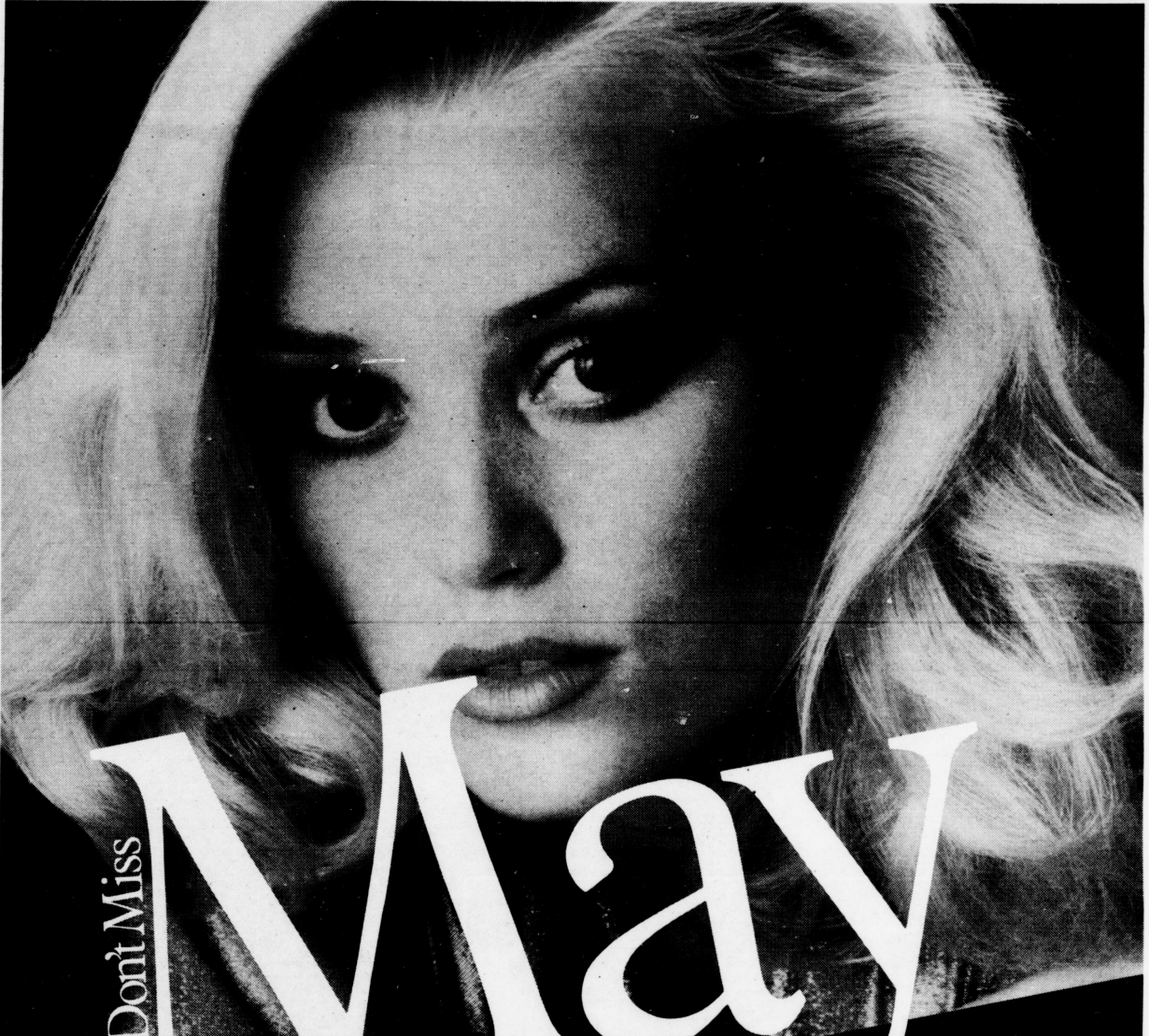
In *II*, the gents are too confined to a narrow, tedious espionage script to really cut loose with their outrageous characterizations. Serrault's Albin is put through innumerable unfunny costume/gender changes, and the joke wears thin very fast. This time around, Albin is reduced to frequently emitting his high-pitched shriek, while Tognazzi's Renaldo is allowed to be little more than straight man to Albin. He follows Albin around, pleading his love and being practical, and he spends too much time dealing with the various nondescript detectives and spies who clutter the story.

The script relies too heavily on the characters' gayness for its laughs and delivers numerous gay clichés—straight detectives forced to dress and act gay, tough guys picking fights with the gays and getting punched out by the undercover cops. Gone for the most part is the familiar and necessary setting—the nightclub and apartment of the title—where the campy characters can, in their own way, be normal. Also gone is the wonderful burlesque of the original; here the characters become fluttering queens, and that's not worth paying to see.

Jim Gullo



Sigourney Weaver about to get her floors buffed by William Hurt in *Eyewitness*.



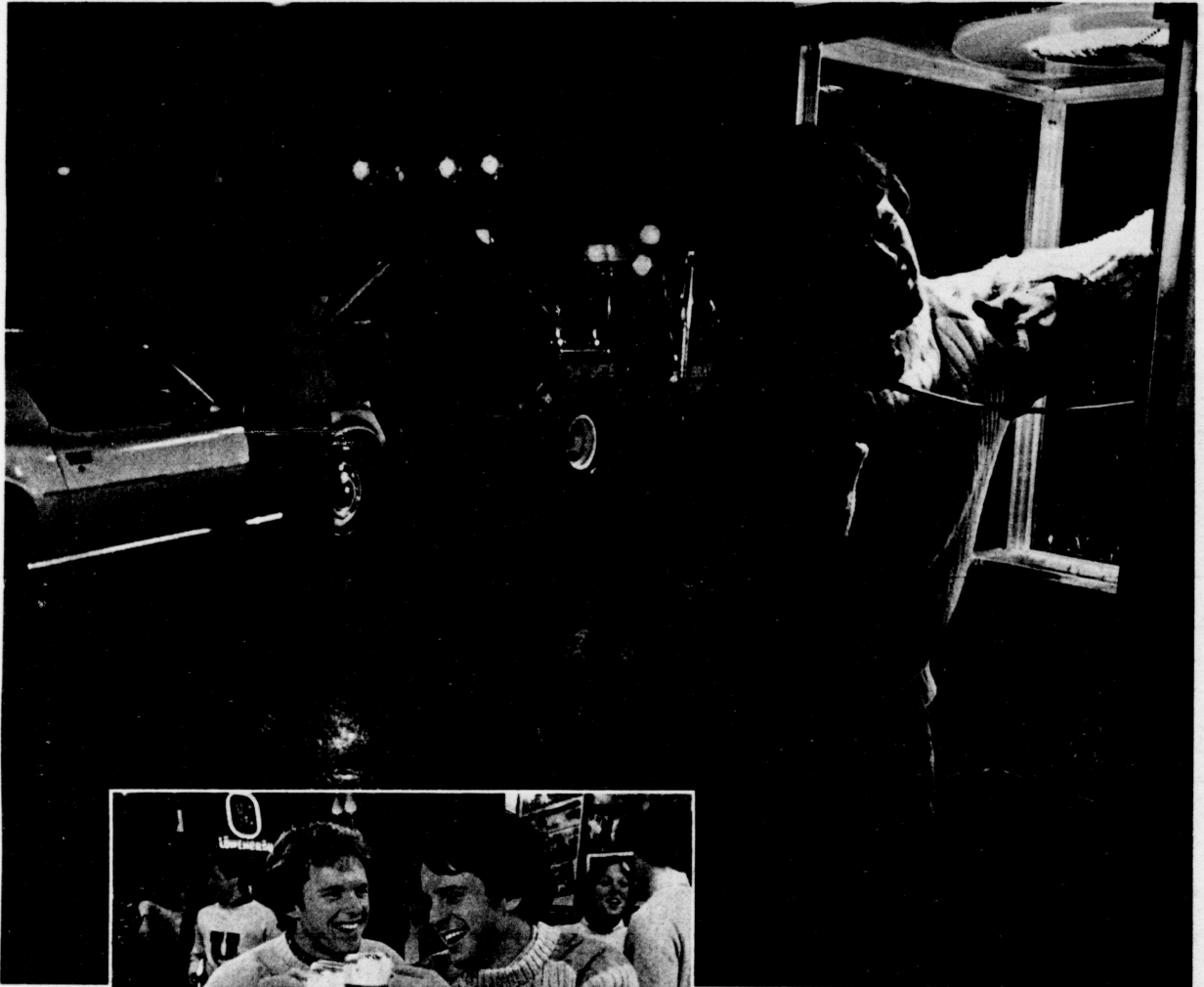
Don't Miss May

From a super-looking centerfolder named Gina Goldberg to a pictorial pleasure trip with the uncrowned Miss World, the May issue of PLAYBOY is an experience you don't want to miss. You'll learn everything you ever wanted to know about beer, as well as how computers, calculators and other electronic gadgets are affecting our minds. You'll read a mini-interview with auto maven John DeLorean, and a maxi-interview with life-after-death experimenter Elisabeth Kubler-Ross. Plus a moving tribute to a very special young lady and Playmate of the Year, the late Dorothy Stratten. Also, funnies, summer fashion, the year in film, and lots more. In May PLAYBOY at newsstands now.



on
sale
now

**When you need \$65 fast,
you find out who your friends are.**



It's the middle of the night and everyone has an excuse. Then, finally, you get the one person who, even though he's not very happy about it, will come through. And you think, "I knew it. Why didn't I just call him in the first place?"

So when the crisis is over, he's going to deserve something a little special. Tonight, let it be Löwenbräu.



Löwenbräu. Here's to good friends.

© 1981 Beer brewed in U.S.A. by Miller Brewing Company, Milwaukee, Wisconsin