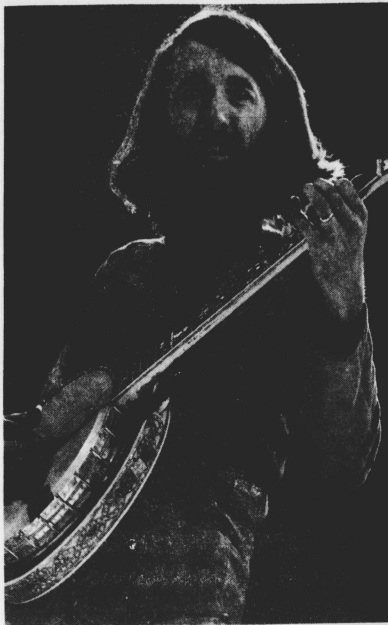


KENTUCKY Kernel

an independent student newspaper

University of Kentucky
Lexington, Kentucky



John McKuen of the Nitty Gritty Dirt Band plays banjo in the Gram Parsons memorial concert Friday night in Memorial Coliseum. At right, UK student Diane Weeks (center) and her friends seem to be questioning the performance.

'A disaster in itself'

Memorial concert falls through

By NANCY DALY
Kernel Staff Writer
and
PAM PARRISH
Kentuckian Editor

The Gram Parsons Memorial Country Rock Festival was to draw more than 40,000 music fans to Memorial Coliseum over the Fourth of July weekend, or so said an early press release. Promoters envisioned the establishment of an educational trust fund for children of Scotia mine disaster victims with 85 per cent of the

four-concert festival's receipts. What actually happened was a disaster in itself. Promoters suffered through three long days as most of their plans for the biggest rock music event in Lexington history collapsed around them.

analysis

Ticket sales bombed, the two afternoon concerts were cancelled and fans and bands went home angry. As a result, the concerts drew

just about 3,300 people and made only \$30,000, \$120,000 short of the break-even point.

One of the promoters, Sam Stephens, a local insurance broker, was frank about the reasons for the benefit's failure.

"At the Friday night box office, when the fans didn't show up, I knew we were going to have a lot of problems," he said.

Stephens conceived the festival idea several months ago as a way to raise money for Scotia families and to bring top-flight talent to Lexington.

He put the proposal to the Ale-8-1 Bottling Company of Winchester, which agreed to put up the front money—one half the sum each group was to receive for its performance. He said he tried to get other financial backers, but couldn't.

Contracts were worked out to suit the entertainers, Stephens said, and in most cases the groups agreed to work for a flat fee. (Acts usually receive a flat fee plus a percentage of the gate.)

As more and more groups signed on, the entertainment budget doubled. Promoters originally intended to spend \$40,000-50,000. After big names like The Band and Ray Charles agreed to play, the budget increased to \$100,000.

But the advertising budget was not increased proportionately. "The advertising wasn't enough, soon enough," Stephens said. "We should have spent three times as much and started 30 days sooner."

Late-printed tickets and advance sales that were loosely monitored compounded the problem, Stephens said.

But even so, Stephens said on the eve of the concerts, he believed all four shows would be sellouts.

Continued on page 4



Stewart Bowman

Checkpoint

✓ Movies

This week's a good bet when it comes to movies. A spate of new flicks is coming to town, including Buffalo Bill and the Indians (Paul Newman headlines this Robert Altman film) and Mel Brooks' latest effort Silent Movie (see inside), with standout performances by Anne Bancroft, Dom DeLuise and a host of veteran vaudevillians.

But wait, there's more! Tonight at 6:30 and again at 9, Marlene Dietrich's film Morocco is playing in the Classroom Bldg., room 106. The film is part of the "Women in Film: Summer Film Festival" sponsored by the Council on Women's Concerns.

The film also stars Gary Cooper and Adolphe Menjou, and was directed by the controversial Josef Von Sternberg. Previews say, "Never has Cooper been more beautiful, nor Dietrich more handsome..."

✓ Nightlife

Single's is featuring an all-female band Friday and Saturday nights only. The band calls itself Custom Built.

Down the Hatch offers live music over the weekend: tonight Lonesome Diesel Whine will play and Friday and Saturday nights a country-rock band from Louisville called Country Folk will perform. Monday night a local group, Willow Run, will debut.

Gold Star Chili has been for two bits today from noon to midnight.

✓ Drama

Diners' Playhouse is presenting "How the Other Half Lives," a bedroom comedy that follows three couples home after a hard day at the office.

The play runs through July 17. For reservations phone 299-8407. Buy the play and you get the buffet free.

26 years of planning prevent fireworks from fizzling

By SUZANNE DURHAM
News Editor

Take the fireworks out of the Fourth of July and you've got just another three-day weekend. Getting fireworks into Fourth of July celebrations, however, is not so easy.

Monday night the Lexington Kiwanis Club sponsored its 26th annual fireworks display at Commonwealth Stadium. Rain that postponed the original show was bad enough but there is also a lengthy process involved in obtaining the props for a fireworks display.

Tom Bunch, club member and local attorney, said before the show that the fireworks come from the

Illinois Fireworks Company in Chicago.

The company sends a brochure to the Kiwanis' fireworks committee, which then chooses what kinds and colors of displays to be detonated on the Fourth, Bunch said.

"The ground displays change each year to be more appropriate," he said. For instance, because this is the bicentennial, there will be double the usual number of displays and a larger aerial display. Bunch also said the Kiwanis' show will be the largest fireworks display in any of the eastern seaboard states.

Fireworks come in five colors: green, blue, red, yellow and silver.

The committee chooses an even combination of these colors when it orders the display.



Bunch said the fireworks range in price from \$25 to \$125, and specially-made ones can cost as much as \$150. "Starbursts" are the most expensive, have the largest circumference when detonated and

usually elicit the most "ahhh's" from the audience, he said.

Fire rules and regulations strictly govern the detonation of fireworks. The Kiwanis Club has "licenses out your ears," Bunch said. The fireworks company needs licenses to store and shoot them.

According to a member of the Lexington Fire Department, a licensed pyrotechnician from the fireworks company must be on hand to help detonate the fireworks. Bunch said two licensed technicians from the Kiwanis Club also supervise the detonation.

The fire department also sends one fire engine and one first-aid unit to the field in case of an accident.

But according to Bunch, in his 12

years on the fireworks committee, there has never been a serious accident. One year, he said, a single display burned too soon before it had reached the proper height. The cinders blew into the audience but no one was hurt.

Bunch said the duds cause almost as much excitement as normal fireworks because the audience is afraid the display will burn them. There are usually two or three "fizzles" per show.

Fireworks are shot away from the stadium, not directly above it. An average display reaches "several hundred feet" in height, Bunch said. Bunch also estimated that the displays are as much as "150 per cent higher than the Office Tower."

Dean of College of Communications wants balance between practice, theory

By CAROL WRIGHT
Kernel Staff Writer

UK's College of Communications will emphasize a merger of practice and theory in its curriculum in the future, according to Dr. Robert D. Murphy, newly-appointed acting dean.

In the past, Murphy said, there has been a varied emphasis and he feels that neither practice nor theory should receive major emphasis over the other. Rather, he said he would like to see an integration of the two.

Murphy came to UK 11 years ago from Syracuse University where he was a professor of journalism and chairman of the newspaper department. He is now a professor of human communications and was formerly director of UK's Department of Journalism.

The college is composed of the department of human communication and the School of Journalism. The college was formed last spring after a series of

changes over the years.

At one time or another, UK has had a department of radio, television and film, a School of Communications, a department of telecommunications and a department of journalism.

With the formation of the College of Communications, these areas will be brought into two divisions within that college.

"We feel that this arrangement will give us more visibility and more autonomy. It gives us the opportunity to develop in our own way a little more," Murphy said.

Murphy said he hopes to see the college curriculum place more emphasis on the social effects of communications.

"People getting a communications degree must understand the social effects, legal effects, research, such as that on violence and television, the limits of regulatory agencies and how they work," he said.

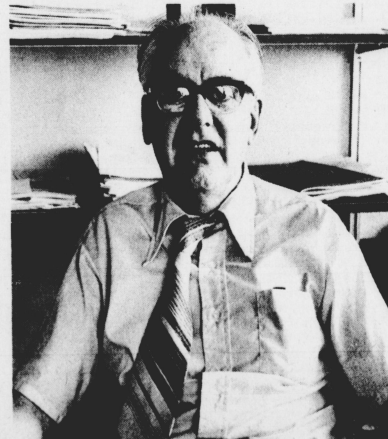
"Jobs demand education, not

just training. Our most important role is in educating people to hold responsible positions in the field. We want well-rounded, good, persuasive communicators to graduate from this university," he added.

As an example of this move toward emphasizing social effects, Murphy pointed out that the department of human communication is currently studying a new curriculum which is ready for presentation to the faculty.

One such course under consideration is titled Communications and Public Policy. Murphy said this area is becoming more and more critical. "We ask how does society determine the manner in which it encourages or discourages the communications processes," he said.

Another proposed course is titled Economics and the Media. Murphy said this course will be useful for people interested in media management. Continued on page 6



Wanda Reid

ROBERT D. MURPHY

Practice and theory should receive equal emphasis



Editorials do not represent the opinions of the University.

editorials & comments

Letters and Spectrum articles should be addressed to the Editorial Page Editor, Room 114 Journalism Building. They should be typed, double-spaced and signed. Letters should not exceed 250 words, and Spectrum articles 750 words.

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Ale-8 'unconcert' poorly planned by promoters with kind intentions

While the promoters of the Gram Parsons' Memorial "unconcert" deserve some sympathy, they are equally deserving of severe criticism. They had all the right motives, but, unfortunately, they used all the wrong methods.

Promoting a concert, much less a three day festival, is a tedious business which would tax even the resources of premiere concert-promoter Bill Graham.

Sam Stephens and Liz Rogers were simply in over their heads when they tried to bring big name acts to a basically provincial town. And their lack of expertise was a fatal blow to the concert's chances of success.

Symptomatic of the promoters bungling organization was their neglect of the most important detail. They forgot to inform the wives and children of the Scotia disaster victims that there was a concert being given for their benefit.

According to Stephens it was just one of the many details that, somehow, they forgot about. That's not only a lame excuse for such a serious omission, it's an insult to the Scotia

families as well.

Admittedly, Stephens and Rogers' intentions were good but as the saying goes, "the road to hell is paved with good intentions."

In this instance, good intentions cost them \$120,000 and evoked the ire of performers, fans and just about everybody involved.

In the end, nobody was honored and nobody benefited.

Why the concert flopped isn't hard to explain. Besides poor organization and inexperience, the promoters lacked foresight. While they were busy lining up groups they forgot about bringing in the crowds.

Stephens now admits that they should have spent much more time and money in advertising the event. But, even if they had advertised more extensively it is doubtful whether they would have attracted many more fans.

For one thing, Stephens and Rogers picked the worst possible weekend. If it had been any other Fourth of July, the concert might have had a fighting chance. But the bicentennial weekend was too full of events to support such a large endeavor.

In addition, only 5,000 students are attending UK this summer. If the concert were held during the fall there would have been more than 21,000 students in town.

As things turned out, most of the students either went home over the long weekend or had better things to do. But the few students who did show up had the concert spoiled by the lack of organization. Cutting off Chuck Berry in the middle of a song was just one of many disappointments.

Perhaps the most crucial error the promoters made, however, was their failure to insure proper financial backing. Ale-8-1, which was touted in advertisements as one of the sponsors of the concert, was apparently misunderstood.

Now Ale-8-1 says they are not responsible for any of the debts incurred, which leaves Stephens holding the bag.

Of course, it's easy to criticize their failures. Had the concert been a success, it would have been praised for years to come.

But, sadly, the concert was doomed by a tragic combination of good intentions and poor planning.

Students left out WBKY needs more input

by
Bruce Crawley

As a graduate of Kentucky's telecommunications program and a graduate student in Human Communication, many thanks to the Kernel and to John Winn Miller for his well researched series on the campus radio station, WBKY-FM. He has raised an issue or two which I would like to pursue a little further.

All broadcast outlets licensed by the Federal Communications Commission (FCC) are to broadcast in the "public interest, convenience, and necessity". If the FCC, which is the governing body for broadcast outlets in the United States, decides a station, either TV or radio, is not meeting this programming criterion with their program content, then, among other things, the FCC can use to renew that station's license to broadcast. So when the station manager and the director of the media services assert that the thrust of WBKY programming is to meet the needs of the community, they are at best only complying with the same regulations that every other broadcast outlet in this

country adheres to, at least in theory.

For some reason, the management of WBKY perceives "broadcasting in the public interest" and being "a student radio station" to be mutually exclusive. Choosing one, then, and not the other, WBKY-FM purports to serve the community.

Since the radio station is an institution funded by public dollars, this effort is commendable. Certainly broadcasting to minority interests is seen as commendable by the FCC. So why doesn't WBKY really get involved in the workings of Central Kentucky? NPR and "ripping and reading" wire service news stories are not enough.

In order to truly meet the public service needs of this area much more creative programming is needed, and who could better provide this input than students at the University, who would not have to be paid if working at the campus radio station were a part of the broadcast curriculum? As a University supported broadcast outlet, the station has an obligation to meet the needs of students of the University; but the fact remains that few of them ever see the operation from the inside, and are effectively denied the education and experiential benefit which they might be afforded at one of

Kentucky's other colleges.

In order to obtain the kind of practical experience in production that is necessary for employment, the UK student is forced outside the University. Obviously the local market cannot accommodate this many broadcasters. In fact, such is the reputation of the curriculum's lack of practical experience, that "University of Kentucky" on a transcript or job application serve as a very real hindrance to the graduate from this program when he or she is seeking employment.

It is my contention that if this University's administration, in conjunction with the management of WBKY-FM, sincerely wishes to contribute to the betterment of this community, they should begin by improving the quality and the quantity of practical instruction in the broadcast arts. In so doing, they will not only help to mold better broadcasters, but as a result will also upgrade the quality of broadcasting not only in this community but wherever the Kentucky graduate seeks employment. The administration should be encouraged to revise their policies and their attitudes. That is their opportunity and obligation.

Bruce Crawley is a Human Communications graduate student.

Letters

Foreign students article incorrect

Editor:

I am writing in regard to an article entitled "Foreign Students Cultivate Intelligence", which appeared in the issue of the Kernel dated July 1, 1976. Much of the information contained in that article was incorrect, and I feel that someone should set the record straight, if only for the benefit of the foreign students on campus who may happen to read it.

First of all, a visa is not a passport; it does not necessarily restrict students in working off-campus, and should they have permission to do so, neither is it illegal.

Secondly, there are at least 100 undergraduate students on campus, and although this number is a minority (of the total number of

students), it is certainly more than four or five. And I personally know nothing of any kind of "standard test" which students are required to take before beginning their work here.

Thirdly, and perhaps most importantly, the ISO (International Student Office) does not provide financial assistance to international students. We have maintained, in the past, an emergency loan fund from which students may borrow small sums of money and which they must repay within a thirty-day period, but this can hardly be called "financial assistance".

If a student has no means at all of supporting himself, it is very unlikely that he would be able to come here in the first place.

Finally, a student being sponsored by his government is not obliged to return to his own country

because of that sponsorship only; whether or not he depends on the student's individual circumstances.

I think it would be helpful if these corrections were passed along to Miss Booth; I have not meant to criticize her unfairly, but I feel strongly that her presentation should, at the very least, have been factual.

Diane Haydon
International Student Affairs

(Editor's note: The article in question was part of the Urban Journalism Workshop's newspaper which appeared as a supplement to last week's Kernel. We apologize for any errors that have occurred, the Kernel had no control over the contents in their paper.)

YSA is for revolutionary youth

The Young Socialist Alliance is a national revolutionary socialist youth group. The YSA has 95 chapters in 27 states ranging from New York to California. The Lexington YSA would like to take some time to tell you about what kind of organization we are and invite you to come and find out more.

We are having a weekly Socialist summer school in the lobby of the Commerce Building at 7 p.m. Sunday's.

The YSA is a completely democratic organization from the national level down to the local chapters. Nationally the YSA has a convention once a year where we make decisions about our program and campaigns. At this time we also elect a national leadership to guide the national organization between conventions. This leadership is bound by the decisions of the convention.

Prior to each convention the entire YSA has a three month discussion period in which bulletins containing proposals and general discussion are printed. Every one in the YSA can receive these bulletins and everyone in the YSA can add their contributions and proposals.

We then meet nationally with delegates from each chapter voting

on proposals and amendments. Locally the chapters similarly make decisions as a whole with the entire chapter discussing issues, voting, and electing officers.

That briefly is how we operate, but what is the YSA involved in? The movement for socialism is much more than strictly economic issues as some groups would have us believe. The fight for socialism involves the fight for democratic rights that are increasingly being taken away from all of us.

The fight for the liberation of women and self determination for Black people and other oppressed nationalities like the Chicanos and Native Americans, the fight for gay rights and the right to organize and keep a union are all a part of the fight for socialism.

And of course, socialism means people who work for a living controlling their own destiny on the job and in society as a whole.

The activities of the Lexington Young Socialist Alliance reflects our idea of socialism. The YSA worked with the state, Lexington and campus ERA alliances to help organize the Pro-ERA rally and forum which together got together 1,000 supporters of the ERA and we also helped

arrange transportation to the Springfield rally that had 10,000 demonstrate support for the ERA.

We worked with groups like the Student Coalition Against Racism and NAACP to build forums and speak-outs for school desegregation and against racist violence and frame-ups like Gary Tyler.

Along with Friends of South Hill and People-not-Profits we were involved in the movement to save the homes of South Hill.

The YSA supports efforts of UK employees and workers everywhere to unionize.

Our movement is an internationalist one and we support the fight for national self determination in Palestine, Lebanon and the world over and we support the return of socialist democracy to the workers of the Soviet Union, China and Eastern Europe.

If these movements interest you, if you are interested in helping to build for socialism now and not just talk of an abstract socialist revolution in the future then come join us. That's what we in the Young Socialist Alliance are striving to do.

UK chapter YSA



'Silent Movie' scores with 'old hat'

By GREG HOFELICH
Kernel Arts Editor

Mel Brooks is back in force! Only this time he's called in some 'new' faces and the oldest gimmicks in the trade for a (and slick) slapstick revue. But that's all it really is... a revue.

The last time I saw a Mel Brooks extravaganza (Young Frankenstein) I wondered if

film review

Brooks weren't stretching his gags a little too thin. He's smart in one respect, he lets his veteran comics do what they've been doing so well all this time.

Brooks capitalizes on the characters they've been perfecting for years. Now that's good for two reasons. In the first place, the comedians are top-notch funny persons and

Tryon stumbles into 'Hollywood' quagmire

By DAVID BROWN
Kernel Staff Writer

Crowned Heads, Thomas Tryon (Alfred L. Knopf, New York)

It seems only natural that sooner or later Thomas Tryon would write a novel about the Hollywood life he abandoned to become a novelist.

But his latest effort, "Crowned Heads," is just as big a sham as the Hollywood Tryon left. Tryon's previous works have been strong on characterization and development, but "Crowned Heads" is not.

Before opening the cover I wondered if Tryon would

book review

weave a mysterious, almost occult tale as he did in "The Other," and "Harvest Home," or whether he would follow the example he set with "Lady" and its intense psychological fabric.

I was disappointed because he did neither. Instead, he created a group of tales that are bizarre, trite, unbelievable and just plain trash.

The book comes across as a desperate attempt to earn money or to cash in on the association between the author and the subject matter. Everything is gimmicky down to the characters' names.

They include a mysterious, Garbo-esque Fedora; the forgotten child actor, Bobbitt; a miserable grade-B actress whose popularity is diminishing, a lonely Lorna Doone; and a named old man, Willie Marsh, who built his life on the fiction Hollywood press agents wrote about him.

If Tryon had created a plot that involved these people in events that might be plausible, the reading would have

the movie is a good vehicle for their talents. It's always good to see them.

But Brooks' reliance on his stars can also be fatal. The audience is doomed to watching old reruns of old 'silent movies'.

But nostalgically, no hold is barred. Every great slapstick routine ever is recalled and replayed; but too often that's all there is to it. And then I start worrying that there really is nothing new under the sun.

If you start out with professional comedians the likes of Marty Feldman, Dom DeLuise, and the talented (to say the least) Bernadette Peters; garnish them with a dynamite Anne Bancroft, an over-par Burt Reynolds, an under-par Paul Newman; sprinkle generously with the cream of vaudeville's remaining golden, and how

can you lose. Brooks can't. Certainly not at the box office.

"Silent Movie" is funny fluff. With brilliant flashes of stars doing what it is they get paid for. But it's no "Sherlock Holmes Younger Brother" when it comes to plot and

Summer theatre tickets on sale at Box Office

The Box Office for the UK Summer Rep Theatre opened at noon, Tuesday, July 6.

This summer, three plays will be presented nightly in repertory from July 15-31, except on Mondays. *The Amorous Flea*, a musical, opens the season, followed by *The Good Doctor*, a Neil Simon comedy, and *The Physicists*, a modern play mixing comedy and science fiction.

Season tickets may be purchased for all three shows

sheer invention. And it's no Monty Python searching for the Holy Grail. And all considering one nostalgic train making the rounds is more than enough.

I'm amused, but more than a little disappointed.

at a reduced price. Tickets are also available for each individual performance. Curtain time is 8 p.m.

All seats in the air-conditioned Guignol Theatre are reserved. Mail order reservations will be determined in the order in which they are received.

For reservations, stop by the UK Theatre Box Office, or telephone 258-2680 between noon and 4:30 p.m. weekdays, and between noon and curtain time on performance days.



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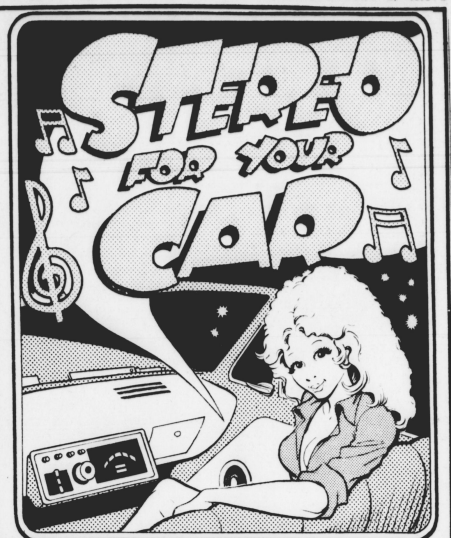
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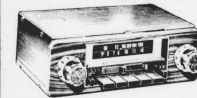
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HELP US TO HELP YOU!

THE Kentuckian MAGAZINE

Performances are few, but dynamite



Ian Gillan, of Deep Purple fame

By NANCY DALY
Kernel Staff Writer
Emmylou Harris and Harry Chapin were cancelled. Ray Charles walked out. And financial and technical problems plagued the festival from the very beginning.

But all in all, the performances given at the "Gram Parsons Country Rock Festival" were top-notch and delighted the paltry number of fans who came to see them.

The first act Friday night was the weakest of the weekend. George Graves, a cocktail lounge-type singer dressed up like Bruce Springsteen, received polite applause along with a band he put together 10 days earlier.

Doug Ross, who followed Graves, was billed as the latest discovery of Columbia Records' John Hammons, Sr., who delivered the careers of Bob Dylan, Aretha Franklin and Springsteen.

Ross' winning style included superb jazz and classical guitar, an obviously highly trained voice and a number of special vocal tricks.

And Gillan, while not doing a very good imitation of Robert Plant's oohs and aahs, "Malaguena." "Orange Blossom Special" had him loping all over the stage while whipping up a frenzy on fiddle.

After Emmylou Harris' cancellation, festival promoters promised a no-hitch show on Saturday night. As some 2,500 persons filed in to see Roger McGuinn, The Band and Ray Charles, the action on stage seemed to be going much more smoothly.

Nevertheless, because of money negotiations the former Byrd and his band came out an hour and a half late. McGuinn, whose career is on a comeback since he traveled with Bob Dylan's Rolling Thunder Revue, impressed me for several reasons.

First of all, he has surrounded himself with musicians as good as or better than himself—the sign of a really dedicated musician. And much to the pleasure of the audience, he did some old Byrds songs rather than just tracks from his new album, "Cardiff Rose."

The Band is what the

band members are extremely competent musicians individually, and intricate timing is essential to their music.

But they pulled off a tight performance with few flaws that I could detect. Like McGuinn, they did a lot of old material, basically from their "Stagefright" and "Rock of Ages" LPs.

The good feeling generated by McGuinn and The Band was probably what prevented all hell from breaking loose when Ray Charles' cancellation was announced. Really, the musicians came through brilliantly this weekend even if the promoters didn't.

It makes a line from The Band's "The Night They Drove Old Dixie Down" laughable: "I don't care if my money's no good..." When it comes to the crucial promotion of rock concerts, money is the name of the game.

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Memorial concert falls through

Continued from page 1

Friday night's turnout dramatically proved this prediction wrong. Only 800 people showed up to see George Graves, Doug Ross, Ian Gillan Band, The Nitty Gritty Dirt Band and Chuck Berry.

There were also technical problems. The sound company brought in from Louisville arrived late Friday afternoon which, in conjunction with the band's roadies, turned the concert backstage and onstage into a state of confusion.

When the show started an hour and a half late, the \$7.50 and \$6.50 reserved seating arrangement was abandoned. The Nitty Gritty Dirt Band created the most audience excitement and was one of the few acts called back for an encore.

"The Dirt Band was just fantastic," Stephens said, "and as far as I was concerned they could have played all night."

Chuck Berry, who appeared after the Dirt Band, was reported to have passed the band notes to hurry through their performance.

After Berry finally got on stage, his act was cut short at 2:15 a.m., when someone from the sound company pulled the plug on the sound system during the middle of a song.

The scene outside Memorial Coliseum on the following Saturday afternoon was ugly. When word came out that Emmylou Harris, the Flying Burrito Brothers and Tompall and His Outlaw Band had been canceled, about 50 ticket holders demanded an explanation as well as refunds.

Promoters were forthcoming with neither. A visibly distraught Stephens came outside in the rain and told the small group that the list of reasons for the cancellation was too long to get into. And there was no money for refunds, he said.

No arrangement, however, was worked out with Ray Charles and at about midnight one of the promoters appeared onstage and, in an effort to placate the audience,

Stephens asked the ticket holders to write down their names and addresses and trust him to mail refunds.

"Please bear with us...believe me, we're suffering more than you are," he said.

"We're not going to get anything but screwed," muttered a doctor who drove from Louisville to see Emmylou Harris.

Inside the coliseum, the scene was equally chaotic. A fight almost erupted between a sound engineer and The Band's manager and all kinds of people were wandering inside before campus police were finally told to lock the doors.

Stephens said Monday that the low ticket sales were the main reason for the Saturday afternoon cancellation. Also, The Band's contract specified a two and one-half hour sound check, which would have interfered with the concert.

Another promoter, Liz Rogers, said Saturday afternoon cancellation would provide time to work out potential technical bugs for the Saturday night show scheduled to begin at 7 p.m.

Technical problems, however, were not the cause of Saturday night's delays. The 2,500 tickets sold were not enough to pay the remaining 50 per cent of the bands' fees that they demanded before going onstage. Negotiations with Roger McGuinn and The Band delayed the first act an hour and one-half.

Stephens said The Band threatened not to go on about a dozen times. He said he knew there would be a riot if they didn't, so Stephens wrote personal notes to both McGuinn and The Band. "I would have signed my life away at that point," he said Monday.

No arrangement, however, was worked out with Ray Charles and at about midnight one of the promoters appeared onstage and, in an effort to placate the audience,

announced that Charles' equipment hadn't arrived. Lack of money was the real reason, though, Stephens said later.

During the Saturday night performance, a reporter from the Whitesburg Mountain Eagle came backstage with some information that added a new twist to the sinking ship atmosphere of the festival.

He claimed that the wives of the Scotia disaster victims in Eastern Kentucky knew nothing of the benefit or the educational trust fund it was to have established.

Stephens said informing the wives about the benefit was one of the many details they never got around to.

Poor attendance at the festival also forced the cancellation of Sunday afternoon's show. Harry Chapin, the scheduled headliner for that performance, was reportedly wandering around the coliseum early Sunday afternoon asking directions to the airport.

Stephens said Monday that he is determined to make refunds available for the afternoon ticket holders. He said advertisements about refunds will be placed in the same publications used for advance publicity.

"I hope Ale-B will try to pick up the pieces but I have a feeling they won't," Stephens said.

Ale-B-1 treasurer Buddy Rogers told the Herald-Leader Sunday that his company's role only involved putting up the front money. He said the company refused to sign a sponsorship contract because it would have meant the soft drink company was "underwriting every expense."

In the doomed festival's aftermath, a few things are clear: the Scotia families won't get anything, promoter Stephens is very deeply in the hole and the only people to benefit will probably be lawyers involved in the litigation which inevitably follows such fiascos.

In spite of all this, Stephens tried to find something good to say.

"We were able to bring people like McGuinn and The Band here, which is hard to do, and work things out with them."

"On the whole, the bands were very understanding and most were cooperative to a point where you couldn't ask any more. The managers and the bands were just trying to do their jobs. We didn't fulfill our end of the contract. I admit that."

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sports

UK signs two wrestlers Olympic judges upset Carr

By MARK BRADLEY
Sports Editor

Fletcher Carr, wrestling coach at UK, last week alleged that Kentucky wrestler Jimmy Carr "should have made the Olympic team without a doubt." Coach Carr said he was very disappointed in the officiating in the match between Jimmy and Joe Corso of Des Moines, Iowa, in the recent Olympic Wrestling Trials in Brockport, N.Y.

Jimmy Carr lost to Corso twice in the Trials, thus missing out on a chance to make the 1976 U.S. Olympic squad at the weight of 125.5 lbs. Corso, by virtue of his two victories over Jimmy, made the team at that weight and will participate in the Olympic Games in Montreal this month.

Coach Carr said, "I don't think some of the calls made against Jimmy were right. Jimmy was doing all of the initiating of the action, and all

Corso was doing was tying Jimmy up and pushing him off."

"I'm always upset when calls go against me or my men," Carr said. "Jimmy was making moves that he should have been given points for, but the officials gave him no points."

The UK coach said, "I think the judges hurt the team. They should have picked the best wrestlers to go to Montreal." Carr added that Jimmy would have been a definite gold medal possibility in the Olympic Games, while Corso would be lucky to win his first match. "Corso is not a good freestyle wrestler. He should have been called out (disqualified) for stalling," Carr maintained. "At Montreal, he's going to have to wrestle."

Carr felt Jimmy "just got tired" in the two matches against Corso. "For the first two periods of each match,

Jimmy was killing him, but his arms got tired from Corso's holding and pushing."

Carr also cited another reason for Jimmy's loss in the Trials. "The judges felt Jimmy shouldn't have been there. They were aware that Jimmy sat out last year (because of high school transcript errors), while everybody else was working hard to make the team. Jimmy is basically a natural athlete, and he beat the top four guys up there by a combined score of 26 to 6."

Jimmy was an Olympian in 1972 at 114 lbs., when he was the youngest wrestler on a strong U.S. team at the age of 17. Prior to this year's Trials at Brockport, Jimmy had already defeated Corso in the Preliminary Trials held in Cleveland in May.

Fletcher Carr did have one reason to smile last week. It was announced that two state champion wrestlers from Fern Creek High School in

Louisville had signed national letters of intent to attend UK.

The two star grapplers are Bruce Gilliland, 5'11", 134 lbs., and Tommy Kurtz, 5'5 1/2", 118 lbs.

Gilliland compiled a high school record of 66-11-0, and was the Kentucky State Champion this past year. In addition, he was regional champ in 1974 and 1976, and first in the Tournament of Champions, Falls City Invitational, and Trinity Invitational.

Kurtz had a record of 49-4-0 while in high school, and was regional champion four years. He finished third twice and first once in Kentucky State Championship Competition over a three-year period. Kurtz also finished first in his weight class in the Tournament of Champions and the Trinity Invitational. Thetwo will join an already strong UK squad which won the Southeastern Conference Wrestling Championship last season.

Cat recruits are expected to be valuable additions

By MARK BRADLEY
Sports Editor

The Kentucky Wildcats will return all but two players off their 1976 National Invitational Tournament-winning team, but basketball Coach Joe B. Hall has landed three promising recruits who hope to push the yellow and blue Cats to starting berths when the season opens next winter.

The three talented youngsters are Jay Shidler, a 6'1" guard from Lawrenceville, Ill.; Lavon Williams, 6'6 1/2" forward from Denver, Col.; and Tim Stephens, 6'4" shooting guard from Whitley City, Ky.

Hall called Shidler "kind of an in-between type of guard. We think of a number one guard as being a playmaking ball-handler, and our number two guard as being a little bigger and better shooter. Jay is a little bit of both."

Shidler, who led Illinois prepsters in scoring last year with a 32.7 average, was named to the Courier-Journal's "Super Five." He played in the annual Derby Classic in Louisville, and was named Most Valuable Player in the Dapper Dan Classic held in Pittsburgh.

Shidler was credited by Hall as being a "good shooter and a strong, mature type of player. He plays good, tough defense and makes a good snappy pass because of his exceptionally strong wrist."

Williams was named to Parade magazine's All-American first team. He led his high school team, Denver Manual, to an undefeated season and the Colorado state championship last year. According to Hall, Williams "became more of a team player last year and improved his overall game."

The UK coach said "Lavon works as hard on his rebounding as some players

do on their shooting, and consequently is a fine board man."

The Colorado star will be utilized at the big forward position by the Cats, Hall said. "He's not a great shooter like Jack Givens or Kevin Grevey, but he is very agile and aggressive and shifty. He fits in well with our running style of play."

About Stephens, Hall said, "Tim fits in the mold of our small, or quick, forward. He can swing to guard if he has to, though."

A graduate of McCreary Co. High, Stephens led his team to the State Tournament last March. He is a two-time All-Stater, last year leading the state in scoring with a 35.6 average. He was a starter for Kentucky in the annual Kentucky-Indiana All-Star series, and played in the Derby Classic in April.

Stephens is a dazzling outside shooter, with a soft touch and an extremely quick release. He is also left-handed and has been compared on numerous occasions with former UK All-American Kevin Grevey. Much like Grevey, Stephens is adept at moving without the ball to free himself for an outside jumper.

Will any of these three recruits break into the Wildcat starting lineup? Hall said, "It's hard to say whether or not they'll start before we actually see them out on the floor in practice. But anything is possible."

Hall also commented on the progress of UK center-forward Rick Robey, who injured his knee midway through last season and was forced to sit out the remainder of the year.

"Rick is working out quite a bit and is almost down to his playing weight of 230. His summer job is keeping him pretty busy," Hall said, "but he's coming along just fine."



UK basketball Coach Joe B. Hall is obviously displeased with this turn of events in a Wildcat game last season, but Hall was not displeased with the fine trio of recruits signed by the Cats for next year.

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Stewart Bowman

Yes, but will it fly?

A father and son and a UK policeman watch a hot air balloon that was used to advertise the Gram Parsons Memorial Country Rock Festival Friday. The balloon was not intended to leave the ground and several spectators helped hold it down.

New dean stresses practice, theory

Continued from page 1

Despite the seemingly theory-oriented nature of these two courses, Murphy said that the college will not abandon the practical aspects of communications.

He said that three professional journalists with extensive practical experience had been hired in the School of Journalism to teach the practical aspects of that field.

Murphy said that he will encourage the addition of more lab work in the beginning courses in the college so that "students will be exposed to practice and theory together early. We hope this will result in more adaptable graduates."

He also said that some courses in human communication are in the process of being revised. "The revision will provide the framework for good production students to do closely supervises projects at Kentucky Educational Television, commercial television stations or in the Media Services Division at UK, for example."

Faculty research is anote area that Murphy said he feels should receive more emphasis. He said that the college had made a start toward "formalizing our research endeavors."

He also stressed the importance of getting research contracts.

Murphy said that he would like to see the college play a larger role as a service agency for the media in Kentucky. "We should provide research and consulting services to the media," he said.

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Seminar for women alone gives practical advice for adjustments

By BEVERLY POLK
Kernel Staff Writer

"Being able to talk to women in the same situation as myself has given me a lot of confidence, and I'm even going back to school in the fall," said one of 16 women enrolled in a seminar entitled "The Woman Alone."

The seminar was held by the Office for Continuing Education for Women June 8-29 for separated, divorced or widowed women.

Director of the seminar, Wilma Wright, credits her interest in teaching this type of course mainly to her own divorce experience two years ago. Secondly, she says her nine years of experience as a legal secretary with a local attorney has given her an insight into the secondary role that women play in our society.

"Women are not given an equal role in society. When faced with the total responsibility given them after a

separation, death or divorce, they are totally unprepared," Wright said.

The seminar delved into adjustments that a single woman must face such as a change in social life, total responsibility for child care and having to evaluate herself in terms of the future.

Practical aspects such as investments, real estate, liquid assets, divorce proceedings and child support laws were given heavy emphasis in the seminar.

"A woman should know what questions to ask when she is going through a divorce adjustment. She simply has not been prepared to know anything about investments, real estate, or what she is entitled to. She is at the mercy of her attorney who may not do what is best for her needs," Wright said.

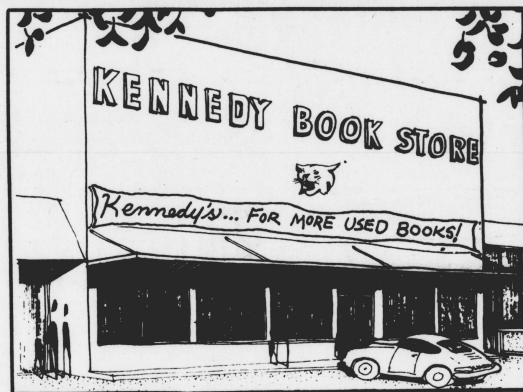
Information that the people enrolled in the seminar needed was given on June 29 at the last meeting, Becky Driesler, a realtor with a local real

estate office, gave them tips on the advantages and disadvantages of owning a home, financing that is available and pointers on owning real estate as investment property when a person is single.

"Too often real estate agents fail to recognize the single woman as a potential buyer. Too often they try to appeal to the emotional reasons for buying property rather than the practical ones with a woman. This is just due to lack of information," Driesler said.

Sharon Childs, director of the Office for Continuing Education for Women, said she sees a real need for helping all adults make the adjustments necessary in any changing situation whether it is school or divorce.

"Although this office was originated specifically to aid women who are 25 and older returning to school, we help any adults who come to us with any kind of adjustment problems," Childs said.



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