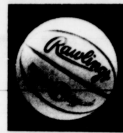


KENTUCKY Kerbel

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An independent student newspaper

University of Kentucky, Lexington, Kentucky



A fitting finale
For North Carolina State fans, it must have indeed been a "dream game." For all followers of basketball, however, Monday night's final game of the NCAA tournament was a fitting end to a season of surprises. See page 6.

Trustees to ask for annual UK-UL contest

Board votes to raise tuition costs

By BILL STEIDEN
Editor-in-Chief

Departing from a long-standing tradition, the Board of Trustees yesterday approved a resolution calling on the Athletics Association to consider a proposed regular-season matchup between UK and the University of Louisville basketball teams.

The proposal, long discussed by Kentucky sports fans, re-emerged in the state's newspapers last week after UL beat UK 80-68 in overtime during the March 26 NCAA Midwest Regional final. It was the first time the two schools had played each other in 24 years.

Although UL coach Denny Crumm has supported an annual meeting of the teams for a dozen years, UK has consistently refused to play other Kentucky basketball teams.

The resolution says "the time is right for a formal review of the situation" by the Athletics Association and asks that "they specifically address the scheduling of a basketball competition with the University of Louisville as an exception to the established practice."

It said any agreement for the two teams to play should "result from negotiations that are mutually acceptable to the parties and that neither program suffer a financial loss as a consequence."

"I think the time has come when this Board must react by asking the Athletics Association to review a popular subject among the people of this state," Board Chair William B. Sturgill, who introduced the resolution, said.

Gov. John Y. Brown last Wednesday said he would ask "friends" among the trustees at each university to introduce resolutions calling for an annual game between the schools.

State revenue commissioner Ronald G.

Geary was the only Trustee to vote against the resolution, saying it "does not go far enough."

After the meeting, Geary said he had planned to introduce a resolution calling on the Board to support the proposed UK-UL game and directing the Athletic Association to initiate negotiations with UL's Athletic Board.

"I think the Board of Trustees should go on the record as officially desiring the game," he said.

Before the vote, Geary, responding to a question from student Trustee Jim Dinkle Student Government Association president, said the Board could review the Athletics Association's recommendations if it is not satisfied with them.

"The reason I asked the question is that the chairman of the Board is now on record as saying it can be reconsidered," Dinkle said after the meeting.

"It may be healthy to study a little more" the possibility that the game could generate additional revenue for the universities, he said.

President Otis Singletary, chair of the Athletics Association, said he would call a meeting of the association's board of directors "as soon as possible" to follow up on the Board's recommendation — perhaps as early as Monday.

He expressed displeasure, however, over the public uproar about the game.

"I continue to yearn and pine for the day when really truly serious important matters of the University of Kentucky will get some kind of attention."

"My personal preference is that we go ahead and play," Sturgill said. "My only concern has been that it be done through the proper channels by the proper officials. I think the Board of Trustees has more important things to do than schedule basketball games."

Coach Joe B. Hall, said to oppose the matchup, reportedly had no objection to the proposal.

Athletics Association Director Cliff Hagan, still in Albuquerque, N.M., where North Carolina State University won the NCAA championship Monday, could not be reached for comment.

Singletary also noted that, under NCAA rules, the Wildcats cannot add a game to their already-full regular-season schedule for next year unless another is dropped. He said he expects no pressure from any groups or individuals opposing or favoring the game, but added he would "talk to anybody" before the Athletics Association board meets.

In other business, the Board approved routine tuition and fee increases for the 1983-84 academic year.

Under the new schedule, approved by the Council on Higher Education in 1981, full-time in-state tuition and fees for undergraduate students will increase 14.4 percent to \$484 a semester. Full-time out-of-state undergraduates will pay \$1,418, a 14.2 percent increase. In-state graduate students will pay \$531, a 14.4 percent increase, and out-of-state graduate students will pay \$1,759, 12.9 percent more. (For other increases, see chart.)

The Board also approved the changing of the Commerce Building's name to the "College of Business and Economics Building." The resolution said the change was made to reflect "significant changes in the curriculum (of the college) that had taken place over the years."

Singletary told the Board that the University's development office had raised \$7.8 million for the year — "the best year in UK's history."

Gifts and grants in the final quarter of 1982, he said, amounted to \$2.3 million, approximately 30 percent of the total.

FEES SCHEDULE (Effective Fall 1983) (Increases in Parentheses)

	Semester (Full-Time Charge)	Eight-Week Summer Session (Full-Time Charge)	Part-Time and Four-Week Intercession (Per Credit Hour)
Undergraduate (Includes LTI)			
Resident	\$484 (61)	\$246 (30)	\$41 (5)
Non-Resident	1418 (183)	714 (96)	119 (16)
Graduate School			
Resident	531 (67)	295 (35)	59 (7)
Non-Resident	1558 (201)	870 (115)	174 (23)
College of Law			
Resident	709 (72)	355 (35)	71 (7)
Non-Resident	1759 (187)	880 (90)	176 (18)
College of Pharmacy			
Resident	658 (69)	330 (30)	55 (5)
Non-Resident	1527 (162)	768 (84)	128 (14)
College of Medicine *			
Resident	2688 (284)		
Non-Resident	5358 (568)		
College of Dentistry *			
Resident	2392 (252)		
Non-Resident	4592 (488)		

* 12 credit hours constitutes full-time study for undergraduate and College of Pharmacy students.

9 credit hours constitutes full-time study for Graduate School students.

10 credit hours constitutes full-time study for College of Law students.

Lexington campus charges include \$22 Student Center Fee and \$13.25 Student Activities Fee.

1 — 6 credit hours constitutes full-time study for undergraduate and College of Pharmacy students.

5 credit hours constitutes full-time study for Graduate School and College of Law students.

Lexington campus charges include \$11 Student Center Fee.

* — Charges are annual and include \$44 Student Center Fee and \$26.50 Student Activities Fee.

WEDNESDAY

From Associated Press reports

Bishops alter weapons-freeze call

WASHINGTON — Months after a White House outcry, Roman Catholic bishops yesterday softened their call for a nuclear weapons freeze and added a warning against negotiating "naively" with the Soviet Union. But an administration official still labeled as "wrong-headed" their attempt to set church policy on war and peace.

Two earlier drafts of a ground-breaking pastoral letter — a departure from customary Catholic hawkishness on national defense issues — called for bilateral agreements to "halt" testing, production and deployment of nuclear weapons — a nuclear arms freeze.

But the new proposal calls for agreements to "curb" testing, production and deployment — a change that may be hotly debated when the document is laid before the nation's 285 Catholic bishops in Chicago May 2-3. Adoption by a two-thirds vote would make it official policy of the American branch of the church.

"Admittedly this document is more flexible than the previous documents but I submit that the document as a whole has not really lost its prophetic character or its basic moral thrust," Cardinal Joseph Bernardin, archbishop of Chicago, told a news conference.

Aid of Nicaraguan guerrillas studied

WASHINGTON — Two Democratic senators charged yesterday that the Reagan administration may be violating U.S. law and a 1948 international agreement by supporting anti-Sandinista guerrillas in Nicaragua.

"What we are dealing with here is not a partisan issue of whether the administration's Central America policy is right or wrong," Sen. Patrick Leahy, D-Vt., told the Senate. "The question is whether it is within the letter and the spirit of the law."

Leahy and Sen. Daniel Patrick Moynihan, vice chairman of the Senate Intelligence Committee, said the administration may be violating legislation restricting covert activities in Nicaragua.

The Intelligence Committee, of which Leahy is a member, has heard testimony behind closed doors on U.S. involvement in the Central American country. Moynihan said the committee would take the matter up again April 12.

WEATHER

80 percent chance of rain today with a high in the upper 30s. High chance of rain continuing tonight with a low in the mid 40s.



Spring training

The weather may not be spring-like yet, but that hasn't stopped the beginning of the intramural softball season. Jewell Hall's team held practice yesterday and third baseman Linda Durham, business freshman, took her turn at bat with coach Blaine Adams, architecture senior, on the mound.

J.B. VANHOOSER/Staff Photo

Optimistic attitude

Financial problems face newly appointed Education dean

By MARIA JOHNSON
Senior Staff Writer

Edgar L. Sagan, approved yesterday as dean of the College of Education by the Board of Trustees, said he has an optimistic attitude about working with the college's low financial and faculty resources.

Sagan, an associate professor of higher education at UK, had served as acting dean of the college since former dean, George Denmark, left the job last July 1, protesting that the college was understaffed.

"Sagan was our first choice," said Art Gallaher, main campus chancellor, after the Board meeting. Gallaher said two other candidates, both from outside Kentucky, were recommended for the job by a search committee.

At the time Denmark resigned, 20 faculty positions in the College of



EDGAR SAGAN

Education were vacant because of a University-wide hiring freeze, Sagan said.

"I think (Denmark) resigned partially to protest what was happening to the college," Sagan said. Since Denmark's resignation, five positions have been reinstated, he said, and the College of Education has now filled all but seven of its about 86 faculty positions.

Although the college's faculty situation has improved slightly over the last year, its financial status is still trying, Sagan said. "I think (that) in terms of the financial picture for the college, it is not better," he said.

The College of Education's budget for 1983-1984 is "a little over \$4 million," about the same as the budget for 1982-1983, he said. The \$4 million budget, however, is less than the 1981-1982 budget because of the decrease in the number of faculty positions.

Sagan said the college needs to reassess its priorities and restructure its program, including an effort to

"replan in a way that our faculty will get more research time."

A subcommittee of "six or seven" members from the College of Education Faculty Council has been formed to help chart the course for the college, he said.

He also said he would like to see the college adjust to meet the growing demand for educators, especially in the corporate sector and elementary education.

Sagan holds a bachelor's degree from Hartwick College in Oneonta, N.Y. He received a master's degree from the University of Wisconsin and a doctorate from Ohio State University.

He came to UK in 1969 as an assistant dean for administration, served as a part-time associate dean of the Graduate School from 1978 to 1980. From 1976 to 1982 he was associate dean for graduate studies in education.

KENTUCKY
Kernel
PERSUASION

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How best to serve the city: Will a house divided, fall?

Many times in the past, this newspaper has referred to UK as a community, separated by its residents, their interests, its diversity and its needs from Lexington and Fayette County.

UK is a city, with an annual budget well over \$300 million. It has its own governing bodies, police force and hospital. Between 8 a.m. and 4:30 p.m., nearly 35,000 people gather here to work and play. A newspaper serves its residents five days a week for 32 weeks annually and weekly during another eight. Two lucrative sports franchises, which together attract more than 750,000 fans to their home games, are based here.

UK, however, suffers the urban decay that plagues nearly every American city. Specifically, the city of UK does not have a heart, where people can meet for dinner, come to a movie, play, concert or lecture, or cap off a hard night in the library or at a job.

Contrary to opinion, the Student Center and its neighboring Center for the Arts do not constitute that heart. The Student Center's major dining facility closes at 6:30 p.m., leaving patrons the option of hamburgers or pizza. Its rooms are more often dark from lack of use than lit with the activity that should be a major by-product of university life. The films shown in its seven-month old movie theater are poorly attended. The Center for the Arts has life only during daylight hours. The Student Center is seemingly nothing but a building that is used by far fewer people than it was intended to.

Part of the decay might be traced to the location of the six student housing complexes. While most major universities cluster housing around their centers, UK has seen fit to mimic the urban sprawl of the 1970s, placing five of the six complexes a mile or more from the center of campus. Their residents are no less suburbanites of

UK than people living on Long Island are of New York City.

Students who commute here are not attracted to UK's beauty or verve, but to times printed on their class schedules and to work they must do in the various libraries. When their days are over, they retreat to their cars, bicycles or LexTran buses and leave, only returning when the bell next rings.

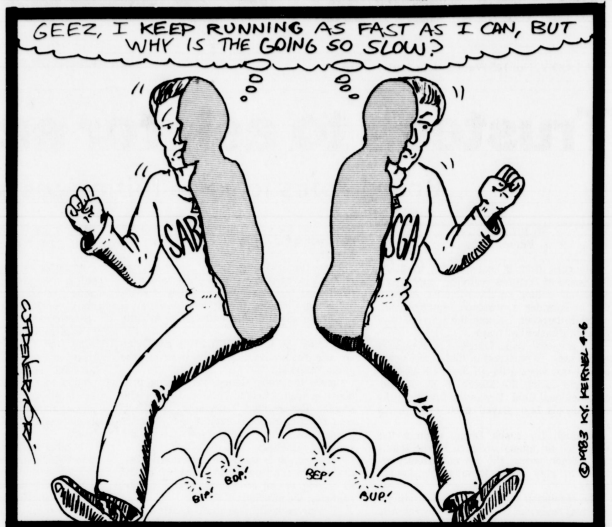
More construction isn't necessary for the city of UK to flourish. It needs no more buildings to replace the few trees and green areas that remain. What UK needs is an infusion of strength, energy, imagination and old-fashioned hard work from its residents, and a little guidance from those who are older and wiser, to create an excellence befitting an institution that is struggling boldly to build academic prominence.

And it needs a central student organization in which to channel that vitality. The organization would combine government, entertainment, services and responsiveness to administer to the needs and wishes of those 35,000 workers.

The time has come for the consolidation of the Student Government Association, the Student Activities Board and UK Student Agencies. The three, with their combined incomes and warehouses of supporters and ideas, could turn UK on its ear and make it a city all who work here would clamor to live in.

The organization, backed by hundreds of students and many thousands of dollars, would embody a voice not to be ignored in Frankfort or Washington. The governmental arm soon would find itself a truly powerful special interest group. Its activities at home would center on leadership in both governmental and personal services.

The SAB, without competition from SGA, would concentrate on its ability to attract



speakers and entertainers and promote their appearances. Less would be spent to achieve more enthusiastic response to its programs. Pursuit by one group conceivably could sway promoters who currently book popular music acts into Rupp Arena.

Rayvon Reynolds' UKSA has made a point of entrepreneurship, but if Reynolds were a true entrepreneur he would notice a cavernous void — which could contain student-operated fast food and formal dining restaurants and a centrally-located student food co-operative — and lead the organization toward that filling that void.

And full-time students, each of whom will involuntarily spend \$45 next year, will get what they pay for — aware, community-centered leadership and services.

Admittedly, the organization would have problems — pettiness and selfishness of members being the worst. It would demand a new maturity and a new vision from its supporters. And the organization would likely depend on a professional, non-student staff at its highest level for support.

But the concept is worth exploring, and all three should investigate it. A city and its residents deserve such consideration.

Student Senate closes door on foreign student relations

On April 4, the Student Government Association Student Senate slammed the door on a student group seeking to work with SGA.

This story begins over a year ago. SGA presidential candidate Jim Dinkie pledged in his platform "to communicate with foreign students." After his victory, he sought the approval of the senate-elect to divide the SGA Department of Minority and Third World Affairs into two departments — the Department of Minority Affairs and International Students Department — to better serve the needs of both student populations. He got that approval.

As the first director of the International Students Department he appointed an energetic and hard-working student from India who was then the co-president of the Cosmopolitan Club. The department was given a budget of \$500.

At the beginning of the fall semester, Maher Abukhater (president of the Palestinian Students Association), James Oh (member of the International Students Committee, which advises the International Students Office) and David Lockhart (co-president of the Cosmopolitan Club) saw a need for a group to advocate the interests of international students.

They contacted the presidents of

every foreign student association and invited them to a series of organizational meetings. The response was excellent. At these meetings, they defined the purpose of their new group, determined its composition and name, and wrote a set of bylaws. By the end of the fall semester, they were ready to register their new group with the University.

Guest OPINION

At this time, some trouble came up. They heard a rumor that the SGA International Students Department director was forming his own group. For various reasons, they were unable to communicate with him. They asked President Dinkie to mediate this apparent conflict. Eventually the problem was resolved.

At the beginning of the spring semester, the International Students Council was operational.

The voting members were the presidents of every foreign student association. The Council began work on several projects, including an "International Feast" to raise

money for the International Students Emergency Fund. Among their work, Council members remembered the problem of communication with the SGA International Students Department. On their behalf, Senator-at-Large Jack Dulworth submitted an amendment to the SGA Constitution to make it so. The Senate defeated this proposal on Feb. 7.

Undaunted by the initial defeat, the International Students Council worked with Dulworth and the SGA Internal Affairs Committee to reach a compromise. The director of the SGA International Students Department would be an individual recommended by the International Students Council. If the Council ceased to function, the president can appoint anyone.

Dulworth resubmitted the Constitutional amendment with the compromises on Feb. 15, 1983. Despite a memorandum of disapproval from Senator-at-Large John Cain, the Internal Affairs Committee gave the amendment its support on Feb. 23. Due to the lack of a quorum necessary to pass SGA Constitutional amendments at the senate meetings of Feb. 28th and March 7th, the amendment was postponed until March 21st.

When the amendment came up for discussion, Fine Arts Senator and Internal Affairs Committee Secretary Dan Clifford proposed an amendment written by Arts and Sciences Senator and Internal Affairs Committee Chair Teresa Stathas, who was absent.

Stathas' suggestion required the International Students Council to continue recommending individuals for the position of SGA International Students Department director until someone was found who was acceptable to both SGA president and the Council. Dulworth and Abukhater, now president of the Council, accepted her suggestion.

The constitutional amendment, with all the changes, passed the Senate with only one or two negative votes. However, SGA constitutional amendments must pass at two consecutive senate meetings before they become part of the SGA constitution.

So on April 4th, the International Students Council was surprised at what happened when the amendment, with all the changes, came up for discussion. After some discussion on parliamentary procedure, Senator-at-Large John Miller moved to postpone the amendment indefinitely, which would effectively kill it.

When asked why the amendment should be postponed indefinitely, Miller replied, "Because I'll vote against it." Since Miller (to the best of my recollection) voted against the amendment on March 21st, it is hard to fault him; at least, he is consistent.

No one brought out any reasons why the amendment was no longer suitable; yet a majority of the senate voted to postpone the amendment indefinitely. This ends the year-long saga. After all the work and discussion to reach an acceptable compromise, why did so many senators change their minds and vote against the proposal of the International Students Council without the presentation of any arguments against the proposal?

It's true that Jack Dulworth sponsored the proposal. But this is the same Senate which SGA faculty adviser J. W. Patterson praised for making its decisions on the merits of the issues and not on the individuals involved.

I refuse to believe that the group which I've worked with for a year harbors any racism.

Possibly the answer lies in the fact that the International Students Council endorsed Dulworth and his running mate. A letter to that effect

written by Abukhater appeared in the Kernel on March 30.

Losers in the elections and their SGA supporters expect vengeance from the winning side. They will find many opportunities to participate in SGA denied to them. Usually this vengeance does not extend to the individuals and groups outside the organization.

The International Students Council may learn a valuable lesson from this: Either to refrain from exercising its right to express support for SGA candidates or to go all out to ensure those candidates win.

The biggest loser on April 4 was the SGA. In turning down without discussion a carefully thought-out proposal for better cooperation between one of its departments and a group representing students with unique problems, like the transfer of funds, visas and acclamation to American culture, the SGA has appeared insensitive to the concerns of those students.

Other students who did not support the winners may wonder at the cooperation they will get from SGA.

Vincent Yeh, a physics doctoral candidate, is SGA graduate school senator. He is not an international student.

A few coaches carry special license to do as they please

A civil society requires that everyone behave within reasonable limits or propriety. Everyone, that is, except coaches.

Bothy Knight and Lefty Driesell, two of the nation's more notorious college basketball coaches, have been demonstrating the extent to which they play by different rules. At the same time, the U.S. Olympic Committee, which has retained Knight as its 1984 coach, and Driesell's superiors at the University of Maryland, have shown how we let them get away with it.

Knight technically fouled out in 1979 while coaching the U.S. team at the Pan American Games in Puerto Rico. Though he denies all charges, the Indiana University coach received a fine for slugging a policeman after a team practice, and denunciations in the San Juan press for referring to a Brazilian women's

team as "dirty people."



GLEN and SHEARER

Now, as a joke for banquet audiences, Knight will only acknowledge that he had farewelled to Puerto Rico by exposing his behind from an airplane window because "that's the last thing I would want them to see of me."

Not surprisingly, Puerto Rico's governor and congressional representative and members of Congress' Hispanic Caucus want the Olympic Committee to sack Knight. Yet, Committee President William Simon, the former Treasury secretary, refuses to investigate the allegations against him.

In deeper trouble, however, is Maryland's Driesell. Last fall, one of Driesell's star players was accused of assaulting a woman in a dormitory room. The player, Herman Veal, was benched for the season by a student court; just prior to last weekend's ACC tournament.

Driesell then took matters into his own hands, according to The Diamondback, the University of Maryland's student newspaper. He phoned the victim and asked, "How could you do this to me? Do you know what tomorrow is?" (He was referring to a big game against the University of Virginia.)

Perhaps sensing he was behind with time running out, Driesell made repeated calls to the woman, promising that, as she recalled, "there would be dragged" and "her name would be trouble through the mud."

He even asked assorted campus jocks to check out the woman's "reputation" on the Maryland campus and at Clemson, where she'd previously studied.

At a press conference March 8, Driesell denied allegations of harassment. Being a good sport, he took Veal to the ACC tournament and allowed him to practice with the team.

"In my mind," the coach told reporters, "Herman Veal is the victim. He's more of a victim than the girl." Nonetheless, university officials have convened an internal inquiry into the matter.

Driesell's biggest mistake was assuming that the player could act with the same impunity as a coach. When one is accorded unusually free rein, he or she might presume that close friends and associates deserve the same advantage.

But both Driesell and Knight underestimate the clout they wield.

Neither sees fit to strike a balance between behavior and influence; both see themselves as individuals, not spokesmen, who must think before speaking for institutions.

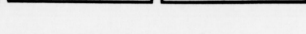
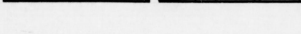
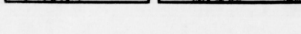
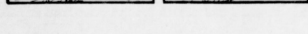
It's unknown who conferred coaches with diplomatic immunity. Certainly the stature of athletics in America's schools is one explanation. So, too, is the nature of the job: Wild and crazy coaches are as much a part of the show as the fans, rivalries and playoffs. (Is it really so ironic that some of the winningest coaches, like Ohio State's Woody Hayes and St. John's Lou Carnesecc,

provide some of sport's best plays?)

In any case, coaches carry a special license that they'll never abolish. Firing Driesell or forcing Knight to give up his Olympic responsibilities would resolve only symptomatic problems. Eventually, another pair of clowns would emerge, insulting opponents and fulfilling our expectations. More institutions would be embarrassed, but most would see it as a price worth paying.

Maxwell Glen and Cody Shearer are Pulitzer Prize-winning national columnists.

BLOOM COUNTY



Correction

Part of a sentence in Patricia Wack's April 3 guest opinion was omitted. The sentence should have read: "We don't mean verifiable as in cross your heart and hope to die; we mean verifiable as in satellite surveillance, seismic monitors, listening devices, infra-red photography, electron sensors, etc."

by Berke Breathed

Head resident for Blanding Tower to retire

By SCOTT WILHOIT
Senior Staff Writer

Martha Royse is closing the door on an era in Blanding Tower history. Royse, who is "between the ages of 50 and 70," will be retiring as head resident of the tower, effective in May, ending her 17 year stay at UK.

"Oh, there is no special reason why I am retiring... but I want some time to do some reading and writing," Royse said. "I really think I need a resting period, say for a year or so, before I decide what I am going to do."

Rosemary Pond, associate dean of students for residence hall life, praised Royse for her work in the tower. "Martha has done such a wonderful job over the years. She has always taken such a youthful approach to her job."

Royse came to UK in 1964. Following the death of her husband, Royse said she was first employed as a receptionist in Keeneland Hall.

Keeneland, then an upperclass women's residence hall, treated Royse to an "experience like no other."

"While at Keeneland, I simply fell in love with the atmosphere," she said. "It was the very first time in a long time that I felt completely happy."

During her stay at Keeneland, Royse got an offer to work in the residence halls of a small liberal arts college in Middlebury, Vt. "I took the job and loved it," she said. "But I did want to return to Lexington."

While in Middlebury, Royse received an offer to work as a head resident in Cooperstown, then an undergraduate residence hall. "When I got back... I had tea with Dean Pond who told me to get my ducks together and accept the job."

Royse described the time of her return to UK as a "very turmoil-plagued period."

"It was the time when they were constructing the Complex (Kirkwood-Blanding), and also it was the time

of University reorganization and student protest," she said.

"We were fighting old ways and practices which Dean Pond and myself knew had to be changed," she said in reference to "closed dorms and check-in times."

Royse said she recalls having to call parents when girls had not checked in for the night. "It was all so silly," she said. "We knew that students went away with their boyfriends for the weekend and that girls had men up in their rooms, but the rules made the students be dishonest and I just didn't like that."

Today, Royse said she sees nothing new in the way students act.

"The only difference I have seen

over the years is that students are now more open about what they do," she said.

Royse became the first head resident of Blanding Tower in 1967. "It was such a mess," she said. "You see, the building was not even completed when we had to move the students in." She said 600 girls moved in, using only one elevator and shutting between construction workers.

Royse said she has literally tried to use an "open door policy" in her work. "My door is always open and the girls have always been welcome to wander in and out," she said.

Pond said a replacement for Royse has not been found yet. "It is going to be very difficult to find a

replacement for her," she said. "Martha has such an attractive and charming way about her... I know we're going to have to look long and hard to find a replacement."

If possible, Royse said she would advise her replacement to be "extremely caring above all other factors."

"Whoever takes my place must also be very flexible, and also they should not be shocked by what girls do. My replacement should not be judgmental."

Royse is as happy leaving UK as when she first arrived. "I have loved it so much here," she said. "I will miss it as if I were missing a member of my family."

Women Writers Conference to display styles of authors

By MARTY HEPNER
Reporter

Women poets, dramatists and writers will share their expertise this week in lectures and workshops as part of the fifth annual Women Writers Conference.

Conference director Linda Pannill, an assistant professor of English, said the conference, which begins tomorrow, will give students exposure to recent women authors.

"Probably the most important aspect of the conference is getting across what the women are trying to write and speak about," Pannill said. "The women are seeking new forms of writing that will recreate and stretch the language they use."

The New Dill, a multi-media celebration

directed by Ann Gavere Kilkelly, will inaugurate the conference at 8 tonight in the Student Center Grand Ballroom.

Tomorrow, the conference will open at noon with readings by Appalachian women writers.

"The readings will vary a lot, some more regional than others," said George Ella Lyon, coordinator of the East Kentucky Grassroots Poetry Project. "But mainly we will be here to share common concerns as people from the Appalachian region, and there will be a wide variety in the women writers' style and interest."

Besides Lyon, featured writers will include Maggie Anderson, Lee Howard, Jane Wilson Joyce and Betsy Sholl.

Anderson, a poet who has published two collections, will soon have a book out on writers in the schools. Howard was the featured Appalachian writer at last year's conference.

Joyce, a poet and classicist, has published her work in numerous journals and was nominated for a Pushcart Prize, and Sholl is a poet and teacher of creative writing.

Appalachian-based playwright Jo Carson will read from her works at 2 p.m. She is best known for her plays, "Horsepower and Little Chicago" and "The People Pieces," which can be heard on National Public Radio.

A panel discussion about the role of writers in education will follow at 4 p.m. in 230 Student Center Addition.

Tomorrow's events will conclude with a reading by Ntozake Shange, Afro-American playwright and fiction writer, at 6 p.m. in the Recital Hall.

The author of a Broadway hit and best-selling book *For Colored Girls who have Considered Suicide When the Rainbow is*

Enuf will also hold a workshop at 10 a.m. Friday in 230 Student Center Addition.

Nancy Milford, a distinguished biographer and scholar, will lecture on "Other People's Lives" at noon.

"Milford's subject matter is about women who haven't been taken seriously by men writers," Pannill said. "She writes about women of the past to learn about her own life."

Milford is known for her best-selling biography, *Zelda*, which details the life of Zelda Fitzgerald, wife of F. Scott Fitzgerald. She is now writing a biography of Edna St. Vincent Millay.

At 2 p.m. Friday, Kristin Hunter, an Afro-American writer of fiction for young people and adults, will talk about writing books for young people.

Her lecture will be followed at 4 p.m. with "Food Talk," a creative theatrical event in

which the audience participates with the performers in its theme — food.

All three events will be held in 230 Student Center Addition.

Susan Griffin, a poet and well-known feminist theorist, will talk on nature, culture and pornography at 8 p.m.

"Griffin is a poet who writes poetically even in her essays," Pannill said. "Her primary subject is violence against women."

The conference ends Saturday, when Griffin will present a workshop on "Creativity and the Inner Critic" at 10 a.m. Sondra Segal and Roberta Sklar will present a workshop on writing from improvisation for the women writer at noon.

The final event will be manuscript workshops featuring Mary Ann Taylor on fiction, Estella Cornwell Alexander on poetry and Kilkelly on plays.

Experts try to salvage off-course satellite

CAPE CANAVERAL, Fla. (AP) — The world's biggest and costliest communications satellite, launched with fanfare from the space shuttle Challenger, traveled a mishapful orbit yesterday as experts on the ground tried to improvise ways to salvage it. They voiced hope for success.

The new shuttle, meanwhile, was coasting like a seasoned traveler around the Earth. Its astronauts, quietly busy with metals processing and other scientific experiments, wondered if they had anything to do with the satellite's problems.

"We don't really have a story for you," Mission Control said. "We'll probably be talking a lot about that post-flight."

Plans were to use the satellite's nozzles and the fuel it carries for small course corrections, to propel the satellite into its proper 22,300-mile-high orbit.

The makers of the satellite and the rocket were meeting with NASA engineers to decide when and how to do that. The decision could take days.

A lot was riding on overcoming the problems with the 2½-ton, \$100 million Tracking and Data Relay Satellite, which is needed urgently both for defense purposes and future missions of the shuttle. Without TDRS, a space-lab flight in September is practically an impossibility.

Challenger commander Paul J. Weitz and his crewmen, pilot Karl J. Bobko and mission specialists Story Musgrave and Ronald E. Peterson, who had ejected the satellite from their cargo bay late Monday, were asleep

when the trouble began. They were in the second day of the ship's five-day inaugural flight.

"The Challenger is operating near flawlessly," flight director Randy Stone said at a morning briefing. "The crew is feeling fine."

There was no indication that the astronauts suffered from the space sickness that plagued others on the five flights of the first shuttle, Columbia.

Musgrave was eager to get on with the day's work. "We're going to come out of the chute running hard," he said.

Weitz and Bobko fired Challenger's engines twice to begin a series of four course-changing maneuvers to meet a phantom target in space. The exercise was a rehearsal for later flights when astronauts will chase down satellites to service or repair them.

The astronauts' next big day is tomorrow when Musgrave and Peterson climb into space suits and walk out into the airless void of the open cargo bay. The two mission specialists will spend today checking out the suits which malfunctioned before a scheduled space walk on the last shuttle flight.

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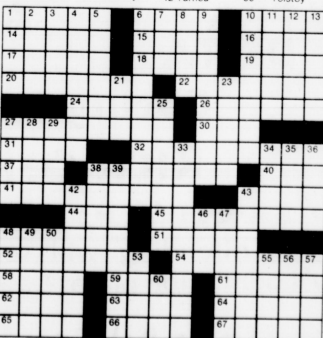


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Kernel Crossword

TUESDAY'S
PUZZLE SOLVED

- | | | | | |
|------------------|-----------------|----------------|----------------|----------------|
| ACROSS | 54 London area: | 21 Shelter | 27 Male animal | 43 "Peace in |
| 1 Knacks | 58 Fixed amount | 28 Noun ending | 29 Bronx | 46 Porter |
| 10 Asian garb | 59 Soft drink | 33 Electronic | 47 Alta resort | 48 Taters |
| 14 Speechify | 61 Musician | 34 Eerie site | 49 Off pitch | 50 Array |
| 15 Light unit | 62 Farce | 35 Equestrian | 51 Make dirty | 52 Greek music |
| 16 Of the U.S.A. | Islander | 36 Yemen | 53 Make dirty | 54 Elopee |
| 17 Map section | 63 USSR city | 37 NHL pioneer | 54 Greek music | 55 Sketched |
| 18 Rain hard | 64 Act hammy | 38 Spanish man | 56 Greek music | 57 Sketched |
| 19 Tree | 65 Snowmobile | 39 NHL pioneer | 57 Sketched | 60 Tolstoy |
| 20 Of the side | 66 — girl | 40 Turned | | |
| 22 Sask. native | 1 Irritate | | | |
| 24 Alleys | 2 Trestle | | | |
| 26 Interslice | 3 Hop kin | | | |
| 27 Recent | 4 NFL athlete | | | |
| groom | 5 Foursome | | | |
| 30 — Tai | 6 Upset the | | | |
| 31 Individual | letter | | | |
| 32 Lightning | 7 Greek letter | | | |
| 37 Curved | 8 Cruise | | | |
| letter | 9 Went fast | | | |
| 38 Teds | 10 Wise | | | |
| 40 Mauna — | 11 Kind of acid | | | |
| 41 Fell back | 12 Of kidneys | | | |
| 43 Scottish | 13 Good Night | | | |
| resort | 2 wds. Var. | | | |
| 44 Can. prov. | 21 Cuckoo | | | |
| 45 Mexican city: | 23 Flagrant | | | |
| 2 wds. Var. | 25 Roadways | | | |
| 48 Dynamo part | | | | |
| 51 Kind of heat | | | | |
| 52 North Star | | | | |



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Awards ceremony to honor students, recognize teachers

By STEPHANIE WALLNER
Senior Staff Writer

Stars will shine 3:30 p.m. Sunday at Honors and Recognition Day, the annual awards program for students and faculty, to be held at the Worsham Theater in the Student Center Addition.

Dan Dorsett of WLAP Radio in Lexington will act as master of ceremonies. The guest speaker is English professor Guy Davenport.

Among the most distinguished awards to be given, are the Otis Singletary Awards, presented to the outstanding freshman, sophomore, junior and senior male and female students.

Other awards include recognition of new Mortar Board members, presentation of the Links honorary \$200 scholarship to an outstanding sophomore and the Lances honorary \$500 scholarship to an outstanding junior.

Also, the Maurice A. Clay awards for the outstanding senior of each college will be presented.

Recipients of the Great Teacher Awards, announced last week, will receive \$600. The Alumni Association sponsors this award.

The winners:

- Dr. David B. Clark, professor of neurology.
- Joe T. Davis, associate professor of agricultural economics.
- George Edwards, chairman of English, fine arts, humanities and related technologies at the Lexington Technical Institute.
- Anne Nofsinger, professor and coordinator of the associate degree in nursing program at LTI.
- Jane S. Peters, associate professor of art history.
- Marc J. Wallace Jr., professor and chairman of the management department of the College of Business and Economics.

Recipients interviewed last night responded in various ways concerning the award.

"I haven't any idea why I got it," Clark said. "I guess by virtue of being around long enough."

Peters said she thought it was "very nice" that a group of art students nominated her for the award. "I'm very humble. I'm very pleased with it," she said.

Wallace is thankful for the nomination and said: "I am happy to have accomplished something in classroom teaching. It's still very exciting to me."

An open reception, hosted by Gloria Singletary, wife of UK President Otis Singletary, will be held at Maxwell Place following the program.



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Donor Derby blood drive strives for 700 pints

The largest donor blood drive in the state, the Donor Derby, will be held today and tomorrow from noon to 10 p.m. in Memorial Coliseum. The derby benefits the Central Kentucky Blood Center.

The goal for the derby is 700 pints. The drive is open to students and the general public ages 17 (with written parental consent) to 66.

Prospective donors should be well rested and eat at least three hours before donating.

Donation time will take 10 to 15 minutes.

Anyone giving blood will be eligible to win a stereo system.

WKQQ-FM and the Student Government Association are sponsoring the derby.

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Townsend joins Stumbo team

FRANKFORT (AP) — Larry Townsend came aboard Grady Stumbo's Democratic gubernatorial campaign as chief fund raiser yesterday and promised "imaginative, creative ways to raise money" in the final seven weeks.

Townsend's appointment left open speculation that Gov. John Y. Brown, although officially neutral in the race, is edging closer toward an endorsement of Stumbo, who has his state Human Resources secretary.

But Townsend said at a news confer-

ence called by Stumbo that "I don't think you can draw that as a correlation." The governor agreed with Townsend.

Townsend said, "We'll raise more than \$800,000," which is what Stumbo has said would be needed to put on a credible campaign against the frontrunners.

Stumbo is lagging in the fund-raising area compared to Lt. Gov. Martha Layne Collins, who has raised \$1.6 million to date, and Louisville Mayor Harvey Sloane, who has collected \$500,000.

EXCELLENCE · 1983

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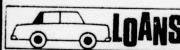
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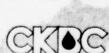
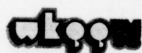
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SPORTS

Final look at basketball season makes one anticipate next year's

The "pass" that was never meant to be turned into a national championship for the Wolfpack of North Carolina State. Derrick Whiteberg's 30-foot desperation airball was turned into an alley-oop dunk by Lorenzo Charles giving State a 54-52 win over No. 1 Houston.



Micky PATTERSON

It was an exciting end to an exciting season. N.C. State was ranked 16th in the Associated Press pre-season Top Twenty. Houston was 14th. Of the other two final four teams, Louisville was No. 8 and Georgia wasn't even ranked.

Does this mean the pollsters are incredibly stupid? Well, not exactly. But it does show that the much bally-hooed party in college basketball might have finally arrived. State's upset win proves that there are anywhere from 20 to 30 teams in the nation capable of winning it all.

The Wolfpack also became the first team with 10 losses to win the national championship. What's even more remarkable is that every game State won could be considered an upset.

After trailing Pepperdine by six points in the first overtime, the Wolfpack came back to win by two in the second overtime. State followed with a 71-70 win over power Nevada-Las Vegas, then ripped another underdog team, Utah 75-56, to set up a rematch with mighty Vir-

ginia, led by everybody's All-American Ralph Sampson. Just like they did in the Atlantic Coast Conference Tournament championship, State beat Virginia in a thriller, 63-62, after trailing by as many as seven points in the second half. About the only State win that couldn't be considered an upset was its 67-60 win over Georgia in the national semi-finals.

Houston, a team that seemed ready to secede into the NBA, blew out every team that stood in its way on the "Road to Albuquerque." But Phi Slamma Jamma, as the Cougars came to be known, fizzled at the end, enabling State to walk away with the national championship.

All in all, it was a thrill-packed year for college basketball fans. The year started off with a bang when Ralph Sampson and Patrick Ewing met in a made for TV game. Sampson's Virginia team won the war, but the battle between college basketball's best big men had no clear victor.

Virginia, North Carolina, Nevada-Las Vegas, Indiana, UCLA, Memphis State and Houston all held the No. 1 ranking at one time or another. All were knocked off that lofty perch, sometimes leaving the state of college basketball in total confusion.

There were surprises and disappointments throughout the year. North Carolina State and Georgia provided the biggest surprises by ending up in the Final Four. Arkansas and St. John's began the year ranked No. 17 and No. 19 respectively. Both schools went on to have outstanding years and remained

ranked in the Top Ten for most of the season. Boston College, unranked at the start of the year, went on to win the tough Big East Conference and secure a 20 win season. As far as the washouts go, Virginia and Georgetown head the list. These two schools were ranked No. 1 and 2 at the beginning of the year but neither team managed to win its conference.

There were personal accomplishments and disappointments as well. Ralph Sampson led his team to more victories in a four-year span than any other player in the history of college basketball but failed to win a national championship. Sampson was also outplayed by lesser known centers at times, most notably Steve Stipanovich of Missouri. Thurl Bailey, N.C. State's 6-11 forward, established himself as a first round draft pick in the upcoming NBA draft. John Garris, a 6-8, 225-pound power forward for Boston College also became a potential first rounder because of his outstanding play. Stipanovich's play against Sampson erased any doubts about his ability to play at the big boys.

The underclassmen did a little bit of establishing a name for themselves, as well. Houston's Akem "The Dream" Olujuwon definitely entrenched himself as one of the premiere returning players in college basketball. If everybody on Houston's team decides to play out his college eligibility and not move on to the NBA (which they all have the ability to do) the Cougars should be the pre-season No. 1 pick next year. Oklahoma's Waymon Tisdale

made the biggest mark of the freshman crop ranking in the top five in scoring and becoming the first freshman ever to be named first team All-American.

Kentucky's Kenny Walker made a name for himself along with Georgetown's David Wingate and Memphis

State's Andre Turner. Houston's freshman point guard Alvin Franklin had a very good year despite being criticized by everyone from the press to his own coach, Guy Lewis.

Speaking of Guy Lewis, he'll soon join Al McGuire as a coach who

"choked" and cost his team a national championship. Does anybody out there have any idea why Lewis allowed his star Clyde Drexler to commit four fouls before benching him in the national championship? Lewis locked out when he allowed

See BASKETBALL, page 6

Zilch.

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personals

AAE Meeting: This Wednesday, April 6, 8:00 pm. 300 pm Maggie Room. Kentucky.

Alpha Lambda Delta: Applications deadline March 18. Bring to 252-1213.

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Found: 11 week female ferret mix black with brown mask. "Sadie" Please call 278-3050.

MEMOS

COMMODORUS CLUB: meeting will be held this Wednesday, April 6, at 7:30 pm in Rm. 228 of Student Center Annex. Final plans for Golf and Country. Meeting Trip will be made. Please attend!

Health Internship Program: A 14 week program beginning in September in agriculture, forestry, education, health, fisheries, administration, and management. Human nutrition. \$200 stipend will be paid. For more information contact the Office for International Programs 257-8139.

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Racket happy

Change to collegiate play easy for tennis freshman

By CONCEPCION LEDEZMA
Staff Writer

Seven broken tennis rackets hang on the wall of a Haggin Hall dorm room along with color posters and photos of John McEnroe, Jimmy Connors, Ivan Lendl and the like. Tennis, apparently, is a major priority for UK tennis teammates Pat McGee and Mark Farley, who share the room.

"Tennis is my life for sure," McGee said. McGee, a political science freshman, is a native of Atlanta, Ga., where he qualified for the state championship in the singles 18-and-under division. At UK he has jumped into the regular line-up, playing mostly at No. 6 singles and No. 3 doubles.

His enthusiastic and aggressive style of play has impressed coach Dennis Emery enough to move McGee from the No. 6 seed singles to No. 3.

"He (Emery) moved me to No. 3 so that I can gain experience for next year," McGee said. "When the (Southeastern Conference tournament) comes around, I'll be playing at No. 6."

Emery said, "I got a good recommendation from his former teaching pro that he was a very nice person and that he tries real hard." Emery also recruited the lean, 6-foot, 163-pounder because "I knew he'd fit in well with our team."

McGee is 21-9 in singles matches with six of his losses coming against players from Top Twenty teams.

"For a freshman, he shows a good knack for leadership," senior co-captain John Varga

"I'm never satisfied. I'm always out there to get better, no matter how many matches I've played. I guess the negative thing about it is that when I don't play to my expectations I get down on myself. The coach has talked to me a lot about that."

UK tennis player Pat McGee

said. "He doesn't just listen and follow suit like other freshmen. He is respected by the team and he gets his opinion voiced."

McGee is considered to be a perfectionist. At times he will hit a point-winning stroke, only to jerk his head in disgust because he didn't hit it exactly the way he wanted.

"I'm never satisfied," McGee said. "I'm always out there to get better, no matter how many matches I've played."

"I guess the negative thing about it is that when I don't play to my expectations I get down on myself. The coach has talked to me a lot about that."

McGee credits his intense winning attitude

to his prep school (7th-9th grades) soccer coach Jack Jones of Eaglebrook in Deerfield, Mass. As a soccer goalie, McGee took part in the school's record of 72 consecutive victories.

"He (Jones) installed a winning attitude which helped me in other sports," McGee said.

McGee has been making adjustments to the faster paced season of college tennis compared to the junior competition. "The practices are harder; the traveling is incredible," he said. "and when traveling, I had to learn to relate to seven other guys on the team instead of just myself."

"I haven't been in shape for as long as I have now. By the time the season is over, I would have played about 50 matches."

McGee said his goal at UK is "to follow the footsteps" of his top-seed senior teammate Joe Leytze, who is ranked 31st nationally and an All-American candidate.

"By the time I'm a senior I should have a pretty good idea of whether I could play pro (tennis)," McGee said. "I know I can't look that far ahead right now."

About McGee, Leytze said "for a freshman he is really tough mentally, he may get in trouble in matches but he always seems to rise to the occasion." Leytze plays No. 3 seed doubles as McGee's partner. Their record is 12-4.

"It's good for me as a senior to see him psyched up because there may be times that I'm not really happy," Leytze said. "It really helps to play along side him. I think he's going farther along than when I was a freshman."

•Basketball

Continued from page 5

forward Larry Micheaux to foul out of the Louisville game. He wasn't so lucky against State.

If this year was exciting, next year should be even more so. Houston should be the No. 1 pick. Kentucky, with a healthy (?) Sam Bowie won't be far behind. If Georgetown hangs onto Ewing and gets its head on straight, it too should be up there with the best. North Carolina returns four starters including Sam Perkins and Michael Jordan and will be tough. Memphis State returns Keith Lee, so don't count them out. Iowa returns its "twin towers," Michael Payne and Greg Stokes, so they have a good shot at taking it all next year. Who will be next year's surprise teams? Keep an eye on Alabama, who fizzled at the end of this season, and Virginia Tech, who started two sophomores and three freshmen including Metro Conference frosh of the year 6-9 Bobby Becher, a definite blue chipper.

I don't know about you, but I can't wait for it to start all over again next year.

Mickey Patterson is a journalism/history junior and Kernel sports editor.

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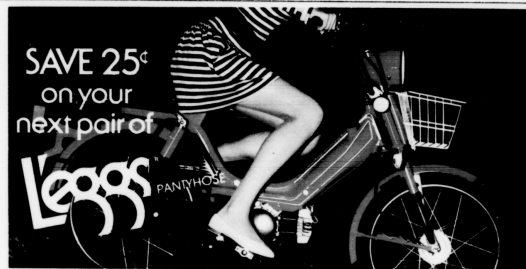
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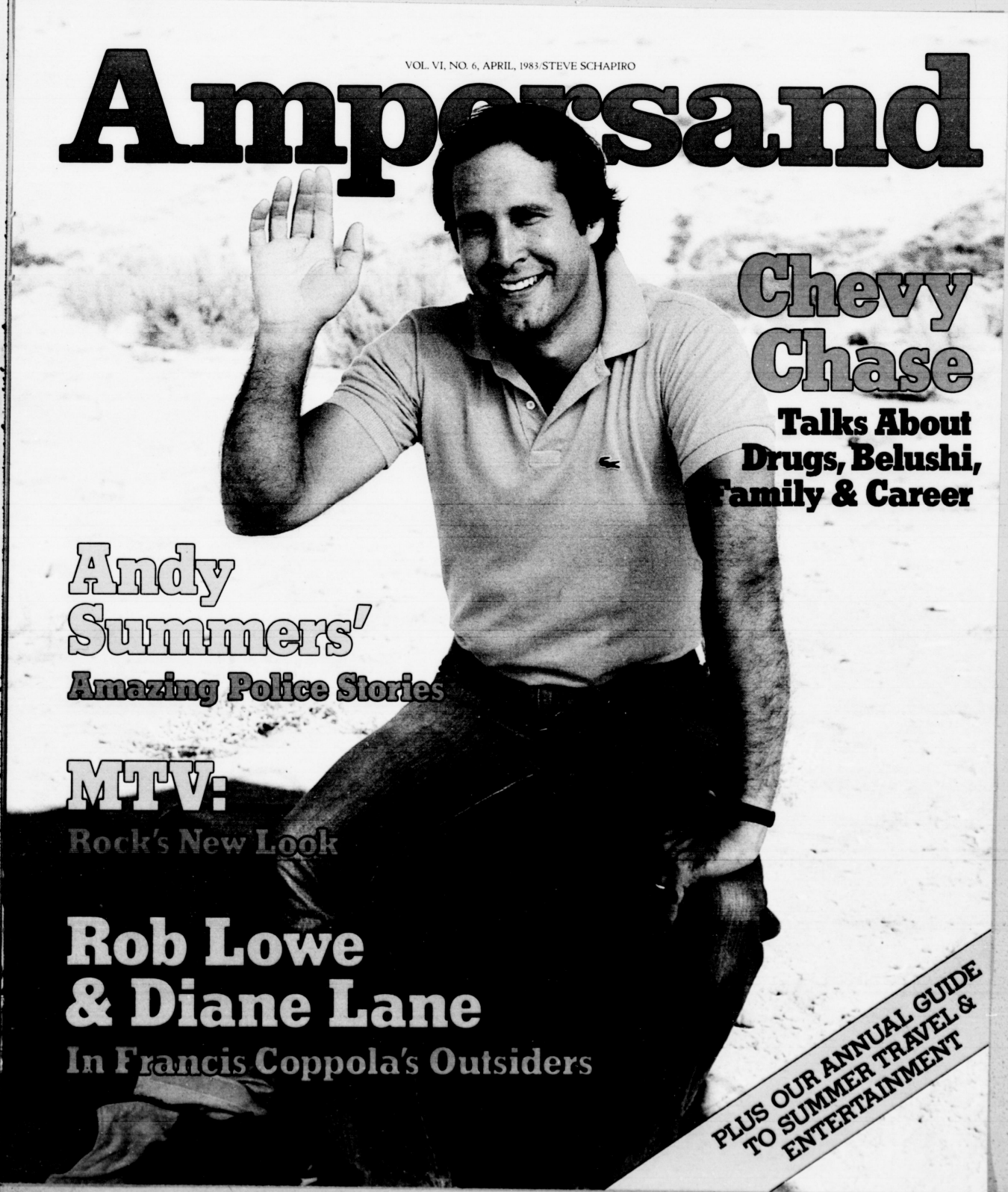
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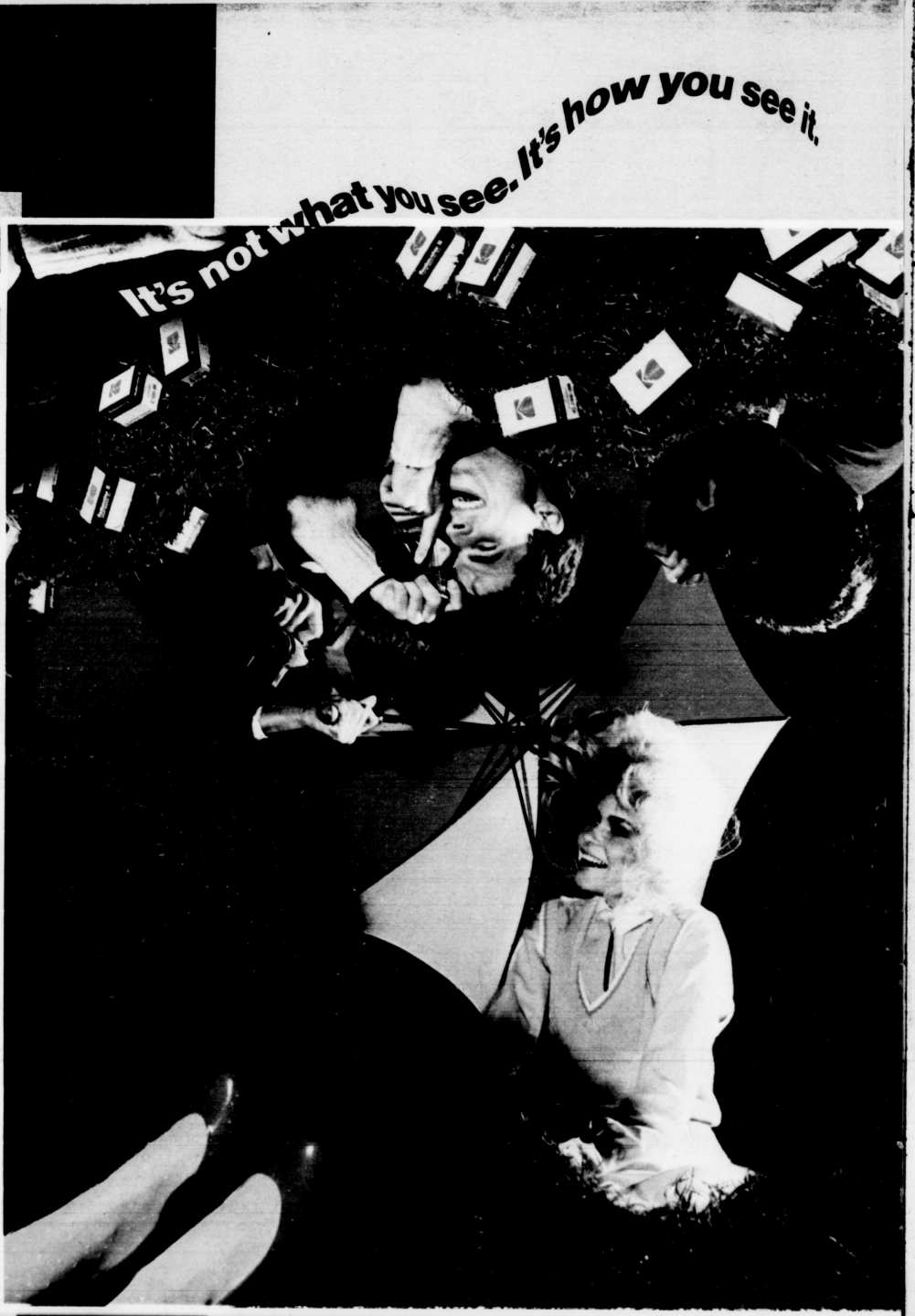
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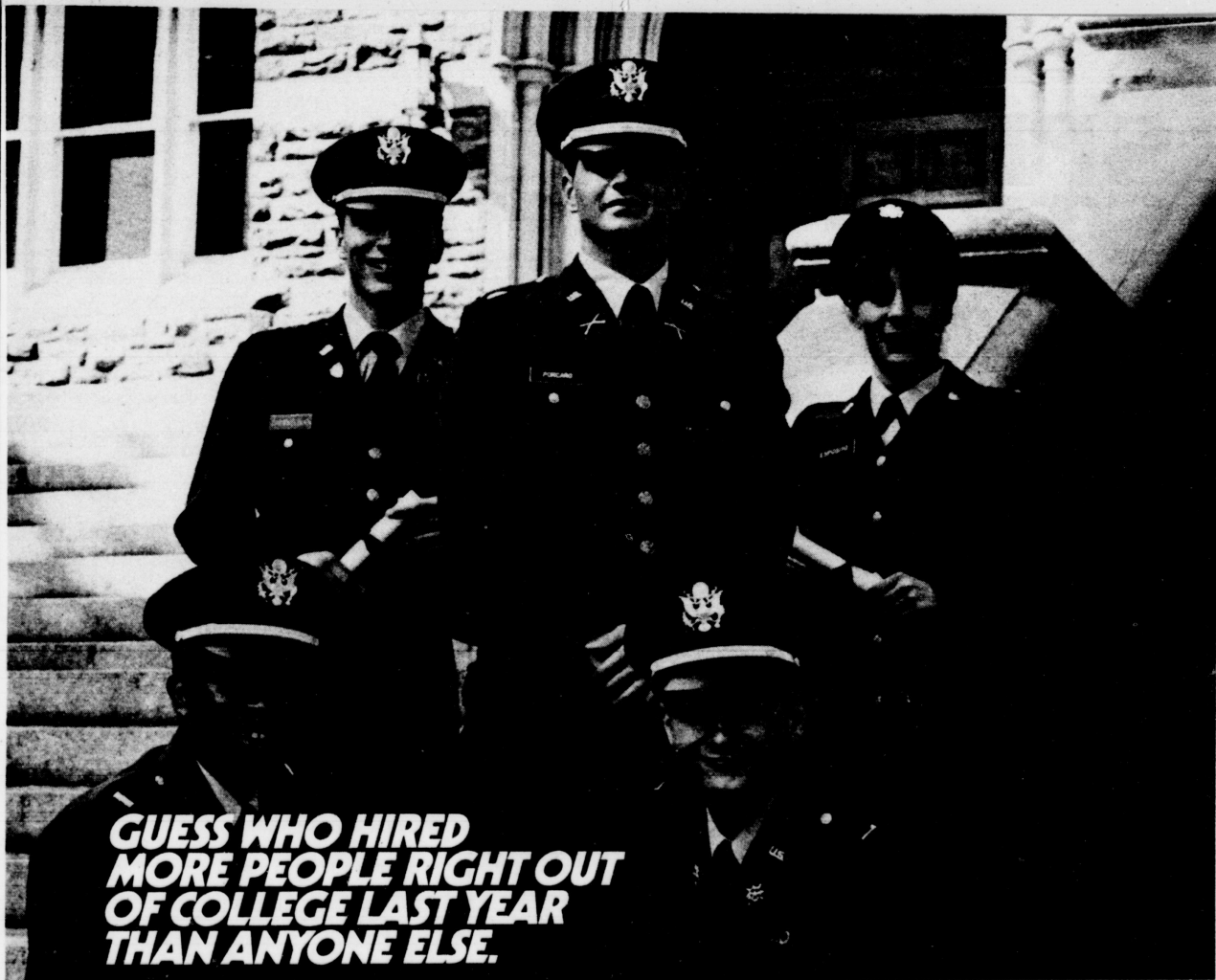
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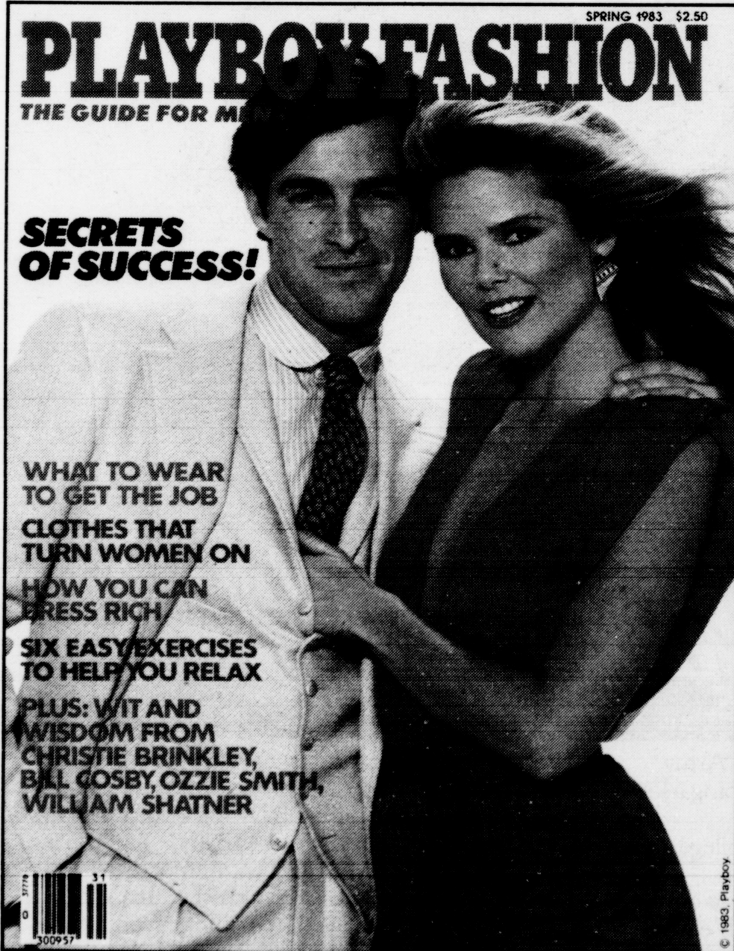
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PLAYBOY FASHION

The spring issue of *Playboy Fashion: The Guide for Men* is bursting at the seams with entertainment and information to help make the most of your personal style. From suits for the working week to sportswear for the weekend, you'll read solid, smart advice on putting together a complete spring wardrobe without having to take out a second mortgage. And you'll meet several fashionable celebrities—like beautiful cover model Christie Brinkley and funnyman Bill Cosby—who reveal their personal fashion passions. Plus there's our Third Annual Best-Dressed List, witty tips from P.J. O'Rourke on dressing rich with little or no money, a comprehensive preview of new styles for spring and much more. Don't miss the spring issue of *Playboy Fashion*, with Christie Brinkley on the cover. At newsstands now.

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features

ACTOR ROB LOWE • 10

"More class."

ACTRESS DIANE LANE • 10

"No sex exploitation crap."

**AMPERSAND'S ANNUAL SUMMER
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"No comment."

POLICE GUITARMAN ANDY SUMMERS • 18

"More guitar."

CHEVY CHASE • 20

"No more mugging."

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"Too much."

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Letters, news, rumor & strokes

OUR COVER

Chevy Chase was photographed on location during National Lampoon's Vacation by Hollywood snapper Steve Schapiro



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IN ONE EAR & OUT THE OTHER

I am charmed with the Vol. VI, No. 4 issue of *Ampersand*, which someone left at my switchboard. For 44 years I taught school, which was an easier task after S.E. Hinton started writing.

Now, as Switchboard Operator Monday through Friday at the Senior Center, I feel I'm part of the world in a new way. My pseudonym has always been "Mia Ampersand." Now I find I have a famous relative, you!

Geraldine W. Kickbusch
Palo Alto, CA

Thanks for the dazzling photo of gorgeous Mel Gibson on the cover of *Ampersand's* February issue. Davin Seat's wonderfully written interview was a revelation. Mel is obviously as intelligent and sensitive as he is handsome. Oh, you lucky, lucky, lady, Mrs. Gibson.

Nancy Hunter
San Francisco, CA

I was thrilled to learn in your Feb. 83 issue of David McCallum and Robert Vaughn getting together again to make an U.N.C.L.E. movie. When the TV series came out I was in the 4th grade. I became an immediate fan (the word "groupie" probably had not been coined yet).

Donna Dalton
Atlanta, GA

Just a few words of thanks for your fine and informative magazine. I think that college students today, more than ever, really need to keep abreast of the pressing issues in the world outside the "ivory tower" of higher education — and you people really help.

Where else can students turn to in order to find out about what is *really important* in the world: what records to buy, what movies to see, what beer to drink, what stereos to purchase, which auto to drive, or what Linda Ronstadt and John Travolta are up to? Your articles are so relevant to the "real world" that I shudder to think that there are people who have never read your in-depth treatises.

When so many publications in America are just thinly veiled attempts to sell merchandise to a specific market and suck up to large corporate advertisers, it is refreshing to read a magazine like yours where investigative, necessary, informative journalism is still the object of the publication.

Rod Sanford
Michigan State University

Your report on IRS Records' legal problems with the Go-Go's was truly appalling. Wazmo Nariz and Skafish are hardly indicative of the talent harbored at IRS Records (and neither, for that matter, are the Go-Go's). Both the Dead Kennedys and Magazine have released records on IRS, and while these bands are often ugly (lyrically and musically), they have never worn multiple ties. The Damned's *Black Album* was a very good record that was generally overlooked because the band's name does not accurately reflect their current musical style (they are no longer a punk band). Finally, the Fleshtones' *Roman Gods* album appeared on quite a few critics' top ten lists last year. No, these

are not hitmaking bands (thank God), but they are indicative of some of the real talent on IRS Records. So the next time you pick on one of the small guys, please do your homework first.

Keith Hay-Roe
Austin, TX

A comment: I think a lot of money could be saved by eliminating the green lights from traffic signals. They would work just as efficiently with only yellow and red on them. Everyone would soon get used to going when there is no light on, and all of the green lights could be sent to houses in need of lawn decoration.

A complaint: I don't feel well. Metheny.

My Philosophy of Life: Don't hurt people, eat what you like, play a lot of music and above all, stay loose.

My SAT scores: 610 Verbal, 570 Math.

Peter Tejerre
no address given

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

OUTTHEOTHER

BY STEVEN GINSBERG

Enough!

NOW THAT STEVEN SPIELBERG is responsible for three of the top five moneymaking films of all time (*ET* — *The Extra-Terrestrial*, *Jaws* and *Raiders of the Lost Ark*), everyone in Hollywood is trying to figure out a way to sign him up for something. But we've got to hand it to Universal Pictures for coming up with the most cost efficient idea. Somebody in the company remembered that at 23 years of age Spielberg made his first film (the 1971 television movie *Duel*) for Universal. Though it has played countless times on the tube, there is a longer version that was shown in theaters in Europe. Universal now plans to give U.S. citizens the chance to pay \$5 to see the elongated *Duel* at our local theaters. The film, which stars Dennis Weaver as a driver who is led into a cat-and-mouse chase by an unknown trucker, will open in the midwest in April.

Fan Wars

THE STAR WARS FRENZY seems like it'll never die, at least if you consider the pre-release action of the third in the saga, *Return of the Jedi*. Originally entitled *Revenge of the Jedi*, the film was renamed by George Lucas so as not to put any hasty ideas of "revenge" into the heads of little kids. Well, no sooner was the title changed than the Lucas people were deluged with thousands of requests from collectors for paraphernalia that bore the original *Revenge* moniker. We're told that as much as \$500 was offered for a single poster (oh, come on). If you're thinking of getting in on the black market, forget it. Aside from some special offerings to *Star Wars*

fan club members, all of the original posters, buttons, etc. were removed from their warehouses and destroyed.

Cheap at Twice the Price

WOULD YOU PAY OZZY OSBOURNE \$20 million not to perform? That's how much the bat-biting Brit on seeks in damages from the Catholic Youth Center in Scranton, Pennsylvania. They booked Mr. Speak of the Devil, says center director Rev. Richard Czachor, before knowing about his alleged "satirical worship, desecration of a monument and cruelty to animals."

Actually, the suit was filed by the promoter who booked the show. But Osbourne is expected to join forces. On his side — the American Civil Liberties Union.

More Jokes

Dear readers, we want new and different jokes: fresh, startling — why, even humorous jokes. Jokes we haven't heard a zillion times before. By the way, receipt of these jokes will not be acknowledged, nor can they be returned.

This month we did manage to find two jokes that didn't involve a lightbulb, a person of Polish descent, or a dead baby.

Send your jokes to Ampersand Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028.

1. What do you call a boomerang that doesn't come back?

A stick.

Ken Letson
Midfield, AL

2. A truck driver was delivering a truckload of penguins to the San Diego Zoo, halfway through the desert, his truck broke down; this worried him considerably, since the refrigeration in his truck stopped functioning. Soon he would be left with a truckload of warm penguins. He paced and worried. Just then another refrigerated truck drove up; luckily this second truck was empty, and the driver agreed to take the penguins to the San Diego Zoo. The first truck driver finally was able to start his truck, and eventually he made it to San Diego. After parking his truck he walked up the street, but he suddenly stopped. Walking down the street was the second truck driver, followed by twelve penguins. The first man dashed up to the second driver and asked, "What happened? You were supposed to take the penguins to the zoo!"

"Oh, we've already been to the zoo," replied the second driver. "Now we're going to McDonald's!"

Julie A. Farrer
Ann Arbor, MI

Music News...

TIRELESS ROLLING STONE Mick Jagger will get more than \$1,000,000 to tell his life story for British publisher Lord Weidenfeld (in book form, of course). Though we're promised the tome sometime next year (we supposedly are going to get a new Stones album this summer) you can bet the autobiography won't have Mick's personal prose on every page. Word is he'll receive lots of help from a *London Times* ghostwriter.

EACH BOY CARL WILSON, in his second solo album (1981's *Carl Wilson*, a slow seller, was first) has borrowed the Coaster's 1957 smash, "Young Blood." Ex-Doobies and Steely Dan guitarist Jeff "Skunk" Baxter is producing. Pop/R&B has been a Beach Boys mainline for quite a while; witness the early Seventies release *So Tough*, for which the group temporarily re-named itself Carl and the Passions.

KENNY LOGGINS AND JOURNEY'S Steve Perry, as well as songwriters Tom Snow, Michael Gore and Dean Pitchford, will all be writing music for *Footloose*, a new musical to be directed by Herb Ross (*Pennies from Heaven*). The film, which for a few moments was supposed to be helmed by *Heaven's Gate* director Michael Cimino, concerns a bunch of small-town kids who rebel against some small-minded adults determined to outlaw music and dancing in their neighborhood.

EUROPEAN ROCK GROUP Tangerine Dream is again working with director Michael Mann, composing the score for his new gothic horror film, *The Keep*. Their score for Mann's *Thief* gained much critical praise.

Hollywood Is Working Hard

JACK NICHOLSON and Timothy Hutton are set to star this summer as a cattle rancher and his hired hand in *Roadhouse*, a contemporary comedy western directed by Martin Ritt

(*Norma Rae*). The script has Nicholson and Hutton driving a herd of cattle from the sticks to Kansas City. But Nicholson will first take on the supporting role of Shirley MacLaine's astronaut boyfriend in *Terms of Endearment*. Nicholson, who got an Oscar nomination for his supporting work in Warren Beatty's *Reds*, is one of the few Hollywood actors not afraid to appear in a lesser role if he likes the part.

THERE'S TALK of a new film called *The Last Temptation of Christ* with Robert DeNiro playing none other than Jesus. The project would reunite the same creative team that gave us *Taxi Driver* (DeNiro), director Martin Scorsese and screenwriter Paul Schrader, adapting the Nikolas Kazantzakis book).

THOUGH BYPASSED FOR AN ACADEMY Award nomination while his film, *Missing*, received one for best picture, director Costa-Gavras is not sulking. He's set to start a new picture starring Jill Clayburgh, *Hanna*.

(continued on page 9)



THIS IS SPINAL TAP, a British rock group on the eve of its 1967 American tour.

Actually, that's drummer Russ Kunkel, actors/musicians Christopher Guest (*The Long Riders*), Michael McKean (*Laverne & Shirley*, *Young Doctors in Love*) and Harry Shearer (*Saturday Night Live*) in a scene from *Spinal Tap*, a rock & roll paroxysm of parody, humor and music due in theaters this August. Or October. Watch for it.



This issue's Ampersand of the Month is an amp-lified Amperguitar, submitted by Suzanne Rozditski, a student

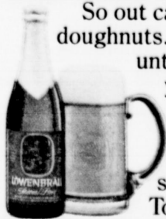
at the University of Connecticut. She earns \$30 for her effort. Other artistic persons are encouraged to submit original Ampersands: we require these in black ink on heavy white paper — please, no ballpoint doodles on lined notepaper. We're talking art here. Just send the beauties to Ampersand of the Month, 1680 North Vine, Suite 900, Hollywood, CA 90028. Another hint: our next issue will be October, 1983 — Back to School. Followed by November and December (funny how that works), two months known for holidays; we mention this in case any of you would like to render holiday-related Ampersands. Get them in early — at least two months before the holiday of joy.

Good friends will help you study angles when all you can think about is curves.



It didn't take a genius to tell your mind wasn't on your studies. But it did take a couple of smart roomies to do something about it.

So out came the calculators. And the doughnuts. And they started drilling you until you knew physics as well as you know yourself.



When it was all over, you showed them that there was one more thing you knew something about - gratitude. Tonight, let it be Löwenbräu.



Löwenbräu. Here's to good friends.

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OR IS IT

MEMOREX



& OUT THE OTHER

(continued from page 6)

in the Middle East this month. Clayburgh plays a lawyer who goes to Israel and falls in love with a Palestinian. Those who've read the script say it could heat up U.S. relations on that side of the world just like *Misng* did in Chile.

NO SOONER DID *Second City TV's* famed McKenzie Brothers (Rick Moranis and Dave Thomas) finish their first film for MGM than the studio signed them for another. Reminiscent of what companies used to do for Dan Aykroyd and the late John Belushi, MGM has given the nod for Moranis and Thomas to make *The Last Time Around*, a comedy about two mechanics at a race track who connive to rob the vault. Whether the McKenzies have what it takes to attract film audiences will be tested this summer when their first picture, *Strange Brew*, gets released.

A REMAKE OF *Kind Hearts and Coronets* is reportedly in the works, to star Eddie Murphy and Robin Williams. Potential director is Paul Bartel and scriptwriter Dick Blackburn, the team behind another killing-for-profit comedy, *Eating Raoul*.

NEVER LET IT BE SAID that stars don't change with the times. Vet actor Burt Lancaster has signed on to play opposite Raul Julia in a homosexual-themed movie, *Kiss of the Spider-*



Amperсанд beaps congratulations on the head of Tom Parks, comedian, who won the 1983 Campus Entertainer of the Year award from the National Association for Campus Activities. Other awards went to Bruce Springsteen, the J. Geils Band, the Oak Ridge Boys, Maynard Ferguson and assorted other campus performers. Parks, it may be remembered, was profiled in Amperсанд more than a year ago. He's still funny.

woman, under the direction of Pi-xote's Hector Babenco. They play two people in jail who form an unlikely relationship. When queried about the potential controversy of sex scenes, Lancaster simply replied, "It's more love."

DLANE KEATON starts shooting in New York April 15 on *Modern*

Bride, wherein she plays a veteran bachelorette who decides to head for the altar despite the fact that her long-married parents are in the process of divorcing. Tim Hunter (*Tex*) directs her. Ms. Keaton, not for a moment the ditz Annie Hall in real life, will for the first time serve as coproducer.

GOLDIE HAWN'S LOVE interest in *Swing Shift* (a role originally touted for Bruce Springsteen) has been landed by Kurt Russell (*Escape from New York, The Thing*). Goldie's friend on the World War II assembly line is Christine Lahti — not Melissa Manchester or Cher, as reported last month.

MORE THAN A FEW EYES turned on the 20th Century-Fox lot lately when men in Nazi uniforms started marching down the street once used to film *Hello Dolly*. No, it was not a

drill by Fox's billionaire owner Marvin Davis. It was actually an excursion by actors working on Mel Brooks' new comedy, *To Be or Not to Be*, where Brooks himself plays an actor who impersonates the biggest Nazi of them all — Hitler. The remake of the 1939 Ernst Lubitsch classic is due out at the end of the year.

Still Smokin'...

CCHECH AND CHONG will be back with their fourth picture this Easter, *Still Smokin'*. The story finds C & C in Amsterdam to attend a Burt Reynolds-Dolly Parton film fest. Unfortunately, the Dutch think Cheech is Reynolds, who hasn't shown up, so C & C decide to put on their own live show (thus enabling them to use filmed concert footage of their actual live shows in Amsterdam). Anyway, in the movie there are these dream sequences where the guys pretend

they are hairdressers in outer space and ... Well, you get the idea.

Legends Can Wait

THE PLANNED FRANK SINATRA-Lena Horne album produced by Quincy Jones has been indefinitely shelved. Horne had only a few weeks free until after the summer; she contracted "throat problems" and decided to wait until she wasn't so pressed for time. The effort was supposed to be a two-record set of new tunes and some old standards.

A Bomb of Sorts

AMPERSAND CONTRIBUTING editor Richard Levinson warns us that his band, The Megatonnes, has just released its picture disc of "Don't Drop the Bomb on My Boyfriend" by/w "The Brezhnev Boogie." It's available on Azra Records, at many fine stores.

BOLD

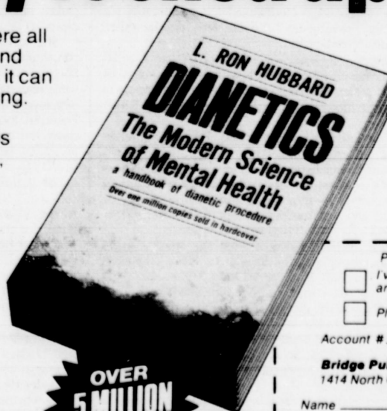


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A New Lowe

... but actor Rob Lowe's career is on the rise

Consider Rob Lowe: 19 years old, major roles in a TV-movie and two theatrical features in a six-month period, the kind of good looks — he's both dark-haired and Wasp — that are an invitation to narcissism and every female with the gift of sight.

And forget that initial impulse to cream him: he's served a six-year apprenticeship, is dedicated to his craft without getting tedious about it, and slams himself for not being more considerate of others.

The apprenticeship began at 12, almost immediately after his parents split up and his mother moved him and two brothers from Dayton, Ohio, to Southern California. Throughout junior high and high school he spent anywhere from a few weeks to a few months a year shooting commercials, Afterschool Specials, pilots that never took off. "But I was always a student in a public school, rooted in some kind of 'normal' reality," Lowe says. Levi'd and Nike'd, he looks as if he'd be more at home in his normal, sandy, low-built Santa Monica than in the stuffy traditional 25th-floor New York hotel suite where he's been installed for a week of interviews on his three latest projects.

"Thursday's Child" was really tough," he says, referring to the Hallmark Hall of Fame weeper, telecast in February, in which he played a teenager with a degenerative heart disease. "Neither I nor anyone in my immediate family has ever been seriously ill, so I had nothing to draw on there."

In Francis Coppola's *The Outsiders* he plays another character "very removed from myself and my experience in that he's a greaser, a mechanically inclined high school dropout who works in a gas station with no ambition beyond that — and I'm none of those things. But Francis's rehearsal period is like no one else's."

For the Tulsa-shot adaptation of S.E. Hinton's novel about "friendship and belonging, about two neighborhoods with two social classes and conflicting values," Coppola separated the actors playing rich kids from those playing greasers. "They got leather-bound scripts while *ours* were in high school binders. They were on one floor of the hotel and got their beds turned down at night while *we* were on another where Francis had forbidden the maids to touch the beds. They went to live for a while with Tulsa oil families while *we* spent time with people who had been greasers in the mid-Sixties, the time frame of the movie. They did rich-kid things while *we'd* get into wardrobe and hang out at this park and try to carry on convincing conversations with the local kids in our Oklahoma drawls."

But Lowe gets to be a rich kid in *Class*, his "big gun," due for release in July. One such example of privilege: hosing vomit off the seat of a \$40,000 Porsche Cabriolet.

"The title has multiple meanings," he explains. "First, there's class in the sense of classroom. Andrew McCarthy and I play Chicago prep-school seniors bent on getting into Harvard." (Lowe postponed his own matriculation at UCLA to do the film.) "Then there's class in the sense of the class system and class differences. Andrew's character's parents are relatively poor and he's socially inept." (Noting the stylistic differences between the West Coast and Eastern rich, Lowe says he drew upon his observation of Dayton preppies during his summer visits with his lawyer father.)

"Third," he continues, "there's class in the sense of behaving with style and dignity and generosity — even after discovering that my roommate has had an affair with my mother, played by Jacqueline Bisset." (Lowe knows "a few guys my age who have



Rob Lowe as he appears in *The Outsiders*.

BY DONALD CHASE

had or are having relationships with older women. Young men aren't as threatened by an older woman's intelligence and experience as they might have been 10 or 20 years ago — in fact they're fascinated by them.")

"The third meaning," he concludes, "is the most important one." It's also the kind of class we could all use a little more of. "Like I should write thank-you notes and do other things I don't, blaming my negligence on the tunnel vision demanded by my work — which is no excuse."

& A Fast Lane

... but no "exploitation crap" for Diane Lane



Diane Lane stars in *The Outsiders* and *Rumble Fish*.

BY ROXANNE T. MUELLER

Diane Lane's hands telegraph her nervousness. In constant motion, they emphasize statements that don't really need emphasis and fly between her lap and her face. Still, at 17, she has more poise than most women possess at 30. She's also got beauty, charm and talent to burn.

Unlike her acting contemporary, Brooke Shields (who is her friend), Lane has not peered out from dozens of magazine covers, nor has she appeared in such "revealing" roles as those in *Pretty Baby* and *The Blue Lagoon*, movies that pushed Shields into the middle of impassioned controversy about youthful morals. Lane was offered both projects but turned them down.

"I don't do crap that exploits sex," she says matter-of-factly. Coming off last summer's decidedly commercial *Six Pack*,

which was more a nod to Kenny Rogers' vanity than it was a serious film, Lane now has featured roles in two major movies: *The Outsiders*, soon to be released, and *Rumble Fish*, due out this summer. Both films are based on books by S.E. Hinton, both are directed by Francis Coppola and both also feature teen heartthrob Matt Dillon. While Coppola has described *The Outsiders* as a kind of "teen-age *Godfather*," Lane maintains it's simply about "kids growing up." *Rumble Fish*, on the other hand, is a bit more complicated.

"It's very nebulous," says Lane. "I can never explain it in 20 minutes. It's a teenage art film that deals with the 'passé-ness' of gangs; about what makes a hero in a gang situation. Coppola is trying to explore the motorcycle mystique. We're playing it like in 1984."

Not one to dispense easy compliments, Lane nonetheless admits she could fall in love with the mercurial Coppola "if I were older." On the other hand, she also says she loves Kenny Rogers. "He was the nicest man to work with. Most actors are really into being actors — they like going off in a corner or coming up behind you and freaking you out in character. Either that or they want to go off and be hermits on the set."

The native New Yorker knows of what she speaks. In 11 movies, she's starred opposite the likes of Laurence Olivier (*A Little Romance*) and Burt Lancaster (*Cattle Annie and Little Britches*). In the first, which marked her film debut four-and-a-half years ago, Lane was the picture of prepubescent innocence, caught up in a fairy tale-like escapade in Paris and the backroads of Europe — her character running from her stiflingly neurotic mother (played to the hilt by Sally Kellerman) for a carefree romp with an irrepressible — and irresistible — French youngster.

Lane's artistic triumph thus far was as the doomed victim of cerebral palsy in *Touched by Love*, another little-seen TV movie but one that was touched by Lane's moving portrayal of a withdrawn girl who befriends Elvis Presley.

Lane has been in demand as an actress since before she could read. At the age of 5, she began touring the world as a member of an avant-garde experimental theater troupe that

presented *Medea* in the original Greek (a language Lane pronounced phonetically). By the time she reached her teens, Lane created the role of a teenage prostitute in Elizabeth Swados' *Rainbows*, though she left the cast shortly before it debuted on Broadway in order to take the role in *A Little Romance*.

Her fellow professionals rate her highly, including David Dukes, her co-star in *A Little Romance* (he played the snobbish director) and the 1982 TV-movie *An American Beauty*.

"She was 13 when she made *A Little Romance*," Dukes says admiringly. "By that time it was her fifth working trip to Paris. She was the most professional one on the set. At 17, when we were making *An American Beauty*, it was the same way. She's developed into a very seasoned actress. She's so good! She's beautiful, looks good in a bathing suit and can act. She does let down her guard at dinner or away from the camera — she has an impish sense of humor — but on the set, she's the ultimate pro."

The Outsiders continues to stretch her range. Though her role as Cherry, an upper-class cheerleader who is sympathetic to the plight of the "greasers" she befriends, is small, she jumped at the chance to work with Coppola. In *Rumble Fish*, she gets third billing, again playing a "nice" girl named Patty who does her homework but who associates with kids from the other side of the tracks, this time as friend to the character played by Matt Dillon.

She has always been the one who makes the decisions about her career, though she listens intently to the advice of her manager-father Burt (Lane's parents were divorced when she was 13 days old). Still, she's the one most keenly aware of her strengths and limitations.

"I decide in the end what I want," she says. "People are always whispering in my ear, and sometimes they ask me why I turned down big movies and directors. I turned down a role in *Hotel New Hampshire* (which Jodie Foster took), and after I turned down *The Blue Lagoon*, I really regretted it for about a month but after that it was OK. It just depends on the script. As long as the characters change in the story, and as long as it's not pornographic, I'll keep accepting movie roles."



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SIXTH ANNUAL GUIDE TO

Summer Travel & Entertainment



COLLEGE TOWNS

BY BYRON LAURSEN

Everybody Goes To...

Suppose you are a college student. That would explain how you got your hands on this magazine. Suppose you are interested in visiting California. That would explain why you've seen *Malibu High* seven times and drive the only car in Norman, Oklahoma with a surfboard rack.

Now suppose that you are arriving somewhere in California — by roadway, runway or railway, by sneakered foot or spoked wheel — and the time has come to find enjoyment. Or nourishment. Or relief from summery thirst. Or a break from that dry-ol-over feeling associated with your natural urge to swim. This is when you'll want to know what the (local) in-crowd knows & go where the (local) in-crowd goes. Here comes help.

We talked to the natives in several of California's college towns. Their recommendations are here, along with tips and descriptions. Here are California's best-loved pizza houses, watering holes and active social sites, chosen by and for college smart people.

Arcata

Up where California's major non-legal cash crop grows (the mindful of the occasional stray gunshot), there's also a wealth of rugged coastal scenery. The more durable vegetation — like redwoods — can produce an exquisite legal high for vacationers.

Best Burgers — The Burger Shoppe, 1555 G Street. The owners do the cooking and will attempt all sorts of special order burgers.

Best Ethnic Food — Al Capone's, 1565 G Street.

Best for Dress-Up Experience — The Jacobi Storehouse, 791 8th Street.

Best Sightseeing — Patrick's Point State Park, 20 miles N. on Hwy 101.

The beach is loaded with beautiful agate rocks. The seastacks (wooded rocks off the shoreline) are dramatic apparitions.

Best Swimming — Trinidad Beach/Willow Creek.

Best Beer Drinking — The Sidelines, 752 9th Street.

Best Cocktail Scene — Youngberg's, 791 8th Street.

Best Dancing Spot — Old Town Bar & Grill, 325 2nd Street.

Best Annual Event — The Great Arcata to Ferndale Kinetic Sculpture Race. Devised by local eccentric and art dealer Hobart Brown, the event goes throughout Memorial Day Weekend. Competitors must make a people-powered sculpture capable of crossing Humboldt Bay and its adjacent sand dunes. Watching is, of course, free.

Davis

Home of some of the best urban bike trails in America, Davis is also a good stopover between the coast and the Sierra Nevada Mountains, wherein you will find everything from casinos to ski resorts to

ghostly gold rush towns to the natural spectacles of Yosemite National Park.

Best Burgers — The Grad, 805 Russell Blvd.

Best Ethnic Food — Rico's, 1420 Covell Blvd.

Best for Dress-Up Experience — Ding How, 640 Covell Blvd.

Best Swimming — The Rec Pool on campus. Largest free-form pool west of the Mississippi! Eight thousand and four hundred square feet, to be exact. Lanes for lap swimming, tanning island in the middle. Frolic area (no limit on frolics-per-customer) and hands on weekends. Visitor's passes are required for non-U.C. Davis students, but they're inexpensive.

Best Beer Drinking — The Pub on campus.

Best Cocktail Scene — Larry Blake's, 705 First Street.

Best Dancing Spot — The Brewery, 808 Second Street.

Best Annual Event — Picnic Day, April 16th. Dachshund Races, a rodeo, an aquacade and plenty more.

Los Angeles

Plain to arrive before the '84 Olympics when, experts concur, the crush of visitors will make the Black Hole of Calcutta look like a tea party in a pavilion. These listings are the testimony of U.C.A. students, which localizes them around the suburb of Westwood.

Best Burgers — Fatburgers, 1155 Westwood Blvd.

Best Ethnic Food — Me & Me, 10975 Weyburn Avenue. Lively Middle Eastern stuff in a fast food mode. Turkish salad is for brave palates only.

Best for Dress-Up Experience — Creperie Bretonne, 12150 Santa Monica Blvd.

Best Sightseeing — Sunset Strip, Pacific Coast Highway into Malibu, Venice by bicycle.

Best Swimming — The beaches — Malibu

to Venice.

Best Beer Drinking — McGinn's, Wilshire & 26th. An Irish pub run by an Indian, featuring 125 different wines. What could be wrong?

Best Cocktail Scene — Kelbo's, 11434 Pico Blvd. Ridiculous but mind-destroying tropical drinks and a by-request DJ playing dusty hats of the Forties and thereabouts. Suggested: the Foguiter, with Louis Prima singing "The Sheik of Napoli."

Best Dancing Spot — Forget It. Pick up a local entertainment paper (*The Weekly, The Reader*) and see what's happening citywide.

Best Annual Event — The Mardi Gras, May 14, 15, 16. Too crowded to walk, but you can kiss a Sorority Girl for a price (twas ever thus) or Throw a Basketball at a Nurd.

Long Beach

The Pike, an old amusement park, is long gone, but Long Beach marches on with weird sex Ed scandals on campus, a contending women's basketball team and some of the lowest lodging prices on the Southern California seashore.

Best Burgers — The Gazebo (formerly Grandma's), 674 Redondo.

Best Ethnic Food — Marv's Pizza, 6456 Sterns.

Best for Dress-Up Experience — McKenna's Creek, Pacific Coast Hwy. and Second Street. Very formal, kind of expensive, but the seafood is ultra-fresh. Ought to be. Southern California's main port is the very next town.

Best Sightseeing — The Queen Mary, Offshore (you can't miss it).

Best Swimming — Belmont Shore/Seal Beach/Huntington Beach.

Best Beer Drinking — Joe Jos's, 2803 E. Anaheim. Total masculine atmosphere in an old-as-the-hills former men's club and barber shop. Fowl hull in back.

Best Cocktail Scene — Michaelangelo's,

Pacific Coast Hwy. and Second Street.

Best Dancing Spot — Bogart's, 6288 Pacific Coast Hwy. Kaucous rock bands on one side and a mellow piano bar on the other, plus lots of comfortable couches.

Best Annual Event — Banjo, Fiddle and Guitar Festival, April 24. The talent for this football field event can range from localities to such as Joe Ely and Linda Ronstadt. Lots of good food and drink and a crowd of 6,000 or so booters and hollers.

Palo Alto

This is the friendly spot where the Stanford band runs interference for visiting football foes. But, while summertime means lots of cooling morning fog up by San Francisco (drawn onshore by convection currents as the rest of California warms), Palo Alto is benevolently sunny. If you like being close to money while you tan, this could be the place.

Best Burgers — The Burger Shoppe, 1555 G Street. The owners do the cooking and

Best Ethnic Food — Ramona's, 541 Ramona Avenue. Pizza, again. But the crust is nice and thick and the salad bar impressive.

Best for Dress-Up Experience — The Sundance Mine Company, 1921 El Camino Real.

Best Sightseeing — The Hoover Tower on campus.

Best Swimming — Deguerre Pool and/or Lake Lagunita (on campus). Lagunita is a reservoir that fills in the spring, featuring swimming, boating, windsurfing and sunbathing.

Best Beer Drinking — The Dutch Goose, 3567 Alameda de las Pulgas in Menlo Park. The street name translates as "Fleas Avenue," but don't be intimidated. The atmosphere is great and I personally (not necessarily speaking for management) don't care if you want to add your initials

to the zillions already carved into the furniture and woodwork.

Best Cocktail Scene — 42nd Street, 518 Bryant.

Best Dancing Spot — The Keystone, 260 California. A medium-sized club, the Keystone has sisters in S.F. and Berkeley and showcases the likes of Bonnie Raitt and Muddy Waters along with local stars.

Best Annual Event — Aqua Follies, April 10. This watershow (pro water skiers, canoe and raft races) celebrates the new season at Lagunita.

San Diego

Just above the Mexican border, San Diego has one of the most leveled-out climates in the Golden State. There are more golf courses than you can shake a retired admiral at. Balboa Park, which includes the world-class San Diego Zoo, is pleasurably packed with ornate, Spanish-flavored exhibition buildings dating to the Panama-California Exposition of 1915-16. Out on Coronado Island is the Hotel Del Coronado, last proud survivor of California's seaside Victorian hotels. You've already seen her, though, in *Some Like It Hot* and *The Saint*.

Best Burgers — Foggy's Notion, 3655 Sports Arena Blvd.

Best Ethnic Food — The Prophet, 4461 University Avenue. The cuisine is international, delicious and all vegetarian. Add reggae music and you'll see why the crowd here is multi-colored and multinational.

Best Dress-Up Experience — The Marine Room, 2000 Spindrift Drive in La Jolla.

Best Sightseeing — The Zoo and Balboa Park. But so many attractions vie that you can't miss no matter what direction you drive.

Best Swimming — Black's Beach below UCSD in La Jolla, north of Scripps Pier.

(Continued on page 15)



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III
SUNSHINE
SPORTS

Best Beer Drinking — Aspen Mine Co., 5880 El Cajon. Watch ski movies while your consciousness melts.

Best Cocktail Scene — Diego's, 860 Garnet.

Best Dancing Spot — Dos Amigos, 1904 Quivira. No live bands, but this remains highly popular with university students.

Best Annual Event — Over the Line Tournament, Fiesta Island, July 9-10, 16-17. Sports *illustrated* even flipped over this mammoth (600 entries) open elimination three-person no-gloves softball tourney.



CALENDAR

You will notice, probably, that there isn't much rock & roll mentioned in this guide. That's because we compiled this list in March, long before most rockers even think about summer tours. What we have here is a guide for travelers who find themselves in foreign climes, or a reminder to the locals that there is music of all kinds everywhere.

As for us, we're heading for the Watermelon Thump.

NORTHWEST

Colorado

Telluride will be busy this summer, starting with the Mountain Film Festival, May 27-30, featuring four days of seminars, lectures and outdoor films. Rita Robinson can give more details at (303) 728-4123.

Telluride has also scheduled its traditional Bluegrass and Country Music Festival, June 24-26. Call Fred Sheffman at (303) 449-6007 for more information.

In late August, Telluride's 2nd Annual Rock & Roll Festival will shake the canyon. The line-up has yet to be announced, but Tim Moore at (303) 728-3329 can give more rock & roll info.

In **Aspen**, a summer music festival is just that — it lasts from June 24 through August 21, featuring classical music. Within the same time period is Ballet Aspen, from July 14 to August 14. For more information about either of the above call the Aspen Music Association at (303) 925-3254.

Wyoming

Jackson kicks off its entertainment season May 27, 28 and 29 with Old West Days, featuring many regional bands playing traditional music to celebrate the early days of the old West.

Soon after that, the Tetons form a spectacular backdrop for the Grand Teton Music Festival from mid-July until the end of August. There will be symphony concerts every Saturday and chamber music, soloists and lectures by contemporary composers sprinkled throughout the event. For more information call (307) 733-3050.

Idaho

Weiser holds its annual National Old Time Fiddle Contest and Festival during the third week of June. Judy Parsons can give you information at (208) 549-0452.

Oregon

They're big on Shakespeare in **Ashland** — there is a Shakespearean Festival there from February 22 until October 31. For details on the Oregon Shakespearean Festival call (503) 482-2111.

The Oregon Bach Festival will be in **Eugene** from June 20 to July 3. Call (503) 686-5667 if you want to know more about the two-week-long Bach celebration.

The Washington Park Zoo will be the keeper for Your Zoo and All That Jazz, a weekly Wednesday jazz jam from June 22 until August 17. For details call Ann Brown at (503) 226-1561.

The Mount Hood Festival of Jazz will be on August 5 and 7 in **Gresham**. Call its Chamber of Commerce for more details at (503) 665-1137.

Utah

The Golden Spike Old Time Fiddle Contest and Festival will be in **Ogden**, June 14-16. They have the details at (801) 399-8288.

In **Cedar City**, from July 14 to August 27, a Shakespearean Festival will feature *Two Gentlemen from Verona*, *The Merchant of Venice*, and *Henry V*.

For some out-of-the-ordinary entertainment, a Scottish Fiddle will offer bagpipe bands and traditional Highland dancing on June 18 in **Salt Lake City**. For information on this, or the Shakespearean Festival, call (801) 533-5681.

Washington

As many as 20,000 Bluegrass fans are expected for the Third Annual Tunwater Bluegrass Festival on May 20, 21 and 22, in **Tunwater**. There will be workshops, a banjo contest, craft displays, and, of course, some great picking. Call Jan Jackson for details at (206) 456-2343.

Another Bluegrass Festival will be held on July 15, 16 and 17 in **Darrington**. The acts have not been booked yet, but Grover Jones has details at (206) 436-1006.

Just about every kind of performing art will be on display at the Bumbershoot/Seattle Arts Festival at the **Seattle Center** at the fairgrounds over the Labor Day weekend. Magicians, musicians and thespians will display their talents on September 2, 3 and 4. John Taylor knows more at (206) 622-7656.

Michael Thriskill

NORTHEAST

Maine

Down East Jazz Festival, **Camden**, August 19-20. This gathering of trumpeters, trombonists, and other virtuosos should demonstrate that there's more than one way to blow up a nor'easter. For more information, call the Camden Chamber of Commerce, (207) 236-4404.

New Hampshire

Franconia Bluegrass Festival, **Franconia**, July 23. A little bit of old Kentucky comes to rugged New England. For more information, call the Franconia Chamber of Commerce at (603) 823-5661.

Massachusetts

Boston Pops Summer Concerts, **Boston**, May 3-July 10. The popular orchestra gives its annual series of free outdoor concerts at the Hatch Shell on the banks of the Charles River. They're well-attended, especially the Fourth of July extravaganza, so arrive early and bring a blanket. For more information, call Boston Symphony Hall at (617) 266-1492.

Tanglewood Music Festival, **Lenox**, July-August. In a picturesque rural setting, you can catch everything from the Boston Symphony Orchestra to folk-rock bands. For more information, call Boston Symphony Hall at (617) 266-1492.

Rhode Island

The Newport-Kool Jazz Festival, **Newport**, August. One of the country's biggest and best music festivals, this one always features plenty of jazz greats. For more information, call the Visitors and Convention Bureau at (401) 274-1636.

Paul Rosta

MID-ATLANTIC

Maryland

In the "soft, rolling hills" of Mt. Airy sits the Berry Wine Plantations, makers of a variety of tasty wines, and host to the Great Strawberry Wine Festival. For the eighth year, this 250-acre farm is chock full of arts & crafts displays and enough exhibits and wine-tastings to fill one's day.

New York

Summer in the city (**New York**) starts early and ends late. For those who might prefer a more dependable schedule, summer brings the Dr. Pepper Music Festival back to the Pier. Always a concert-going bargain (\$100 in 1989), last year's line-up included Ricki Lee Jones, King Crimson, the Clash and Elvis Costello, among others. Call Ticketron for info, and even if you don't have a ticket you can always try at the Pier itself.

The Kool Jazz Festival, June 24-July 3, arrives on no less than six locations in the metropolitan area, three of them in **Manhattan**: Avery Fisher Hall, Carnegie Hall and Carnegie Recital Hall. Hundreds of artists, thousands of appreciators. Check any local newspaper for details.

West Virginia

At the Cultural Center and Capital Complex in **Charleston** is the Festival of West Virginia Arts & Crafts is set for May 27-29 this year. In addition to a quilt display that last year featured over eighty entries, there is an annual banjo and fiddle contest.

New Jersey

Rightfully one of the most maligned states in the nation, the Garden State continues to surprise. On the Drew University Campus in **Madison** (not Wisconsin!), this year's annual Shakespeare Festival will feature "War of the Roses," a compendium of historical plays (Ed, Henry and Dick). With prices as low as \$4.50 per show (with a student ID), the Festival offers culture to Jersey-ites from June 28th to the middle of September. (201) 377-4487.

Eric Fleam



SOUTHWEST

California

Hollywood Bowl, **Hollywood**, July 12-Sept. 17. Classical and "Pops" concerts by the LA Philharmonic Orchestra, plus a series of Jazz concerts featuring Miles Davis, Dave Brubeck, Mel Torme, Lionel Hampton and others. For information call (213) 850-2000 or the box office at (213) 850-2128.

Universal Amphitheatre, **Universal City & Greek Theatre, Hollywood**, July 12-Sept. 17. Classical and "Pops" concerts by the LA Philharmonic Orchestra, plus a series of Jazz concerts featuring Miles Davis, Dave Brubeck, Mel Torme, Lionel Hampton and others. For information call (213) 850-2000 or the box office at (213) 850-2128.

The US II Festival, **somewhere**. All information on this behemoth gathering is at present sketchy, including dates and location. There are rumors that the Eagles will regroup to appear, as well as David Bowie and Men at Work. Rest assured that when all arrangements are made, not even a hermit will be left uninformed.

Richard Levinson

Arizona

Payson hosts a music festival (Old Time Country Music Festival) in June featuring a music contest, gospel singers and some folk dancing. Payson is also notable as the hometown of *Ampersand* illustrator Dan Eicholtz, who prefers weird punkish rock.

Texas

Kerrville hosts a Bluegrass and Country Music Festival during Labor Day weekend and a Country and Western Jambooree in early July. Both are held on the Quiet Valley Ranch, in the midst of Texas hill country. All events are staged outside, rain or shine, resulting in a number of formal and informal country jams.

The **Burnette** fiddler's contest in late August attracts fiddlers from all over the state as does **Crockett's** mid-June Fiddler's festival.

Round Top features the International Music Festival for 6 weeks in June and July. Texas' smallest incorporated town has a world-renowned music institute that takes 60 students each summer for study with world-class musicians. The faculty and students are featured at weekly concerts. Past participants include pianist Steven de Groot and violinist Young Uck Kim.

Luling's Watermelon Thump and Queen Coronation in late June is a tribute to the major crop of the area, featuring a seed-spitting contest and melon-eating fest. The grand champion melon is auctioned, a beauty queen crowned, and a parade and dance are offered.

San Antonio's Texas Folklife Festival in early August is a celebration of the ethnic groups that make up Texas, featuring costumes, food, dance and music.

New Mexico

The **Santa Fe** Opera Festival is held in early July to late August. Although best known for the Georgia O'Keeffe prints advertising the fest, the Opera Festival each

season also features the work of internationally known stage directors, set and costume designers and guest conductors.

The **Santa Fe** Chamber Music Festival in late June to early August strives to produce a varied program with standard pieces alongside rarely heard compositions of chamber music, solo recitals and informal lecture performances.

The **Taos** Fiesta is a late July celebration honoring the fest of Santa Ana and Santiago. A queen is crowned amid great ceremony, and bailes (traditional dances) are held in the square.

Dancers and country music bands gather at the colorful **Red River** Square Dance Festival on Labor Day weekend.

Oklahoma

Parades, beauty queens and an ice cream giveaway highlight the **Porter** Peach Fest in early August — an event table for the only southwestern frog-jumping contest.

For 5 days in early August **Hugo** has its Bluegrass and Old Time Music Festival. Traditional American music is celebrated by professional musicians, plus fiddle contests, banjo contests and more.

The **Langley** Bluegrass Festival and Old Time Fiddlers and Band contest in early July features traditional American music: old-time and bluegrass, fiddle and band concerts and contests. One of the more contemporary fests.

Ellie Netherlands

MIDWEST

Illinois

ChicagoFest, Navy Pier, **Chicago**, Aug. 3-14.

This huge music festival, started only recently, has quickly become a Chicago tradition. Last year, performers included the Doobie Bros., Frank Sinatra, Carole King, the Beach Boys, the Allman Bros., Greg Kihn, Joan Jet and Frankie & the Knockouts. For this year's info call (312) 694-7430.

Ravinia Festival, **Ravinia Park**, Highland Park June 24-Sept. 11.

Ravinia is the summer home of the Chicago Symphony Orchestra, and a full schedule of classical concerts is planned, with many world-class soloists and singers. There is a pop music schedule as well, and performers in the past have ranged from the Preservation Hall Jazz Band to Jackson Browne. The last several weeks are often reserved for ballet. For complete ticket and schedule information, call (312) 782-9696.

Wisconsin

SummerFest, **Milwaukee** lakeshore, June 30-July 10.

The direct antecedent to ChicagoFest, SummerFest in Milwaukee offers more in the way of small "beer tent" entertainment, sponsored by various beer companies. Many an hour can be sipped away listening to small jazz groups and never coming near the main stage, which will feature such festival fare as Kool & the Gang, Engelbert Humperdinck, and Melissa Manchester. For specific dates, call (414) 273-2680.

Iowa

Bix Beiderbecke Festival, **Davenport**, July 29-31.

The sleepy river city of Davenport was home to the legendary jazz trumpeter for whom this festival is named. Many local and regional traditional jazz bands are featured, and many "Bix Lives" bumper stickers are sold. Then Davenport takes a nap until next year.



Minnesota

St. Paul Chamber Orchestra Summer Concert Series. St. Paul claims that it has more culture per square foot than anywhere in the country. Without getting into



Summer Travel & Entertainment

an imbroglio over culture's relationship to square feet, it can be stipulated that St. Paul has one of the finest orchestras in the country. Call (612) 292-3248 for series schedule.

Missouri

Veiled Prophet Fair, St. Louis, July 14.
This is a city-wide, something-for-everyone affair. The entertainment portion of the program will be held at Busch Stadium, and features (presumably on separate nights) Linda Ronstadt, Harry Belafonte and the Osmonds.

Just what the title says, featuring Turk Murphy and the "Original Saly Dogs."

Richard Levinson

SOUTHEAST

Florida

To find that good music the gray hairs are always reminiscing about, consider the International Folk Festival (Miami, late May), New College Summer Music Festival (Sarasota, June weekends), Miami Beach Auditorium Pops Concerts (June - late August Sun. eves.), or The Summer Music Series on Virginia Key, where you can listen in the stands or from a boat offshore.

Georgia

Cordele is the site of the Cony Grove Bluegrass Festival in early June.

Elsewhere **Elizabethon's** Country Music Week kicks off the third seven days in June, featuring performances by national stars and local talent. For talent of a different kind, try rockin' out at **Atlanta's** Fox and Agora Theaters; the South's premier city also sponsors a Theater of the Stars from early July through mid-August.

North Carolina

Billed as the oldest professional summer theater in North Carolina, the **Flat Rock** Playhouse's State Theater is said to consist of 97-year-old men performing "Ain't Misbehavin'." That is a lie, of course. The State Theater, consisting of talented actors and actresses of all ages, carries on all summer from June to Labor Day.

The Eastern Philharmonic Orchestra can be heard from the last week in June until the first week in August at **Greensboro's** Eastern Music Festival. The Orchestra is composed of players from leading symphonies, universities and music conservatories.

Alabama

When within the state's limits this year, consider being or not being from mid-July to late August at **Annisston's** Shakespeare Festival. The classical plays are featured in repertory.

Mississippi

Shrimp and pickles.
Not together (fortunately), these two delicacies highlight the summer festival season in the state some seniors have to spell to graduate. The seafood gala is in **Biloxi** in early June, featuring street dancing, marine parade, and the blessing of the shrimp fleet. June is pickle time in **Wiggins** for all fans.

Tennessee

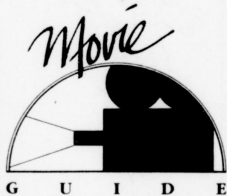
Two International music festivals can be found in **Nashville** this summer. Both (Country in June, Gospel in July) feature big name stars and lotsa good times and tunes.

Arkansas

The Arkansas Folklore Society Meeting and Folk Fest (June through August at the University of Arkansas at Fayetteville) features traditional music, including performances on such rarely seen instruments as zithers, mandolins and dobros.

Fort Smith is home of the Arkansas Bluegrass and Country Festival in June, a traditional country-style festival with more than its share of bluegrass music.

Bob Andelman



BY JUDITH SIMS

But it's only April, you say? Never fear — here in *Amperand* April summer starts in May and runs through August, so it's not too early to plan your summer '83 self-improvement; this is the year you will get an all-over tan, read the Great Books you've been promising yourself you'll crack when you have the time, get a job, stay in shape, fall in love — and see plenty of movies. It's traditional. Hollywood is counting on you.

The disclaimer some studios, which shall remain nameless, change their release schedules as often as they change executives, so don't blame us if any titles in this guide do not materialize this summer (or ever). Check your local grapevine and newspaper for more immediate information.

Octopussy, the zillionth James Bond movie, this one starring imposter Roger Moore, Louis Jordan and former model Maud Adams (you saw quite a lot of her in *Tattoo*). Ms. Adams plays the title character — a new low in Bond-age sexist female monickers.

Brainstorm, long delayed because it was unfinished at the time of Natalie Wood's death, is finally ready. Directed by special effects wizard Douglas Trumbull, *Brainstorm stars Christopher Walken and Louise Fletcher as scientists, Wood as Walken's wife, a designer; and Cliff Robertson as head of the laboratory in which they develop a revolutionary sensory transference technology.*

War Games, directed by John *Saturday Night Fever* Badham, stars Matthew Broderick as a teenage computer whiz who cracks the Pentagon's nuclear warfare computer codes and wreaks havoc.



Alberta Watson and Scott Glenn in *The Keep*.

Return of the Jedi, and about time, too. In this, the last of the middle three sagas, "all questions raised in the previous two films are answered," sez a 20th Century-Fox publicist. We learn the identity of Luke's father, Princess Leia makes an important choice, and a whole new race of beings is introduced. More than 900 special effects are visible (*Empire* had only 400 or so).

Porky's II, The Next Day is the

sequel to last summer's surprise hit, *Porky's*; it too stars the Angel Beach Six. Nuff said.

Mr. Mom stars Michael Keaton (*Night Shift*), Teri Garr, Martin Mull and Ann Jillian and deals with a househusband (Keaton) who says home while wife Garr brings home the bacon. Directed by Stan Dragoti, who used to be Mr. Cheryl Tiegs, but is better known for his cocaine bust and directing *Love at First Bite*.



Burt & Loni bill & coo in *Stroker Ace*.

Never Say Never Again. The zillionth-plus-one James Bond film, this one starring the real thing, Sean Connery. Evil SPECTRE threatens nuclear terrorism, while Barbara Carrera provides the requisite sex appeal.

Savage Islands, a South Seas action-adventure set in the 1880s, stars Michael O'Keefe (*Tarzan, the Ape Man*) and Tommy Lee Jones (*Coal Miner's Daughter*), the latter as real-life American buccaneer Captain Bully Hayes.

Trading Places was once titled *Black & White*; it's the story of street hustler Eddie Murphy (*48 Hrs.*) and investment counselor Dan Aykroyd and how they change places on a bet. Jamie Lee Curtis plays a hooker, and old timers Ralph Bellamy and Don Ameche join in some laffs.

Staying Alive is the long-awaited sequel to *Saturday Night Fever*. Sylvester Stallone recently told a *Variety* columnist, John Travolta will be the ultimate sex symbol when this picture is seen; Stallone directs, Travolta dances (this time he's a chorus lad on Broadway, still trying to be *Shogun*), and the Bee Gees warble.

The Keep is Michael Mann's latest, a gothic horror fable set in Rumania in World War II and starring Scott Glenn (*Urban Cowboy, Personal Best*). Mann's last was the intriguing *Thief* with James Caan.

Superman III. One more time for the Man of Steel. This time he battles an evil entrepreneur (Robert Vaughn) and a computer genius (Richard Pryor), except that Pryor has a change of heart, Annette O'Toole and Margot Kidder round out the cast.

The Man with Two Brains. Steve Martin — who else? — plays a brain surgeon who has originated the "cranial screwtop" method of penetrating the

brain. He falls for Kathleen Turner (*Body Heat*). David Warner (*Time Bandits*) also stars, and Carl Reiner directs.

National Lampoon's Vacation. Chevy Chase (see feature this issue) and Beverly D'Angelo are a harried couple trying to enjoy their summer vacation while model Christie Brinkley keeps wandering by and stirring up Chase's libido.

Star Chamber has Michael Douglas as a superior court judge who is sickened by the loopholes in the law that allow criminals to go free; chances are good that Douglas steps outside the law himself... Also stars Hal Holbrook, Yaphet Kotto and Sharon Gless.

Blue Thunder. Roy Scheider plays a Los Angeles cop, but the real star of the pic is a monster helicopter with eerie equipment that allows the law to eavesdrop on conversations in buildings way below. Certain evil types try to use this to their advantage. The aerial sequences are reportedly dazzling.

Spacehunter. Peter Strauss (*Rich Man, Poor Man, The Jericho Mile*) and Molly Ringwald (*Tempest*) and the 3-D process in outer space.

The Survivors pits Walter Matthau against Rob Williams in a "contemporary uproarious comedy," set in New York.

Krull has been called, not quite facetiously, a "lance and laser love story." Ken Marshall (*Marco Polo*) and Lysette Anthony (she appeared in the Anthony Andrews' *Ivanhoe*) cavort in a futuristic, forward/backward fantasy.

Dan Aykroyd is **Doctor Detroit**, a very bad dude, a tough customer, a pimp of many gold chains; he is also a mild-mannered university English professor whose specialty is chivalry, and the two halves are definitely related. Howard Hesseman plays Smooth, a pimp who isn't a university professor, and several luscious women join Aykroyd in a hot tub, among other things.

Psycho II brings us the return of Norman Bates (Anthony Perkins), perhaps the most famous Hitchcockian weirdo ever. Norman is judged sane and released into the real world, where he discovers that the old Bates Motel has been turned into an adults-only rental-by-the-hour establishment. Norman is not pleased...

Stroker Ace is all about stock car racing, good old boys, bad old boys, and one good girl — to wit, the NASCAR circuit. Burt Reynolds (a racing fool), Jim Nabors (his mechanical) and Parker Stevenson (his rival), fried chicken entrepreneur Jed Beatty, who binds Burt to an unpleasantly ironclad contract; and Loni Anderson, who plays Beatty's virginal publicist. In a bikini **Jaws 3-D**. Dennis Quaid (*Breaking Away, Johnny Belinda*) plays the son of original *Jaws* lawman Roy Scheider (but that's the only reference to the two previous shark flicks). Quaid has migrated south, to Florida, far away from Amity's dangerous beaches. Imagine his surprise when this enormous shark leaps right out of the movie and munches theater seats across America. It's in 3-D, you see; and just when you thought it was safe to sit in the front row.

Smokey Is the Bandit Part III gives us Jackie Gleason as Burt Reynolds' and Sheriff Buford T. Justice. Third in the series of *Smokey* roadbusters, this one lets Gleason be both perpetrator and perpetrator, along with regulars Paul Williams and Pat McCormick and the fetching Colleen Camp. Lots of car crashes.

Private School follows the success of last year's *Private Lessons*; plenty of sex, many pretty young things (male and female) and a simple boy-gets-girl plot. Stars Phoebe Cates (*Fast Times at Ridgemont High*) and newcomer Michael Modine.

Going Berserk stars SCTV's John Candy, Joe Flaherty and Eugene Levy. The plot is too bizarrely complex to relate, so we'll just say it involves marriage, the Mafia, jungle rituals, nightclub antics, kung fu, sex, violence and general kinkiness.

Hard to Hold gives us *General Hospital*'s Rick Springfield as a rock & roll star Whoopie.

Richard Gere and French newcomer

Valerie Kaprisky star in the remake of Godard's *Breathless*. Only this time it's Los Angeles, not Paris. Can Gere fill Belmondo's shoes? Or his boxer shorts? We don't have the answers, we just ask the questions.

Yellowbeard is no less a personage than Monty Python's Graham Chapman, who co-wrote this pirate adventure. Also starring are fellow Pythons Eric Idle and John Cleese, plus Cheech & Chong, Peter Boyle, the late Marty Feldman, Madeline Kahn, Susannah York, Michael Hordern, James Mason, Peter Cook and anyone else they found in the neighborhood that day.

Class. Jacqueline Bisset, mother of one teenage lad (Rob Lowe, profiled in this issue), has an affair with his roommate (Andrew McCarthy).

Strange Invaders. Would you guess outer space? You'd be so right. Nancy Allen and Paul LeMat (*Dressed to Kill* and *Melvin & Howard*, respectively) star.

Twilight Zone. Originally conceived as a tribute to Rod Serling, the man behind the venerable television series, *Twilight Zone* is really four stories in one, each with a separate cast and director (though each is untitled). Director John



Richard Gere and Valerie Kaprisky in the remake of *Breathless*.

Lands' fantasy involves "time travel and failed communications in a grotesque series of mistaken identities which get bigger and more terrifying as the cycle progresses," according to the film's production notes. Lands' segment, of course, received national attention when actor Vic Morrow and two Vietnamese children were killed in a helicopter accident. Seven Spielberg's episode juxtaposes the fears of old age and abandonment with the simplicity and innocence of childhood (Scatman Crothers stars). Australian director George (*Royal Warrior*) Miller's segment is based on a Richard Matheson story adapted for the TV show ("Nightmare at 20,000 Feet"), but Miller's tale (starring John Lithgow and Abbe Lane) goes off in a different direction. Director Joe Dante also tackles a story adapted for the television series, "It's a Good Life," but instead of focusing on a young boy with paranormal powers, this version features Kathleen Quinlan as a character not in the original.

Losin' It stars Shelly Long (*Cheers* and *Night Shift*) and Tom Cruise (*Taps*) as American youths in a midsummer Mexican sex comedy.

Fanny and Alexander is Ingmar Bergman's latest, but it's a happy, positive look at a Swedish family.

Get Crazy is life backstage at a rock concert, starring dozens of famous and near-famous folk, from Malcolm McDowell to Paul Bartel (*Eating Raoul*).



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BY LINDA M. EKLUND

Andy Summers hit New York in mid-February snows after several months on the Lesser Antilles island of Montserrat, where the Police whipped out their fifth album, *Synchronicity*, for June release.

He came to push his first photography book through publication, and simply to drink in New York, an extremely heady town for a successful man with a hunger to work hard and a name that opens every conceivable door in this town.

He was staying at the American Stanhope Hotel, a sober inn across Fifth Avenue from the Metropolitan Museum of Art.

Upstairs, big red letters spell "THROB" on Andy Summers' door. Inside you learn it's the final name of his book that started as *Room Service* and will be published this summer by William Morrow. The suite's living room floor wears a tarpaulin of immaculately printed photographs, a short selection from Summers' ten books of contact sheets.

"They're printed by Syd Kaplan, who did Robert Frank's book *The Americans*," he says, with an unspoken nod to his ability to get the best. Outfitted in loose turquoise sweats, he negotiates a footpath through the nudes in one block; Sting in another; hotel rooms in another; and Nepalese, Japanese, Egyptian, Indian, Thai, European and American documents scattered throughout. Every flat surface is covered with photographs and a book designer works under a lamp turning out 11x17 sketches that paper the bedroom floor.

In his bedroom, beyond all the book sketches, the open suit cases, the clean white longolins left drying on the arm of an antique rocking chair, there is evidence of a mind's education seriously conducted: stacks of photography books from Imogen Cunningham to Man Ray; novelist Bruce Chatwin's *The Viceroy of Ouidah*, a *Major British Poets* anthology, Arthur Koestler's *Bricks to Babel* and *The Roots of Coincidence*; Jung's *Synchronicity* (aha!) and, under the bed stand, *The Education of Don Juan*. There's a scratched-old Martin guitar balanced against a chair, and a photograph of Summers' golden daughter wedged into the mirror frame.

Guitarist Summers, drummer Stewart Copeland and bassist/singer Sting have shaped nearly four decades of combined work as musicians into a group that sits alone in its category. Their product is generally regarded as unique, and Summers' contribution has redefined the expectations of his instrument in pop music. Recent long profiles of him in both *Guitar Player* and *Musician* magazines celebrate his understatement, innovative use of space, nuance — his mastery, in short, of the rhythm guitar — and its unusual role in the Police as one of three lead instruments. Where tradition usually had the guitarist of a rock trio playing flashy long solos, Summers plays short fills, weaves in and around the drum and bass, and supports Sting's intricate vocals and surprising bass lines. They arrive at the Police sound in a way once considered the province of jazz. However they do it, though, their audience has happily bought the results, making them international stars and rich men.

There are a million Police stories now, the lore of a super-group — especially one endowed with an icon like Sting —

piling up through interviews in a dozen languages as the world press writes a collective biography of its heroes.

"Being interviewed has become a major part of my life," says Andy, "more than playing. Most of the stuff is true, though you start to tell lies to the press out of boredom or just to build the myth of the Police. You tell amazing stories, tall stories. I mean, not silly lies about your age or something but the weirdest, really stupid stuff," he says, laughing. "The one unassailable truth is that we play well."

The Police were in New Orleans, the old jazz town that made Andy think of jazz days in Bournemouth. They had done the concert and Andy was bleeding. The blood was pouring out of him. He'd cut his face in a fight with a barman who didn't like the way Andy tried to cut in on his hooker.

Andy laughs, delighted at the way the British tabloids bought that one whole. They had long salivated over his divorce and on every detail of Sting's being.

"You know everything he's ever done or been or said," Summers says, breathing some relief that it's Sting and not he in the hottest glare of publicity. "Sometimes, on the more obvious side, you would envy somebody all that fame and adulation, but I see some of the stuff he goes through, and there are a lot of huge drawbacks to it. He's a very shy guy; he's more of an introvert than I am. You can guess what a lot of it might be like, but really, when you start living with it, it is something else. It does change your life considerably."

On his fourth or fifth night in New York the snows ceased and Andy made a round of parties and clubs. Ellen Foley, her-



ANDY SUMMERS

The Police Guitarman's Amazing Stories

self a rocker with two albums, a famous liaison with the Clash's Mick Jones, and a bit part in *Tootsie* behind her, went along Andy sat in the smoky dark trying nonchalance. They knew who he was, they wanted to talk to him; you could see it in the way they got extra cool and casual, the un-mating dance of the famous. He felt both pride and embarrassment, a good English boy playing down his bright lights.

Still, the fame is quirky. New York is too cool to calypso, but in Indonesia and Nepal his very name betrayed him.

"Stewart and I actually had a little jam session there the last night we were there. There was a little cafe and there was a Balinese bass guitarist. He had an amp and there was this drum kit and there was a guitar."

Word got out and they finally believed he was Andy Summers.

"In fact, we got a letter from a promoter in Indonesia who wanted us to go back and play in Bali, and he said, 'Ever since the guitarist and the drummer played in Bali, all Bali has been mad to see the Police.' It's really weird. I mean, we just sat down for half an hour in one of those little cafes in Kuta Beach and played. And a huge legend has grown up on Bali that we played that night. Great place!"

If the Police do play Kuta Beach, it'll be a stripped-down group to reflect a bare-bones album, close to the spirit of *Outlands of Amour*, their first.

"I think it's more guitar-oriented than the last one, and it's more sophisticated. But it almost feels like we've come full circle, only it's a spiral rather than around in a circle. I like to think of it like that... quite different than the last album. No saxophones, really, and no synthesizer, very little synthesizer." He paces the words as he reviews the music in his mind. "More guitar," he concludes and flexes his bicep, laughing. "A lot more guitar."

Summers has a great many extra projects he wants to do — a Balinese orchestral album, a solo album in Tunisia, possibly with Jack DeJohnette, one of his many musical heroes, an album with Charlotte Caffey of the Go-Gos, the photography book, acting, making art.

The trouble is time. It's so tight with the Police. To get anything else in you really have to negotiate for a mass of time. The phone rings, he launches himself from his haunches, long jumps onto the huge bed and clambers across it to settle a few more appointments. His mind speeds along, going faster as we talk, and he can't sit still with it. He talks with aplomb and runs his hand along his thighs.

"I think a lot of rock is really bourgeois," he says, onto another subject. "It's a money-making machine; it's a fantasy for the masses. It's not truly iconoclastic at all." His tone is matter-of-fact but carries heat. "I mean, if you have any intelligence at all that's the easiest thing to see through. The true iconoclast

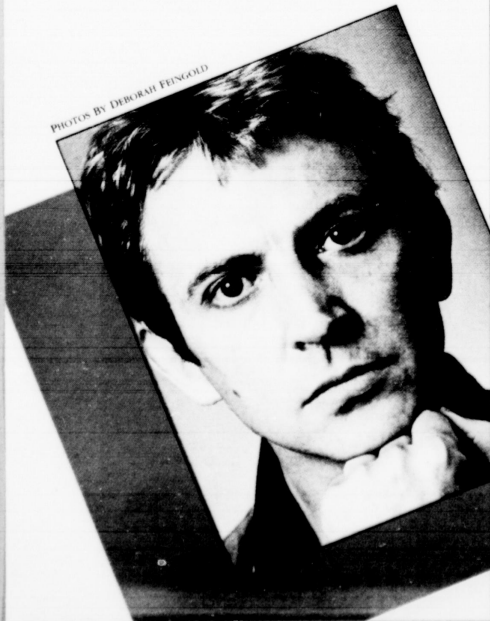


and the people with the most revolutionary minds are those who are usually the most anonymous and mild-looking people. They're too mild or anonymous or too far out for the general mass to recognize them, so they never get elevated into that position, unless they're picked up by, say, the rock culture. Someone like Burroughs, for instance, who is light years ahead of most in terms of having a daring mind. Rock people picked him out and the masses learned through that filter. Or someone like Captain Beefheart. *Trout Mask Replica* is one of the greatest rock records.

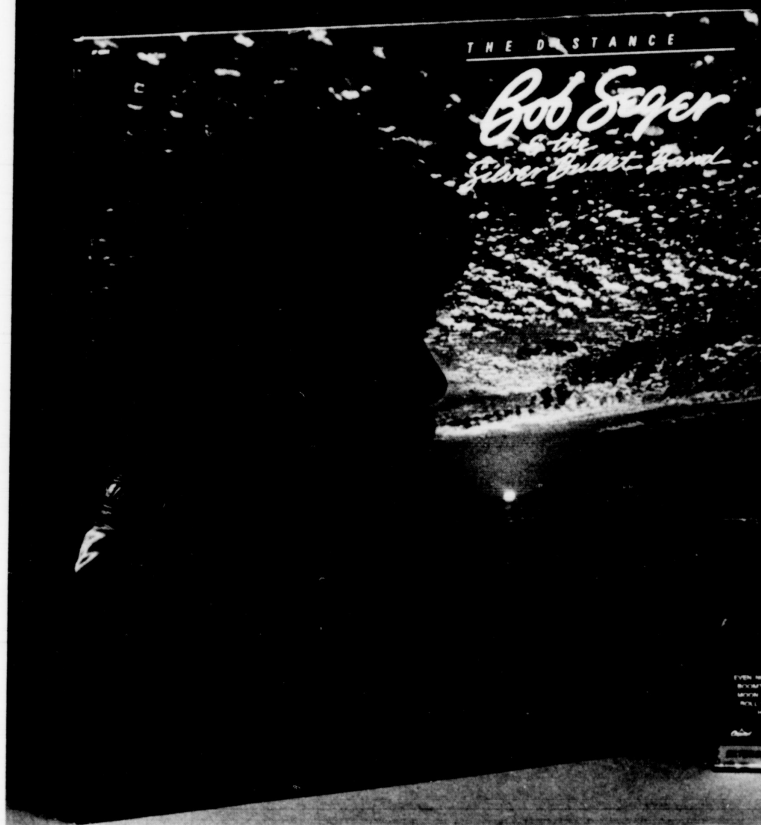
"Do you know that album?" he demands. "You should have it in your collection. You definitely should. There are three: that one, and *Lick My Decals Off* and *Clear Spot* are the three greatest albums. But *Trout Mask* is an amazing album — an iconoclastic, fantastic rock album. It's a lot more like jazz, really. But in terms of barrier-breaking music, nobody's ever beaten it in rock, as far as I'm concerned. And who knows about it really?"

There has to be a lot of work on the viewer or participant other than the artist. I don't think great art just reveals itself to people. If you spend years and years as an artist working on something, if you're a pure artist, it becomes more and more refined and sort of more inner and introverted. How can people come and just see what it is? They can't. You're looking at something or listening to something that's a product of a life-time of labor to reach that fine point.

"I'm getting older now, and obviously I never thought about anything in my life except art and expressing it in my music. I like to have a lot of laughs," he adds, catching the demeanor of his voice and screwing up his face in a party gesture, "but I've always been serious about music, right from an early age."



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"Mr. Seger and his band tear into the songs on *The Distance*, linking serious lyrics to galloping tempos. He uses bluesy hard rock for its urgency, not for bombast or hell-raising. And when his writing and singing are at their best, as they are through most of *The Distance*, his songs turn into anthems."

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The rockers are tough and aggressive, driven by semi-metal guitar riffs and overdriven piano boogie; the ballads are smooth but feisty, with lazy country overtones muted by bluesy harmony. (Seger has) managed the difficult trick of singing the common man's song the way the common man himself would like it to be sung.

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CHEVY CHASE

This Year's Model Is a Family Sedan

BY MIKE BYGRAVE

In a huge tent on the edge of the Santa Barbara, California airport, Chevy Chase shows a scale model of an exploding urinal to a man who looks like Idi Amin. "Put a row of these in the palace toilets, Your Excellency, and your political opponents will be en route to eternity with their flies undone."

Deal of the Century, a black comedy about the international arms business, is Chase's seventh film since he quit *Saturday Night Live* and came to Hollywood six years ago. It's also, he says, his first real acting job. When I did my first film, *Foul Play*, with Goldie (Hawn), I didn't feel I was an actor. I didn't know the value of rehearsing, of really knowing your lines and going over and over them until you find a character. But it was a light-hearted film. This is much more complicated in tone. Friedkin and I have a saying, "No Mugging, because I told him the critics always say, 'Chevy Chase mugged his way through another one' or walked his way through another one." Hey, I

find that easy to do because all I do is make people laugh. I fall over or whatever it takes. I don't mind mugging. But in this case we were striving for reality."

In fact, the critics have said a lot worse things about Chase's films than that he mugs his way through them. Though *Foul Play* and *Caddyshack* (with Bill Murray) were hits, *Modern Problems*, *Oh Heavenly Dog* and *Under the Rainbow* were definitely the opposite, and even *Seems Like Old Times* was far from vintage Neil Simon. According to Chase, the critics are judging him by a standard that doesn't exist, hungering for an impossible dream of *Saturday Night Live* Goes to Hollywood.

"It's true the area of humor I like is the same area as, for instance, the English Monty Python group. Certainly it's more extreme or more abrasive than the films I've done. The reason I haven't done different films is that they haven't been written. There hasn't been a plethora of ideas I've wanted to write about myself, and there isn't the situation of a group of people where you're aware



"No mugging," was the deal between *Deal of the Century* director William Friedkin and Chevy Chase, but the mobile Chase face looks on the verge of a smirk behind that cigar (left). He has a serious chat with arms-sale rival Wallace Shawn (above).

of everybody's strengths and everybody is contributing material. It's almost impossible to keep a group like that together in this country. The last time I had it was with *Groove Tube*, when we were working in Greenwich Village, before it became a movie. Then you move on to *Saturday Night Live*, late-night TV, top of the minor leagues. And after that, you're on your own. You can't get a group like that together for a movie, and who wants to live with the whole group for a year anyway?"

Highly intelligent, with a face that can switch from boyish sincerity to shifty cunning and back again at a moment's notice, Chase grew up in Woodstock, New York. His father is a publisher with New York Times Books (his parents divorced when Chase was nine) and the tone of the house was literary, cultured. Chase became a musician, went to Bard College, then joined his college friend Ken Shapiro (who directed *Modern Problems*) in a cabaret show in Greenwich Village (which later became *The Groove Tube*). Chase's upbringing fostered his blunt, self-confident manner, but his occasional preppy superciliousness is more of a comic tool than a personality index. "I've always played off against an upbringing that made me relatively articulate, mannered, able to hold a conversation and behave in an orderly fashion, but underneath knowing that much of that is horse-s-t," he points out. "In his own way every comedian does the same thing, playing off against the structure of society."

Chase turned to television, writing for acts like the Smothers Brothers and Alan King. He was in California, ironically, waiting in line to see *Monty Python and the Holy Grail*, when he got to chatting with Lorne Michaels, a young Canadian producer about to start *Saturday Night Live*. Michaels hired Chase as the show's head writer, eventually let him perform his own "Weekend Update" spot, and here we are.

"It changed so much," Chase says, reflecting on his year with SNL. "It

went in the dumper. Frankly I thought it went in the dumper after I left. Not necessarily because I left. I just thought, by then, we didn't have a hell of a lot more to say."

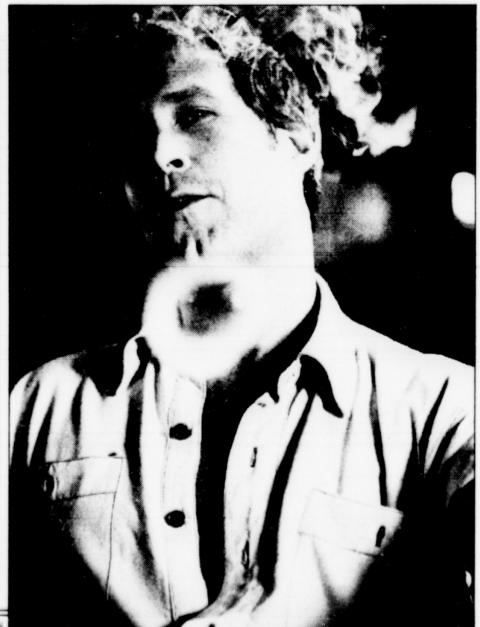
Chase claims to have written "maybe half of each show" during his year, one of the reasons he left was because he felt burned out. Another was his growing romance with Jacqueline Carlin, who became Chase's second wife, a model and TV commercials actress who lived in Los Angeles while the show kept Chase in New York. Their marriage lasted only two years, Carlin claiming her husband had "lost perspective and is no longer interested in keeping our

marriage together."

When a national magazine came out with reports of wild drug abuse on the set of *Caddyshack*, Chase wrote a letter complaining of sloppy reporting. He was especially angry because the article concerned the (apparent) suicide of *National Lampoon* writer-producer Doug Kenney, a close friend of Chase's. Then, a year later, John Belushi died.

"The two situations were very different," Chase feels. "Doug played at caring about producing, Hollywood and success so much that everyone was convinced that he cared about that most in life. In fact, he cared

(continued on page 22)





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ROCK'S NEW LOOK



BY DAVIN SEAY

So it's three in the morning, Carson's long gone, your local affiliate is killing time with some Z-grade potboiler like *Hell in Bataan* or *Dr. Death's House of She Slaves*, and the cable movie outlet is recycling edited-for-TV softcore. Naturally you take to flipping channels to soothe your insomnia when, suddenly, there they are... A Flock of Seagulls.

What you've stumbled onto is MTV — Music Television — the latest in mixed media marketing ploys and the most successful concoction of pop music and TV since Dick Clark asked us to rate-a-record. According to the latest figures (and MTV's research department is full of voracious data freaks) the "24 Hour Video Music Cable Network in Stereo" is reaching ten million American homes, via a number of pay TV franchises that include the service as part of their programming package. The network, which serves up a steady diet of rock videos, rock concerts, rock movies and rock-oriented special events, is carefully

targeted to what MTV's glossy prospectus calls those "young, upscale males and females," college-educated and bringing in upwards of 30 thou a year. And MTV is hardly your seat-of-the-pants "alternative viewing" operation: funded by a monolithic partnership between Warner Communication Inc. and American Express, MTV is the best shot at what a lot of movers and shakers are betting will be either the salvation of the music industry, a whole new art form, a fresh siphon for youth dollars, or all of the above.

Already thriving in such metro-markets as Los Angeles, New York, Miami, Houston and Philadelphia (with many more on the hit list), MTV has evolved its own version of visual rock radio, replete with VJs (that's right — Video Jocks) who interview visiting celebs and intone mellow segues between clips. If MTV's not the next big thing, it's got a lot of folks fooled, including *Time Magazine*, which cited the service for "expanding TV's generally unadventurous visual vocabulary."

"MTV has exploded because we were there at the right time with the

right programming. The current video technology, expanding cable networks and the music industry were begging for a chance to come together and we gave it to them. We're on our way to becoming a major force in music, TV and the youth culture." John Sykes, 27-year-old Director of Programming for MTV, is taking the long view and enjoying it. After all, he, like anyone else who's read MTV's bulging press kit, is aware of the recent *Billboard* survey that found record sales soaring in cities where MTV was aired. That puts him and the company in the proverbial catbird seat.

It wasn't always that way. Rock video, of course, has been around since the days of *Sbndig* and *Hullabaloo*, but it wasn't until the mid-Seventies — those dear dead days when the recording industry was awash in loot — that the notion of video performances was toyed with as a serious marketing device. As with embroidered silk jackets and certain powdery South American imports, the record biz jumped into the video biz with both feet. In-house video departments were created. All manner of fringe auteurs were employed to crank out three-minute visual accompaniments to Top Ten tunes.

"Rock videos are not promotional t-shirts," avows Sykes. "They are an effective marketing investment and, more importantly, new form of expression. Why should having visuals with music be limiting to the imagination? The best rock video triggers new heights of pleasure, and over the past year the quality of video

JOHN SYKES



product has improved dramatically. We air a tremendous variety of material and are open to any number of musical genres."

Does that include R&B or country? "We don't want to push our boundaries too far," admits Sykes. What he calls the "psychographic profile" of MTV audiences reveals a very particular strata of the viewing public. "They're the rock and roll enthusiasts, whose taste and personality are reflected in the music and artists we

air," explains the graduate of Syracuse University's Newhouse School of Public Communication. A pause for breath and it's back to figures. "We've established that 67 per cent of MTV viewers use the network to decide what albums they will buy. We're not following trends, we're setting them, and the music industry knows that."

Does this mean the end of the out-moded audio-only experience? Sykes isn't saying, but the feeling that MTV's brain trust might be on to something is inescapable. "We're a gallery," he muses, "displaying video paintings. We do something that conventional TV and radio can never do. We give our viewer a mood, a feeling, something that's going to linger after the image and sound are gone."

CHEVY

(Continued from page 20)

about what we all care about — love and attention. He was a definite satirist, good writer, very lazy — he had all the qualities to be a friend of mine. I've no idea what happened. He stepped off a cliff four or five days after I left him in Hawaii. But he had terrible eyesight.

What happened to John shocked me, but it didn't surprise me, as Doug's death did. I didn't realize he was into it that heavy, I hadn't seen him in some time. To me, John was a baby. It was funny to me to see when he became famous because people were intimidated by him. I just used

to kind of push him over, treat him like I'd always treated him for years and years. We went through the 1960s and 1970s together and we'd get high and go to rock concerts and stuff. John always held his liquor and his drugs or whatever better than anybody I ever saw. And none of us were extreme. Frankly I'd watched over the years his performances decline; I never thought they were as good as they were even before *Saturday Night*.

"I just wish there'd been someone among the friends who hung around him to say, Look, John, cut it out, you're a mess. I know Danny (Aykroyd) or Judy (Mrs. Belushi) would have done it if they'd been there."

Chase credits his upbringing with giving him "a certain fear" of drugs himself. He's 38 now, remarried a year ago to Jani Luke, a production assistant and former top-class pentathlete. While Chase was stuck at Santa Barbara filming the climactic arms show scenes for *Deal of the Century*, Jayni gave birth to their daughter, Cydney Cathleen. The child he has always wanted, together with having survived the first flush and ebb of his success, has brought Chase an undeniable maturity.

"Let's face it," he says, "I was lucky to become a famous guy to begin with. So any time I go in (to a project), I'm ahead from the start. It's been good to me. I've been through the fame, the press and the paranoia. The first year or two of being successful and recognizable can be tough — suddenly you're not a golden boy any more and the critics decide your work stinks. Or that you've sold out. What do people

think you went into this business for in the first place? The whole reason is to entertain people, and when you start reaching millions, they say you sold out."

Besides *Deal of the Century*, Chase has another film in the pipeline, *National Lampoon's Vacation*, which he feels is also "quality in its way." He's done some writing on that one, pleased to be "writing well again. Typewriters have changed since I stopped, you know." But the basis of his life these days is his family. Just as Hollywood has turned the guerrilla comedian into a leading man, so his third marriage seems to be giving him the stability he has long sought. If there's a price to be paid for either transformation, Chase feels it's well worth paying.



Sigourney Weaver, co-starring in Deal of the Century, says "Deal is easy to work with in one way and hard in another; easy because he's so inventive, and hard because he's so inventive you want to laugh all the time. And he was just as funny between takes as he was in our scenes."

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"I've always been more or less a homebody, partly because I've always played music at home and that's important to me. Now with the baby and my wife, it's even better. We have a lovely house and we don't party very much. One adapts to California the way a New York City cockroach can adapt to anything. I think I've just naturally grown towards the same things most people want out of life. I'd like to make enough money to keep the whole family really happy. I want to have fun in my work, have children and just be happy. I think it would be much harder to live the way I do if I was in New York, so that's why I'm here."

Model Christie Brinkley makes her film debut in National Lampoon's Vacation—as a temptress in a red sports car who sets married-man Chase's mind a-wandering.

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