

# KENTUCKY Herald

Vol. LXXXV, No. 103 Monday, January 31, 1983

An independent student newspaper

University of Kentucky, Lexington, Kentucky



**TITLE IX vs. TITLE VI**  
A group of wrestling supporters are taking the dropping of the wrestling program with less than a grain of salt and are willing to go to court if necessary to keep the program going. See story page 5.

## Budget for 1984 faces opposition

### Cuts in social programs proposed

WASHINGTON (AP) — President Reagan sent Congress advance copies of his \$248.5 billion budget for 1984 yesterday, and Democratic and Republican leaders agreed he faces a major struggle over proposed cuts in social programs, a \$30 billion increase for defense and standby tax increases.

"There will be a bipartisan effort to protect" social programs from deeper cuts, declared Rep. Dan Rostenkowski, chairman of the House Ways and Means Committee.

"I also think there will be a bipartisan effort to cut defense spending" below Reagan's recommended level, declared Rostenkowski, D-Ill.

Sen. Pete V. Domenici, chairman of the Senate Budget Committee, added: "From my standpoint I believe we can find some additional savings" in the defense budget.

In general, Domenici defended the president's budget as "very responsible."

But he conceded, "It may be picked apart in details."

The budget — predicting a deficit of \$208 billion this year and \$180 billion in 1984 — will be released formally today, but the administration already was deploying senior officials to defend it.

Treasury Secretary Donald Regan said Congress eventually will come around to the president's view when it discovers the size of the spending cuts and tax increases needed to bring deficits down.

"I think in the long run when they finally take a look at what we have suggested, that the alternatives are such that they will come back to what we have, that we will get most of our budget by the time that Congress goes home."

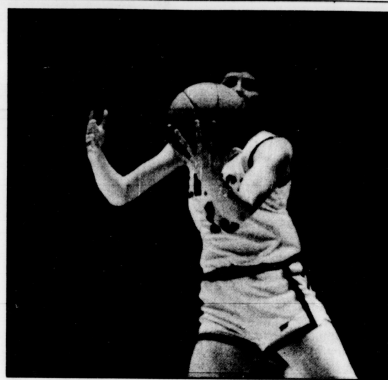
He said the Reagan administration's decision to cut back \$55 billion in defense spending authority was as big a cut as could be made in the

military budget. The amount is a reduction in Reagan's original plan for increasing military spending over the next five years.

His budget calls for curtailing spending on programs such as food stamps, welfare, subsidized housing, and nutrition programs for children, as well as providing a six-month delay in cost-of-living increases for the blind and disabled and increasing out-of-pocket costs for recipients of Medicare and Medicaid.

In addition, Reagan wants an actual reduction in spending on hundreds of domestic programs taken as a group. This so-called freeze would be applied unevenly, though, with spending on programs such as Head Start increasing and funds for Amtrak cut below 1983 levels. Federal pay and pensions would be frozen for a year, though.

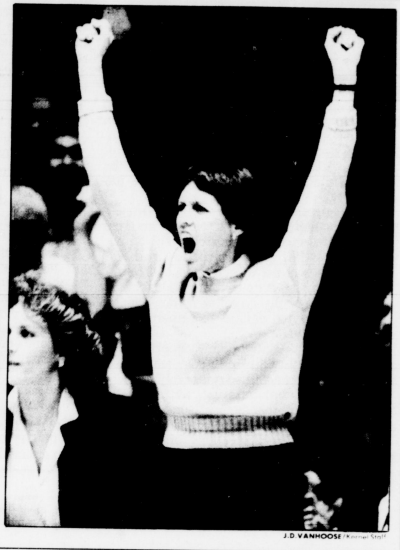
Domenici and Rostenkowski also agreed Reagan will probably have to accept changes in standby tax proposals for a \$5-a-barrel oil tax and an income tax surcharge beginning in October 1985.



JACK STIVERS/Herald Staff

## Kats beat dogs

The Lady Kats defeated the Lady Bulldogs of Georgia 66-59 in overtime yesterday at Memorial Coliseum after senior guard Puffy Jo Hedges had a game-saving steal with 15 seconds remaining in regulation play (above). Hedges drove up-court and sending the off-balance shot that rattled in, tying the score and denying the game to overtime. Coach Terry Hall (right) displayed her emotions late in the intense contest. See page 5 for story.



J.D. VANMOOSE

## Unexpectedly large number of voters elect 2 to student government posts

By MARIA JOHNSON  
Senior Staff Writer

Two Student Government Association senators were elected Friday in a write-in special election, as a surprisingly high number of students voted at the old Student Center.

SGA president Jim Dinkle said yesterday.

Phil Taylor, an arts and sciences junior, was elected senator from the College of Arts and Sciences by 54 of the 90 votes cast by arts and sciences students, according to Joy Herald, chairman of the SGA special election board.

Ward Richards, a business and economics

senior, was elected senator from the College of Business and Economics with 40 of 90 votes of business and economics students, she said.

"It seemed to me it was an especially good turnout for a special election," said J.W. Patterson, SGA faculty adviser and associate professor of communication.

He added, however, "I'm sure that proportionally to the number of people in the colleges it's very small."

Tom Scally, arts and sciences senior, was runner-up to Taylor with 15 votes, Herald said.

Dave Perry, business and economics junior, finished behind Richards with 23 votes.

Marian Fish, business and economics junior, was third with 22 votes, Herald said.

The new senators will take their offices Feb. 7 at an SGA Senate meeting, Dinkle said. They will serve through mid-April, when SGA senators to be elected the last two days in March will take over, he said.

The SGA president and vice president also will be elected in March. They will assume offices the Saturday after final exams, Dinkle said.

Taylor fills the seat vacated by Valerie Pellegrini, who resigned at the beginning of this semester after accepting an internship in the Washington office of Congressman Larry Hopkins, R-Ky, Dinkle said. Taylor is one of four senators from the College of Arts and Sciences.

Richards succeeds Gregory Yann who graduated in December, he said. The College

of Business and Economics has three senators.

Taylor said he was encouraged to run for senator by members of Students for Political Choice, a group which formed last semester primarily to oppose the then-proposed mandatory health fee. Taylor, secretary of SPC, said his goal is to represent "a crystal clear student voice."

"SPC saw there was the need for a different viewpoint (on the senate)," Taylor said. Although Taylor said he will not be a mouthpiece for SPC, "I would be expressing their basic philosophy," he said.

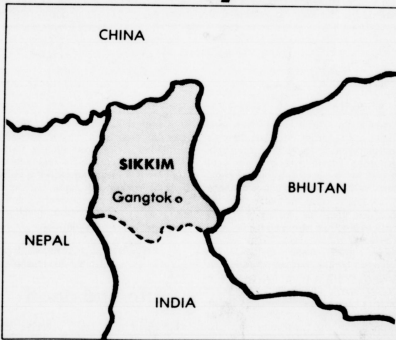
A student referendum on the Robinson Forest issue is one of his ideas, Taylor said.

Richards, former president of Theta Chi fraternity, was unavailable for comment.

## Civil unrest ended husband's reign

### From debutante to queen

By MICHELE ERB  
Senior Staff Writer



JIM HARVEY/Herald Staff

Kings and queens, palaces and romance: that's what fairy tales are made of, and that's what the former queen of Sikkim, Hope Cooke, spoke about Friday afternoon.

American born and raised, this New York debutante was brought up by her grandparents with her elder sister. She went to high school in Iran, living with her uncle who was in the American Foreign Services. With him she made several trips to India.

"For the first time I was really happy," Cooke said when she spoke at Patterson Office Tower. "It was the first time I had lived with a family. From there on, I became passionately involved and interested in India, partly because Iran was very disconnected."

"I found in India some of the connections that seemed lacking in Iran, in particularly cultural ones. People kept their same dress, the religion was more of a force, there was seemingly less of a gap between rich and poor."

"Much of this later I saw with different eyes. But to my young eyes that seemed so at the time," she said.

Back in New York, at Sarah Lawrence College, Cooke studied more about the Orient.

On one of her visits to India, Cooke was introduced to Palden Thondup Namgyal, newly widowed crowned prince of Sikkim. Sikkim is a small Himalayan country of about 200,000, bordering northern India and surrounded by Nepal, Bhutan and Tibet.

Known for its diversity of economics, culture and physical landscape, Sikkim had few villages, mostly homesteads, spread over its 2,800 square miles.

It was two years before Cooke saw the crowned prince again, and after she visited Sikkim, she two impulsively decided to marry.

The king died that year, 1962, and Namgyal took the throne. Cooke joined him in 1963 after their widely-publicized wedding. She was 21, he was 40.

"I wasn't deemed more of a foreigner than the former king's first wife," Cooke said. "She was from

nearby Tibet and controversy was common between the countries."

"The people of Sikkim had a general feeling of goodwill toward America, and I had a degree of neutrality because of the great distance between the countries."

"If the king had not already been assured" with a son from his first wife, Cooke said "I'm sure it would have been much harder for me."

There wasn't much of a culture shock, Cooke said. "After lurking around India for two years, I already felt very Asian."

"The biggest transition was going from a student to a wife and a public person," Cooke said. "It took me a long time growing up in my marriage, in myself, in Sikkim, to start feeling the lack of Western resources."

"As an unformed person it was easy to just enjoy the concreteness of life. You were a farmer, a this, a that. You had a role. It was only after growing up there that I began to really lack all the process that we take for granted here."

As queen, she gave birth to two children — a boy and a girl — adding to the three children from the king's previous marriage. "There wasn't a lot of institutional wealth to the monarchy," Cooke said. "My duties were to be a housemother and a hostess."

"I was able to follow my own in-

terests to a degree, so I worked with education and handicrafts. I was on the outer edge of what was considered acceptable in Sikkim. What happiness I made for myself was in working and putting out."

In 1975, one of the oldest monarchies in the world became the 22nd state of India. After being under siege for about five weeks, the king and queen came to the U.S.

"In coming back, I returned almost as a prisoner of war with that mentality of what is freedom," Cooke said. "It was all very unreal, and there was a shock of the physical case of America."

"It takes a great strength of character to have here and take for granted."

Cooke has since been divorced, and her former husband died early last year. Her son started college this year and her daughter will be going off to high school in the fall.

"As teenagers, they are interested in their Asian roots and I encourage it," Cooke said. "They have been back to Sikkim during the past few summers."

Cooke has recently written her autobiography, titled *Time Changes*, and is currently working on a book about Jacques d'Amboise, the premier dancer with the New York City Ballet Company.

## MONDAY

From Associated Press reports

### Guerrillas kill soldier in Beirut

BEIRUT, Lebanon — Guerrillas ambushed and killed an Israeli soldier and wounded four in southern Beirut yesterday, the Israeli command said. Lebanese officials said the Israeli retaliated with machine-gun and tank fire, killing three civilians.

A French priest also was killed by what police called Soviet-made Grad rockets in a Druse shelling attack on Christian East Beirut. A car-bomb exploded later in territory controlled by Italian peacekeeping troops about 200 yards from U.S. Marine positions, but officials said there were no casualties.

The Druse rocketing was the first shelling of the Lebanese capital since Israel invaded last summer and forced the evacuation of thousands of Palestine Liberation Organization guerrillas from Moslem West Beirut.

Many of the guerrillas have been slipping back, however, and the Israelis said the latest ambush was launched from an area that was supposed to be under control of the U.S. Marine peacekeeping contingent. The Marines denied it.

### Regan: no defense cuts

WASHINGTON — Treasury Secretary Donald Regan warned yesterday that cutting defense increases by more than the \$55 billion recommended by the Reagan administration would endanger the U.S. position at disarmament talks with the Soviet Union.

The spending recommended for the military in the proposed budget "will give us the defense posture that we want. They can do this and maintain a strong defense," Regan said.

"We're in some very serious bargaining now on disarmament and unless you come to that table very strong, the other side may think, 'Well, if we just hold off, Congress or somebody else will cut the budget and we won't have to worry about it.'"

The \$55 billion reduction is a cut in Regan's original plan for increasing military spending over the next five years. It is not

a cut in current spending, which is to increase in the new budget.

### Laxalt wants Reagan to run

WASHINGTON — Sen. Paul Laxalt said yesterday that President Reagan has a responsibility to run for another term, but he added that Vice President George Bush might not be the favorite for the GOP nomination if Reagan retires.

Laxalt, the new general chairman of the GOP and the senior senator from Nevada, said the Republican presidential nod would be "up for grabs" if Reagan does not run for a second term.

However, "considering the political and economic circumstances (in which) we now find ourselves, he really has a responsibility to run again," Laxalt said on CBS' "Face The Nation."

### Ghanaians flee Nigeria

LAGOS, Nigeria — Tens of thousands of Ghanaians fled Nigeria by truck and foot yesterday while thousands more mobbed the port district and Lagos' airport to beat an expulsion deadline for illegal aliens.

Ghana's state radio, monitored in London, said many of the Ghanaians arriving overland via Benin and Togo were reporting "torture and hardship" by Nigerian authorities. Some of the people who fled told reporters in Ghana their exodus was a nightmare of beatings and shootings.

There was no immediate response to the charges from the Nigerian government.

## WEATHER

There will be variable cloudiness today with some sunshine. The high will be in the low to mid 40s.

Tonight will be mostly cloudy with a 30 percent chance of rain or snow developing before morning. The low will be 30 to 35.

Rain is likely for tomorrow with a high near 40.

# PERSUASION

## The Reagan administration ready to repeat past horrors

Ten years ago last week, a treaty was signed, ending American involvement in the Vietnam War. To many, it was a welcome relief as it ended the horror and nightmares which had shattered lives on both sides of the globe.

When then-President Richard Nixon signed the treaty, he communicated to the nation his belief that the U.S. pullout would give a long-exposed wound a chance to heal. "Peace with honor" was promised and the return of thousands of soldiers would be imminent.

Two years later, however, South Vietnam had been overrun by the North, and our whole part seemed like a terrible joke. Instead of learning from that mistake, most Americans not directly touched by the war lapsed into a state of amnesia, taking as their motto the silly lyrics of a then-popular song: "What's too painful to remember/ We simply choose to forget."

The policy of containment, America's effort to employ force to prevent communism from spreading, had failed miserably.

The Carter administration, aware of the shortcomings of this policy, sought a new way of dealing with repression and totalitarianism. It hit upon a policy emphasizing human rights through economic sanctions.

It was not a perfect policy, but it was a step in the right direction; it employed money, rather than lives, and had a clearly moral goal — something especially in doubt during the waning years of U.S. involvement in Vietnam.

The Reagan administration, however, has turned back the clock, returning to the policy of containment in its efforts to quash communist uprisings in Latin America.

History professor George C. Herring recognized this backswing when he wrote that the relationship between El Salvador and Vietnam is not as dissimilar as some people would like to believe:

"The Reagan administration advocated aid to the government of El Salvador on much the same grounds that earlier administrations had justified aid to Vietnam while adamantly insisting that El Salvador would not become another Vietnam. Privately, the president and Secretary of State Haig made clear their conviction that success in El Salvador would help exorcise the 'Vietnam syndrome' and clear the way for a more vigorous containment of Soviet expansion."

Clearly, the Reagan administration, in its reactionary blindness, is leading the country down a road that may lead to Vietnam II.

- Bill Striden  
Editor in Chief
- Andrew Oppmann  
News Editor
- John Griffin  
Arts Editor
- Steven W. Lawler  
Sports Editor
- Lili S. Kodabe  
Special Projects Editor
- J.D. VanHoesen  
Photo Editor
- Don Clifford  
Graphics Editor
- James Edwin Harris  
Managing Editor
- Berbara Price Tallan  
Editorial Editor
- Bill E. Widener Jr.  
Assistant Arts Editor
- Mickey Patterson  
Assistant Sports Editor
- Kathie Millon  
Special Projects Assistant
- Ben Van Hook  
Chief Photographer
- Chris Ash  
Copy Desk Chief



## Carol's ill, Bjorn quits, Reagan stinks, Bear dies and Jim writes a column

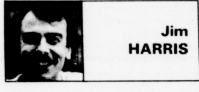
Bill: It's close to 6 a.m. Friday. I'm writing to tell you why I didn't have a column this past week.

Now, I know I said earlier in the year that I would become the premier columnist on the paper. We went around on this once, and I told you that I'd rather write more often, to sharpen up my style and my mind. I thought the daily grind of finding something to write about, constructing what I had to say and then putting it in the computer would help a lot toward syndication sometime this summer. And it would help the paper.

But suddenly, this past week, I ran out. I tried not to but there was just nothing to write about on Sunday. You've got to understand — I got up late Sunday and I didn't feel like doing much. I wanted to get up and watch the news, write my cup of coffee and a crisp English muffin, and instead I got up and hurried to get out of the house in time for our noon meeting — for which I was late.

Plus I was tired. I had trouble cal-

ibrating the dextrometer. Carol's newest medical accessory. As you know, the dextrometer is designed to allow Carol to test her serum glucose, which she has to keep an eye on now that she's with child. As you also know, using it is supposed to aid us in getting Carol over the hump with the baby.



Jim HARRIS

And, as you also know, it wasn't much of a help — as a matter of fact, it showed how bad off Carol really is. So excuse me for missing the Wednesday and Thursday meetings — I was getting her prepared to go to the hospital and get the situation straightened out.

There's another thing: Do you realize what a dead week this has been? It's got to be pretty bad when a guy 26 years old hangs it up because he just can't force himself to

get out of bed and go to work any longer. Running 12 miles a day and knocking a little fuzzy ball around for four hours afterward wasn't his cup of tea.

Well, here's to you, Bjorn Borg. It must take a lot of guts to bag it when you're 26. After all, you and I are the same age, and I've been driving 12 miles a day for the last two-and-a-half years. In between the comings and goings, I sit at a key-board all day and pound my fingers until they hurt. I don't have the luxury of getting fresh air like you do; the most sunshine I get is when I go to Journalism to M.I. King to do research for an editorial.

I also can't enjoy the luxury of having a few million clans in the bank. What I get paid doesn't even cover my tuition. Plus, I've got a fat pink package arriving sometime around the 30th of April. Let's face it, back — you've got it rough. *Real* rough.

And while I'm dropping down people, I want to say a couple of things about our great president, Ronald Reagan. For the past two years, I've

wanted to meet the man who, while I was delivering a pizza to his home on Election Night, said to me, "Damn glad he won. He's gonna teach this country a thing or two."

Mister, you know what Uncle Ron has taught me? Uncle Ron has taught me the differences between left and right and right and wrong. Right is where Reagan is. Left is where the country should be right now. And wrong is saying in front of television cameras that you're gonna kick yourself in the butt for something you're about to say.

Hey — if you know deep down that what you're about to spew forth in the heat of the moment is stupid, then keep the spewing down to a minimum. Saying something for the hell of it, then saying you didn't mean it 24 hours later, is for adolescents — not for someone whose finger is creeping ever closer to the Big Red Button and whose mind is creeping ever closer to the Big Senile Precipice.

I propose a toast: Here's to Ronald Reagan, the 40th president of the United States. May he get his pink

slip sometime in the next two years and join the other 12 million Americans who currently hold theirs. I don't feel guilty about paying their weekly salaries, but I sure as hell feel guilty about paying his.

And there's one other thing. Come on, folks — Bear Bryant died last week, but to hear tell of it around here, it was like God died and went straight to Heaven without even telling the caterer to cancel the Last Supper.

I must confess, even I felt a little shock when I heard the news, but part of it derived from my close association with a woman whose family tree is a veritable redwood rooted in Alabama. She brushed away a couple of tears. I expected a few news rights for the paper (I went so far as to lust after a copy of the next morning's Atlanta Constitution), but it was nothing to go to pieces over.

Think about it: If Willie Mays died tomorrow, would the Lexington Herald-Leader run a four-column, seven-and-three-eighths by nine-and-a-half inch picture of number 24 on the front page? To me, if Bear Bryant

was college football, there weren't very many others besides Willie who made baseball a ball to watch.

I guess grief, like anything else, is relative. And the relevant part in this is that, if Bryant had died ten years from now instead of four weeks after he won his last game, it might have been front page sports but certainly not front page news. The same goes for Willie.

The moral of the story is this: When Jesus finally does come back, He won't get the kind of play Bear Bryant got Wednesday afternoon/Thursday morning. And that's enough to cause another flood, if you know what I mean.

Gee, Bill — maybe it wasn't such a slow week after all. There were attempted suicides, cyanide threats, a State of the Union address, Josh (in case you don't know, he's coming) and the silly classifieds addressed to Jim Dinkie. I guess I just missed a lot.

Maybe it's because I'm tired.

Women have of being terrorized by men and the fear that men themselves have of women. The male fear of women is expressed and apparent in all forms of sexist oppression, and is specifically expressed by using violent aggression upon women.

Films that capitalize on this type of hatred are neither, as Griffin would suggest, "delicious," "truly great," nor are they a "cinematic achievement." Partly due to the ignorant mentality of consumers, such as Griffin, manufacturers are now producing and marketing video game cartridges showing an American Indian woman being tied up and raped by a white man. There is also a "game" which features men with chainsaws hacking women to death. This is truly pornographic.

Mr. Griffin, why do you enjoy seeing the films which show an "... almost bare-breasted woman shrieking in horror..." and a pile of beheaded females... and other violent gore?

Do you really enjoy this kind of "entertainment"? In the future, you should find something a little more humanistic to promote than a medium which features the mindless slaughter of human beings. Think about it.

game. To most around here, it (UK basketball games) is just one big social event. The basketball games are Lexington's "Actors Theatre."

I'll be the first to admit it's fair to the band to sit in Section 31 for a couple of games, they work real hard and are enthusiastic as any other student on the average, probably more. But putting them there permanently is not only unfair to other students, it won't serve the purpose the move was made for.

Here's an idea, Mr. Hagan, to keep the students and the band happy and live up the Arena. Put the band in a different section every game in the lower arena, say start at 31 and go counter-clockwise. Better still, why not put the band in the least rowdy section at the game. Start the band in Section 31 and the section that makes the least noise sits in Section 23, while the band sits in that section. That should live things up, right Mr. Hagan?

Oh yeah! What about the people who are moved? Well let's say, I hope they react in a positive way.

David England  
Computer science sophomore

Dennis W. Kelly  
Computer science sophomore

friends did. These people who were there try to forget "it," but their experience cut too deeply for that to be possible. Perhaps they weren't injured or maimed like others who survived, but the hurt is still there. They lost a lot in Vietnam; they lost buddies, they lost values and they lost hope. They saw sights that only veterans have seen, and they'll never lose those visions. The charred bodies, burned villages (napalm), bomb craters, muzzle flashes in the dark, jungle rain and jungle rot, evac-choppers and ceaseless lines of body-bags. These are all things that the men who went saw, they are things that the ones who fought the war lived with, and they are things that the ones survived still live with.

Forget INDEED! There should be a required course in all high schools of America that covers the story of the Vietnam War in detail. The course should be taught by Vietnam veterans, seeing as they had first hand experience with the subject and could relate the atrocities and etc. much better than someone teaching it from a textbook. The course would ensure that America wouldn't forget its "longest war," and its most infamous war. It would also ensure that the mistakes wouldn't be made again by some future politicians who forgot.

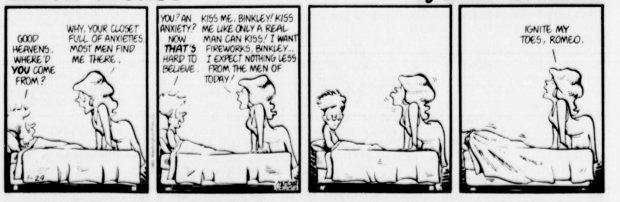
I was told once that the only way to keep history from repeating itself

is to record it and to remember it. How can that be if no one cares to remember it? Maybe such a thing as a required course for high school students is a bit to the extreme but I think it makes my point. If there were such a class, however, if nothing else, it might cease questions about such horrors as napalm.

James F. Mudd  
Undecided freshman

### Life and death

by Berke Breathed



## LETTERS

### Women exploited

In the guise of a book review of *For One Week Only: The World of Exploitive Films*, John Griffin has exposed his extreme lack of sensitivity, intellect and maturity. By applauding a collection of sexist, misogynistic (i.e. relating to the hatred of women) and violent movies, he is in fact contributing to the problem of violence against women. Exactly who are the victims in these movies with such titles as "I Dismember Mama" or "Caged Virgins"? Almost always the victims are female. The movie "House of Psychotic Women" is lauded by John Griffin as being "classic." An ad for the movie describes a group of women as being "... hell on earth with love-lusts and blood-lusts that will shock you out of your seat." Portraying women as monsters is another form of sick male exploitation.

If the theme of the movies was expanded to exploit blacks — "Caged Niggers" or "House of the Blood-Last Negroes" — would such racism be tolerated? Maybe so, by Griffin, who gives favorable mention to "Black Frankensten," a movie that sounds suspiciously racist.

Why is Griffin entertained by movies which trivialize and perpetuate the horrible crimes that are committed by men against women daily? Is he also entertained by newspaper accounts of women who get beaten, raped and murdered on a fairly regular basis here in Lexington?

Whether or not the violence is real or staged, the voyeurism is pathologically perverse. There are some reasons why a number of men actually enjoy seeing images of tortured, victimized women. The popularity of such movies reveals a deep misogyny along with a serious inferiority conflict manifested in the predominantly male audience.

"Exploitive" films play on two forms of human fear: the fear that

game. To most around here, it (UK basketball games) is just one big social event. The basketball games are Lexington's "Actors Theatre."

I'll be the first to admit it's fair to the band to sit in Section 31 for a couple of games, they work real hard and are enthusiastic as any other student on the average, probably more. But putting them there permanently is not only unfair to other students, it won't serve the purpose the move was made for.

Here's an idea, Mr. Hagan, to keep the students and the band happy and live up the Arena. Put the band in a different section every game in the lower arena, say start at 31 and go counter-clockwise. Better still, why not put the band in the least rowdy section at the game. Start the band in Section 31 and the section that makes the least noise sits in Section 23, while the band sits in that section. That should live things up, right Mr. Hagan?

Oh yeah! What about the people who are moved? Well let's say, I hope they react in a positive way.

David England  
Computer science sophomore

Dennis W. Kelly  
Computer science sophomore

### War atrocities

In reading Curt Anderson's story concerning Vietnam, I was shocked by the comment about the student who didn't know what napalm was. Maybe it is true that "most people going to school now are too young to remember what happened in the war." If this is true, then there should be something done to correct their ignorance.

I, for one, though maybe the same age, do know what happened in Vietnam. I wasn't there, nor did I participate in any way, but my cousins, my uncles and a few of my "older"

James Grohman  
English freshman

John Borders  
Undecided freshman

# STRAY CATS formed to fill off-campus students' needs

By KATHIE MILLION  
Special Projects Assistant

For students who don't live in a residence hall and feel alienated from campus life, there is a group designed to fit their needs.

Students That Reside Away Yet Care About Their School was recognized as an official student organization in Fall 1980, said Sharon Childs, program coordinator for the UK Human Relations center and sponsor of the organization.

"We felt there was a need for an identifying source for the off-campus student," Childs said.

As such, she said STRAY CATS was designed with four basic goals: to increase communications between off-campus students; to develop interaction between campus residents and off-campus students; to inform off-campus students of campus events; and to organize events, such as parties and contests, especially for off-campus students.

Kevin Mefford, president of STRAY CATS, said the group is a social organization that lets off-campus students get together and meet one another. He added that the group strives to remain comfortably informal.

"It's easier for (off-campus students), especially freshmen, to meet new people and make new friends in a casual atmosphere, since this is a social group instead of the classroom situation," Mefford said.

He said one of the events that is becoming a regular part of the group's calendar is the Miss Kentucky Valentine Contest, which had about 13 contestants last year.

Mefford said he hopes the turnout for this year's contest, to end Feb. 14, Valentine's Day, will be comparable. But this year, each contestant must have a sponsor.

The contestants will be judged on grade point average and involvement in extra-curricular activities, as well as the typical beauty contest criteria of pose and appearance.

The contest, he said, is still in the planning stages.

Mike Booth, STRAY CATS special projects committee chairperson, said the organization also is planning events such as an album giveaway and a campus-wide scavenger hunt, tentatively scheduled for later in the semester.

"We're hoping to get all the fraternities and sororities and the campus involved in (the events)," Booth said. "And the more people the better."

All STRAY CATS activities and meetings are open to both on- and off-campus students. Mefford said this encourages the two groups to mix.

Another activity in the planning, Booth said, is a talent show, which will probably take place during Little Kentucky Derby Week, April 15-17.

Mefford said STRAY CATS hopes to gain visibility through these activities.

"This is a social group," he said. "It's just for people to meet each other, have a good time and get to know more about the campus and other students."



JACK STIVERS/KERNEL STAFF

Kevin Mefford (left), president of STRAY CATS, and Mike Booth, chairman of the organization's special project committee, examine the group's records.

Despite the large number of off-campus students, estimated at 17,000 by Mefford, Childs said STRAY CATS active membership is small.

"On the mailing list, there are about 158 (members), but when it comes down to actually working, we only have about 10 active members," she said.

Increasing its membership is one of the group's major goals this semester, she said.

"The membership we have is a good working group, but we need to build on it," she said.

Mefford said there are many reasons for the lack of membership — particularly student apathy.

"It's a lot easier not to make a commitment and just go home and study or watch TV than it is to meet in the Student Center or plan activities," he said.

Even with the small number of students in the group, however, Mefford believes STRAY CATS has accomplished a lot.

For example, he said, the group last semester received an award from the United Way, recognizing it as the independent group at UK that donated the most money.

The money, he said, was raised at a party held in conjunction with the south campus residence halls to benefit The Nest, a Lexington shelter

for abused children.

He said the group is actively involved with other charities as well. During the Christmas holidays, members took gifts to the residents of a local nursing home, and they plan another visit this spring.

Booth said STRAY CATS' achievements are especially notable because of the limited number of active members in the group.

"Any accomplishments we do achieve are even better than, say, some fraternities, because we can't force our members to do anything," he said. "(STRAY CATS members) don't pay dues or they're not obligated to us in any way except by their own admission. So anything we do achieve is that much better."

STRAY CATS so far has remained a strictly social organization, but Booth said if membership increases, it could begin to influence University policies that affect off-campus students.

"STRAY CATS could have so much influence on parking and other issues that concern off-campus students, because we are an organized group, instead of just one person," he said.

"The more members we get, the more stuff we can do," he said. "Once we get the ball rolling, it'll be a lot easier."

STRAY CATS holds about three meetings per month, centered around pot luck suppers, guest speakers and planning events. The next meeting will be Feb. 3, at 4 p.m. in 211 Student Center.

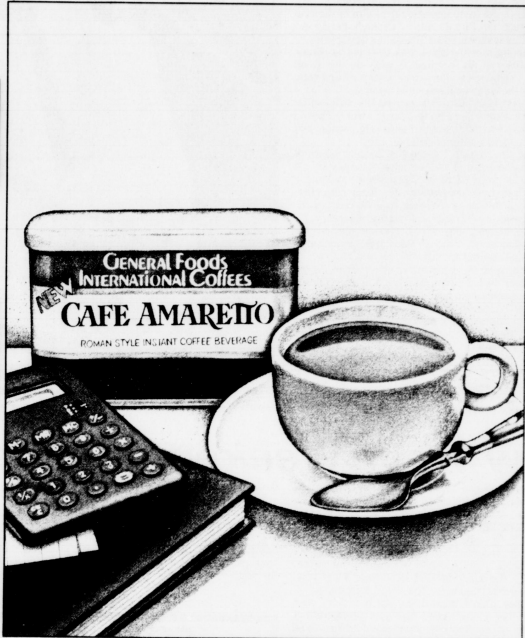
At the social meetings, we like to have guest speakers who come in and tell about off-campus life; for example, how to save money with coupons or how to handle your landlord," Mefford said.

In comparison to last year, he said, the group is planning far more activities, and the quality of the activities has increased too.

"We've gotten out of the pizza party stage, which was really big when we first started," he said.

"And we're doing more sophisticated things to recruit members."

## How to be a romantic in an age of reason.



Take some time to smell the roses. Pour yourself a warm cup of Cafe Amaretto. Smooth and creamy-rich, with just an almond kiss of amaretto flavoring, it's a taste of la dolce vita. And just one of six deliciously different flavors from General Foods' International Coffees.



GENERAL FOODS' INTERNATIONAL COFFEES. AS MUCH A FEELING AS A FLAVOR.

© General Foods Corporation 1982



### BEST TYPE

The Kentucky Kernel, 210 Journalism Building, University of Kentucky, Lexington, Ky. 40506-0042, is published class days during the academic year and weekly during the summer session. Third class postage paid at Lexington, Ky. 40511. Subscription rates: \$30 per year, \$15 per semester mailed. The Kentucky Kernel is printed by Scripps-Howard Web Company, 412 Louisville Air Park, Louisville, Kentucky 40212.

### UNIVERSITY OF KENTUCKY Traveling Scholars Program

Scholarships available for work or study projects outside of Kentucky. (For sophomores - 1st semester seniors)

**SUMMER, FALL '83**  
Deadline: February 25th

Applications available through office for International Programs, 115 Bradley Hall, 257-8139.

### Give Your Team A "Hand"



### The Hat That Claps!

See Inv. 25 Broad Cr., Dayton, OH 45410  
Please send me \_\_\_\_\_ hat(s) \$9.95 plus \$2.00 shipping and handling.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

### TUNE UP SPECIAL HARVEY'S FOREIGN CAR SERVICE

\$25.00 Labor plus parts on any import car tune up.  
Free estimates on any needed repairs.

DAVE KEIM is now with us. DAVE is NIASE certified and specializes in Hondas.

Call DAVE KEIM or HARVEY HARRIS 253-1717, Monday through Friday, 7:30 am to 6:00 pm.

## Sex, like you've never heard it before!



## MAXIMUM SEX



Monday Night, January 31, 8:00 pm  
Student Center Ballroom

Sponsored by: (would you believe?)  
Campus Crusade for Christ, Navigators, Wesley Foundation

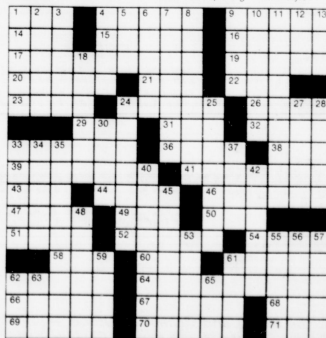
## Kernel Crossword

ACROSS

- 1 Remote
- 4 Collide
- 9 "As You Like It" site
- 14 Eternity
- 15 Calgary Stampede, e.g.
- 16 Elevate
- 17 Separate
- 19 Map section
- 20 Legate
- 21 Femme
- 22 Play a part
- 23 Menu item
- 24 Visored caps
- 26 "Dies —"
- 29 Vanish
- 31 Bank abbr.
- 32 Clothes
- 33 Undisturbed
- 36 Leak out
- 38 Souze
- 39 Hockey arena
- 41 Ghost
- 43 Current
- 44 Look after
- 46 Balances
- 47 Pleased

THURSDAY'S  
PUZZLE SOLVED

- 50 Inner Prefix
- 51 Withered
- 52 Lukewarm
- 54 Verges
- 58 Block
- 60 Lover's word
- 61 — of beet
- 62 Spanish city
- 64 Fluctuate
- 66 Cruise ship
- 67 Rental
- 68 Beverage
- 69 Perturbed
- 70 Ancient chariot
- 71 Deer's skin
- 1 Counterfeits
- 2 Broker
- 3 Bailiff
- 4 Lobster
- 5 Chop-off
- 6 Truism
- 7 Egypt god
- 8 Emergency phone
- 9 Scientific suffix
- 10 Odious
- 11 Suspects
- 12 Ethnic ending
- 13 Mash
- 15 Talc
- 18 Tactic
- 24 Most intense
- 25 Walked
- 27 Venerate
- 28 — Park
- 30 First Abbr.
- 33 Warbles
- 34 Paris school
- 35 Recompens-
- 37 Lowly one
- 40 Desk opening
- 42 Lemon flavoring
- 45 Unsets
- 48 Car retailer
- 53 Persuades
- 55 Enraged
- 56 Auto court
- 57 Sly one
- 59 Girl of song
- 61 Multicid
- 62 — made
- 63 — rose
- 65 Verb suffix
- 67 Brit. style



# FIRST NIGHTER

KENTUCKY  
Kernel

## REO Speedwagon thrills rockers

Lexington's rockers partied to their delight Saturday night as R.E.O. Speedwagon played Rupp Arena.

Energy levels were high for both band and crowd, as the Speedwagon proved themselves worthy of their name. Lead singer Kevin Cronin set the pace — fast and relentless — as he strutted, jumped, sang, and changed instruments at an incredible rate.

The music started with a set of lesser known new songs, followed by a longer set of blockbusters that brought the entire crowd to its feet. Hit followed hit.

"Take It on the Run," started the excitement. Afterward R.E.O. cut loose into their first jam of the evening with "Keep the Fire Burnin'." Cronin's hard-rocking piano on this song was one of the night's best treats.

Another highlight of the show was bass player Bruce Hall's rendition of his original "Back on the Road Again." His strong voice alternately screamed and sang as he covered the stage with leaps and bounds.

Lead guitarist Gary Richrath proved his virtuoso on his trademark song "The Flying Turkey Strut." This he performed solo, teasing the crowd with long pauses, and high, shrill, distorted guitar chords.

"Ridin' the Storm Out," always a concert favorite, proved to be the peak of the evening. Cronin's vocals were superb as were Richrath's fast solos. As spacey synthesizer screams, produced by Neal Doughty, brought the conclusion of the song to a feverish pitch, flashpots exploded on the stage, completing the frenzy.

In response to screaming fans, R.E.O. reappeared for an encore, "Johnny B. Goode." Fans went away satisfied after a good dose of rock 'n' roll.

The opening band for the evening also earned an encore. Red Rider kept the crowd satisfied as they played cuts from their new album *Seruda*.

They opened with "Power" and "Can't Turn Back," two successful new songs. With the exception of "Lunatic Fringe," Red Rider's best songs were definitely from their new album.

"Lunatic Fringe" was the crowd's favorite, bringing people to their feet. On this and many of their new songs, Red Rider sounds remarkably like Pink Floyd. This, to a large extent, is due to Kevin Greer's skillful guitar and peddle steel playing.

ANNALISE GRIFFIN



Gary Richrath, lead guitarist of R.E.O. Speedwagon, wows the crowd with one of his solos during the group's appearance at Rupp Arena Saturday night.

BYRON BAYLOR/News Staff

## New Wave weekend scores

A New Wave weekend, featuring a host of local bands, was sponsored last Friday and Saturday at the Jefferson Davis Inn. After the cancellation of a few scheduled groups, the festival got underway with performances by The Heat, M. T. Eye, and Chuck Betty and the Lizards.

M. T. Eye, a Cincinnati band playing here for the first time, provided a slightly above average performance. Unfortunately, the band had very little going for it visually. They moved around very little while performing.

Their clothes didn't help them much either. New Wave music has a dress code that goes along with it that consists of contrasting, fluorescent colors, and rather unique styles. These guys came on wearing blue jeans and T-shirts, and other common daily coverings. Even so, the main reason these guys didn't bring the house down stemmed from their lack of exciting original tunes. They had a couple, but two or three songs out of about 20 is not very captivating.

There were some redeeming factors about the band. They can sing and play their instruments well, especially the drummer. If these guys would spend more time on originals or get with a good original songwriter, they could generate more excitement.

Seeing Chuck Betty and the Lizards was another matter. When they appeared Saturday night, they shocked all of the New Wave dancers off the floor with their unique style of music. If it hadn't been a New Wave festival, I could have sworn these guys were playing southern rock. How a Southern Rock band got booked for a New Wave festival is a mystery.

Although they really didn't belong at a New Wave festival, they are a pretty good southern rock band. There were several songs that even some of the New Wave

dancers seemed to enjoy.

If you're a southern rock fan it would be a good idea to see these guys. If you're a southern rock band, it's a bad idea to play at a New Wave festival.

The third group, The Heat, was hot both Friday and Saturday. They sang well and played well and moved well and sounded well. A great light show rounded out their act.

DUANE NETTLESBY

If you're entering the job market soon, we can help give your resume that PROFESSIONAL APPEAL! Bes-Type 111 Journalism Bldg.

## COLD SUFFERERS MEN ONLY

If you suffer from a winter cold, you can earn \$50 by participating in a one day medical study.

January, February, March  
Saturdays

For more information, call 257-5266.

Women risk getting certain kinds of cancer. That's why you should talk with your doctor about how you can protect yourself. Doing monthly breast self examination and getting regular cancer checkups are good ways to stay healthy. And if you've got your health, you've got it all!

American Cancer Society

## \$2.00 OFF ANY LARGE CARRY-OUT OR DELIVERED PIZZA

OOOOH the delicious things that are cooking at Pizza Hut. Deep, incredible Pan Pizza just dripping with cheese. Traditional thin with your choice of delectable toppings. Give us a call, then come and get MMMM.



384 Woodland Ave.  
253-3712

Limited Delivery Area  
Valid Only At Woodland Ave.

## \$1.00 OFF ANY MEDIUM PIZZA

One coupon per party per visit at participating Pizza Hut® restaurants. Cash redemption value 1/20¢ ©1980 Pizza Hut, Inc. Offer good only on regular menu prices through 2/4/83

**P.D.Q. BACH**  
An Evening of Musical Madness  
featuring  
**Professor Peter Schickele**  
Wednesday, February 2  
Thursday, February 3  
8:00 pm  
Center for the Arts  
Tickets: \$9.50, \$6.00      Reservations: 257-1929

**DON'T FORGET**  
**FEB. 3 IS THE LAST DAY YOU CAN PAY YOUR**  
**SPRING SEMESTER HEALTH FEE**  
Pay at the Billing and Collection Office, Room 257 Student Center or at the Health Service Cashier Desk.

**COLLEGE ENGINEERS**  
earn while you learn.  
The United States Air Force has recently announced a program that can pay you up to \$900 per month during your senior year. Financial aid is available to students in various engineering fields. Seniors may apply to start the program right away. Juniors may apply now and start receiving checks up to 12 months before graduation. When you graduate, you can earn a commission as an Air Force Officer by attending Officer Training School.  
**Contact: Don Overlay at 100 E. Vine St. (233-2863) or Capt. Byrd on campus (277-1681)**  
**AIM HIGH**

## 'Student Prince' enjoyable despite plot

The operetta of the early twentieth century is a curious theatrical form that still enchants audiences today despite its outdated musical forms and preposterous stories.

During the American Renaissance when American artists were trying to establish purely native art forms, the operetta kept a tight rein on its European origins.

Only an occasional piece like "Rose Marie," which dealt with Indians and the mounties, concerned itself with an American theme or subject. Even when it did, the music was composed primarily in the style of Strauss or Offenbach.

"The Student Prince," which was performed by a New York touring company this weekend at the Center for the Arts, is no exception. Its story, set in the mythical European kingdom of Karlsburg, revolves around a prince torn between his love for his country and his love for a young maiden. He eventually loses the country, much to the dismay of the audience.

This ignorant plot is a retrogressive act on the part of authoress Dorothy Donnelly. Fifty years before this show's premiere, W.S. Gilbert spoofed these non-existent ties so greatly in "The Pirates of Penzance" (aptly subtitled "The Slave of Duty") that one cannot take the storyline of "The Student Prince" seriously.

Nonetheless, that doesn't detract from the fun one can still derive from

Sigmund Romberg's glorious score which echoed throughout the Concert Hall. From the nostalgic glow of "Golden Days" to the rousing march "Come Boys," the music was received with unanimous approval and, like every good musical or operetta of the period, sent people from the hall whistling the main tunes.

The cast helped matters greatly as their strong voices raised the songs to their fullest potential. As Kathie, Patti Bell let her superb voice lodge itself for a few moments on a thrilling high C that drew its share of applause.

Jeanie Marie Pitchford was perfectly regal as the princess; Deborah Brown provided the right amount of comic relief as Gretchen; and Steve Frazier's magnificent baritone made him an excellent choice to play the doctor.

Understudy Nicholas Saverine stepped out of the background to play Prince Karl Franz. He came out an inexperienced youngster and remained so for the evening, but he was entertaining throughout.

Director Jack Eddieleman wisely realized the shortcomings of the play and consequently decided to stage it in a '20s manner.

As a result, "The Student Prince" was a delightfully kitschy operetta that made for an enjoyable evening.

JOHN GRIFFIN

## Student Activities Board Contemporary Affairs Committee and Student Government Association present



### JOHN DEAN

Former White House Counsel to the President  
Watergate Conspirator  
Author of "Blind Ambition" and "Lost Honor."

February 21, 1983  
Memorial Coliseum  
8:00 pm

\$1 - Students with U.K.I.D.  
\$3 - General Public

Tickets available at the Student Center ticket window, 10-4, Monday through Friday.



# Students' section?

## Camped-out ticket buyers voice their opinions on movement of band to 31

By CONCEPTION LEDEZIA  
Reporter

"Remember everyone, section 31 is closed," announced Russ Pear yesterday morning to the students who waited to line up for distribution of UK basketball tickets which was to occur five hours later.

Pear referred to the decision made last Thursday by Cliff Hagan, UK director of athletics, to close 182 seats in the popular section 31 to the students in order to allow room for the pep band, which formerly was in the higher section 231.

"Boooooo," was the response of the estimated 160 "campers" who were allowed to enter Memorial Coliseum before dawn.

Booing has been becoming a habit of the UK basketball fans for the past few weeks and yesterday morning was no exception.

"I'm sure Hagan's goal is the improvement of the team spirit," said Bob Clay, north campus area coordinator, "but that's a better question for the students to evaluate. I already have my ticket."

The student "campers" were indeed given the chance to evaluate Hagan's decision and a little more. The majority polled did not favor the move, and they expressed their

opinions in a variety of ways. "Section 32 maybe," said Jeff Catlett, a telecommunications freshman, "but not 31. Thirty-one belongs to us. He (Hagan) hasn't come up here to wait, has he? Let's see if the tuba players will stand up the whole game."

Bruce Pittman, an undecided senior who claims only to be a basketball fan, said "Hagan said that the section (31) has been boring, so he takes the rowdiest crowd to put the band in. Let the band have Cliff's seat. How's Cliff liking Bermuda? I heard that he was over there. He probably won't make it to the games."

"It's not their (the band's) fault," interrupted Richard Hamilton, a civil engineer junior. "If I got handed 31, I'd take it."

"I think you should stay down here surviving," said agriculture senior Mark Shewmaker. "I don't think it'll improve the team play by blowing in our ears. ... It'll help if the team starts playing better. I could have been in the first two rows of 31."

Accounting freshman Sheila True is disappointed about the closing of 31, not because she regularly sits there but because she probably won't get in the first few rows of section 31, her favorite section. "Section 33 is what most of them

will choose instead of 31," she said. "I usually don't come here this early to get the row I want."

Some accepted Hagan's decision reluctantly. "I guess they (the band) can be there once," said journalism freshman Julia Schaver, "but once is enough."

"I think it's fair because they're also students," said accounting freshman Anne Cox, "but I don't like having to get up at six (o'clock) while the band doesn't have to worry about it."

Business freshman Bob Geis completely agreed with the decision by Hagan. "Section 31 is my favorite section but I don't see why the band should not sit there. They work hard and they should enjoy the game. I think Hagan is just trying to see if the move works. At least it'll be just a couple of games."

Others offered solutions. "When you watch the games on TV," said chemical engineering sophomore Steve McGuire, "you usually see the band in the end zone. When you see our games, you see that there are old people that detract from the college atmosphere. If only these alumni would show more spirit."

"They ought to put them (the band) in the end zone and kick the alumni out," said Dale Arnett, a chemical engineer senior.

"They (the band) should be in (sections) 15 or 18, you know, the alumni section," said Greg Snapp, an accounting student at Lexington Technical Institute. "There's not enough enthusiasm there. If you watch Hagan, he doesn't even stand."

"I prefer the band behind the opponents' bench," said Zane Holbrook, a mechanical engineering senior.

The students also found time to talk about their favorite team.

Bill True, an agronomy junior, said, "I think they have a chance for the (NCAA) title, but they'll have to get tougher under the boards. They don't seem to have the bench strength. As far as consistency, I think Charles Hurt is their best player."

"They have been playing sorry," said Shewmaker. "Master throwing the air ball. Hord the brick, and Minniefield the turnovers, maybe it's me. Charles Hurt, though, has been showing good leadership despite. I'll be happy if they make a decent showing in the NCAA. ... Despite the band movement and all I'm still a Blue fan."



Students waited in line for basketball ticket distribution at Memorial Coliseum yesterday.

## 'Above par' swimmers lose meet

By ANDY DUMSTORF  
Staff Writer

The Georgia Bulldogs men's swim team snapped UK's three-meet win streak with a 67-46 victory Saturday at Memorial Coliseum. Kentucky still holds a 3-1 record on the season while Georgia improves its record to 4-3.

Kentucky, which had been on the road its first three meets, swam above par the entire day, according to coach Wynn Paul. Above par, however, did not hold water, as Georgia out-swam and out-dove Kentucky, placing first in eight of the 13 events.

"On the contrary, we swam pretty well and had our best times for the dual meet season," Paul said. "They just out-swam us, that's all."

Senior diver Tim Kane qualified for the NCAA finals on the three-meter board with a score of 224.8. Kane finished second in the event and third on the one-meter board with a score of 288.45, which was just short of the 290 score required to qualify for the NCAA finals.

"Our diving is really looking good," Paul said, "and Mark Russel is well on the way back from his injury." Russel has been hindered by a hand injury that he sustained over the Christmas break.

Freshman John Tierney placed first in the 200-yard breaststroke with a time of 2:13.98. Tierney, the teams only walk-on, has not been beaten in the event all season. Tierney also swam breaststroke on the 400-yard medley relay, in which Katfish broke their own pool and dual meet record in finishing first.

Junior tri-captain Jeff Bush also broke a UK record with his 1:42.24 first place finish in the 200-yard free-

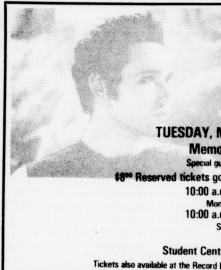
style. Bush's 1:54.78 second-place finish in the 200-yard backstroke also broke a UK dual meet record.

"Jeff is swimming ahead of the times that he swam last year and should definitely qualify in the 200 backstroke in the NCAA," Paul said. "If he keeps up this pace he will not have a problem getting in."

Freshman Martyn Wilby continued his winning ways with first place finishes in the 1000-yard freestyle and 200-yard butterfly. His time in the 200 fly broke the UK pool and dual meet records. Wilby also broke the UK dual meet record with a third place finish in the 500-yard freestyle.

Kentucky's next meet is scheduled for Saturday at 2 p.m. at Eastern.

### Correction



A story on the last University Senate Council meeting in last Friday's paper contained a factual error on the selective admissions policy.

The story should have said any student with no less than a 2.0 grade point average or an ACT score of 11 will be considered for admission to the University.

The University of Kentucky  
Student Activities Board Concert Committee  
presents  
**ADAM ANT**  
IN CONCERT  
TUESDAY, MARCH 8, 8:00 p.m.  
Memorial Coliseum  
Special guests to be announced  
60\*\* Reserved tickets go on sale Tuesday, February 1  
10:00 a.m. - 4:00 p.m.  
Monday Friday  
10:00 a.m. - 2:00 p.m.  
Saturday  
at the  
Student Center Ticket Window  
Tickets also available at the Record Bar Turfand Mall (during regular bus hrs.)

## Kernel campus calendar

**IRISH NIGHT**  
Wednesday, March 9, 7:30 pm  
Newman Center  
Music, Folk Dancing, Irish coffee  
Call the International Student Office: 257-6601 for more information

**SCANDANAVIAN ADVENTURE**  
Education in Denmark  
June 2 - June 16, 1983  
College of Education  
257-2884

**STUDENT TEACHING**  
Fall 1983  
Application due  
January 31 - February 4  
PH. 257-1857  
166 Taylor Education Building

**TEACHER EDUCATION PROGRAM TESTING**  
Sign-up Jan. 24-28  
166 Taylor Education Building  
Testing Begins January 31

**BACCHUS says, "Eat, drink and be merry - responsibly!"** Come join us Tuesday, February 1st in the New Student Center, Rm. 205 at 3:30 pm. For more information, phone 257-6597.

**The American Society of Personnel Administrators (ASPA)** will have a meeting on:  
Wednesday, February 2, 1:00 pm  
Room 105 Commerce Building  
There will be a panel discussion by the U.K. Personnel Division.

**STRAY CATS BUSINESS MEETING**  
Thursday, February 3, 4:00 pm  
111 Student Center  
Call 257-6598 for more information.

Enter the **Miss Kentucky Valentine Contest** sponsored by Stray Cats  
Call 257-6598 for more information.

**ATTENTION!**  
All Groups and Organizations!  
For as low as \$5.00 you can announce important happenings that pertain to the U.K. students, faculty, and staff. The Calendar will be printed every Monday, so notify the Kernel about your event by the Wednesday prior to the Monday printing. Call NOW at 257-2872 or stop by Room 8 Journalism Bldg. (basement) and ask for Lisa Timmering.

**WORKING WITH EMOTIONS**  
Dharmadhatu, a buddhist meditation and study center, will offer a five week, class exploring the buddhist approach to emotions, that we neither repress nor indulge them. The class meets five consecutive Tuesdays beginning February 1. It is open to the public and costs \$18. For more information call 252-1116.

**KUNG-FU**  
First & only Authentic Chinese School in Lexington  
First lesson FREE  
FOUR SEASONS 276-4074  
2514 Regency Rd.  
2 Blocks behind Steak & Ale  
Next to NTW Tire  
**TAI CHI**

**SAB CINEMA PRESENTS**  
Films for 1/24 - 1/30

Mon 1/31	6:30 Goldfinger
Tues 2/1	9:00 The Shining
Wed 2/2	7:18 Warren County USA 6:30 Goldfinger
Thurs 2/3	9:00 The Shining 2:00 The Good, Bad & Ugly 6:30 Let It Be
Fri 2/4	9:00 The Shining 11:00 Up In Smoke
Sat 2/5	2:00 The Good, Bad & Ugly 6:30 Let It Be 9:00 The Shining
Sun 2/6	11:00 Up In Smoke 2:00 The Good, Bad & Ugly 6:30 Let It Be 9:00 The Shining

**\$1.50 Admission**  
In the Warshaw Theater  
\* Cinema Committee meeting  
Tuesday 18, 4:00 p.m.  
Rm. 204 Student Center

**ATTENTION ADVERTISERS!**

Want To Really Make This Year's  
**VALENTINE'S DAY**  
**A GREAT SUCCESS?**  
Then Advertise In The  
Kentucky Kernel's  
Valentine's Section!

- Publication Date: Tuesday, February 8, 1983
- Deadline for Copy: Wednesday, February 2, 1983
- For more information just dial 257-2872, Monday thru Friday, 8:00 am - 5:00 pm.

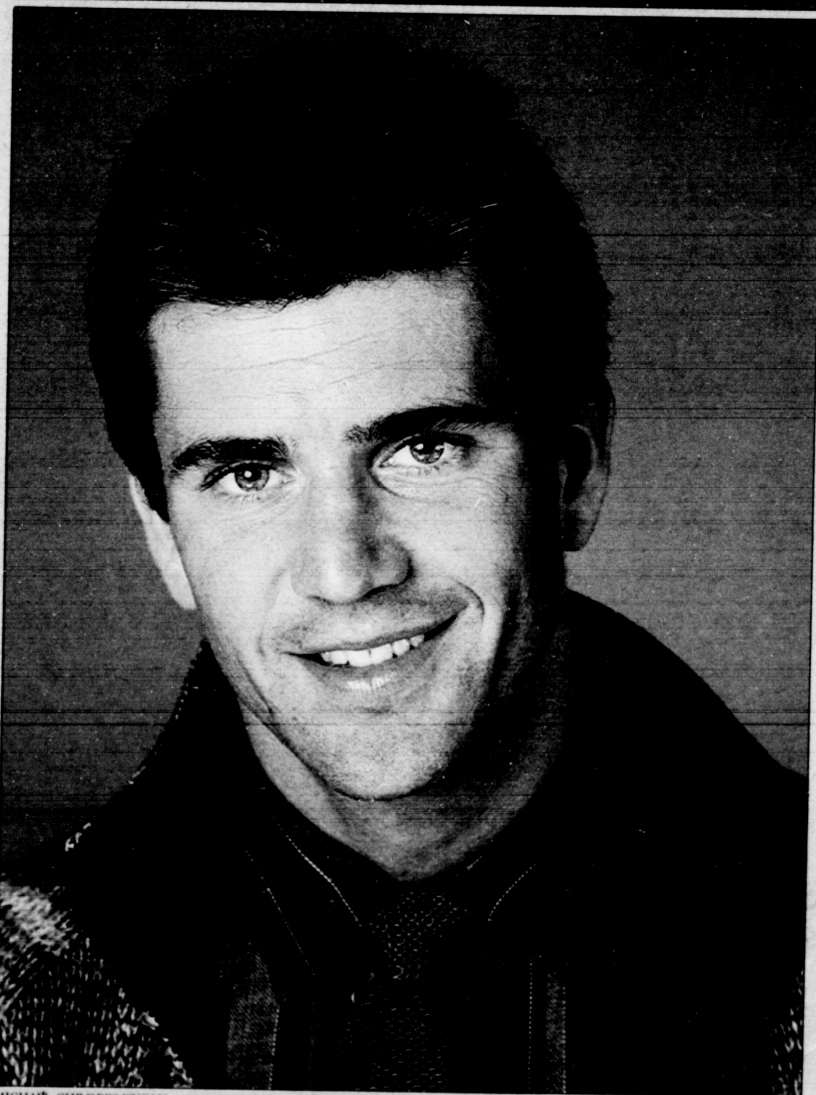
Get Your Share of the Market  
Advertise in the  
**Kentucky Kernel**  
**The U.K. Newspaper!**

# Ampersand

VOL. VI, NO. 4 FEBRUARY, 1983

**Royal Treatment Contest Winners!**

*Road Warrior Mel Gibson*



MICHAEL CHILDERS/SYGMA

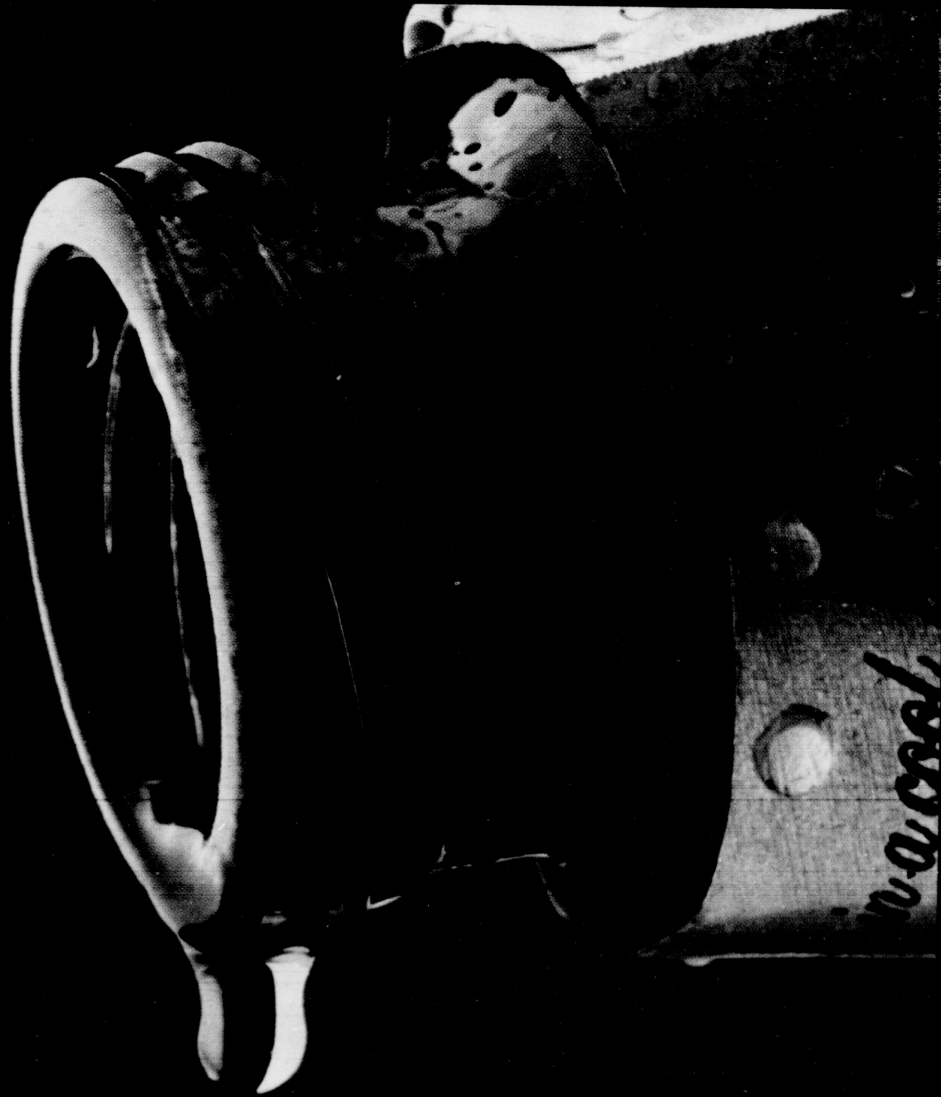
**EXPLOR-  
ING NEW  
ELEC-  
TRONICS**

**Car Stereos  
The Littlest LP  
Cassette  
Decks**

**&**

**Computers  
You Can  
Afford**

# MICHELOB



*Some things speak for themselves*

© 1988 Michelob Inc. All rights reserved.

© 1988  
North  
prop  
licen  
\$6.00  
Vinc.



# Ampersand

## features

### MEL GIBSON • 8

The Road Warrior is about to Live Dangerously...

### NEW ELECTRONICS • 10

Cassette decks, tiny records, car stereos & personal computers

### PAT METHENY • 13

Cool & casual jazz guitarist

### S. E. HINTON • 18

Tex author copes with fame, money & Francis Coppola

## departments

### IN ONE EAR • 3

Letters

### & OUT THE OTHER • 3

News, rumor & barf reports

### OUR COVER

Mel Gibson was photographed by Hollywood celebrity shooter Michael Childers/Syigma.



**Publisher** DURAND W. ACHEE  
**Editor-in-Chief** JUDITH SIMS  
**Music Editor** BYRON LAUREN  
**Contributing Editors** JACOBA ATLAS, BILL BRAUNSTEIN, STEVEN X. REA, DAVIN SEAY  
**Design Director** CATHERINE LAMPTON  
**Production Manager** CHIP JONES  
**Illustrator** DAN EICHLITZ  
**Production** ART & DESIGN  
**Circulation Manager** ROXANNE PADILLA  
**Office Manager** BARBARA HARRIS  
**Staff** CATHEY HALLEY  
 LYNNE BARSTOW  
**Typography** COMPOSITION TYPE, INC.  
**Advertising Offices** East Coast  
**Manager** LARRY SMUCKLER  
 JAMES SPANFELLER  
 134 Lexington Ave., Third Fl.  
 NY 10016 (212) 696-0994  
 West Coast  
**Manager** JENNIFER OWENS  
 1680 North Vine, Ste. 900  
 Hollywood, CA 90028  
 (213) 462-7175  
 Midwest  
**Director** RAY TOBIN  
**Manager** MAUREEN RILEY  
 4753 N. Broadway, Chicago,  
 IL 60640 (312) 561-9334  
**Corporate Offices**  
**President** RICHARD J. KREUZ  
 1680 North Vine, Ste. 900  
 Hollywood, CA 90028

© 1983 Alan Weston Publishing, a division of Alan Weston Communications, Inc., 1680 North 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 six times during the school year. Annual subscription rate is \$6.00. To order subscriptions or notify change of address, write *Ampersand*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

# IN ONE EAR

In your December 1982 issue of *Ampersand*, Chris Morris does a great disservice to both your magazine and working people all over America. In his section of the "Style" article, the part on party albums, Mr. Morris makes the comment "If your friends are chronic cough syrup drinkers, Detroit auto workers, or are similarly brain-damaged..." Now I realize that the intent was humorous, but that does not excuse the inference that auto workers are mentally inferior to the rest of the American population. In any circumstances such a blatant generalization of a large segment of blue-collar America would be distasteful, but in the current economic times the remark is positively inexcusable. No, I am not an auto worker — I am a graduate student at the University of Virginia. Still, I cannot let such an attack on a group of solid Americans pass unanswering.

Perhaps Mr. Morris is upset that the auto workers do not conform to his style of dress or his musical taste, or maybe Mr. Morris just did not consider blue-collar workers as part of the intellectual culture of this country, thereby justifying his disparaging remarks. No matter. Detroit auto workers are to a great extent responsible for making this country great — witness the huge effect on the economy of the automobile industry. In today's computer-controlled industrial world, Mr. Morris, even auto workers have to know more than how to use a wrench. If auto workers are brain-damaged, and Mr. Morris is not, why, then, bring on the lobotomies! He probably drives a Honda anyway.

Robert Mayer  
 Charlottesville, VA

*It's interesting that no auto workers or their relatives wrote to us. Maybe they just have a better sense of humor than "graduate students" (please note, that's a little joke). Surely you do not sincerely believe that Mr. Morris meant to condemn all auto workers as brain-damaged? It was a humorous remark, exaggerated for effect.*

*The editors, by the way, would like to go on record as stating that they would not have taken offense had Mr. Morris written "magazine editors." Or, better yet, "magazine publishers."*

*May we hear from fry cooks and fashion models, cowboys and Indians? Have we left anyone out? We aim to offend everyone. That's democracy.*

While I slaved away this summer on my literary studies at school, you took the summer off. Nonetheless I was pleased to see the October Back to School issue. I look forward to each month's comedy, reviews and features.

Of particular note in the October issue was the article on the author John Keelby by free-lance writer Allan Routh. Having read *Yellowfish* myself and one other Keelby work, I found the article very informative. I gained some new insight into the

man and his books through this excellent article.

Please keep up the well-written literary pieces and of course, the laughs.

Steven I. Thompson  
 No address

I enjoyed your write-up on Monkeeman (Amperand, November, 1982). I have been a long time Trekkie, and was thrilled when the conventions started up in the early Seventies. How nice to hear that Monkee fans have done the same. I have been a closet Monkee follower for years, and would appreciate it if you could put me in touch with these conventions. Please let me know where I can write for more information.

Diane Roe  
 Long Beach, CA

Write to the promoter of the conventions, Charles Rosenay, at 397

Edgewood Avenue, New Haven, CT 06511.

I've never heard of François Perrin, but the star of the original *The Toy* and *The Tall Blond Man with One Black Shoe* was Pierre Richard, the most famous comic actor in France. (In reference to your Holiday Movie Guide by Judith Sims, December issue.)

Christine Winston  
 University of the Pacific  
 Stockton, Calif

Editor Sims, with face all red, admits her error. François Perrin was the name of the character played by Pierre Richard in *Tall Blond Man*.

Send us your comments, complaints, compliments (especially your compliments), your philosophy of life or even your SAT scores. We like to get mail—any mail. Send the goodies to *In One Ear*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

# & OUT THE OTHER

BY STEVEN GINSBERG

## Of Apes & Space

FOURTEEN YEARS after *2001: A Space Odyssey* hit theaters and soared to cult status among movie buffs, author Arthur C. Clarke has written another sci-fier the film community covets. *2010: Odyssey Two*, just published by Ballantine Books, has attracted massive interest among motion picture executives — so much so that Clarke has already been seen lunching with his attorney and top brass at MGM (makers of part one) about a movie version. Rights to a sequel to *2001* actually belong to MGM and director Stanley Kubrick, so insiders think that *2010* (not exactly a sequel) is a likely candidate for the studio. While that's being decided Clarke has returned to his home on the island of Sri Lanka — the same place Bo and John Derek shot their *Tarzan*, *The Ape Man* last year. The island, we hear, is an equal opportunity employer.

AND SPEAKING OF TARZAN, his exploits continue onscreen, this time in the form of a new \$20,000,000-plus picture, *Greystoke: The Creation of Tarzan and his Epic Adventures*, now shooting in Cameroon, Equatorial West Africa (there is such a place). The director is Hugh Hudson, who presides over his first film since *Chariots of Fire*, with a script based on Edgar Rice Burroughs' *Tarzan of the Apes*. The story focuses on the early life of Tarzan — before he met Jane, Cheeta or anyone in Hollywood.

## Working Out

JOHN TRAVOLTA has spent the last few months in an intensive weight and exercise program with his new director Sylvester Stallone to get into shape for *Saving Private Ryan*, the sequel to *Saturday Night Fever*. Travolta, who loves to eat, had gotten a little soft in the middle between film roles, but his reps swear that with Sly's help he

now has "a body any dancer would envy." That's good, since he plays opposite real-life dancer Finola Hughes, who as a bitch Broadway star lures Travolta's character into a shoddy one-night stand.

## We'll All Right!!

BACK IN THE DUSTY CORNERS of an MCA warehouse, untouched for nearly 27 years, inside a box marked "Do Not Use," the tapes of Buddy Holly's 1956 recordings have been found. These are the sessions cut after he rebelled at Nashville's attempts to countryfy his sound, these are the tapes as they existed before producer Norman Petty "improved" them by filling up the raw Lubbock, Texas rockabilly sound with extra instruments. *Buddy Holly — For the First Time Anywhere*, due in the stores immediately from MCA Records, ought to come as a happy jolt to the current rockabilly scene (Stray Cats, Blasters, et. al.) and to all those moviegoers who loved *The Buddy Holly Story*. The LP will include a discography and some recently discovered Holly photographs.

## E.T. Forever... and Ever...

YES, STEVEN SPIELBERG has agreed (in theory) to an *E.T.* sequel (did you ever doubt it?). The operative date for it to reach theaters is mid-1984, though film company Universal Pictures will only say they are in negotiation. Spielberg, meanwhile, is said to be more immediately interested in doing a film or musical of *Little Shop of Horrors*, now a hit on Broadway (based on Roger Corman's Fifties horror flick starring then-unknown Jack Nicholson). But even more immediate than that is the director's interest in *E.T.* kiddie star Drew Barrymore. Spielberg is so protective of the little tyke that he flew to N.Y. when she was hosting *Saturday Night Live* just to

# PIONEER SPEAKER OWNERS: PLEASE KEEP YOUR CARWINDOWS ROLLED UP.



Kablowee. Blam. Bam. Boom.  
It's not World War III, ladies and gentlemen.

Merely the introduction of our new Mazda/1 6x9 car speakers. An introduction that doesn't exactly lend itself to peace and quiet.

Because these are the most awesome sounding speakers yet. With greater power handling capacity.

Great enough, in fact, to handle up

to 100 watts of Max Music Power—a method of measurement comparable to the one used to rate the power capacity of our home speakers.

Our newly designed voice coil uses a slightly larger wire. It won't break down because of overheating. And it can withstand (you guessed it) greater power.

So you can imagine what kind of meltdown our speakers will put the old eardrums through when you actually

roll those car windows up and listen to them in the intimate confines of your car's interior.

But sorry all you power-hungry people: The story here isn't power alone.

We use a Strontium Magnet. It's more efficient, giving you greater sound per watt.

And to produce an even better separation of highs, midranges and lows, our Mazda/1 3 and 4-way speakers

contain an extra driver.

Pure and accurate tonal quality. High efficiency and wide frequency response. These are qualities you've come to expect from a speaker made by Pioneer.

Which is exactly why we still make the components for them ourselves. That way we can meet our standards of quality. And yours.

Speaking of which, our quality

control tests virtually drive our speakers to the edge. So while they produce sound that seems like it'll destroy everything within a 12-block radius, the speakers themselves are virtually indestructible.

Now for the most thunderous announcement yet. All this improvement in our speakers, at a price that's designed to get you to gravitate toward power. Not away from it.



**PIONEER**  
Because the music matters.

# & OUT THE OTHER

make sure the folks would treat her okay. E.T. would say: "Ouch."

**M**EANWHILE UNIVERSAL has spent \$1,000,000 building an E.T. Earth Center on its studio lot — a place where the kiddies can buy more than 500 licensed E.T. items. Aside from browsing their way through E.T. T-shirts, masks, jewelry, bicycles and pajamas, real lucky kids can even get their pictures taken with the little green guy. Only it's not exactly a flesh and blood replica. They get snapped riding a bicycle with a picture of E.T. in the basket. Big deal.

## Tube Fodder

**H**EAVEN'S GATE, THE BIGGEST financial disaster in the history of the film business, has been purchased by the pay cable service, Z Channel, for \$1,000,000 (almost more than it sold in theater tickets). Z exec planned an exclusive L.A. showing of the original 219-minute version of the \$42,000,000 film beginning Christmas eve, with distributor United Artists hoping this will inspire other services to purchase the picture for their cities.

**R**EMEMBER THE SPIES from the old TV series *Man From UNGLE*? No, they're not dead. Robert Vaughn and David McCallum are shooting a new movie of the week entitled *Return of the Man from UNGLE* (it will go out as a feature film in other countries).

**T**HE KENNEDYS OF MASSACHUSETTS, an eight-hour miniseries for ABC-TV, will trace four generations of the Boston political clan. Spanning over 100 years, the series will be written by Doris Kearns Goodwin, biographer and former special assistant to the late president Lyndon Johnson.

## Ronstadt Redux

**T**HE LONG-PLANNED Linda Ronstadt album of standards will probably be finished by the time you read this. Elektra/Asylum, her label, says that the project took extra time due to *Pirates of Penzance* and pop album commitments. While it's true that the foundering label was desperate for *Get Closer*, a guaranteed gold-seller, to hit the stands, the standards album was finished more than a year ago. Problem was, it stunk. The decision to hold it from release came after the album covers had already been printed. According to an inside source, the torpedoed LP had a few good moments, but very few. The current waxing, produced by Peter Asher and arranged by Nelson Riddle (of Frank Sinatra fame), represents starting over from Square One.

## Just Plain Redux

**G**OOD NEWS FOR OLDIE record buyers. Warner/Elektra/Atlantic has lowered the suggested retail list price of its catalog albums to \$6.98 from \$8.98. That means, if the record store owners pass the savings on to us, it'll be two bucks cheaper to buy WEA LPs more than a year old.

## Video Strategies

**Y**OU MAY HAVE NOTED an eldritch new TV show — at press time it was to be called *Wizards and Warlords* — wherein some vaguely medieval types walk around stone castles in tights and tunics, hacking now and then at baddies and monsters with fat swords. According to rumors circulating around the Burbank Studios production facilities, where "Lizards and Lawyers" (as some of the crew call the show) is being shot, the producers don't much care if it's a hit. Their rumored strategy is for the series to draw just enough attention to survive because it has lots of strange costumery (a rarity in series TV). Then they can license a video game — any sort of good-vs.-evil battle will do — based on the series. The advantage is that such a game would be pre-sold by at least seven weeks worth of prime-time television exposure.

**S**O BULLISH IS 20TH CENTURY-FOX Films on video games that it has decided its video division will use a few of the company's films for the basis of some of its new offerings. So while Atari gives us *E.T.* and Paramount supplies *Star Trek* games, Fox is offering us the world of *Megaforce*, *Fantastic Voyage* and *Alien*. Can't wait.

## Barfing

**O**MIGOD. Don't make fun of a val. Cause, ya know, people who know about those things tell us that Frank Zappa and daughter Moon Unit have hit upon a potential \$100,000,000 licensing goldmine with their "Valley Girl" hit record. Really! With all the really far out deals they've made, we little people will soon be able to buy Valley Girl dolls, leg warmers (for sure), blue jeans and even lunch boxes. Lunch boxes? Guy, barf me out.

**Y**OU THINK HOLLYWOOD PARTIES are fun? Well, not always. Witness the post-screening festivities for *48 Hrs.*, the new Nick Nolte-Eddie Murphy *Dirty Harry*-type movie. The guest list included such not-in-demand persons as James and Holly Keach, Joan Hackett and her niece, and Ursula Andress and Harry Hamlin. The site was a delicatessen in West L.A. whose sandwiches include gourmet treats like "Ike and Tina Tuna." The big event when Nick Nolte's wife Sharon (he didn't show) knelt down in the middle of a group of people and spit out a rumaki she

had just eaten. Seems she didn't like the combo of liver and bacon. What a town.

## Sequels, Remakes & Copycats

**T**HE CONCRETE JUNGLE, a trashy woman's prison picture earlier this year starring Jill St. John, Nita Talbot and a host of other actresses, went on to such success that its producers have already filmed plans for *The Concrete Jungle II* (yet another story of a sweet young thing who turns into a tough prison tootsie). Already chained to this opus are Stella Stevens, Linda (is there life after *The Exorcist*?) Blair, Sybil Danning, the perennial Hollywood vamp Edy Williams (the ex-Mrs. Russ Meyer) and Stuart Whitman. (Stuart Whitman?) No, Ida Lupino is not the prison guard. Or Shelly Winters. Or...

**T**HE 3-D CRAZE has hit the good ole porno film. Opening this month at theaters near you is *Sexcalibur*, a new hardcore entry billed as the latest in 3-D lords and ladies wreaking havoc on each other. Need we say it's in the sword and sorcery genre? O.K., we won't.

**T**HERE WAS HALLOWEEN, *Halloween II* and *Halloween III*. So now there's going to be *Halloween IV* — in 4-D. It's true. After the smash opening of Numero Tres, Italian movie mogul Dino DeLaurentis approached Universal Pictures with the idea of a follow-up. At this point no one is quite sure what the fourth dimension will be. How about greed?

**N**ASTASSIA KINSKI AND DUDLEY MOORE will star in *Unfaithfully Yours*, a remake of the Preston Sturges classic that originally featured Rex Harrison and Linda Darnell. Howard Zieff (*Private Benjamin*) directs 'em.

## What Are Friends For?

**T**UESDAY WELD AND JESSICA LANGE, once best friends, are now in a heavy duty feud thanks to Tuesday's comments about Lange's performance as B-movie star Frances Farmer in the new film, *Frances*. Tuesday reportedly called up Jessica and trashed her acting, telling her that not only was she awful but that the director "should be shot." As if that weren't enough, Tuesday has also reportedly taken up with the ever-agile Mikhail Baryshnikov —

## More Jokes

*Hold your sides to keep from splitting folks, here come some more yucks contributed by Ampersand's own hilarious readers (or so they tell us).*

**1. How many college football players does it take to change a lightbulb?**  
*Only one, but he gets three credits for it.*

**2. How many psychiatrists does it take to change a lightbulb?**  
*Only one, but it takes a long, long time, and then only if the lightbulb really wants to change.*

Debbie Benoy  
Columbus, Ohio

Patricia Henderson  
Austin, TX

*You too may earn twenty big bucks, just like these lucky comediennees. Send your silly words to Ampersand Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028. And keep smiling.*

Screenwriter Larry Cohen is bringing his script to the stage with the help of songwriters Michael Gore and Dean Pitchford (*Fame*).

**A**FTER THREE YEARS of preparation, a filming will begin this month in Mexico on *Dune*, the classic Frank Herbert novel set in a world of sand. David Lynch (*Eraserhead*, *Elephant Man*) is the director. So serious is Hollywood about this one that they're planning to spend at least \$30,000,000 to make it — more than any studio has budgeted for any film in two years.

**W**HAT DOES PAUL NEWMAN do with his time aside from speaking out against nuclear weapons, racing cars, talking to Joanne Woodward and starring in new movies (*The Verdict*)? He becomes a food king. Already on the market is Paul's renowned *Paul Newman's Salad Dressing* and soon to come is *Paul Newman's Old-Fashioned Popcorn*. Really.

## Hungry Hearts (& Empty Heads)

**O**NCE A YEAR, the staff of the *UCIA Daily Brain* puts out a parody version of the crosstown rival's *USC Daily Trojan* at about the same time that the USC student journalists are busy producing a parody of their foes' publication. But the Trojan student body seems always to be caught with their parody-detectors down. The most recent fake *Daily Trojan* carried a headline proclaiming a free Bruce Springsteen concert, advising students to hurry and call for tickets. Number given was that of the *Daily Trojan's* real editor. Dozens of eager Boss fans called for ducats, oblivious to the quotes attributed to the rock star in the body of the article. "My songs are all about aimless drifters who are pretty stupid and have no direction in life," said the imaginary Springsteen, "so I think it's very appropriate I sing them to USC students."

## Maybe You're Doing it Wrong?

**U**SSURE HOW TO MAKE THE MOST of your educational experience? *How to College* wants to rescue you. Wrestling "college" from its hackneyed role as a noun, authors Bill Jeakle, Eugene Reardon and Ed Wyatt verbalize the college process with sections on the essentials. Like caffeine, cheating, real testimony from a guy who procrastinates, fake t.d.s., Ten Rules of Tanning and how to tell the difference between a get-together, a gathering, a party and a coup d'etat. Subtitled "A Humorous Guide to the Four Years," the tome even advises on how to make the Greek scene. "Joining a frat is a little more difficult than joining a record of the month club," counsels page 95. "... avoid racist and ethnic jokes, stick with sexist." If the tome is unavailable in your local bookstore, copies may be ordered from Primer Press, Box 3710, Palo Alto, CA 94305 for \$4.95 each.

## Workingman's Punk

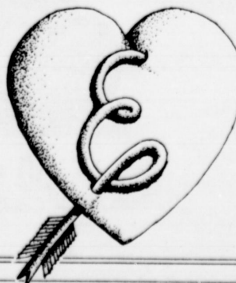
**K**EPPING TO A STRICT nothing-sacred policy, a New Jersey band called Pop'O'Pies, now h.q.'d in Frisco, has released a punk version of the Grateful Dead anthem, "Truckin'."

Sacrilege, you say — but things get worse! Side two of the 415 Records EP contains the rap version of the same song. And the cover snatches Garcia & Co.'s familiar skull-and-roses motif, only to juxtapose the sacred symbology with a tabletop of mushed-up chicken pot pies. In fact, the skull has a dribble of gravy on its chin.

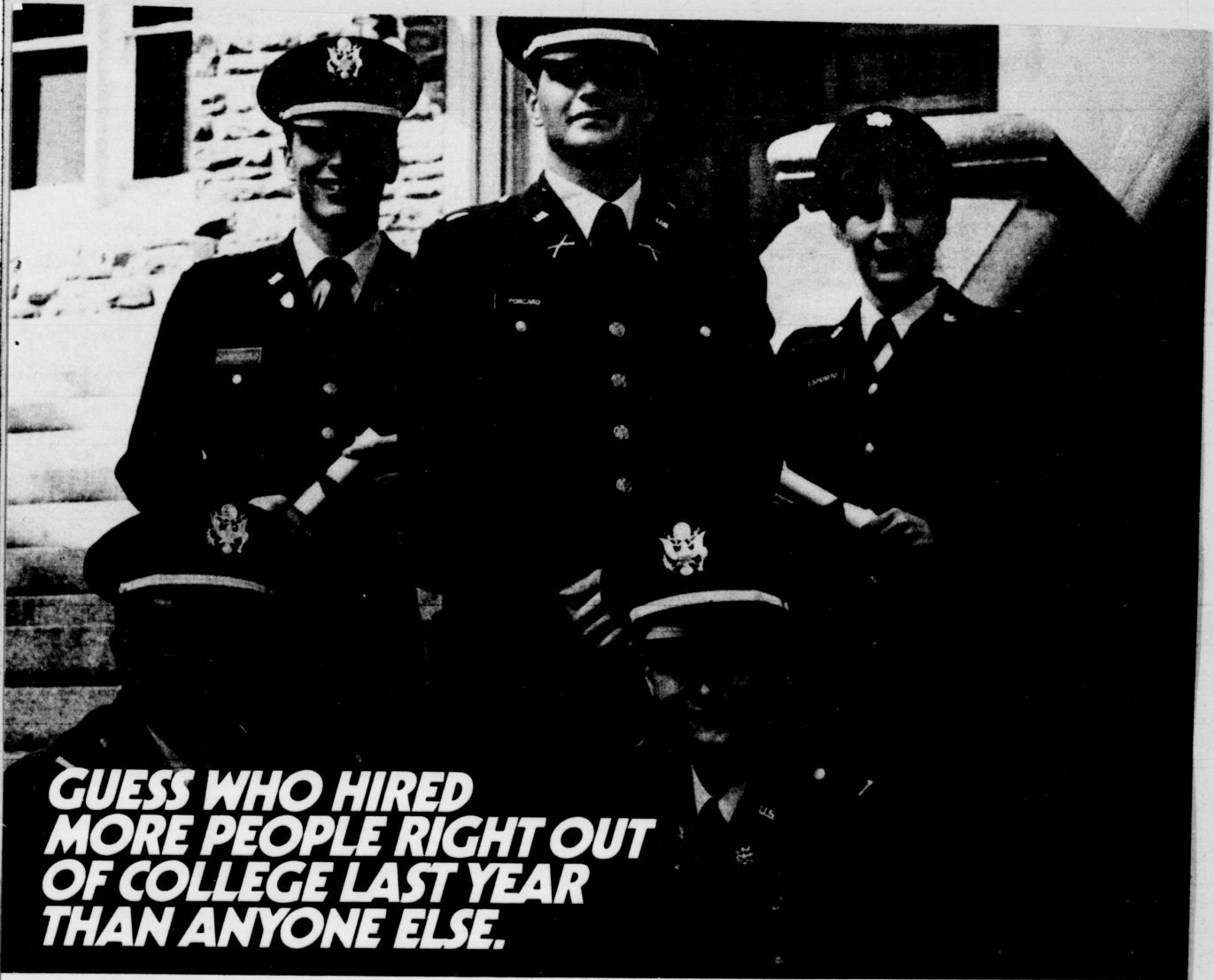
The guys in the Dead love the 'punk' version and they play it before rehearsals," claims Howie Klein, Frisco alternative music maven. Maybe the zombie rockers will even go so far as to cover a Pop'O'Pies original — like, perhaps, "The Catholics Are Attacking" or "Fascists Eat Donuts."

## Odd Bits

**W**OULD YOU BELIEVE a Broadway musical based on Brian DePalma's prom shocker, *Carrie*? Yep.



*It's February, tra la, and in honor of Valentine's Day we've chosen this Ampersand by Allen Odell of Eugene, Oregon. He earns \$30 for his artistic effort. Other readers who wish to create original Ampersands and earn big bucks should submit their art in black ink on sturdy white paper and send it off to us at 1680 N. Vine, Ste. 900, Hollywood, CA 90028.*



**GUESS WHO HIRED  
MORE PEOPLE RIGHT OUT  
OF COLLEGE LAST YEAR  
THAN ANYONE ELSE.**

Hiring college grads is something the Army has always done. And lately, we've been doing a lot more of it.

In fact, last year alone nearly 7,000 college grads chose to begin their future as Army officers.

Why? Some wanted the opportunity to develop valuable leadership and management skills early in their career.

Others were impressed with the amount of responsibility we give our officers starting out. And still more liked the idea of serving their country around the world.

Interested? Then you can start preparing for the

job right now, with Army ROTC.

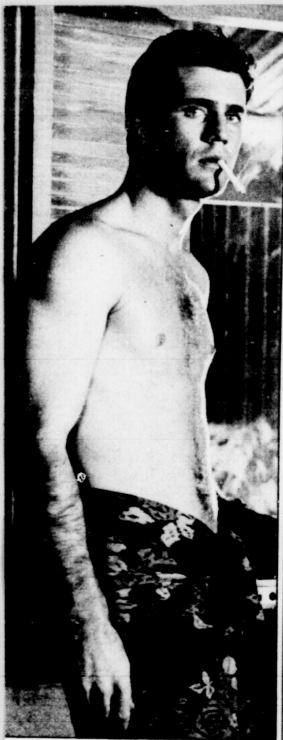
ROTC is a college program that trains you to become an Army officer. By helping you develop your leadership and management ability.

Enrolling can benefit your immediate future, too. Through scholarships and other financial aid.

So the next time you're thinking about job possibilities, think about the one more recent college grads chose last year than any other.

For more information, contact the Army ROTC Professor of Military Science on your campus. Or write: Army ROTC, Dept. GH, P.O. Box 9000, Clifton, N.J. 07015.

**ARMY ROTC.  
BE ALL YOU CAN BE.**



# MEL GIBSON

An American from Kangarooland Hops to the Top

BY DAVIN SEAY

Mel Gibson's skin is on too tight. Maybe it's the circumstances — the first in what promises to be an endless series of interviews to promote his latest film, the U.S./Australian coproduction of Peter Weir's *The Year of Living Dangerously* — or maybe this is just the way he's put together, all wires and sinews and short bursts of forced laughter. Whatever the case, the 26-year-old expatriate American actor seems on the verge of an acute nervous meltdown.

The plush leather sofa, into whose inviting recesses he's sunk, is unable to hold him still for long. For one thing, his clothes are giving him trouble: the double-knit pants riding up, revealing the zipped parts of some vintage Beate boots. He's long since tossed off his sports coat, and the way he's squirming you'd think the beige silk shirt he's wearing was made of horse hair. One of the most sought-after rising stars on the international film scene — the matinee idol of *Mad Max* and *Road Warrior*, the riveting screen presence of *Gallipoli* — Gibson is behaving like a summer stock hopeful auditioning for a bit part in *Kismet*.

If it wasn't for all this fidgeting, distracted pacing and chain smoking, Mel Gibson's unfamiliarity with the

standard Hollywood tap dance might be disarming, even refreshing. As it is, I have the feeling that Gibson expected each question, no matter how innocent, to hold a barb, ready to sink into all the personal and private parts of his psyche and drag them out for everyone to see. This isn't an interview, it's a grilling, and one that reveals an often painful vulnerability.

"I love all this," he says gesturing vaguely to the bright sky and the busy entertainment enterprise grinding on outside his publicist's Beverly Hills window. "But I don't think I'm equipped to handle it."

All this is Hollywood, a town whose glitzy ambience gives pause to an actor who made his reputation in the outback Australian film industry. "I've been asked to come here and make movies, but I think it would be too much too soon. It's a frightening prospect, really."

Frightened or not, Gibson may soon find himself having to deal with success on its own terms. Born in Peekskill, New York, in January of 1956, Gibson was one of eleven children in a family that emigrated to Australia in 1968. Initially interested in a career as a journalist, Gibson considered his early attraction to acting nothing more than a pleasant diversion from reality. Nevertheless, after graduating from high school, he applied to the National Institute of Dramatic Arts in Sydney. To his shock, he was accepted.

"The day after I graduated," he recalls, the broad vowel sounds of his Aussie accent obliterating any trace of his American roots, "I went out and auditioned for *Mad Max*. I didn't know what the hell I was doing, I just stepped into it and my head started to reel."

With good reason, as it turned out. Filmed on a budget of around \$400,000, *Mad Max* — a hyperkinetic end-of-the-world romp — has grossed over \$100 million to date, making it the most successful film in Australian movie history and the feature credited with opening up global markets to Down Under product. "It was a rough trot," quips Gibson in what has to be an indigenous turn of phrase. "I'd never been in front of a camera before. It all seemed crazy to me, an absolutely insane business."

Gibson, undoubtedly caught up in the mythic proportions of the *Mad Max* success story, is spinning a bit of legend here himself. The fact is, he was cast in a feature film called *Summer City* while still a student at the Institute of Dramatic Arts, on-screen experience that had to come in handy when playing the grief-crazed highway patrolman Max in the galvanic role that catapulted him into worldwide attention. *Summer City*, just to set the record straight, is one of seven films in the Gibson portfolio, which includes the tearjerker *Tim*, in which he stars as a retarded youth enamored of Piper Laurie; something called *Z Men*; and a couple of oriental potboilers made in Taiwan. "I've done some really awful things," Gibson admits, pulling at his trousers and reaching for another Chesterfield. "But all things considered, I've been quite lucky. Being way down there away from everything... away from the public eye, has given me a chance to grow and develop. I think if I'd have done some of those films here I would have been stopped cold." His laugh

is high-pitched, emanating from some reserve of anxiety that's causing him now to take tremendous drags off his cigarette and convulsively gulp black coffee.

*Road Warrior*, last year's blockbuster sequel to *Mad Max* (originally titled *Mad Max II*) is a work of which even the self-effacing Gibson is proud. "*Mad Max* was really a technical feat," he confesses, "a triumph of editing. There was nothing I did that was that extraordinary. But by the time we did *Road Warrior*, I was more knowledgeable about film in general. I had learned how to use the camera, to work in that incapable style of George's."

George is George Miller who, along with Peter Weir, Fred Schepis, Bruce Beresford and a handful of others, is a founding member of Australia's new wave *underground* film director's club. Citing what he calls Miller's "amazing ability to see something before he shoots it," Gibson tries to explain how, with a grand total of no more than a dozen lines as the road warrior, he was able to fashion with looks and presence such formidable menace and potent anger within the context of Miller's breakneck apocalyptic parable.

"I was in damn near every frame," he concedes, "so it became a question of accelerating to a weird, whippet speed of the film. It's what I call Heavy Metal acting, doing less and making more of it."

Questions of yet another *Mad Max* epic are left hanging. "When we finished the first installment, we all swore we'd never pick up on that theme again. What George may do next, I have no idea. I wouldn't presume to scope his psyche."

Psyche-scoping isn't something Gibson himself will sit still for, either. Tentative probes into his personal life are met with more twitches and embarrassed pauses. He's been married for three years and has a two-year-old daughter. "My wife likes to stay out of my career as much as possible," he says, "and prefers that I don't discuss her either. She thinks it's rude, and I'm of the same opinion." The Gibsons make their home in Sydney, a locale he refers to as "delicious." One gets the feeling he'd like to be back right about now.

Meanwhile, he's run out of smokes. There's not even a butt in the ashtray, thanks to his disconcerting habit of reducing each cigarette to a nub of glowing coal, abandoning it only after singeing his lips. A secretary is hurriedly summoned; she offers her own pack of Vantages. Gibson takes the American brand, but transforms them into "lung busters" by ripping off their filtered heads. The grilling resumes.

Gallipoli was the birth of a nation," he says, as the subject turns to yet another of his meritorious starring roles — that of the naive farm boy led into the First World War meat grinder in Peter Weir's anti-militarist screed, *Gallipoli*. The disastrous battle, fought interminably on the shore of Turkey, provided some incendiary subject matter for a film that, in the end, seemed rather tame and delicate. Gibson, however, shone in his sympathetic rendering of a young man marching willingly to death for a cause not worth the cost. "It was the shattering of a dream for Australia,"

he remarks. "They had banded together to fight the Hun and died by the thousands in a dirty little trench war." For Gibson, however, there was something fine and true in the ideals and aspirations of that era. "Most people would call it a dark time," he muses. "I don't agree. There was real sanity then. Men knew what they believed in... one God, honor and country. They were good men, fighting for something that was real to them."

*Gallipoli*, filmed for \$2.5 million — a hefty budget by Australian standards — did much to earn Gibson a reputation as a "serious," versatile actor. It also elevated the continent's film industry into the big leagues, with heavy international promotion and distribution. Despite its flaws, *Gallipoli* did much to convince the world that the Aussies were in the running for Hollywood-sized stakes.

The first movie picture ever made was filmed in Australia," explains Gibson. "It was ten years before the Yanks got into it and they really had a booming little industry there for awhile. The problem was, there was no population to support it and, with Hollywood outclassing them, they just faded away. For all intents and purposes, it was asleep until the early Seventies and even with all their success, they still lack the money and technology to be really competitive. There's been a lot of experimentation, not all of it good, and much of it concerned with examining themselves through their art."

Gibson retains American citizenship, but considers himself essentially Australian. He sees the young nation's famous identity crisis in a unique light.

"Aussies have what you might call the cringe," he asserts. "They're a little raw and feel a little inferior. By having a prod at their history through movies they're trying to find out who they are, to tap a source of pride. I think it's beginning to happen. I've been there fourteen years and have seen immense changes. They have found what they think is an identity and it's becoming identifiable to the rest of the world as well."

Part of that identity is tightly bound up in the nation's movie exports.

As a face and movie persona, Mel Gibson stands at the center of his adopted country's emerging identity. Despite his real life twinges and twitters, the on-screen Gibson exudes a rock steady, unpretentious self-consciousness, a powerful sense of presence and an instinctual grasp of the moment. "I don't worry about success," he says. "If it doesn't work out I can always go grow corn." Coming from him, it's a believable alternative.

As reluctant a star as he may be, Gibson's destiny seems determined to keep him out of the corn field. *The Year of Living Dangerously* is by far the most ambitious Australian film undertaking to date — a sprawling epic that holds at its core a fleeting love affair between characters played by Gibson and American actress Sigourney Weaver (of *Alien* and *Eye Witness* fame). Bankrolled by MGM to the tune of \$6 million, the film is set against the final days of Sukarno's corrupt Indonesian regime.

"It's taken from a novel by a very fine Australian writer, Christopher

Koch," Gibson explains. "It's the story of how politics catches up with people. It's funny, but 1965, the year the film takes place, Sukarno deemed 'the year of living dangerously.' He sure proved it. A coup attempt by Communist factions in the government, backed by Peking, failed and in the reprisals, hundreds of thousands died. Our story deals with the period just after the coup and revolves around a collection of foreign correspondents."

*The Year of Living Dangerously* received lots of valuable pre-release publicity. First, permits to film in Jakarta, Indonesia, were denied. Then radical Moslems, assuming the movie in progress was going to be anti-Islamic, disrupted the subsequently chosen Philippine location with death threats and other acts of intimidation.

Alarming stories of narrow escape from angry mobs surfaced in the *Los Angeles* and *New York Times*, *People* and elsewhere. Thanks to some fundamentalist firebrands, *The Year of Living Dangerously* had made a splash before a single frame was shown.

"It wasn't really that bad," says Gibson. "We got a lot of death threats to be sure, but I just assumed that when there are so many, it must mean nothing is really going to happen. I mean, if they meant to kill us, why send a note?" Still, the third world sojourn did provoke some unnerving encounters. "One call I kept getting was this guy asking me if I was brave and courageous. That's all he'd ask. It was scary enough."

With *The Year of Living Dangerously* at last in the can and set for early 1983 release, Gibson is a bit at loose ends. "I'm looking for a challenging role," he says, as he lights the last of his de-filtered cigarettes and heaves a deep, ragged sigh. "Something different from anything I've done. It's hard. I'm the kind of person who can't do anything unless I enjoy it."

Gibson (above and below) in *The Year of Living Dangerously*. A nervous twitcher in person, Gibson is a compelling, rock steady presence on screen.



WELCOME  
to Miller Time



© 1971 Miller Brewing Company, Milwaukee, Wis.

# NEW ELECTRONICS

## THE INCREDIBLE SHRINKING RECORD

BY WINN L. ROSCH

Machines that make the phonograph obsolete have a revered spot in the Patent Office files right behind perpetual motion machines; inventors claiming such contraptions are spoken to softly by folks dressed in white and capgily clasping butterfly nets.

When a major corporation announces a new product with the claim that it replaces Edison's talking machines, my mind switches to thoughts of selling them some swampland I have in Florida for new corporate offices. Crazy, misguided and naive are among the kindest words to describe those who believe they can upstage the phonograph's 100-year hegemony over home music reproduction.

Naturally I was astounded when Sony Corporation not only made that claim but on October first of 1982 introduced their Compact Disc System in Japan.

It quickly became obvious that Sony, too, has misjudged public reaction to the new product. They sold out of it almost immediately, and now they have a waiting list 45 days long.

Within the next few months Sony and a host of other companies will introduce that same product, the Compact Disc system of digital audio discs, in the United States. Public acceptance here may be just as unpredictable as in Japan.

Although news of digital discs might not be earth-shaking to you if you've already seen "digital" records in stores for years, one look at the Compact Disc itself will tell you it's of a different ilk. About the only thing it has in common with today's records is that it's round.

Those so-called "digital" records you may be familiar with are ordinary black vinyl records made from digital master tapes and played on ordinary turntables. The Compact Disc is little more than 4 1/2 inches in diameter: shiny silver on one side and all black on the other, and has no grooves. It requires, as you may have guessed, an entirely new piece of hi-fi equipment to play it.

A few of the things it doesn't have

— like noise, distortion, pops, clicks, flutter and wow — should make the Compact Disc interesting to anyone who has a stereo system.

If numbers mean anything to you, its frequency response is absolutely flat from 20 Hz. to 20,000 Hz., its signal-to-noise ratio is about 90 dB, and distortion generally is under 0.01 per cent. That means the sound quality the Compact Disc system can put in your living room is as good as digital studio master tapes. Comparing Compact Discs to ordinary albums is like comparing FM radio to AM — only the difference between discs is literally 100 times greater!

Yet that super quality is virtually indestructible. Because the Compact Disc is played by a laser instead of a needle, it won't wear out, nor will dust, fingerprints and the usual minor scratches affect its sound.

The secret is that the music is recorded in digital data bits instead of as a soundwave in a record groove. Roughly 6 1/4 billion bits per disc allow up to 74 minutes of uninterrupted playing time.

Although breathtaking and long-lasting sound are the most ear-catching qualities of the Compact Disc, other reasons also make its creators believe it has a chance of sending the LP the way of 78 RPM records.

The same silver disc will play in a future line of portable stereos — like today's Walkpeople — and in car stereo players, as well. In fact one Sony spokesman believes that Compact Discs will help solve what the music industry calls "the home taping problem" by being an all-purpose medium. Because there will be no need to tape a disc to make its music portable and because Sony believes most people are naturally too lazy to tape if they don't have to, few will bother to push the record but ton down.

(The discs themselves will only play back, by the way. Consumers cannot record on them.) The computer stuffed inside the Compact Disc player also makes the discs easier to use than either today's records or cassette tapes.

On Sony's introductory machine, the CDP-101, pushbuttons let you choose exactly what cut you want

without hunting for the place to drop the needle, repeat any album cut or part of a track, however long, as often as you like, or scan the disc forward or backward. When you scan, the music whizzes by at a breakneck pace but the pitch does not change! Future models may even have an electronic readout of the album name and title of the cut being played for folks who cannot identify songs by melody alone.

The most important implication for the future is standardization. The Compact Disc system was developed by the joint efforts of Sony in Japan and Philips in Europe, and it has now been adopted as the standard digital home playback system by over three dozen other manufacturers.

Even the packaging of Compact Disc albums has been standardized. Each will come in a clear plastic box hinged like a cassette box but shaped roughly five inches square and a quarter inch thick. Cover art and a removable booklet for album notes will be enclosed with each disc.

When the Compact Disc player is introduced here, Sony promises that over 100 discs will be available for it. Although only the handful of albums that have been digitally mastered can take full advantage of the ultimate sonic capabilities of the Compact

Disc, Sony expects that public acceptance, the convenience and the freedom from deterioration of the Compact Disc medium will lead to many older albums being remastered in the new format.

Expectedly, the price of the new technology is high. Sony has pegged the CDP-101 Compact Disc player in the \$1000 range. The discs themselves will cost about \$15-20, the same spread as most current audiophile albums.

Other makers will have other units at various prices. Even Sony admits readying a second model at about half the CDP-101's tag, to be released late this year (1983).

Even if the Compact Disc does sound as good as its specifications say it should (it does, by the way, I

heard it, and now I want one. Sony please take note), there's no guarantee of when or if conventional albums will be obsolete.

Asked to predict the future, Sony is as noncommittal as a politician running for re-election. But in this age of one technical triumph after another, even the Compact Disc may be obsolete in ten years.

## COMPUTERS ON THE CHEAP

BY STEVEN BARNES

Beyond the shadow of a doubt, the Computer Age has arrived in America. This is no time  
(Continued on page 13)

# \$140 Off! Radio Shack's Digital Receiver Sale



**Take it from Mike Love,  
of the Beach Boys,  
and Dean Torrence,  
of Jan and Dean**

**"It's slim and trim, like I am,  
and simple enough for Dean to use."**

Mike Love



**Great sound, great styling and great savings** on our Realistic® STA-111 Digital Synthesized Receiver, regularly \$359.95, now just \$219.95 until February 21, 1983.

**There's no dial to turn.** Just touch the tuning search button and the digital circuit scans from each station to the next, tuning it in with precision quartz-locked accuracy. The exact frequency is displayed on a big, easy-to-read fluorescent digital readout. You can enter the frequencies of your 12 favorite stations, six FM and six AM, into the microprocessor memory for instant, one-button recall.

**You get an ample 30 watts per channel,** minimum rms into 8 ohms from 20-20,000 Hz, with no more than 0.02% total harmonic distortion. And a special equalization switch shapes the amplifier output for enhanced bass from our Minimus-series and other mini-speakers so you'll get good vibrations over the entire audio spectrum.

**Other features include** bass, treble and midrange controls so you can customize the sound to suit your own taste and room acoustics. Seven-segment LED AM/FM tuning meter indicates signal strength at a glance. And built-in protective circuitry helps prevent damage due to shorts or thermal problems. Covered by Radio Shack's two-year limited warranty\*, of course.

**The sleek champagne-silver case** is only 3 1/4" high x 17 5/8" wide and 14 1/4" deep. Handsomely styled to blend in with and complement any decor. Fits easily in den, dorm or bedroom.

**The listening's fine!** Get into your Little Duce Coupe and come in to Radio Shack for a hands-on demonstration today.

**Radio Shack®**  
The Worldwide Supermarket of Sound™  
A DIVISION OF TANDY CORPORATION

Retail price may vary from store to store. \*See our 683 Catalog, page 13.



*"Keep me posted"*



This full color poster is a terrific way to remember that great Two Fingers taste. And... the good times it brings! I'll be happy to send you an autographed copy, if you send \$1.00 (to cover postage and handling) to: Two Fingers Tequila Poster Offer, P.O. Box 32127, Detroit, Michigan 48232. Please include your printed name and address.

Don't forget. When you want to have fun, Two Fingers is all it takes.



© 1982 Two Fingers Tequila-80 Proof. Imported & Bottled by Hiram Walker Inc., Buffalo, N.Y. Calif.

**Two Fingers is all it takes.**

# NEW ELECTRONICS

(Continued from page 10)

for Technophobia: businessmen and students who cannot adjust to the coming age will be left far behind.

Luckily, technology and competition have driven prices incredibly low: two decades ago, it would have cost hundreds of thousands of dollars to buy what is presently available for under a thousand.

But computer showrooms can be a lot like used-car dealerships, and the best way to get a deal is to know exactly what you want, and then do some comparison shopping.

Do you want to organize information (data-base management)? Write letters or term papers (word processing)? Statistical analysis of the stock market? If you really want to keep up with the Dow-Joneses, you need the right machine with the right software. Don't let the salesman decide for you.

For first-timers, where you buy your machine is vitally important. Can they supply you with the instruction, supplies and repair that you will need? Although you can always shave off a few dollars (and sometimes a few hundred dollars) by purchasing through the mail, in exchange, you have little or no user-support. The first-time buyer may find this disastrous.

Barring the availability of a helpful dealership, a few knowledgeable friends might suffice. Any large college should have a computer-users group, but if it doesn't, organize one. Is a wide range of software available for your computer? This is no longer as much of a problem as it used to be. There is big money to be made in providing programs, in cassette tape or "floppy disk" form, for other people's computers. This also goes for peripheral products: CRT's (viewscreens), Modems, printers, etc. The idea now is for your product to be compatible with as many different units as possible. This is heaven for the buyer. If you purchase any major brand, you are extremely unlikely to get stuck with an "Orphan."

There are so many companies putting out so many products right now, that a comprehensive or even truly representative sampling could easily take 20,000 words. What we will try to do, then, is to examine a few of the most available models, those that have enough units on the market for the company's integrity and quality to be known factors.

## 1) The Timex/Sinclair ZX 1000

The low-end favorite. This machine, which retails for \$99.95, is amazing. It has a "membrane" keyboard, which basically means that its keys don't move. Touch typists might be offended, but otherwise the little machine is marvelous. It possesses a full range of mathematical and scientific functions accurate to nine and a half decimal places, moderate graph and animated display facilities, 2K RAM (two thousand bits of Random Access memory, the programmable internal workings) expandable to 16K with the optional accessory RAM module. In addition, Memotech brand "memopaks" are available, offering everything from

increased memory and a printer interface to high-resolution graphics. Expansions average around \$100.00. Dilithium Press at P.O. Box 606, Beaverton, Oregon 97075 and ARCsoft Publishers at P.O. Box 152 G, Woodsboro, Maryland 21798 both have a growing catalog of programs and programming hints. With them, you can add on simple word processing capacity, financial applications and educational programs. A terrific first computer for someone with a limited budget and an unlimited thirst for knowledge.

## 2) Atari 800

About \$650.00, available for less. Although most famed for their gaming capacity, those high-resolution graphics can be used for charts of all kinds. The Atari is available everywhere, with a wide range of accessories, and everybody in the world seems to be making Atari-compatible cartridges. A very "light" system, but one which is capable of doing work when playtime is over. Software includes Microsoft BASIC (Beginner's All-purpose Symbolic Instruction Code, a simple computer language), Macro Assembler and Pascal (more complex languages). PILOT, an easy key to the creation of complex graphics, is also available.

## 3) Epson HX-20

Cost: under \$800.00. Small enough to fit into a suitcase, the Epson comes with 16K RAM, optionally expandable to 32K, and 32K ROM (Read Only Memory, the fixed-content internal "works" of the computer), a full-sized keyboard, and an internal power supply which lasts for 50 hours. It interfaces easily with the superb series of Epson MX printers. A built-in 24-column dot matrix impact microprinter produces hard copy at 42 lines per minute. While too recent an addition to the marketplace to establish its reliability, Epson is so solid a company that new products should be greeted with enthusiasm.

## 4) Apple II

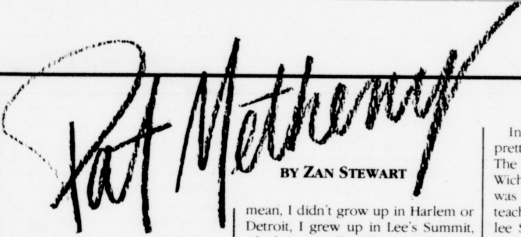
Cost: \$1500.00. Although the Apple has taken a lot of heat for being over-priced and under-featured, it is still a good machine for those who want a little play with their business. The Apple has, arguably, the finest range of software to be found, and a good network of service centers. You'll never end up with an Orphan.

The Apple II is restricted to upper-case characters, which will increase difficulty in word-processing, but some of the software manufacturers seem to have worked around that problem, so it is worth looking into. It has a very good business graphics system, which makes it especially interesting.

## 5) TRS-80 model III

As with the Apple, you are likely to be laughed out of the company of serious computer fanatics if you confess to owning a "Trash-80." Don't let that stop you from looking at the system, however. Radio Shack, the marketer, probably has the best chain of service and training facilities in the nation. The units are service-

(Continued on next page)



BY ZAN STEWART

**I**n his standard onstage (and offstage as well, for that matter) costume of faded jeans and long-sleeved t-shirt, smiling a toothy grin, his long hair flowing rhythmically, Pat Metheny might make one think: "Now that boy's smoked too many of those funny cigarettes." But as soon as his guitar-led jazz group breaks into action, it's clear that Metheny can't be judged by appearance.

Emanating from that casually dressed lad's Gibson ES-175, and a few other instruments we'll tell you about, are some of the sweetest and hottest sounds played by any musician anywhere, jazz, rock, classics, you name it. His fellow artists concur: polls in *Musician*, *Player* and *Listener* revealed that many musicians felt Metheny would be the most influential artist of the Eighties.

It isn't surprising, then, to find out that the 28-year-old's life fairly revolves around music, with room for little else. Eight to ten months a year, he's on the road purveying his distinctive blend of mellow jazz/rock, fomenting free jazz tunes and electronic mood works. The rest of the time he's in the studio, or playing a guest spot with someone else, or maybe listening. "I feel real lucky to be doing it," was the understatement Metheny offered recently, acknowledging that "there are a lot of cats who love playing as much as I do, who haven't had the opportunities."

But Metheny was ready when opportunity knocked. He'd done his homework, practicing eight hours a day since he took up the guitar in 1968, at the age of 14. Born in rural Lee's Summit, Missouri, he was influenced musically by his father and his older brother, Mike, both brass players. They were aware of the jazz spectrum and particularly its melodic elements, as evidenced by such artists as Miles Davis, Bill Evans and Ornette Coleman, and today the guitarist in turn reflects that melodicism.

"Jim Hall, Wes Montgomery, Lester Young, Keith Jarrett, these players and others have meant the most to me," he observes, "and they all have had marvelous melodic conceptions. I try to incorporate melody into all my playing."

Besides hearing jazz from his brother and father, Pat Metheny was hearing rock, and some country music (could that be avoided in Missouri?) on the radio, establishing a broad range of sources in the young player. "The rock music that I heard, like the Yardbirds, the Beatles, the Kinks, the Who, I liked that music and I still do. It's certainly part of me, whereas I don't really feel that bebop is. I doubt if I'll ever be into playing just bebop. It's something that I love but it's not the real me. I

mean, I didn't grow up in Harlem or Detroit, I grew up in Lee's Summit, which is a totally different feeling."

But the allure of bebop, with its fleeting lines and lightning fast tempos, was potent enough to draw Metheny, still in high school, to jam sessions 30 miles south in Kansas City, where he played with such artists as organist Charles Kynard and trumpeter Gary Sivils. Metheny remembers, "Gary had a great sound,

In return, Metheny's got some pretty fair words to say about Burton. The vibist hired him shortly after the Wichita meeting, when the guitarist was again a combination student/teacher, this time at the noted Berkeley School of Music in Boston. The three years spent with Burton taught Metheny not only about music, but also the music business. "I never could have had a better sideman job," he says. "If I had to do it all over again, Gary's band would still be my number one choice for getting myself established if I were a new guitarist."

But Metheny didn't like the idea of



## The Jerry Garcia of Jazz

soft and sweet like Miles or Chet Baker." And though Metheny scuffled on the complicated bop numbers, he learned a great deal about harmony and playing in general at the sessions.

He took that experience to Florida, when he attended the University of Miami on a scholarship in 1972. Instead of becoming a student ("I couldn't stand classes," he said), he became a teacher.

Metheny had only been in Florida a few months when the University began offering an electric guitar music major, resulting in a sudden rush of new students. As the Missourian had taught a little in high school and showed promise as a player, he was placed on the faculty. During the Florida sojourn, the guitarist also encountered bassist Jaco Pastorius (of Weather Report fame), who remains a cohort to this day.

After awhile, Metheny had had enough of balmy Miami and went back to Lee's Summit. One eventful weekend, he traveled to a jazz festival in Wichita, Kansas, where Gary Burton was playing, and asked the vibist if he could sit in.

Burton clearly recalls the day. "Pat was hanging around backstage. He introduced himself, said he knew most of the group's music and wanted to sit in. My reaction was 'Is he kidding?' He looked about 14, was all smile, teeth everywhere... there in the middle of Kansas. When he proceeded to say how some of my records had influenced him to take up guitar, it was a great compliment, but I was getting more skeptical by the minute. But I let him play and after I heard him, I had to admit he played pretty well. I had an incredible blend of Missouri, hip, chops and all those teeth."

taking orders, or advice, from even a mentor such as Burton. After three years with the vibist, he formed his Group in 1966. Today the Pat Metheny Group consists of original member Lyle Mays on keyboards, bassist Steve Rodby and drummer Dan Gatlief.

"Lyle has a very logical way of putting things together," Metheny relates, "while I'm more or less spontaneous. The mixing of those approaches sometimes produces very exciting results. Of course, I dig him very much simply because he's a fantastic jazz player."

**T**he two also share a common love and curiosity for the electronic marvels that seem to be appearing daily in the contemporary musical product market. Though Metheny still plays on his 1958 Gibson eighty-five percent of the time (he uses seven guitars in the course of a show), he runs that guitar through a digital delay, which splits the sound and delays it for a few milliseconds, and then amplifiers present that sound in stereo to the audience, creating an electronic warmth of a sort. This process, called "phasing," is the source of inspiration for "Phase Dance," a tune that's opened the Group up to three-hour live shows — "We've become the Grateful Dead of jazz," Metheny laughingly adds — for four years.

The youthful plectrist also plays a Roland GR 30 guitar synthesizer that creates some of the unusual tones, like the almost violin sound Metheny gets; lately he's been plugged into a system that really proves the future is here: it's the Onco digital guitar synthesizer that is run through the

(Continued on page 18)

SHERRY RAYN BARNETT

## NEW ELECTRONICS

able and unspectacular, like all Radio Shack products. If no other computer stores are available in your area, check them out. For \$1795.00 you get a single disk drive, a 12-inch high-resolution monitor, a type-writer-style keyboard with 12-key datapad, and a parallel printer interface.

### 6) Osborne 1

Price of this top end favorite is \$1795.00. The only innovation in the Osborne One is the packaging. Adam Osborne has taken 64K of RAM, dual floppy disk drives, a 5-inch viewing screen and a full-sized keyboard and packaged them all in something that looks like a sewing machine case. Along with this he has included approximately \$1500.00 worth of free programs: WordStar/Mailmerge (which many consider to be the best word processing package on the market), SuperCalc (an electronic spreadsheet ideal for accounting purposes), two BASIC programs and the CP/M operating system. Peripherals and accessories are mounting at an incredible rate, and so are limitations. Osborne stands behind his products to the bitter end. At present he is offering the best combination of hardware, software and service on the market, at an unbeatable price. Do yourself a favor and look into it. It may not be what you want, but it's a darn good reference point.

## WHATEVER FITS THE HOLE

BY WINN L. ROSCH

Just because it's bolted to your car's dashboard doesn't mean your car stereo is a permanent installation. If your mobile music system is more than a couple years old and especially if it came with your car, consider updating it. You're not satisfied with only four watts and no Dolby at home — why punish your ears when a traffic jam punishes your patience?

For the last two or three years the car stereo industry has been the only part of hi-fi to have a sales boom. Sales took off because home stereo component quality was finally packaged for mobile mounting — and it didn't take a specifications-crazed audiophile to hear the difference. Dolby and extended frequency response were finally built into car cassette players, and amplifiers that would run on car power were designed with low distortion and reasonable output. Tough competition in the rapidly growing industry has blessed consumers by forcing quality up in reasonably priced units.

Today a car stereo is truly a component system, with your choice of cassette-receivers, amplifiers, equalizers and speakers.

Your first concern in finding the best possible sound is what will fit into your car. Most dealers have a list of which receiver fits into which dashboard and what speakers can be shoehorned in where.

In general, bigger speakers are better. The best place to put them is in the rear deck (if your car has one). Dolby is a must in a cassette player, and an equalizer is almost mandatory in most cars.

If you have a big enough budget, the sky's the limit. Some automobile sound systems cost more than the car that surrounds them. Your mobile stereo could cost more than the system you have at home.

And why not? You can always adjourn to the garage when you want to hear your favorite tape on a top-quality stereo system.

## DECKED OUT WITH THE LATEST

BY WINN L. ROSCH

Stereo cassette recorders were first made for saving the brand-new-quality sound of virginal LPs. Your favorite music on tape wards off the effects of uncaring or careless handling and the grind of too many plays. You can preserve your music collection forever yet still enjoy it at parties so rough that the police run for cover.

Every year cassette recorders are afflicted by one minor technical revolution or another that is supposed to help them make better copies of records and — just incidentally — make all older machines obsolete.

One such feature you'll find on the latest recorders is an extra pushbutton labeled "Dolby C."

Like its sibling, the long familiar

Dolby B that is found on any cassette machine with pretenses of being high fidelity, C is a noise reduction system. According to its inventor, C does its older brother one better and eliminates the last trace of hiss from the tapes that you make.

That's good, but the sorry quality of most mass-produced albums doesn't even tax the capabilities of the older Dolby B. C, then, is overkill.

If you expect record quality in general to improve (which is about as likely as album prices coming down) or if you plan to make recordings of audiophile albums or live performances, Dolby C will help you get the best quality on tape. On the other hand, some of the best bargains for the casual recordist are the leftover older machines without the newer Dolby.

You should be aware that tapes made with one Dolby are not compatible with tapes made with the other. The old B system is still required to play back most prerecorded tapes properly; if you want C, you'll need them both.

(Besides the Dolbies, you may encounter other noise reduction systems like ANRS and dbx [sic]. Although most work as claimed, none of them is completely compatible with Dolby-ized prerecorded cassettes.)

Although cassettes first won the hearts of stereophiles in living and party rooms, for the last couple of years their most explosive growth has been on the go. Most new models of tape machines are either

Walkman-clones (for joggers and other antisocial types), boom boxes (for sonic sadists) or cassette car stereos.

Technically these portables lag about three paces behind the home component units, and only slowly will such advances as Dolby C invade their ranks. As time marches on, the most notable changes will be the small units getting smaller and the big ones bigger.

Picking out a portable cassette unit is, therefore, quite easy. You choose a Walkperson by what fits your pocket, an auto cassette by what fits the hole in your car's instrument panel where someone stole your last one, and the boom box by weight: the biggest you can lift.

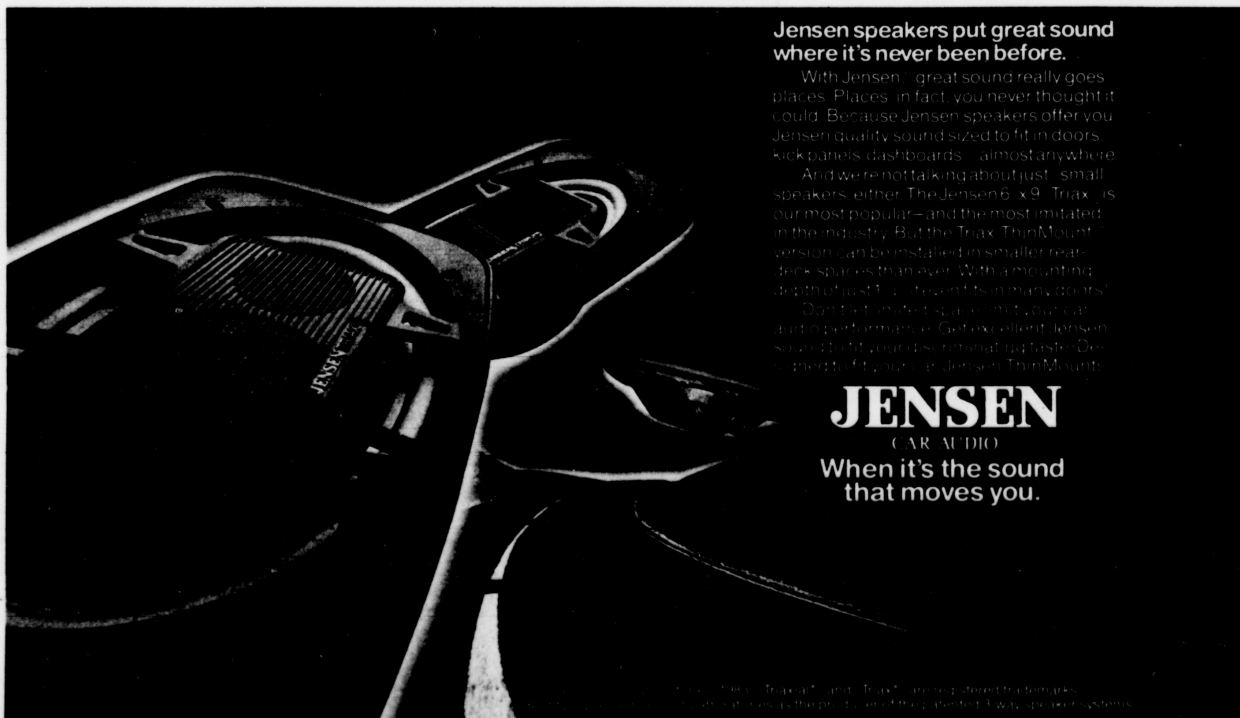
Picking a component cassette recorder is more difficult because nearly any one of the hundreds you can buy will give acceptable performance, and new models have made top quality tantalizingly affordable.

Most of these new machines appear designed to appease the typical American's yearning to command his own starship by offering more special features than most people can use, let alone figure out.

Certainly you need tape selectors that determine bias and equalization and adapt the recorder to most of the brands and varieties of tape available (ice cream should come in so many flavors). Most of the rest of the controls, however, affect convenience and status more than they do sound.

Deciding which ones you also

(Continued on page 16)



**Jensen speakers put great sound where it's never been before.**

With Jensen's great sound really goes places. Places, in fact, you never thought it could. Because Jensen speakers offer you Jensen quality sound sized to fit in doors, kick panels, dashboards... almost anywhere.

And we're not talking about just small speakers, either. The Jensen 6 x 9 Triax is our most popular—and the most limited in the industry. But the Triax ThinMount version can be installed in smaller rear-deck spaces than ever. With a mounting depth of just 1 1/2", it fits in many doors!

Don't let the size fool you, either. You can get top performance. Get excellent Jensen sound to fit your car's original or custom dashboard, door panel, or Jensen ThinMount.

**JENSEN**  
(CAR AUDIO)  
When it's the sound that moves you.

© 1982 Jensen Speakers, Inc. Triax, ThinMount, and Triax are registered trademarks of Jensen Speakers, Inc. All other trademarks are the property of their respective owners. Jensen speakers are available in many car audio systems.

## David Cronenberg on The Dead Zone

DAVID CRONENBERG



BY JAMES H. BURNS

Last Fall, in the midst of post-production on *Videodrome*, David (*The Brood*, *Scanners*) Cronenberg announced that he had signed to direct the film version of fantasy master Stephen King's best-selling novel, *The Dead Zone*. The picture was originally going to be handled by Stanley (*Singing in the Rain*, *Saturn 3*) Donen, but will now be supervised by line producer Debra (the *Halloween* saga) Hill and executive producer Dino De Laurentiis.

*The Dead Zone* follows what happens when a concussion unleashes the telepathic powers of a young high school teacher named Johnny Smith. Smith's ability enables him to peer into people's futures and pasts by either touching them or an object that they've possessed. Smith's telepathy is both sporadic and painful for him to use.

"*The Dead Zone* is proving not to be the easiest book to adapt," says Cronenberg, "because it has two full stories—a mass murder of women and the career of a present-day McCarthy-like politician—that intertwine with Johnny Smith's. Obviously, we're going to have to make some structural changes. At the moment, we plan to have the film definitely just follow Johnny. The other characters and story elements will be included but only as they impinge on Johnny's life."

At press time, *The Dead Zone* was set to commence shooting in Janu-

ary. But even before that start date grew near, horror and science fiction fans were already enthusiastic about the talent fusion of Stephen (*Different Seasons*, *Salem's Lot*) King and Cronenberg, two of the genres' finest practitioners. One source of consternation, however, concerns executive producer De Laurentiis, who has been blamed for the lackluster quality of his fantasy remakes, *King Kong* and *Flash Gordon*.

"I've heard a lot of stories, both good and bad, about Dino," Cronenberg comments. "So far on this film, everything's gone smoothly. In fact, I was surprised that Dino gave us carte blanche for casting. All that he's asking is that the actors we choose be good."

Some fantasy mavens are also wary of whether or not Cronenberg can handle *The Dead Zone*, since it marks the first time he's directed someone else's work (with the exception of the racing car picture *Fast Company*, which Cronenberg extensively *rewrote*). Cronenberg isn't even writing *The Dead Zone*'s script, which is being penned by Jeffrey Boam, who began working on the screenplay under Donen.

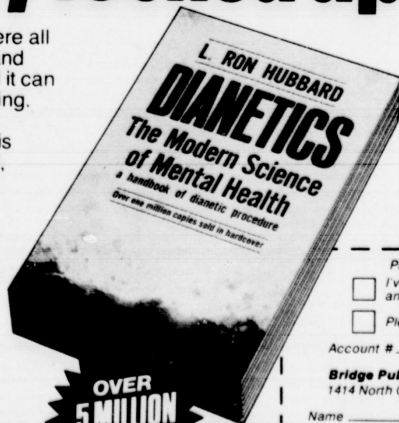
"What's nice about working on *The Dead Zone* with Jeffrey and Debra Hill," Cronenberg finishes, "is that I certainly have more objectivity on the material than on something that I might have just finished writing from scratch. I've begun to feel that I'm going to be able to distill the essence of what's really good in Stephen King's novel into a concentrated form. We'll see, when the film's finished, if that's an illusion."

# Your worst enemy may be secretly locked up inside you!

The **Reactive Mind**. It's where all of your past pains, failures and heartbreaks are stored. And it can hold you back from really living.

Your naturally healthy, spontaneous "active" mind is under the control of a fearful, negative Reactive Mind that feeds on • Fear of failure • Fear of rejection • Personal jealousies and professional rivalries • Fear of taking risks • Old hates, frustrations and negative emotions.

With **Dianetics**, you can rewrite your life script by examining the power your Reactive Mind has over you. You will learn how to **gain control** of the enemy within, and change your life pattern



into a positive, spontaneous adventure in joyful, healthy living.

Gain control of your life through Dianetics. Move onto a new plateau of self awareness and really achieve your personal goals.

After all, life's an adventure. Isn't it about time you explored a new frontier? **Read DIANETICS by L. Ron Hubbard. Wherever paperbacks are sold.**

Please send my copy of DIANETICS

I've enclosed my check/money order for \$3.95 (add \$1.00 for shipping and handling) California residents add 6.5% tax.

Please bill my MasterCard/Visa (circle).

Account # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Bridge Publications, Inc., Dept. BE03,  
1414 North Catalina Street, Los Angeles, CA 90027-9990

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_

Money Back Guarantee

(Continued from page 14)

lately need involves carefully weighing your checkbook against your intrinsic patience and sloth. For instance, I have my doubts whether I will ever use "automatic program search" — I'm just too lazy to push the button that starts the search — but I've found a "minutes and seconds" display is much handier than an old-fashioned tape counter when recording.

Automatic reversing is great for those occasions when you're too involved in whatever you're doing to flip the tape, but that little convenience can sport a substantial price.

Double transports apparently are designed to help you start a new career in music piracy by allowing you to copy tapes at high speed. Certainly they work as advertised, but if you're just going to make cassette copies for a friend, why should you invest in a more expensive machine? Why not just borrow his?

Discussions of whether meters or bar graph displays are better lead to arguments more quickly than insulting someone's mother. The more expensive machines have bar graphs mostly because they look more modern and sexier. In truth most people, including many professionals, have but a vague idea of what the meter or graph should be reading, so the choice doesn't make much difference.

As you climb up a manufacturer's model line and prices shoot skyward, little extras are added to justify the increasing expense, extras like heads, motors and capstans. Dual capstans and a separate motor for them can mean smoother drive. A three-head system has a monitoring advantage over two heads — you can listen to the tape as it is being recorded, just like with professional recorders.

But don't be misled into thinking professional-like features make a professional machine. Should you consider recording the album that will change the direction of rock and roll, for posterity's sake look beyond buying a cassette recorder. When you walk into a mastering lab to have a disc cut from a cassette, the engineers might not stop laughing long enough to consider transferring your first million-dollar Bruce Springsteen and *Nebraska* (which was mastered on cassette) notwithstanding, pros have little regard for miniature tape formats. (It even took the Boss some searching to get a disc made from his cassettes!)

All told, however, a modern cassette recorder is capable of sounding nearly as good as a professional open-reel machine and is a much better bargain.

The sound of the cassette recorder, rather than a list of specifications, is your best guide in buying one. The perfect cassette recorder for you is the one with the features you want that makes copies your ears cannot distinguish from the originals.

# Royal Treatment

## Winners Unveiled!!



**You didn't make it easy. Seldom have the offices of Ampersand seen such hard thinking. The big quality and high volume of entries for our Royal Treatment Audiophile Record Contest threw the whole crew into Concentration City.**

**The contest, as announced in our September '82 issue, dealt with audiophile records — those costlier versions of favorite LPs, re-mastered and placed on the highest quality vinyl for the ultimate in clean sound reproduction. Contestants were to make a case for a record they believed merited such lavish re-working. Prizes were supplied by Sweet Thunder, Mobile Fidelity Sound Labs and Nautilus Recordings, three leaders in this relatively new recording field.**

**Nearly every entry was smart, convincing and even eloquent. But only five could win. It's a subjective universe, after all. Hats are off to everyone who gave it a try, but records go out only to the following:**

**FIRST PRIZE:** The Beatles/*The Collection* from Mobile Fidelity: 15 albums on 14 discs.

**Astral Weeks, Van Morrison** (Warner Brothers 1760)

Music performance, production and recording matured swiftly and amazingly in the 1960s. By 1969, progressive music was a familiar term and people began to discover the real beauty of stereo separation through the use of headphones. *Astral Weeks* was undoubtedly textured with this in mind (ah... if only Walkman addicts could hear this one...). This song cycle (often called one of the essential works of all time) effervesces and sparkles while repeatedly transporting the listener to warm and beautiful places.

Sadly, in comparing recent pressings to the old WB green labels of the early 1970's, one finds the final fading moments of "Madame George" fading even earlier than before and the crispness of the little glistening bells that move from left to right channels at the beginning of "Sweet Thing" mired in a sound sludge that reminds me of the guru

joke wherein too many disciples are pressed from the same Master (heh-heh...). To make matters worse, it has been years since I have been able to purchase a copy that was completely untrammelled by surface noise and crackles. Surely any audiophile worth his or her stylus would love to get both hands on a state-of-the-art edition of this gem no matter what the cost. Clearly a Master to be mastered for the masses if ever there was one.

**Brian P. Cutean**  
Austin, Texas

**2-3-4-5TH PRIZES:** One album of the winner's choice from Nautilus and one from Sweet Thunder.

What with prizes being equal, *Ampersand's* vinyl decision is to declare the rest of the winners as co-runners-up. Here they are, in alphabetical order:



**Beethoven, Symphony #7**  
**George Szell, The Cleveland Symphony Orchestra**

It has been nearly 200 years since Ludwig van Beethoven discovered that music is rhythm. Although completed in 1812, the 7th was never really finished until the early 1960's when George Szell horse-whipped the Cleveland Orchestra through a performance that would scare the weak-of-heart right out of their silk slippers.

After a rather pleasant introduction, the French horns come crashing down like a clap of thunder in what must be one of the most exciting moments in recording history, and from there on the intensity never wanes. The entire orchestra plays in a manner that surpasses mere gusto; it is truly fire re-discovered.

This performance is in no way marred by the clatter of bows against the wood as the cellos dig in, or the occasional creaking chair and rustling page turn. It could, however, benefit from some careful mastering and pressing. I'm sure that Beethoven himself would approve wholeheartedly of Szell, Cleveland and the Royal Treatment.

**James Ray Crenshaw**  
Travis AFB, California

**Mozart Quintet for Clarinet and Strings (K.581) played by Benny Goodman with the Budapest String Quartet — (Victor Records DM 452)**

There may be some curiosity as to the musical association of Benny Goodman's clarinet with so austere a group as the Budapest String Quartet. Goodman's fame, in the minds of the public, rests definitely in fields far removed from chamber music, but there cannot be, for anyone who listens to a few bars of this recorded performance, the slightest question of Benny's eligibility. Yet this unique recording has remained imprisoned on a set of ten- and twelve-inch 78's transcribed immediately before World War II. Set them free!

In musicianship, in the technique of his own instrument, Goodman is a virtuoso in his own right, and was warmly welcomed as peer and musical comrade (excuse the pun) by the distinguished gentlemen who constituted this quartet. It may still be true, sadly, that precious few have heard Benny Goodman grace our ears with classical strains. But these rare recordings, assembled in the same era that witnessed Goodman's triumphant and famed 1938 Carnegie Hall concert, fulfill whatever was left unsaid of Benny's gift. Blending perfectly with the precision of the Quartet, his clarinet brilliantly brings to bear the evenness of tone, potent charm, and perfect ease which only Mozart could have created. Remastered to sheilac as they are, it is a prize worthy of a quest. But to be remastered would be nirvana. And who in his right mind would say no to nirvana?

**Eric K. Federing**  
Arlington, Virginia



**Pure Pop for Now People**

When Nick Lowe split with British pub-rockers Brinsley Schwarz in 1975, he signed up with Stiff Records (CBS) and rode the "new wave" from England straight into the hearts of American popsters. His first solo release, 1978's *Pure Pop for Now People* is an eclectic, yet cohesive blend of R&B, soul and pop, topped with a lethal dose of sarcastic wit.

The record established Lowe as the "Jesus of Cool" (the actual title of the LP in England) who would lurk constantly behind the scenes of the Anglo-American depoliticized musical sensibility of the late Seventies and early Eighties.

Unfortunately, Lowe (as were many Stiff artists) was a good boy on bad vinyl. Many of the most precious bits of melodic humor aboard this gem are almost hopelessly lost amidst the snap, crackle and wrong kind of "pop."

Lowe's prolific songwriting and production on records by the likes of Costello, the Damned and most recently Paul Carrack, are continuing evidence of his underrated, unnoticed presence as popmeister supreme.

For the many who do know Lowe's work intimately, I plead for a quality repressing of *Pure Pop for Now People*, a record that has established itself as a catalyst of American new wave.

Resurrect the Jesus of Cool!

**Kevin C. Parks**  
Iowa City, Iowa



**The Band, The Band**  
(EMI/Capitol)

The late, lamented Robbie Robertson and Co. handcrafted musical masterpieces for the workingclass mass while Bruce Springsteen was still in musical diapers. The Band made *forever* an everyday emotion among the under-poverty set and gave the appellation "American music" a rural depth of emotion it had never had and will never forget. This album was their best, each song evoking pastoral images at once beautiful, sad and familiar.

The production values of *The Band*, perhaps by choice, are below par even for the level of technical standards at the time. This casual lack of sophistication may have enhanced the comfortably jagged feel of the original, yet I'm still waiting for Rick Danko's bass — muddily and distorted at high volumes on the album — to knock me all the way up on Cripple Creek.

**Todd Stockslager**  
Landover, Maryland

CO  
C

Want a part-time job  
unit a weekend  
for college.  
Up to \$4,000  
monthly weekend  
training periods  
for your country.  
You don't need to be  
senior in high school.  
Interested?  
In California, 800-421-4422.

### EARN A GOOD EXTRA INCOME LEARNING A PART-TIME CAREER.

We'll teach you one of hundreds of skills and pay you while you learn. And it's just 16 hours a month (usually one weekend) and two weeks Annual Training.

Here are some of the skill categories:

- Construction      Office Administration      Finance
- Law Enforcement      Automotive Mechanics      Personnel Administration
- Communications      Dental Technology      Medical Skills
- Transportation      Equipment Operation & Repair

Not every unit can offer you every skill. Openings depend upon the requirements of your local unit. For more information, mail this card.

Name \_\_\_\_\_

Address \_\_\_\_\_ Apt. # \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_ Date of Birth \_\_\_\_\_

(Circle last grade completed) Mo. / Day / Yr.

Education—High School 9 10 11 12      College 1 2 3 4 4+

School Attending \_\_\_\_\_ Graduation Date \_\_\_\_\_

To insure receipt of additional information, all blanks MUST be completed.

Amperand Feb '83 4BAEXV\*\*023ST

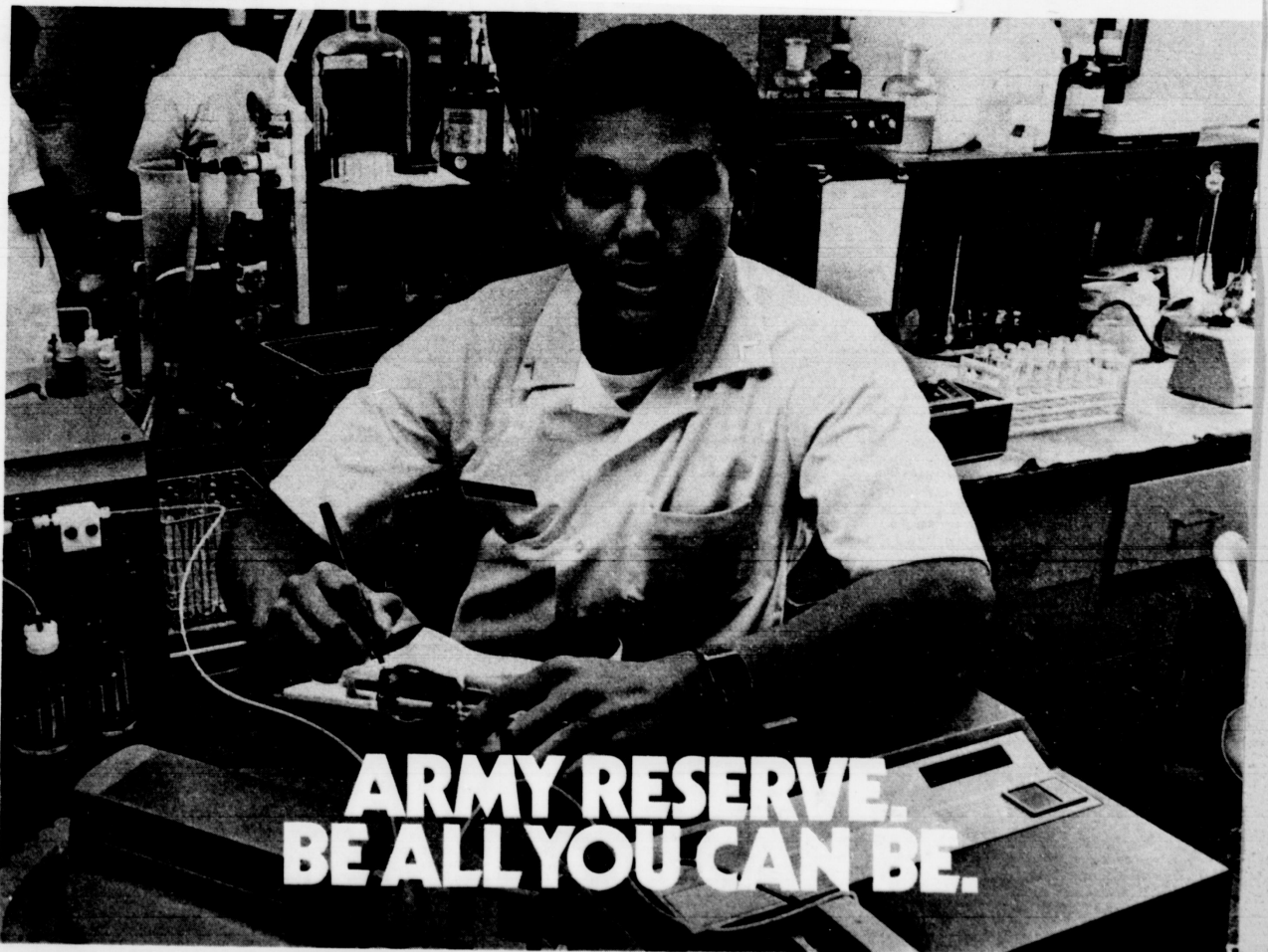
R  
J'RE  
SE.

local Army Reserve  
you over \$12,200

for four years of  
during two summer  
st you can part-time

er and a junior or

free 800-421-4422.



**ARMY RESERVE.  
BE ALL YOU CAN BE.**

Metheny

(Continued from page 13)

Synclavier, a musical computer put out by New England Digital.

"It's hard to describe," Metheny says of the Onco. "It's shaped like a guitar but it doesn't have strings, it has dummy strings where the strings are usually, and you use a metal pick to hit them with your right hand. Your left hand touches some metal points on the neck and your body becomes the ground which completes the circuit and tells the computer what key the note you pushed down corresponds to on the Synclavier and puts the note out. All this happens in about five milliseconds. It's really wild, man."

If that's not enough, the Synclavier works like a recording studio, storing up to eight tracks of information, and then when you're ready, all the material is transferred to a printer which puts out parts, transposed for the various instruments, with professional copist quality. As Metheny puts it, "All you have to do is hand out the parts to the cats and you're in business. But don't get me wrong, I'm more and more convinced there are ways to use these technological advances to make better music, which wasn't always true in the past."

Another very pleasant by-product of Metheny's association with Gary Burton was his introduction to Manfred Eicher, head of ECM. That label has been the guitarist's home base throughout his career, starting with the trio date, featuring Pastorius, *Bright Size Life*, and continuing through many diverse projects, up to the latest *Offramp*. A very lyrical work, *Offramp* sold fabulously and sat atop the *Billboard* jazz charts for the first half of 1982.

The band's next recording will be a live album, probably recording in the stores by early March. The Group has been recording at several venues on its latest, back-breaking two-and-a-half month tour — from the deep South to the Pacific Northwest with Manhattan in between.

Metheny splits his off-road time, staying in Boston in a small apartment, because that's where the Group's business is conducted through Ted Kurland and Associates, or up in Woodstock, where his next-door neighbor is drummer Jack DeJohnette, with whom the guitarist recorded on *80/81* and who also was part of a special busman's holiday Metheny took early in 1982.

"Yeah," he announces proudly, "I did a tour with Sonny Rollins. He's always been one of my favorites and he had a few open dates at the same time I did, and so we hooked up. It was incredible, what music. Plus I wasn't advertised, so for a minute I was back to being a sideman, which was a relief. Too, having Jack on those dates really made a difference — he's so into playing with Sonny." The guitarist feels a record will result from the spirited collaboration.

Other items moving from the back burner to the front are a series of duos with guitar great Jim Hall, and a Metheny-Mays film score for a major studio.



## Author Overtakes Hollywood

BY R. SUE SMITH

**S.E. HINTON** is one tough cookie, the kind that's solid and a meal in itself and makes you wish your mother would just leave the plateful on the table and feed the roast to the dog. Starting in her teens, the tough 34-year-old author has spun a string of novels so strongly appealing to youth that, eventually, Hollywood couldn't afford to ignore her another minute. Almost overnight, three of Hinton's books, *Tex*, *The Outsiders* and *Rumble Fish*, have been transformed into starring vehicles for Matt Dillon, propelling both actor and author to a higher magnitude of fame.

Poolside at the Universal Sheraton, the Oklahoman author stands out for what would be, Hollywoodwise, all the wrong reasons. Her face shows character, not glamour, with sharp blue eyes as penetrating and memorable as her prose. Comfortable clothing covers a sturdy shape that hints at quick reflexes and muscle built by Western horsemanship.

Professionally, with three films made of her teen-reader novels (and a fourth optioned) in the past year, S.E. Hinton is on top of the world. Personally, she knows her feet are planted somewhere much closer to Tulsa than to Hollywood.

Susie Hinton's rock-steady stability is surprising from one who just participated — from scratch to finish — in the making of three major movies. Hinton didn't just wave her pen when *Tex* was sold to Disney, or when Francis Coppola bought rights to *The Outsiders* and *Rumble Fish* for his own production team. Warned by advisors not to expect much involvement, Hinton instead found more than she had bargained for. Like most everything else these days, she bargained in her favor.

"Right from the beginning, I was involved with the making of the films," Hinton explains. "Tim Hunter (who directed *Tex*) visited, and we drove around Tulsa together, scouted locations, did casting. I gave Matt (Dillon) riding lessons on my horse, and had a small part as a typing teacher."

"I was on the set at all times. Watched the dailies. Disney flew me out to see a rough cut of *Tex*. I couldn't have been more involved. When we sold *The Outsiders* to Francis Coppola, my agent told me not to expect that kind of involvement to happen again."

"So Francis comes to town. I helped him scout locations. Pushed to see Matt play 'Dallas' (the film's tragic anti-hero), did a lot of writing for the screenplay. When the boys in the cast came to town, I was their 'Greaser Den Mother.'"

The creative trio of Hinton, Coppola and Dillon ignited the right kinds of sparks. Originally set to film only *The Outsiders* and leave Tulsa behind, Coppola asked Hinton if she had any other stories he could film.

"I thought about it, but didn't show him *Rumble Fish*," she says. "Then one day he showed up on the set with his own copy. He told me, 'We'll start the screenplay for this on Sunday, take a two-week break when we're done with *The Outsiders*, then do *Rumble Fish*.'"

Dillon slid over from his part as Dallas into the lead of Rusty James in *Rumble Fish*, and Hinton's credit moved from the small-type "based on a novel by" to the much weightier position of co-author with Coppola. The pace of back-to-back filming was brisk, especially for a woman who says she leads a "real quiet life" with her husband in Tulsa. "I walk my dogs (Bowler, Pug and Mop), go to Safeway, sit around and read books. I don't join anything. There I was tossed into this high pressure thing, and I just loved it."

At least in the beginning. Collaborating with a great American director and a hot young star on *The Outsiders* was watching the fulfillment of a creative project that began in 1964 when 15-year-old Susie sat down to write the short story that became *The Outsiders*. With the third film, things changed.

"*Rumble Fish* was getting really bizarre," Hinton recalls. "It was a night shoot, working 20-hour days. I never saw daylight. Started to feel like a vampire. It was like having left the planet, you didn't know what was going on in the world, didn't know anything except the damn movie."

"I'm basically a novelist, and also extremely lazy. While I was on the set with Francis, he'd want a new scene to make a point and four minutes later I'd have it done. I didn't know I could write that fast."

Hinton received noon calls in Tulsa, asking her to hop a jet to Los Angeles two hours later, only to end up from there on a second flight to Coppola's Napa Valley home where they'd work, work, work.

"I'd say, 'Francis, I can't go on, I'm tired, I can't do it,' and he'd pour me another glass of wine, put on loud rock music, and just get me going." Once, Hinton says, Coppola admired some drum music he heard and demanded that the drummer be found. "And the next week, there's Stuart Copeland of the Police in Tulsa, drumming for Francis."

This high life, however, has not necessarily gone to Hinton's head. "I keep telling myself I can get back to normal life," she says, and there's not a flicker of doubt in her blue eyes.

Hinton's novels have not only changed the concept of what teen-aged books should be, but have also changed their readers. Her hard-hitting, realistic stories of contemporary people — who happen to be teenagers — have sold millions worldwide, with translations into seven languages.

"The kids who never read books, read my books," she says with a smile, telling of letters from reformatories as well as from more typical junior high and high school students. "I get letters saying 'This is the first book I ever read all the way through,' and that means a lot to me."

"I've never been someone who thought, well, I'll write this and then it'll be a movie. *The Outsiders* meant so much to so many kids, that I didn't want to see it messed up, so I turned down a lot of offers before this came along."

What convinced her that the time was right was viewing *The Black Stallion*, made by Coppola's Zoetrope studio. "I told my husband that that's the way I'd want it if it had been my book."

"Disney called the next week to make an offer on *Tex*, and I said no. I didn't want *Tex Meets the Love Bug*, but then we talked more and I got a better sense of the plans."

"I'm pretty tough, but I'm naive. I know I've wandered through this minefield around here, and I'm really stupid about business. I do it because I like someone, not because I could give a list of ten good business reasons why. That's worked for me before in my life, and I don't want to have to deal with it in any other way."

Given the state of things, Susie Hinton won't have to compromise. She's working on a fifth novel, which she aspires to make "unfilmable." She won't tell the title or the plot, but does say that it will be about people, not issues.

"To me, a character is everything. I don't think I've got a message. I'm not a teacher, a professor, or a preacher. If I have a message, it's that ultimately you have to take responsibility for your own actions."

This may be the Tough Cookie Ethic, and Hinton's reaction to editors shows how the code of honor works.

"I write for myself, and I figure if I don't like it, nobody else will, either. But you have to be objective, and you have to get someone else's opinion, too. Give in on the small points, but fight for the big things. If it's something you can live with, why not make someone else happy? They'll remember it later when you won't give in on something else."

**When the party is BYOB (Bring Your Own Brush),  
you find out who your friends are.**



Friends aren't hard to find when you're out to share a good time. But the crowd sure thins out when there's work to do. And the ones who stick around are the kind of guys who deserve something special. Tonight, let it be Löwenbräu.

**Löwenbräu. Here's to good friends.**

© 1982 Beer Brewed by Miller Brewing Co., Milwaukee, Wis.





# Kodak film



*...what you see. It's how you see it.*

*Capture the heat of the moment... in dazzling, sizzling hot color.  
No matter how fast it's happening. With Kodak film.  
For sharp, beautiful shots that scream color.*



© 1997 Eastman Kodak Company