

Snow good

Watch out for fast-moving snowballs as you head to classes! Snow should be diminishing to flurries and ending today with highs in the low to mid 20s. A chance of snow flurries tonight, lows in the teens.



Roundball roundup

UK claimed yet another UKIT title and an overtime win over Notre Dame, but losses to North Carolina and Tennessee made for some not-so-happy holidays. Story and photos, page 6.



Blizzards, extreme cold sweep country

Damage on campus extensive

Many weather-related deaths

By ANDREW OPPMANN
Senior Staff Writer
and
DAVID PAULEY
Staff Writer

Days of sub- and near-zero temperatures have caused a range of problems across the campus.

"Undoubtedly, this is the coldest weather we have seen in quite awhile... there have been just all kinds of problems," said James Wessels, Physical Plant Division director.

Four cold related injuries were reported at the UK Medical Center Monday and yesterday, an employee in the center's emergency room said yesterday. Most injuries were because of exposure, but a frostbite case was treated Monday.

Several University buildings, including dorms and classroom buildings, had heat and water problems yesterday.

Wildcat Lodge, the residence of the Wildcat basketball team players, was without heat until yesterday, according to a PPD official. Residents were moved to the Campbell House Inn, 1375 Harrodsburg Road, while workers solved the problem.

Sprinkler system pipes ruptured at the Thomas Hunt Morgan Biological Sciences Building and the nursing building, which sustained water damage.

Water service was disconnected in Holmes Hall yesterday because of a ruptured water pipe above the living quarters of Bob Clay, north campus area coordinator.

Pressure was cut to the entire freshman male dorm when workers could not find a valve to shut off the flow of water to the damaged pipe.

Freezing temperatures caused problems in Donovan Hall's sewer system early this week. The hall's cafeteria has been closed for the last

three days but is expected to be open for service today.

Blazer Hall was temporarily without heat on Monday because of a break in the water line in the dorm's heating system, said Jean Lindley, director of University housing.

Two apartments in the Greg Page Apartments and one building in the Coopers town complex were without water service yesterday because of ruptured lines, Lindley said.

Haggin Hall's lower lounge was partially without heat because of a malfunctioning heating coil, but Lindley labeled the problem as "minor" because of the presence of several wallside heating units.

PPD has received approximately 125 requests for service over the last few days.

Problems include frozen water pipes, ruptured sprinkler systems and water pipes, false fire alarms, frozen steam pipes and problems with boilers and steamers.

These problems will probably be further aggravated if the first major snow storm hits Lexington as expected. However, if it does, Wessels said his department will be ready for it.

Wessels said, "We feel like we can do a credible job for whatever comes along (weather-wise)."

"We have a complete written procedure for snow preparations that was started in the summer. We have trucks full of salt, ash trucks, brooms and (snow plowing) brushes."

"We don't have ample man power due to the budget cuts," he added, "but we'll be ready."

According to Wessels, the program calls for the hospital and hospital ramps to be cleared first and then the areas that are to be used by handicapped individuals to be cleared next. Depending on when the storm hits, Wessels said these areas will be taken care of before 7:30 a.m.

See COLD, page 5.

By DAVID L. LANGFORD
Associated Press Writer

A historic cold wave has killed 90 people struck Florida's billion-dollar citrus crop with a record freeze yesterday while a Texas storm spread crippling ice and snow from the Mexican border to Alabama, glazing the Gulf Coast.

Sleet or snow fell in a belt from Del Rio, Texas, across Louisiana, Arkansas, Mississippi, Tennessee and Alabama, forcing schools and offices to close, and causing hundreds of traffic accidents in Dixie cities ill-prepared for arctic weather.

Natural gas and electricity ran short, water pipes burst and many highways had to be blocked in such unlikely places as New Orleans.

"We've got cars iced up and bridges iced over," said Steve Dickerson, a spokesman for the mayor's office in Gulfport, Miss., on the Gulf Coast. "I can't remember when it was quite this bad. People down here are just not used to this ice and you can see a lot of question marks on their faces."

The freeze in Florida pushed temperatures far below records set in a cold snap a year ago, causing extensive damage to the citrus and vegetable crops. Last year's mid-January freeze left \$500 million in damage to the state's crops.

Elsewhere in the South: Police in New Orleans, harried by multi-car smashups around the city, urged drivers not to even report minor accidents. The 24-mile bridge across Lake Ponchartrain was closed because of the ice as were several stretches of Interstate 10.

A shortage of pipeline capacity in Texas forced curtailments of natural gas to schools and factories, forcing school closures in wide areas of the state.

As temperatures dipped into the teens in Jackson, Miss., water pipes burst in dozens of

homes and businesses. The basement of the Jackson City Hall was flooded and leaking pipes damaged computers and soaked ceilings and carpets in the downtown federal building.

Schools also were closed across Louisiana, Arkansas, Tennessee and Alabama, as ice spread to such cities as Mobile, where Interstate 10 was closed across Mobile Bay.

Many Florida growers spent the night in the groves burning smudge pots and old tires in an effort to save their oranges and grapefruit. Temperatures dropped to 16 degrees near Ocala, 22 degrees in Daytona Beach and 23 degrees in Orlando in the heart of the citrus belt.

Citrus damage was "very extensive and widespread," said Mark Belcher of the Florida Citrus Mutual.

Most of Florida reported record low temperatures for the date, ranging from 14 in Tallahassee to 33 in Miami. West Palm Beach had its coldest morning in five years at 29 degrees.

Elsewhere, Buffalo, N.Y., was digging out from a record 24-hour snowfall of 28 inches and hundreds of miles of roads were closed in Illinois, Indiana, Michigan, Ohio, Pennsylvania and New York.

At least 25 states have reported weather-related deaths since the current cold wave moved in Saturday, setting 75 low temperature records across the country.



SCOTT SCHWOBING/Kernal Staff

Memorandums indicate Reagan plans to cut financial aid

By BRAD STURGEON
Kernal Contributor

As part of the Reagan administration's continuing effort to curb federal spending, in early February the Office of Management and Budget is expected to propose to Congress new cutbacks and restrictions of federally supported financial aid programs.

According to a previously unreleased memorandum from James Ingles, UK director of financial aid, to prospective 1982-83 student aid applicants, citing two reports from national education groups, he said "it appears that the (Reagan) administration will request Congress to reduce funding for 1982-83 student aid programs and request further budget reductions for 1983-84."

Ingles' memorandum states that "these reductions would reduce funds by 24.6 percent in 1982-83 and between 52 and 63 percent for 1983-84, resulting in reducing the availability of awards by approximately 32 percent for 1982-83 and by approximately 57 percent in 1983-84."

Governor rejects CHE budget proposal

By JAMES EDWIN HARRIS
Assistant Managing Editor

The financial picture for Kentucky's eight state-supported universities clouded last week when Gov. John Y. Brown rejected the Council on Higher Education's budget recommendations for 1982-84.

Brown, in a *Courier-Journal* copyright story, said last Wednesday he would propose in his biennial budget a bottom line total less than that requested by the CHE, asking that the education panel work with that figure in reducing spending recommendations.

The council will have the opportunity to study Brown's total in what is expected to be the major topic at its meeting tomorrow in Frankfort. The governor will release his own recommendations on how that total should be allocated to each university in his State of the Commonwealth message in about two weeks.

Harry Snyder, CHE executive

director said that university presidents unhappy with the council's recommendations may also offer alternative plans at the meeting.

The governor's stand represents yet another wrinkle in the ongoing controversy surrounding the council's plans to significantly raise funding levels for the universities. In November, the panel approved the controversial "Bluegrass Plan," a formula for funding the universities based on the mission statements each university was assigned in 1977.

The plan, which has as its central focus a proposal to allow 85 percent of all new funding raises to UK, the University of Louisville and Northern Kentucky University, has been called unfair and discriminatory by the presidents of the other five state universities. It has also been the subject of criticism from members of the CHE, some of whom believe the plan has not had sufficient input from the university presidents.

CHE state members and seven of the eight presidents spent three hours

well-off and the very poor will soon be able to afford a college education from a public institution.

Ingles agreed that the greatest impact of these proposed cutbacks will be felt by middle-income families. "The end result would be no funds available, to any appreciable extent, for students from middle-income families."

Programs affected include Pell Grants (Basic Grants), Supplemental Educational Opportunity Grants, College Work Study and State Student Incentive Grants.

This year Pell Grants are UK's most popular program, assisting over 9,000 students. The maximum grant available for individuals is \$1,670 for the year.

Reagan's plan, if enacted in present form, will reduce total federal support for Pell Grants from \$2.346 billion in fiscal year '81 to \$1.674 billion for the fiscal year '82.

As of today, it was not known how cutbacks of federal support for SSIG's would alter Gov. John Y. Brown's promise, in his state budget address, to increase state support for that pro-

gram by 37 percent, if the governor's recommended increase is approved by the General Assembly.

A chart of the Reagan plan, prepared by the National Association of State Universities and Land-Grant Colleges lists SSIG as losing all of its federal support in 1982-83. This year,

While you were Away

By ANNE CHARLES
Managing Editor

While students were lounging or working over break, the city of Lexington and the state of Kentucky took only a couple of days off before resuming work as usual. Here is a brief look at some of the events that occurred over break.

1982 LEGISLATURE — The state legislature convened Jan. 5 in Frankfort, facing issues such as the suffering state budget and the possibility of increasing taxes to deal with that problem.

Some possible taxes that will be discussed include increasing gasoline taxes, boosting coal severance taxes, an increase on cigarette and liquor taxes, a one percent hike in the state sales tax, and raising taxes on corporations.

The session opened with a memorial to the late William Kenton, who was speaker of the house.

KENTUCKY STATE UNIVERSITY — A special committee voted Dec. 19 to "streamline" the university by dropping some programs and eliminating some faculty members.

Barney Tucker, vice chairman of the KSU regents, said the school will be a "small, streamlined liberal arts institution with a strong community college, a master's degree program in public affairs and a graduate center in cooperation with UK, the University of Louisville and Eastern Kentucky University."

The plan is an attempt to meet the standards of a federally mandated desegregation plan for the state's public universities. Federal civil

rights officials must approve Kentucky's plan by Friday.

GOV. BROWN'S CABINET — State Secretary of energy and agriculture William B. Sturgill resigned Dec. 31, in order to devote more time to his

private interests. He will, however, remain in an advisory position to Gov. John Y. Brown.

Sturgill holds several other positions, including chairman of the UK in order to devote more time to his



The Phoenix Hotel located on Main Street in its final stages of demolition.



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Kentucky Kernel Persuasion

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Winter welcome

Spring semester brings changes, legislative session

Happy New Year and welcome back.

Now that we've taken care of the formalities, let's be a bit more realistic. Most of us don't really cherish the thought of facing another semester, especially one that begins in below zero weather. But we will persevere through all the distractions: getting reacquainted with old friends, making new ones, preparing for Spring Break (it's only 60 days away), coping with unheated classrooms or worrying about our future once school is over in 105 days.

During the next few months, UK will be dealing with several key issues that will directly affect every member of the University community. Most of the decisions will concern alternatives designed to keep the commonwealth's flagship university afloat during these days of financial difficulties. (As an indication of just how bad things are getting, the price of chips at the campus grills is now 35 cents.)

Legislators will be facing many difficult decisions, the most serious of which relate to budgeting money to the eight state universities. In an effort to keep students informed of the doings within our state capital, Political Science Professor Malcom Jewell will offer

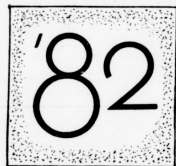
weekly commentaries dealing with the current legislative session. Jewell is highly regarded for his knowledge of Southern politics and is considered an authority on Kentucky politics.

There will also be subtle changes in the way the Kernel is presenting the daily news, due to a number of departmental changes. Marty McGee will be in charge of gathering the latest sports information, Alex Crouch will spotlight the latest happenings in the entertainment field and Dale Morton will present opinions and comments on the editorial page.

A new position has been created — layout editor — in an effort to standardize the format of each day's paper. This position will be filled by Peggy Boeck. Anne Charles will assume the role of managing editor, Ken Altine will become day editor and Nancy E. Davis and John Little will become assistant managing editors.

It is hoped that these changes will add a bit more professionalism to the Kernel, an independent student newspaper since 1971 and the fourth-largest morning daily in the state. Of course, outside opinion helps determine our success or failure. Be it criticism or praise, please feel free to let us know your opinion. After all, we are also here to learn.

puggie®



Campus newspaper, government, need support to be effective

As our readers may already know, the Kernel will celebrate its 10th anniversary as an independent student newspaper next week. Tuesday, Jan. 19, we will publish a special edition, and past and present staffers will get together for a champagne party.

It's a very special occasion for us. A newspaper which was not expected to survive even a semester after its share of University funding was

cancelled has instead prospered and grown into the fourth-largest morning daily newspaper in the state.

But all is not joy in 113 Journalism Building. Sure, we're doing as well or even better than might be expected, considering the extended recession in which the nation is presently mired. However, there's more to running a newspaper than making money.

The Kernel is not what would be called a "professional" newspaper. In fact, it's something better — a community newspaper. But a community newspaper is only what the community makes it.

During the last few years, as the size of the Kernel steadily grew, the number of students who have become involved in the day-to-day workings of its newsroom has declined at an equally steady rate. That's unfortunate, but it speaks volumes about the changing attitudes of UK's students and faculty members.

Traditionally, there have been two outlets for persons wanting to become directly involved with the intimate workings of this University — the student government or Student Association, as it is now known; and the student

newspaper. Both have felt the slow sting of apathy during the past few years. For example, SA's record for voter registration in 1981 was abysmal, not altogether because it was a year without major national elections. The organizers of the registration campaign experienced great difficulty in obtaining the necessary bodies to staff the registration tables — and in the Kernel our election coverage was limited to the mayoral race because we simply did not have enough writers to cover the other elections and still keep tabs on other local events.

When this sort of thing happens at SA, the president shakes up his administration in an attempt to fill positions with more responsible individuals. The Kernel responds by running advertisements encouraging students to become regular contributors to its pages.

Neither course of action seems to produce the desired results. SA goes on being ineffective because it does not have enough members who care to spend the necessary time to make it a real representative of the student body, and we continue to be short-staffed as our ads go apparently unnoticed.

It hurts to be ignored by the people you are trying to serve. It is understandable that many students are putting a greater emphasis on academic achievement in this time of economic hardship and a tightening job market, but the UK community is losing its identity as a result. What used to be a thriving atmosphere in which students, administrators and faculty members participated in a free exchange of ideas and ideals has stagnated, to everybody's loss.

A look at a 10-year-old Kernel is an

eye-opener in this respect. Tenure for professors and new academic rules under discussion by the University Senate were the issue of the moment. Students actually rallied to preserve what they believed to be their academic rights.

A typical Kernel of today carries more national news wire stories, and when a controversy enters on this campus comes to light, SA and this newspaper generally seem to be the only organizations concerned.

Students no longer seem to worry about having their voices heard by the administrators and public officials whose decisions directly affect their lives. From this perspective, it's like the blind faith of sheep in their shepherds.

But we are facing a time when students, more than ever, should be seeking to protect their rights as a group. Financial aid, a primary source of support for more students than ever before, is endangered both on the national and state levels. Many schools on campuses across the state are threatened with loss of accreditation and even shutdowns because of budget reductions.

So far, the only organized student response — most visible in the recent series of rallies for higher education at the state's universities — has been the handiwork of a relatively small group of students (i.e. student government members with the support of student newspaper staff members). In real terms, it is a lonely voice with which we speak.

It's time for you to get involved — your right to an education is on the line. To hold on to what we have we must act as a unified majority.

Don't be a sheep. Get involved with us — we need your support.

Bill Steiden is Journalism senior and editor-in-chief of the Kernel.

BLOOM COUNTY



by Berke Breathed

Have something to say?

Persons submitting letters and opinions for possible publication should address their comments to the Kernel editorial editor, 114 Journalism Building, UK, 40506-0042.

All material sent for consideration must be typed and triple-spaced. Writers must include their names, addresses, telephone numbers and majors, classifications or connection with UK. Individuals submitting comments in person should bring a UK ID or driver's license.

Letters to the editor should be limited to 250 words or less. They should pertain to particular issues, concerns or events relevant to the UK community.

Opinions should be should be 500 words or less. Material submitted for publication should give and explain a position relevant to topical issues of interest to the UK community.

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

billets-doux

MX deployment

Perhaps it is merely an idle rumor, simply a compilation of misinformation, or an unfortunate exaggeration — but if the comments I overheard yesterday while in the office tower are true, every UK student, faculty member and staff person should take up arms in protest.

No simple matter of budget cuts, no trivial administrative directive, no slightly inconveniencing matter of accreditation faces us; this latest transgression of academic integrity poses the most serious threat to our community since the tumultuous McDoogie fiasco of '82. Perhaps some of us had already begun to suspect the awful truth (I had not): the new Student Center addition will house an MX missile silo.

Again, let me warn: I am not certain of the veracity of this allegation. But while near the Patterson School of Diplomacy and International Relations yesterday, I did in fact hear several somber, well-dressed gentlemen discussing this matter. I had, of course, previously encountered the allegations of the Patterson School's CIA links, and while I never allowed them much credence, this suspicion could not help but increase my fears.

Indeed, this possibility explains quite clearly a morass of previously confusing observations. For instance, why does one side of the Student Center addition have no windows but for six small portholes at the bottom? (The MX silo theory seems to provide a more reasonable explanation than the allegation that the whole affair is nothing more than a reconstruction of the USS Nimitz.)

Why is no one allowed on the site without a specially authorized name tag? Why is there a huge trap door on

top of the addition? And, why does the administration repeatedly indicate that certain portions of the building will never be open to the public?

Indeed, it has even been suggested by an associate of mine — knowledgeable in such matters — that the office tower elevators are themselves missile silos, and this is why at least one of them is always inoperative. The elevator being used as a silo is changed from day to day in order to prevent enemy's pinpointing of its location.

While I do not urge a hasty reaction, certainly not a hysterical outburst, I do think we owe it to ourselves and our fellows to demand an immediate explanation of these matters.

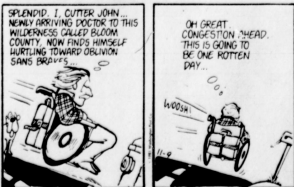
Keith C. Barton
Ethnosemantics senior

Correspondent wanted

I have a strange request that I'm hoping you'll be able to help me with. I'm trying to build my correspondence, for through the time that I've been in prison I seem to have lost quite a lot of them. If there would be any way that you could do this, this is what I would like to have printed: Thirty-one-year-old white male seeking correspondence and friendship with those willing to take the time to shed a little light. I'm an inmate in Southern Ohio Correctional Facility and all interested should write to Donald Sellows, number 150-072, P.O. Box 45699 Lucasville, Ohio, 45699. All letters will be answered. I really thank you for taking the time to read this letter and printing it.

Donald Sellows
#150-072
P.O. Box 45699
Lucasville, Ohio 45699

BLOOM COUNTY



by Berke Breathed



News

Roundup

State

FRANKFORT — A proposal for mandatory kindergarten was a last-minute addition to Gov. John Y. Brown budget on which education officials were not consulted, a legislative committee was told yesterday.

"It was a late thing that was injected into the budget at the midnight hour," state Superintendent of Public Instruction Raymond Barber told the Senate Appropriations and Revenue Committee as it began hearings on Brown's proposed 1982-84 budget.

"There was not a lot of discussion between us and the Office of Policy and Management about that phase," Barber said.

Barber's comments came as some members of the committee questioned whether the proposal had been sufficiently funded in the budget proposal Brown submitted to the General Assembly last week.

Barber said the major problem with expanded kindergarten would be transportation — which is already facing a \$7.8 million deficit in this school year.

Arnold Guess, chief finance officer for the state Department of Education, said it is estimated that 6,000 additional students would attend a mandatory kindergarten program.

Guess said it is difficult to compute the cost of the program because local districts would have the option of implementing it on a half-day or full-day basis.

However, he said it would cost well over \$1 million more for transportation if most opted for a half-day, full-year program.

Bailey also wondered if the additional money provided for kindergarten would cover the need for additional classrooms, teachers and materials.

FRANKFORT — Kentucky will receive 430,000 pounds of processed cheese to distribute to needy households, Agriculture Commissioner Alben Barkley II said yesterday.

Under an agreement with the U.S. Department of Agriculture, the state will distribute the five-pound cheese blocks.

Barkley said his agency will approve food banks to carry out the distributions.

He said they must be non-profit, have storing and handling facilities and a system to ensure accountability.

Barkley said applications now are being taken, "but our primary goal is working out an agreement with the Department for Human Resources making it the state's primary food banks."

Nation

WASHINGTON — In halting a challenge to the government's gift of land to a private college in Pennsylvania, the Supreme Court yesterday made it tougher for citizens to file suits to block government actions.

The decision continues a Supreme Court trend tightening the requirements that groups and individuals must meet to fight official actions in court.

The court ruled that a group devoted to the constitutionally mandated separation of church and state has no legal standing — or sufficient stake in the outcome of the case — to press its claims.

By 5-4, the court said the group lacked standing either as taxpayers or as firm advocates of church-state separation to challenge the government's decision to give land to the Valley Forge Christian College for use as a campus.

The courts have often thrown out taxpayer and other citizens' lawsuits challenging government actions like zoning practices.

Yesterday's ruling does not end the possibility of successfully fighting such suits, but it is another indication the high court is demanding a fairly close connection between the challengers and the allegedly unconstitutional government action.

In other action Tuesday, the court: —Ruled 5-4 that states can prohibit resident aliens from holding jobs as "peace officers," including probation officers.

—Unanimously agreed to limit the amount of the pay raises federal employees can expect when they switch from blue-collar to white-collar jobs.

WASHINGTON — President Reagan, attempting to stem what he called a "hemorrhage" of leaks of classified information, warned government employees yesterday that he will investigate any further leaks by "all legal methods."

At the same time, Reagan banned federal employees from "all contacts with any element of the news media in which classified National Security Council matters or classified intelligence information are discussed" unless approved in advance by an unidentified "senior official."

White House spokesman David R. Gergen said the order was drawn up because Reagan thinks leaks of classified information have "hampered the formulation of foreign policy."

As an example of a recent leak, Gergen cited reports that the administration was refusing to sell advanced fighter planes to Taiwan. Those reports turned out to be true.

Gergen said the punishment any leaker would receive "is something we will work out over time."

"We have reached the level where it's a matter of serious concern," Gergen said.

Gergen said the president thinks leaks cause two kinds of damage: First, through compromise of "sensitive sources and in some cases endangering lives."

Second, in several "highly sensitive foreign policy decisions... such leaks have almost tied his hands, since inaccurate stories in the press have ruled out an option he was considering or jeopardized an ongoing policy."

ATLANTA — Wayne B. Williams and Nathaniel Cater sat together on a park bench about a week before Cater's body was found in the Chattahoochee River, a witness testified yesterday at Williams' murder trial.

The surprise testimony marked the first time anyone had positively connected Williams with either of the two youths he is accused of killing.

Margaret Carter, who said she had been friends with Cater since 1978, testified that she saw Williams and Cater on the bench near the apartment where Carter's parents' lived.

Williams, a 23-year-old black free-lance photographer, is charged with killing Cater, 27, and Jimmy Ray Payne, two of 28 young blacks whose deaths haunted this Southern capital for almost two years. No arrests have been made in the 26 other slayings.

"I saw him sitting in the park on that bench with Nathaniel Cater," Mrs. Carter told Assistant District Attorney Jack Mallard.

Asked if she was sure Williams was the person she saw, Mrs. Carter said, "I'm sure."

Students move despite cold

By CINDY DECKER Senior Staff Writer

"You pack your whole life into the car; it takes a whole car to haul it," she said. She took most of her belongings home over Christmas because she was afraid of the cold.

Susan Sisler, a education sophomore from Louisville, had her mother's help when she moved back into Blanding Tower Sunday afternoon.

She said she avoided the long periods of waiting to get an elevator by arriving at 1 p.m. when the residence halls reopened.

Several spaces are still open in the residence halls for this semester. However, Lindley said "we won't know what the whole situation is until tomorrow," when unclaimed rooms allotted to residents for the spring semester will be given to waiting students.

For students who want to live on campus this semester, "there's a very good chance we'll have some space," Lindley said. These students need to fill out an application at the housing office, 218 Peterson Service Building.

Over 5,000 students braved the sub-zero temperatures this week as they moved back into the 18 residence halls and Greg Page apartments.

Many others moved back into married and graduate student housing and off-campus apartments and houses.

Jean Lindley, director of housing, said the moving process has been "very smooth."

The main problem, she said, has been the extremely cold weather that has hit Lexington. This winter "is probably one of the coldest (for moving in). We've had snow before and delay with students coming in before, but I don't recall the weather being as bitter before."

Melanie Anne Lyons, an accounting sophomore from Tompkinsville, unloaded the contents of a car into her Blazer Hall room yesterday with the help of her parents.

Reagan

continued from page one
greater restrictions on Guaranteed Student Loans.

According to the NASFAA newsletter, the following changes for the GSL program will be proposed in Congress with a recommended implementation date of April 1, 1982:

➤ Increase the loan origination fee from 3 to 10 percent.

➤ Apply the GSL need analysis limitation to students from all income levels.

➤ Exclude graduate and professional program students from the GSL program. Leaving, besides commercial loans and possible NDSL's and work study, only the Auxiliary Loans to Assist Students program as a general source of aid for graduate and professional students. This year over 9,000 students at UK are receiving basic grants, which is UK's most popular program.

Ingle said that, in good conscience, he cannot recommend the ALAS program because of its 14 percent interest rate that accrues and compounds while the student is in school.

"It would be difficult to borrow (through the ALAS program) with the high interest rates. Students should carefully evaluate the cost of repaying (the loan) when borrowing from this program," Ingle said.

At present, students can borrow from the GSL at 9 percent interest that remains frozen while the borrower is in school.

While the availability of financial aid may be diminishing, the costs of attending UK during the next two years is expected to increase.

The Council on Higher Education is considering an approximate 15 percent increase in tuition for 1982-83 and an additional 15 percent for 1983-84. Also, UK Business Affairs officials said last April that room and board rates will invariably increase for both of the next two years as a result of ongoing inflation.

Filing for Student Association Special Election
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Kernel Crossword

ACROSS
1 Red shade
6 Surveys
10 Treaty
14 "A rag," 2 words
15 Height. Prof.
16 Seaweed
17 Sprucing up
19 Practical
20 Declares
21 Gift
23 Baked items
25 Govt. man
26 Sincod
27 Calendar
29 Of a time
31 Cant
33 Zodiac
34 Recorded
36 Stopwatch
40 Ms. Ferber
42 Winkled
44 Storm
45 Portions
47 Feasted
49 Nothing
50 "Help!"
52 Pleasant
53 Animal food
54 Azimuth

DOWN
57 French article
59 Sicily group
61 Dissoluteness
64 "Women"
66 Speaks
Nero's tongue:
2 words
70 Horse color
71 Toledo's waterfront
72 Antelope
73 Slips
74 Paper size
75 Physics units
81 Clefts
82 Death notice
83 Turns
84 Santa
85 Young hare
9 Verse
10 Yesterday
11 Once more
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13 Ontario river

18 Of stars
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The United States Navy has announced openings during the 1982 year for the following positions:

POSITION	AGE	STARTING SALARY
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Tech Instructor	28	\$19,500
Math. Physics, Chem		
Pilots/ Navigators	28	\$20,000
Most Majors		
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Engr. Math. Physics, Chemistry		
Diving/Swage	30	\$18,000
Most Majors		
Surface Warfare	32	\$18,000
Most Majors		
Registers I Nurse	32	\$18,000
Nursing		
Civil Eng. Corp	35	\$18,000
Engineering		

Contact Naval Officer Programs for interviews, appointments or information.
Call collect (502) 583-9802.

99,337 see collection

Hammer art exhibit closes

JOHN GRIFFIN
Arts Writer

Sunday was the last day of the much celebrated Armand Hammer exhibit, and, despite the sub-zero temperatures, several thousand people turned out to see it one last time.

During its run at the Art Museum, a total of 99,337 viewers saw the works of the world's greatest artists from the last five centuries including Durer, Leonardo, Rembrandt, Rubens and Van Gogh.

The Hammer exhibit is back in the crates, and the museum staff is getting ready for the next show which deals with Spanish art.

Some people have been saying

that the museum will never be have another exhibit of its caliber, which may be true, but announcements have been made about a forthcoming show which will be a display of the human form as interpreted by American artists including Winslow Homer, Eakins and Hopper. This show will only be seen in seven other cities in the nation.

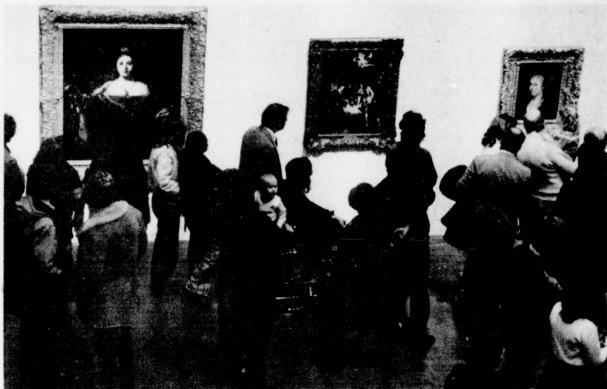
Though the prestigious Hammer collection has made the museum a viable showplace for major shows, it has also showed the power of the governor and his wife.

Dr. Hammer admitted their influence when he said, "Lexington was something that was going to have to take place sometime in the future, if even at all." But Mr. and Mrs. John Y.

Brown were so persistent in their attempts to get the collection, he finally gave in.

Lexington was chosen as the site for the exhibit partly because the Island Creek Coal Co., a subsidiary of Hammer's Occidental Petroleum Corp., is located here. This pleased the company greatly because Senator Albert Gore, the chairman of the board, also told Hammer that Lexington was an ideal place for the exhibit.

The opening of the collection brought a generous donation of \$50,000 from Hammer as a part of Lexington art collector John Gaines' matching fund which was started in order to acquire works for the permanent collection.



By TED MATYER/Kernal Staff

A large audience took one last look at the Armand Hammer art collection Sunday as the exhibit came to a close at the Fine Arts Building.

Away

continued from page one

Board of Trustees, chairman of the Kentucky State Racing Commission and director of the Kentucky Export Resources Authority.

Sturgill recommended David Drake, who served as the first secretary of energy when the department was created in 1978, to succeed him in the position. Brown

subsequently appointed Drake.

PROFESSOR DIES — Wendell C. DeMarcus, UK professor of physics, died Saturday at his home. He was 57, and had been teaching at UK since 1957.

He was named the distinguished professor in the College of Arts and Sciences in 1965, and was a widely-published author and internationally known as an authority on the planets

Jupiter and Saturn.

DeMarcus was a 1945 graduate of UK, and received his masters degree from Yale in 1950 and his doctorate there in 1951.

BAESLER TAKES OFFICE — Scotty Baesler took the oath of office as mayor of Lexington Jan. 4 at the Student Center. Baesler will serve a four-year term. He succeeds James Amato in the post.

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Bill Samuels, Jr.
Bill Samuels Jr., President

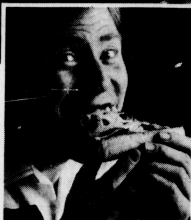


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ULTRABUYS
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lb.

Dannon Yogurt 8 oz. cup **2/1**

Buy-Low Discount Pak Fresh Cut-up Fryers **48¢**

Officials say patient care will not be affected by deficits

By JANET FARRAR
Staff Writer

The UK Medical Center is facing a massive financial deficit this year—however hospital officials insist that patient care will not suffer because of it.

The med center's operating losses, according to hospital officials, come primarily from coverage limitations resulting from unreimbursed services provided to Kentucky Medical Assistance Program patients.

Frank Butler, director of the hospital, said the state pays for only the first 14 days of an indigent person's hospital stay, even if a longer stay is necessary. "If a patient stays for, say 28 days, and is only covered for 14 days, the hospital just has to eat that cost not paid for by anybody. Once we accept a patient, we don't just turn him away. We can only accept what Medicaid is willing to pay."

"The hospital's capacity to absorb these costs has been reached, and to continue to provide unreimbursed services to seriously ill Medicaid patients will financially compromise the institution unless relief is provided," Butler said.

Peter Franklin, chief finance of-

ficer of the hospital, said approximately 25 percent of UK hospital patients are Medicare and Medicaid patients, and that the hospital provides 33,000 patient days a year to Medicaid patients. He said he did not know for how many of those days the hospital was reimbursed.

The hospital has requested \$1.8 million from the Department of Human Resources and its Kentucky Medical Assistance Program to help alleviate part of the problem.

Human Resources Secretary Grady Stumbo, however, told hospital officials that he is unable to make a monetary commitment, and said that although the Medical Assistance Program "wants to work with them (UK hospital officials)," it "doesn't have the resources to commit at this time."

Some expenditure reductions have already been taken to help offset the deficit, including a 90 percent operation of authorized staff, a personnel hiring freeze, and, according to Dr. Peter Bosenworth, vice president in charge of the med center, "a few" layoffs will be necessary.

Capital expenditures, such as the purchase of equipment, renovations and construction have also been postponed.

Other cutbacks include custodian and cafeteriaservices.

The number of professional personnel, including registered nurses, laboratory and radiology technologists, will not be affected.

"We're taking no steps that would

damage our ability to deliver high quality patient care, Franklin said. Butler said he thinks this interim solution, in spite of the planned reductions, will allow the hospital to con-

tinue to provide the majority of the tertiary-level health care programs for the balance of the fiscal year which ends June 30.

However, if the financial situation

at the med center does not improve by June 30, "we would have to consider cutting whole programs," said Franklin.

Cold

continued from page one

Wessels said UK currently has several tons of salt. "We use ash more than anything else," he said, "Salt is not effective below 16 degrees Fahrenheit; and it plays havoc on our sidewalks and steps."

Tom Padgett, director of public safety, said, "In crippling snows we try to gear up to bring in people like doctors and nurses." For this reason "yesterday" we made sure all our vehicles were equipped with tire chains and were ready to be used.

According to Padgett his of-

fice makes a recommendation to either Vice President of Business Affairs Jack Blanton or President Otis Singletary as to whether or not school can be held. The decision to keep school in session is made by 5:30 a.m. This information is then given to the media.

Padgett said several other units have contingency plans to bring faculty in and to feed people who are staying in the dorms.

"This is a time when the service and maintenance people are putting in long hours," Lindley said.

The Kernel needs writers, photographers, editors and others. Stop by and see us at 114 Journalism Bldg.

COLD SUFFERERS

OPPORTUNITY TO EARN \$50.00

If you have a cold and are experiencing nasal congestion, you can earn \$50.00 by participating in an 8-hour medical study. Subjects are needed every day. If interested, please call weekdays 1:00 p.m.- 3:00 p.m. at 257-3270.



HEALTH SERVICE INFORMATION

For your convenience, the Health Service will have a table in the Student Center at the foot of the ballroom stairs during the first week of school:

Monday thru Friday
Jan. 11 - Jan. 15
9:00 a.m. - 3:30 p.m.

HEALTH FEE: The \$25.00 health fee can be paid at this time.

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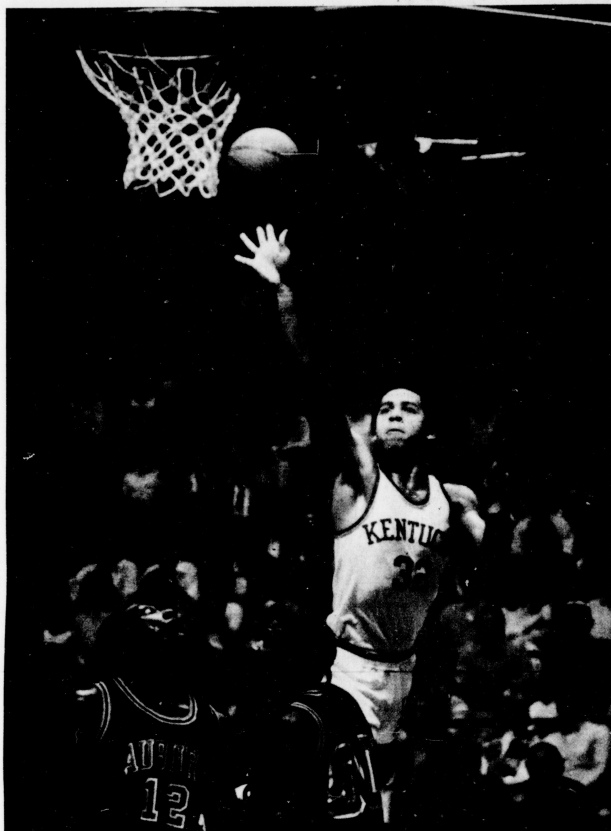
WEEK 3 • Valid Feb. 1 thru Feb. 7, 1982

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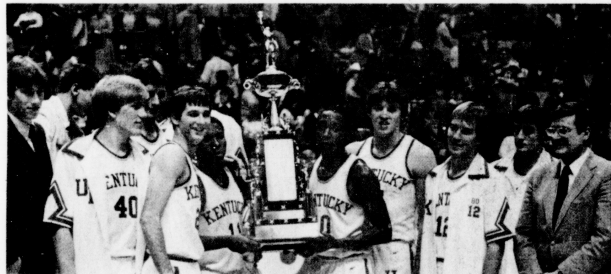
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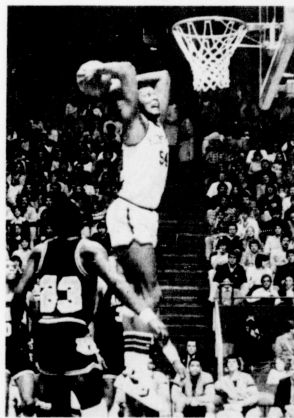
Kentucky Sports



Forward Derrick Hard is a picture of concentration as he shoots over a pair of Auburn players. Hard was named MVP in the UKIT, leading champion UK with 38 points in the two wins over Jacksonville and Seton Hall.



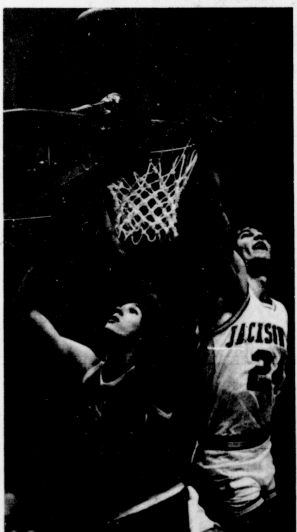
Nothing but smiles and another trophy for the UK Wildcats after their 21st UKIT title in the 29 years of the tournament's existence.



By TODD CHILDERS, Kernel Staff

TOP: Melvin Turpin goes in for yet another slam dunk, this time against Auburn. Turpin has led the Cats in scoring in three of the last four games, including a career-high 28 in a losing effort at Tennessee.

RIGHT: Sophomore guard Jim Master lays in two points in the Cats' opening-round win over Jacksonville in the UKIT. Master's outside shooting has been a bright spot in the Cats' 9-2 season.



By MARK CRUSE, Kernel Staff

North Carolina, Tennessee deal Cats first two losses

By STEVEN W. LOWTHER
Assistant Sports Editor

Leonard Nimoy would have fit in perfectly as the host on the semester break on the UK basketball series. It would, of course have been entitled "In search of . . ." The Kentucky Wildcat basketball team is still searching for a cure to the "Mid-season malady" and the "Knoxville nemesis."

But the search is not as frantic as it may seem. There doesn't seem to be a cure for either of those two illnesses which have plagued the Wildcat basketball team over the years. And after trying just about everything short of exorcism or even voodoo, it just may be something that has to be lived with — like an annual bout with the common cold.

And coach Joe B. Hall doesn't think the team even went through a slump.

"We had a rough schedule," Hall said yesterday in his office as the team was preparing to leave for Ole Miss for tonight's game with the Rebels (tipoff is 9:05 p.m., Channel 27). "I don't think we played well in our loss to North Carolina, but we played very well in our loss to Tennessee. I didn't see us in a slump."

The UKIT was not sparked by much except for the Utah State Aggies. Not the Aggie basketball team that came into the tourney winless, mind you, but the dancers that performed at halftime for two of the four games.

The Cats breezed through Jacksonville and Seton Hall to capture their 21st UKIT trophy. After playing a sloppy second half in the championship game, Hall said it was not the kind of game he would have liked to see his team play going into the Dec. 26 game against North Carolina at the Meadowlands in New Jersey.

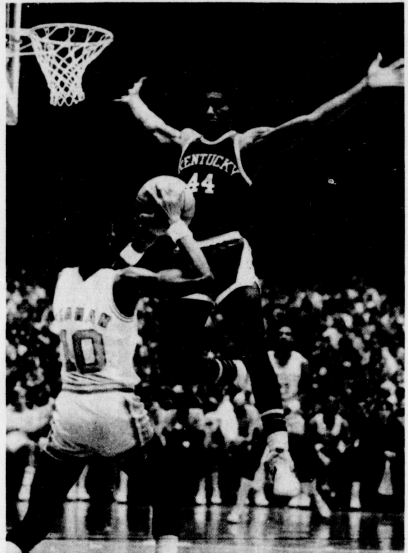
North Carolina's front line proved too awesome for the Cats, who were still without the services of Sam Bowie. The names and numbers included James Worthy — 26 points, 8 rebounds; Sam Perkins — 21 points, 11 rebounds; and Michael Jordan — 21 points.

Charles Hurt and Jim Master led the Kentucky offense against the Tar Heels with 18 and 14 points respectively.

But for as much excitement as the North Carolina game had, the Notre Dame-Kentucky matchup in Louisville offered the UK fan a chance to catch up on any missed sleep. Notre Dame coach Digger Phelps had his team play keep-away from the Wildcats and stalled for the entire game.

The game plan proved successful as Notre Dame tied the game at 29-28 at the end of regulation. Due to the low amount of shooting, Kentucky set an NCAA record by shooting an amazing 78 percent for the game.

Melvin Turpin came through in the clutch for Kentucky in overtime as Kentucky scored all six overtime points. Dirk Minniefield grabbed a blocked shot at half court with four



By DAVID COOPER, Kernel Staff

Tennessee guard Tyrone Beaman looks past a leaping Charlie Hurt for an open teammate. Beaman's clutch free-throw shooting propelled the Vols to a come-from-behind 70-66 win, their ninth victory over UK in the last 10 meetings at Knoxville.

seconds left and oh, how he loves to dunk! His proverbial icing on the cake made the final score 34-28, Kentucky.

The Kentucky-Georgia game in Athens could be summed up in the immortal words of Joe Dean Sr., as "a real barn-burner, Tom."

Once again, "Durham's Dawgs" brought Kentucky down to the final seconds with the score deadlocked. After playing the first half dead-even at 39-39, Georgia came out to score the first seven points of the second half, including monster jams by Dominique Wilkins and Vern Fleming. Kentucky was in trouble.

But the Cats whittled away at the lead slowly, almost too slowly, and took their first lead at 55-54 with 8:41 to play. With 57 seconds left in the game, Kentucky had the ball and the lead, but Wilkins stole the ball for a layup and the score was dead-locked at 66-66.

After calling two timeouts, the Cats went to Charles Hurt from the corner. The shot missed everything except Turpin's fingertip and the big center had won the game 68-66 with a tip-in off the glass.

After beating Auburn 83-71 in a real sleeper at Rupp Arena last Wednes-

day, it was on the road to Knoxville, that terrible town. It was only fitting that it stormed the day of the game.

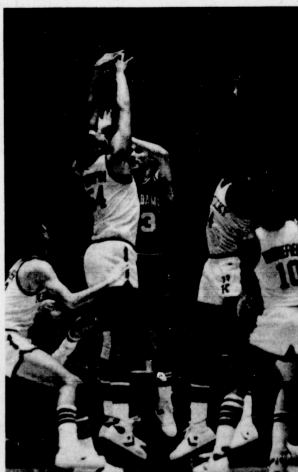
Kentucky kept the crowd strangely quiet in the first half with consistency and a six-point lead. Melvin Turpin ate the Vols up inside with 16 first-half points. But in the second half it was time to play role-reversal.

Michael Brooks got hot from the outside on Kentucky's collapsing zone defense and the Vols never gave up. Turpin was still the dominant force inside, but Tyrone Beaman hit three layups and three clutch freethrows late in the game after three Kentucky free throws that would have kept it close came up short.

It was the ninth time in ten years that Hall would lose in Knoxville. "It was their defense down the stretch that was the most important part of the game," Hall said afterward.

The road ahead looks bright for the Cats, though, as Sam Bowie has been given the OK to begin working out to get back in shape (he is expected back in action in approximately three weeks). One thing that pleased Hall was that Kentucky still had a high national ranking (sixth) despite being without Bowie.

"It's a good reflection on the rest of the team," he said.



By J.B. VANHOESE, Kernel Staff



By M. CHANDLER BOLIN, Photo Editor

ABOVE: Notre Dame coach Digger Phelps almost pulled off the upset of the year with a slowdown offense that took UK into overtime. The Cats finally prevailed 34-28.

LEFT: A quartet of Kentucky defenders attempt to pressure Irish guard John Paxson into turning the ball over.

All-State quarterback picks UK

ELIZABETHTOWN, Ky. (AP) — Bill Ransdell, a strong-armed quarterback who guided Elizabethtown High to a 12-3 finish in 1981, said Tuesday he intended to sign a football grant-in-aid with the University of Kentucky.

The 6-foot-3, 195-pound Ransdell passed for 2,297 yards and 16 touchdowns and was named first-team All-State by The Associated Press. He also handled kicking chores for the Panthers, who were Class 3A runners-up.

Ransdell is the second Kentucky prep star to commit himself to the Wildcats. Joe Prince, twice an All-State tackle at Mayfield, made a similar announcement Monday.

Because of NCAA and conference rules, players are not allowed to commit in writing until Feb. 10.

"We're delighted to get (Ransdell) and Joe Prince," Kentucky Coach Jerry Claiborne said in Lexington. "There's about 15 (players) in the state that we wanted. We hope these two will start something."

Ransdell also considered Western Kentucky, but reportedly was leaning toward Indiana University until Claiborne left Maryland to replace the fired Fran Curci.

Curci and his assistants "never

called," Ransdell said. "The old (Kentucky) staff never did anything. The new staff, just since they've been here, have shown more interest in wanting me to come up there."

Anderson honored again; 49ers favored in Super XVI

NEW YORK (AP) — Ken Anderson, veteran quarterback of the Cincinnati Bengals, added to his laurels Tuesday, receiving the 1981 Most Valuable Player Award from the Professional Football Writers of America.

Given two days off by Coach Forrest Gregg after having led the Bengals to a 27-7 victory over the San Diego Chargers in the American Football Conference title game Sunday, the 32-year-old Anderson flew in from Cincinnati to accept the Schick Trophy.

Anderson led the Bengals to a 12-4 regular-season record with a 98.5 quarterback rating, the best in the National Football League. He completed 300 of 479 passes for a 62.6 percentage, threw for 29 touchdowns and was intercepted only 10 times.

The Bengals will face the NFC champion San Francisco 49ers Jan. 24 in Super Bowl XVI in Pontiac, Mich. Harrah's Race Book in Las Vegas has made the 49ers a tepid 1½-point favorite for the game.

The Kentucky Kernel announces the Kernel Campus Calendar of Events

Beginning Monday, January 25th

For as low as \$5.00 your group or organization can announce important happenings that pertain to the U.K. students, faculty, and staff. The Calendar will be printed every Monday so notify us about your event by the Wednesday prior to the Monday printing. Call NOW at 258-4646 and ask for Lisa Timmering or Jackie Mayfield.

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Gennaro's new little pizzeria is really the big cheese



All's fare
... A restaurant review

moderate and portions are generous: a dish of fried mushrooms (\$1.75), for instance, was enough for two persons.

There are hero sandwiches, a limited "ask-your-waitress" wine selection and pizza buffets and daily specials at lunch.

Entrées include spaghetti four ways (\$4.25-\$4.95), linguine with red or white clam sauce (\$4.95), lasagna (\$5.30), manicotti (\$4.95) and ravioli (\$4.95). With the entrées goes one

trip to a small - but very good - salad bar, and one breadstick, which is light (almost fluffy) and lip-smacking in a saucer of garlic-herb butter.

We tried an order of fettuccine Alfredo (\$4.95) and one of lettuce-stuffed pasta shells (\$4.95). Both were excellent.

But most memorable was a pizza pie that Gennaro calls "The Great White Way." It is a cheese-on-cheese sauce number that blends four types of cheese on tender crust. It was simply delicious.

So was a chocolate-cream cannoli (\$1.50) for dessert. We were too stuffed to try the spumoni (\$1) or any of the Italian ices (75 cents each).

The restaurant's décor is a cool blue with globe lighting, blow-up photos of the Big Apple (even New York wallpaper) and a nifty little Hudson River diorama that deserves a better position than on top of the cigarette machine.

For those who enjoy *Lord of the Flies*, the place has a bit of history. It formerly was a pizza place operated by a couple of characters who were linked to a recent police of running guns from Kentucky back to New York.

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While you were Away

By MARTY McGEE
Sports Editor
and
STEVEN W. LOWTHER
Assistant Sports Editor

While you were away from the world of UK sports...

LADY KATS—After losing to Ohio State just before finals week, the Lady Kats nearly dropped out of the national top twenty. The Lady Kats came as close as No. 17 to being bumped out of the exclusive set of women's teams.

But a funny thing happened at the UCLA game at Memorial Coliseum. The Lady Kats proved they weren't going to lay down to a "name" team—especially one that was as overrated as the Lady Bruins. The Lady Kats 83-72 prevailed as Valerie Still poured in 30 points and pulled down 14 rebounds.

Next on the slate was Florida, which had played well against highly-ranked Georgia in an earlier game, losing by 10 points. The Lady Kats sent the Lady Gators packing to the tune of 97-61.

Kentucky had to prepare for its biggest test yet: the Georgia Lady Bulldogs. Georgia came into Memorial Coliseum with a much-heralded top-ten ranking and the Lady Kats took it to ten from the start, jumping out to a 10-2 lead before Georgia caught up at 12-12. The Lady Kats held a 33-28 lead on a five-point spurge at the end of the half.

The biggest lead Georgia could muster in the second half was one point at 47-46. The game went down to the wire with Patty Jo Hedges converting on a three-point play to give Kentucky a 62-59 win. Lady Kat coach Terry Hall said afterward that the key was "in the last five minutes we didn't make any mistakes."

In capping the team's accomplishments during the break, Hall said yesterday that the team "has only two goals now: Having a winning season and reaching the Final Four." Hall said, "We're just working toward that."

The most promising spot was the fact that Valerie Still sat out for 13 minutes of the Georgia game, and yet the Lady Kat front line still maintained a great level of intensity—a much larger Georgia team outbounded the Lady Kats by only 11.

"Our goal is not to outbound anybody," Hall said, "but just to play them even or close. We use turnovers and steals to make up the difference."

But all is not peaches and cream for the Lady Kats. Hall said there is room for improvement still. "I don't think we're playing as well as we're capable," she said. "Some players are improving and some aren't. We're doing a better job executing our offense, but our shooting has not been stable."

The Lady Kats will play again Friday night in the opening round of the Lady Kats Invitational Tournament, which includes Louisville, Cincinnati and Southern Illinois.

WRESTLING—The wrestling

team's record dropped to 2-5 on the year after facing some rather tough competition over the break. Perennial national power Iowa State made a visit to Lexington Dec. 19 and came away with an easy 46-6 win over the Mat Cats. Then, on Dec. 29-30, UK traveled to Chicago for the Midlands tournament where many of the nation's top-ranked teams were to do battle. The Cats did not fare very well, finishing in the bottom half of the tourney's teams.

The rough schedule continued into the New Year. In a tri-meet on the Cats' own mats, No. 1-ranked Oklahoma and No. 6 Clarion State dealt UK lopsided setbacks: Oklahoma overpowered UK 28-15 and Clarion St. was also a winner, 31-14.

Finally, the Cats got back on the winning track by traveling to West Virginia for a 37-6 victory. The trip was bittersweet for the Cats—the match was the 100th career win for Coach Fletcher Carr, but a minor accident involving the team bus and a truck left a few wrestlers with small cuts and bruises and a big scare.

Coach Carr mentioned that Rick Rindfuss, the nation's third-ranked wrestler in the 150-pound class, performed well over the break, losing only in the Oklahoma match 12-11 to the nation's No. 2 wrestler in that class...

TRACK AND CROSS COUNTRY—UK traveled to East Tennessee State University to take part in the prestigious Eastman Invitational. World class-performers, including such notables as Rinaldo Nehemiah

and Dwight Stones, participated in the indoor meet. More than 60 schools and track clubs were represented, coach Pat Etcheberry reported.

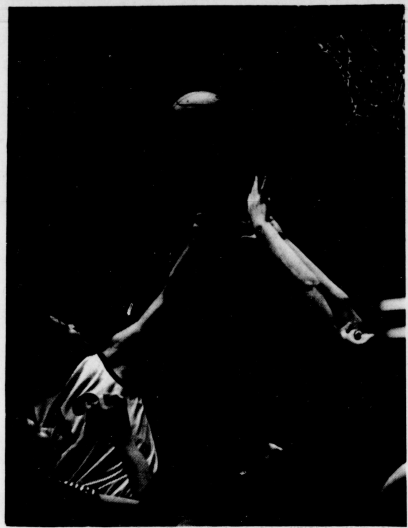
Track stars Mike McKay and Dave Benesema were unplaced in their specialties, the 1,000 meters and 3-mile run, respectively, but Etcheberry points to the type of runners they were competing against. "These are world and national champions we're talking about," he said. "It was just good to bring the team back into competition to get them ready for the conference schedule."

The spring track schedule, which gets underway on Jan. 23, culminates with the SEC championships Feb. 26-27 and the NCAA qualifying meet March 6.

Etcheberry said the team's outstanding performance at East Tennessee was turned in by Missy Vaughn, whose time of 2:12.68 in the women's 800 yards earned her a national qualifying berth...

GYMNASTICS—The UK team ran its record to 3-1 by splitting a pair of meets over the holidays. The girls lost a tight match at Indiana State University on Jan. 5 by a 132-131 score, but they came back two days later with a 133-124 win over Southeast Missouri here.

NEW FOOTBALL COACH—And, of course, the Wildcats have a new head football coach. Jerry Claiborne, a UK Hall of Famer and a successful head coach at Virginia Tech and Maryland, has taken over the reins from former Coach Fran Garcia. Look for an extensive interview with Coach Claiborne in tomorrow's Kernel...



By BEN VAN HOOK, Kernel Staff

Still The Same

Lady Kat All-America center Valerie Still goes up for two more of her 33 points in the Kats' 87-43 win over Indiana State Jan. 7. Still, who also claimed 17 rebounds in the ISU game, led the 10th-ranked Lady Kats to six consecutive wins over the Christmas break.

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Polish authorities say martial law may end in February

By THOMAS W. NETTER
Associated Press Writer

WARSAW, Poland — Polish authorities said yesterday they would like to end martial law by Feb. 1 and include Solidarity leader Lech Walesa in talks on the future of trade unions.

At the same time, the official media criticized farmers for withholding food from markets, and said the Soviet Union would be Poland's "sole source of import supplies" in many areas of the beleaguered economy.

Deputy Prime Minister Jerzy Owodowski said at a news conference for Western reporters that Poland's authorities "would like to end" martial law by Feb. 1.

However, Owodowski said there was no timetable for ending the state of emergency declared Dec. 13, and a decision on lifting military rule "depends on the situation."

After an initial period in which Gdansk dock workers and Silesian miners clashed with security forces, official announcements claim that workers have returned to their jobs.

But there have been unofficial reports of passive resistance in factories and mines.

At the same news conference, government spokesman Jerzy Urban said although Walesa's future is "unknown, he is such a personality that a place will be found for him in future agreements."

Urban and Owodowski refused to say where Walesa would be held under the martial law crackdown, which has led to the internment of more than 5,000 Solidarity activists.

Several hundred have been sentenced

in trials by martial law courts. But martial law authorities have not indicated they planned action against Walesa. Official statements about him have been deferential, probably reflecting his high standing with Polish workers.

There have been various unconfirmed reports that Walesa staged a two-day hunger strike, that he had been moved from place to place to foil any attempts to free him and that the government was considering banishing him to a monastery.

Urban said talks had begun with

"activists" of the independent union, but not with Solidarity as a whole. He also refused to identify those said to be negotiating with martial law authorities.

Owodowski, however, suggested that the talks do not involve former leaders of Solidarity accused by the official media of extremist and anti-state activity.

In other developments, the official media lashed out at private farmers in an apparent effort to split them from workers and isolate leaders of

the now-suspended farmers' union, Rural Solidarity.

The attack seemed to be a concerted move against the agricultural union, which won official registration in February 1981 after a tough battle with authorities.

Radio Warsaw said deliveries of Soviet supplies "will still constitute not just a fundamental, but in many areas — due to our country's payment situation — the sole source of import supplies for the Polish economy this year."

Haitian exiles in Miami planning invasions, revolutions

By DAN SEWELL
Associated Press Writer

MIAMI — Like Paris of the 1920s, Miami buzzes with the plots of exiles scheming to reclaim their homeland.

In that Paris of long ago, the talk was of Czarist Russia and the Austro-Hungarian empire. In Florida, the topics now are Haiti, Cuba and Nicaragua. In both lands and both times, fact is hard to distill from rumor.

On Sunday, the Haitian military said it routed the tiny vanguard of an invasion force on the island of Tortuga. Yesterday, the Haitian government said that 40 more invaders had landed.

In the Florida Everglades, an "Inter-American Defense Force" that includes Cuban-American teenagers, former members of the Nicaraguan army and veterans of the failed 1961 Bay of Pigs invasion of Cuba trains in commando tactics on weekends and claims to stand ready to ignite revolutions in Nicaragua and Cuba.

Jorge Gonzalez, known as "Bom-

bilio" or "Lightbulb," has been running his three Everglades camps for nearly two years. Gonzalez, a 48-year-old Cuban, said his group hasn't received any direct aid from the CIA or other U.S. government agency, but feels it enjoys the support of the administration because of President Reagan's tough stands against the Soviet Union and Cuba.

"The principal aid we have received has been the declarations of the president," Gonzalez said. "It's not weapons we need, but freedom of action."

Myles Frechette, head of the State Department's Cuba desk, said recently that the Reagan administration's attitude toward the groups is "the same as the last administration — make sure the law is obeyed. But you have to understand that prosecution under the Neutrality Act is very difficult."

"You can train until you're blue in the face, but it's only when they catch you at the seashore that the government can show that you are carrying out an invasion," Frechette said.

In Miami, the veteran anti-Castro organization Alpha 66 claims to be

carrying out its year-old "Maximo Gomez" plan for Cuban insurrection. Last July the Cuban government reported the capture of five Miami-launched commandos on a Cuban beach.

Alpha 66 also has a secret training camp in the Southern California desert where it trains 30 Cuban men and women, as well as a dozen Nicaraguan exiles, to prepare for invasions of both countries. A report in Monday's San Diego Union said the California arm of Alpha 66 claimed to have infiltrated into Cuba last month.

Such groups invariably claim unofficial U.S. government support and widespread underground support within the target nation.

The U.S. government has consistently denied supporting any of these would-be invasion forces.

Bernard Sansaricq, 37, a Haitian native who owns a gas station in Fort Lauderdale, claimed to have landed several hundred armed men on Tortuga, off Haiti, over the weekend. Haitian government officials said several of eight rebels were captured and the rest chased into the island's hills Sunday.

Sansaricq reportedly left South Carolina, on the British Turks and Caicos Islands nearly 100 miles north

of Haiti, late Sunday with 20 men aboard a sloop bound for Tortuga. Sansaricq had openly talked of his

invasion plans for months, according to leaders of South Florida's Haitian exile community of more than 50,000.

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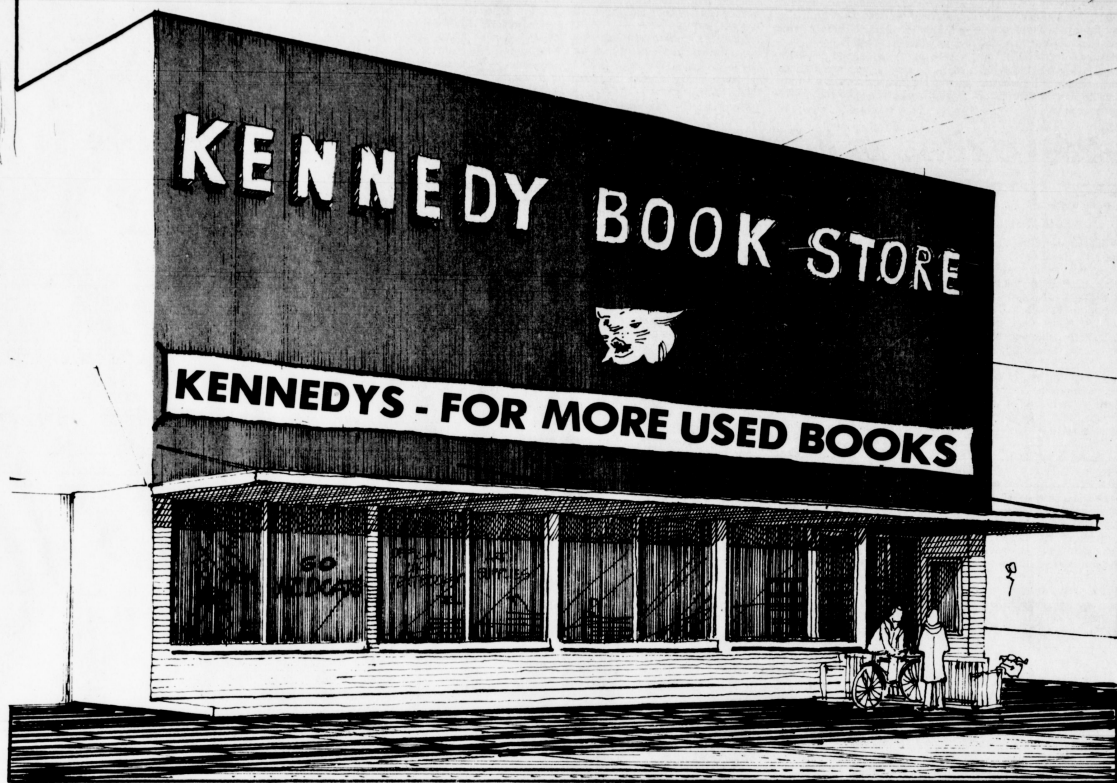
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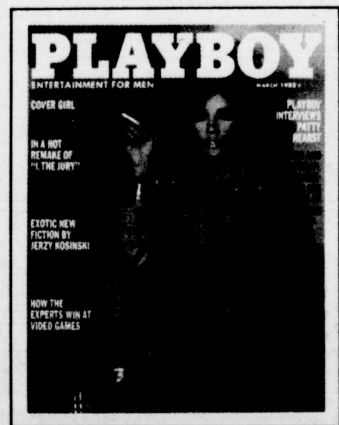
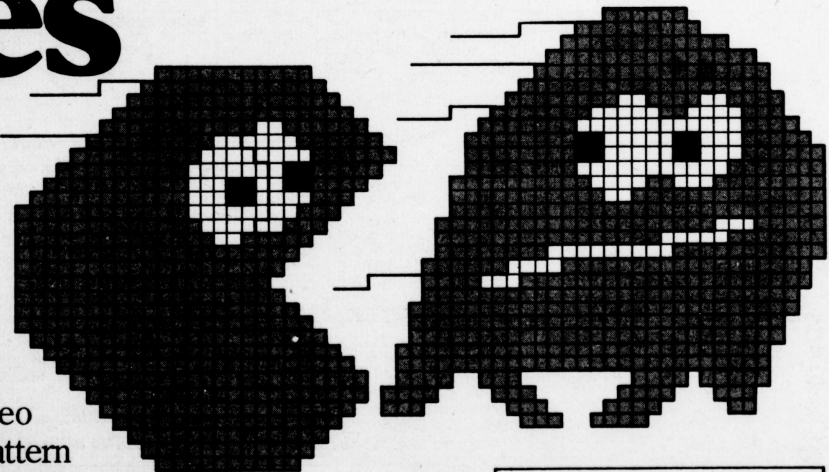
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 photography John Bryson, Sigma
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Rosalie McFall
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Robert Whirry
 Torrance, CA

Forgive our oversight. In answer to many requests, the address for *Community Jobs* is 1520 Sixteenth Street NW, Washington, DC 20036.

The plural of opus is OPERA.
 Bill O'Brien
 University of Wisconsin, Milwaukee

For your information, the plural of opus ("The Future of the Spent Forces," p.6) is opera. The article on *The Prisoner* [Nov. issue] was terrific — now how about one on doctor Who?

Arnie Collins
 No Address

(P.S.: Who? Yes — Who!)

I am extremely offended by the Jensen Audio ad that you ran in the December issue (on page 8). As a male, I cannot say that I know what it is like to be treated as a "sex object," but I do feel that such ads not only demean women, but also men, too, because they portray us as lustful, sex-obsessed, and selfish.

I really like your magazine, and I feel that bands such as the Go-Go's, X and the Pretenders show that women have a lot to contribute to rock. It would be a shame for aspiring women artists to be discouraged by the attitude that is expressed in the Jensen ad.

Christopher Herlby
 Cambridge, MA

New Contributors

L. R. (LORI) HIGA (*In Print*) was born in Hawaii (her stationery has a picture of young L. R. with the caption "Portrait of the Artist as a Young Wahine") and now lives and writes in Los Angeles.

WINN L. ROSCH (*Stereo Section*) is a law student, a frequent contributor to the *Cleveland Plain Dealer* and — may Zeus have mercy on his pocketbook — owner of two Morgan Plus Fours. Morgans are British and unchanged in design since 1954. Rosch is Ohioan and changes design frequently.

DONNA ROSS (*On Disc*) has red hair, writes songs, and is currently working part time in our mail room. It's a living, right?

R. STE SMITH (*In Print*) lives in Bowling Green, Ohio, where she teaches something called Popular Literature. Mysteries, among others.

So "nobody can quite account" for *Fridays* finding its audience among "young teens and even children," and it's the musical acts that may be responsible for the "hoots and whoops at the slightest mention of drugs and sex"? A more likely explanation for both phenomena is that *Fridays*' juvenile humor appeals to juvenile viewers. An elderly 26, I find the show consistently unfunny and a poor third to *Saturday Night Live* and *Second City* among the late-night comedy shows.

As for Mark Blankfield's soon-to-be "first" movie, I don't blame producer John Moffitt for forgetting *Incredible Shrinking Woman*.
 Chuck Pearson
 Eugene, Or

I would like to express some of my thoughts on the articles in your Nov. '81 issue about the Rolling Stones, particularly the review of *Tattoo You*. On page 6 you repeatedly mention Jagger's "spent force" statement and critics blast every album as not saying anything. I say the press is reshaping; the Stones said years ago that

it was "only Rock and Roll" in their opinion. At its simplest, it's a danceable backbeat, repetitive chord work, and an R&R attitude. *Tattoo* more than fits this criterion. And comparing the old guard to the new wave is as fruitless as comparing pre-'66 rock to post-'67. What did the new wave do? They returned to the roots of rock, a simplistic driving rebellious sound. Others like the Specials, Selector, the Beat returned to the root of reggae-ska! And how about the heavy metal renaissance? And now Lydon, the Clash, Heads and others have expanded into a poly-rhythmic, spacey, jungle (OMIGod! Psychedelic?) sound. You know that sounds like what the Beatles, the Stones and others did in the Sixties. Like a recycling, so it seems Mick is in tune to the real deal, telling it like it is. Open your mind! The 55-63 stars made competent rock while the 64-75 upstarts broke new ground. Now the throne is again being passed on. *Tattoo You* is Rock and Roll, pure and simple.

Donald A Miller
 Lexington, KY

& OUT THE OTHER

Can They Handle It?

FRIDAYS HOPES TO COME to the big screen; producer John Moffitt says that, should the first draft script be approved by ABC Motion Pictures, they should go into production in spring or, at the latest, summer. The film may not be titled *Fridays*, "but the word 'Fridays' will appear somewhere," Moffitt said. He added that it will be "a caper adventure, hopefully, in the nature of *Raiders of the Lost Ark*." The show's regular performers will "play themselves and some of their characters," although the film will have a complete story, not a collection of sketches.

How Many Pirates Does It Take to Scuttle a Good Thing?

THE PIRATE MOVIE, starring Kristy McNichol and Christopher Atkins (who's "put on a couple of years since *Blue Lagoon*," according to our favorite flack) is now filming in Australia. Sure enough, it's *The Pirates of Penzance* ... sort of. It's a "contemporary youth picture" with lots of music — some of it from the Gilbert & Sullivan play. The new songs are by Terry Britten, who has worked with Cliff Richard (writing "Devil Woman" for him, among others). Meanwhile, *The Pirates of Penzance*, the one starring Linda Ronstadt and Kevin Kline, is now rolling in London and is cleaving unto the original G&S version. And there is yet a third version scheduled for BBC-TV, written by Monty Python's Eric Idle. Avast! Belay this!

Joy of Lamponing

NATIONAL LAMPOON'S FILM FEATURES have had nothing but problems lately; first *National Lampoon Goes to the Movies* was deemed unreleasable and dreadful; now *National Lampoon's Joy of Sex* has been delayed because the director, Bill Norton Jr. (*Cisco Pike, More American Graffiti*) was fired — "creative differences," naturally. Director Joe Dante is the presumed replacement. Meanwhile, though, over at ABC Motion Pictures, *National Lampoon's Class Re-*

union was announced with a suitably tacky trade ad. Sample characters: "Delores Salk. Formerly gripped by polio, now possessed by the devil ... Anne Marie Spaniel. Savaged by wolves and now a howler herself at each full moon ... Egon Von Stoker. Responsible for Borden's most successful blood drive, now president of the local Red Cross." Give us a break.

Sue Me, Sue You

IT WAS ANNOUNCED in a few trade papers recently that Paul McCartney and Yoko Ono would "probably" be jointly filing a lawsuit against ATV Music Co. (owners of Northern Songs, which holds the early Beatles copyrights) for "breach of trust" over royalty payments. No word on how much money is involved, or even if the suit has really been filed. No one connected (i.e., attorneys) would even confirm the basics.

Waxing

XWHOSE TWO LIPS on the independent S,Slash Label had finally drawn respect from as far away as New York for the L.A. punk scene, signed with Elektra — home of sipping singer/songwriters and Urban Cowboys. Exene, Billy Zoom and company are inked for a reported five albums, one of which ought to come out in April. Suggested titles for that release include *Running on Malice, Songs for Everypunk* and *Late for the Riot*.

BUTCH HANCOCK, who writes some of Joe Ely's best songs ("West Texas Waltz," "Standin' at a Big Hotel"), has two new albums being simultaneously released on Rainlight Records — 1981: *A Spare Odyssey* and *Firewater (Seeks Its Own Level)*.

STILL ELATED OVER SHARING a bill with the Rolling Stones (Keith Richards requested their presence), the Fabulous Thunderbirds — jovial masters of the blues idiom — are at work on a new LP. Production is by Craig Leon, known for his past work with the Ramones and Blondie.

Richard Pryor Returns in 'Live on the Sunset Strip'

COMEDIAN RICHARD PRYOR, visibly recovered from his near-fatal brush with death in late 1980, was outrageous as ever as he returned to show business, doing two concerts of stand-up routines at the Hollywood Palladium, December 9-10, the results of which will be seen in the forthcoming Rastar film, *Richard Pryor, Live on the Sunset Strip*. Due for March, 1982 release, *Live* will consist of all-new material written entirely by Pryor, who is also producing, and will be directed by Joe Layton, a three-time Tony winner. Haskell Wexler, winner of Academy Awards for *Coming Home*, *Bound for Glory*, and *Who's Afraid of Virginia Woolf?*, is the cinematographer. The film will be Pryor's 14th. His latest, *Stir Crazy*, in which he co-starred with Gene Wilder, was Columbia Pictures' top box office grosser for 1981. The two will be reunited this year in Columbia's *Deep Trouble*.

Dressed in a red-orange suit, a black shirt buttoned to the neck (to conceal burn scars) and gold lamé shoes, Pryor admitted he was nervous on opening night, even though he had spent three months preparing material and had done a couple of test runs at the nearby Comedy Store.

The main topic of his monologue, replete with his usual colorful language, was his burn accident, a horrifying experience he often made sound hilarious. To answer the questions in everyone's mind, "What Happened?," he said, "Everyone who knows me knows that I have cookies and milk before I go to bed. Well one night I mixed low fat milk with pasteurized and when I dipped the cookie in, the s—blew up." Then, in a serious tone, he said, "I smoked free base [the mixture obtained when ether and cocaine are combined] every day for a year. It's the devil's smoke. I should have known better because the first time I smoked it, I burnt up the bed. I was smoking so much the dealers said, 'Richard, we can't sell you no dope.' When I found out I was a junkie, it scared the s—out of me." Then returning to a humorous vein, Pryor added, "They ought to use dope in the Olympics. When I was on fire, I ran the 100 yard dash in 4.8. When you run down the street on fire, people don't give you no trouble, they move right out of the way. Except for one old drunk who said, 'Hey buddy, got a light?'" Pryor also recounted his convalescence, brilliantly describing his first, very painful, sponge bath.

With a wonderful array of accents and dialects, the comedian also covered a trip to Africa ("They call it the Motherland but nobody knew me there. I looked in the phone book and I didn't see any Pryors"), a former ice-pick wielding employer, sex and the varied groups one finds in penitentiaries ("All the Chicano groups have names you can't pronounce, but the double Muslims, those are the ones you don't f— with because they can't wait to get to Allah.").

Pryor is truly a visual personage; we can't wait to see the film.

Science Fiction

RAY BRADBURY'S long-awaited sequel to his 1951 science fiction classic, *The Day the Earth Stood Still*, will have to be awaited even longer. Although it is still in development, there is no script or screenwriter (Bradbury just did the treatment). However, Bradbury's horror novel, *Something Wicked This Way Comes*, is nearly finished shooting at Disney. Starring Jason Robards as the father, Diane Ladd as Mrs. Nightshade and English actor Jonathon Pryce as Mr. Dark, this film is part of Disney's move toward more "mature" features. And more expensive, too: "We built a \$2.5 million set around town square," marveled a Disney publicist.

Disney has two other science fiction projects in the works as well. *Total Recall*, based on Philip K. Dick's *I Can Get It for You Wholesale*, has been written by Ronald Shusett and Dan O'Bannon, who collaborated on *Alien*. It concerns a Walter Mitty-like character whose dream of a life of adventure leads him to purchase the memory of a former intergalactic espionage agent who, it turns out, is (was?) himself. Also, Steve Lisberger has written and will direct *Tron*, which will feature the most expensive use of computer animation in a full-length film to date. The stars are Bruce Boxleitner, David Warner and Jeff Bridges.

No Respect for a Legend

IKE TURNER, who coached his wife Tina into the kind of performer Mick Jagger would be happy to steal moves from, who led the Ike and Tina Turner Revue through a multi-hit career on the Soul Circuit, was robbed at gunpoint recently in the high-priced Marina del Rey section of Los Angeles. No arrests have yet been reported.

So You Wanna Be a Horror Film Star?

WELL, LISTEN NOW TO WHAT WE SAY. E.L. Casting is accepting resumes for an as-yet-untitled horror movie. Males and females 18 and over with "athletic ability" are being sought. Said ability is parenthetically defined as "... able to fall down on floor." No mention of needing ability to bleed and/or shriek when gouged, clawed and/or chainsawed. Got the talent? This could be your chance to fall, er, break into the big time.

Will Their Reds Be Redder Than Our Reds?

RUSSIA IS MAKING its own version of the life of American journalist John Reed (currently appearing on a few big screens in this country as Warren Beatty's *Reds*): theirs, a Soviet-Mexican-Italian production, stars Franco Nero.

Also from Russia: *A Woman for All Times*, the story of famous ballerina Anna Pavlova, with Galina Beliaeva as Pavlova, Robert De Niro as impresario Sol Hurok, and director Martin Scorsese in a small role.

Big, Big Screens

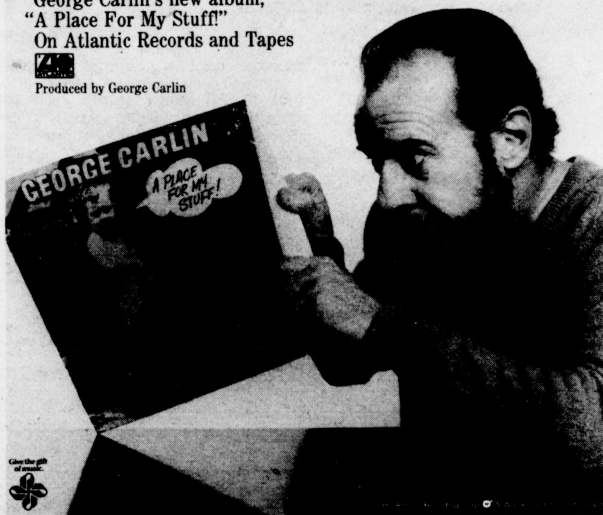
IMAX, THE LATEST effort to lure people away from television into theaters, projects film onto giant screens — 70 feet high. So far, like old Cinerama, this concept has been used to show off the medium. Now there'll be a feature film to fill it — *My Strange Uncle* is a so-called wacky farce, wherein a weird will inspires two heirs, a niece and a

(Continued on page 18)

GEORGE CARLIN HAS FINALLY FOUND A PLACE FOR HIS STUFF... IN YOUR EAR!

George Carlin's new album, "A Place For My Stuff!" On Atlantic Records and Tapes

Produced by George Carlin



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"Now that there's a Jensen made for it, this baby's perfect for us."

With a Jensen® ThinMount™ car stereo speaker system, you don't have to sacrifice sound performance for size. Remarkably thin mounting depths let you put full range Jensen speakers in a variety of tight places. Then sit back, listen and be moved.

JENSEN
CAR AUDIO

When it's the sound that moves you.

EVOLUTION ON THE BIG SCREEN

BY STEVEN X. REA

What do you do with a movie that takes place 80,000 years ago, is spoken in a language that doesn't exist, that depicts man's primitive ancestors scratching at their rears and picking their noses, and that co-stars a gaggle

of furry-skinned apemen, red-faced cannibals and elephants decked out in giant matted Beatle wigs? Well, if you're the head of a major Hollywood studio—the head of *any* of the Hollywood studios, in fact—you advise the earnest folks proposing such a harebrained scheme to take their project somewhere else. Which is exactly what happened to the people responsible for *Quest for Fire*, a picture that took four years to make: three of those years spent trying to convince somebody—anybody—that their idea was actually worth the time of day.

Directed by Jean-Jacques Annaud, a Frenchman whose first feature, *Black and White in Color*, won him the 1978 Academy Award for Best Foreign Film, *Quest for Fire* is the story of a trio of long-faced Homo sapiens who venture beyond their tribal boundaries when their life-sustaining possession, fire, is stolen by a bristly platoon of marauding Neanderthals.

The fire is carried in a skull-like lantern-cage (sort of pre-history's answer to the Olympic torch), and the threesome's sojourn to retrieve the vital embers takes them across treacherous mountains, arid, blazing plains and swampy boglands. Along the way, our hairy heroes—Naoh (pronounced *now*), Amoukar and Gaw

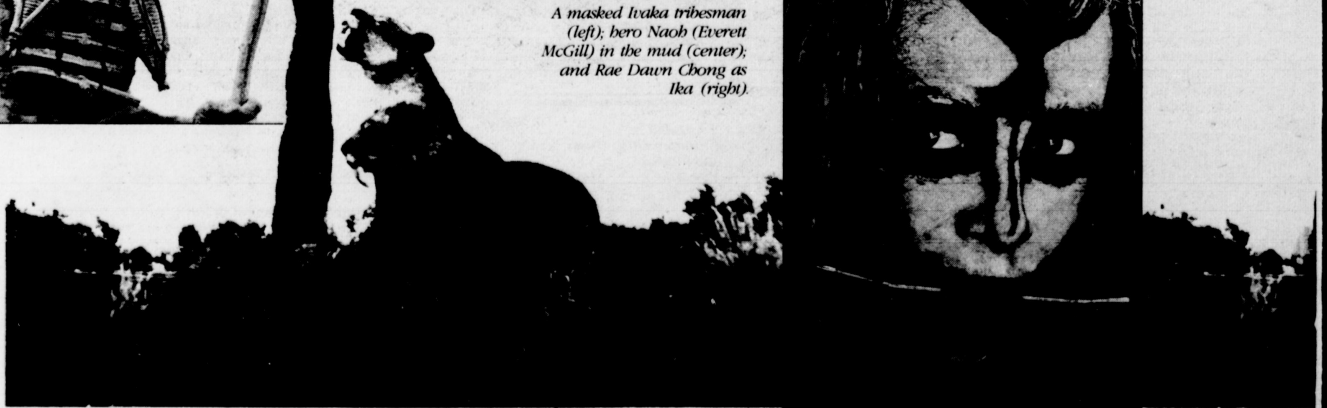
—have to contend with the likes of wolves, bears, quicksand, flesh-eating humans, saber-toothed lions, giant thundering mammoths and Ika—a cackling, paint-covered nymphet from the advanced Ivaka tribe (read: love interest). Not exactly your average Sunday afternoon outing.

On paper, *Quest for Fire* looks like potential Monty Python material. Indeed, executive producer Michael Gruskoff—a William Morris mailboy grown into Hollywood honcho who has been with *Quest* since October 1977—reports that one of the standard lines he'd be handed by studio chiefs when they were busy saying no was "How are you going to pull this off without having the audience laughing at these people? It's going to look downright silly."

But on screen, *Quest for Fire* is anything but silly. From the opening sequence, when the peaceful Ulam tribe is besieged by the fearsome Wagabous, the audience is swept up in this epic primeval adventure. The makeup, crafted by Englishman Chris Tucker (*The Elephant Man*) and Canadian Michele Burke, is a marvel to behold. The Ulam's features are coarse and elongated, but they're instantly recognizable as the expressive, wondrous visages of our predecessors; the Nean-



A masked Ivaka tribesman (left); hero Naoh (Everett McGill) in the mud (center); and Rae Dawn Chong as Ika (right).



derthals, the animals, the bamboo-masked and body-painted Ivaks — all of them resound with the vibrant color and documentary authority of an animated *National Geographic* layout.

As for the actors, they present sympathetic, deeply drawn characters. Miami-born Everett McGill, who has worked extensively on the New York stage and co-starred in such films as *Yanks*, *Brubaker* and *Union City*, takes the role of the dreadlocked Naoh, the hero of the quest. Ron Perlman, a native New Yorker, plays Amoukar; Nameer El Kadi, the son of a Turkish diplomat, is the persistent Gaw; and Rae Dawn Chong, the 20-year-old daughter of Tommy (Cheech and...) Chong, has the part of the skinny, wailing Ika who wins the heart of Naoh. We watch as these ignorant, innocent human beings struggle to grasp at new concepts and emotions, as they learn to smile, to laugh, as they make the transition from fornicator to love maker. *Quest for Fire* is a journey-story with the same mythic overtones as *The Odyssey*: As the protagonists' adventures unravel, the humor, the fear, the love, the violence and the bravado — the essence of human nature — come to the fore.

Based on *La Guerre du Feu*, a 1911 novel by Rosny Aisne, *Quest for Fire* is a purely speculative work (the ad campaign touts it as a "science fantasy"), but Gruskoff, Annaud and screenwriter Gerard Brach have gone to great lengths to make it as realistic, as historically and anthropologically accurate as possible. "We approached *Quest* with the same serious intent as the people who made *2001 or Alien*," says Gruskoff. "Where they endeavored to create a tenable vision of the future, we've tried to create a similar vision of the distant past." Adds Annaud: "We show early man as I believe he truly was, a peaceable creature except when roused, a stranger in an environment he could not understand and had reason to fear."

An avid amateur anthropologist who came to filmmaking from a background in TV commercials, Annaud arrived at his concept of primitive man by consuming a veritable library's worth of information and by pooling that knowledge with his own theories and imaginings. "Intelligent speculation, backed by research, may lead us to the truth," he muses.

The filmmakers' quest for the truth as it may have been eight millennia past led them to elicit the aid of a couple of modern day experts: novelist/linguist Anthony Burgess and author/anthropologist Desmond Morris. Burgess, who created a futuristic lingo for his book *Clockwork Orange*, was recruited to shape a new — but theoretically old — verbal language for the Ulams, while Morris (*The Naked Ape*, *Mammoth*) was hired to provide the actors with a complementary vocabulary of physical gestures. Combined, the prehistoric guffing, yammering and the simian gesticulations render the film's story line readily understandable. As such, *Quest for Fire* is probably the first movie in history that will play worldwide without the use of subtitles or dubbing.

Burgess, writing in *The New York*

Times Magazine, explained the strategy behind his newly formed lexicon: "People usually expect what is called a primitive language to be simple, but the further back you go in the study of language the more complications you find. Simplicity is the fruit of the ability to generalize, and primitive man found it hard to generalize. One word for this man's weapon and another word for that man's weapon, but no word for weapon. It would have been stupid, preparing a script in a new tongue for actors to learn, to be too pedantic about the probable complexity of an ancient language, so I compromised. But I could not compromise too much..."

"Speech still seems, all these thousands of years ago, to be an aspect of gesture, and speech and gesture together will make things clear. But it has to be established — in what, though promoted as entertainment, is still a serious, even scientific, film — that man is a talking animal, that articulate speech is what defines his species."

Desmond Morris, discussing the nature of our ancestral earth-dwellers, has this to say about his work on *Quest for Fire*: "One of the notions we're seeking to dispel is the misconception that early man was a lumbering brute who was always dragging women off by the hair and living in loutish conditions. If you study the social life of primitive man from the remains we have, you discover that he could only have succeeded if there was a considerable amount of mutual aid, cooperation and love within his group. This sense of assistance, tenderness and friendship contrasted strikingly with the killing and the hunting he had to do to survive."

One would think that with the involvement of popular scholarly types like Burgess and Morris, and with the guidance of an Academy Award-winning director, filmom's financial powers would have readily given the go-ahead to shoot *Quest for Fire*. Not so, says an emphatic Gruskoff. "They said we were crazy. They were worried about it not being in English; they were worried about going way over budget [the picture came in at around \$12 million]; they were worried about the locations; and they were worried about a French director. Sure he won an Academy Award, but he was French — it was esoteria land."

Gruskoff, whose screen credits as a producer include Mel Brooks' *Young Frankenstein* and Werner Herzog's *Nosferatu*, tells a frustrating tale of unending rejections, commitments that were wrenched on, commitments that were cancelled out by the ouster of one corporate regime for another and then, finally, after the capital, the cast, the crew and the country had been finalized, he tells about the actors strike that began in July 1980, two weeks before shooting was to commence. "We just sank. Everybody was in London waiting to go to Iceland, which was our original location, and we were stopped cold. So I tried to find some independent financing — if we were independent we could continue to shoot through the strike — and I did, in Hong Kong, but then that fell

through. Then I went to Switzerland and got another group. I had them for a week and then they withdrew. Finally, I got together with a Canadian-French outfit and we pulled it together."

By the time the new money was found, it had become too late in the year for Iceland and filming began with four weeks in Scotland, followed by five weeks in Kenya and — after a four-month layoff due to weather — five weeks in Ontario and British Columbia. The animals — elephants, lions, wolves, bears — were transported from

continent to continent. The actors, barefooted and mostly naked beneath their scraps of hide, withstood the bonechilling cold of the Scottish highlands, the dustbowl heat of Kenya and the cold, wet North American spring. (Though it's never stated in the film, the Ulams are supposed to inhabit the same general landmass that is today central France — the mountains they trek over are the Pyrenees, and the hot, dry plains on the other side is northern Spain.)

Comfortably ensconced in his Culver City studio office, Gruskoff

projects the heady zeal that comes after an obstacle-strewn course has finally been run. Like any self-respecting hot-shot producer, he's already talking sequels, and if *Quest for Fire* lives up to the expectations its creators and its backers have for it, a sequel is certainly in the offing. "We'll have the same principal actors, but we'll bring it into another time period," he explains, gearing up for the hard sell. "Maybe 6,000 years ago, at the dawn of the agricultural age."

Ah yes, *Quest for Fire*. Sounds kind of crazy, doesn't it?

ON DISC

Delbert McClinton Plain 'n' Heart

(Capitol) For a shady stretch there, it seemed like Delbert McClinton's albums were being cut by someone who only thought they were Delbert McClinton. Early in 1981, though, this long-time rocker scored his first Top Ten hit, a loping track called "Giving It Up for Your Love," from a passable (by McClinton standards) LP called *The Jealous Kind*. Whether that hit restored some deeper confidence base, or simply convinced his label to spend more money on the follow-up, *Plain 'n' Heart* is the solidest album in several years.

The first three cuts are just hours' discoveries to get the party started. The Muscle Shoals team, which smothered a few of *The Jealous Kind's* tracks, is thick with multiple horns, but punchy with sometimes staccato, sometimes trilling riffs.

Side Two is recorded with smaller ensembles, which has a liberating effect on the bluesier side of McClinton's musical scope. Also, every cut on this side has a dose of McClinton's harmonica playing, a proven quantity since *Nineteen & Sixty Two*, when it highlighted fellow Texan Bruce Channel's hit "Hey Baby."

"Sandy Beaches," the single release, may be the sweetest ocean-sound-emulating cut since Leon Russell's pinnacle "Back to the Island." Also, it's a refreshing change up from the R&B mold, a warm and soulful mood piece.

"Lipstick Traces" benefits from a chugging guitar figure, and "I Feel So Bad" gets what might be the best reading of its entire career. It's still a stronger groove than it is a lyric, though. In Reaganomical tragicomic times like these, it's revitalizing to come across music with some power in it. *Plain 'n' Heart* is one of 1981's best releases.

Byron Laursen

HARLAN! Harlan Ellison Reads Harlan Ellison

(The Harlan Ellison Record Collection) This spoken word package containing two of writer Harlan Ellison's best known short stories has all the marks of blatant self-aggrandizement — a sort of audio version of a vanity press Best of Collection. The Harlan Ellison Record Collection, we are told, is "the most innovative record society for the spoken word ever devised." There is more than a note of irony in all this, considering Ellison's reputation as an abrasive, outspoken and even arrogant

demi-celeb.

Be that as it may, *Harlan!* is an excellent showcase for its author's propulsive prose style. Despite the disadvantage of a rather high and at times reedy voice, Ellison delivers a subtle, amusing and resonant reading of his material, with a surprisingly dramatic flair. The emphasis here is on the cadence and rhythm of the words and Ellison's rendering soars and careens with a breathless precision.

"Repent, Harlequin!" said the Ticktockman" is, we are informed by the cover blurb, "one of the most reprinted stories in the English language." Ellison's treatment of the 1966 cautionary tale — where every late minute in a person's life is subtracted from the total life span — makes us almost believe the claim. Compared with the album's B side — the rather mordant "Shatterday" — "Repent" is a masterful translation from print to groove. Ellison evokes a marvelous array of character and nuance in the tale, the prose taking on a near-poetic ebb and flow. It is an absurdly appealing tale given a loving familiar touch by its creator. "Shatterday" suffers from a heavyhanded finale and does not quite survive the delicate transition to sound, but is, nevertheless a creditable effort.

Ellison is marketing his own albums; those who wish to purchase same (for \$8.95) should write to The Harlan Ellison Record Collection, 420 S. Beverly Drive, Suite 207, Beverly Hills, CA 90212.

Davin Seay

THE BLASTERS The Blasters

(Slash) The Blasters are a 100%, died-in-the-wool traditional rock 'n' roll band who have their early blues, rhythm & blues and rockabilly licks down cold. Their second LP — the first was released on the Rollin' Rock rockabilly label — comes courtesy of the LA punk label Slash. But that only goes to show how utterly myopic — if not outright blind — major labels are to basic, energetic American rock 'n' roll these days.

The Blasters is fundamentally a groove record, meaning its first objective is to get fingers snappin', toes tappin, and heads bobbin'.

The material ranges from covers of songs made famous by country singer Jimmie Rodgers ("Never No More Blues") and r&b great Little Willie John ("I'm Shakin'") to originals that evoke the musical spirit of Professor Longhair ("Hollywood Bed"), which features one of two appearances by Lee Allen, the tenor sax man whose solos pop up on all the old Fats Domino and Little Richard hits) and

Chuck Berry (the marvelous "Marie, Marie"). "American Music" not only serves as a statement of the Blasters' intent but is every bit as powerful an anthem as the title dictates it should be.

The finest single moment comes on "This Is It" where a few Delta blues licks cartwheel into a rock steady shuffle rhythm while Alvin throws in simple fills that are so utterly right they all but strut out of the speaker, cross the room and yell "YEAH" in your face.

The album comes a cropper on the stone country blues of "Highway 61." The Blasters get off that swinging groove (it powered the first nine tunes and never really find their way back that doesn't change the fact that *The Blasters* is an excellent record.

Don Snowden

QUARTERFLASH Quarterflash

(Geffen Records) Just out of the chute, in the outside lane is another new band — Quarterflash. Galloping into the first turn they're in good position, with their first single from their first LP on Geffen Records in the top ten. "Harden My Heart" is the kind of ditty one can find oneself singing along to by the second chorus. *Quarterflash* is a glossy, middle-of-the-road pop album. A couple of tracks are dogs, but three or four tunes hold up under repeated listening.

Rindy Ross, lead singer and saxophonist, shares the spotlight with her husband, the guitar player, songwriter and sometimes lead singer for the group, Marv Ross.

In 1980, the band independently recorded "Harden My Heart" and had a #1 regional hit with it. Somebody noticed and they were whisked away to Los Angeles to record *The Album*.

They open it with the hook-filled single and keep it rolling from there with a serene-melodious driving rocker called "Find Another Fool." "Critical Times" is the next cut and a surprise because it's a ballad sung by Marv. The theme of the song is great but the lyric is contorted and Marv sings like he's trying on a British accent.

It's Rindy's turn again on "Valerie." This is a pop song with a twist, the story of one girl being very attracted to another. Hot stuff and done tastefully to boot. Rindy is an engaging singer who shifts in and out of her falsetto with the greatest of ease. She's a good sax player, too.

By the way, the name Quarterflash comes from an old Australian folk saying: "A quarter flash and three quarters foolish." You gotta get a name from somewhere.

Donna Ross

IN PRINT

Bad Deeds

KURT NEWELL
Pinnacle, \$2.50
Detective novels are like sculptures...

heal assault before long, Kahane is off and running...
He also dodges communion...

economic prose (Vagrant witness
Hence tips is described as wearing a
fifty Salvation Army suit that was
huge enough for two of him...

regarded the chaos chaos is handsome
and attractive, the said and more data
than regret I said and more
resembling that regret the said...

speech patterns (6) is he pulling my
leg? (7) recognition of American values
and dreams (8) recognition of our
(9) grandeur (9) grandeur etc.

the mysterious visit made earlier to
Camague by a woman claiming both
to be and not to be his estranged
daughter or Camague's announced
intention to disinherit Natalie Camague...

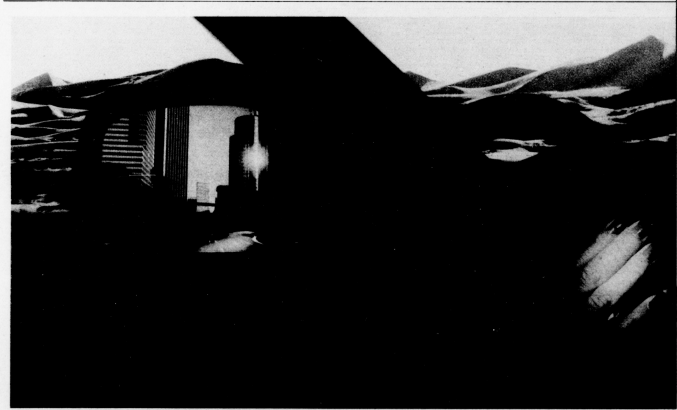
dell. Author of 20 mysteries and two
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characters and suspenseful plotting.
R. Sue Smith
America Now: The
Anthropology of a
Changing Culture
MARVIN HARRIS
Simon & Schuster, \$2.95

To many Americans, it would seem
that the American dream has finally
turned into a nightmare of comic
proportions. One need only read the
morning headlines for confirmation...

tricky matter, while Harris takes on
some interesting issues — like why
there's high unemployment among
blacks, decreasing nuclear families...

Many of the questions Harris raises
simply cannot be answered because
American society has no yardstick by
which to measure itself...



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possible reception in the worst possible conditions.
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features make certain that everything that's on the

speech patterns (6) is he pulling my
leg? (7) recognition of American values
and dreams (8) recognition of our
(9) grandeur (9) grandeur etc.

the mysterious visit made earlier to
Camague by a woman claiming both
to be and not to be his estranged
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PIONEER advertisement featuring a photograph of a car stereo unit and the slogan 'We never miss a performance.'

Stevie Nicks

DOES IT AGAIN

BY BARRY ALFONSO

The sun streams in and warms the soft couch in Stevie Nicks' Marina Del Rey condominium living room.

Nicks is late. She'll miss the sun. But then, considering the shadowy, moon-struck feel of many of her songs, it may not be surprising that mornings don't suit her best. As the reigning

anymore to spend a whole evening sitting at my piano, so when I do see a night coming when I'm not going to have anything to do, I jump on it...

It's true that Nicks has had fewer free evenings of late. More a happening act than ever, her *Bella Donna* solo LP has been on the charts since late summer and has passed the platinum

far from her mind.

Nicks sits down at her piano and begins to play a simple chord progression and intone a few poetic fragments. From this germ of an idea, she explains, a song will grow. "I have these lines written down on a big pad," she says, tilting her head towards the artist's sketch book placed on top

Things like mood and shades of emotion are much more important to Nicks' art than technical considerations. At her best, her music has an oracular quality that makes it seem she's taking on the voice of some disembodied Other. The most famous of such songs, of course, is "Rhiannon," the tune that helped Fleetwood Mac

don't know... maybe old Rhiannon's up there and she wanted a song to be written for her." Nicks flashes a pearly, satisfied smile at the thought.

When Nicks was writing, "Rhiannon," she and ex-boyfriend (and current partner in Fleetwood Mac) Lindsey Buckingham were financially depressed and near-disillusioned, seemingly at a career dead end after the release of their duo LP on Polydor, *Buckingham Nicks*, in 1973. Waitressing for a time, Nicks was writing the songs that would eventually make her famous. "It was probably the lowest point for Lindsey and me as far as our belief in what we were doing goes," she remembers. "I was in a real slump, period—I didn't think anything that I was writing would be on anything at that point." The course of Nicks and Buckingham's fortunes changed around New Year's Eve of 1975, when Mick Fleetwood asked the two of them to join the newest incarnation of Fleetwood Mac.

With the multi-platinum records that the Mac has earned has come well-publicized friction between the band members, disagreements that Nicks doesn't hesitate to discuss. "Fleetwood Mac changes all the songs I give to them," she says. "And many times, they're changed into something I don't like. At that point, I usually compromise—I'll give up the whole idea of something if I feel that somewhere the essence shines through. But when that essence goes completely, I can't handle it."

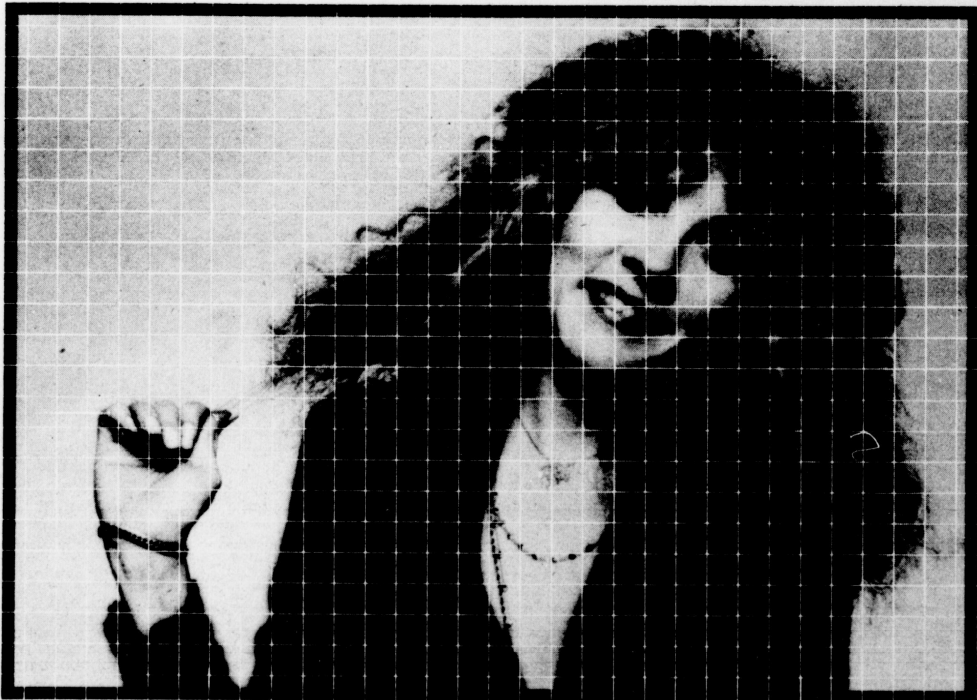
One sore point that irritates Nicks to this day is the exclusion of her "Silver Springs" from Fleetwood Mac's *Rumours* album (the song can only be found on the B-Side of the band's "Go Your Own Way" single). "The song went off the album because they said it was too long," she fumes. "Lindsey decided to put another one of mine, 'I Don't Want To Know,' in its place. I literally had a nervous breakdown over that. I ran out into the parking lot of the studio and screamed!" She laughs and adds bemusedly: "That was not a good experience at all."

Bella Donna, on the other hand, features Nicks' songs more or less in the same form they were originally conceived; she was involved in the recording of *Bella Donna* every step of the way, in contrast with her Fleetwood Mac experiences. "Before, I've been banished to the control room—on the Fleetwood Mac albums, they play, I don't. I never fought to be one of the players, so that's my fault, not theirs. But with the solo album, my producer, Jimmy Iovine, didn't allow me to be dependent on anybody. He said, 'If you want to do a song, you'd better learn how to play it real good and go out and do it.'"

Nicks is currently in the position to pursue any career option she chooses: remain with Fleetwood Mac, go solo, or attempt to do both.

"The fame and fortune hasn't made much difference," Nicks insists. "If it had, I would've quit if it had started to kill my love of songwriting. I don't let the rest of the world in on that particular plane of my life too much."

Whatever astral plane Stevie Nicks' music is created on, it obviously has filtered down into the hearts of millions of record-buyers. It's reassuring to know that as introspectively whimsical a person as she can make it to the big time. "I love atmosphere, to have twinkly things around me that startle me a bit. Even when I'm on the road, I light a candle, put a drape over a lamp and create atmosphere anywhere I am. I can make a hotel room into a real groovy little place."



Good Witch of AM Radio, the Fleetwood Mac songstress traffics in a brand of mysticism that has given her a Spirit of the Night image.

There's a large smoked-glass crescent moon mounted on a pedestal, an old-fashioned lamp with a patchwork fringe shade, a pair of children's fairy tale books on the coffee table before me. With a large video player and stereo equipment surrounding me also, the atmosphere here is half-antique, half-1980s.

Nicks is up by about two o'clock or so, dressed in a mostly-purple neosorceress outfit. "Sorry I slept so late," she offers. "I was up all last night writing—I don't have that much time

mark. "Leather and Lace," her duet with Don Henley, is currently ascending the singles charts, likely to match or surpass the success of "Stop Draggin' My Heart Around," which paired her with Tom Petty. Naturally, a tour was called for in the wake of the LP's appeal, and so Nicks spent late November through mid-December on the road in the Southwest with keyboardist Benmont Tench (of Petty's Heartbreakers), pianist Roy Bittan (of Bruce Springsteen's E Street Band), session guitar-whiz Waddy Wachtel and other rock notables. Yes, Nicks' time is at a premium these days—but, she emphasizes in our conversation, her first love of songwriting is never

of her piano. "I just pull lines out of them and sing them to see what sounds best. I record it over and over, and the whole song happens from there."

Benmont Tench, who completed an unfinished Nicks tune, "Kind of Woman," for *Bella Donna*, added some insights on Nicks' writing process on the phone some time later: "She writes in an almost two-fingered piano style, very stream-of-consciousness. The way she works is fascinating—her songs are kind of wild in structure and entirely instinctive. She's not locked into the things that musicians who know a lot about chords and so forth are."

rise to the pinnacles of rock popularity in the middle of the Seventies. Dramatizing the song on stage, Nicks improvises new lyrics as she weaves about in trance-like fashion. More than any other of her songs, "Rhiannon" defines Stevie Nicks' particular niche in pop music.

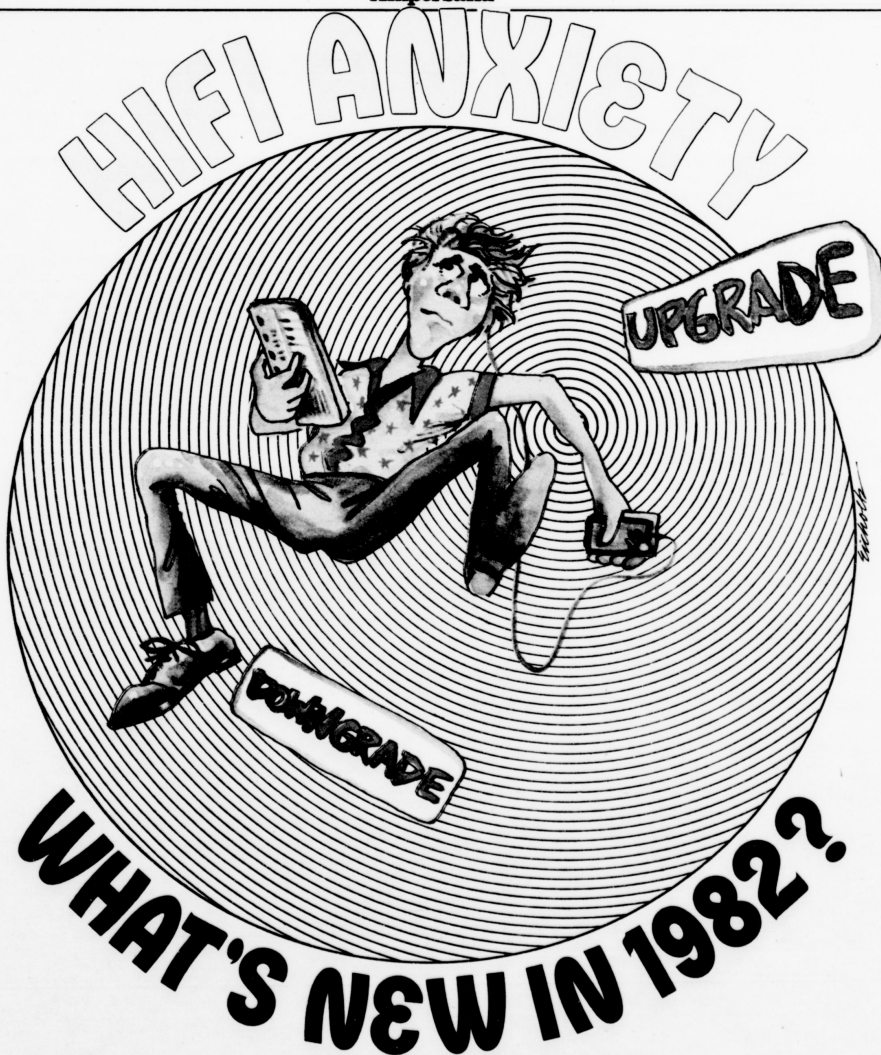
"It's a very strange thing with that song," she explains. "When I wrote it back in 1974, I hadn't read the legends of Rhiannon, a witch in Welsh mythology. I'd read the name in a novel and liked it—two years later I read the books of Rhiannon. It turns out that Rhiannon was the goddess of steeds and the maker of birds, and there's birds all over my 'Rhiannon.' So, I



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Let's face it. Blue denim is getting boring. That's why The Dickies Jean is now seen on more than *twenty million legs*. They're the Terrific Twills that chase the Blues and bring you Azure! Chocolate! Beetroot! And seven other delicious colors. Priced *lower* than the Blues, but look like they cost more. Get all the jeans fit, and more jeans fun. Look for the famous Dickies horseshoe, and get the Twill of a lifetime. A terrible pun, but wonderful jeans from the Williamson-Dickie Apparel Mfg. Co., Fort Worth, Texas.



by Winn L. Rosch

Can You Still Live with Your Stereo?

Time has a way of tip-toeing past us. Before we realize it, the new car has depreciated so badly scrap dealers won't touch it, the last Congressmen we voted for are eligible for parole, and we discover those faint lines behind the tuning dial of our receiver are actually cobwebs. HI-fi components fortunately give us the opportunity to outrun the ravages of time by upgrading each part of our stereo system as technology leaves it by the wayside. But when is the proper time to replace a component in a venerable stereo system?

The primary purpose in getting new components is to improve the sound. When new

advances overtake the capabilities of your equipment you'll end up listening to substandard fidelity even if your equipment was once top of the line. More importantly, as you learn more about sound reproduction and music through the years, your ears will become more critical. You may actually outgrow your system.

The best way to decide when and what to update is to compare what you have to anything and everything else that is currently available. A Herculean task, to be sure. But if you know what to listen for and how to properly focus the scope of your search, your quest will be not only manageable but

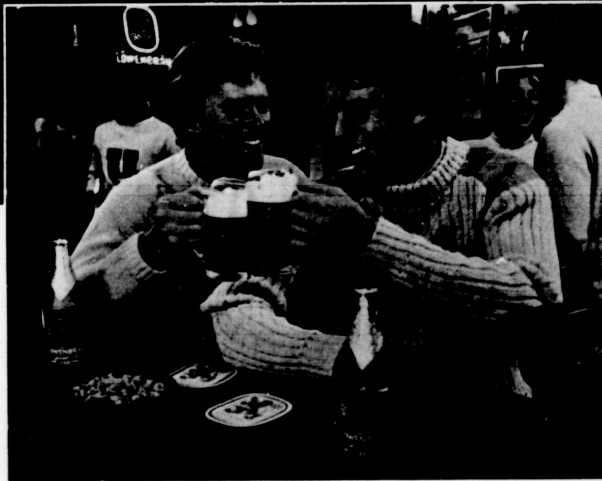
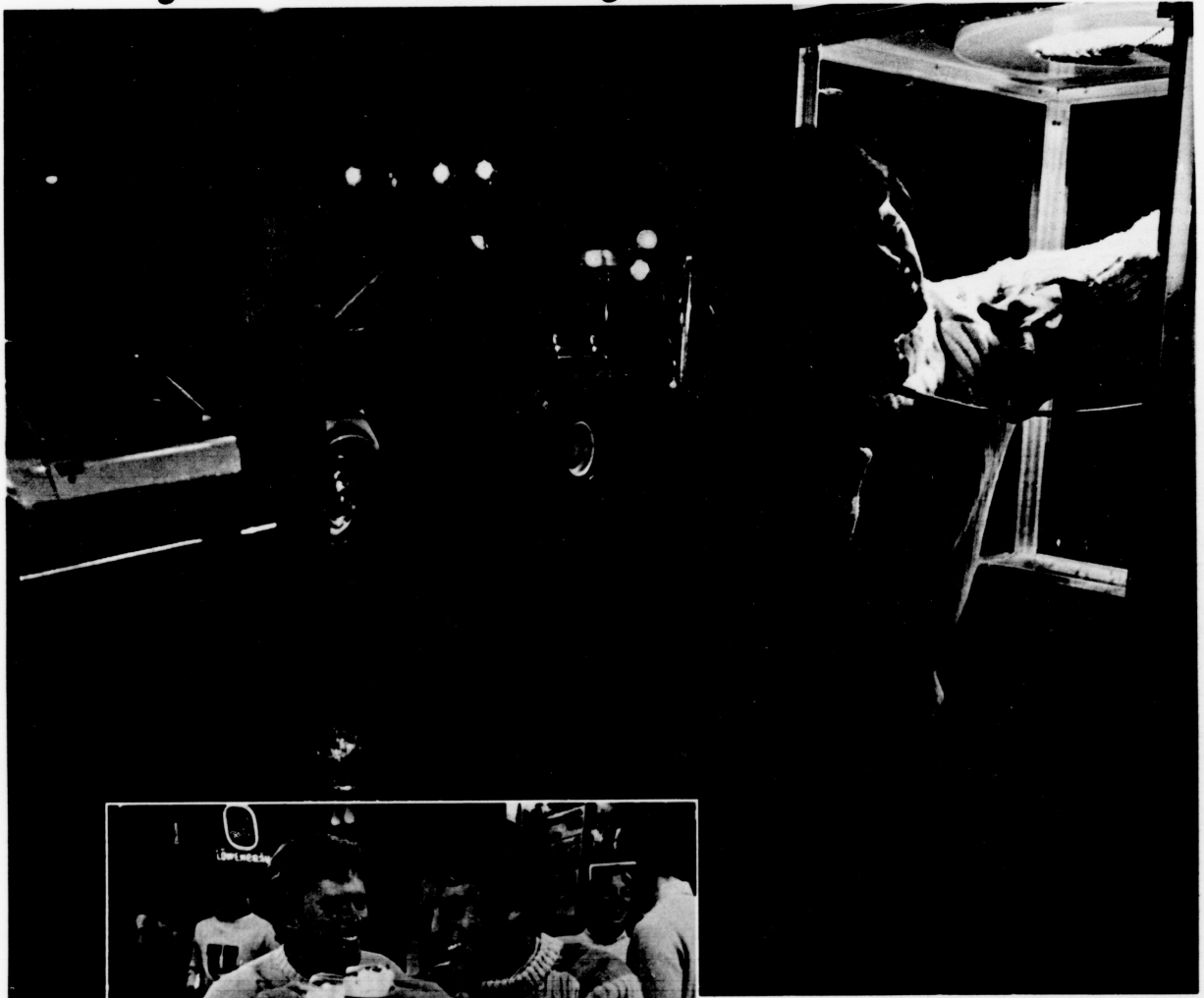
worthwhile.

If you're not happy with what you hear through what you have, it's time to find out what's wrong and where improvement is needed.

The following is a brief guide to stereo system symptomology that, when properly applied with a liberal dosage of common sense, should lead to a complete cure of your listening problems.

The best place to begin is with the inherently simplest piece of stereo gear, the turntable. All one has to do is spin records around — and be able to do it so smoothly and accurately its workings

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you find out who your friends are.**



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

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



Löwenbräu. Here's to good friends.

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are inaudible with 100 dB. of amplification. In other words the best turntable, like any piece of high fidelity equipment, is one you cannot hear.

The test for gross faults in an older phonograph is listening for obvious sounds that, like the ticking of a timebomb, say something is amiss and may soon get out of hand. Merely turn off the rest of your stereo and listen carefully to the spinning turntable. Any noise besides a faint hum from the motor—grinding, rasping or clicking—is too much.

Such noises indicate something is maladjusted or wearing out, like bearings in need of lubrication. That same mechanical noise easily finds its way through your amplifier to pollute whatever music you want to enjoy.

Although a good cleaning and lubrication can usually relieve such ailments, the doctor's bill from the repair shop may total \$25 to \$40, probably more than your little mechanical engineer's nightmare is worth.

The test is to listen through your complete system for the shortcomings of all record spinning devices, turntables and changers alike. These can be classified as either rumble, wow and flutter, or speed variations.

Essentially rumble is a minor earthquake, vertical movement of the record surface, arising from assorted sources.

An easy test can be conducted by switching your receiver to "mono" while listening to a good quality record pressing. When you flick the switch you cancel all vertical information your cartridge is picking up, including most rumble.



Not only will you hear the stereo image collapse, but you may hear a pervasive background sound vanish. (Should you use a mono record, if you can find one, the disappearance of rumble won't be confused by the change in stereo perspective.)

Wow and flutter are short term speed variations that are most apparent as changes in musical pitch or vibrato on sustained notes.

Any recording with an extended single note, such as the last sustained plunk of a piano piece, is an excellent flutter test. Pitch should be unwavering. Should you hear a tinge of vibrato, try another record to be sure.

Wow and long term speed variations, which sound similar to an off-center record, can be determined by the same test.

Of course the spinning platter is only part of the record playing system. Old tone arms not only impair fidelity, an inferior arm can also slowly ruin records. Typical aging tone arms may suffer from tight bearings, mechanical connections to trigger a trip cycle or just massive, battleship-style construction.

The grossest problems can be lo-

cated by merely guiding the arm with your finger across the arc it would trace on a record. Any resistance, particularly notchedness, is too much.

Arm geometry and mass problems can be found by ear. Since all tone arm deficiencies create tracking difficulties, they show up first as distortion on low frequency passages when using high compliance cartridges. If you don't know what to listen for, reduce tracking force below that which your cartridge's manufacturer recommends and play an unworn record. You should hear obvious mistracking and bass distortion. In quarter or half gram steps increase stylus pressure. As you do the problem should reduce. If it does not go away completely by the time you've reached the upper extent of the recommended tracking force, your cartridge/arm combination is far from optimum.

The best strategy is to replace the arm or arm/turntable combination because adding a lower compliance cartridge would be taking a big step backwards.

Judging the adequacy of a cartridge alone is a tricky business because there is no good home standard of comparison.

My recommended procedure begins by first checking your stylus for wear using the microscope most local hi-fi emporia reserve for that purpose.

Next, comparison shop for a cartridge with sound that pleases you. Try cooing your dealer into using the same model cartridge that you want to replace as the basis of the comparison.

If you invade the store during a non-peak shopping hour (say 10 a.m.) you may be able to get a friendly salesman to mount your cartridge to use as the reference standard.

Then you can be absolutely sure of your comparison.

My listening test for tape units, be they open reel or cassette, is the simple A-B or source-to-tape comparison. If you hear any difference between a source and a recording of that source, your machine is simply not state of the art!

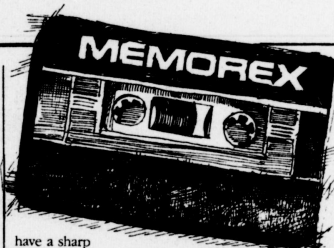
Although sorting a live performance from a tape may be an easy chore for anyone but Chuck Mangione and Ella Fitzgerald, most better cassette decks in top form make copies that are indistinguishable from an original broadcast or disc pressing at normal listening levels.

Make sure that your recorder is set up properly for the brand and type of tape you are using by adjusting the "bias" and "equalization" (or combined, all-in-one "tape") selector switches.

If you're too attached to deep-six your vintage recorder, you might boost its quality nearer acceptability by using premium "ferriic" (low bias, 120 microsec.) tape.

Probably, though, an older machine is devoid of that high fidelity necessity, the ubiquitous Dolby (or other noise reduction system). When conducting the A-B comparison the need for Dolby becomes obvious because hiss is the primary pollution cassettes add to music. At moderate listening levels with Dolby on, you shouldn't hear any hissing tape noise—it should be as far or farther in the background as the background noises you expect from phonograph records.

Next in the comparison, concentrate on the sibilant in voices or cymbal crashes. In the original of what is being recorded, they will probably



have a sharp edge. If the copy sounds notably duller and distorted by a splashy, tearing sound, the tape is being saturated. Reduce the record level until the phenomenon goes away.

Now focus on the high end again. Note any change in its character between tape and original. There shouldn't be any.

Although open reel tape machines should easily pass the same no-difference A-B test that top-notch cassette recorders do, judging from the vast herd of 20-year old Webeor recorders I've encountered recently, most are unlikely to do so.

The big trouble with replacing your old receiver is disappointment. The quality of broadcasting does not match that of hi-fi gear (although there are a few superstations that justify having the best in home stereo).

While technology has improved so that now the average FM station can transmit tenths of a percent of distortion instead of the halves and full

points they did five years ago, that same technology has also pushed accuracy in the other direction. Stations can now broadcast with less dynamic range than ever before, they can distort frequency perspective with multiband processors so that every recording has essentially the same sound, and they can simply clip the hell out of the high end to squeeze the most and loudest signal under the 75 microsecond pre-emphasis curve.

Some improvements in receiver design can help, though, if you live in less than an optimum reception area. You can glom a larger chunk of the airwaves and find more listenable stations with the added sensitivity and selectivity of newer receivers. You can sort through multipath better with today's lower capture ratios. But don't expect miracles. The improvements on the order of a dB, or so may not be audible to you. In many cases a better antenna will be more effective than a new receiver in improving reception.

About the biggest advantage of a new receiver's radio section is improved tuning. Frequency synthesizer, crystal control, and phase-locked loop circuitry will eliminate distortion caused by improper dial adjusting.

The effects of the improved amplifier sections in new receivers is

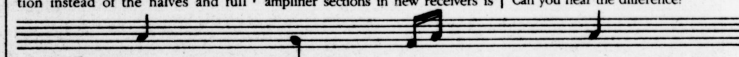
also a feast of subtleties. Most people will find that increased power (within reason) can do nought but help their stereo. But don't expect to blow down apartment walls with increased loudness. Twice the volume will take ten times the power—should your speakers even be able to handle it.

The biggest mistake most audiophiles make when considering the replacement of their speakers is listening to advice rather than the speakers. Every design variant sounds different. Your choice becomes an existential one, sorting between different realities.

The acoustic suspension speaker put high fidelity in a reasonable-sized box decades ago. Now mathematical formulae make what once was a mixture of art, black magic and luck into an entirely predictable affair, and our expectations have shrunk. In fact we now expect the tiniest boxes to give big bass.

Most old speakers don't wear out. Some may burn out, a few dry out and fall apart, but overall an old speaker is just as able a performer as it was when new. The time to change is when your taste and discernment changes and what you have begins to sound boomy, muffled, or just plain bad when compared to something you've heard elsewhere.

The most important question is the same one you should ask yourself when making any decision in stereo: Can you hear the difference?



The Big Beep

BY P. GREGORY SPRINGER

Since pre-Renaissance times, the wristwatch has been strapped onto arms to symbolize time, elegance, efficiency, gits of adornment, and twenty years with the company. In the last half decade, modern technology has turned it into a whoopee gizmo.

The watch—and particularly my watch—now has a stopwatch to time yellow lights at the intersections, to notify me when I break jogging records, and most importantly has a miserable shrill beep which elevates me three feet in the air from the prone position every morning about 9 a.m. Other people's watches do even more musical things, like accidentally cranking out Brahms or "Love Story" at inopportune moments in the most artificial and nasal tones ever devised by man.

The singing watch tips the iceberg on a musical revolution which puts to shame the minor advances perpetrated by the recent so-called New Wave. Electronic musical instruments and compact recording and playback devices have already caused young ears to evolve in ways undreamed of in the Seventies. Our ears have accepted the beep replacing the electric buzz, the tone upsetting the tune, and synthetic sound squalling over any natural sound.

The Casio VL-Tone

The Casio VL-Tone VL-1 Electronic Musical Instrument and Calculator makes a kind of music which has been described as sounding like a frankfurter made of chicken parts. Yst, its capacity for creating songs reaches several sophisticated levels far beyond any other basic pseudo-instrument developed for non-musicians.

White, plastic, about a foot long and three inches high, the VL-Tone suffers

into a vest pocket. Its keyboard of about 2 1/2 octaves has little plastic pegs of black and white, like any piano's, an L.E.D. read-out which flashes each note's numerical equivalent as it is played, ten special keys for the rhythm box, the tempo setting, the recording mode, reset, plus four switches to alter octaves, instrument sound, volume, and calculator function. The speaker is built right in.

VLSI, Very Large Scale Integrated Circuit, allows the VL-Tone to hold so much within so little a space, but the tool (I hesitate to call it an instrument) lacks a cute nickname, like the ocarina had, which may inhibit high school band directors from giving it any widespread acceptance. The range of musics which can be created is nonetheless quite various. For example, by setting the rhythm box to "swing," "rock-1," or "rock-2" (of 7 others, "bossanova" is too complicated, "rumba" too defined, and "march" clearly too stultifying), the program mode then can be activated to record up to 100 notes of, say, "96 Tears" and stored in memory. Plug the VL-Tone into your stereo amp, and play the whole thing back at full volume without touching a button. Your neighbors will think Question Mark has returned from the beyond. If you rather haltingly recorded the tune the first time around, a feature called "One Key Play" allows you to re-record the song at any speed and syncopation you choose by pushing just one button instead of misfiring on the keyboard.

One can understand why avant-garde violinist Laurie Anderson is keen to write music especially for an orchestra of the little monsters. It's like having Kraftwerk condensed into a squashed cube much simpler than Rubik's to conquer.

Beyond simple diddling about possibilities, the VL-Tone drives relatives

crazy at family reunions. There are five instrument sound settings: piano plunk, fantasy (twilight zone synthesizer woo-woo), nose-hold violin, trilling flute, and amateur guitar. Aunt Hilda's proud rendition of "When the Saints..." can be played back in each sound, at any of nineteen different tempos. In addition, a feature called ADSR (Attack, Decay, Sustain, and Release) allows you to program the envelope of any sound so that one can actually create new possibilities for the electronic tone, no less than 80 million different ones. Then, "When the Saints..." comes out sounding like the wawa of Jimi Hendrix's ghost, or the piercing wail of a Haitian banshee, or a tuba, or whatever, all of course confined within the original chicken frankfurter quality sound.

The VL-Tone makes a superb toy, much advanced beyond the toy pianos of yesteryear. If all else fails, there's an orange emergency button on it which blurs out a "German Folk Tune," utilizing five different instrument sounds and four rhythms, making it appear that you can actually make the new technology work and have talent after all. They all laughed when you sat down to play the VL-Tone. Or, you can balance your bank book with the calculator.

The Realistic Synthesizer by Moog MG-1

For a few hundred dollars more, Radio Shack will give you all the authenticity of a funeral parlor organ right through your living room stereo. Unlike the VL-Tone, you must affix the MG-1 to your stereo or through your rock group's PA before any sounds come out of it. About the size of the Compact Edition of the Ox-

ford American Dictionary (but lighter), it's portable and could be strapped to the body, but not jammed into the hip pocket.

By the time one has exhausted the imagination with pure experimentation on the MG-1 (about the time the neighbors are exhausted as well), the manual provides answers on how the 30 buttons actually can work in harmonic consort. With or without back-up band, the instrument enables the player to be many things to many people. With only three more keyboard keys than the M-Tone, it can be manipulated like a real piano made for human fingers rather than elf's knuckles, and within that 2-1/2 octave range, a polyphonic capability allows you to play chords as well as single notes. No memory capability or rhythm synthesizer is included, but the easy-to-follow-but-not-very-complex instruction booklet does explain a number of true synthesizer terms such as auto contour trigger, detuning, cutoff frequency, peak emphasis, and other jargon of the tune. Following some diagrams for dial-twiddling, one builds the sound into an electronic organ, a hurricane, a violin, a tuba, a helicopter, electric fuzz guitar (but one even the Ventures wouldn't have touched, I might add), the clarinet



(ditto Benny Goodman), and talking robots (an incomprehensible kitchen sink) Beyond these prescribed functions, and a cursory description of the six boxed, color-coded sections which control modulation, two tone sources, contour, filter of brightness and low tones, and the mixer, you are on your own.

My own basic forays into possibilities, done in conjunction with Orchestral Maneuvers in the Dark plugged in through an overdub plug in the back, cranked out such hybrids as a dentist drill, the gamut of bird calls, Echoes of the Lost World, and other amazing conjunctions of sound to drive any ordinary record reviewer

insane with metaphorical phrasemaking. To wit, a searing meltdown which explodes seconds after the button is pushed, a burbling brook with warm heart blips reverberating, regurgitating on belltone background, etc.

Make no mistake. The MG-1 is a real instrument. If the advertising picture is to be believed (and it must be seen to be believed), Elton John uses one. Still, I would assume that the primary kick one can derive from playing with the machine is scoring the themes from Pac-Man, Donkey Kong, and Asteroids, or simulating any hundreds of special effects. The theme from *Jaws*, for example, can be created and left running by itself, playing endlessly for your bathtub pleasure. Personally, the more traditional possibilities enticed

me, and I found myself working up snide arrangements of "Silent Night" and "Rudolph the Red Nosed Reindeer" (using as much white noise as possible) to play at the annual chow-down.

By interfacing your MG-1 to a home computer, you can program many more musical possibilities. With a button called random wave shape, a computer generated noise system of beeps, drips, kerplunks and zaps will speed across the keyboard endlessly without any sense or aesthetic for as long as the machine is plugged in. It's not exactly a comfort on a lonely evening, but it does do things by itself if you're still feeling incompetent.

The best possible solution for such musical nontalent is the personal stereo, the ultimate compression of musical ability into a small space. Let someone else do all the driving.

The Personal Stereo

First on the moon, Sony lucked onto the generic label of Walkman (plural: Walkmen), like Kleenex for tissue, but everybody's into the action. Panasonic has a personal stereo that's more cumbersome, General Electric's Escape comes in striking blue, Penney's has confusing controls, the Infinity Intimate costs a bundle (with the FM module), and more than twenty others compete, each dropping in size and price from day to day. Technology virtually jets along. WM-II is the size of a cigarette pack, Sanyo's machine plays the tape both ways without flipping, a few types record as well as play back, earclip speakers can already replace the headband, everything is getting smaller and smaller than Alice's "eat me" mushroom. We'll be injecting jams before the Nineties.

Now, there are good ways and bad ways to utilize the amazingly snobbish personal stereo, and the bad ways are the most fun. Strapping on a Walkman and heading out on wheels undoubtedly takes first preference. Roller skates, bicycles, mopeds, tractors and wheelchairs, any means of transportation gets a boost when the crystalline separation of a good P.S. unit provides



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If you've always had a taste for a portable stereo with loads of stereo features, but were afraid of gaining weight, try something new.

Our new series of Slim-line Personal Stereos.

Available with home audio features like stereo AM/FM and cassette, Dolby,*metal tape capabilities, a 6-band graphic equalizer, Music Search (forward and backward), auto replay and direct

a throbbing aria from the croaking chords of an Angus Young or a Joey Ramone in your ears. The danger gives a tingle, too, as all other sounds take second place, including irate horn honks and skidding tires.

Sony claims, "The Walkman is more than a breakthrough product. It has established itself as the representative product of an entire generation. Television, color television, and sports cars held this distinction for previous generations."

Does this imply that a sprouting crop of robotons are about to invade our walkways, maneuvering as solitary zombies, blocking out all the world but for their chosen sounds, never to talk to one another again? Will disco music return?

The more practical service of the personal stereo exists for the opposite group, the non-mobile types. Bedridden patients, unable to haul their stereo components into the ward, can enjoy high quality stereo without crowding. Sedentary jobs, from factory work to truck driving, can block out the blahs. Time seems to fly while washing dishes, and the chances of the p.s. dipping into the suds are remote, especially if one utilizes the belt hook instead of the neck strap to attach it.

For most purposes, the strap secures the machine nicely, keeping hands and waist free. Want to go strapless? Sony's WM-II fits into a shirt pocket, and features "soft-touch" controls which operate through the fabric. Most brands offer a "mute" feature, to enable you to speak to the check-out girl without clicking off the tape. You can communicate while the music flows on deep in the distance. Some machines have a microphone with the mute, eerily broadcasting the external noises into the soundtrack, suitable if you prefer to croon with the tune.

Despite the lightweight comfort of the headphones, sound quality is



usually sharper than stand up speakers, the lyrics brought closer to the brain, with subtleties distinguished. Record reviewers have been known to tape their free promos, in order to listen while biking to their day jobs as busboys.

The political ramifications of the Walkman and its proliferating ilk may balance on the obsolescence of sidewalk "boom box" radios. Clearly, one need not advertise his preference for high volume P-Funk to the generic crowd passing by, but on the other hand, there is nothing particularly suave about accidentally belting out the chorus of "Bette Davis Eyes" in an otherwise quiet and crowded elevator. And, the person next to you doesn't need to be shouted at to understand. He can't hear REO cranking in your ear.

These potential snags are quickly learned, and overcome. The larger model personal stereos might not be as cute as Sony's, but they are still small enough to fit comfortably in the most active situations. The FM radio units, while draining batteries at a much slower rate than the 9 or 30 hours cassettes get on 2, 3 or 4 AA batteries, sometimes don't get consistent reception, dependent upon the area and the activity where they're used.

The best personal stereo models offer an FM module which snaps in like a cassette, allowing you to opt for recorded or broadcast sounds.

Some begrudging competitors don't hold much for the future. Richard Sutton of Toshiba America claims, "It's just like the CB boom. It will go down

the tubes in two years. With the Koreans and Hong Kong manufacturers in there, pretty soon you'll see them for \$29.95."

In the meantime, who's waiting to find out? I've got a date to scrub the bathroom floor with Ellen Foley, and I can't wait.



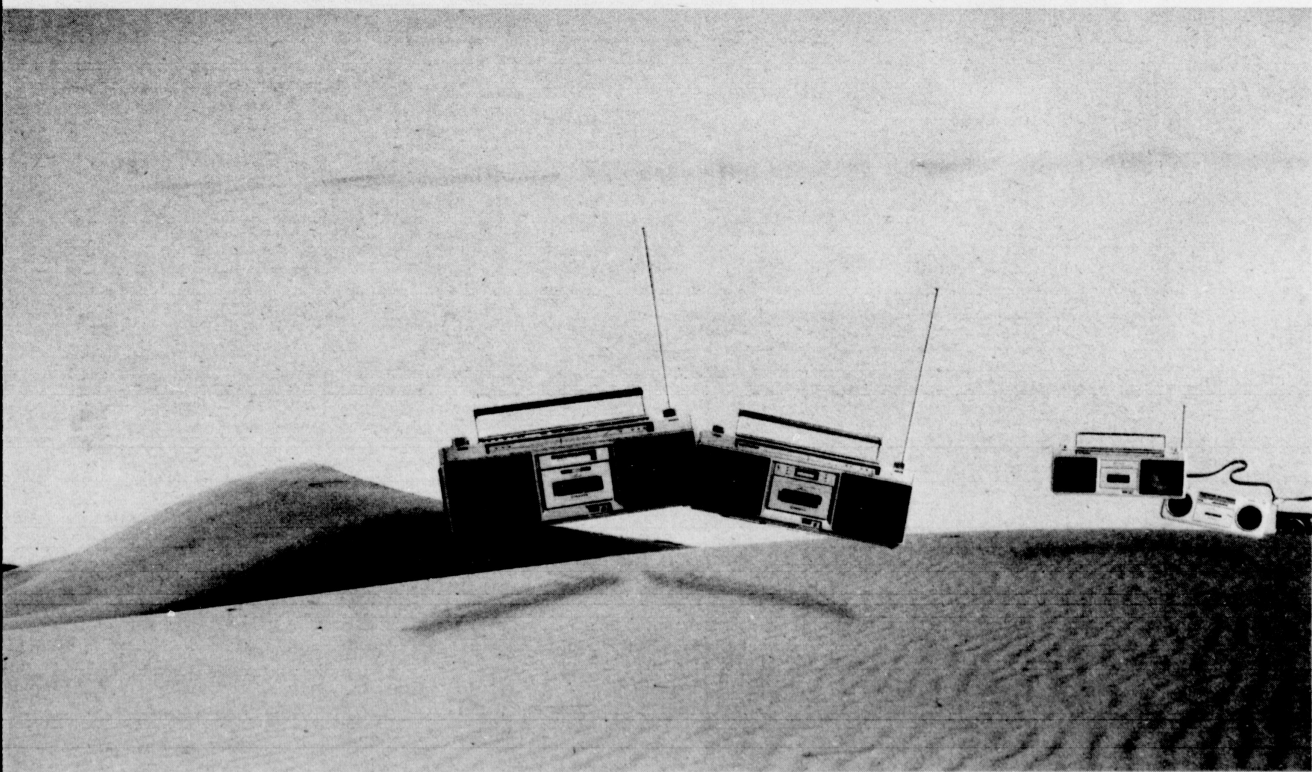
The Many Roads to Hi Fi

BY MARTIN CLIFFORD

There are no upper and lower limits to high-fidelity sound, and since listening to music with an assist from electronics has so many different approaches, one person's fi is another person's phooey. What you may like in the way of audio and what you will ultimately buy depends on the way you interface with audio components, on your budget, age, sex, environment, personal taste and musical training. Fortunately there are various ways to set up a hi-fi system, some of which are a dead-end arrangement, others permitting the system to grow as your budget and musical taste permit.

Getting a hi-fi system is a decision-making process and the selection of the wrong option can be costly, time consuming, and stress inducing. The problem is compounded by the fact that you cannot really hear a hi-fi system until you've listened to it for about a half year. It is only then that the oddities of the system you have set up will begin to emerge.

Your natural yearning for audio can be satisfied in a number of ways. Basically, there are two approaches, compact vs component, but there are a number of subheadings under these two. A compact system consists of two. (Continued on page 22)



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TDK

(Continued from page 5)

nephew, to compete in a silly race to see who wins the estate. Producer George Englund is one of the men behind this. He's also involved in *The Life of Walter Lippman*, starring Paul Newman as the influential American political pundit (that'll be an ABC TV movie). Englund says he's also purchased rights to the Ron Settles story—Settles, a Long Beach State University star halfback, was recently arrested, and later found hanged in his jail cell. Not a suicide.

Gainfully Employed

AIRPLANE'S ROBERT HAYS joins up with *Superman's* Margot Kidder in *Trenchcoat*, a comedy mystery from Disney filming in Malta and San Francisco... Bee Gee Barry Gibb will star in *Byron*, about the romantic English poet and his role in Greece's struggle for independence from Turkey... Gene Hackman stars in *Eureka*, a murder mystery locationing in British Columbia and Jamaica, directed by Nicholas Roeg (*Don't Look Now, Performance*)... William Hurt won't be making any movies for awhile; he's playing *Richard II* on stage in New York... Richard Pryor will star in *Color Man*, turned down by Bill Murray; it's about a "color" sportscaster (a TV term for the jock interviewer/commentator)... Dustin Hoffman stars in *Tootsie* as a transvestite soap opera actor in New York, which may or may not interfere with the rumor that Hoffman is first choice to star in *Gorky Park*... Carly Simon will make her acting debut in a CBS cable movie; she'll play a dual role, one a Forties torch singer, the other a modern thrush... There will be more *Pink Panthers*, even without Peter Sellers. Ted Wass (formerly Danny of *Soap*) will be the new Clouseau... Kenny Rogers stars in *Six Pack*, to be directed by Daniel Petrie (*Resurrection, Fort Apache, the Bronx*) in Atlanta... *The Billy Crystal Show* (he was Jody on *Soap*), a one hour comedy variety show, will emerge on NBC soon, if not already... Michael McKean, Lenny of *Laverne and Shirley*, is starring in *Young Doctors in Love*, (another ABC feature film) which marks the directorial debut of producer Garry Marshall (same show, among others), for which no one has been waiting with bated breath... Mary Steenburgen will play Marjorie Kinnan Rawlings (author of *The Yearling*, one of the most affecting books youthful Americans are encouraged to read) in *Cross Creek*, to film in Florida... Two best sellers of a few years ago are finally headed into film: Dee Brown's Amerindian Saga *Bury My Heart at Wounded Knee* will be a five part TV miniseries; *The Ninth Wave*, Eugene Burdick's novel of American politics, will be a feature.

We Heard It Through the Grapevine, Too

CHERIE RECORDS out of Detroit recently started showcasing some of its acts in that city's Hotel Pontchartrain in order to lure major labels into distribution deals. Atlantic had already snapped up Jerry Carr ("This Must Be Heaven"), but so far no deal for their ace artist, Barrett Strong, one of the first artists ever signed to Motown, co-writer of "Money" and "I Heard It Through the Grapevine." His new album is all finished, waiting for a distribution deal; titled *Love Is You*, it features all new Strong songs.

What's Bruce Springsteen Up To?

BACKSTREETS, devoted to news of Springsteen and band, tells us that Big

Bruce will be producing an EP for Dick Dale, once known as King of the Surf Guitar back in the dawn of the Sixties. Dale, who once harbored dozens of wild animals in his suburban Costa Mesa, California yard, was, according to *backstreets*, "the first rock 'n' roller to appear on the Ed Sullivan Show." Anyone interested in subscribing to *backstreets* should send inquiries to Stephen Ryan, 1500 Coachwood Street, La Habra, CA 90631.

Still Busy

THINGS ARE TOUGH ALL OVER is the next Cheech & Chong film, and here's the big scoop: no dope. Just one small reference to the devil weed. Their wives (Rikki Marin and Shelby Chong by name) also appear in the film, as French women, while C&C portray themselves and... Arabs. All directed by Tom Avildsen, cousin to director John, and filmed in Las Vegas and Chicago.

STEVE TESICH, who wrote *Breaking Away, Eyewitness* and *Four Friends*, is now finishing *Weatherman*, about a Chicago TV weatherman who becomes politically influential. Robert Redford will supposedly star, but don't hold your breath; Redford's last film, *The Verdict*, is proceeding without him. Tesich has also completed his first novel, *Summer Crossing*, which occurs in the same time and place as *Four Friends* (Tesich admits to a strong autobiographical bent).

New Wave Old Enough for Comebacks

SHANDI SINNAMON is going public again. For those who missed the first go-round, Ms. Sinnamon was a rising star on L.A.'s New Wave scene two years ago. Capacity crowds at her Troubadour appearances. Tough girl charisma. Producer Mike Chapman, then cresting on successes with the Knack ("My Sharona") and Blondie ("Heart of Glass"), but currently unable to get himself arrested, tagged Shandi as his next disc-overly. But the record flopped.

An Hour Later, They Wanted to Hear Again

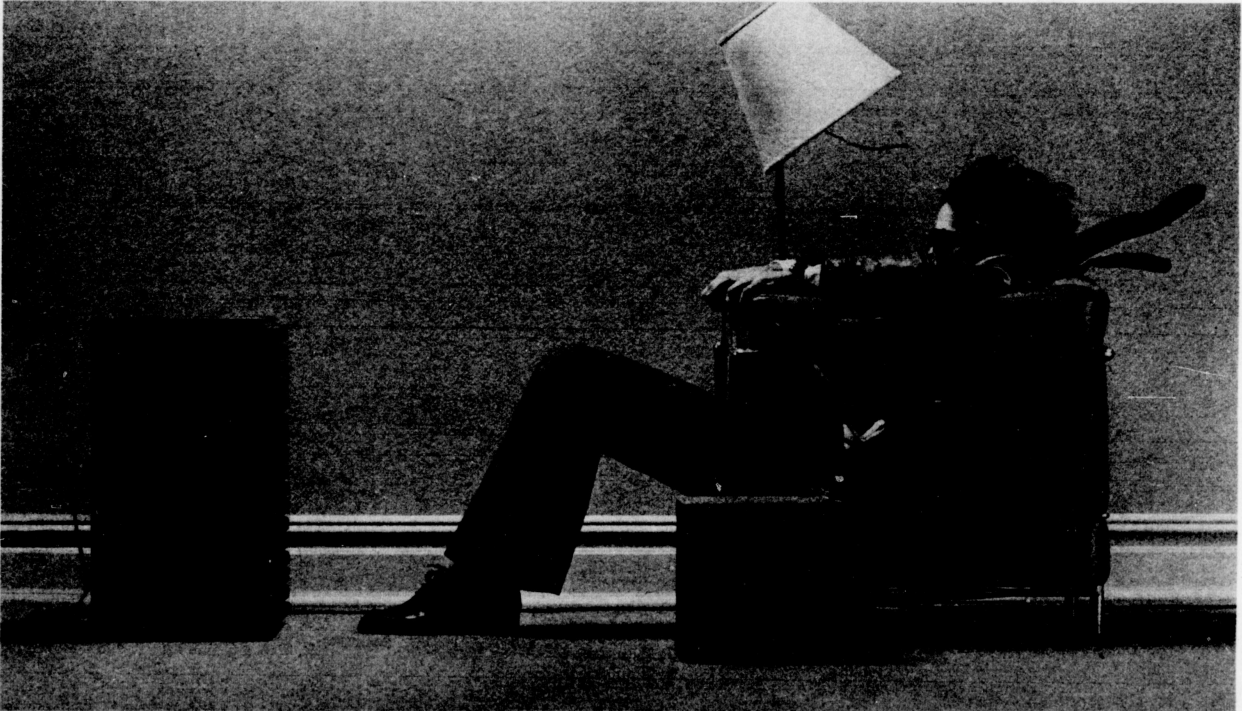
ON A RECENT TRIP TO CHINA, director John Landis screened *The Blues Brothers Movie* for curious film industry people. They were impressed by the intricate work with miniatures required for the movie's several dozen car crashes. Then they were dumbfounded to learn that those were all real life-sizers, crunching at the rate of several thousands of dollars per second.

They dug Aretha Franklin, those Chinese hipsters, but couldn't connect any significance to the various blues, country and rock music scenes. "They said it all sounded alike to them," reports Landis.

Where Are They Now & Who Cares? Dept.

DR. JOHN, the infamous Night Tripper, has laid down a soundtrack of barlhouse boogie-woogie piano for *Camery Row* that's probably the best thing about the flick. Root Boy Slim, whose bid for stardom entitled *Boogie Till You Puke* did not become an FM radio staple, is recording for Moonlight Records. Arthur Brown, as in *The Crazy World of*, is waxing tracks for Lone Star Records.

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IT'S WORTH IT.

TIM HUTTON

America's Best Young Actor?

BY BYRON LAURSEN

In real life, Tim Hutton is equally as complex as Conrad Jarrett, (his character in 1980's multiple Oscar-winner, *Ordinary People*), a guy who looked like he'd sucked an electrified nipple. But Hutton's real-life complexity is benevolent. He's a mix of talents, all of which he loves to put into play. A good shooting guard, if NBA-undersized at six feet and 150 pounds, he even offered his services to the Ampersand Avengers city league team (currently in a building year). A capable jazz and rock drummer, he and old high school friends love to jam on tunes as demanding as "Round Midnight." A child of divorce, he seems to hold both parents in high admiration. Typically cast as a troubled youth, he can evoke compassion like no one else in the business. Nonetheless his existence is strictly enviable: a new electric red Porsche 911SC, a sumptuous Malibu Colony beach house, a brand new Oscar and Golden Globe Award, no shortage of female attention, a prestigious new film just hitting the screens.

The Stones sing "I'm just sitting on a fence" when I step into Hutton's recreational vehicle dressing room at 11 a.m. on a moody-skied day early last June. Hutton is between takes for *Taps*, his second feature film, a shared starring billing with the formidable George C. Scott. In cadet-style trousers with a

sideseam stripe, Hutton also wears a t-shirt and is smoking the last cigarette from a pack.

"You don't smoke, do ya?" he asks. The question is a cue for his press agent, who has been recumbent on a naugahyde bench. He slumps dutifully over to the vehicle's aluminum door. An impish grin overtakes Hutton, who was trying to play the scene coolly. "Merit ... Marlboro ... anything but menthol," he instructs, and the press agent vanishes.

Taps is set at Valley Forge Military Academy, three hundred acres of rolling, sloping, rural Pennsylvania with over forty buildings, mostly Georgian brick-and-column stalwarts. Oppressive or inspirational depending on one's feelings about the military, the campus is a perfect setting for a story about someone trapped by the momentum of tradition. Hutton's Brian Moreland character is just that: a model cadet, he nearly worships Scott's character, the general in charge of the academy and its program of breeding staunch leaders. Trying, in a crisis, to act as he imagines Scott would, Hutton turns the Academy into a battleground and the line between make-believe and real war is crossed by the treads of a tank. Though only

Obsessive, upright cadet Hutton (left and below) uses firepower to take over a military academy. The fancy dress soldiers, Tom Cruise and Sean Penn (center), are two of his accomplices.

time will tell about popular acceptance, *Taps* has the makings of a classic coming-of-age story. And, in Hutton, it has one of the best young actors in several years, someone who does copious research and who tries to assume characters from the inside out.

"The class he showed in *Ordinary People* is more than continued in this film," director Stanley Becker told me a few minutes earlier, behind some rigged-for-explosion scenery in the Academy's armory building. "*Taps* lives or falls on Timothy Hutton, he's the lifeblood, the key performance."

Hutton is pleased by the director's remarks when I relay them. He nods respectfully, but isn't anxious to dwell on himself as subject. Instead, he fumbles for a book he's been reading, one of those list-books, which are to literature what the medfly is to agriculture. In a list of the "Twenty Greatest Rock Albums of All Time" Hutton is perplexed by number 14.

"Let me just find this," he says, scrambling through the pages. "It's really important." The right page reveals itself. "Here ... The Velvet Underground with Nico ... I've never heard of them!"

In 1966, when the Velvet Underground was a brand new band and inspiring reviews like "an assemblage that actually vibrates with menace, cynicism and perversion" (*Chicago Daily News*), Tim Hutton was only six years old. His father, Jim Hutton, was a



man of astounding talent and mischievous bent. "Cocky and contented," *Photoplay* called him. He won a Hollywood contract by using all his accumulated Army leave time to venture to the German location of director Douglas Sirk's *A Time to Love and a Time to Die*. There he won a small part, that of a neurotic army officer. He also got busted, around the same time, for arranging a gag in which he and some cohorts invented a mythical American film star named Rex Wrayne and—through elaborate play-acting—made that imaginary actor front page news at the Berlin Film Festival of 1957.

Jim Hutton's career peaked with a string of light comedies. He was memorable alongside a very young Jane Fonda in *Period of Adjustment*, a 1962 release. He and Maryline Poole Adams, Tim's mother, divorced when Tim was three.

Most of Tim Hutton's growing up was in Connecticut and in Berkeley, California. He lived with his mother, quite apart from show business influences. Exception came when young Tim and friends staged a barnyard production *Oliver*. "It was great," Hutton recalls. "I got to sing. I had this little, high voice."

When he was sixteen, Tim Hutton moved to Los Angeles to live with his father. He enrolled at Fairfax High, where he took the role of Nathan Detroit in a production of *Gypsy* and *Dolls*. He visited his father now and again on the set of *Ellery Queen*, a TV mystery series starring the elder Hutton. Then the two starred together in a dinner theatre production of *Harvey*. Finally, Hutton the younger decided acting was definitely what he wanted. He dropped from high school, scored a General Equivalency Diploma, and auditioned for made-for-TV movies. His widest notice came for *Friendly Fire*, co-starring Carol Burnett and Ned Beatty.

Beatty praised Hutton to writer Bruce Cook for *American Film* magazine. "I myself tend to be an actor who makes broader choices," said Beatty, "so I appreciate an actor who can do the same thing making more subtle choices, working more or less internally."

Robert Redford, who directed *Ordinary People*, has said that he saw something that was natural in Hutton, rather than something that was acting. The two spent a lot of time taking walks together, tossing a football around, establishing intuitive trust. Similarly, Hutton and George C. Scott built a rapport through the early days of *Taps*' shooting schedule. They held marathon chess games, all of them won by Scott. Chess spread like a fever, lasting long after Scott had filmed his short segment. Just before I walked in on Hutton, twelve of the young cadet extras were at the same long table, intent on six separate chess matches.

"George doesn't like to sit down to play just one game," Hutton says. "You keep going with him until you've played five, six games in a row. It's really intense concentration. I never beat him. But by the time he left I was playing chess better."

The Stones tape has given way to Weather Report. Hutton is mouthing percussion accents to "Birdland."

The press agent arrives at this point, holding three naked cigarettes upright. "These are from your usual nicotine supplier," he says, and re-assumes his horizontal position.

"You know," I comment, "Johnny Carson and Chevy Chase also have

backgrounds in drumming. They've said that it helped build their timing."

"Really?" Hutton's face flashes with a nanosecond of delight, then levels off again. He genuinely likes to converse, but he doesn't like the feeling of being set up to talk about himself personally. "I brought some drum pads along and set them up in my hotel room so I can play along with the tapes. I wanted to bring along a snare and a floor tom, but I think that would drive people crazy. Anyone want a Snickers?" he asks, offering from a small stash of candy bars on the table.

"Do you have any particular notions of what your strong points in acting

are? Say, timing for example?"

"Um . . . I don't know. It's sort of tough to be objective about that. I just sort of work from instinct. And not really from any method I've learned."

Instinct plus research, make that Hutton is a voracious reader when preparing a role. For *Ordinary People* he read *The Catcher in the Rye*, *A Separate Peace*, *East of Eden* and a book on psychological problems of the children of wealthy parents. He also spent time talking with patients at mental hospitals for teenagers, even posing as a "trial" patient for a day. He says the experience was "moving," especially when other patients unselfishly

checked his wrists for suicide-attempt scars.

Taps motivated Hutton to read *American Caesar*, a biography of General George S. Patton, Herman Melville's *Billy Budd*, and other books focused on authority and conflict. In addition, he spent four weeks living at Valley Forge Academy before filming began. I ask if *Taps* is a story of social processes or a private, individual story.

"I'd say it was more private," Hutton comments. "Moreland doesn't know anything more than this private world he lives in. He doesn't have any broad scope, any overview. So it's more private, a world in which he is the com-

mandant.

It appears almost certain that Hutton's influence will extend beyond the gates of this fictional military academy. But exactly where it, and his career, will go, Hutton isn't prepared to guess. "I don't know," he says at the interview's close. "I can't really think in the future, never really have been able to. Cause it's a very moment kind of thing, from role to role. I mean, *Ordinary People* and the success of that film has given me the opportunity to, I'm sure, for the next couple of years, find work. But beyond that, I don't know. I mean, things just sort of happened. I was very lucky."

ON SCREEN

Reds

starring Warren Beatty, Diane Keaton, Jack Nicholson; written by Warren Beatty and Trevor Griffiths; directed by Beatty.

Radical journalist John Reed was born in Oregon and was buried in the Kremlin. That quantum leap in geography and the political polarity it implies sum up Reed's extraordinary life. Although he was dead just a few days after his 33rd birthday, his life was crammed with more adventure than most people ever know or want to know. He went to Harvard, wrote plays, organized with the Wobblies, became a journalist, lived with one of the richest and most controversial women of her day (Mabel Dodge), wrote poetry, broke hearts, traveled with Pancho Villa and immortalized the Russian Revolution in *Ten Days That Shook the World*, a piece of reportage that is now more notable for its drama than for its truth. John Reed was a star of his generation and a legend in his own time.

Warren Beatty first discovered Reed more than ten years ago and became obsessed with putting his story on the screen. He ultimately spent more than two years in production on *Reds*, and between \$33 and \$40 million. The film lasts three hours and nineteen minutes and is a kaleidoscopic vision of Reed and his times. The film is audacious and often startlingly successful, while at the same time faint-hearted and predictable.

Beatty, who wrote the screenplay along with British playwright Trevor Griffiths (with reported assistance from Elaine May and Robert Towne), chose to focus on Reed's affair and marriage to Louise Bryant, a temperamental and tempestuous woman who craved the spotlight but was never certain she could win it on her own. When she met Reed, she not only found a lover, but a ticket to the fame and fortune (not in the monetary sense) she coveted. She was, without too much of a stretch, Bianca to Reed's Mick.

Diane Keaton plays Louise, and at times it's a very daring and amazingly subtle performance. She's not afraid to let the audience think she's frivolous and unlikeable. She never stoops to woo the audience. By the end, when her maturity and commitment to Reed are tested in the extreme, her anguish and strength are all the more compelling. At times Keaton seems a bit too

modern; some of her political spoutings sound as if they were left over from Woody Allen's *Love and Death*.

Beatty is a fine producer and an interesting director, but he's a limited actor. He's best at playing men who are so slow that life eats them up (*Bornie and Clyde* or *McCabe and Mrs. Miller*), or California golden boys who belong in bed (*Shampoo*). He doesn't begin to convey Reed's compelling intelligence or his clarity of thought; he's much too anxious to please. Beatty never shows us Reed's darker side, his selfishness, his devils. The complexity of the man is missing.

Also, and this is most curious of all, the sexual chemistry between Beatty and Keaton is all but non-existent. They never ignite on the screen, although we keep expecting them to. This has been sold as a movie not unlike *Doctor Zhivago*; although it's a far better movie, it doesn't tug at us the way that film did. In fact it isn't until *Reds* is just about over that Keaton and Beatty manage to break our hearts, particularly in the one totally apocryphal element in the movie—Bryant's trek across Finland and Russia to find her ailing lover.

This is not to say that *Reds* is without sexual chemistry, but it's supplied by Jack Nicholson, who shows up briefly as playwright Eugene O'Neill. Nicholson's scenes with Keaton are the best written in the movie, and although she doesn't give off much raw passion, Nicholson gives off so much we forget the imbalance.

Beatty has also shown his courage by inter-cutting his drama with straight-to-the-camera testimony from people who lived through that same era. Like Marcel Ophuls in *The Sorrow and the Pity*, Beatty has let people who knew Reed and Bryant talk about them. Some remember everything all wrong and some have an axe to grind, but the device is riveting. The major objection is that Beatty never identifies these people and it just isn't fair. Some faces may be recognized, such as Henry Miller or George Jessel; but how many people know Rebecca West by sight or Roger Baldwin, the founder of the ACLU?

All in all, *Reds* is a movie to see. It'll give quite a history lesson to most audiences, as radical Americans are not exactly well represented in mainstream history texts, and it has a scope and daring that few Hollywood movies have these days. Beatty has crammed his movie with people and places, ideas and emotions; although he's not always successful in making them coalesce, he's on a very right track that

few filmmakers these days ever bother to mount.

Jacoba Atlas

On Golden Pond

Starring Henry Fonda, Katharine Hepburn and Jane Fonda; written by Ernest Thompson; produced by Bruce Gilbert; directed by Mark Rydell.

Simple stories often make the best films. Ernest Thompson's *On Golden Pond*, adapted from his play of the same name, is a simple story, well told, and it speaks of life. In Mark Rydell's care, the story has made an excellent transition to the screen.

Norman Thayer, Jr. (Henry Fonda) and his wife, Ethel (Katharine Hepburn), have returned to spend the summer at their rustic home on Golden Pond in rural New Hampshire. Norman's 80th birthday is approaching and in celebration of the event, daughter Chelsea (Jane Fonda) arrives from her home in California with current flame Bill (Dabney Coleman), a dentist, and his son, Billy (Doug McKean). The two lovers dash off to Europe, leaving this 13-year old in octogenarian hands, a situation that begins badly but ends warmly. Chelsea returns alone (Bill had to rush home to aid a patient) and has a reconciliation of sorts with her father, with whom she's been at odds all her life. As summer ends, the couple, in pretty fair shape for two old birds, pack up and head home to Boston for the winter.

Superb performances from Fonda and Hepburn as a pair who've been together for around 50 years, and still care deeply for each other, make *On Golden Pond* a special event. Fonda is stunning as the cranky, complaining Norman. He's got a right to be mad: he's old, he's losing his memory, he's got angina, he feels death constantly hovering about. "You're old and I'm ancient," he tells Ethel in a fit of pique. "I'll show you the bathroom, if I can remember where it is," he says to Billy, overhearing remarks about his fading memory. During a particularly feisty exchange on death, Ethel says, "Don't you have anything else to think of?" to which he responds, "Nothing quite as interesting."

Yet for all its sentimentality, the film is often hilarious. Norman gets the best lines and Fonda is delightful, throwing out one dry, crackling line after another, all delivered without a twinge of a smile. In most cases, clichéd instances of melodrama have been admirably avoided by Thompson

and Rydell, though the relationship between Norman and Billy is sometimes a little too dear. And Ms. Fonda's playing of Chelsea doesn't seem to ring true. But the flaws are slight and the lead performances remarkable.

Zan Stewart

Buddy Buddy

starring Jack Lemmon and Walter Matthau; written by Billy Wilder and I. A. L. Diamond; based on a play and story by Francis Veber; produced by Jay Weston; directed by Wilder.

Veteran director and writer Billy Wilder fell short in the making of *Buddy Buddy*. Rather than being an outrageous comedy, the film is merely an outrage. It's sad to see such a pro (*Some Like It Hot*, *Sunset Boulevard*, *The Seven Year Itch*) plod haplessly about like a fly trying to run a 50-yard dash through a vat of peanut butter.

Walter Matthau plays a highly-paid underworld hitman, who has rubbed out two victims, one by bomb, the other by poison. He's about to make the final kill in his illustrious career. Enter Jack Lemmon, a distraught husband whose wife (Paula Prentiss) has run off with the director of a sex clinic (Klaus Kinski). As Matthau stands poised from a hotel window with his high-powered rifle about to blow away the target mobster, Lemmon in the room next door constantly distracts the assassin by loudly, and ineptly, attempting suicide. That is the plot in a nutshell—although a trash bag might have been a better place for it.

While Matthau barely manages to muddle through this farce with the tired mugging and deadpan delivery we've seen so many times before, Lemmon fares far worse. His histrionic antics wear thin, calling to mind a combination of the stuttering Mel Tillis crossed with a tired Duffy Duck. Prentiss and Kinski often look about as animated as cigar store Indians.

The real fault lies with the writing of Wilder and cowriter I. A. L. Diamond. These two old pros show a lack of originality as they trod over well-worn comedic territory. Tired jokes about policemen, sex, drugs and hippies (*hippies? Good grief!*) inhabit this listless and tasteless script.

The one thing that is amazing about the film is that it manages to fail on so many different levels. *Buddy Buddy* is about as dated as last year's calendar, and just as useless.

Bill Braunstein

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ANXIETY

(Continued from page 17)

AM/FM stereo receiver, a pair of speakers, an 8-track cartridge tape player or a cassette recorder/player, with a record player as the crowning glory sitting on top. And all this is arranged in and on some kind of cabinet, sometimes described as nouveau fruit box.

Usually made by no-name-brand manufacturers, the best you can say of this setup is that it supplies sound. The speakers are usually fixed in position, although some now permit the speakers to be separated. No specs are supplied for compact systems, which is probably just as well. But the arrangement does have its advantages. It is the lowest cost system and comes pre-connected. All you need do is to put the AC plug into the nearest outlet. So it is aggravation free until you've listened to it for a while. It does not permit system expansion nor does it lend itself to upgrading.

The opposite approach is buying each hi-fi component individually and that could mean two or more speakers, possibly including a subwoofer, a power amplifier, a pre-amplifier, a tuner, a cassette deck or an open reel deck (or both), an equalizer, and one or more record players. The record player itself may also be subdivided into separate components such as a tone arm, a phono cartridge, a stylus, and the record player mechanism. But you can also start with just a receiver and a pair of speakers. The receiver is an integrated tuner, pre- and power amplifier.

The technique of buying individual components can be the most aggravating, requires some understanding of the electronic vocabulary used in spec sheets, demands that you select components, possibly from different manufacturers that will work well together, and is by far the most expensive way to go.

It also means the responsibility for interconnecting the individual units is yours. But if you've done some reading about hi-fi, this arrangement can supply sound you will find incomparable. If space is a problem you can get micro components that work just as well as larger ones.

One advantage of the component system is that it lends itself to the addition of more units, as your budget permits, or replacing them based on advances in hi-fi technology.

Whether you can add or modify the

system depends on your original purchase. Buying hi-fi components means keeping an eye on the future, buying units that have enough inputs to permit their easy inclusion in the system. The quality of what you buy now will determine the quality of subsequent add-ons. No hi-fi can do any better than the lowest quality component in the system. Add-ons can increase the flexibility of a system, but not its overall sound quality.

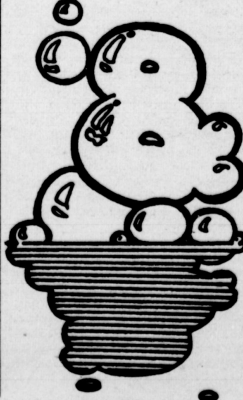
There are alternative approaches, for these two, the compact and the component, are extremes. Some hi-fi dealers sometimes advertise complete packaged systems. The bait in this case is that the cost of such a system is at a price that is lower than the sum cost of the individual components. Further, those that are selected by the dealer will probably work well together, relieving you of the need to make numerous buying decisions. The problem here is that the components may not be quite what you would have wanted, or they may consist of stock the dealer has been unable to move on a single component basis. They may also consist of outdated models.

So this arrangement is somewhere between the two extremes of compact and individual component selection. Another approach is to buy a complete system offered by a manufacturer. This is a takeoff on the total system merchandising technique used by dealers, is more expensive than the dealer offering, but is less expensive and time consuming than shopping for your own components. The total cost is often, but not always, less than the sum cost of the individual components. And, if you select a known, name brand manufacturer, you can be sure the components will be designed to work well together. And sometimes the manufacturer or his dealers will supply a free caster-mounted rack, complete with a glass door, that will house all the components. Further, you will receive a set of cables for interconnections.

Such an arrangement may or may not include the speakers. These should be separated by a distance of about 8 feet or more. You may have room for free-standing floor speakers or you may need bookshelf types.

Still another hi-fi arrangement, relatively new, is the portable made up of micro-sized units which can do double duty by working in- as well as outdoors. These generally have two speakers, one on each side, attached by clips. The speakers can be removed and separated so as to supply full stereo effect.

These Happy New Year bubbles (from champagne, we like to think) were wrought by Jeff Devins of Honolulu, Hawaii, attending the University of Hawaii. He earns thirty whole dollars. Other artistic types can also earn big bucks; just submit your original AmperSands (in black ink on sturdy white paper — no ballpoint doodles, please) to AmperSand of the Month, 1680 N. Vine, Suite 900, Hollywood, CA 90028. (If you wish to key your AmperSand to a particular holiday, we must receive it two months before that holiday.)



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Realistic® System Seven.

The Biggest Sound in Little Stereo Systems!

Designed With Today's Lifestyle in Mind. Trim, functional and efficient, our remarkable System Seven fits in with modern, streamlined living. It's perfect anywhere space is at a premium and you want premium sound. The low-profile STA-7 receiver in its bold-looking jet-black metal case is just 3½-in. high! Yet it delivers a full 10 watts per channel, minimum rms into 8 ohms from 20-20,000 Hz, with no more than 0.4% total harmonic distortion. Our matching Minimus®-7 consists of two-way speaker systems are less than 8-inches high, and easily fit into bookshelves.

Designed to Give You True Stereo Sound. System Seven's stereo system is designed to give you true stereo sound. The STA-7 receiver has a built-in stereo tuner, and the Minimus-7 speakers have a built-in crossover network. This means you can enjoy the full range of stereo sound without the need for additional components.

A switch lets you select equalized "System" output when using mini speakers, or "Flat" output for use with larger speakers.

Small Size Doesn't Mean Small Sound. Don't let the size of System Seven fool you. It has the features you'd expect to find in full-size, higher-priced, stereo components. We know! Because System Seven was engineered by Radio Shack, and is manufactured in one of our own 28 factories.

Advanced Circuit Design. The FM tuner has an FET (Field Effect Transistor) for extra-high sensitivity and low noise so you can hear even weaker, more distant stations clearly. A PLL (Phase-locked loop) in the FM multiplex circuit assures you of full channel separation for exceptional stereo imaging. Another important feature is a linear power IC that provides high-gain and low-distortion for clean, clear sound with plenty of dynamic punch.

way you like, and a loudness button gives you full-range sound even at low listening levels.

The Heart of a Fine Music System. A magnetic phono input lets you use the finest quality changers and turntables to play records through your system. There are input and output jacks for recording and playing tapes plus a button that gives you true off-the-tape monitoring when recording with a three-head deck. You can also add an equalizer or other sound processing accessory. An aux input allows you to play a second tape deck or TV sound through System Seven. Other features: A and B speaker switching, head-phone jack for private listening, AC convenience outlet.

Maximum Sound, Minimum Size and Price. Come in and try out System Seven for yourself. It's the result of over two years of development, plus our 61 years of experience in electronics. Covered by our limited warranty on both parts and labor of

**System Seven Proves That Good Things Come in Small Packages—
At a Small Price!**

Realistic Puts the "Real" in Sound
A DIVISION OF TANDY CORPORATION

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Only one tape deck combines the incredible realism of dbx
with the precise sound of direct drive Technics RS-M270X.

Dynamic range has long been the quest for audiophiles. It's the difference between a recording that sounds like a recording and a recording that sounds like a performance. And only one cassette deck can give you that range better than any.

That's because the RS-M270X is the only cassette deck to feature a direct drive motor. It's the only cassette deck to feature a dbx noise reduction system. It's the only cassette deck to feature a built-in tuner. It's the only cassette deck to feature a built-in amplifier. It's the only cassette deck to feature a built-in equalizer. It's the only cassette deck to feature a built-in auto-reverse. It's the only cassette deck to feature a built-in auto-pause. It's the only cassette deck to feature a built-in auto-stop. It's the only cassette deck to feature a built-in auto-rewind. It's the only cassette deck to feature a built-in auto-play. It's the only cassette deck to feature a built-in auto-advance. It's the only cassette deck to feature a built-in auto-erase. It's the only cassette deck to feature a built-in auto-protect. It's the only cassette deck to feature a built-in auto-charge. It's the only cassette deck to feature a built-in auto-discharge. It's the only cassette deck to feature a built-in auto-standby. It's the only cassette deck to feature a built-in auto-wake-up. It's the only cassette deck to feature a built-in auto-sleep. It's the only cassette deck to feature a built-in auto-off. It's the only cassette deck to feature a built-in auto-on. It's the only cassette deck to feature a built-in auto-standby. It's the only cassette deck to feature a built-in auto-wake-up. It's the only cassette deck to feature a built-in auto-sleep. It's the only cassette deck to feature a built-in auto-off. It's the only cassette deck to feature a built-in auto-on.

Listen to the RS-M270X. You'll hear the difference. You'll hear the difference between a recording that sounds like a recording and a recording that sounds like a performance.

Technics
THE ART OF SOUND