

# KENTUCKY Kernel

an independent student newspaper

Volume LXIX, Number 29,  
Wednesday, September 28, 1977

University of Kentucky  
Lexington, Kentucky

## Happy says

### And now a few words from our former governor...

By CHRISTOPHER BLACK  
Kernel Reporter

As he rejoins the University community for the seventh time as a trustee, A. B. "Happy" Chandler has some words of wisdom garnered from his nearly 25 years connected with UK affairs.

In a recent interview, the former governor dispersed some of these "pearls," pertaining to students, athletics and the coal industry, among other subjects.

"Wear the world with a loose jacket," he says to students, and "don't be disappointed with a setback; a grade just isn't that important." Instead, he said, "it's so important to take care of your health, there is no need to dissipate yourself."

As a student, Chandler avoided whiskey and cigarettes, he said. Whiskey especially "takes away inhibitions and people don't care. You can contribute to your own demise by carelessness."

Asked where a student's priorities should lie, Chandler replied, "Get a well-rounded education, take some of all and meet people. (UK) is a great place for this, but don't let the tail wag the dog."

He advises students now to "try and experience things or you'll never know. There is no substitute for experience."

There is also no substitute for age. "Nothing but time and maturity will give you proper perspective."

And he emphasizes, "Don't get in a hurry. The whole thing is in front of you. It's (hurrying) not good for you."

"People aren't going to pay much attention to you until you're 27, 29 or 30 years old anyway. Just don't be disappointed with a setback, it's just not that important."

What is important? "That you fulfill your obligations to your parents and be sincere. Appeal to your good side."

"Concerning the 'real world,' he warns "It won't be exactly as you envision it. The realities are stern. Take time to learn what's good and what isn't."

"Much is difficult to understand, but you will develop a community of interests. There will be an understanding within your group, making the world easier to deal with."

Chandler assesses today's students as more level-headed, serious and respectful than those of the past. "Youth now is more solid and middle of the road. They are ready to inquire and find out, but they don't get too excited either way."

All is not well with the University, however. "The University system is overcrowded and understaffed

now." He went on to say of education, "There is so much information that specialization is the result. This places overall limitations on individuals." To illustrate, he said, "If we continue to educate teachers, and there is no place for them, they need to do something else."

Not particularly charitable toward the press, Chandler said it was the "hotheads" of the Sixties that made him push for the Kernel's move to independent status.

"It's a filthy bird that defouls its own nest," he said of the editors who attacked the policies of the administration and particularly President Oswald.

Chandler also feels the press in general should operate with more restraint. "The press is the greatest menace to our country in its zeal to smear people."

More importantly, however, "The government should be allowed secrets. We tell the world everything. This is a mistake."

Enthusiastic about college athletics, Chandler calls them "one of the most attractive features of college life, designed to create a spirit, a rallying point." Yet, he admonishes "It ought not take the place of the educational process."

Moving from scholastics toward mining concerns, Chandler has two things to say: strip mining



legislation is "too tough" and "environmentalists are not realistic." He maintains there is no way to return the land to its original condition.

He says the severance tax on coal is a mistake as well. "It doesn't let us compete effectively with other states. It's a fallacy because it ends up costing the consumer."

He sees the utility and gas companies as masters of "ripoff." "The fuel adjustment clause is absurd. Ralph Nader has shown that we have enough natural gas to last for 60 to 80 years. These shortages are a fabricated lie. Why, it's organized murder."

And what about his namesake facility within the University, the med center? "It's come a long way since people said we didn't need it. But today it's difficult for any hospital to even break even." Inflation and cost offing are the culprits, according to Chandler.

Of society Chandler takes an optimistic view; he says there will be more people in this generation better trained to do more for society. "Every fellow ought to want to make his highest contribution to his time and generation, for good opposed to evil."

Of this world that students are immediately involved in he advises, "Take dead level rest on your critical choices, and be goal-directed for the highest degree of success in life."

"The Lord put it all here, he just didn't let us discover it all at once. The search for knowledge goes on and on."

But most importantly, "The times of college pass too soon. Breathe deeply."

## Children's show to air in state as experiment

By MICHELE HALL  
Kernel Reporter

Kentucky has been selected as one of six test areas for a new children's program to be aired on the Public Broadcasting System (PBS).

The program, "Freestyle," was designed to create broader career awareness with less emphasis on sex-role stereotyping.

Dr. Robert Boström of UK's human communications department is a consultant for Career Awareness Project, which is producing "Freestyle." He will conduct research in the state, interviewing teachers and parents about their attitudes and reactions to the program.

"It (the program) will help children realize that they can be anything they want when they grow up," Boström said. "Being a girl and being interested in medicine does not mean going into nursing; it can very well mean being the doctor."

"The program is really exciting and will be an important part of the PBS schedule," Boström said. "It will be the first time that public television will be trying to change

attitudes instead of just being informational.

He added, "It will be a landmark program if it is a success." "Freestyle," he said, will be like "Sesame Street" and "The Electric Company."

"Many of the same people are working on this new project," he said.

Kentucky was chosen as a test area for "Freestyle," Boström said, because it represents a good cross between the South and Midwest. The program will air here in several weeks on Channel 62, Kentucky Educational Television.

The program also will be tested in Los Angeles, Lincoln, Nebraska; Austin, Texas; Trenton, New Jersey; and Pittsburgh.

Other agencies participating in the project are station KQET in Los Angeles; Los Angeles city and county schools; Annenberg School of Communication in Los Angeles; the University of Michigan's Institute of Social Research; and Science Research Associates.

"Freestyle" is financed by a grant from HEW's National Institute of Education.



### Pas de chat

Taking a leap that would shame the most graceful cat, this young woman is a member of a ballet and gymnastics class held in the Seaman Center. "Pas de chat" literally translated from the French means "cat's step." In ballet terminology, it is a catlike leap forward.

## today

### local

**A PROPOSAL TO MUFFLE NOISY GARBAGE TRUCKS** would cost taxpayers another \$50,000 a year, Fayette County Sanitation Commissioner Gordon Garner has said.

Garner said less than a dozen complaints about the noise were filed in the last year and added he thinks action by the U.S. Environmental Protection Agency is unnecessary.

"I don't think the noise is so bad, based on the calls, to warrant a \$50,000 annual cost," he said.

### state

**AN HOUR BEFORE FIRE** destroyed the Beverly Hills Supper Club in northern Kentucky last May, an

anonymous caller asked a clerk about an earlier fire at the nightclub, the clerk told investigators.

Eileen Drucker, 47, of Cincinnati, a reservations clerk, said that about an hour before the fire broke out, a telephone caller asked about a 1970 fire at the Beverly Hills.

Ms. Drucker also told Kentucky State Police investigators she received a telephoned bomb threat at the club less than a month before the fire.

A state police official with a major role in the investigation declined to comment yesterday on Ms. Drucker's statement except to say there was no indication of arson as the cause of the fire.

### nation

**THE COUNCIL OF BETTER BUSINESS BUREAUS** has been unable to get a substantial response from the

Billy Graham Evangelistic Association about its financial data and activities, a spokesman said Monday.

The council, after receiving inquiries about the association, has written it about 10 times since 1973 asking for financial data, said Ruth Atchison, assistant director of philanthropic advisory services for the council.

The Charlotte Observer reported last June that the evangelistic association supplies between 80 and 90 per cent of the receipts for a fund known as the World Evangelism and Christian Education Fund of Dallas, Texas, with assets of 22.9 million including land and blue-chip stocks and bonds.

### world

**A WAR AGAINST POPPIES** is being fought in Mexico by a 20-person, 18 helicopter task force. The poppy fields

are planted by peasants at the bidding of narcotics traffickers, said Aguilar Garza, head of the task force.

The task force, with support from the Mexican army, authorized air runs over a four state area, with helicopters dropping gramoxone herbicide on fields of crimson poppies. The poppies came into season in the spring and fall, the periods of maximum rain fall.

### weather

**PARTLY CLOUDY AND MILD** today. Highs in the mid 70s. Increasing cloudiness and not as cool tonight. Low in the upper 50s. Chance of showers and thunderstorms tomorrow. Highs in the mid to upper 70s. Light and variable winds today.

Compiled from Associated Press and Nations' Weather Service dispatches



# editorials & comments

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## Feds get rough with debtors



Those of us who were giving serious consideration to delinquency on our federal student loans were dealt a blow recently when the Office of Education decided it would crack down on the practice.

The office, part of the Department of Health, Education and Welfare has been trying to get

college students to pay up for nine years. It hasn't been too successful, since 395,000 recipients have defaulted on \$439 million worth of loans nationally.

The debtor's attitude of "Let 'em try and catch me" has particularly surfaced in the last three years. During that period, \$21 million wasn't paid in New York alone.

Only \$17 million had been defaulted there in the previous 15 years.

The canceled payments are not as staggering as UK, where 44 students filed for bankruptcy absolving themselves of debts totaling \$36,000. The federal government covered most of the loss, while the University put up one-tenth of the cost.

However, Daddy Fed is going to be getting rough with those who haven't paid him back—starting Saturday.

First, the government will be giving you one last chance to pay your dues. Then, if you don't respond a private bill collector will be sent to your home, who will "use specific talents" to collect the debts.

HEW officials haven't said what "specific" specifically means, but it's not believed that the government boys will spray you with LSD or break your arm.

Most likely, the collector will give you a bad credit rating.

As columnist Nicholas Von Hoffman wrote Monday, if the Feds want to nail you, they will.

If that wasn't enough, courts will not be able to erase student loans for a five-year period following graduation or withdrawal.

The Office of Education student loan policy (10 years to pay back entire loan after leaving school, with 3 per cent interest) is more than fair to students who have jobs that pay a decent wage.

And that's the problem. Most of the people who have filed for bankruptcy have done so because of financial hardship, not for the sake of being bankrupt.

In a Sept. 15 editorial, *The Lexington Leader* said that refusal to pay back "is a reflection of the decline of manners and morals in this country."

This definition of moral outrage defies logic. If you don't have money to pay \$2,000 in debts, then how is that a symbol of society's alleged downfall?

There may be hope for former students who can't pay off the loans, though. There's a new bankruptcy bill before the Senate which would allow the courts to keep erasing the debts.



# Lance's decision: At what price serve?

By HARRY B. MILLER III

The determinant factor in the resignation of Bert Lance reportedly was "At what price serve?" In other words, he weighed the cost of staying with the cost of resigning. The ledger came up in the red. He is gone from government service.

An important factor to remember in the Lance affair is that he left the office of Management and Budget because of allegations of wrongdoing. No court of law has ruled on any of these allegations. He could be guilty as hell. It's more probable that he was guilty of violating the spirit, rather than the letter, of the banking and campaign finance laws the news media has implied he has broken.

## commentary

Another thing that few people, besides President Carter, devoted any attention to: no one had any complaints about Lance's management abilities. The President pointed out, in his defense of Lance, that the latter was a competent administrator.

Bert has gone back home. The government no longer has his services as a competent administrator. Perhaps the hint of the "greater than thou" attitude Carter has promised to remove from the

Federal government justified Lance's removal. But how is the cost incurred by the resignation justified in terms of good government? The future. After Lance the question remains "at what price serve?" How could a successful businessman or anyone from the private sector rationally choose to go into government when they pay is not up to scale with the private sector and the potential damage to one's reputation, deserved or not, is a constant threat?

It is not such a critical problem in the highest levels of government. It is there that political suicide is always a factor, but the risk is worth it for many people. It is in the lower political appointments, where economics are more of a factor. But in both levels, political and economic considerations are important. At what price serve?

Take the Attorney General's office, for example. Some of the highest paid attorneys in the country make well over \$100,000. These people, it may be assumed, know a good deal about the law.

But who is attracted to the various positions in this office? The attorneys who command the highest salaries for their experience and expertise certainly aren't interested. Anything less than the position of Attorney General would offer them nothing that they don't already have. It can't offer them any financial reward for their service.

Most would have to take a ridiculous cut in pay. And most are probably happy with the power and respect they have attained in their own communities. Government service would turn them into nobodies. And nobody who is somebody wants to be a nobody.

I never particularly liked Lance. I had no particular reason to dislike him, but I did. What happened to him, though, is as good a reason as any to stay out of government. He was a competent administrator. He took a job for less than what he could make in the private sector. No allegations, at this time, have been proven against him. He took political power and lost the greater part of his personal reputation. That's why I now feel sorry for the man. He set a rather poor precedent for those considering government service. Oh well.

Lance as an individual loses significance in the overall problem of "At what price serve?"

Perhaps the highest elected and appointed officials in government should have unquestionable moral and ethical histories. But how easy has it been in the past to find people with impeccable credentials both as professionals and as people? The problem is not easy to solve.

Carter came to the presidency with the promise of a new morality in government. So what. Nixon ascended the office with a promise

of restoring law and order. This has been a comparison that has fascinated me. Carter has moved in the right direction on his promise, but with Bert Lance, he like Nixon, has had it backfire on him.

Hopefully Carter won't continue to have these exhaust problems. If he does, the Federal government could degenerate beyond the imagination it has already become. When responsible people are asked to take a political appointment, will they laugh it off as an insult, or will they use their talents to improve the

services of the Federal government?

If the talented people who could contribute to efficient government see what happened to Lance as an indication of the future, those who govern in the future may be the incompetents and the inexperienced who can't find work any place else.

As it stands now, the pay would not attract the people that can perform and the risks to one's personal reputation outweigh any power incentives that an office in government may have. If job government

can't offer monetary gain or prestige, about the only thing left is the satisfaction of contributing to a worthy cause: good government. It may be a great ideal, but ideals are not very filling on an empty stomach.

Good government is important. Hopefully, the Lance affair doesn't establish any trends. If the ledger for the individual reads in the red when he asks "At what price serve?" it will be a real accounting nightmare.

Harry B. Miller III is a BGS senior.

## More on Bakke case Don't pretend we're equal

By CAROL DUSSERRE

The suit of Allan Bakke involves a disgruntled engineer who was denied admission to the University of California (UC) at Davis Medical School.

Bakke was also turned down by 12 other medical schools, but the second time he was denied admission to UC Davis, one of the administrators suggested he file suit and provided him with advice and data from the admissions office.

## commentary

Bakke then charged that he was the victim of "reverse discrimination" because minority students with grades lower than his had been substituted. But 25 white students with grades lower than Bakke's were also admitted and Bakke was denied admission not on the basis of grades but on the basis of other criteria. It appears as if the question of race had little to do with it.

The deliberate attempt of an admissions administrator to sabotage the program comes as no surprise to those familiar with affirmative action programs.

The University of California agreed to begin a special admissions policy for minority students only under strong pressure. It would like nothing better than to be done with it. I should add that the attitude of the California administration is not unique.

Just because affirmative action has become a household word does not mean that any real "action" has taken place; nor can one assume that universities are any haven for the enlightened. The period of professional schools remain bastions of discrimination in favor of

white males and their number is growing.

Let me illustrate with a story. Last year I had the opportunity to examine years of evaluation reports prepared by a watchdog coordinating committee for affirmative action programs in a large, "liberal" state university system. The reports showed a considerable difference in willingness from one campus to another.

On some campuses the only compliance with HEW regulations consisted of creating the position of affirmative action officer—often filled with a displaced faculty member whose apathy could be relied upon.

On many campuses the administration thwarted the attempts of the local office and made pursuing a case quite difficult for the state coordinating committee. The board of trustees and its higher ranking committee presented uniform opposition to even the most moderate demands.

Yet the relative success of this affirmative action committee resulted in the retroactive reconsideration of the tenure of its founder and her long list of publications in women's studies, which had satisfied tenure requirements years before, was suddenly deemed "not scholarly."

Discrimination may also take the form of culturally biased entrance examinations. Several studies have shown that exams for graduate and professional schools show no correlation of test scores and grades received after admission, but they do often show a cultural correspondence: those with high scores tend to be wealthier than most and white.

One study of the Medical College Aptitude Test shows that blacks who had successfully completed the first two years of medical school had

lower entrance scores than whites who had already flunked out.

Because the Bakke case is expected to have wide ranging ramifications if the Supreme Court rules in the engineer's favor, 136 separate friend of the court briefs have been filed, most of them favoring affirmative action.

The brief filed by the Justice Department supports affirmative action in theory, but not in practice (i.e., with support of the quota system, the only real clot affirmative action has).

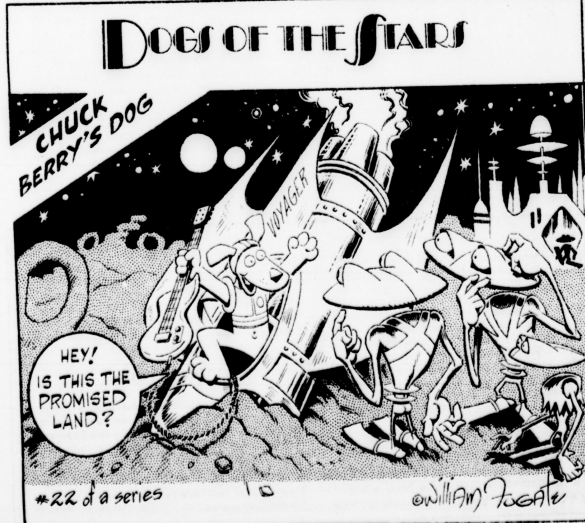
As Jesse Jackson put it, "There has always been a quota system for blacks. Historically, that quota has been zero."

It's not high enough now. If an admissions office in the UC Davis Medical School were to set up a system in accordance with the present population, to say nothing of past discrimination, it would allow 36 per cent special admissions for minorities, not 16.

I submit that the Kernel editorial calling affirmative action "often a euphemism for reverse discrimination" is both self-serving and incredibly naive. There is no danger of "discrimination against the majority," by which the writers of the editorial seem to have meant "discrimination against the privileged."

Powerful majorities do not discriminate against themselves, for one thing; for another, middle-class and wealthy white males are not the majority. We cannot play a "let's pretend" game and say that if there had been even one fair play, there would be no need for affirmative action.

Carol Dusserre submitted this commentary on behalf of the Women's Rights Coalition.



#22 of a series

William J. Fogarty



## Only the beginning Work ethic is synthesized

By John Cooke

The case for human volition has been dealt a severe, if not irreparable blow. A group of endocrinologists in Indiana have determined that the Protestant Work Ethic is an enzyme and they successfully synthesized that substance last week.

"This is just the beginning," said Dr. Peter Moss in a Fort Wayne press conference. "Soon we should be unraveling the chemical structure of the more elusive behavior patterns, such as fidelity and wit."

### commentary

The doctor was asked if the phenomenon of love could be included in that list. "No, I'm sorry to say that just won't be possible for some time, for it seems that the behavior we have labeled 'love' is apparently engendered by a virus and is actually a very complex sort of neural dysfunction."

The Moss team is obviously a strong supporter of the Bosmore Theory of Hormonal Reduction which proposes that all behaviors are inexorably linked to glandular secretions.

The report from Moss will be published by the International Pedants next month and it makes for fascinating reading, for laymen as well as professionals. All of the details of the process that lead to this discovery are related in incredible detail. Here are some of the interesting aspects of the project which can be found in the report.

After the scientists had produced the basic components of the Ethic enzyme, they injected it into their laboratory rats. The animals immediately took an interest in cleaning up their cages and they offered to work on other projects without a supplement in rations or any improvement in their living conditions. The rodents said they were content to know they were providing a better world for their offspring.

After Moss was convinced that the enzyme was safe for humans, he administered it to a group of what he termed "unproductive individuals." He reports the drug left all of the subjects with "a sense of obligation, purpose, guilt for idle behavior, as well as an obsession for a clean lawn and adequate life insurance." Many of the subjects procured employment after the experiment.

Moss did discover, however, that

alcohol consumption would break down the enzyme in the blood stream, negating its "curative" effects. Moss suggests that this is the reason many alcoholics are among the "chronically unemployed." Moss believes much can be done to alleviate labor problems with judicious use of the Ethic enzyme. If this fails, he recommends that the government execute all of the unemployed.

Finally, Moss reports that he administered the drug to himself after he was certain about its safety. He now puts in an 18-hour day, eating only one meal. He is an acting member of every civic group within a 13-mile radius of his home and attends four churches of various denominations on a regular basis. He says that this drug is the best thing that happened since the Veg-a-matic.

As an interesting postscript, Moss' wife is suing for divorce because "He's never at home anymore and when he is, he won't leave the furniture alone."

John Cooke was a subject for Dr. Moss and he is majoring in English, Biology, Economics, Medieval and Modern History, as well as Infant Drug Abuse.

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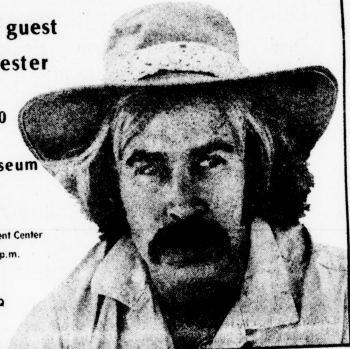
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Special Thanks to WKQQ



### Need An Algebra Course?

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The Mathematics Department is offering late-starting sections of MA 108R, Intermediate Algebra (Prereq: One year of high school algebra or consent of the department), and MA 109, College Algebra (Prereq: MA 108R or consent of the department)

MA 108R 28 will meet MTWRF, 8:8:50, in CB 233.  
MA 108R 29 will meet MWF, 3:4:20, in CB 204.  
MA 109 17 will meet MWF, 3:4:20, in CB 214.  
MA 109 18 will meet MTWRF, 8:8:50, in Com 205.

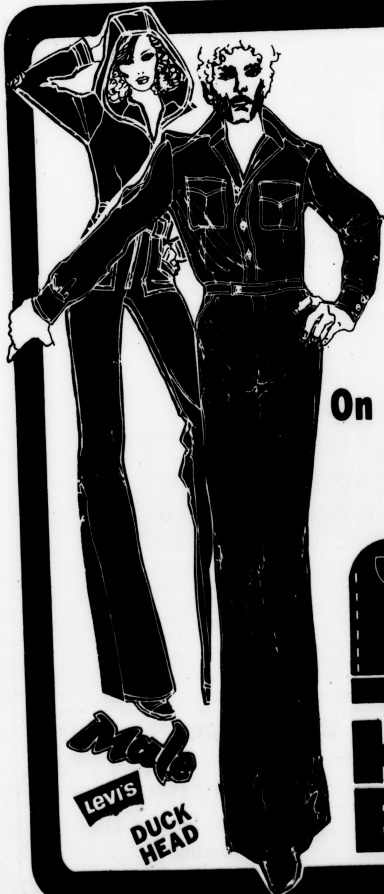
Each class will cover the same material as a standard class. To enroll, simply attend the class no later than Wednesday, February 16. Enrollment will be conducted in class. Additional information is available in 715 Patterson Tower.

### Student Health Advisory Committee

The Student Health Advisory Committee is a presidential advisory committee representing **UK STUDENTS AS CONSUMERS OF HEALTH CARE**. Our projects include budget review, interviewing new health service personnel, and health education.

**OUR FIRST MEETING** for the semester is Thurs., Sept. 29, 7:00 p.m. at the Student Health Service Lobby.

For further information, contact Jean Cox (Health Service Administrator) at 233-5355 from 8 a.m. to 5 p.m., or Pat Allison (SHAC Chairperson) at 257-3437 after 5:30 p.m.



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# Jim Amato supports us, let's support him.

For the past four years, Lexington's Mayor has stayed home, while Louisville's Mayor has worked with the Kentucky legislature for the University of Louisville.

During this time, the percentage of State funds to the University of Louisville has gone up, while the percentage for the University of Kentucky has gone down.

Jim Amato will go before the State Legislature, with the Lexington Urban-County Council and U.K. officials, to fight for U.K.'s share of State Funds.

Mr. Amato's opponent went on television to say he would not go to Frankfort for U.K., that it was "not part of his job." Then he changed his mind and said he would make a "symbolic" trip to Frankfort for U.K.

If U.K.'s faculty and staff have to leave for better paying jobs, and programs and facilities suffer, then the quality of education at U.K. will drop. That means our degrees will be worth less — aesthetically and economically.

There's a reason to vote for Lexington's Mayor.

**Register by October 11, so that you can vote November 8.**

## Students for Amato . . .

An organization to involve students in local government . . .

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Paid for by Amato for Mayor, J. P. Frank, Treasurer, 147 E. Main St.

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**"Mental Health & Female Sexuality"**  
Continuing Education for Women  
Noon Seminar  
with **Dr. Else Bolotin**  
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Wednesday, September 28  
12 noon - 1 p.m.  
Alumni Gym Lounge

ACCTG. 5A:

**PETER W. WINGES**  
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**"THE JOB INTERVIEW"**

SEPT. 28 - 7:30 P.M.

STUDENT CENTER - 206

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## Dead ringer

Lambda Chi member Mike Walsh takes aim before tossing a horseshoe. The business and economics junior was competing in the fraternity intramural horseshoe throwing competition.

## We goofed

Because of a reporting error in yesterday's story on student arrests, Assistant Dean of Students T. Lynn Williamson was said to give legal advice. Although he will explain legal options, Williamson will not give legal advice.

Also, in yesterday's story on the Senate, Student Government Vice President Cathy Cubertson was incorrectly identified as Linda Weck. And the name of Donna Lauyans, director of the finance committee, was incorrectly reported as Donald Lauyons.

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**EVELYN WOOD READING DYNAMICS**





arts

# Chapin spins Homecoming tales as conflict forces night switch

Storyteller Harry Chapin will headline the 1977 Homecoming Concert in Memorial Coliseum. The concert is a Student Center Board (SCB) Concert Committee production.

Appearing as Chapin's special guest in the Oct. 25 event will be his brother, Tom Chapin.

Harry has made a career through his singing storytelling with singles such as

"Cats in the Cradle," "WORLD," and "Taxi." One of the top concert acts available, Chapin's latest album, *Dance Band on the Titanic*, is being hailed by reviewers as his best work ever.

Tom is best known for his ABC children's television series, *Make A Wish* and has toured with his brother off and on for the past several years.

Unlike past Homecoming concerts, the artists will appear on the Tuesday night before the Oct. 29 UK-VPI football game. Tradition has been for the concert to be held the Friday night before the game.

However, the Central Kentucky Concert and Lecture Series reserved the Coliseum that night before the committee could make its request. John Herbst,

University Advisor to the SCB Concert Committee, said that the committee usually has first choice on Coliseum dates.

Each spring, SCB usually reserves several dates at the facility for possible concerts during the following year. But by the time SCB learned which game would be Homecoming, CKCLS had already reserved the Oct. 28 date.

Herbst also announced yesterday an additional concert to be held in the Coliseum on Nov. 19.

Kris Kristofferson, recent Star of the motion pictures *Sailor Who Fell From Grace With The Sea* and *A Star Is Born*, will appear in concert with his wife, Rita Coolidge.

The concert will also feature guitarist Billy Swan of "I Can Help" fame and guest artist Barbara Carroll. Coolidge is currently enjoying an upswing in popularity with the single "Higher and Higher" from her album *Anytime*.

Anywhere. Kristofferson is recognized as one of the earlier leaders of the progressive country, singer-songwriter trend. It was in this period he wrote "Me and Bobby McGee," popularized by Janis Joplin.

# Opera in its House

## Eastern company, Philharmonic to stage 'La Boheme'

By B. ERIC BRADLEY  
Kernel Staff Writer

For the first time since its 1976 reopening, the Lexington Opera House will live up to its name. Thursday and Friday nights at 8:15 p.m., the Eastern Opera Theatre and the Lexington Philharmonic will present Puccini's *La Boheme* in the facility.

The presentation marks the first time the Philharmonic has brought a fully-staged opera production into town. As such, Philharmonic conductor George Zack considers it important to the future of the performing group.

"It's a very important step for us," Zack said yesterday.

"The Philharmonic has never done opera before, and the reception may determine if we will be able to continue doing it. It's a worthwhile venture—expensive, but worthwhile."

Given this pivotal nature, Zack decided that the opera performed needed to be an audience favorite, which led to the selection of *La Boheme*. "It's Puccini's best, the one he liked best and one of his best loved. It's got a believable plot, which was also an important consideration."

The opera, which will be performed in English rather than its original Italian, involves the lives of four Bohemians ("free spirits")

living in Paris. Their days are spent mostly in a struggle for continued survival while love relationships provide the principal dramatic conflict between them.

"*La Boheme* has a very demanding score, especially

for the conductor," Zack commented. As for himself, Zack has been preparing for his role in the production by "jogging, very careful control of diet, and rest." The training for the evening is

(Continued on back page)

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Tickets are now on sale by mail order. To order, send a stamped, self-addressed envelope to Milwaukee Bucks Tickets, 432 West Vine St., Lexington, Ky. 40507, with a check or money order for the ticket price, plus 25 cents per order for handling.

Tickets are now on sale at the Lexington Center Ticket Office, 432 West Vine St., Lexington, Ky., and at all 10 Central Bank locations in the Lexington area.

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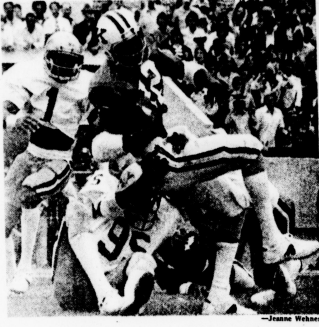
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sports

**Realizes he went overboard**  
**Derrick Ramsey: 'It's over now'**

By DAVID HIBBITTS  
 Sports Editor



In the wake of one of Derrick Ramsey's finest hours as the Kentucky starting quarterback, the Wildcat following witnessed a startling revelation. The Old South is still alive.  
 It's been 114 years since Abraham Lincoln signed the Emancipation Proclamation. And although there are psychological vestiges of

**comment**

racism continuing to exist in our society, let's certainly hope that the Civil Rights movement has partially brought this country out of the dark ages.

Ramsey was quoted in Sunday's edition of the Courier-Journal (C-J) by Sports Editor Billy Reed as saying while pointing to his arm, "This is it right here, man. They talk about the Old South is gone, but it's not, man. It's evident."

Ramsey's response was to Reed's question concerning why UK fans get down on him so easily. "The hell with 'em," he added. "I just came here to play and I'm going to do my time and get out."

Since making these statements, Ramsey has said that he went overboard and has also apologized for his remarks. "I realized it (going overboard) pretty much after I said it," he said. "It's over now."

Kentucky football fans should not have to remain silent when Ramsey, the first black quarterback at this university, overthrows a receiver only 10 yards

UK quarterback Derrick Ramsey, shown trying to twist away from a West Virginia tackler, stirred up controversy with his reference to the Old South in his postgame comments to the Courier-Journal's Billy Reed.

downfield or when they think they have a better idea than Fran Curci for running the UK offense.

Curci recognizes the fans' privilege to offer standing ovations as the Commonwealth Stadium crowd did after Kentucky's third touchdown drive, masterfully engineered by Ramsey, or to royally boo the head coach for removing Mike Deaton after only one play.

The boos that were heard after this Curci maneuver were probably the ones Ramsey misinterpreted as the crowd's disapproval of his performance against North Carolina and Baylor.

Anyone who appreciates character and determination could not have booed Derrick Ramsey as he again proved that he is the catalyst of the Kentucky offense.

It is true that Ramsey has

His talent is the reason why his comments to Billy Reed were so unfortunate. "I think it's regrettable," Reed said. "I was surprised he came on as strong as he did. I hope it's not blown out of proportion. "If I were in his shoes, I might have felt the same way. The fans were not as quick to get on Mike Fanuzzi, who was not as good a passer as Ramsey."

Nevertheless, Reed did have the responsibility to report a story that was hardly expected after an important UK win. "Our position was that they (Ramsey's quotes) were not of hand," C-J Executive Sports Editor Mike Wallersaid, "Instead of being jubilant, he was just the opposite."

Ramsey said he now realizes that 99 per cent of the fans are behind the team. But even the other one per cent, which is much smaller than the actual figure, are entitled to their critical opinions, no matter how ignorant or prejudiced.

For Ramsey and his teammates, the business at hand this week is the preparation for the fourth-ranked team in the country, Penn State. By game time, the impact of his statements should have cooled off.

However, they cannot be erased or forgotten.

**AP college football poll**

Team	Firsts	Record	Pts.
1. Oklahoma	(23)	3-0-0	1,164
2. Southern Cal	(24)	3-0-0	1,116
3. Michigan	(8)	3-0-0	981
4. Penn State	(7)	3-0-0	860
5. Texas A&M		3-0-0	786
6. Ohio State		2-1-0	641
7. Colorado		3-0-0	581
8. Texas	(11)	2-0-0	430
9. Florida		2-0-0	395
10. Alabama		2-1-0	320
11. Nebraska		2-1-0	296
12. Arkansas		3-0-0	224
13. Texas Tech		2-1-0	201
14. Notre Dame		2-1-0	189
15. Brigham Young		2-0-0	106
16. Pittsburgh		2-1-0	84
17. California		3-0-0	46
18. Mississippi St.		2-1-0	31
19. Houston		2-1-0	27
20. Arizona State		2-0-0	16

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# 337 total yards for Ramsey UK football statistics

Individual statistics					
Rushing			Passing		
G	Att	Yds	Avg	TD	
Raysey	3	49	17.5	3.6	2
Hill	3	26	14.5	3.6	0
Brooks	3	33	12.9	3.9	1
Stewart	2	29	14.5	4.0	0
Dyer	2	17	8.5	2.8	1
Hawkins	1	4	2.5	0.3	0
Servino	2	3	1.5	0.7	1
Williams	2	1	2.0	0.0	0
Team	3	1	2.6	26.0	9
		169	697	4.1	5

Team statistics					
Rushing			Passing		
G	Att	Yds	Avg	TD	
Raysey	3	41	17	41.5	16.2
Deaton	2	19	2	30.0	7.4
		19	39	37.3	16.6

Receiving					
G	Cgt	Yds	Avg	TD	
Trosper	3	4	3.0	4.7	0
Brooks	3	4	3.5	3.3	0
Stewart	2	3	1.6	3.0	0
Hill	3	2	2.7	13.5	0
Hawkins	1	2	2.4	12.0	0
Wilson, F.	3	1	5.0	30.0	1
Tolson	3	1	6.0	6.0	0
		19	186	9.8	1

Score by quarters					
Quarter	Kentucky	Opposition			
1st	0	7			
2nd	17	7			
3rd	0	7			
4th	0	7			
Total	17	28			

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## services

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**WOMEN'S LAW CAUCUS:** presents film, "Men's Lives," September 29 at 2:00 in Letcher Court. All women welcome. 235-2829.

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**NEEDED:** Bldg. in Penn State Kentucky. Call 235-2829.

**NEW STUDENT:** needs room. Call 235-2829.

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**STUDENT GOVERNMENT:** Leadership Service. Monday 2:30-5:00. 201 Student Bldg. 235-2829.

# VIOLENCE, SEX AND THE EVENING NEWS

**EVENING**

6:00 **METRO REPORT** 235-2829

6:30 **ABC NEWS** 235-2829

6:30 **NBC NEWS** 235-2829

6:30 **CBS NEWS** 235-2829

6:30 **AS WE SEE IT:** Report on S.D. students dramatize three aspects of school desegregation as it affects Negro-Americans in the city. The Promise.

7:00 **BROAD BUNCH** 235-2829

7:00 **FAMILY AFFAIR** 235-2829

7:00 **MY THREE SONS** 235-2829

7:00 **MARY TYLER MOORE SHOW** 235-2829

7:30 **THAT GOOD OLD FASHIONED MUSIC** 235-2829

7:30 **IN SEARCH OF:** Rein-carnation of war. While America withdraws into its isolationism, Communism, Nazism, and Fascism grow from the postwar chaos in Europe.

8:00 **SHANANA** 235-2829

8:00 **THE LIFE AND TIMES OF DRIZZLY ADAMS:** Hal Arlo Grizzly Adams and his wife, a French ballerina who, like her father, is an uncanny, drop-in on them, thanks to a shotgun blast by Mad Jack.

8:00 **GOOD TIMES** 235-2829

8:00 **UPSTAIRS, DOWNSTAIRS:** Episode 15. All the King's Horses. James returns from America with renewed enthusiasm for the future. But the stock market crash of 1929 drastically alters the fortunes of the entire household.

8:00 **EIGHT IS ENOUGH:** Triangles. When David's roommate begins dating both Jeanne and Susan, he brings the meaning of love into history like a woman and her sister when they compare notes.

8:30 **BUSINESS:** Two weeks in Lanny's apartment, and he nearly loses the leading part, but because he blames his buddies for starting the blaze.

8:57 **NBC NEWS UPDATE** 235-2829

9:00 **THE OREGON TRAIL** 235-2829

9:00 **THE CBS WEDNESDAY NIGHT MOVIES:** Jackson County Jail. 1976 Yvette Mimieux. Tommy Lee Jones. A career woman takes a drive across country, but it turns into a nightmare of accusation and victimization.

9:00 **CHILDHOOD:** An Only Child. Frank O'Connor's story is a study of guilt and how it shapes the live-year-old son of an ex-British Army soldier living in Ireland. Must force his own connections when those of his father and his schoolmates come into conflict at the start of the '90s in Dublin.

9:00 **CHARLES'S ANGELS:** The Angels go undercover and share a moment of love with a friend of Sabrina's. Is being half an angel of justice a business?

9:00 **MARY HARTMAN, MARY HARTMAN:** 235-2829

9:00 **STARS OF THE WEEK:** MYSTERY OF THE WEEK. STARS OF THE WEEK. Storm. A million dollars worth of pure cocaine is missing after a huge drug bust and Starkey and Hutch are accused of going into business. MYSTERY OF THE WEEK. MYSTERY OF THE WEEK. Storm. A million dollars worth of pure cocaine is missing after a huge drug bust and Starkey and Hutch are accused of going into business.

9:00 **TOMORROW:** Hist. Tom 235-2829

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# Chapin to tell Homecoming tales

Continued from page 5  
 required since the conductor is in almost constant motion. "The longest run of the music (without changes in key, meter, etc.) is 20-25 seconds," remarked Zack. "It's very crazy."  
 While the orchestra will have fewer endurance requirements, overcrowding may be of concern. "We've moved three basses out of the pit onto the stage floor to accommodate the harp, which we don't normally use. It's crowded conditions, and the best thing we can tell our players is for them to keep their cool."  
 In spite of the effort and inconvenience required, Zack thinks the Philharmonic will come out much better for the

experience. "It's creating for the orchestra especially, an experience that is not duplicated in any (musical) literature, but is applicable to any kind of literature."  
 If the decision had been left to Zack, the Philharmonic would not have waited over a year for its first opera experience. The Louisville-based Kentucky Opera Association (KOA) had been asked to help open the Opera House, but their services proved too expensive, nearly \$30,000 after all expenses. Although the Eastern Opera Theatre production will still lose money, making it is rare for operas, the cost will be substantially lower than the KOA figure.  
 Zack remarked that he

knew there was an audience for grand opera in Lexington since a fairly large group of people go regularly to operas in Cincinnati and Louisville. What he was unprepared for was the varied response to the Lexington production. "That was a surprise to me. For every ten ticket orders

we've gotten, we've had four to six names we've never seen before."  
 As a result, Zack is optimistic about opera's Lexington debut. "I never thought it would be this all-consuming and exciting. It gives us a little more insight

into what we're capable of doing."  
 Tickets still remain for both evening's performances with prices ranging between \$5.25 and \$9.45. Reservations and additional information may be obtained by phoning the Lexington Philharmonic box office at 233-4226.

**WANT TO HAVE SOME FUN?**  
 come join the Little Kentucky Derby Comm. organize U.K.'s exciting spring weekend. Applications available in Rm. 203 S.C.



## Kernel classifieds pay

The Brothers Of LAMBDA CHI ALPHA cordially invite you to attend Little Sister Rush Thurs. Sept. 29 Cocktail Party 8:00-11:00

## October: perfect month

October, the bittersweet month, is almost here and a walk in the country reveals that the summer-long pageant of blooming wildflowers is drawing to a close.  
 Weather is close to perfect in October; generally, it is a month of calm, blue skies and

sunny days, often cool, but invigorating after the intense heat of August and September.  
 There are several unique characteristics of the month of October. Studies have revealed that babies conceived in October are larger and healthier than the

average. This is also the month when, other studies say, people feel most fit, general health is best and creative ability is at its peak.  
 October is troubling in only one sense: it ushers in the long, lonely grey months of winter when the land lays unadorned in the cold.

**DID YOU HEAR . . .**



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Advertising Manager's note: This promotional review is the third in a nine part series of entertainment reviews which are intended to present the reader with the highlights of each of these establishments.

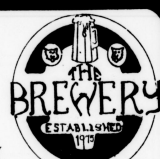
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# &

Here We Go Again:

# COLLEGE '77-78

## Ampersand

VOL. I, NO. 1 OCTOBER, 1977



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Racks . . . . 15**

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## From the Publishers

**Ampersand**

is a magazine about entertainment and entertainers. Each issue is brimming with articles about movies, records, and performers. You'll find regular features on television, books, and stereo equipment.

AMPERSAND is a national magazine published monthly then distributed as an insert in college newspapers. That's good news for you. Because for the first time there's a magazine written exclusively for college students. Our articles are written for your unique interests. We don't talk down to you and we won't put you to sleep. We challenge Reader's Digest to make that claim!

Our goal is to make Ampersand the premiere entertainment magazine. Our method? Short, pithy articles. Inside gossip. Irreverent humor. No-nonsense interviews. We even plan to stray slightly from the entertainment mainstream part of the time to explore more exotic areas. Foreign films. Jazz. Classical music and literature. Even cultural events(!).

We're going to be involved in the college scene. We'll be sponsoring events like photo contests and community service projects. We'll be publishing your contributions too: articles, reviews, campus news, or even fiction. (Interested? See page 19.)

In short, AMPERSAND is your magazine. It won't help you pass English Lit. But we think you'll like it.

Jeffrey A. Dickey  
Durand W. Achee  
PUBLISHERS

P.S.: In case anyone asks what an ampersand is, it's this:

**In Here**

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## ON THE COVER

The cover photograph of poet-songwriter-musician Tom Waits, lurking in our facsimile of a college dormitory room, was taken in New York by Marilyn Sargil. Waits refused to smile; he knows college is serious stuff (just see the college remarks from famous folk on page 10). Or perhaps it was because someone had stolen his favorite hat.

**Ampersand**

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# IN ONE EAR & OUT



## Two Supermen

**TWO SUPERMAN FILMS** are being shot at the same time, or at least consecutively; the first will emerge next June, and the second, a year after that (that's June 1979; Hollywood certainly plans ahead). You've already read what a gargantuan project this is — \$23 million, 2½ years in the planning — and how Marlon Brando is making \$3 million for a couple of weeks work. What you may not know is that Christopher Reeves (formerly a New York soap opera actor) was chosen as Superman after Sylvester Stallone was turned down. Too short. And here's the big news, the stuff you never saw in the comic books: Superman and Lois Lane Do It... after she realizes Clark Kent is really Superman when he cooks her dinner with his X-ray eyes. We haven't been able to ascertain whether they Do It twice (once for each movie), continuously or just once. Stay tuned.

## Gathering Moss

**ROLLING STONE** will celebrate its tenth anniversary later this year by entering that last holdout of the Establishment, primetime network (CBS) TV. *Stone's* putting together a two-hour special, produced and directed by Steve Binder, whose credits include the *T.A.M.I. Show* in 1964 and Elvis Presley's 1968 comeback special. *Stone* editor and publisher Jann Wenner, the special's executive producer, is being very cagey about who will and will not appear on the program. So far they've announced Bette Midler, Kenny Loggins, Martin Sheen, Sissy Spacek, Melissa Manchester, Jim Messina, Keith Moon, Billy Preston, Los Angeles Police Chief Ed Davis (say what?) and comedian Steve Martin... but then Martin is one of the shows several writers; his writing cohorts (who may also create roles for themselves) are comedian John Belushi, singer-composer ("Classical Gas") Mason Williams, and *Stone* staffers Ben Fong-Torres and David

Felton. Another is Terry Kirkman, once singer with the Sixties soft-rock band, the Association. It'll be his first such assignment. "He just walked into the office," Binder told *Ampersand*, "and told us he wanted to help out." Perhaps the show's theme song will be that old Sly Stone favorite, "Everybody Is a Star."

## Enough, Already

**YOU'VE HEARD ABOUT** the endless Hollywood sequels to successful movies — *Damien-Omen II*, *Jaws II*, *The Bad News Bears Go to Japan* (not to mention the already forgotten *Exorcist II-The Heretic*), but have you heard about the remakes? Lending credence to the rumor that there are no new ideas in Hollywood, the following films are in production (no stopping them now): *The Big Sleep*, starring Robert Mitchum as Philip Marlowe one more time, directed by Michael Winner (*Death Wish*) in London. Philip Marlowe in London? Did they finally run out of locations in Los Angeles for this most Angeleno of all detectives? And do they really think they can improve on the Humphrey Bogart-Lauren Bacall version? *International Velvet*, also shooting in England, has Tatum O'Neal in a role made famous by Elizabeth Taylor. Last (for now), and possibly least is *Heaven Can Wait*, starring Warren Beatty and Julie Christie, which is not a remake of the Tyrone Power-Gene Tierney *Heaven Can Wait*; it is a remake of *Her Comes Mr. Jordan*.

Even Hollywood's originals aren't very rock and roll has been discovered, sort of, thanks in part to the loud soundtrack and moderate success of *Car Wash*. In no particular order, here's what they have in store for us: *Record City*, a day in the life of a record store (lots of loud background music); *Thank God It's Friday*, a night in the life of a disco (hordes of loud music and dancing too); *FM*, a day in the life of a radio station (and what comes from radio stations — loud music!); last (we certainly hope so) is *Los Angeles Story*, three days in the life of a rock band playing the Los Angeles Forum. It's only a matter of time before someone remembers there's copious loud music in a recording studio.

**CARL PALMER**, (of Emerson, Lake and) recently decided that running 14 miles a day to keep in shape wasn't convenient while on tour; just never knew where he'd have to run, or when. So now Carl grunts and groans every day, practicing karate, for which purpose his very own karate instructor accompanies him on tour.

## Quote of the Month

**EVEN THOUGH** *A Bridge Too Far* isn't knocking 'em dead at the box office — like the Germans did the Allies in the WWII battle depicted — producer Joseph Levine isn't worried. He'd recouped his investment from foreign distributors before the film was even released here. "It was a sure thing," Levine was overheard explaining. "It'll do great business in Japan, because they love to see white people killing each other. It'll be big in Germany, because they won that battle. And the British will line up to see it because they love to celebrate defeat."

## Wars of Attrition

**BEFORE HE BEGINS PRODUCING** his *Star Wars* sequel — but not directing it — early in 1979, George Lucas is busy reinserting ten minutes worth of dialogue and music into *American Graffiti* for its upcoming re-release. Universal studios, who distributed that picture, had ordered the cuts to decrease running time; now that Lucas is a *Wars* star, he can have things the way he likes them...

Which brings us to *Star Wars* news: three, possibly four books will be published this fall from Ballantine. *The Star Wars Portfolio* will feature Ralph McQuarrie's production paintings, on loose sheets suitable for framing; *The Star Wars Sketch Book* by Joe Johnston will contain almost 70 drawings of ships and such; and *The Complete Star Wars Book*, with art work and screenplay and no particular author, is also in the works. If we're lucky (or unlucky, depending on how much more of this we can stand), there will also appear a *Star Wars* sequel novel, to be written by Alan Dean Foster. It has no official title yet.

But that's not really all. Random House will publish three *Star Wars* children's books — a child's version of the *Star Wars* story, a pop-up book, and a toy book with cutouts, not unlike intergalactic paper dolls. There is probably no truth to the rumor that a *Star Wars* daily newspaper is in our future.



Fleetwood Mac, too, has come up with a novel and worthy way of giving back some of the take: their staging involves a fairly extensive backdrop behind the bandstand, cutting off the view of anybody sitting there. Some bands will put ticket-buyers there anyway, and some will rope off the section. The Big Mac donated those seats in two sold-out L.A. concerts — 1,000 in all — to a number of organizations benefitting the blind. We think this a generous and worthwhile gesture, one that could be appropriated by many other groups who'd like to do something nice. But more than anything else, it gives us an opportunity to run a photo of Steve Nicks.

**MEMBERS OF THE BAND** and several guest stars — most of them not at the original concert — spent several weeks this summer in hush-hush sessions at the MGM studios in Culver City, beefing up their film *The Last Waltz*. Director Martin Scorsese and the group apparently weren't satisfied with footage or sound quality from the group's performance at the Fillmore last year, purportedly the group's last live appearance. Or maybe it was just social — there was so much cocaine floating around the MGM stages that insiders were referring to the sessions as "The Last Toot."

**THE NEW WAITER** at the Great American Food and Beverage Company in Los Angeles is Severin Browne, Jackson's younger brother and a recording artist in his own right (on Motown, briefly). Severin is "between labels" right now, but the restaurant is right across the street from Elektra/Asylum... Jackson's label.

**THE RUSSIAN GOVERNMENT** has finally released World War II film from their archives, which will be edited down to 20 hours for an American television series (probably syndicated). For WWII documentary buffs who will have memorized *Victory at Sea*, this means we will at last see the battles of Stalingrad and Leningrad from the Russian side (previously only German film was available). The Russians sent along a list of "acceptable" narrators, including Kirk Douglas, Paul Newman, Burt Lancaster... and John Wayne, the biggest Commie biter of them all. Perhaps the Russians have never seen *Blood Alley* or the *Green Berets*... but in any case, Lancaster got the job.



## Maybe They're Good at Math

**WHEN KISS PLAYED THE L.A.-AREA FORUM** last month, they were recording for the group's next live album. To commemorate the occasion, Kiss had several thousand specially-printed t-shirts made up for sale at \$6 each. You see the back of one here. We know that Kiss's management didn't realize that the city's name is misspelled on the shirts. What we wonder is, how many of Kiss's fans spotted the error? (Note to Kiss fans: it's L-o-s A-n-g-e-l-e-s.)

## Good Deeds

**WE'D LIKE TO TAKE THIS OPPORTUNITY** to commend Foghat for their Sept. 30 benefit at the Palladium in New York City. Funds will be used for purchase and preservation of rare blues records, to be housed in the Rodgers and Hammerstein Archives of Recorded Sound at Lincoln Center. It's part of the New York Public Library.



# THE OTHER...

**MEL BROOKS'** next movie is *High Anxiety*, a spoof of Alfred Hitchcock suspense films with, of course, Brooks, Madeleine Kahn, Cloris Leachman, Harvey Korman. Brooks not only is writer, producer, director and star... he also wrote the title song and sings it. Thus far Brooks has spoofed monster movies (*Young Frankenstein*), silent films (*Silent Movie*), westerns (*Blazing Saddles*) and backstage musicals (*The Producers*). Time for Brooks to have a new — or at least different — idea.

**ELTON, IT'S A LITTLE BIT FUNNY** is the cutesy title of a book of David Nutter photographs of Elton and friends. Although publisher Viking Press says it's an "intimate" glimpse of Elton on and off stage with never-before-released pix, don't expect any real inside poop. Elton wrote the foreword himself, and the photo "captions" are really just Bernie Taupin song lyrics. Thereby keeping it all in the profitable family.

## Into the Sunset

**LET'S SEE NOW.** The way we hear it, the Chicago-based publishers of *Playboy* feel that their also-Chicago-based spinoff, *Out*, has become too urbane, too sophisticated, too... New York. So they've moved *Out's* editorial offices to Los Angeles, so that the magazine can get a little — how you say? — funkier. Zee French, zay are a funny people, n'est-ce pas?

**THE HUSTLER OFFICES** are moving to L.A. too, but we refuse to believe that it's because their former h.q., Columbus, Ohio, was too urbane. Nor for that matter will we accept that bringing *Hustler* to Los Angeles will of itself make the magazine any funkier.

**REPRISE RECORDS**, once the wax of Dean Martin, Gordon Lightfoot, Joni Mitchell and others, is being retired from active service by its parent, Warner Bros. Records, which will absorb all Reprise artists... except two, Frank Sinatra, who founded Reprise in the early Sixties, and Neil Young, who adamantly refused to leave. So Reprise will be visible for a while longer, but no new artists will be signed. Awww.

## Kissing Off

Thank God, someone has at last seen fit to expose Kiss from the vicious dolts they are. I've been a little amused, but more often horrified, at the way magazines bend over backwards to say nice things about them just because they're successful. The emperor has no clothes; thanks for noticing.

MARTY CALLAN  
MEMPHIS, TENNESSEE

You phony liberated scum-sucking trolls, you aren't fit to kiss the feet of Kiss, but they don't need you and your crummy rag, they managed to sell billions of records without you, and they'll just keep right on, so go ahead and say terrible things about them, the true Kiss fans will know the truth.

CARTER JOHNSON  
CLEVELAND, OHIO

Once you've seen one bass player drool blood all over a stage, you've seen them all.

SAM GARVIS  
AUSTIN, TEXAS

You seem to think all Kiss fans are morons. Thanks a lot! I have a B.S. in Behavioral Science and have still managed to enjoy all Kiss's albums and several of their concerts. Besides, 2,000,000 Kiss fans can't be wrong.

GENE PITTS  
FAIRFAX, MASSACHUSETTS

Oh, yes they can.

## Weirding

I found this photograph of a really weird-looking group and wondered if you could tell me anything about them. Maybe it's all a joke?

JILL DENNIS  
UTICA, NEW YORK

*Nobody's laughing; the Split Enz are now the Split Ups. The only thing we could learn was their country of origin: New Zealand, of course.*

## Queries

Is it true that Art Carney and Lily Tomlin will star in a second movie together?

JUDY MARTIN  
VAN NUYS, CALIFORNIA

*Yes, a sequel to The Late Show is planned, but it will have to wait until Lily finishes work on her television special, to air this fall.*

Settle a bet for me: a friend swears that Michael Murphy was once drummer with a Canadian group called Colonel Popcorn's Butter Band, but I say he was bass player with Steve Miller's old band.

GARY CHUSEK  
SAN FRANCISCO, CALIFORNIA

*Both wrong. Michael Murphy was once Travis Lewis of the Lewis and Clark Expedition, a Monkees-style group of the 60s; that drummer with the Butter Band was Dennis Murphy, and Miller's original bass picker was Lonnie Turner.*

## Sick & Tired

I'm sick of all this technological nitpicking over *Star Wars*. I don't much care about sounds in space or energy weapons or the accuracy of their robots. I loved that movie, and why don't you write something about it?

MERRI LOU LARSON  
NEWARK, NEW JERSEY

Who needs another magazine? Don't you realize that there's a severe paper shortage? Everybody wants to start a new magazine, and it's always the same old stuff. *Ampersand* doesn't look any different from *Rolling Stone*.

*Photograph Record, or for that matter The Music Gig. Why bother us?*

PHILL PHILBIN  
CEDAR RAPIDS, IOWA

I'd like to congratulate you for not having Farrah Fawcett Majors in your magazine. I'm so tired of her, I hope her hair falls out.

SARAH BARTON  
SKOKIE, ILLINOIS

Stop wasting our time with your sentimental favorites. Crosby, Stills and Nash are old and fat and dull.

SAM O'HARA  
GALVESTON, TEXAS

I saw your first issue, and it looks pretty good — for a first issue. But then, so did *Rolling Stone's* first. Try to remember what you're here for, and stick to it.

RON MIZELL  
UNIVERSITY OF OHIO

Some ideas for interviews: Robert Redford (what's he done for wild animals lately?); Joan Baez (whatever happened to social commitment?); J.D. Salinger (what's the author of *Catcher in the Rye* really like?); somebody responsible for network programming (why do all variety shows, sitcoms, action series, etc. look exactly alike?).

CAROLE EDDY  
FLINT, MICHIGAN

Gee, thanks.

*Write to us! We will lend a sympathetic ear, offer free advice, and, you lucky devils, we'll actually write back. But only if we like your letter. We have some standards. Send those cards and letters to Ampersand, c/o Out the Other, 1474 N. Kings Road, Los Angeles, CA 90009.*

*Split Enz: A flash in the pan.*





# n disc

## It's Gotta Be Rock'n' Roll Music...

**Dr. Feelgood:**  
Sneakin' Suspicion (Columbia)

**Dave Edmunds:**  
Get It (Swan Song)

**The Original Animals:**  
Before We Were So Rudely Interrupted (UA/Jet)

**Robert Gordon With Linc Wray**  
(Private Stock)

What with all the talk about "new wave" rock and roll that's going on, we mustn't forget that much of that which is supposedly "new" is simply a return to many of the original values of the music. The rise of loud, urgent simple sounds in 1977 is a parallel to the takeover of the Mersey sound in 1964, or for that matter, the rise of rockabilly ten years earlier still. In both cases, the current pop music was largely polite, shallow, pretty, and dull. Sound familiar? You bet your Barry Manilows, Jennifer Warnes, Barbra Streisands, Captains and Tennilles!

And so we find a significant faction of today's record-buying public anxious to find something a little more powerful: a rebellion, if you will. Can you blame them? Or is it "us"?

Rock and roll is making a comeback. Anybody who thinks that it's always been here is confusing everything from Joni Mitchell to Yes with the real thing, most likely. But it doesn't take much of a look around to find the artistes heading for refuge under the onslaught of Aerosmith, Kiss, Z.Z. Top, Ted Nugent, and other furious, noisemaking rebels.

Such bands are considered "third generation," the second being the Beatles, Stones and the like, the first being roots musicians like Elvis Presley, Fats Domino, Little Richard, and Chuck Berry. The third generation is building upon the work of the second generation, much as they did upon that invented by the first. Which is, I suppose, how it's supposed to be.

But there's another stream emerging: new performers who are jumping a generation, pulling scratchy old 45's and even 78's out of somebody's attic, and starting again at the beginning. And a few of these acts are making something of a name for themselves.

Vintage rock and roll has always enjoyed more respect in Britain and Europe than it



Three generations of rock 'n' roll: Ray Campi (below) with his Rockabilly Rebels; the Rolling Stones (above), who came along after Campi's ilk; and Dave Edmunds (opposite), who keeps the tradition alive and thumping.

does in the United States. (So, for that matter, do jazz and Jerry Lewis movies. Aah, the French they are a funny race!) So it comes as no surprise that a number of the best first generation revival acts are British. Unfortunately, records by Shakin' Stevens and the Sunsets, Crazy Cavan and the Rhythm Rockers, Flying Saucers, and many others are still unavailable save through importers. A few good examples are available, though.

One of the highest-reputed exponents of this type of music is the band, Dr. Feelgood. Despite solid successes on the club-and-university circuit in England, their Stateside career has heretofore been spotty, at best. Their first album, *Down on the Jetty*, was never released here. Their second, *Dr. Feelgood*, was, to high regard by reviewers but little response by radio programmers and record buyers. A U.S. tour didn't help, though they knocked many audiences out with their good-time swagger and the histrionics of guitarist Wilko Johnson. A third album, the live one, was slotted for U.S. release, but never issued. The fourth, *Sneakin' Suspicion*, should be out by now.

For my money, it's a wonderful album, up to the best they've done before. Several of the tunes are originals in a solid, blues-rock vein, and there are three fairly obscure oldies — Jerry Byrne's "Lights Out," co-written by Dr. John in 1959; Eddie Fontaine's rocking "Ain't Nothing Shakin' (But the Leaves on the Trees)," and Bo Diddley's "Hey, Mama, Keep Your Big Mouth Shut." Producer Bert DeCouteaux, an American whose reputation is in of all things *disco*, keeps things tight and to the point, and the musicianship is outstanding as an example of the genre — putting the album right up there with the Rolling Stones first album and the J. Geils Band debut.

Johnson, however, split the band after recording *Sneakin' Suspicion*, apparently in a snit after an argument concerning the inclusion of one of the ten tracks, "Lucky Seven." If you're a diehard Wilko fan, then consider yourself warned, but 99 per cent of the people



reading this, though, needn't worry. He'll be missed, and no doubt start his own fine band. In the meantime, *Sneakin' Suspicion* is an excellent example of what the Doctor can do.

Also British, and longer-established than Feelgood, is Dave Edmunds. An accomplished singer, guitarist, pianist, record producer, Edmunds has been making terrific singles and albums for nearly ten years; first as a member of a power band called Love Sculpture and then in various "solo" guises, in many cases providing all of the instrumen-

tal work himself through extensive overdubbing.

*Get It* is Edmunds' most recent album, about a year since the last, *Subtle as a Flying Mallet* — at least in terms of U.S. release. He's currently on Led Zeppelin's Swan Song label, supposedly because Robert Plant dropped by the studio one night and liked what he heard.

Small Wonder! The album is a microcosm of rock and roll from the mid-Fifties through the mid-Sixties, sometimes borrowed, some-

times realized their wa certain p the othe Sha Na that the then, in as well Edmu some se bassist any of a munds- hard-pr and whi the mos bum, is



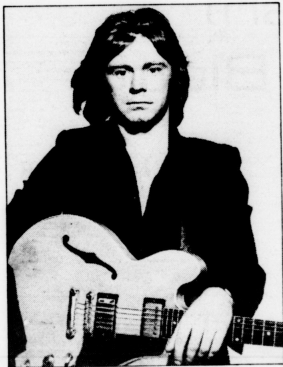
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times invented, and always faithfully realized. Like the other musicians who found their way into the piece, Edmunds lives a certain part of his life in the past — he, like the others here, isn't doing some grotesque Sha Na Na parody; rather, they share a belief that there was a lot of good music made back then, in a tradition that deserves continuing as well as preserving.

Edmunds plays all of the instruments on some selections. On others, he's joined by bassist Nick Lowe, pianist Bob Andrews, and any of a number of percussionists. But Edmunds' playing is so good that you'll be hard-pressed to tell which are band numbers and which are solos (a hint: "Git It," perhaps the most complex piece of music on the album, is Edmunds solo).



There are a number of vintage rockers on

the album, mostly far from routine bar-band numbers and all worth hearing again. But one of the chief delights is hearing how Edmunds and Lowe have captured that particular Fifties combination of naive and raunch evident on such titles as "I Knew the Bride (When She Used to Rock and Roll)." And Lowe's energetic "What Did I Do Last Night?" is a hell-bent-for-a-hangover number to end them all, forever. This album comes about as close to indispensable as an album can; as an extra bonus, it includes fourteen titles in an exhibit of generosity atypical of any record company in the last several years.

Among the early British blues-rock bands, the most important were the Rolling Stones and the Animals, if only because their music became the best-selling example of the genre. Stone Brian Jones once said that Animals lead singer Eric Burdon was the best lead singer of any band, a sentiment with which Burdon was always ready to concur.

Following their break-up, largely through attrition as each original member left to pursue his own projects, the Animals crept into oblivion. Today, they aren't given their due as important figures, if only because everybody's simply forgotten them. Nevertheless, the Animals did get "House of the Rising Sun" on the charts, and they enjoyed a number of other hits during their somewhat limited time together.

Burdon went on to drop too much acid, form and name War, and record songs like "Monterey," "Sky Pilot," and "They Can't Take Away Our Music" (which, in Burdon's case, "they" eventually did). Guitarist Hilton Valentine embarked on a solo career and disappeared. Pianist Alan Price began his solo career singing Randy Newman songs, did some film scores, and became a beloved figure in British pop music. Bassist Chas Chandler discovered Jimi Hendrix and pro-

duced many of his better albums. Drummer John Steel disappeared even more quickly than Valentine, and was for a while working as Chandler's assistant.

Well, here it is 1977, and the Animals have re-formed, none of them having anything better to do. The album is titled *Before We Were So Rudely Interrupted*.

The tunes are for the most part blues or blues-based songs from the Fifties and Sixties — Percy Mayfield's "Please Send Me Someone to Love" and Bob Dylan's "It's All Over Now, Baby Blue" being typical examples. In addition, there is a version of Jerry Lieber and Mike Stoller's "Brother Bill (the Last Clean Shirt)" that sounds like something by the Coasters that didn't make it, Jimmy Cliff's overdone "Many Rivers to Cross," and a slowed-down version of Sanford Clark's 1959 "The Fool" with a loping guitar riff taken from that record which in turn was lifted from "Smokestack Lightning."

"But is the album any good?" you ask. Well, to be truthful, there's probably more to be said for the band's good intentions than the realization. They play well, but seem to lack inspiration and the kind of spirit that imbued their earlier records. On the other hand, the album is far from bad, and where else are you going to find this kind of music these days?

Across the Atlantic and back home, we find solid Fifties rockers on the East and West coasts.

Robert Gordon is from Washington, D.C. Don't know how old he is, but he sounds as though he was paying attention when the Sun label out of Memphis was releasing singles by Elvis Presley, Carl Perkins, Billy Lee Riley, and Jerry Lee Lewis every couple of weeks. Linc Wray is an original rocker, his "Rumble" being one of the great instrumentals of the era. Much of his talent is shrouded in legend; simply put, his subsequent records

weren't all that impressive, though he maintained a kind of fame for his live playing. Wray's recent albums have been of, shall we say, varying quality; the only one to be an absolute rocking blockbuster, *Linc Wray's Rumble*, did no better than any of the others, on which he affected a kind of folksy, down-home style that was a real bore to anybody expecting kicking rock and roll.

Gordon and Wray are good for each other. Gordon likes to sing the oldies, Wray loves to play them, and both do so with complete authority. There are two Billy Lee Riley tunes included, "Red Hot" and "Flying Saucers Rock and Roll," that have most of the virtues of the originals intact. "Summertime Blues" and (again) "The Fool" don't fare so well, simply because they're comparatively well known in their original recordings, and nothing much is gained here. A Gene Vincent ballad, "I Sure Miss You," is sweet as all-get-out, and there are a number of idiomatically correct originals. Good stuff here; a worthy companion piece to the Dave Edmunds album.

Out in Los Angeles' San Fernando Valley, Ray Campi teaches an English class by day, and rocks and rolls at night, on weekends, and on vacations. He and his Rockabilly Rebels are semi-regulars at the Palomino in North Hollywood, have headlined the Armadillo World Headquarters in Austin, and even occasionally play on the bill with punk bands. If nothing else, they've plenty of nerve!

They've got plenty else, and most of it centers around their intent to bring old time rockabilly to the masses, and to perform it as straight as possible. Since true rockabilly is performed with a kind of hellfire spirit, when properly done the entertaining takes care of itself — Campi jumping astride his bass fiddle, guitarist Rollin' Colin Winski putting

(Continued on page 14)

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# The Man In the Star Wars' C3PO Is (British) Flesh & Blood

BY DEL PORTER

**A**nthony Daniels is having to adjust to fame. Fortunately, though he has reached several milestones, his coming-out has been relatively slow. He is a star (folk-billed) of what may well become the largest-grossing film of all time. He has appeared on the cover of *People*. And yet he can walk down the street un-molested. When he enters a shop and is recognized, he is genuinely surprised, for very few of Daniels' greatest fans have seen his face.

What they have seen, of course, is Daniels in a heavy, plastic-and-metal suit, that adds a couple of inches to his 5'7" and just about doubles his weight. In that suit, Daniels plays C3PO, one of two "robots" which, in the opinion of many, go a long way toward stealing *Star Wars*. When the competition includes interplanetary battles, fantastic monsters and Sir Alec Guinness, that's no pretty theft.

Daniels is virtually unknown to U.S. audiences, though he is well established as a radio and stage actor in his native England. In fact, he's better known there for his BBC appearances than for *Star Wars*, which won't open in London until next year.

Daniels was in Los Angeles a few weeks ago, lining up some commercial assignments and making a few appearances to promote *Star Wars*. For one, he placed his — or C3PO's — footprints in the forecourt of Mann's Chinese Theatre. He was sitting at his hotel, away walking distance from the Westwood theatre where *Star Wars* was lining audiences around the block, when *Empire* and *Caught up with him*.

Whatever one might expect Anthony Daniels to look like, he doesn't. He's certainly nothing like the scrawny, tall, polished C3PO, he's medium height and dark haired. No wonder he's not recognized on the street. In London, where he lives, Daniels might be mistaken for a young businessman. Which is not surprising, as that's what he was on his way to being before taking up drama school and winning a competition that gave him an acting job with the BBC.

Daniels' manner is rather more like that of the nervous, over-polite C3PO, though Daniels would deny the resemblance totally. He finds the character humorous, though

possibly not so much so as American audiences do. Here, the rather prim Englishman, often a butler, has long been a film comedy stereotype — Edward Everett Horton made a career of playing such characters, and there were other actors consistently cast in similar roles. In England, he's seen a stock figure, just someone who might work for the Marquis next door.

Daniels became involved in *Star Wars* after a good deal of preliminary work had been completed. Which is, he says, what convinced him to take the part.

"My agent called me one day, and told me that there was a film part available. When she told me the part was that of a robot, I replied that I was not remotely interested. I am a classically trained actor, with something of a reputation as a character actor in metal suits would have done nothing for my reputation or career. And besides, science fiction is not really my thing."

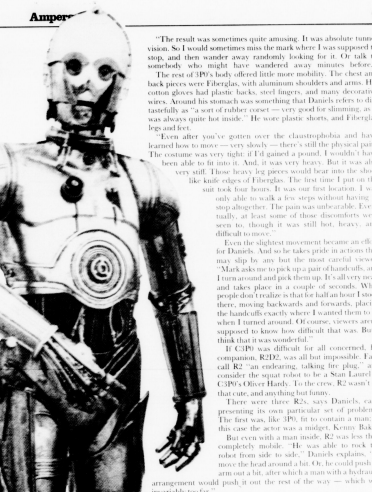
"But she told me something about George Lucas, and suggested that I meet with him anyway. When I got to George's office, I saw that on every wall there were stunning artists' impressions of scenes from the film, done by [production illustrator] Ralph McQuarrie. George and I got to talking about them, and spent more than an hour. Of course he'd been involved in the project for months; many of the ideas in the illustrations had been his to begin with. Yet when he explained them to me, George was as excited as if he was serving them the first time. When he explained the C3PO part to me, I realized that it could and would be very interesting. We talked some more, and that's how I got the part."

Working on the *Star Wars* set was something of an adventure in itself, Daniels says. There were dozens of script changes, resulting in parts being considerably shifted from what the cast had been led to expect. For a while, Daniels says, Lucas was planning to call the film *The Adventure of Luke Skywalker*. Fortunately, better judgment took hold, and the main character's last name was changed to "Skywalker" — at least slightly less scary — and the film title took its present form. Lucas made his decision to kill off Alec Guinness' character halfway through

# Fiberglass Mask

"The result was sometimes quite amusing. It was absolute tunnel vision. So I would sometimes miss the mark where I was supposed to stop, and then wonder why somebody was looking for it. Or talk to somebody who might have wandered away minutes before."

The cost of C3PO's body offered little more mobility. The chest and back pieces were fiberglass, with aluminum shoulders and arms. His outer gloves had plastic backs, steel fingers, and many decorative wires. Around his stomach it was something that Daniels refers to humorously as "a sort of rubber cover — very good for slimming, as it was always quite hot inside." He wore plastic shorts, and fiberglass leg and feet.



Even after you've gotten over the claustrophobia and have learned how to move — very slowly — there's still the physical pain. The costume was very tight if I'd gained a pound. I wouldn't have been able to fit into it. And, it was very heavy. But it was also very stiff. These heavy, big pieces would heat into the shoes.

Like knife edges of fiberglass. The first time I put on the suit took four hours. It was not too hot, but it was only able to walk a few steps without having to stop altogether. The pain was unbearable. Eventually, at least some of those discomforts were seen to, though it was still hot, heavy, and difficult to move.

Even the slightest movement became an effort for Daniels. And he takes pride in actions that may slip by, but the most careful viewers "Mark asked me to pick up a pair of handoffs, and I then moved and pick them up. It's all very neat, and takes place in a couple of seconds. What people don't realize is that for half an hour I stood there, moving backwards and forwards, placing the handoffs exactly where I wanted them to be when I turned around. Of course, viewers won't supposed to know how difficult that was. But I think that it was wonderful."

If C3PO was difficult for all concerned, his companion, R2D2, was all but impossible. Fans call R2 "an enigma, talking but plain," and consider the robot to be a Star Lineer to C3PO. Over time, in the crew, R2 can't talk that one, and anything but funny.

There were three R2s, says Daniels, each performing its own particular set of problems. The first was, like C3PO, in to contain a man; in this case the actor was a singer, Kevin Baker. But even with a man inside, R2 was less than completely mobile. "He was able to rock the robot from side to side," Daniels explains, "so move the head around a bit. He could pull an arm out a bit, after all he's a man with a hydraulic arrangement pushed in on the rest of the way — which was invariable for R2."

The second R2D2 was a totally vinyl shell, pulled by a lengthy cable. It's the model that is seen on, when R2 and C3PO are crossing the desert. What is seen is the cable leaving every so often.

The third R2 was radio controlled. In an operator standing a few feet away with remote-control transmitter. "I think that there must have been a lot of interference on the set from walkie-talkies that the crew were using for communication. And they were using the remote-control R2, headless, that were walking in the background."

It was like a letter, guessing what R2 was going to do. Generally, though, it was the opposite of what it was supposed to. It was supposed to go left, R2 would go right — and often into it. Other times, he'd walk into a wall."

In the great effort of all concerned, *Star Wars* technicians have since come up with a fourth R2, one that works accurately by remote control. This is the model used for personal appearances, and would presumably be featured in any *Star Wars* sequel.

And what of *Star Wars*, says Daniels? "I was originally that. It has been approached." But would he be interested in such a project?

"I can't honestly say that I would be anxious to repeat the physical hardship that went on throughout the project. On the other hand, it would probably be possible now to construct a C3PO suit that would look like the old one, but which would be more comfortable to wear and easier to move around."

And what about money? Is that a major consideration?

"It was never too good an imagination, that's what I have an agent. On the other hand, I don't want the producers to think that I'd do the part for practically nothing — a second one. But really, the most important thing for an actor is to be working."

Daniels pauses, and smiles with a slightly evil sweetness.

"Have I made myself clear?"

Del Porter's first appearance was in *Kevettes*, the Capitol Record Club magazine catalog, back in 1962. He hasn't looked back since.



# Here We Go Again...



**Taj Mahal**  
*(B.S., Human Geography, University of Missouri)*  
 "I know where you want it can be one of the best places you can be at that gives you a life. It's a fantastic opportunity to meet and communicate with people from everywhere."

**Frank Zappa**  
 "The Commons"

**Michael Don Barre**  
*(Law major, Alabama)*  
 "College is where you stop doing it by yourself and start doing it with other people."

**Rita Coolidge**  
*(B.S., Art, Florida State)*  
 "I went to college because my parents wanted me to. I guess I figured social studies is the most because you're around people from everywhere and you can learn about each other."

**Jackie Fox**  
*(Former student with the Bonanza, now attending Fresno College, Los Angeles)*  
 "I want to go to law school and then try my hand at personal management. But right now I'm enjoying the leisure of spending time with real friends instead of 'groupies'."

**Paul Michael Chavir**  
*(B.A., Art, Tulane University, M.A., Acting and Directing, Boston University)*  
 "I'm a firm believer in college and college education. Every year I thank myself 'Should I quit college and try acting in New York?' and each year I'd stay in school, which I think was ultimately to my advantage when I finally did get to New York."

**Tom W.**  
 "To be and to swing"

**AJ Jarman**  
*(M.A., Psychology, University of Iowa)*  
 "College? Then OK. But you don't need one."

**Artis R. Knoll-Perkins**  
*(B.S., English, Pomona College; M.A., History [Richard Schickel], University of California, Los Angeles; Pomona College)*  
 "I look on college as an important part of growth, which is vital for human beings. The value grows through the full life. Its particular significance being the fact that it's a concentrated exposure to a variety of experiences (e.g., Milton, Blake, Tolstoy, whatever) that you probably cannot see on your own unless you're Eric Hoffer or Saul Friedlander or Will Langford. Most of us need to be showed into anything new in those days, and maybe that's why college was in result an inefficient machine that it was not being fully explained. I hope colleges today instill the desire to be that in the case of, they don't, the colleges aren't to blame; the fault lies in the values that we control have already stamped on the students."

**Woody Allen**  
 "I was expelled from college for cheating... with the dean's wife."

**Gordon Lightfoot**  
 "College is great because it paves the road to the future. Where would the music industry be today without educated people?"

**Emmylou Harris**  
 "I want. I want. I want."

**Annan Williams**  
*(Drama major from B.A. in Education, California State University at Los Angeles)*  
 "Education can put you in the position where the only way out is to think."

**Flo and Eddie**  
 "We're college dropouts. As dropouts, we ask for everyone to stay in school so they don't wind up like us. We spent most of our time in the student union building."

Back on campus. An annual migration as inevitable as death, taxes and those Sears Roebuck "Back to School" ads. One more chance to do better, to prepare yourself for life, to make yourself a more astute, mature and valuable person, you bet. And maybe get laid more than you did last year.

Books, books and its boom-buzz, as surely no one ever said. To commemorate this active flight to the halls of learning, or at least the halls, we'd like to remind you that lots of people who are rich and famous never went to college. A few did, it's

true, and we've asked several of each kind to remark on the value of higher education. Those who graduated college, you'll notice, say more and aren't as funny as those who didn't. This probably doesn't mean anything.

# On The Screen

## Back Court Cinderella



Robby Benson: *Rocky Goes to College*

ONE ON ONE, directed by Lamont Johnson, starring Robby Benson and Annette O'Toole.

Just a few years ago youth movies were full of mindless young actors with grim faces and glazed eyes dashing about in fast cars, usually ending up in or under acres of crushed metal. *Dirty Mary, Crazy Larry; The Van; Macon County Line* and their ilk were churned out for drive-ins where nobody watched the movie much anyway.

But such clear delineations are disappearing; what with the success of *Rocky* and *Star Wars*, you can't tell a youth movie from a serious adult film . . . a not unsettling development. These two films have already affected, if not the way movies are made, certainly the way they end. Good will triumph, make no mistake . . . until someone makes a blockbuster hit with a chilling finale. Then every movie will end badly for awhile, until it starts all over again. Meanwhile, we're in for some cheerful fairy tales and awful hokum.

*One on One* is undeniably another fairy tale, Cinderella in basketball shoes, but the awful hokum is happily absent.

Robby Benson plays basketball star Henry Steel who is recruited from his hinterlands high school by a hotshot jockstrap university obviously patterned on UCLA, down to the program-twisting Wooden-esque coach. Benson fails to live up to expectations, so the coach demands he resign his scholarship. Benson refuses, and thereby lets himself in for some real abuse, emotional and physical.

We've had a number of films in the past that showed us the senseless brutality of school athletics; that's not the point here. Benson never asks us to question why he plays. We must accept that basketball makes him feel good, and that's enough in 1977. The conflict is not between Steel and society, it's between Steel and his coach; if the philosophical edge is blunted, our emotional involvement doesn't seem affected at all; we cheer him on as if this could really happen.

Benson does his own basketballing, a combination of street fighter and flashy showoff, neither of which fits his bewildered baby face, but no matter. The love story is every bit as improbable — and wonderful — as Benson's basketball prowess. Annette O'Toole (seen previously in *Smile* and *The War Between the Tates*) is Benson's tutor, con-

temptuous of the jocks she is hired to push through academic subjects . . . until young Benson shuffles into her life like a collegiate Jimmy Stewart. Aw, shucks. It's terrific.

Benson co-wrote the screenplay (there go those comparisons with *Rocky*) with his father, Jerry Segal. Director Lamont Johnson, responsible for the excellent *Last American Hero* and last year's execrable *Lipstick*, has regained his taste and keeps a firm hold on a story that could have been corny. He also appears briefly in the film as Benson's "sponsor," handing over \$300 apiece for home game tickets just so Benson will have a little pocket money.

It's not surprising that UCLA and USC refused to allow *One on One* to film on campus, since it is not the most flattering portrait of university athletics. Instead the filmmakers shot in Colorado (no wonder the skies look so blue) and ended up with a winner, anyway.

Judith Sims

## No Ore in This Silver Mine

BETWEEN THE LINES, directed by Joan Micklin Silver, starring John Heard, Lindsay Crouse and Jeff Goldblum.

When director Joan Micklin Silver (*Hester Street*) and her producer husband Raphael D. Silver (president of an urban redevelopment and commercial building company) took the first screenplay of former Boston *Real Paper* reporter Fred Barron to Hollywood, the major studios, in a rare display of good taste and judgment, declined to finance or distribute it. Undaunted and unpoor, the Silvers used their *Hester Street* profits to independently finance *Between the Lines* which, so far, has won awards in the Dallas and Berlin film festivals and acquired several favorable reviews from East Coast critics.

We have it on good authority that we saw the same film as those mentioned above, but we sat through a very boring movie that seemed to last forever.

*Between the Lines* is, at least, unpretentious, but it fails to live up to its own minimal expectations. The story concerns the takeover of a Boston underground newspaper by established moneyed interests and the effect this has on the staff. And quite a

staff it is: the naive, earnest reporter in pursuit of his first big story; a jaded once-great reporter now churning out junk; a rock critic who acts as if he's a rock star; the oily, stuffy accountant (no stereotypes here); a former reporter, now an insufferable book writer; a photographer worried about losing her identity; a writer worried about losing her identity; and Michael J. Pollard, who hawks the paper when he isn't sleeping under the pinball machine. Although the film takes place in the present, it looks and sounds like 1967. With a little imagination, this could have been a real disaster movie . . . *Underground Newspaper '77*. At least it might have been funny.

Film critics are usually (and quite rightly) loath to damn low-budget, independent productions; such movies, such energy, should be encouraged in this studio-dominated, mass-market industry. The Silvers deserve our respect for making their films in spite of all the difficulties; if they only made better movies, they could have our gratitude and affection too.

J.S.

## Fonda Fetching as Fugitive

OUTLAW BLUES, directed by Richard T. Heffron, starring Peter Fonda and Susan Saint James.

There is hope for Peter Fonda yet. After so many years playing glassy-eyed and glassy-brained anti-heroes in fast cars, he is finally cast as an almost charming hero. He still is made to dash around on motorcycles, in cars and speed boats, but not once does he act world-weary, bored or stupid.

*Outlaw Blues* was written by B.W.L. Norton (*Cisco Pike*) and is a nice little story about two likeable young underdogs triumphing over the old blowhard bad guys and falling in love at the same time. A not unfamiliar theme. Fonda makes his singing and guitar-playing debut (which should not unduly alarm Waylon or Elton or Rory) as convict Bobby Ogden, from whom a song is stolen by big time country star Garland Dupree (played with slimy aplomb by James Callahan). After his release from prison, Ogden tracks down Dupree in Austin, Texas, a struggle ensues, and Ogden is in trouble again. He is later aided and guided by Susan Saint James as a former Dupree backup singer who becomes Ogden's manager, arranging visits to radio stations, performances and recording sessions, all one step ahead of the cops. Citizens (and movie audiences) cheer each escape.

Fonda moseys through all this with bemused detachment, sometimes flashing a winning smile; not much of an entry in the acting lexicon, but it sure beats Crazy Larry.

The chases are fast and cute, but a better director than Richard T. Heffron could have made the film move even when the actors were sitting still; a better actress than Saint James would have added a little fire, or even warmth, to a nicely written seduction scene; a better editor . . . well, never mind. It's pleasantly entertaining, and that's not so bad.

J.S.

Saint James and Fonda: *Sweet Duets* and *Mad Chases*





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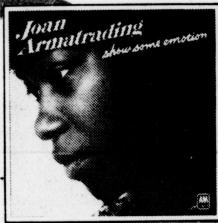
## — MODERN POETS —



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### SHAWN PHILLIPS

#### Spaced

A compilation of some of the finest unreleased works from the prolific songwriter and man with the four octave voice. His message to you? "In All Friendship & With All Love, May The Music Never Stop!"

## On disc

(Continued from page 7)

on a decent Elvis Presley imitation, guitarist Jerry Sikorski turning a backflip onstage, and so on. The music on *Born to Rock* is, like that on the other albums listed here, original and partially sadly-overlooked oldies. "Red Cadillac and a Black Moustache" (and doesn't that paint up a picture) must be one of the cleverest, catchiest tunes ever written; it's been recorded several times, and it's still never been a hit. Other tunes include Johnny Cash's "Get Rhythm" and "Folsom Prison Blues," Johnny Horton's "Honky Tonk Man," and a bunch more. All of the band save Campi are youngsters, about the age that the originators were when they began to take fire. Campi was once such an originator, though not much of a hitmaker, and he's taught them well. Recording was done in the record company founder's living room; quality is just good enough. Somehow, the idea of mixing rock and roll and polished studio technology sounds as contrary to nature as it did twenty years ago, when songs were cut on one or two tracks, and in three or four takes.

Todd Everett

### Sonny Stitt:

#### A Tribute to Duke Ellington (Catalyst)

Many years ago, Stan Getz recorded an immediately-classic album backed by a string section arranged and conducted by bandleader Eddie Sauter. This year, saxist Sonny Stitt recruited Sauter's long-time partner, Bill Finegan, for an album that's just as timeless. Part of this is due to Stitt's fiery playing, part is due to Finegan's classy and imaginative arranging, and part is due to a set of incomparable Duke Ellington-associated songs. Even when the material threatens to be a bit stale—and all of these tunes fall into the chestnut file—Finegan and Stitt manage to turn them into something fresh by discovering a new way to treat an old, old song. Here's a disc that's lovely, listenable, and exciting—all at once.

D.P.

### Woody Herman:

#### The 40th Anniversary Carnegie Hall Concert (RCA)

When Don Ellis first brought his big jazz band to the rock dance halls—Fillmore East and West and such—the sound came as a revelation to many members of the audience. Now, most major colleges and a good many secondary ones boast fine stage bands; this kind of music is hardly a novelty any more. Economics, though, make it so hard to keep fifteen or more men, plus crew, on the road that there are relatively few such crews making the concert-dance circuit. Woody Herman has been doing so since the mid-Thirties, usually with a large, young group. A number of Herman alumni join their leader and his current band for this exquisite two-disc album, recorded at Carnegie Hall last year. The personnel reads like a jazz hall of fame: Stan Getz, Zoot Sims, Jimmy Giuffrè and trumpeters Conte and Pete Condoni are just a few of the better-known names. Arranger Ralph Burns, heard on piano, went from the Forties Herman band to work on Broadway musicals and score films, including *Cabaret* and *New York, New York*.

Included here are new readings of vintage Herman material including "Apple Honey," "Four Brothers," "Bijou," and "Caldonia," plus new charts of Hall and Oates' "She's Gone," Aaron Copeland's "Fanfare for the Common Man," and Freddie Hubbard's "Crisis." This is fun, hard-charging, and as accessible as jazz is ever going to get.

T.E.



### Sammi Smith:

#### Mixed Emotions (Elektra)

Among the most underrated of country singers, Sammi Smith is one of the few to consistently demonstrate a sense of humor. She can also interpret a heart song with the very best—listen to Sammi's version of "Loving Arms," "A Woman Left Lonely," and "I Can't Stop Loving You" and you'll hear new, definitive readings.

Lynne Manor

### The Tim Weisberg Band

#### (United Artists)

Evidently tired of being jazzy and intellectual, flutist Tim Weisberg has gone out-and-out commercial and hired Allman Bros. producer Johnny Sandlin—who promptly turned the Tim Weisberg Band into something resembling Sea Level. What he's done, chiefly, is tighten things up a bit, add a few musicians including Chuck Leavell and the Tower of Power horn section, and persuade Weisberg to play something familiar for the radio programmers. The well-known tune is "Mercy, Mercy, Mercy," the "Honky Tonk" of the Sixties and a fine addition to anybody's album. The rest, all new stuff, holds up too, making this a nice album to relax to.

Del Porter

### The Chieftains:

#### Live (Island)

Saying that the Chieftains are Ireland's foremost folk ensemble is a bit like saying that Sven Asmussen is the best jazz fiddler in Sweden: you won't get any arguments, but who cares, either? Mention that the members are virtuosi on instruments like the uilleann pipes, bodhran, and tin whistle doesn't necessarily add much to the recommendation. Adding that the group sports a couple of fiddle players helps, though neither of them is any too anxious to saw out "Orange Blossom Special." How about saying that this is the kind of music that Fairport Convention and that lot took at least half their inspiration from, presented in well-recorded-and-selected live performance and with witty informative introductions by leader Paddy Maloney? And that they do "Irish Washerwoman," but hide it under another, more authentic, title? We're not here to offer a musical education course, but neither do we mind turning our friends onto something that might widen their horizons a bit—if it's entertaining as well. If you're a fan of baroque and renaissance music, you'll likely find this album especially enjoyable.

T.E.







Lester Young

## There's a great, spinning whirlpool of good jazz records funneling into the marketplace today — more than there has ever been before in the 50-year recorded history of this most vital native American art form.

Small labels like Muse, Inner City, Concord, Catalyst, the venerable Contemporary, etc., and slightly larger ones like Pablo and ECM, are steadily releasing solid, straightforward jazz by topnotch American and European performers of many styles and ages. Major record companies are having marvelous success with pop-oriented jazz from such as Herbie Hancock, Chick Corea, Weather Report, and Maynard Ferguson, and are even slowly opening (or reopening) their hearts and their recording studios to purer versions of the music. And — maybe most importantly of all — a few companies are making use of the vast resources of the jazz past and producing generous numbers of newly-packaged and (usually) well-documented reissues. Some of these feature a single artist — Art Pepper, Lester Young, Thelonius Monk, et al. — while others concentrate on a

time and a place (Savoy's *Black California* or *The Changing Face of Harlem*) or a musical instrument (Verve's *Masters of the Jazz Piano*); many of the reissues contain alternate takes of particular tunes, or material that has never been released in any form; and the vast majority of them are budget-priced two-record sets — "twofer" to the trade.

"The value of reissues," says Bob Porter, "is to put music into perspective. It takes a great deal of perception to appreciate a lot of this kind of music when it first comes out; hindsight is a great tool in evaluating it."

Porter should know what he's talking about. He is the producer (and all-around boss) of the best and most conscientious of the reissue programs — Arista's Savoy series. (Arista also releases plenty of good new jazz, incidentally — much of it from the fine English label, Freedom.)

## The Savoy Jazz Shuffle

BY COLMAN ANDREWS

Porter is a robust, all-American-looking gentleman, born in Boston and raised in Southern California. Someone gave him a Woody Herman record for his 11th birthday; later, he recalls standing in a record shop trying to decide whether to spend his \$3.50 for a new Elvis album or for a live Benny Goodman recording; he finally chose the latter, and his musical fate was sealed.

When he was 19 or 20, Porter says, he wrote to Bob Weinstock at Prestige Records — one of the most tenacious, prolific, and important of the pioneer jazz labels — suggesting that the company should record some of the West Coast "soul jazz" that was current then in California. Weinstock replied by asking Porter to write some liner notes for an album by tenor-player Eddie "Lockjaw" Davis; Porter has been involved professionally in the record business ever since.

Two years ago, Porter wrote a story about Steve Backer, the man in charge of jazz releases for Clive Davis' newly-formed Arista Records. "Backer mentioned that Arista was thinking of acquiring the Savoy catalogue, which included all kinds of good jazz, R&B, blues, gospel, and rural music. I was very interested, I told him. So when the sale happened, Backer asked me to look at what they had acquired. I found that the amount of material was incredible; the issued masters were just the tip of the iceberg. There were all kinds of tapes and stacks and stacks of acetates representing music that had never been released on albums, or never been released at all, including artists like Lester Young, Howard McGhee, Don Byas, and John Coltrane.

"That's the main thing that separates Savoy from the other reissue series — there's so much that just has never been available

except on 78's. Savoy is really, in all honesty, the pacesetter in the reissue business today. There's nothing schlock about it. We put all the credits on the back of the album so the buyer knows exactly what he's getting, we don't use phony stereo, we get the best liner notes we can, the best research and overall packaging. And it's paying off. Fifteen to 20 percent of our reissues have sold over 10,000 copies — which is considered successful for material like this — and the first Charlie Parker LP has sold 30,000 and is still moving."

Although Arista isn't exactly depending on the Savoy program to support the company, royalties are being paid on all releases. This is particularly unusual (though not quite unique) for a re-release series, as musicians in the old days were often paid a flat fee for their services, with further royalties not legally mandatory. It's simply a good-will gesture to the musicians or their estates.

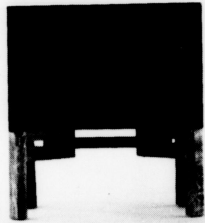
Other reissue series suffer sometimes, Porter believes, either because they don't own enough good material or because higher-echelon record company executives aren't sufficiently committed to the programs. "Prestige/Milestone just doesn't have that much that hasn't been released or already rereleased. RCA has plenty of material, but they seem to have a corporate purge every three or four years, and their Bluebird series is in an uncertain state right now. On the other hand, Columbia's Contemporary Masters series, which they've just announced, has blockbuster potential. I'm not sure what's happening with United Artists' Blue Note reissues. I don't think they really have the right people over there. That's too bad, because they have probably the most material deserving reissue of anyone — Blue Note itself, which is maybe the single best jazz catalogue there is, Dick Bock's labels, Alladin-Imperial, Sue, Alan Douglas' UA issues, and so on. They have incredible potential."

The recent commercialization of jazz doesn't bother Porter: "The fact that jazz of any kind is getting popular is helpful to all of us. A lot of times, record company executives don't know Pharoah Saunders from Jack Teagarden — but they know how to look at sales figures, and they know jazz is happening. And they don't really know what makes a successful jazz record, so they're willing to try a lot of different things."

Savoy's newest release, out this month, includes single albums by Charles Mingus and Art Blakey, and one called *Kenny Clarke Meets the Detroit Jazzmen* (who are Pepper Adams, Kenny Burrell, Tommy Flanagan, and Paul Chambers). The "twofer" includes a 1947 Dexter Gordon/Wardell Gray jam session with Sonny Criss, Howard McGhee, Hampton Hawes, et al.; a second volume of *The Changing Face of Harlem*, featuring people like Nat "King" Cole, Herbie Fields, Stuff Smith, Pete Brown, and Illinois Jacquet; and a collection of all the records blues shouter Big Joe Turner made for the National label, including seven previously unissued tracks, two of which, with pianist Pete Johnson, are not even listed in discographies. "There are no alternate takes on this one," says Porter, "but there are some examples of the same tune recorded at different sessions — and Joe never sings anything the same way twice."

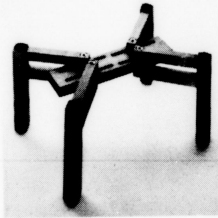
In December, Savoy will release a double album by the seminal R&B group, The Ravens, and in the spring they plan a second California R&B album, heavily weighted with Little Esther and Johnny Otis. "After that," says Porter, "we may try some blues and rural stuff. Savoy has got a lot of it. In fact, Savoy has got plenty of everything."

Colman Andrews is a gentleman and a scholar with a keen palate for wine, food and all that jazz.



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# In Print

## Chamber Pieces

John Sanford is one of the best makers of stories in America today, and one of the least known. His "personal history" of the United States, *A More Godly Country*, was well-received when it appeared in 1975, and sold modestly well; his novels — he has published eight — have been praised by such as Carl Sandburg, William Rose Benét, and William Carlos Williams. Yet Sanford had to print his chef d'oeuvre, *Man Without Shoes*, at his own expense, and he remains virtually unmentioned in major works of American literary criticism, meagerly represented in our libraries, and almost unknown among even the most conscientious readers of American prose.

His neglect is inexplicable. His craft is sturdy, his concerns are vital ones, and he is one of the most profoundly American of American authors in our time. He has a terrifyingly accurate ear for plain talk, a deep and honest (if un sentimental) regard for the land itself and the things that grow on it, and a genuinely poetic vision of the historical and social continuity of his (our) country. His themes are frequently revenge, obsession, integrity, and honor — all in peculiarly native incarnations. His characters are real folks.

Sanford's most recent book, and a first-rate one, is *Adirondack Stories* (Capra Press, \$10), a thin and handsome volume of short pieces inspired by the author's sojourn in the Adirondack Mountains in 1931, in the company of his friend Nathanael West. The stories themselves were written in 1932 and 1934, but are fresh and strong today. They are "tales," really — told almost as they might be told on long, unfurling rural nights before a fire or an iron stove. They're dense, compelling stories, with atmosphere you can breathe. One of them, "Adirondack Narrative," about a tentative, mismatched flirtation between a vacationing New York salesman and "one of the nicest girls in Warren County," is a nearly perfect piece of writing. It belongs in anthologies of the "best" American short fiction of the century, along with "The Girls in Their Summer Dresses" and "They Shoot Horses, Don't They?"

Sanford has all the attributes of a master — except, perhaps, alas, the following a master deserves.

Also from Capra Press, a small outfit in Santa Barbara which specializes in what might be called "chamber pieces" by modern writers (and which produces them quite beautifully), is *The Blue Train* by Lawrence Clark Powell (\$10). Powell is best known as an essayist and a regional (Western) historian, and as the former director of the UCLA library; *The Blue Train*, billed as a novel but actually a collection of five vignettes, each of them about a woman and each having some connection with the train station in Dijon, was written by Powell in 1941 and was based on the time he spent in that French city as a medical student. This is the first publication of the vignettes, though Henry Miller liked them enough in 1943 — in a letter to the author used here as an afterword — to call *The Blue Train* "the only book by an American which deals with *les amourettes* and gives to these little passing loves the proper frame and fragrance."

Well, maybe so. But the book is a very youthful one (despite the fact that Powell

rewrote it in 1966 and revised it in 1975), and the young narrator sounds selfish and clumsy, and strangely distant from the French sensuality he describes so earnestly.

Colman Andrews

## Hollywood Reported

Since Woodward and Bernstein brought down a government with their relentless investigative reporting, journalism has become one of the most respected and sought-after professions, and practitioners of the ancient art see themselves as a combination of the Lone Ranger and Ralph Nader. In a world of confusion, the person with the true story is King.

The seductive lure of the inside story wasn't lost on a young New York journalist named Marie Brenner who came West to Hollywood to provide the very thing she found absolutely missing from glitter gulch: investigative reporting. After a few short months spent attending parties, interviewing principles and trying to get a handle on the Byzantine workings of Hollywood, Marie went back to New York, declaring Hollywood would not allow a truly free press to exist.

She took her notes with her and turned them into magazine pieces for publications like *New Times* and *New York*. Now that collection of essays appears in a book titled *Going Hollywood* (Delacorte), and the work reveals Brenner as an insightful, deft writer whose only fault was that she wanted to move too quickly, too fast.

Her summation of current Hollywood as a city obsessed with making deals rather than movies is right on target and her choice of words is thankfully devoid of the sycophantic tone taken by too many journalists who cover Hollywood. Particularly outstanding were her short-story-like essays on the Woman Executive in Hollywood and Ali MacGraw.

*Going Hollywood* makes fascinating reading. Brenner caught a number of people off-guard, and she quotes mercilessly. In fact, one wonders if her sources knew they were in the presence of an on-the-record reporter. It's too bad Marie Brenner gave up on Hollywood; the town and its industry need more reporters who are able to walk that delicate line between catty and candid.

Jacoba Atlas

## Chicago Journalism

*Done in a Day*, edited by Dick Griffin and Rob Warden (Swallow Press, \$7.95), is a collection of columns, feature stories, and reportage culled from *The Chicago Daily News*. Ben Hecht, Carl Sandburg, George Ade, Finley Peter Dunne, and Eugene Field are represented, as are latter-day writers like Nicholas Von Hoffman and Mike Royko. The pieces, drawn from a century's worth of the *News*, cover "War," "Learning," "Life and Death," "Money," "Sport," and seven other matters of concern to newspapers and their readers — and cover these matters with humanity and a lot of style. The *News* has always published good writing — the legendary Henry Justin Smith, in his days as managing editor, quite openly hired *writers* instead of newsmen — and this anthology contains a lot of it.

C.A.

# On Tour



Randy Newman, Universal Amphitheatre, Los Angeles, August 23, 1977

Randy Newman plays the reluctant performer, coming out with an album only every few years and a personal appearance schedule that's at least as erratic. But Newman plays many roles, all of them convincingly enough that one wonders if his hesitation comes from stage fright, lack of productivity, or simple laziness.

Of course, he's become a cult figure. This fall, Newman begins what is for him, an extensive tour — covering 30 cities. What he'll be singing and playing was previewed last month in Los Angeles.

Newman is an intellectual masquerading as a buffoon; a serious musical scholar, whose scores reflect a sound knowledge of contemporary classical and theatrical music, passing himself off as a somewhat bumbling, well-intentioned amateur.

His songs, all originals, reflect pathos ("I Think It's Going to Rain Today"), hope ("He Gives Us All His Love"), sarcasm ("Short People Got No Reason to Live") and a combination of all ("Davy the Fat Boy"), with an occasional dollop of sardonic kinkiness ("You Can Leave Your Hat On").

Much of his humor, both in his songs and patter in between, is so dry that at any given time as many of the crowd are likely to be missing the joke as getting it, and sometimes reading one of Newman's straighter pieces ("Texas Girl at the Funeral of Her Father") as some sort of gag.

Many of the songs performed from Newman's *Good Old Boys* are particularly ambiguous in that respect: is he laughing at the proud "Redneck," or having a sideswipe at their detractors? Either way, it's interesting and presented as a valid piece of music.

For the occasion, Newman performed several songs backed by a 50-piece orchestra conducted by his uncle, Emil, but the pieces he performed solo, backed only by his own piano, came off better; that's the way he'll be travelling.

Is Randy Newman a rock and roller? Years ago, when he started making club appearances, he included two vintage tunes in his set: Fats Domino's "Blue Monday," and Arthur Alexander's "You Better Move On." He performed them knowingly and affectionately. Before too long, though, he discontinued the two songs. Why? "Because everybody in the audience thought that they were my songs, and I didn't want to take anything away from the originals."

Lynne Manor

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Minimum RMS Power Output Per Channel	12 watts (8 ohms)	16 watts (8 ohms)	8 watts (8 ohms)	15 watts (8 ohms)
Power Band Width	40-30,000 Hz	20-20,000 Hz	40-20,000 Hz	20-20,000 Hz
Total Harmonic Distortion <i>(smaller is better)</i>	0.8%	0.5%	1.0%	0.8%
FM IHF Sensitivity <i>(smaller is better)</i>	1.9 Microvolt 10.7 dBf	2.5 Microvolt 13.2 dBf	2.5 Microvolt 13.2 dBf	2.5 Microvolt 13.2 dBf
FM Stereo Separation <i>(larger is better)</i>	40 dB	38 dB	35 dB	33 dB
FM Capture Ratio <i>(smaller is better)</i>	1.0 dB	3.0 dB	1.5 dB	2.5 dB
FM Selectivity <i>(larger is better)</i>	60 dB	50 dB	60 dB	50 dB
Cassette Tape Deck Tape Frequency Range	Front-loading non-Dolby* CrO <sub>2</sub> : 40-14,000 Hz Low Noise: 40-12,000 Hz	Dolby* Front-loading CrO <sub>2</sub> : 30-14,000 Hz Low Noise: 30-11,000 Hz	Dolby* Front-loading CrO <sub>2</sub> : 40-14,000 Hz Low Noise: 40-13,000 Hz	Dolby* Front-loading CrO <sub>2</sub> Tape: 30-14,000 Hz Low Noise: 30-11,000 Hz
Speakers	10" 3-way Frequency Range: 45-20,000 Hz	8" 2-way Frequency Range: 50-22,000 Hz	8" 2-way Frequency Range: N/A	8" 2-way Frequency Range: 50-22,000 Hz
Record Changer	Moving Magnet Cartridge with damped cueing and 4-pole motor	Moving Magnet Cartridge with damped cueing and 4-pole motor	Moving Magnet Cartridge with damped cueing and 4-pole motor	Moving Magnet Cartridge with damped cueing and 4-pole motor
Suggested Total Retail Price <i>(Source: 1977 Stereo Review's Stereo Directory &amp; Buying Guide; Manufacturer's Suggested Retail Price)</i>	\$429.95	\$719.95	\$651.95	\$669.80

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## Bare Yourself

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University or College \_\_\_\_\_

Male  Female

1. What's your favorite kind of music?  
 Country  Rock  Soul  Jazz  Classical  
 Other \_\_\_\_\_

2. Which records have you bought recently?

\_\_\_\_\_

3. Which records do you plan to buy soon?

\_\_\_\_\_

4. Does your school have an on-campus record store?  Yes  No. If so, how often do you patronize it (include visits when you just browse)?  
 Never  
 Twice per month or less  
 Three or four times per month  
 More than once a week

5. Other than campus record stores, where do you usually purchase records?

\_\_\_\_\_

6. Do you read record reviews?  
 Yes  No. If so, do they influence your buying habits?  Yes  No.

7. Do you regularly read any of the following music oriented publications?

*Cream*  *Crawdaddy*  *Circus*  
 *Billboard*  *Phonograph Record*  
 Local newspaper entertainment guide

Other \_\_\_\_\_

8. Do you regularly read any of the publications listed below?

*Playboy*  *National Lampoon*  *Time*  
 *Newsweek*  *Psychology Today*  *Rolling Stone*

Other \_\_\_\_\_

9. Do you subscribe to any of the publications listed in questions 7 and 8 above?  Yes  No. If yes, which ones?

\_\_\_\_\_

10. Which radio station(s) do you listen to during the school year?

\_\_\_\_\_

11. Which radio station(s) do you listen to during the summer?

\_\_\_\_\_

12. Do you own a stereo or hi-fi?  Yes  No. If yes, what brand?

\_\_\_\_\_

13. Do you own a radio or tuner?  Yes  No. If yes, what brand?

\_\_\_\_\_

14. Do you plan to purchase stereo or hi-fi equipment in the near future?  Yes  No.

15. Do you own a television set?  Yes  No. If yes, what brand?

\_\_\_\_\_

16. How much money do you spend in an average month on:

Records \_\_\_\_\_ Movies \_\_\_\_\_ Clothes \_\_\_\_\_ Auto \_\_\_\_\_

Books \_\_\_\_\_ Cosmetics \_\_\_\_\_ Concerts \_\_\_\_\_ (for pleasure)

17. How many days per week do you attend school?

\_\_\_\_\_

18. Did you attend summer school in 1977?  Yes  No.

19. Do you plan to attend summer school where you are presently enrolled?  Yes  No.

20. On the average, how many issues of your college newspaper do you read per week?

\_\_\_\_\_

## AMPERCHART

### ROCK

- 1 **Rumors**  
Fleetwood Mac/Warner Bros.
- 2 **Star Wars**  
Soundtrack/20th Century
- 3 **CSN**  
Crosby, Stills & Nash/Atlantic
- 4 **JT**  
James Taylor/Columbia
- 5 **Moody Blue**  
Elvis Presley/RCA
- 6 **Shaun Cassidy**  
Shaun Cassidy/Warner/Curb
- 7 **Foreigner**  
Foreigner/Atlantic
- 8 **Rejoice**  
Emotions/Columbia
- 9 **Going for the One**  
Yes/Atlantic
- 10 **I'm in You**  
Peter Frampton/A&M
- 11 **Commodores**  
Commodores/Motown
- 12 **Anytime... Anywhere**  
Rita Coolidge/A&M
- 13 **Superman**  
Barbara Streisand/Columbia
- 14 **Floater**  
Floater/ABC
- 15 **Right on Time**  
Brothers Johnson/A&M
- 16 **Little Queen**  
Heart/Portrait
- 17 **Robot**  
Alan Parsons Project/Arista
- 18 **Here at Last—Live**  
Bee Gees/RSO
- 19 **Exodus**  
Bob Marley & the Wailers/Island
- 20 **Book of Dreams**  
Steve Miller/Capitol
- 21 **Stevie Winwood**  
Stevie Winwood/Island
- 22 **Love Gun**  
Kiss/Casablanca
- 23 **Simple Things**  
Carole King/Capitol
- 24 **Live**  
Barry Manilow/Arista
- 25 **Star Wars & Other Galactic Funk**  
Meco/Casablanca

### RECOMMENDED RECENT RELEASES

- Livin' on the Fault Line**  
Doobie Brothers/Warner Bros.
- Foghat Live**  
Foghat/Bearsville
- Boats Against the Current**  
Eric Carmen/Arista
- Careless**  
Stephen Bishop/ABC
- Magazine**  
Heart/Mushroom
- Beauty on Back Street**  
Hall & Oates/RCA
- Flowing Rivers**  
Andy Gibb/RSO
- Simple Dreams**  
Linda Rondstadt/Elektra/3Asylum
- Luna Sea**  
Fire Fall/Atlantic

### SOUL

- 1 **Rejoice**  
Emotions/Columbia
- 2 **Floater**  
Floater/ABC
- 3 **Right on Time**  
Brothers Johnson/A&M
- 4 **Commodores**  
Commodores/Motown
- 5 **Platinum Jazz**  
War/Blue Note
- 6 **Maze**  
Frankie Beverly/Capitol
- 7 **Too Hot to Handle**  
Heatwave/Epic
- 8 **Go For Your Guns**  
Isley Brothers/T-Neck
- 9 **Something to Love**  
LTD/A&M
- 10 **In Full Bloom**  
Rose Royce/Whitfield
- 11 **Sweet Passion**  
Aretha Franklin/Atlantic
- 12 **Slave**  
Cotillion/Atlantic
- 13 **Shake It Well**  
Dramatics/ABC

- 14 **Let's Clean up the Ghetto**  
Philadelphia International All-Stars/Philadelphia International
- 15 **I Remember Yesterday**  
Donna Summer/Casablanca

### RECOMMENDED RECENT RELEASES

- Barry White Sings For Someone You Love**  
Barry White/20th Century
- Forever Gold**  
Isley Brothers/T-Neck
- Patti Labelle**  
Patti Labelle/Epic
- In Full Bloom**  
Rose Royce/MCA
- A Mutha's Nature**  
James Brown/Polydor

### COUNTRY

- 1 **Moody Blue**  
Elvis Presley/RCA
- 2 **Ol' Waylon**  
Waylon Jennings/RCA
- 3 **We Must Believe in Magic**  
Crystal Gayle/UA
- 4 **Daytime Friends**  
Kenny Rogers/UA
- 5 **To Lefty from Willie**  
Willie Nelson/Columbia
- 6 **Rabbit**  
Eddie Rabbit/Elektra
- 7 **Changes in Latitudes... Changes in Attitudes**  
Jimmy Buffett/ABC
- 8 **Dynamic Duo**  
Loretta Lynn & Conway Twitty/MCA
- 9 **Making a Good Thing Better**  
Olivia Newton-John/MCA
- 10 **Welcome to My World**  
Elvis Presley/RCA
- 11 **Til the End**  
Vern Gosdin/Elektra
- 12 **I've Already Loved You in My Mind**  
Conway Twitty/MCA
- 13 **Ramblin' Fever**  
Merle Haggard/MCA
- 14 **Kenny Rogers**  
Kenny Rogers/UA
- 15 **First Class**  
Mickey Gilley/Playboy

### RECOMMENDED RECENT RELEASES

- I've Already Loved You in My Mind**  
Conway Twitty/MCA
- Love Is a Game**  
Larry Gatlin/Monument
- Tattoo**  
David Alan Coe/Columbia
- I Love What Love Is Doing to Me**  
Lynn Anderson/Columbia

### JAZZ

- 1 **Free As the Wind**  
Crusaders/ABC/Blue Thumb
- 2 **Lifestyle**  
John Klemmer/ABC
- 3 **Life Line**  
Roy Ayers Ubiquity/Polydor
- 4 **Look to the Rainbow—Al Jarreau Live in Europe**  
Al Jarreau/Warner Bros.
- 5 **Friends & Strangers**  
Ronnie Laws/Blue Note
- 6 **Right on Time**  
Brothers Johnson/A&M
- 7 **More Stuff**  
Stuff/Warner Bros.
- 8 **Heavy Weather**  
Weather Report/Columbia
- 9 **FingerPaintings**  
Earl Klugh/Blue Note
- 10 **Staircase**  
Keith Jarrett/ECM
- 11 **Live! Lonnie Liston Smith**  
Lonnie Liston Smith/RCA
- 12 **Platinum Jazz**  
WAR/UA
- 13 **TW**  
Tim Weisberg Band/UA
- 14 **Phantasia**  
Noel Pointer/Blue Note
- 15 **Turn This Mutha Out**  
Idris Muhammad/Kudu

### RECOMMENDED RECENT RELEASES

- Serengeti Minstrel**  
Sonny Fortune/Atlantic
- Arc**  
Chick Corea/ECM
- Blow It Out**  
Tom Scott/Ode/Epic
- Night Wings**  
Stanley Turrentine/Fantasy

# IN BOTH EARS

## Quick, Watson The (Phono) Needle

There's a time-encrusted cliché to the effect that the best things in life come in small packages, with diamonds offered as proof. In that case, the cartridge with its diamond stylus enscathed on the end of the tonearm of your record player comes right within this category.

Of all the components in a high-fidelity system, the cartridge is the most neglected, the least understood. This is a strange situation, since the kind of music supplied by your hi fi depends directly and most often on the phono cartridge. Phono records represent our prime music source, taking precedence over tape and broadcasts, so overlooking the cartridge is a sound tactical error.

The cartridge is just one member of a strange family called transducers, devices that change one form of energy to another. This makes the cartridge first cousin to a storage battery, a steam generator, a loudspeaker, a microphone and a solar cell.

In following the grooves cut into your phono record, a diamond stylus (your grandfather called it a needle) can wiggle back and forth as much as 20,000 or more times per second. This mechanical belly dance moves a tiny cantilever to which is attached a coil, a magnet or a small bit of iron, depending on the design of the cartridge. The coil, magnet or iron, in motion produced by the movement of the stylus, helps produce a tiny electrical voltage which corresponds in every respect (or which should do so) to the undulations in the record grooves. This voltage is then fed into a pre-amplifier where it is strengthened, then into a power amplifier where it is given heavy doses of current, strong enough to operate your stereo speakers.

All of this sounds simple enough, and it is. Up to now the cartridge and its stylus is just a device for generating a voltage. It is when we start making other demands on it that we encounter some problems.

We want the cartridge to develop enough voltage so it will be strong enough to drive the pre-amplifier to which it is connected. Cartridge voltage output should be large enough to eliminate the need for a pre pre-amplifier or a special cartridge output transformer.

We don't want the cartridge to develop electrical noise. We want to be able to replace the stylus easily and quickly when it becomes worn, as it inevitably will. We want the stylus assembly to be able to move easily, to be quickly responsive to the faintest modulations cut into the record grooves, yet we do not want the stylus to vibrate of its own accord.

We want the cartridge to supply relatively equal signal outputs for both stereo channels. And we don't want the signal from one stereo channel drifting over to the other.

In short, what we want the cartridge to do is to recapture for us as much of the original sound as possible out of the record grooves,

without adding to, modifying, or distorting that sound. We want the cartridge to respond to all frequencies without favoritism, starting at about 20 Hz, or lower, and extending to 20 kHz, or higher.

This isn't a complete list, but it is indicative of our demands. Quite often these present conflicting requirements.

A cartridge with a coil at one end of the cantilever is, quite obviously, called a moving-coil cartridge. If it has a tiny magnet affixed there instead it is called a moving magnet cartridge, but that's as far as semantic logic will take us, for if it has a bit of iron in place of the coil or magnet it is called a variable reluctance type. Of these three, the most popular, the most widely used is the moving magnet. Serious audiophiles have expressed a preference for moving coil cartridges, claiming superior sound output, but until recently such cartridges have been accompanied by any number of disadvantages. One of these has been low audio signal voltage output, so low that such cartridges have required either an accompanying step-up transformer or a pre pre-amplifier. Also, with a typical moving coil cartridge, replacement of the stylus could not be done by the user. Installing a new stylus meant returning the cartridge to the original manufacturer.

These problems have been overcome in the Satin line of moving coil cartridges. No output transformer or pre pre-amplifier is required since the cartridge has sufficient output so it can be connected directly to the magnetic phono input of any high quality preamp. In the Satin cartridge the stylus assembly is attached to the cartridge by magnetic force and so stylus replacement is just as easy, if not more so, than in the usual moving magnet type.

One of the ways of getting higher voltage output in the moving coil cartridge is to use more turns or wire in the moving coil. Satin has achieved this with an extremely thin aluminum ribbon measuring 10 microns x 100 microns. There are two such coils, one for the left sound channel, the other for the right.

All cartridges require damping of the movement of the cantilever to avoid unwanted cartridge resonance. Ordinarily, rubber is used. It is quick and convenient, but natural rubber is a vegetable product and even when made with anti-oxidants gradually loses its flexibility and becomes stiff.

The damping system in the Satin cartridges consists of a lubricant and an electromagnetic force that damps in proportion to the speed of movement of the cantilever. With rubber-type damping material the whole system sometimes fails to respond to very small vibrations superimposed on a larger wave of vibration, especially when the small vibration is below a certain level. With the Satin damping system the cartridge never misses the smallest signal oscillation in the record groove.

The Satin Model M-18 carries a nationally advertised retail value of \$155.00. Satin has available a free booklet entitled "The Cartridge Handbook: What You Should Know Before You Buy a Cartridge." You can get a copy by writing to Osawa & Co. (USA), Dept. CN, 521 Fifth Avenue, New York, N.Y. 10017.

Every time you position the stylus of a cartridge into record grooves you are present at the acouchement of sound. But if that sound is to be strong and healthy and beautiful, the tool of parturition — the cartridge in this case — must be electrically and mechanically competent.

After all, that's where your sound begins.

**Martin Clifford**

*Mr. Clifford, whose column will be a regular feature in Ampersand, is an authority on stereo equipment.*

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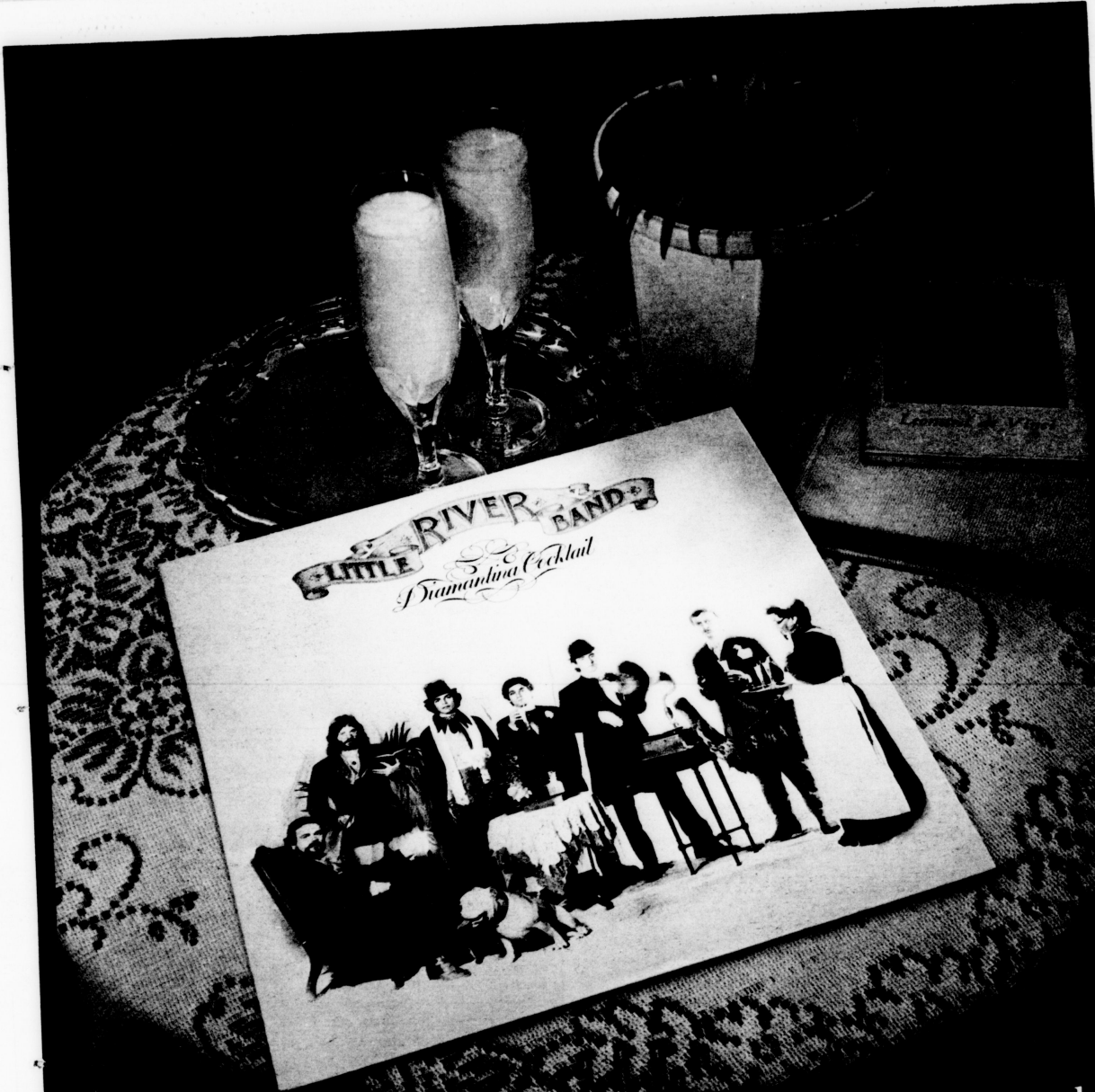
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*The Editors*



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