



Rosa Van Meter, who is blind, was one of the "rockers" in Friday's Rock-a-thon at the Tates Creek Personal and Intermediate Care Home. The rockers and rollers had sponsors donating money to the Heart Fund.

40 residents raise \$700

Rest home Rock-a-thon raises dollars for the Heart Fund

By SARAH UNDERWOOD
Staff Writer

Heart-shaped balloons, red and white crepe-paper streamers, and a costumed staff transformed the dining room of the Tates Creek Personal and Intermediate Care Home into the scene of a three-hour rocking (in rocking chairs) and rolling (in wheelchairs) marathon. The event, held Friday, was designed to collect money for the Heart Fund.

A yellow, Sesame Street bird-person turned out to be the bookkeeper, Leslie Rickie. One staffer sported a rubber mask, holster, and toy gun. Another, a clown complete with whiteface and painted smile, is normally the maintenance man.

Wheeler Gwaltney. Other workers wore hillbilly costumes — Friday was Sadie Hawkins Day and they were honoring characters from the *Lil Abner* comic strip.

Few pajamas and bathrobes, the normal garb, were visible Friday. Most of the patients wore street clothes, and some were in costume. One woman wore a blue formal.

UK's Chi Omega Sorority, along with local groups and private individuals sponsored patients in their endeavors. Some pledged varying amounts of money for each minute their patient rocked or rolled, others pledged lump sums. By Friday afternoon, \$700 of the home's \$1,000 goal had been received, according to Linda Gibson, activities consultant.

"I've never seen them so active!" said Marty Alexander, activities director. She said the residents participated because they knew they were doing something constructive to help other people. Of the nursing home's 106 residents, 40 participated in the fund-raising effort while several others watched from the sides of the room.

The Tates Creek residents were not the only ones present at their rock-a-thon. Lydia Hodson of WKYT-TV's *P.M. Magazine* (channel 27) started the activity by popping a balloon. Dr. F. B. Moonick of the Kentucky Heart Association made a short speech. Tjicia Templeton, this year's Heart Fund Princess, drew lottery numbers for door prizes. Mark Richie, Jerry Belsak, and Dominic Biasalas, a clinical

KENTUCKY Kerhel

Vol. LXXII, No. 118
Monday, March 3, 1980

an independent student newspaper

University of Kentucky
Lexington, Kentucky

Election Board to stem SG campaign controversy by 'more specific' rules

By JAY HAMBURG
Staff Writer

As spring approaches, campaign posters will begin appearing all over campus. It's the job of the Elections Board to ensure that the cost of every poster and all other campaign expenses are reported.

Elections for Student Government officers and senators are scheduled for April 2 and 3. Candidates must file between March 5 and March 14 for their names to appear on the official ballot.

Although write-in votes are accepted, Election Board Chairman Rudy Bisciotti said write-in campaigns have to meet the same regulations and stay within the spending limits.

Presidential candidates may spend up to \$160, vice presidential candidates up to \$140 and candidates for seats as senator can spend up to \$45. "We can't eliminate every chance to violate the regulations, but by making the rules more specific it should act as a deterrent," Bisciotti said.

Last November, questions were raised concerning the campaign expenses of elected SG President Mark Metcalf and Vice President Sid Neal when it was discovered that some services were donated to their campaign.

Under article IV, section six of the SG bylaws, all donated services must be figured into the final tally of campaign expenses. There was no proof that Metcalf and Neal violated the campaign rules on reporting expenditures. However, Bisciotti said he

thinks ambiguities in the rules led to the differing interpretations and the subsequent controversy.

"Our job is to eliminate the unfair advantage," Bisciotti said. "For instance, if a candidate's father were a printer, he could run off thousands of posters for free and cover every wall on campus."

Under new rules formulated by the board and accepted by the Senate, all printing services must be conducted under contract in order to aid the reporting of expenses. Each candidate must pay, at least, for the price of the labor and material.

However, if a campaign worker has a small printing press, then the candidate must report the expense of the material, but not necessarily the labor, according to Bisciotti.

Bisciotti said the rationale behind this rule is that no objective standard exists for placing a value on the labor of a volunteer.

The Elections Board will deal with any campaign violations on a case-by-case basis. Offenses deemed serious enough may be referred to the Judicial Board, which has the power to disqualify a candidate. Both boards are appointed by Metcalf, but must be approved by the SG Senate.

The Elections Board will also sponsor two campaign forums. The March 26 forum will include all presidential and vice presidential candidates. The second forum on March 27 will include the candidates for senator.

Last year 4,125 students voted in the SG elections. Bisciotti hopes to increase the turnout this year to 5,000.

today campus

INFORMATION will be released today on the distribution of UK's 250-ticket allotment for Sunday's Midwest regional game in Bowling Green, Ky., against the winner of Toledo-Florida State, according to UK Athletic Director Cliff Hagan.

"Those tickets are to be distributed among students and team and administrative personnel. No tickets will be sold to the public... Regarding the Midwest semi-finals and finals to be played here at Rupp Arena on March 13 and 15, each team coming will get 750 tickets," Hagan said.

state

JAMES BELL YAGER, president of the National Prisoners Civil Rights Movement, was captured by police in Louisville yesterday afternoon, some 16 hours after escaping from the Christian County jail by pretending he was an attorney.

Dressed in a three-piece business suit, Yager draped an arm over a man who had just entered the building and walked out the front door.

Prior to his escape, Yager was awaiting transfer to prison after pleading guilty last week to charges of impersonating a federal officer, interstate transportation of a stolen auto, and interstate transportation of stolen property.

nation

SEN. EDWARD M. KENNEDY, in his bid for the Democratic presidential nomination, faces a must-win situation in tomorrow's Massachusetts primary election at a time when a new poll shows his support may be slipping.

Kennedy is expected to win in his home state, but President Carter aims to ambush the senator and is certain to claim a kind of moral victory if Kennedy doesn't win by a large margin.

The new poll, taken by the *Boston Globe*, shows Kennedy's support among Democrats ranges from 47 percent to 64 percent.

PRESIDENT CARTER'S DRAFT registration plan, a loser in its first congressional test, faces critical votes this week on the program's future and whether women should be registered along with men.

The big question is whether the 54-member House Appropriations Committee will approve the money the administration needs to begin registration this summer of young men aged 19 and 20.

A 14-YEAR-OLD BOY who was kidnapped from his family more than seven years ago was discovered walking on a U.S. highway, Calif., street yesterday about 200 miles from his hometown, Merced, Calif.

He was found in the company of a 5-year-old boy who was identified as a recent kidnap victim.

The teenager's mother called the news "phenomenal" and said the family had never given up hope he would be found.

world

LEFTIST MILITANTS holding the Dominican Republic embassy in Bogota, Columbia, yesterday freed five of their estimated 41 hostages after their negotiators met for the first time with Columbian government officials.

Approximately 36 hostages, including U.S. Ambassador Diego C. Ascencio, are still being held and it is not immediately clear when the talks will resume or if any other hostages will be released soon.

Among the demands of the guerrillas are freedom for 311 of their jailed comrades, \$50 million in ransom, worldwide publication of a manifesto, and safe conduct out of the country.

DOCTORS OF GRAVELY ILL 87-year-old Yugoslavian President Josip Broz Tito said yesterday his heart had weakened further in a new general deterioration of his fragile health.

The presidential medical panel said it was continuing what it called "indispensable" intensive care measures for the man who has been Yugoslavia's president for 35 years.

weather

TODAY'S FORECAST CALLS for mostly sunny and warmer conditions with a high in the low to mid 30s. Fair and not so cold tonight with a low of near 20 to the mid 20s. Increasing cloudiness, breezy, and warmer tomorrow with a high in the low to mid 40s.

Worldly-wise advisor eases problem of study abroad

By TERRI DOYNE
Staff Writer

Although she may be new on the job, she's certainly not short on credentials.

She is Behte Schempp. Born in East Germany, she is the Office for International Programs' new student abroad advisor.

Educated in West Germany, where Schempp's family now lives, she studied English and French for two years at Tubingen University and then received a teaching degree at the University of Bonn in 1968.

In summer, Schempp would work as a tour guide, taking groups of American students across Western Europe.

In 1968, Schempp obtained an immigration visa to New York and worked as a bilingual secretary. "Since I had studied English and was ambivalent about becoming a teacher, I decided I wanted to do something adventurous," she said.

As a graduate student, Schempp finished her education in the United States at the University of Pittsburgh beginning in 1971. She is currently

UK people

writing her Ph.D. thesis on German history — the family life of peasants in the 18th century.

"I returned to West Germany in 1977 for a year of research, studying village archives — which are handwritten manuscripts — in villages just north of Stuttgart," Schempp said.

After completing her research, Schempp returned to the University of Pittsburgh and translated from German to English the social history book, *Cottage Industry*, soon to be published.

Schempp came to Lexington last September with plans to marry a UK professor. When asked about her job as student abroad advisor she said, "I saw the ad in the *Lexington Herald* and knew it was exactly the kind of work I was really interested in. I have talked to a lot of Americans about different cultures and knew I could be of

assistance to them."

Many students go abroad to work, but because most countries have unemployment problems, Schempp said they should not expect a very glamorous job.

Typical jobs include waiter, maid, bartender, cook, cashier, sales clerk, or dishwasher. The hours are long and the wages low, although there is a possibility of meeting expenses, she said. Still, the obvious benefits are living in a different culture and getting to know people in real life situations.

Schempp can assist students through experience. She traveled in Western Europe while studying English and French and worked in the grape harvests in France.

In France and England she worked *au pair*, "where females can live with families, looking after their children and doing light housework in exchange for room and board," Schempp said. Jobs are available to U.S. students and sometimes extra spending money is paid to the woman. "It is an excellent way to learn the language and get exposure to the culture," she said.

Schempp offers students hints on finances, what to take abroad and what types of weather to expect at particular times of the year.

psychology graduate student at UK, provided music.

The WKQQ-FM "Q-Bird" appeared to rest residents. And found himself dancing with the Happy Days Nursery Kindergarten class, which attended the fund-raiser as part of its Adopt-A-Grandparent Program, according to Nancy Mauer, teacher.

Biaslas sang love songs and even sang a song in Spanish for a Cuban resident, Maria Taylor.

Catherine Coulson, 81 and once a night-club entertainer, sang "Won't You Come Home Bill Bailey" and "You're Nobody 'Till Somebody Loves You" from her wheelchair while Belsak accompanied her on the guitar. Princess Templeton drew the

number of Mrs. Beryl Chamberlain, the widow of Leo Chamberlain, a past UK vice president, during the lottery for door-prizes. While holding her prize, a Two Keys t-shirt, to her chest, she reminisced:

Chamberlain said she was so crazy about children that she wanted everyone to have them right away. She "fell in love with her special person the first night and married him the next week."

Chamberlain "loves everything about the University," and modern rock music. She thought the "rock-and-roll-thon" was good because it gave everyone a chance for an informal get-together.

Nursing homes are not places to die.
Continued on page 3



BEHTE SCHEMP

out special interests," she continued. "Not everybody wants to go through all the museums and all the churches. For example, if one is interested in agriculture, they could investigate the different methods used to farm in other countries," said Schempp.

She encourages students and faculty to stop by OIP's reading room in Bradley Hall, which has material on cultural awareness, maps, travel magazines, and information on specific programs available for traveling abroad.

KENTUCKY Kernel

editorials & comments

Debbie McDaniel
Editor in Chief

Cary Willis
Managing Editor

Sieve Massey
Campus Editor

Mark Green
Jay Fossett
Associate Editors

Lisa Donsard
Editorial Editor

Kim Aubrey
Bob Cochran
Paul Mann
Cindy McFee
Jacki Rudd
Copy Editors

Thomas Clark
Entertainment Editor

Sait Tarhan
Assistant
Entertainment Editor

John Clay
Sports Editor

Brian Rickerd
Assistant Sports Editor

Gary Landers
Director of Photography

David Maxnard
Photo Manager

Ford claims Reagan 'too conservative,' could enter presidential race himself

Ronald Reagan can't hack it. At least not in the opinion of former President Gerald R. Ford. Ford claims that Reagan is "too conservative" to win the presidency. Citing the disastrous campaign of Conservative Barry Goldwater in 1964, Ford claims that a conservative candidate cannot win a national election and that Reagan is generally perceived as the "most conservative Republican." What all this is leading up to is the possibility that Ford will be "drafted" into the Republican race for presidential nominee. Ford also says that he would himself become a candidate if offered a "broad-based" invitation from the Republican Party.

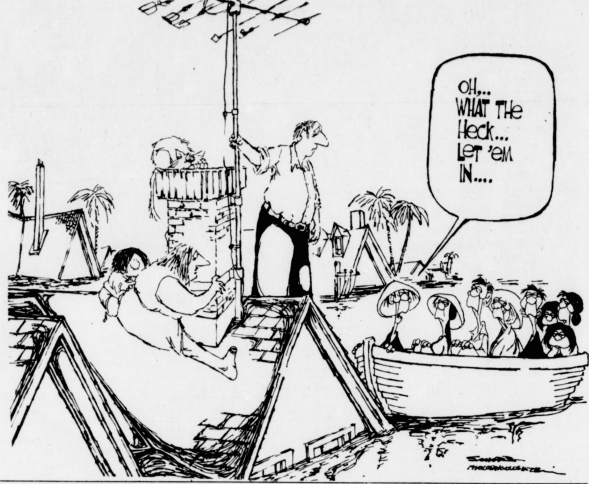
After steadfastly denying that he was interested or even available as a presidential nominee, Ford made his comments about Reagan and the possibility of his own candidacy in a *New York Times* interview published Sunday. Ford will presumably make up his mind about April 1 as to whether he will enter the Republican race, but Republican candidate George Bush predicted that Ford would not make his move for the nomination until a deadlock developed at the party's national convention in Detroit next July.

Ford's strategy, if it can be called that, may just pay

off. It might also, if he proves successful, effectively demonstrate the dangers of entering a campaign too early. Peaking too early has plagued many campaigns; not peaking at all has ended even more.

Reagan and Bush, the Republican front-runners, on the campaign trail in Massachusetts for the primary on Tuesday, both invited Ford to join the fray. But even if they hated the idea, they're really not very likely to come out and say so, weakening their own causes by displaying disunity in the party and showing their own fears as to the viability of their campaigns against an admittedly popular candidate like Gerald R. Ford. Some may claim that Ford's proposed late entry into the Republican campaign is less than kosher. Others will see his role in terms of a mandate of the people. Either way, his decision could easily affect the outcome of the Republican convention and more importantly the national election.

A lot of dissatisfied voters, tired of double-digit inflation and unemployment, might just turn to a candidate with a good track record in the White House, a president who kept inflation at an astonishingly low rate during his years in office. That man just might be the late-comer, Gerald R. Ford.



Letters to the Editor

Convicted felons

Perhaps I should have expected it. I have always known and accepted the fact that at the University of Kentucky athletics and athletes take priority over academics. Now I suppose I will have to add morality, legality, and common sense to the list of things that are ignored in the name of athletics.

It was certainly financially profitable last semester when the UK Athletic Department violated University regulations against activities during finals week by scheduling a crucial basketball game during that time. And I'm sure that it was just a prank when eight football players allegedly raped and sodomized a young Lexington female last spring.

In light of past experience I suppose I should not even blink an eye at the prospect of having convicted felons playing on our UK football team. Coach Curci has already stated that three of the four players involved in the December burglary of Shively Sports Center will still be eligible for positions on the football team next season. Thank you, Coach Curci. No one can say you're inconsistent.

Is it only me? Do I have an extremely warped sense of right and wrong? Is it too much to expect that in a community where student demonstrators (last year's Iranians) are threatened with expulsion and are required to post \$15,000 bond for a misdemeanor charge, some kind of serious action would be taken to control these brave and fearless Wildcats of whom we are all so proud. I am at a loss to understand the logic that ignores criminal, felonious acts in the name of

some misguided loyalty to the UK athletic program.

I might feel differently about the situation if I thought that something constructive might be learned. I am afraid, however, that the only thing that will come of this last escapade is the reinforcement of the idea that an athlete at this University is above reproach, above the law, and above common sense. To even consider these men as eligible participants in the UK athletic program is ridiculous.

Dr. Singletary, Mr. Hagan, Coach Curci have you no pride? Many UK student athletes work long and hard to establish a name for themselves and bring pride and honor to the University. It is humiliating for the Kentucky athletes, not to mention students, who are honest, decent, hardworking individuals to be associated in the public mind with convicted felons.

Alice C. Stewart
Business Administration senior

Worldly?

I would like to reply to Ms. Margie Malone and Ms. Sarah Phythyon, both freshmen. Your highly emotional letter to the editor was hardly a good example for Ms. Jones — according to your own definition of "unbiased and neutral" writing.

I quote: "I bet she kicks nuns and laughs at Jewish men who wear yamokahs too." I'd like to take you up on that bet! What did you mean by that statement? Is it necessary for everyone who does not agree with Ms. Prewitt to be seen as horrible, inhuman people? I can hardly believe that a loving Father God like the one Ms.

Prewitt knows would expend his energy to make one girl's leg perfect so she could win such a very "meat market" type of thing as the Miss America Pageant and not give her some words of wisdom about the paradox presented.

Is the display of young female bodies in swimsuit competition not "worldly"? Can it really be called "competition" when there is not much a young girl can do to cause herself to grow a little more fat, less breasts, wavier hips, etc. If Ms. Prewitt really wants people who are not blindly following her because of her profession of faith to listen to her, she should address these questions.

I hope you got a glimpse of Jay Hamburg's staff column on the day your letter was printed. It was far less emotional, and presented a very reasonable point of view.

Paula J. S. Smith
Counseling and Testing Center staff
Forum cheats

This past week, representatives of "Christian Update" were brought to our campus and appeared in a number of classes with the "informed consent" of the instructor. In the interest of academic freedom, and the open exchange of ideas, I agreed to allow a speaker who was represented to me as an intelligent and informed spokesperson for the Christian faith, to speak to my PHI 100, Introduction to Philosophy classes. We had been discussing various arguments for the existence of God, the truth of Revelation, and the nature of human life, and the idea of a contemporary Christian statement seemed at the time to fit in well with the aims and topics of the course.

I am writing, however, to express my deep dissatisfaction with the performance of the Christian Update spokesperson. In a word, my students and I have been cheated.

Despite glowing credentials and promises of articulate presentations of "The Christian Philosophical World View," our "philosopher" served up nothing more than hackneyed, disorganized, and worst of all, uncritical, statements of a set of prejudices, "self-righteous truths," and mistaken scientific information. In one instance, the speaker revealed that "I'm not a scientist, but current evidence concerning evolution is wrong." Reasons for belief in God, the Bible, Jesus as the Christ, and the inadequacies of prevailing cosmological and anthropological theories were not given; nor was a genuine concern for responding to sincere questions on the part of students or myself apparent. A productive and enlightening exchange was, I have to conclude, far from the point. Instead, little more than underhanded "Bible-thumping" was the order of the day.

If the University is a place for exchanging ideas, and for giving reasons, and if the Christian faith has some claim to truth and legitimacy in any sense, it is incumbent upon any persons who bring the faith to campus to be intellectually tough, thoroughly informed, and most of all, to be willing to "play our game." I might say that the failure of the current crop of spokespersons for Christian Update to do so raises serious doubts about the legitimacy of Christianity or at the very least the ability and willingness of the believers to come to grips with some of the harder questions facing Christians from day one.

Some indeed have. But not these. That they were advertised to have faced what philosopher Paul Tillich called "the problem of Ultimate Concern" and gave us only warmed-over hash, leaves me no choice but to feel like I have just bought the "only used on Sunday" car from the little old lady. It was a lemon. I have only to say to instructors approached in the future: Caveat Emptor!

Jeff Burkhardt
Philosophy assistant professor

Grateful

My son, Dan Bauer, started as a freshman at UK in the fall of 1977. The fact that Dan was handicapped meant

that he had to cope with many problems that others didn't have, but chiefly, he had to cope with the common denominators — loneliness and homesickness.

The presence of Mrs. Kathleen (Mom) Latham in the Student Center and her rapport with Dan and all the other students made it a lot easier for Dan to adjust to his new life and we, his parents, will be eternally grateful to Mrs. Latham for being there when Dan needed someone.

Mr. and Mrs. George W. Bauer, Jr.
Elizabethtown, Kentucky

Letters, opinions and commentaries must be typed and triple-spaced, and must include the writer's signature, address and phone number. UK students should include their year and major and University employees should list their position and department.

For legal reasons, contributors must present a UK ID before the *Kernel* will be able to accept the material.

'Long-run doom of mistrust'

Kennedy faces no-win situation

By MAX LERNER

Ted Kennedy is experiencing a double-blind effect in his campaign. When he was campaigning low-key, at the start, he got shellacked for being too nice and not separating himself enough from Jimmy Carter. Then he changed his tactics after Iowa, and lit into Carter on every issue — the latest CBS-*New York Times* poll shows he continues to lose ground, and is being severely criticized for attacking the President during the hostage crisis.

So he is insulted for being gentlemanly, and is injured when he tries to throw some hard punches. He is caught in a no-win situation.

The poll figures are depressing for Ted's camp. He has been driving away at the draft registration, at his now-absolute anti-nuke line, at the energy and inflation issues, and at Carter's refusal to leave Washington and debate. Yet where the late January poll showed a 51 percent-31 percent margin for Carter, the mid-February poll shows the lead widened to 58 percent-23 percent — a loss of eight more points for Kennedy.

One explanation lies in what psychologists call the figure-ground pattern. The overlay — the figure we are watching on the stage — is in this case Kennedy's brand of campaigning, whether bland or militant. The ground — or the backdrop or underpinning — is the credibility factor. If the credibility is there, the actor can maneuver and change tactics and remain credible. If it isn't there, then the intensifying of the action may only seem more

desperate and therefore less credible.

The operative factor in Kennedy's case lies in the figures on trust and distrust. The poll shows only 16 percent of the Democrats believing Kennedy's version of Chappaquiddick — the lowest figure thus far. This tallies with the rock-bottom negative figure: 24 percent of the Democrats say they won't vote for him under any circumstances.

opinion

The mistrust factor is a shadow that follows Kennedy everywhere. The early caucus and primary states — Iowa, Maine, New Hampshire — have all been traditional value system states, where Ted's past misadventures still hurt him.

Two weeks ago in New Hampshire there was a question about the Columbia Spanis exam. The other day a student brought up Chappaquiddick. Ted gave his now-familiar answer, starting with "the sense of loss, the sense of tragedy, the sense of trauma," ending with his "17 years in the thick of public policy" and his "willingness to accept responsibility" themes. He got an ovation. But it is slogging work to overcome the Chappaquiddick mistrust.

Teddy was also hurt in New Hampshire by his whole liberal legislative record, including his stand on defense weapons and his sponsoring of gun control legislation. When he showed up at an American Legion post there was only a death-watch handful of

greet him. On gun control, his insistence that a hunting gun isn't a "Saturday night special" evoked a stony response.

Ted has gone through more tragedies and trials than befall most of us in a lifetime. He can be a fiery campaigner, and can stir crowds. He hasn't been at home in the home-one-to-one atmosphere of Iowa and New Hampshire.

Until now his worst campaign ordeal was the cliffhanger with his brother Bob, in Pennsylvania, Indiana, Oregon and California in 1968. But that one had its triumphs as well as defeats before the final tragedy. The current ordeal, after a euphoric start, has been mostly defeats — the worst campaign in his experience.

Through his whole tragedy-ridden lifetime he has been a survivor, and he will remain one. Whatever his showing in the current campaign, he is likely to return to presidential politics in 1984. But Chappaquiddick will return too.

The problem is not what Ted did there, that has been largely forgiven, it is a time of rising personalism. It is what he did afterward, in his police statement, his TV account of the accident, and his answers at the inquest. To retrieve his short-run Senate career he locked himself into a long-run doom of mistrust as a presidential candidate.

Max Lerner's column appears as a substitute for the Tom Braden Report. Braden is meeting with news sources in Central America. His column appears every Monday.



"WELL KURT, THAT FAMOUS RUSSIAN STRATEGY THAT ONCE WORKED SO WELL SEEMS TO BE FAILING HERE AT LAKE PLACID"

Since 1921, UKPD has become a semi-military unit

By DALE G. MORTON
Staff Writer

(Ed. note: This is the first of a three-part series on the UK Police Department. This installment will focus on its history and organization.)

From its beginnings in 1921 with a single, undeputized night watchman to its present force of 70 personnel, the University of Kentucky Police Department (UKPD) has pursued its crime prevention program.

According to UK Police Chief Paul Harrison, "These early 'pioneers' had to make three trips (on foot) around the campus every night, each trip taking two-and-one-half to three hours."

One of the first night watchmen, a Mr. Kelley, was shot and killed (the department's only shooting fatality) by a student and his girlfriend after Kelley told the couple he would report their "making out" to the dean, Harrison said, adding that this behavior was a "cardinal sin" at the time.

"The UKPD was established by and functions under the University of Kentucky Board of Trustees," Harrison said. "In the organizational setup, the UKPD is an operational and service unit under the office of the vice-president for business affairs." (See flow chart.)

By 1927 the department had increased its size to two shifts of deputized officers. Twenty years later it had grown to six men.

"Each shift had two men whose duties were to turn off campus lights, lock buildings

and check for prowlers," he said. However, he said, at that time, "Upstaging the campus watchmen in authority were those of the maintenance and operations department, working 10 hours a day, six days a week, for \$179.50 per week."

Early watchmen received messages by four loud blasts from the heating plant. Harrison found that bit of trivia while researching a report written as part of his degree requirements from Eastern Kentucky University's law enforcement school. That signal meant the patrolmen should return to base.

"Emergencies via the campus telephone operator were controlled by turning on a red light on top of the Funkhouser Building to signal units in the field," the report said.

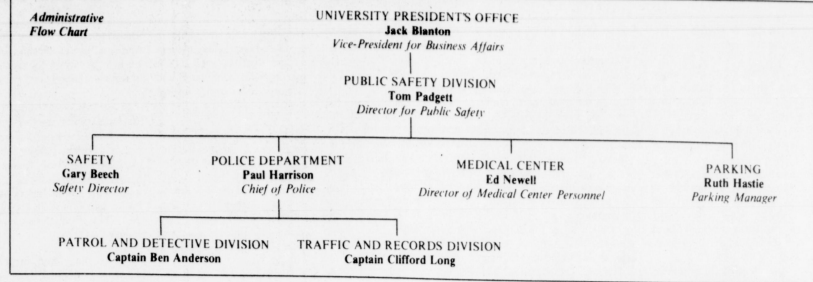
Originally, the headquarters for the UK police was located in the Physical Plant Building. "We were located in a 'broom closet,'" Harrison said. In 1966 a move was made to the basement of Kinkead Hall.

In 1970 operations began at the department's present address, a brick house located on the corner of Rose Street and Euclid Avenue.

"We moved into the building because of space," Harrison said. "Also, the administration felt more area to function was needed."

Though an attempt was made to modernize the UK force in 1948, it was not until 1961 that mobilization (patrol cars) was really acquired, Harrison said.

Colonel Fred Dempsey became the first director of the University's Safety and Secur-



ity Division, from 1963 to 1969, as a result of an increase of administrative support.

During this period a direct line of communication was established via a switchboard extension assigned to the police office.

This period also marked the growth of the force to 24 men and the induction of the first black campus officer, Harrison's report stated.

During the administration of the second safety director, Joseph T. Burch (presently dean of students), from 1969 to 1976, "the University of Kentucky Police Department received their greatest overall advancements, including facilities, equipment and salary increases," Harrison said.

In June of 1972, the UK Board of Trustees authorized the Business Affairs office to establish a Safety and Security Department to be titled Public Safety Division.

"Although called police, they had received no formal police training," Harrison said. Prior to 1972, each officer was commissioned a "Special Police Officer" by Kentucky's governor.

Tom Padgett, present head of this division, was appointed in 1976.

From 1968 to 1974 Padgett was staff assistant to the university president and worked as assistant vice-president of administration from 1974 to 1976, when he acted as temporary vice-president for business affairs. He was appointed to head the Safety Department when Jack Blanton became business affairs vice president.

Today the UKPD is organized as a semi-military organization, operating this year on a \$716,000 slice of the \$1.2 million Public Safety Division budget, providing such services as first-aid, crime prevention

and investigation, security, campus lost and found, traffic control and money escorts, Harrison said.

There is presently one chief, two captains, five lieutenants, five sergeants, 20 patrolmen, three detectives, three dispatchers, two night watchmen, seven parking attendants, 17 UK Medical Center guards, one records clerk, one police technician and 3 part-time dispatchers, making a total of 70 people in the department.

Chief Harrison joined the UKPD as an officer in 1963. Since then he has been pro-

moted to every rank in that department.

Prior to Harrison, there had been two other heads of the police department.

A retired Lexington police officer named Jim Glass held the position prior to 1965; Linton Stone, a member of the Lexington Auxiliary Police was "captain" (the highest rank at that time) from 1965 until 1973.

The department operates on three eight-hour shifts from 7 a.m. until 3 p.m., from 3 p.m. until 11 p.m. and from 11 p.m. until 7 a.m.

The beginning salary for University police is \$5.43 per hour, said Capt. Ben Anderson, with police working a 37 and one-half hour work week.

Jurisdiction for UK police applies to "any incident that occurs on property owned, leased or used (or controlled) by the University," Anderson said.

This authority extends to the streets which run adjacent to University property up to the easement (property line), he said, adding that they may also respond to any felony call outside of their jurisdiction.

Rock raises revenue

Continued from page 1
they are a stage of life, according to Paula Hand, a UK graduate in social work and administrator at the Tates Creek center. She said the residents are happy. Activities keep them involved. Hand said, and the Friday event was the most successful activity they've had this year.

Increasing numbers of Kentucky nursing homes have participated in Rock-A-Thons in the last four years, according to Hand. In 1977, the first year, 25 Kentucky nursing homes experimented with the idea and raised \$17,200. By 1979, 62 homes had participated and donated a total of \$45,750 to the Heart Association.

Lexington's Meadowbrook Care Center, 2020 Cambridge Drive, had a rock-a-thon Feb. 14. It will present its contribution to the Heart Fund and honor members from several campus organizations at 2:30 p.m. today, according to Connie Byers, Meadowbrook Activity Director.

UK's football team sponsored a patient at that event, while the Arnold Air Society (of the AFROTC), the Kentucky Babes drill team and ROTC students donated money and some members attended Meadowbrook's event. The Delta Sigma Theta and Delta Zeta Sororities also made contributions and some of their members also attended. National Health Enterprises,

353 Waller Avenue, will also have a Rock-a-thon on March 20.

STAR CHILI

DINNER SPECIAL!
\$1.95

Includes ANY chili dinner, coney, and small drink!

STROHS — 35¢ Mug
SCHLITZ MALT — 45¢ Mug

395 S. Lime
Hrs. 10:30 a.m. to 12:00 p.m.

Kernel Crossword

ACROSS: 1 Weapon, 5 Designs, 10 Weight unit, 14 Melody, 15 Braid, 16 Car use, 17 Teacher, 19 Mannerisms, 20 Old French coin, 21 Cold symptom, 23 Falls back, 24 Assistant, 25 "Begone!", 26 Inland, 30 Works dough, 34 Haller, 35 Assistant, 37 Dreadful, 38 Tree, 39 Beloved, 42 Evil, 43 Being, Latin, 45 Stakes, 46 Governed, 48 Staggered, 50 Road machines, 52 Dismounted, 54 Swords.

DOWN: 55 Stas, 59 Wyoming range, 63 Sailor's direction, 64 Car use, 66 Layer, 67 Traffic, 68 Car Prefix, 69 Troughs, 70 Iodide, 71 Walked DOWN, 1 Enticement, 2 French river, 3 Fall, 4 Conflicts, 5 Dive, 6 Resin, 7 Emotes, 8 Bright lights, 9 Wounded, 10 Implanted, 11 Scold, 12 Land unit, 13 Clutter, 18 Shouted, 22 Supporter, 24 Entail, 26 Samuel's, 27 Racket, 28 Bronco, 29 Careens, 31 Passage, 32 Thruster, 33 Dispatches, 36 Lps, 40 Renounce, 41 Classifier, 44 Click beetles, 47 Parvenu, 49 Samuel's, 51 Cad, 53 French city, 55 Route, 56 Medley, 57 Rattan, 58 Office copy, 60 Preposition, 61 Verne character, 62 Sithered, 65 Verse.

Buying class rings old gold jewelry silver coins sterling flatware

Lexington Silver Shoppe
Patchon Village next to Patchon Liquors 264-9932

The Kentucky Kernel 310 International Building, University of Kentucky, Lexington, Ky. 40506 is published each class day during the spring and fall semesters and weekly during the summer session. Their class average paid at Lexington, Kentucky 40511. Subscription rates are mailed \$10/year, \$6.50/semester, \$2 for summer or one issue per year (non-mail).

Harry Sherman Advertising Mgr.
Jim Cleveland Advertising Prod. Mgr.

POET SYDNEY LEA

reads from his works

Tuesday, March 4
8 p.m.

The Gallery, M.I. King Library

Free admission
The public is invited

GARDEN PLOT REGISTRATION

For U.K. Faculty, Staff, & Students

March 3-14, 1980
8:00 a.m.-4:30 p.m. daily
In Room 208 Service Building
300 Plots-25'x50'

Drawing to be held-March 18, 1980
8:30 a.m. in Memorial Hall Auditorium

For further information-contact
Ramona Stofer-258-4878

AIR FORCE ROTC

HERE ARE THE FACTS

When you're discussing something as important as your future, it's urgent that you get the straight facts fast, and that you understand them. Air Force ROTC can be an important part of your future. We would like to outline some of the facts and invite you to look into gathering more.

It's a fact: The Air Force needs highly-qualified, dedicated officers... men and women. It's a fact: we need people in all kinds of educational disciplines. It's a fact: we're prepared to offer financial help to those who can qualify for an Air Force ROTC scholarship.

We still have a few vacancies available for 1980-81 school year in Navigator, Missile, Technical and Non-Technical positions! See us in Barker Hall Room 203, or call 257-1681 by March 15 for details.

AIR FORCE ROTC
Gateway to a great way of life.

GENERAL CINEMA THEATRES

TURFLAND MALL CINEMA
276-4441 HARRODSBURG RD. & LANE ALLEN. \$1.50 FIRST MATINEE SHOWING ONLY

EXCLUSIVE!
The LAST MARRIED COUPLE in America
George Segal, Natalie Wood
1:00 3:30 5:30 7:30 9:30

2001 a space odyssey
The Ultimate Trip
2:00 4:45 7:45

FAYETTE MALL CINEMA
272-6662 NICHOLASVILLE & NEW CIRCLE RDS. \$1.50 SATURDAY and SUNDAY 19 MATINEE SHOWS ONLY

Winner of 9 Academy Award Nominations
Kramer vs. Kramer
2:00 4:00 6:00 8:00 10:00

A RAGS TO RICHES TO RAGS STORY.
STEVE MARTIN
The JERK
EXCLUSIVE!
1:30 3:30 5:30 7:30 9:30

The University of Kentucky
School of Music
presents

An Evening of Song

Sara Holroyd, director
featuring

The UK Choristers and Choral and The Shaker Worship Service

Wednesday, March 5
Recital Hall
UK Center for the Arts

Tickets: \$5 donation
Available at the Center's Box Office or telephone 258-2680
11 a.m. - 4 p.m. weekdays

If you're tired of the same old lunch and want to try something different... Come to **La Casbah**

Daily meat and vegetarian dishes, at reasonable prices

Imported Domestic Wine and Champagne

Natural Foods
Homemade Breads & Pastries
Carry-out

Fine Foods from France
the Middle East
Saturday and Sunday Brunches

545 South Limestone
Across from Main UK Gate

Mon-Thurs 11 am-11 pm; Fri-Sat 11 am-Midnite; Sun 10:00am-9 pm
Call for Reservations 252-2805

sports

UK in Mideast; ACC lands 5 tournament spots

By DOUG TUCKER
AP Sports Writer

The Atlantic Coast Conference landed five teams in the expanded NCAA basketball tournament announced Sunday including four of the top 16 teams receiving first round byes.

Enlarged to 48 teams this year, the NCAA tournament begins at four regional sites Thursday. It will conclude with the semifinals and finals March 22 and March 24 at Indianapolis.

The basketball committee, chaired by Big Ten Conference Commissioner Wayne Duke, selected 25 at-large entries to go with 23 automatic qualifiers.

Top-ranked DePaul was given the No. 1 seed in the West Regional while second-ranked Kentucky was seeded first in the Mideast. Louisiana State, No. 5 in the AP top twenty, was seeded first in the Midwest while third-ranked Syracuse

was given the No. 1 seed in the East.

Following DePaul in the East are Oregon State, Brigham Young, and Ohio State as the third, fourth, and fifth seeds. In the Midwest it is Louisville, North Carolina and Notre Dame.

Behind Kentucky in the Mideast are Indiana, St. Johns, and Duke while the East seeds are rounded out by Maryland, Georgetown, and North Carolina State. Each of the top four seeds in the regionals were given byes into the next round.

The Big Ten and PAC 10 were given four tournament entries in this the first year in history a conference could have more than two teams.

The Southeast Conference and Metro Conference each landed three tournament entries and Duke conceded that committee members "recognize there may be discussion on the matter" of a few conferences having several invitations.

Among the more notable at-large teams who were not given invitations were Nevada-Las Vegas, 20-7, and Boston University, 21-8.

The Midwest Regional will launch first-round action Thursday in Lincoln, Neb., with Missouri meeting San Jose State and Kansas State playing Arkansas.

Friday night in Denton, Tex., first-round games in the West will be completed. Alcorn plays South Alabama and Texas A & M meeting Bradley.

At Greensboro, N.C. on Thursday, Virginia Commonwealth opens the East Regional against Iowa and Tennessee plays Furman. On Friday night at Providence, R.I., Villanova plays Marquette and Iona goes against Holy Cross in the other East first-round.

Opening-round games in the West Regional at Ogden, Utah Thursday match Clemson against Utah State and Weber State against Lamar.

The other first round games in the West begin Friday night at Tempe, Arizona with UCLA meeting Old Dominion and Arizona State going against Loyola of California.

The semifinals and finals of the Midwest and East Regionals will be held in Houston and Philadelphia respectively March 14 and 16. The semifinals and finals of the Mideast will be held in Lexington, Ky. March 13 and 15, the same dates the West will conclude in Tucson, Ariz.

Syracuse will play the Villanova-Marquette winner. North Carolina will face the Iowa-Villanova Commonwealth winner. Georgetown meets the

Iona-Holy Cross winner and Maryland plays the Tennessee-Furman winner in the second of the East Regional

In the Midwest, Louisiana State meets the winner between Alcorn and South Alabama; Notre Dame plays the Missouri-San Jose winner. North Carolina faces the winner of Bradley-Texas A&M, and Louisville opposes the Kansas State-Arkansas winner.

The second round of the Mideast has Kentucky vs. the Florida State-Toledo winner; Duke will play the Washington-Ivy-League entry winner; St. Johns vs. the

Purdue-LaSalle winner, and Indiana vs. the Virginia Tech-Western Kentucky winner.

DePaul will play the winner of the Old Dominion-UCLA game to open the second round of the West Regional. Ohio

State will play the Loyola-Arizona State winner; Brigham Young will play the Utah State-Clemson winner and Oregon State will take on the winner of the Weber State-Lamar game.

Cats go down for count in SEC heavyweight bout

By JOHN CLAY
Sports Editor

BIRMINGHAM, Ala.— They were talking about it like a prize fight—a rubber match between the two heavyweights of the Southeastern Conference.

In one corner were the young but talented Kentucky Wildcats, coached by tough disciplinarian Joe B. Hall. Winner of the regular season championship by beating LSU on the Tigers' home floor, UK still needed to win the SEC tournament to capture an official bid to the NCAA tournament.

In the other corner was big, bad, experienced LSU, led by controversial Dale Brown. Winner of the regular season championship last year, the Tigers were stunned by Kentucky in the semis of last season's tourney.

The setup was classic. The two teams had split their two previous games with LSU beating UK 65-60 at Rupp Arena in late January and the Wildcats bouncing back to edge the Tigers 76-74 in Baton Rouge in the last game of the season.

All week the fans of the two teams had been taunting each other. LSU fans would yell "We want you" while pointing their purple and gold shakers at the contingent of Kentucky fans at the Civic Center.

And when UK turned back a stubborn Ole Miss team 70-67 Friday night in the semi-finals, the reply came loud and clear "You got us."

But Saturday what most of the fans at the Civic Center got was a couple of ulcers and a few heart attacks, while losing their

nails as LSU edged Kentucky 80-78 to take the SEC tournament championship.

UK never led in the first half as LSU took a 34-31 lead into the locker room. But in the first 20 minutes the Tigers' forward duo of DeWayne Scates and Durant Macklin went wild, scoring 20 of their team's 34 points.

The Tigers' held their lead until seven minutes remained when UK's Fred Cowan gained a free throw to push the Wildcats ahead 60-59. Kentucky stretched that advantage to three at 64-61, but two free throws from Macklin and a turnaround by Scates gave LSU the lead again and LSU dominated the final three minutes.

Down 70-69, the Tigers' scored six straight points to jump out to a 75-70 lead with :52 left and UK's frantic catch-up fell two points short.

Scates finished with 26 points on 13 of 19 from the field to lead all scorers and earn him Most Valuable Player honors of the tournament.

Macklin finished with 16, and Cook with 8, but the LSU center had an unbelievable 10 assists.

"The last two nights he has been brilliant both offensively and defensively," said Brown. Sam Bowie, and Kyle Macy, who had been a small factor in UK's earlier wins because of a mysterious illness, led Kentucky with 20 points each.

"I was really impressed with the effort of Macy," said Hall. "I know how badly he felt and how tired he was. I thought he played really well."

"They adjusted real well to our zone defense," said Brown. "Kyle had a real good hand so we tried to change up our zone.

"We knew Sam was going to hurt us," he continued. "The last two months he has been brilliant. I think he is the best freshman in the country."

Kentucky hit 62 percent from the floor (76 percent in the second half) as compared to LSU's 52 and tied the Bengals in rebounding with 28. Those stats would seem good enough to give the Cats a win, but LSU took 11 more shots than the Wildcats (64-53) mainly due to some crucial turnovers by UK that ruined scoring opportunities. UK committed 19 errors to LSU's 14.

"Turnovers hurt us," said Hall. "We have committed a lot all year and it caught up with us tonight, especially at a time when we had a chance to take the lead or extend it."

Brown said he was surprised the Cats went as far as they did. "I was really surprised Joe's team got to the finals," said Brown while Hall looked on. "We won the regular season last year and came up here flat. But they (Kentucky) played two great games and gutted it out."

Meanwhile, Hall said that his squad would rest before traveling on to their third season, the NCAA's.

"We're going to take a couple of days off," said Hall, "and that depends on where the (NCAA) puts us. I'd like to give them three days off and start a new season. I think it would do them good to get out of the gym for a couple of days."

Then he kidded. "All the old coaches, they always talked about how a loss before a tournament was good for their team. I never believed in that, but I'm ready to adopt that philosophy now."

Lady Kats beat Morehead 80-61, win state women's championship

By STEVEN W. LOWTHER
Staff Writer

The Kentucky Lady Kats won the Kentucky Women's Intercollegiate Conference Championship Tournament Saturday by soundly defeating the Morehead Lady Eagles 80-61.

After the first half was over, it was just a matter of playing out the rest of the game as the Lady Kats went into the locker room with a 45-33 lead and a grip on the 1979-80 KWIC Championship.

When Kentucky beat Louisville Friday night, Coach Debbie Yow-Nance repeatedly stressed patience during the game while they were running the offense. It was this same

patience that was to be the downfall of the Morehead Lady Eagles.

"They made us do things we didn't want to do," said Morehead Coach Mickey Wells. "They adjusted to the defense very well and took the ball to our weakness. Every time we changed our defense they would adjust and take it to our weakness. They were very patient."

It was almost as though the three forwards — Valerie Still, Liz Lukachu, and Maria Donhoff — were taking turns scoring in the first half. Donhoff forced the Morehead forwards to come out and get her as she hit her first four shots from the left side of the basket. After that, she let the other

two front-line players handle the scoring. Lukachu scored the next three baskets for Kentucky to give them a 17-8 lead.

Still was heard from for the first time in the game at 13:08 and she was on her way to a 17-point half. She was later named to the All-Tourney Team along with the other two freshmen in the Lady Kats' starting line-up, Patty Jo Hedges and Lea Wise. Still finished the game with 21 points.

Robin Harmon kept Morehead within striking distance by her long-distance bombs, connecting on 10-of-21 from the field, but the tight defense Donhoff played on Donna Murphy shut down the Lady Eagles' attack. Murphy, Morehead's leading scorer, was

COLD SUFFERERS OPPORTUNITY TO EARN \$65

If you have a cold and are experiencing nasal congestion, you can earn \$65 by participating in a 13-hour medical study. Subjects are needed everyday. If interested, please call weekdays 10:00 a.m.-12 noon (ONLY): 257-2770.

A NOON SEMINAR "Sensitizing Males to Women in Non-traditional Careers"

Speakers: Kathleen Marshall-Accountant, Kim Greene-Law Clerk, Bettye Lee Mastin-Architectural History/Journalism.

March 5
Rm. 251 Student Center
Sponsor: Continuing Education for Women


GIVE PLASMA FOR YOUR SHOE SALESMAN.

EARN UP TO \$100 PER MONTH.

Help the clothes budget while you help save lives. \$2 bonus for 1st time donors with this ad.

plasma alliance
2043 Oxford Circle/Phone 254-8047
Mon.-Thurs. 8am-8pm/Fri. 8am-7pm/Sat. 8am-3pm
*Bonus offer expires June 30, 1980.

KENTUCKIAN YEARBOOK NEEDS EDITORS FOR 1980-81



The Board of Student Publications is seeking applicants for the following positions:

- Editor-in-Chief
- Associate and assistant editors in the areas of sports, academics, campus, index, portraits, photography, business, organizations, copy
- Others seeking yearbook experience

Those interested in the Editor-in-Chief and Associate editor positions must submit the following:

1. A grade transcript
2. At least a two page statement of plans for the publication operation during 1980-81 (Editor-in-Chief and Associate editor of photography only)
3. At least two letters of recommendation from faculty and/or professionals
4. Samples of previous work (required of Editor-in-Chief and Associate editor of photography). If available from other applicants please include with application.

Deadline for applications is Monday, March 31, at 5 p.m. Applications can be picked up from Room 113 Journalism Building, Student Publications Adviser's office. Interviews for Editor-in-Chief and Associate editor photography will be held April 8 and April 10 for other positions.

WHAT A MOUTHFUL OF FUN!

3 TACOS FOR 99¢



SAVE 47¢ (with coupon)

And a small price to pay for so much fun!

Expires March 2, 1980
Reg. Only 3 6 9 12

WHAT A MOUTHFUL OF FUN!

Soft Tacos 3 For \$1.09



And a small price to pay for so much fun!

Reg. 54¢ each—Save 53¢
Offer good through March 9, 1980
(Limit 12 per coupon)
—Soft Only—

Fantasy Curls

HAIR SALON

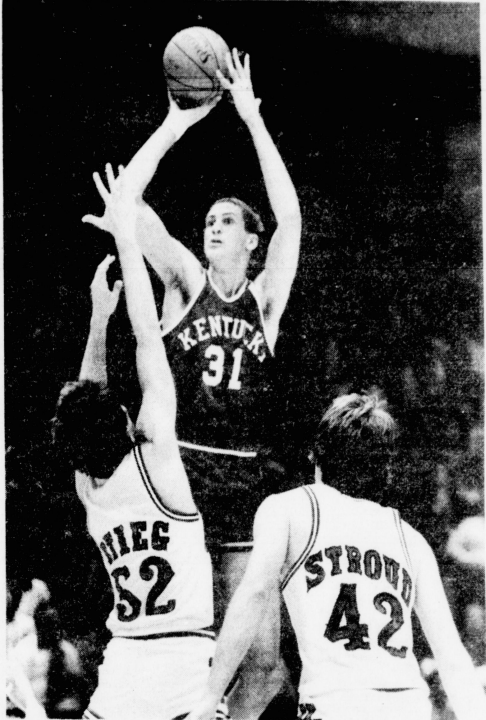
- * Permanents
- * Styles
- * Cuts
- * Frosting

Open: Tues., Wed., Sat. 8:00-5:00 p.m.
Thurs. & Fri. 8:30-8:00 p.m.

\$7.50 OFF
Highly Trained Hair Stylist
Eleanor Walls - Owner
140 Burt Road
Lexington, Ky. 40503



By CHESTER SUBLETT/Kernel Staff



Lady Kats win, Wildcats lose

It was a wild weekend for UK as the men's and women's basketball teams battled for titles in post-season tournaments. Junior Guard Geri Grigsby (above) triumphantly cuts the net after the Lady Kats' victory as they won the Kentucky Women's Intercollegiate Conference Tournament 80-61 Saturday afternoon. While the women won their title, coach Joe B. Hall's Wildcats didn't fare as well. During the three-day SEC tourney, they put on a spectacular show.

Freshman center Sam Bowie outleaps center Roger Stieg (52) and senior John Stroud (42) during UK's battle with Ole Miss. The Wildcats won that round 70-67 (upper right) behind Bowie's 26 points.

Saturday night's round with the LSU Tigers left Kentucky fans confused and in tears. One dismayed Wildcat fan, five-year-old Kevin Calhoun, watched in dismay as LSU toppled the Cats 80-78. Calhoun's father, Mike, an assistant basketball coach at Samford University in Birmingham. Both are former citizens of Frankfort, Kentucky.

Senior Guard Jay Shidler (left) attempts to block a pass thrown by LSU's junior guard Ethan Martin. Despite the efforts of the Wildcats, LSU managed to surge ahead in the final moments and left the SEC tournament as the victors.



Photos by David Coyle

258-4646

is the number to call for information about the best read bulletin board on campus, the Kernel Classifieds. The deadline for classified ads is noon. One day prior to the day of publication.

The Kernel Classified office is located in room 210 of the Journalism Building on campus. All ads must be paid in advance.

classifieds

Rates

CLASSIFIEDS
 One day, \$1.00
 Three days, 95 cents per day
 Five days, 90 cents per day

The above rates are for ads of 10 words or less, there is an additional charge of 12 cents for each extra word per day.

for sale

73 KUCON TURK-1 owner, excellent running condition looks good \$895, 254-0166, 3M7

1973 FIAT 1300 SPORT COUP-AC, AM/FM, Good gas mileage, 58,000 miles, excellent condition \$1800, 255-5254 evenings, 258-2706 day, 3M7

UNIFIED AUDIO DUAL-1229 Turntable call 255-8029 after 8PM, 3M7

for rent

TWO ROOMS for rent 151 Ky. Ave. reasonable 255-1269, 3M7

FURNISHED ROOMS-Transylvania Park, lease, deposit, no pets. Kitchen privileges, 266-3345, 28M5

FIVE ROOM HOUSE for rent, 125 Scales Ave. \$250/mo, plus deposit, no pets. Phone 266-5889 or 266-3465, 28M5

NEAR UK-Large 2 bedroom apartment. Heat and water furnished. Garage. 264 Lynchurst Place, 873-9790 or 873-8225, 28M5

UK AND DOWNTOWN THREE ROOM APARTMENT and efficiency. All utilities paid \$140 and \$135, \$50 deposit Call 276-8893 after 8PM, 28M5

ROOM-Woman, kitchen, utilities paid, no smoking \$100, 272-0045, 253-2830, 29M4

ROOM FOR RENT-Two meals a day. Wash included \$185, 299-2234, 27M4

THREE FINISHED ATTIC ROOMS-unusual shapes walk to campus, 254-2484, 27M4

FURNISHED EFFICIENCY-South Hill area, \$140, utilities included. Call 253-0362, 1012-4, 27M4

\$100 A MONTH RENT-Bills paid, call 277-0052, 657 Maxwellton Ct., Apt. 3, 26M1

TWO BEDROOM APT.-537 Columbia, Newly remodeled, 2225 month plus utilities and deposit, 254-7511, 28M5, 11AM, 28M5

Florida Fever hits

Watch Thur. Kernel for details

OVERSEAS JOB-Summer/year round, Europe, S. America, Australia, Asia, etc. All fields, \$500-\$1,200 monthly. Expenses paid. Sightseeing free info. Write: J.C. Box 52, KD Corona Del Mar, Ca 92626, 3M31

ATTENDANT-Needed for church nursery 11 hours Sunday mornings, 255-1273, 28M5

MCDONALDS VINE ST.-needs individuals with theatre background for Birthday parties. Flexible hours above average pay. Call 233-1643 from 9AM to 11AM, 28M5

WANTED CO-PILOT FOR April trip to Daytona Beach and points Westward. Major expenses paid. Males need not apply. Call 250-4181 or 105M, 29M4

WANTED-Soccer officials for campus intramurals. Officials clinic: Tues., March 4, 4PM at Station Center Room 213. For further information contact Russ Paar 258-2886, 3M4

roommate wanted

ROOMMATES WANTED-\$95 includes utilities. Nice apartment, private room. Walk to campus, 256-4708 between 3 and 4 or 272-2237, 29M7

ROOMMATE NEEDED-come to No. 8 First Court. Rent \$87 month. Off Columbia, 27M4

lost & found

LOST-Diamond pinky ring, Thursday in Donovan cafeteria. If found call Roseville at 258-2490 Reward, 3M5

LOST-14-K 1" x 1" M-initial charm with diamonds. Sentimental value. Reward Contact Lisa at 258-2498, 28M3

FOUND-Girl's 10-speed bike on Aylesford. Call 233-0783, 29M3

ROSE TINTED CONTACT LENS in Commerce Bldg. Feb. 26 266-9359, 266-1247 Lon, 28M5

services

CLASS RINGS BOUGHT-\$30-\$70 paid. Call 277-0742 after 5:30PM, 28M6

GUITAR LESSONS from experienced teacher. All ages welcome. 254-3781, 19M1

TYPING WANTED-Fast, reasonable, accurate, guaranteed service. Doris LaDow 273-2149, 3M31

TYPING - FAST SERVICE-good quality work. IBM Selectric, 259-0620, 3M31

BLUEGRASS SECRETARIAL-The typing specialists - Speedy Service 226-9425, 3M31

TYPING WANTED-Mrs. M.E. Buchanan 649 Bell Lane 277-4584, 3M31

MAX & ERMA'S
 Tonight... and every Monday Nite...
 "Quarters for Daughters"
 After 9 p.m., Ladies at the Bar
 drink highballs, beer and wine
 for 25 cents a glass!

(You must be 21 or older. 10% off after 10:30 p.m.)

PERSONALS

DUBB-Your turn! Were you surprised this morning? Happy Birthday! Bc, 3M3

HELLO RADIO-Heppy 20th Birthday (Surprised?) Love, "Sick" 3M3

VOLUNTEERS NEEDED-to work as first-aid personnel during 1980 Kentucky Horse Trials May 31 (Final Selection for the Olympic 3-Day Event Team). Volunteers must have current emergency first-aid certification or medical/training experience. Reply before March 28 to Martha Green, Chief of First Aid Personnel, Box 572 University Station, Lexington, KY 40506, 3M3

UK SWIMMERS-Good luck at S.E.C. get psyched! Onray, 3M3

SUGAR-you're the best thing that ever happened to me. I love you! Persons, 3M3

HOLY DRINKING GREEKS BATTMAN: Spring Fling is just one week away! March 7 at Bluegrass Army 9-1AM. Who will be the winner of the Great Greek Drinking Contest? 3M3

FARMHOUSE-Thanks for all your help with Anchor Splash. Love, Lisa, 3M3

HEAVEN, Kyle M., 3M3

HAPPY BIRTHDAY Debbie Y., your friends in 207, 3M3

CHAD, Good luck at S.E.C. conference. Charlie and Al, 3M3

SID EP LITTLE BUSTERS-you are the best! BETA, 3M3

GOOD LUCK at conference, Chad Sam, Rocky, Johnny K, Russ, D.O., Rick, Matt, Paul, and all swimming KATS, 3M3

FOREVER TAN-Sun, Tan Clinic. Free Visit - student rates, 3 blocks from campus, 276-3022, 3M31

PHI DELT PLEDGE CLASS SLAVE AUCTION-Thursday, March 6, 8PM, Sorority Quadrangle. All sororities invited, 3M6

COM-TELECOM STUDENTS-Communication Career Day (jobs) March 6 9-3PM in 206 Student Center, 28M5

DANCE CLASSES IN JAZZ-Modern and Ballet available now! Call School of the Lexington Ballet, 233-3225, 28M5

RISE DESPERATELY NEEDED-Charlotte, N.C. 315-5117 call 250-4187 after 11PM, 28M4

SIXTEEN MONTH MALE-Husky-Shaphard. Healthy plus good personality. Free to good home, 255-5415, 28M4

FREE NON-CREDIT CONVERSATIONAL HEBREW CLASS-Tuesday nights 8PM-11:15 Student Center, 3M4

DAMIA PER BETA "Freak On" "Country Daze" is almost here! Kick-off Party 8:00 Tuesday, March 4 at 803 South, 3M4

SORORITIES-How come you never invite the frat men on campus (Mad Stud.) to any parties? Reply Kernel, 3M3

AMERICAN INDIAN-sand painter David Villa-Simons works are featured in the Horse Trials May 31 (Final Selection for the Olympic 3-Day Event Team). Sponsored by UK Ballet Assoc., 28M3

LA LECHS LEAGUE will meet Tuesday, March 4, 8PM, 141 Chesnut Rd., Lexington to discuss Nutrition and Weaning. Brides welcome. For information call 266-1232 or 266-8627, 3M4

ARTISTS NEEDED-to design posters for upcoming concerts. Expand your portfolio with us. Contact Jim or Jeff, Concert Committee Student Center, Room 204, 3M4

IF YOU LIKE MUSIC AND WANT TO BE INVOLVED with regitational advertisement and promotion of local and national acts. Concert Committee Mtg. Tues. evening at 7 in Room 204, Student Center, 3M4

OTIS A. SINGLETARY SENIOR MALE AND FEMALE and undergraduate Award forms are available in Room 203, Student Center. Any student organization, residence hall or faculty/staff member can nominate a student. Deadline Mar. 14, 3M7

ATTENTION PRE-LAW STUDENTS-Societal Pro Legislative pre-law honor society is now accepting applications for membership. Learn about law school and the legal profession. Applications in Room 271 P.O.T. Deadline March 7, 28M1

ACCOUNTING STUDENTS-Reception for all students and faculty, Monday, President's Room, Student Center, 4PM to 6PM, 29M3

NEW, COMPETITIVE WOMEN'S SPORT Women's Rugby Novice experience necessary. For more information, call 233-3684, 29M3

KINKO'S COPIES
 NOW
 Our new regular price at Kinko's
 3 1/2¢
 8 1/2" x 11" loose sheet, white
 Mon-Thurs. 8 a.m.-8 p.m. Fri. 8 a.m.-6 p.m.
 Sat. 10 a.m.-4 p.m. Sun. 1 p.m.-5 p.m.
 345 S. Limestone
 Next to McDonald's
 253-1360

NTOZAKE SHANGE-8PM Saturday, Mar. 8, UK Memorial Hall. Free poetry reading by author of choreograph "for colored girls who have considered suicide when the rainbow is enuf", 27M2

DO YOU HAVE TIME TO STUDY and have fun too? Time Management classes, Mon, Mar. 3rd and Wed, March 5th CB 211, 3-3:30PM. Call Counseling Center, 258-8701 for information. No Charge to UK Students, 29M3

SELL or TRADE

your
USED RECORDS
 at
CUT CORNER
 RECORDS
 395 S. Limestone
NEXT TO GOLD STAR CHILI
 M-F 11-8 Sun. 1-6 253-0134

Life is sweet for LSU's Scales after suspension last season

By BRIAN RICKERD
Assistant Sports Editor

BIRMINGHAM, Ala. — The career of DeWayne Scales reached its pinnacle Saturday night when he led the LSU Tigers to an 80-78 win over Kentucky and captured the tournament's Most Valuable Player award in the process.

The 6-8 Scales led LSU with 26 points on 13 of 19 from the field and also grabbed eight rebounds which tied him with forward Durand Macklin for team honors.

It was an awesome display for Scales, who has practically become a legend in the Southeastern Conference. In Baton Rouge, of course, he is a hero, while to Wildcat fans, he is one of the most hated players ever to compete against Kentucky behind, perhaps, only Kenny Higgs, Ernie Grunfield and Bernie King in recent history.

The past year has been a classic rags-to-riches tale for the junior from Dallas, Texas. Last season LSU captured the regular season championship, but the Tigers were blown out by UK in the semifinals of the SEC Tournament.

LSU received a bid to the NCAA tournament, nevertheless, but then Tiger coach Dale Brown discovered Scales had been talking with a pro basketball agent and he suspended the Tiger star before the NCAA postseason action began. LSU was promptly blown out again — this time by Michigan State in the Midwest region.

Saturday night, however, in the finals of the SEC tournament here, Scales redeemed himself with his 26-point performance, most of which came down the stretch after Kentucky had come back to take a 64-61 lead with 6:31 remaining. Facing that deficit, Scales converted eight straight points

on three turnaround jumpers and a layup, which gave his team a 71-70 edge with 2:22 remaining. It was a lead the Tigers never surrendered.

LSU Coach Dale Brown called Scales' effort one of his best ever.

"His last two nights have been two of the three best performances in his career," Brown said of Scales. "His best came at Lexington earlier this season. I'm personally elated for this fine young man. Last year he had personal problems, and they call it maturity this year."

After the game Scales was asked several questions about the change in status from last season to the present.

"This meant a lot to me since I was suspended last year," Scales admitted. "Last year I guess I was looking out for myself but I think I've matured a lot in the past year and I'm able to deal with people better."

This year I just wanted to come into the tournament and play hard, but I never thought about getting the MVP. I think the award shows that I was out for good not bad.

If an agent came up to me now I would go tell Coach Brown. Scales added with a twinkle in his eye.

Scales said the SEC title was the culmination in a long season for the Tigers, who lost three of four conference games earlier this year.

"A lot of people thought we were out of it at that point, but we are the type of team that, when we lose, we say they, we get it together, and we did that," Scales explained.

Following a 78-73 loss to top-ranked DePaul in mid-season, the Tigers came on to win 10 games in a row before losing the regular-season SEC title to the Wildcats Feb. 25 in Baton Rouge — a loss Scales and his teammates did not

expect, and one that LSU used to motivate itself in the rematch Saturday with Kentucky.

"We played bad in Baton Rouge," Scales said. "Everyone was psyched up tonight because we wanted to redeem ourselves for that loss."

Scales said that between LSU's 76-74 loss to the Cats, in which he did not have a good game, and Saturday night's victory, he changed his mental outlook.

"I was too up last time, but tonight I felt very relaxed before the game, and confident. I knew what we had to do. I just wanted to come out and get my shot down."

That he did, and Scales admitted he was very aware of his hot hand in the late-going.

"It just worked out that way," he said. "I was hot and I got behind the defense and got some good assists from Greg Cook."

When asked how he was able to get his shot off under considerable pressure so often, Scales was not so modest.

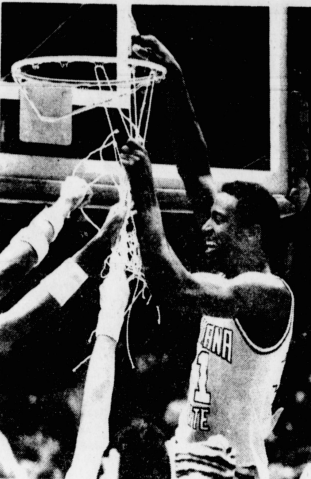
"Well, in Baton Rouge they call me astronaut because I can sky," Scales said candidly. "I'm a super jumper. They don't call me that for nothing."

He said his shooting was a topic of conversation with UK center Sam Bowie, who also had a fine game (20 points and 12 rebounds.)

"He (Bowie) was saying things like, 'Damn, I can't stop that,' and I was patting him on the butt too for things he did. There was no hard feelings. He is a good player and I'd like to compliment him."

While most coaches and players say that defense is the key to winning in the college game, Scales said the Tiger's offensive potency was the biggest factor in beating the Wildcats, while the defense came second.

"We stuck with our offense,



By DAVID COVLE/Kerrol Staff

DeWayne Scales of LSU has a satisfied smile as he cuts the net down after the Tigers' beat UK 80-78 for the SEC title. Scales scored 26 points and was named tournament MVP.

and took good perimeter shots first, and secondly, we played good defense. I mean, Macy hit some long shots, but hey, there's nothing you can do about that. He's a great shooter."

Most fans expected a classic battle between the intense rivals, LSU and Kentucky Saturday night, but one expectation that did not materialize in the contest was the usual amount of flying elbows that frequently characterizes the Tigers-Wildcats matchup.

Many fans expected the title bout to be a bloodbath, but when asked about that, Scales shook his head emphatically.

"I believe Kentucky is a good team and we are too," he said. "On the floor we talk, but there's no blood thirsty attitudes out there. That kind of thing is just between the fans."

Wells and Yow agree the Kats are the best

Continued from page 4

head's leading scorer, had been averaging over 18 points a game. Donhoff held her to nine.

"Maria did a great job defensively on Murphy," said Yow-Nance. "I think that was the key to victory."

Liz Lukschu came on in the second half to pour in 12 points as Kentucky moved out to as much as a 21-point lead. She and Still led the game in rebounding with 12 and 14 respectively.

Morehead was 13 points behind when Lea Wise drove through the lane for an easy layup. Lukschu hit an 8-foot jump shot from the lane and then Wise scored again with a nice head-face and layup past Morehead's Kathy Rust to extend the lead to 19 points at 69-50.

Donhoff hit a ten-foot jump shot at 5:36 to give the Lady Kats their biggest lead at 73-52 and the game was in the books.

After the game Coach Yow-Nance joined her team in the traditional cutting down of the nets as she made the final cuts herself.

Yow-Nance barely escaped another championship tradition: the soaking of the coach in the shower. She said she had to bargain with the team to avoid it by telling them they wouldn't have to get up for breakfast on Monday morning.

"I think it was poetic justice that we had to play Louisville

and Morehead," said Yow-Nance, "because it proves beyond a doubt that we can represent Kentucky better than anyone in the region."

Kentucky now moves to the AIAW National Tournament. Yow-Nance said they will most likely play North Carolina State. That should be an interesting matchup since NC State is coached by her sister, Kay.

"They're very seldom beaten and very well coached," said Yow-Nance with a smile.

Morehead Coach Wells thinks that the Lady Kats are the best team to come out of Kentucky in quite some time.

"They're the team that should be playing in the AIAW tournament," he said. "I'm convinced that they have the most potential of any team going into the first round. I predict that they will win their first game."

In the consolation game, Northern came back from a 10-point half-time deficit to edge Louisville out for third place by a score of 88-86.

Freshman Debbie Elwer led the Norsewomen with 19 second-half points. Barb Harkins added 18 points, including the game winning basket with 28 seconds left on the clock.

Louisville called time-out with 25 seconds left but couldn't put the ball in the hoop and Northern walked away with third place in the tournament.

Macy makes All-SEC

By ED SHEARER
AP Sports Writer

Kyle Macy of Kentucky and John Stroud of Mississippi, the only unanimous choices, were named today to the Associated Press All-Southeastern Conference basketball team for 1980.

Macy, the backcourt star who led the Wildcats to their 32nd conference title, was named for the third straight

season and Stroud joined Reggie Johnson of Tennessee as a repeater from last year's squad.

Also named to the team were Mississippi State's Rickey Brown and Louisiana State's Durand Macklin, a 1978 All-SEC player who sat out the 1979 campaign with an injury.

The team was selected by an eight-member panel who participated in the AP's Top Twenty Poll during the season.

Campus Calendar

Applications are being accepted for Student Center Board positions for the 1980-81 academic year.

Come by room 204 of the Student Center for applications and additional information.

Great Acts in the Great Hall presents:

"Black Voices"
Monday, March 3, noon
SC's Great Hall

SCB's Rasdall Gallery presents

"Natural Histories"
by Peter D. Bodner III
March 2-March 30, 1980

The Rasdall Gallery is open daily, 11:00 a.m. to 7:00 p.m.

Applications for the Otis A. Singletary Outstanding Senior Male, Female and Undergraduate Awards are available in Room 203, Student Center.

The award recognizes outstanding leadership and contributions to the University through co-curricular activities. The deadline is March 14, 1980.

FREE CONCERT 10:30 a.m.
Concert Hall, Center for the Arts.

THIS WEEK IN FILM:

Mon. & Tues

"Shadows of Forgotten Ancestors" 7 & 9
"Days of Wine and Roses" 9 &

Wed. & Thurs

"Live and Let Die" 5:45 8:45
"Nicholas and Alexandra" 8:00 5:45
Fri. & Sat. Sun.

"Annie Hall" 7&9 7&9
"Godzilla vs The Thing 11:00

Brown Bag Forum

"Men's Rights"
Wednesday, March 5, Noon
SC 245

Spend an evening with **Dr. Hans Holzer**
Psychic Investigator
Friday, March 7, 7:30 p.m.
Student Center Grand Ballroom

"Shadows of Our Forgotten Ancestors"
The 7 p.m. show Monday, and the 9 p.m. show Tuesday, is **FREE**.
Student Center Cinema

march 3 Monday

-SCB Movie-"Shadows of Our Forgotten Ancestors". SC, Theatre, FREE, 7 p.m.
-SCB Movie-"Days of Wine and Roses". SC, Theatre, 9 p.m. Adm. \$1.25
-U.K. Baseball-UK vs Mississippi College. (Away)
-Strengthening Clinical Instructional Skills Conference. Student Center, March 3-7
-Open Jogging for Students, Faculty, and Staff. Memorial Coliseum, 7 p.m.-9 p.m. Must have I.D.
-Seminar-"Messianism in 20th Century Jewish Thought: Gershom Scholem". Classroom Bldg., rm. 214, 3 p.m.
-School of Music-"Senior Recital: Paul Weiler, Tuba". Center for the Arts, Recital Hall, 8 p.m.

4 Tuesday

-SCB Movie-"Days of Wine and Roses". SC, Theatre, 8:45 p.m. Adm. \$1.25
-SCB Movie-"Shadows of Our Forgotten Ancestors". SC, Theatre, 9 p.m. Adm. FREE.

6 Thursday

-SCB Movie-"Nicholas and Alexandra". SC, Theatre, 5:45 p.m. Adm. \$1.25
-SCB Movie-"Live and Let Die". SC, Theatre, 8:45 p.m. Adm. \$1.25
-U.K. Baseball-UK vs Alabama. (Away)
-U.K. Swimming-"UK vs SEC Championships". (Away)
-CAREER DAY. College of Communication career day. Student Center, Ballroom, 8:30 a.m.-5 p.m.
-Council on Aging Forum-"The Church in the Community". Student Center, rm. 245, 4 p.m.
-Intramurals-"Soccer Entry Deadline". Seaton Center, by 5 p.m.
-U.K. Gymnastics-"Symphonic Band Concert". Center for the Arts, Concert Hall, 8 p.m.

7 Friday

-SCB Movie-"Annie Hall". SC, Theatre, 7 p.m. and 9 p.m. Adm. \$1.25
-SCB Movie-"Godzilla vs The Thing". SC, Theatre, 11 p.m. Adm. \$1.25
-Women's Tennis-"UK vs KLT-Tennessee, Indiana". (Home)
-U.K. Gymnastics-"UK vs KWIC State Championship". (Home)
-U.K. Women's Tennis-"UK vs LKIT-Tennessee, Indiana". (Home)
-Last day to drop a course.
-Last day to withdraw from the university or reduce course schedule and receive a refund.

8 Saturday

-SCB Movie-"Annie Hall". SC, Theatre, 7 p.m. and 9 p.m. Adm. \$1.25
-SCB Movie-"Godzilla vs The Thing". SC, Theatre, 11 p.m. Adm. \$1.25
-Women's Tennis-"UK vs LKIT-Tennessee, Indiana". (Home)
-U.K. Tennis-"UK vs Western Michigan/Middle Tennessee State".
-U.K. Baseball-"UK vs Tennessee". (Away)
-Poetry Reading-"Ntozake Shange". Memorial Hall, 8 p.m.-10 p.m. FREE
-Gamma Beta Theta Chi-Seaton Center Field-"Field Events", 12 noon-campus only

& Thumb Your Nose at the Seventies
Ampersand

Take Heart...and Soon



The Music, Arts, & Entertainment Magazine for College Newspapers

SPECIAL
STEREO SECTION
Plus the latest films, records, books, etc.

If you want a frequency response with more dynamic range and more high-end extension, you'll want nothing less than metal tape. And for about \$380 there are many metal tape decks to choose from. But if you want more than just metal, you'll want what most other comparably priced decks don't give you. The 3 heads and double Dolby[†] in Technics RS-M63.

The RS-M63's 3-head configuration lets you do what most other comparably priced decks don't: Monitor your recordings while you're recording. And, since our separate HPF record and playback heads are precisely gapped and enclosed in a single housing, you won't get azimuth error. What you will get is an extremely wide frequency response with CrO₂ tape and an incredibly high response with metal tape.

Wow and Flutter	Frequency Response	S/N
0.05% WRMS	20Hz-20kHz(metal) 20Hz-18kHz(FeCr/CrO ₂) 20Hz-17kHz(normal)	67 dB Dolby in

As good as that sounds, double Dolby will make it sound even better, because there are separate Dolby circuits for recording and playback. So you can monitor your tapes with the full effects of Dolby Noise Reduction. That means a lot when it comes to accurate recordings.

So do the RS-M63's fluorescent (FL) bar graph meters. Especially when it comes to dynamic range. Because with their device attack time of just 5-millionths of a second, they can respond to the most sudden musical transients.

To help you make the most of all this performance, the RS-M63 has a fine bias adjustment, so you can get the most out of all kinds of tape. And you'll spend more time listening to music and less time searching for it, because we include the memory features you need. Like auto-rewind, auto play and rewind auto play.

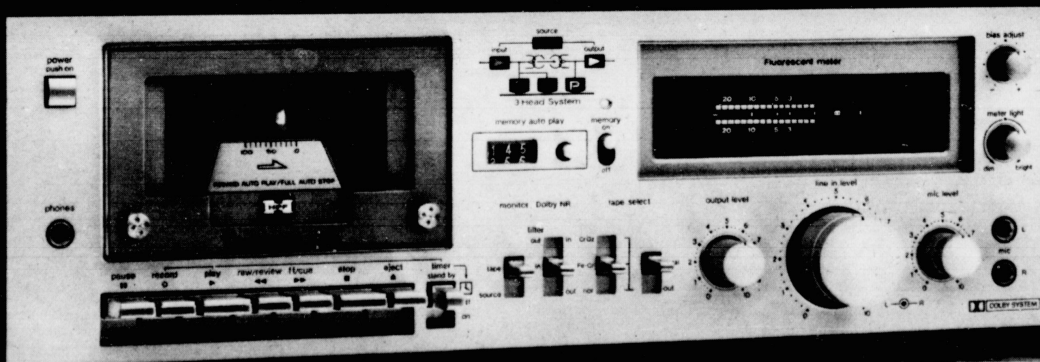
Technics RS-M63. The only deck to consider when you consider what you get for the price.

* Recommended price for Technics RS-M63, but actual price will be set by dealers

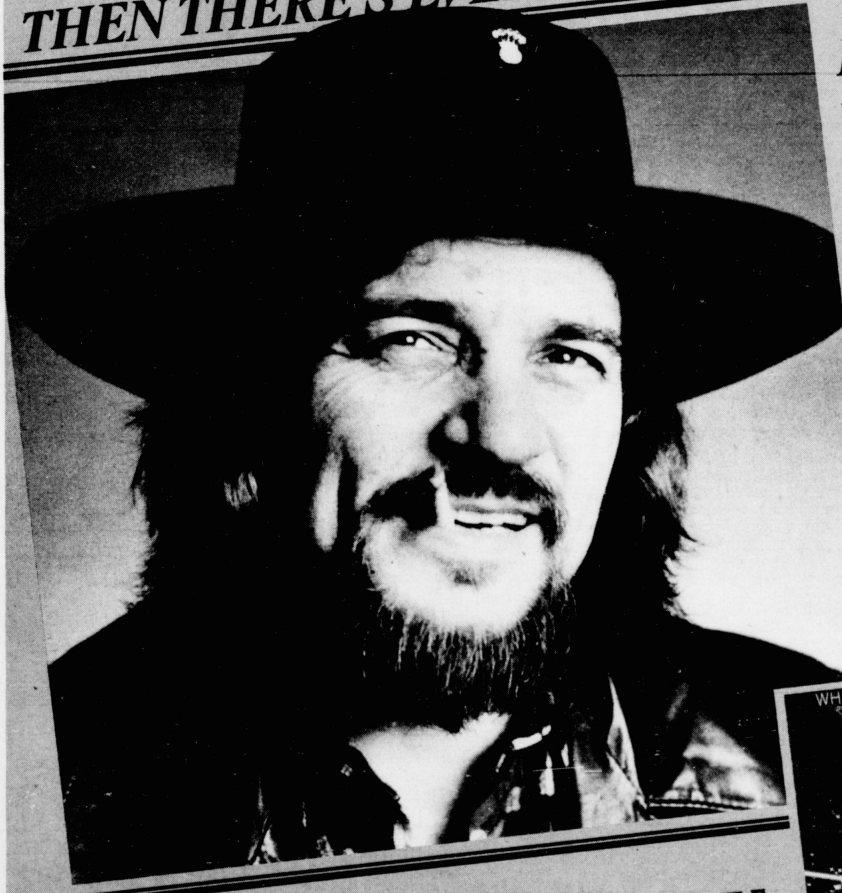
† Dolby is a trademark of Dolby Laboratories.

Technics

Before you spend \$380* on a metal tape deck, make sure it has 3 heads and double Dolby.

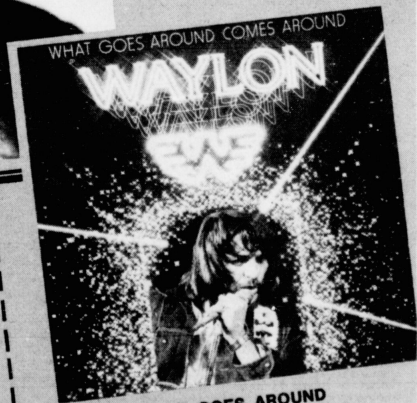


THERE'S WAYLON... THEN THERE'S EVERYONE ELSE



*He's the man
who sets the
standards
everyone
else follows.*

*Waylon's latest
album is
"WHAT GOES
AROUND
COMES
AROUND"*



WAYLON/WHAT GOES AROUND
COMES AROUND AHLI-3493
FEATURING THE HIT SINGLES /COME
WITH ME | I AIN'T LIVING LONG LIKE
THIS | WHAT GOES AROUND



P.O. Box 22700 • Nashville, Tennessee 37202

ALBUMS ONLY \$6.95/8 TRACK TAPES \$6.98
POSTAGE & HANDLING \$2.00

WAYLON/AHL1-3493 LP 8 TRACK TAPE

ENCLOSE CHECK: MONEY ORDER
INCLUDING \$2.00 FOR POSTAGE & HANDLING.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

RCA



Publisher
DURAND W. ACHEE

Advertising Director
JEFFREY A. DICKEY

Editor-in-Chief
JUDITH SIMS

Music Editor
BYRON LAURSEN

Design Director
CATHERINE LAMPTON

Production Manager
CHIP JONES

Art Assistants
NEIL MOSKOWITZ,
MEL RICE

Typography
PHIL BLECKER/ROSETYPE

Contributing Editors
JACOB AYLES, MARTIN
CLIFFORD, ED CRAY, LEN
FELDMAN, MORLEY JONES,
DAVIN SEAY, FRED SETTERBERG

Office Manager
JOAN SHAW

Advertising Offices
Los Angeles

JEFF DICKEY
1680 North Vine, Suite 201
Hollywood, CA 90028
213/462-7175

Chicago
TOBIN, KREITMAN & ASSOCIATES
4753 North Broadway
Chicago, IL 60640
312/561-9334

New York
WILLIAM P. COOLEY & ASSOCIATES
299 Madison Avenue
New York, NY 10017
212/687-5728

New Contributors

CRAIG MINDRUM, an unknown Bloomington, Indiana resident, scholar, writer, and poet of some talent but little ambition, is most famous for his delusion that he may someday make a mark in the world.

HENRY KIMMEL (On Screen), a self-proclaimed multimedia freak, with an academic and professional background in film, radio and television, describes himself as "the Harold Stassen of the entertainment world."

JOHN LIEBRAND (On Disc) is a reporter for the O.U. *Oklahoma Daily*, where he broke the news that members of Kiss buy Stridex pads and tweed suits, Chinese food and pre-sweetened cherry Kool-Aid.

JOHN MENDELSSOHN (On Screen), an acerbic Los Angeles free lancer, was once near-famous as a rock drummer (Christopher Milk), but we like him anyway.

ANN SUMMA (On Tour) is by day an employee of the Los Angeles Times; nightfall transforms Ms. Summa into Crystal Vomit, which Summa/Vomit describes as "Blondie with their credit cards confiscated."

CRAIG ZEROUNI (On Tour) majors in computer science at the Santa Barbara campus of the University of California. He's also Arts Editor of the *Daily Nexus*, UCSB's newspaper.

© 1979 Alan Weston Publishing, 1680 N. Vine Street, Suite 201, Hollywood, CA 90028. All rights reserved. Letters become the property of the publisher and may be edited. Publisher assumes no responsibility for unsolicited manuscripts. Published monthly except June, July and August. Annual subscription rate is \$5.00. To order subscriptions or notify of change of address, write to *Ampersand* at the above Hollywood address. Application to mail at controlled circulation rates is pending at St. Louis, Missouri.

**&
Ampersand**

IN ONE EAR...

Have you had any news on the excitable boy of late (Zevon, I mean)? I'd like to hear more from, about, whatever. Anyway, thanks. I'm going to sleep.

ANNIE GERARD

COLUMBIA UNIVERSITY

P.S.: I looked *all over* for your crude contraception ads—where are they?

Zevon's Bad Luck Streak in Dancing School will emerge about the time you read this; as for those ads, one ran in the October, another in the November issue.

As a Plasmatics fan, I thank you for the brief mention in the December *Ampersand*. However, it's rather f---ed up of you to write that their music is "uniformly awful." Punk music may not be what your reviewer regularly listens to, but it's certainly my favorite noise, and I can tell you that the Plasmatics play *excellent* punk rock.

W.O.W.'s overt sexuality may offend the ignorant masses, but I find the covert sexuality that infuses American culture (e.g., T.V. shows with jiggle factor appeal, suggestive disco album covers, and advertising as a whole) much more offensive.

M. CLARKE
SAN FRANCISCO, CA

Martin Clifford's stereo article in your November issue would have been more aptly titled "Shovelling It in Both Ears." Is he really suggesting that a side-by-side comparison of speakers in a dealer's demo room is a useless test? If so, he must have chosen some interesting gear for himself (if he does indeed have his own stereo) by relying on "manufacturer's promises."

MATTHEW CUSTER
CHAMPAIGN, IL

If Bonnie Raitt would work as hard at finding a "cause" to believe in as she does at making good music she wouldn't have had to wait so long after Vietnam. After reading your December story on her I am surprised that she had enough energy to organize the MUSE concerts. She obviously hasn't had the strength to turn past the front page of her newspaper in several years; it took a headline like Three Mile Island to get her attention.

What's going on? Has everyone forgotten the refineries that "belch smoke into the sky," the coal mines that "doom our miners to an early grave," and all the other phrases of not long ago? You Coast people (East and West) make me sick. You drove the energy companies crazy with your protests and petitions back when environmentalism was the fad, and now you've moved on to protest nuclear energy. Well, we still have those coal mines. Men still die in them. We still have those refineries. I choke on their fumes!

I was raised in Texas and now I'm in school in Oklahoma. I'm the one that has to smell the smoke of the refineries. In September a young child was killed when a petroleum storage tank blew up near her house in Wynnewood, OK, just 50 miles south of here. She *DIED!* Who's next, me?

My parents? My little sister? Yes, we will need more dams if we stop building nuclear stations. Yes, solar energy *does* work, but can we run our industries on it? As a mechanical engineering major and a member of the Oklahoma Solar Energy Association, I can answer that one: NO WAY. Advanced solar engineering techniques for huge factories are still in the future; it'll be my job to develop them.

I suggest Bonnie and her friends take energy conservation and home solar practices as their cause and stop trying to tear down the systems that generate the electricity for thousands of American stereos that play her albums.

ANDY TAYLOR
UNIVERSITY OF OKLAHOMA

I just finished reading the December 1979 issue of your fabulous magazine and found it to be interesting, provocative and full of information (as usual). But in this issue, I was very disappointed in your biased treatment of nuclear energy.

On the cover was the statement, "No Nukes Is Good News" and just two pages into the magazine there was a full page ad for the new album, *No Nukes*. Then, in the Bonnie Raitt interview, twenty-five percent of the article was devoted to her opposition to nuclear energy. Why wasn't an authority on nuclear power consulted to give an opposing viewpoint in another article? Why ruin all of the fine news on music with your slanted views?

I am currently enrolled at Purdue University in a double major, Biochemistry and Pre-med. This would seem to suggest that I'm concerned with the health and well-being of people. But I am an ardent supporter of nuclear energy, which I feel is less of a safety hazard than autos, drugs or alcohol. Please, desist in your unfair treatment of "Nukes" for the benefit of us all.

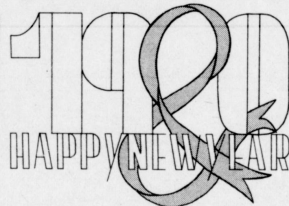
JONATHAN T. AGEE
WEST LAFAYETTE, IN

Ever since the release of the movie *Breaking Away*, I have been cursing movie reviewers for their ignorant references to a fictitious institution called "the University of Indiana." I was chagrined to see the same "oversight" in an unobtrusive list of new contributors on page four of the December *Ampersand*. So Terry Gioe is a med student at the aforementioned University of Indiana, is he? In so claiming, the *Ampersand* copy desk has relegated Mister Gioe to the Twilight Zone. I strongly suspect he's actually alive and well and attending Indiana University. (We're the ones with the basketball team, remember?).

SANDY CLEM
INDIANA UNIVERSITY

Yes, we know that now; Gioe has already complained. God, we're sorry; we're so sorry, you can't imagine how sorry we are. Real sorry.

Come on, *Ampersand!* Where is your class? Your cheap shot at Norman, OK, is uncalled for and unappreciated.



One of the many Happy New Year Ampersands of the Month, this is by Rebecca McLaughlin of Greenbelt, Maryland, a graduate student in film at the U. of Md. She earns \$25, as can any clever, artistic genius who devises a unique Ampersand, neatly, using black ink (no ballpoint) on stiff white paper.

Attention Michael Upham and Mark J. Wagner: send us your current addresses so that we may pay you.

I can't help but worry about the future of your magazine (which, I might add, up until now I had looked forward to each month with great anticipation) when I begin to find such blights on your pages.

MARGARET FRENCH
UNIVERSITY OF OKLAHOMA

Whaddaya mean, blights? We said 4-H badges seemed more suited to Norman, Oklahoma than pasties, glitter and other Kiss accoutrements. 4-H badges are wholesome and good; why, *Ampersand's* editor-in-chief owns several from her misspent youth. Where do you come off knocking 4-H? Are you an American?

You too can curse us, praise us, and squeeze us, but do it in letter form, please. Send complaints, opinions, questions to *In One Ear*, 1680 N. Vine Street #201, Hollywood, CA 90028.

IN HERE

FEATURES

Heart Throbs <i>Seattle's Singing Beauties</i>	9
Look Back in Angst <i>Goodbye, good riddance to 70s</i>	10
Put It in Your Ears <i>Special stereo section</i>	12

DEPARTMENTS

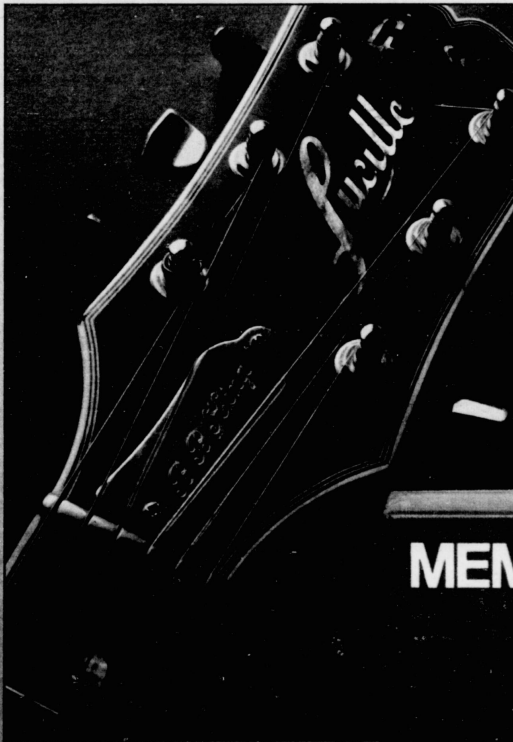
In One Ear <i>Letters</i>	4
& Out the Other <i>News & Gossip</i>	6
On Screen <i>Kramer, Star Trek, etc.</i>	16
On Disc <i>Jackson, Forth, Wonder, etc.</i>	18
On Tour <i>Mull, Petty, Madness</i>	20
In Print <i>Shostakovich, Hemingway, etc.</i>	21

OUR COVER

The glorious Wilson sisters of Heart, captured on film in Seattle by Clyde Keller.

MEMOREX HIGH BIAS TEST NO. 2.

WHICH HIGH BIAS TAPE WINS WITH "LUCILLE"?



The legendary "Lucille" is a Gibson ES 355 made especially for B.B. King.

Select any blues solo where B.B. King really lets "Lucille" sing, and record it on your favorite high bias tape.

Now record the same solo on MEMOREX HIGH BIAS tape, and listen to the two tapes back to back.

We're convinced you'll have a new favorite for two important reasons:

1. At standard record levels, no high bias tape has a flatter response across the entire frequency range.
2. The signal/noise ratio of MEMOREX HIGH BIAS is unsurpassed by any other high bias tape at the critical high end.

In short, you can't find a high bias cassette that gives you truer reproduction. And, after all, isn't that what you buy a high bias tape for?

Is it live, or is it
MEMOREX



MEMOREX 90

HIGH BIAS

Memorex's

minutes
tion



For unbelievable performance in a normal bias tape, look for Memorex with MPX Oxide in the High package.

© 1979 Memorex Corporation, Fremont, California 94522, U.S.A.

& OUT THE OTHER

Future Terror

GOOD NEWS, horror freaks, we won't have to wait another ten years for George Romero's next film. It won't be his promised third in the trilogy of Living Dead zombies (after *Night of the Living Dead* and *Dawn of the Dead*), but don't despair, he'll still be terrifying and revolting. Romero will direct films based on horror fantasy novelist Stephen King's books *The Stand* and *Creepshow*. King also wrote *Carrie*, *Salem's Lot* and *The Shining* (latter due from Stanley Kubrick this year); *Dead Zone*, his latest, has taken up residence on several national best seller charts. About this collaboration King has supposedly said, "George and I want to see if it's possible to just scare people. Big time fear!"

Fox Woman

SHERRY LANSING is the first woman ever to hold the position of President of a major film company—20th Century Fox, where she is now in charge of film production operations. Lansing, 35, a former actress and math teacher, was senior vice president at Columbia Pictures until last November; while there, Lansing supervised production of *The China Syndrome* and *Kramer vs. Kramer*. At Fox she replaces Sandy Lieberman, who was hired only last August to replace Alan Ladd, Jr. who, with several other execs, bolted Fox to form his own company. For awhile it seemed the only people left at the studio were the switchboard operators.

Rock On

BECAUSE THEY LIKED his version of the classic Barrett Strong rocker "Money," New Year's Eve fans at the Starwood in Los Angeles showered Tulsa rock near-star Dwight Twilley with handfuls of the real stuff. Added up to \$30.00 at daybreak. Which is probably more than he got from the Starwood.

THIN LIZZIE gets a little fatter: after Gary Moore was kicked out of the group last year, Midge Ure filled in for the duration of the tour, altho his heart—and his contract—committed him to Ultravox! Lizzie now has a relatively permanent replacement in Snowy White, familiar to some from Pink Floyd. Ure, meanwhile, is moonlighting from Ultravox as sometime keyboarder with Thin Lizzie, and Phil Lynott, who never left Lizzie, will make a solo album.

America the Beaut

FUNNYMAN STAN FREBERG (perpetrator of hit novelty records in the Fifties like "Day-O" and "Payola Roll Blues") is supposedly set to make a film of his album, *The United States of America*, a late-Fifties bit of genius called a "satirical revue especially created for records," words and music by Freberg; the album contains unforgettable ditties like "Take an Indian to Lunch This Week," "Top Hat, White Feather and Tail" and many more. It even had tap dancing. Although Freberg intended a three-part

history of America he made no subsequent installments.

Detecting

FREDERICK FORREST, the handsome hulk in Bette Midler's bed in *The Rose*, will star as Hammett, after the book of the same name that has mystery writer Dashiell Hammett solving an off-page mystery... Audrey Hepburn, Ben Gazzara and John Ritter (now there's a trio) will star in *They All Laughed*, about three private detectives in New York "on an unusual assignment." Written, produced, and directed by Peter Bogdanovich, who hasn't had a hit since *Paper Moon* in 1973... Jeff Goldblum, who made a big impression in *Invasion of the Body Snatchers*, will star with Ben Vereen in an ABC-TV series called *Tenspeed and Brownshoe*, about two unlikely partners in a detective agency (and it's reportedly good. On ABC?)

Casting Pearls

BO DEREK (ha! knew that would get your attention) will next appear in *Change of Seasons*, a college-oriented drama starring Anthony Hopkins and Shirley MacLaine as a professor and wife who swap partners with student Bo and her boyfriend. And hey, college kids, here's yet another movie about college kids: *Train to Terror*, starring Hart Bochner (from *Breaking Away*), Jamie Lee Curtis (from *Halloween*) and Ben Johnson, is about a group of college students who board a New Year's Eve excursion train bound for an unscheduled destination... death (drum roll, please).

Spring Schedules

MAYBE TV will get it right: *Guyana: Mystery of the Century*, a film based on the Jonestown massacre, was made last year but never released (questions of taste, we're told). Now CBS has announced a miniseries about the same subject, titled *The Mad Messiah*, starring Powers Booth as Jones; due in the spring.

LOUISE LASSER, of whom not much has been heard since the demise of *Mary Hartman, Mary Hartman*, will appear on several college campuses this spring. In "An Evening with Louise Lasser," she'll talk about herself, show some film clips, answer questions, etc.

No, God

WE PRAY this isn't a trend: Marty Feldman's new movie, *In God We Trust*, "wildly irreverent" (if we're lucky), is finished, but it's not the only religious demi-epic comedy on the horizon. John Denver will do a sequel to *Oh, God*, titled *Oh God, Oh God*; *Wholly Moses* will take on the Old Testament, and *K-God*, a wretched low-budget quickie, deals with a religious television station. Two serious religious movies also loom: *Resurrection*, starring Ellen Burstyn and Sam Shepard, and *Revelations*, with Sally Field. For us, we'll find a rerun of *Life of Brian*, thanks all the same.

Never, Never Land

THAT'S NO ROBOT, that's my wife: Barry Ira Geller, who's written the screenplay for the film version (he'll also produce) of Roger Zelazny's *Lord of Light*, isn't content merely to make a science fiction film; his is gonna be huge! So huge the sets will end up as a theme park near Denver, Colorado, called Science Fiction Land, and the whole schmear, movie and park, will supposedly cost more than \$450 million—\$400 million for the park and \$50 million for the flick. The park, three times the size of Disneyland, will feature rides, holographic structures, a bullet train and assorted dinner theaters. Beam us down and out.

Our Town

SIGHTED ON Santa Monica Boulevard, somewhere between the Tropicana Motel and Flipper's Roller Boogie Palace: a gay roller skater, FM radio headset clamped to his earbones, stylish saddlebags slung over his shoulders, being pulled through a busy intersection by a tan, enormous, galloping Great Dane. You wouldn't see that in Norman, Oklahoma, would you now?

Our Culpa (Again)

IN OUR LAST ISSUE we accused Katherine Orloff, who wrote the Willie Nelson article, of also writing a book called *Women in Rock*. She didn't write that book; she wrote *Rock 'n' Roll Woman*, in which she interviewed Ronstadt, Simon, etc. This dreadful error was obviously a pre-holiday prank by one of those elves that's always coming in here and twisting our words.

**If you're inexperienced, ambitious,
and can't wait to make a lot of money,
Sony dealers would like to interview you
right now.**

Sony Office Products dealers are looking for assertive, independent people to become our sales representatives for dictation equipment. This is an excellent opportunity to join our solid dealer organization and work in the rapidly growing office products industry.

What do we offer? After a training period (with compensation), you'll find that Sony Office Products dealers offer both very rewarding commission structures and exciting incentive plans. And since this field is expanding so quickly, you'll find there are opportunities for work in places all across the country.

If all this sounds good to you, get your interview started by sending your resume today, to:

SONY OFFICE PRODUCTS

Sony Office Products, P.O. Box 8544, Trenton, New Jersey 08650.

Sony dealers are equal opportunity employers M/F/V/H.

SONY is a trademark of Sony Corporation. © 1980 Sony Industries. A Division of Sony Corp of America.



Glenn Silber

Barry Brown

The War in Madison

BY DOUG MOE

In 1948, when *Life* magazine chose Madison, Wisconsin as America's "best place to live," no one had heard of Viet Nam except missionaries and geography majors. When Viet Nam exploded into prominence, Madison — America's best place to live — soon became a war zone in its own right.

The war in Viet Nam has been the subject of many major motion pictures; now a pair of independent producers have turned the "war" in Madison into a film: a feature-length documentary entitled *The War at Home*.

Through the use of taped interviews and actual television news films, *The War at Home* recreates Madison as it was in the Sixties: first tranquil, then torn apart by violence as peaceful anti-war demonstrations erupted into full-scale riots.

The film was co-produced by Glenn Silber and Barry Brown, whose company, Catalyst Films, also produced *An American Ism: Joe McCarthy*, which was televised by the Public Broadcasting Service (PBS) last April. *The War at Home* will also air on PBS sometime this spring, but it is now being shown in selected theaters nationwide.

The idea for *The War at Home* came from Silber, a former University of Wisconsin-Madison film student. Inspiration came in 1973, when Karl Armstrong, an FBI "Ten Most Wanted" alumnus, was coming to trial for the bombing of the Army Math Research Center on the UW-Madison campus.

"I felt there was a media blackout of the Armstrong trial," Silber says. "Not so much in Madison, but nationwide. So I shot a lot of videotape to record it."

Silber then set the project aside for a time, but came back to it in 1975, after seeking advice from other documentary filmmakers. Barry Brown, a young actor-director (he appeared in *Joe and Flesh*) with roots in the theater, was enlisted, and the two began the long, exhaustive and expensive process of putting together a movie.

"You've got to be willing to gamble," Silber says. "We were poor when we started and got poorer as we went along. I ended up selling my car and even my projector. Another time, Silber was forced to store film in his mother's refrigerator because he lacked the money to process it."

Their early research yielded an important discovery: a former Madison newsman, Blake Kellogg, had donated a large amount of television news film to the Wisconsin State Historical Society. Most of this film was not relevant



The National Guard facing the enemy in Madison in 1967.

to the project, but there was some stunning footage of the anti-war riots of 1967-68. This footage — a grim circus of tear gas, Mace and beatings — emerges as the most gripping aspect of *The War at Home*.

Almost as important as the research was the need to raise money. In this era of \$40,000,000 motion picture extravaganzas, the young filmmakers' needs were small, yet Silber says they were forced to spend "an exasperating amount of time raising money." Finally a grant was obtained from the Wisconsin Educational Television Network, and that sparked further donations.

"It seemed like it took forever," Brown says, "but we knew we were onto something good."

Whether the mass audience will agree with Brown is another question. The film was a big hit in Madison, playing to enthusiastic sell-out crowds, but then some in the audience could probably see themselves on the screen. Away from Madison, the "hero" status accorded the anti-war demonstrators — who did their share of trashing and looting — might not be so well received. Silber, though, denies this suggestion.

"We think the film has a balance," he says. "We think it is

an honest film. Of course, all films are biased to a certain extent — everyone has their own point-of-view."

The list of those interviewed for *The War at Home* reads like a Who's Who of the Midwest anti-war movement. Former Madison mayor Paul Soglin and his aide Jim Rowen each tell a large part of the tale. Nationally, among those featured in film clips are Ted Kennedy (heckled relentlessly in a speech in Madison), Hubert Humphrey and Robert McNamara.

The most controversial figure interviewed is Karl Armstrong, still in prison for the 1970 bombing of the Army Math Research Center — an ill-fated protest which resulted in the death of a young researcher (whose name is never mentioned in the film).

Brown explains, "I think Karl is an heroic figure. He's a symbol to many people. He was striking back — what he did was what a lot of people felt."

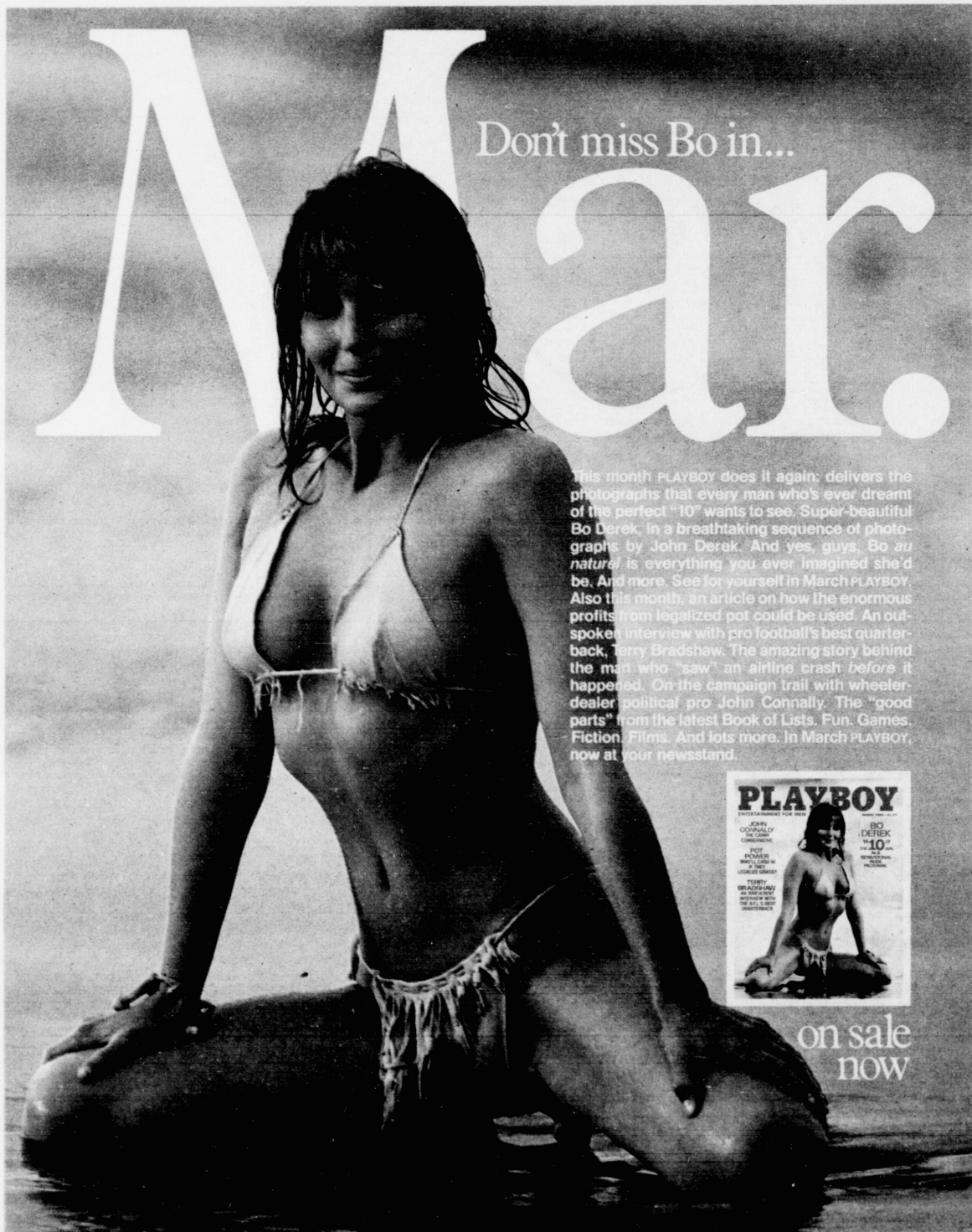
With six years invested in their film, Silber and Brown obviously have high hopes for it on a national level. The film has shown or will be playing in Madison, Milwaukee, Minneapolis, San Francisco, Boston, Chicago (at the Chicago International Film Festival), and Washington, D.C., where it will play at the American Film Institute to commemorate the tenth anniversary of the national moratorium against the war. In addition, *60 Minutes* recently approached Silber about a possible segment showcasing the film (for which Catalyst would receive a cool \$50,000).

Already, the two mainsprings of Catalyst Films are casting an eye to the future. Brown is leaning toward filming a comedy, while Silber speaks of attempting a "docudrama" based on the *Progressive* magazine case. (Perhaps they could float a comedy about the First Amendment?)

For now, of course, their main concern is *The War at Home*. Making a film is one thing, selling it to the public another. Especially a film concerned with one of the blackest periods of our recent history.

William F. Buckley once remarked that the Sixties, as a decade, ran from 1965-1974. Not coincidentally, those are the years at the heart of *The War at Home*, a worthy attempt to catch an unforgettable decade on film.

Doug Moe is a freelance writer based in Madison, Wisconsin. A failed bartender and beach bum, he turned to writing when it became evident he would never master the Windsors knot or any other common business practice.



Don't miss Bo in...

Mar.

This month PLAYBOY does it again: delivers the photographs that every man who's ever dreamt of the perfect "10" wants to see. Super-beautiful Bo Derek, in a breathtaking sequence of photographs by John Derek. And yes, guys, Bo *au naturel* is everything you ever imagined she'd be. And more. See for yourself in March PLAYBOY. Also this month, an article on how the enormous profits from legalized pot could be used. An outspoken interview with pro football's best quarterback, Terry Bradshaw. The amazing story behind the man who "saw" an airline crash *before* it happened. On the campaign trail with wheeler-dealer political pro John Connally. The "good parts" from the latest Book of Lists. Fun. Games. Fiction. Films. And lots more. In March PLAYBOY, now at your newsstand.



on sale now

Heart Breaks, Heart Aches

BY MARK CHRISTENSEN

Uhm... what you hear is not clean. No. But very dirty. Just an illusion of cleanliness." Kelly Curtis, the diminutive and articulate lieutenant manager of the redoubtable Heart, looks past the bullet hole in his office window and out to the sidewalk where two kids on ponyback are delivering a copy of the *Seattle Times*. Curtis is bent over a portable tape machine the size of a shoebox, playing some pretty nerdy rock and roll, early recordings from Heart's new album. It is winter outside and when one of the stocky brown newsponies turns its long head to look in at Kelly Curtis, its breath jets from a nostril and steams the window.

Kelly looks up. He's got about a million things going at once. His phone rings and rings. He punches the recorder off and picks up the receiver. Seconds pass. "Yeah... yeah... maybe... look, man, really, I'd like to help you but right now things are too far behind. Ann and Nancy have been havin' terrible problems with their boyfriends, we're gettin' pressure from the execs, from the producer, from the money guys, from their parents, from everybody. We got an album to get out and we're way behind. Too much stuff is happening too fast... yeah... 'kay... bye." He drops the receiver back on its cradle and says, "Now where was I?"

I say, "The new tape?"
"Yeah." He nods and punches the machine back on. We hear "Break."
"... there's a crack in the plan, after a while there just ain't no more Magic Man, I gotta need I gotta know, tell me the truth who is running this show?"

That's the dark and impetuous Ann Wilson singing, fans. Now that Grace Slick has been dry gulched by either booze or boredom, Ms. Wilson can lay honest claim to being the greatest WASP woman belter alive. Too, her ensemble Heart is nothing if not the greatest bar band under the NATO umbrella and, if judgment is possible on basis of four tapes culled from their recording sessions this fall, their latest album may eclipse even their epochal debut effort, *Dreamboat Annie*.

But about those lyrics. "That's kind of a touchy subject," Kelly concedes. "When you talk to Ann I'd handle it with care." You see, the problem is, there is a *Magic Man*. The creature exists. In the form of either Michael or Roger Fisher, Michael having formerly served as Annie's beau and his brother Roger having left Nancy Wilson's side



Heart leader Ann Wilson (above and top right) and her sister Nancy (left) work on their next album in Seattle with band members Fossen, Leese and Derosier (right).



CLYDE KELLER

months ago and the band itself only a few weeks ago.

To complicate matters, Ann's slender, extra-comely younger sister Nancy—a woman who looks like all of Charlie's Angels put together—just broke up with her current boyfriend also. He's Mike Derosier, Heart's drummer. Nancy is the band's mainstay on rhythm guitar and, the Mary Hartman aspects of the Wilson's dilemmas notwithstanding, my next question is inevitable.

Hearing it, Curtis shakes his head. "No. No way. All this emotional stuff will not affect the health of the band. The band's changing, but it's as healthy as ever. Mike's here and Roger's gone, but his leaving will have no effect on the band or the new album. Listen." He turns up the volume on the tape. "This doesn't sound clean, like I said, because it's a dirty unfinished recording. What it really sounds is *live* and energetic, not clean at all." We sit and listen to "Bebé Le Strange," the album's title cut. It's a rocker, the guitar work steely, dynamic and unadorned. True, there is evidence of Heart's repetitive signature; the band tends to cannibalize its past now and then, but by and large this tape is a killer.

The cop told the guy: Okay, so religion didn't work, rock and roll didn't work, so try a beer. Ann Wilson, rock torch, is seated in the lobby of Kave Smith Studios in downtown Seattle. Elbows on knees, chin on palms, she's telling a story of suspense: how a couple of years ago when the band was on tour and staying in a hotel room in "Somewhere, USA," she got a call from the police in New York City. A "white

male Caucasian" was holding his mom at knifepoint and was threatening to slit her throat unless he got to talk to Ann in person. Or at least over the phone. It seems he had plans for her. Big plans. He's divided that she was to be his White Witch. And Nancy was the Black Witch. Or something like that. "Anyway," Ann explains, "the police had a priest there, but the priest couldn't reason with the guy. So one of the cops offered him a beer and that calmed him down. Cop talk is funny, though. The way they described him to me. Not as a guy. Not as a nut. But," she leans forward, "as a white, male, Caucasian."

In the studio's lobby we are surrounded by totems of Heart's past success. Gold records galore. Their first album, *Dreamboat Annie*, went—in the argot of the trade—"triple platinum." Their next, *Little Queen*, sold two million copies, and their third effort, *Magazine*, an album that was released against their wishes, sold over a million copies within three weeks of its release in April 1978. *Dog and Butterfly* followed, shipping, as they say, solid gold. With more than fifty people in their direct employ and with more than ten million records sold, Heart has it made.

Earlier Curtis had showed me slides of the band members *Misison Impossible* style. They appeared individually on a screen in a conference room above the recording studio. First, drummer Mike Derosier. Tall, woolly headed, handsome, he has the build of a small forward in the NBA. He's a nice guy, a collector of cars. He nearly got killed a couple of months ago when the band was touring in Japan. Part of Heart's

stage roofing fell on his head during a concert. He's been with the band since 1975.

Next, bass player Steve Fossen. Fossen has the kind of hipless pencil-slender physique that seems common only to rock and roll musicians. A founder of the original band, he's taken Heart's success in stride. "It's made me even with the world; I've been able to pay my debts and enjoy myself."

Then Howard Leese. For this photo session Howard wears a tight shiny jump suit that reveals a large part of his somewhat chubby chest and stomach. Howard's got long, lank blond hair and is a little slack jawed, so he looks like a Batman's jaded, faded cousin from Miami Beach. Within the group, however, Leese draws tremendous respect. The master of Heart's now extremely complicated keyboard setup, Leese is largely responsible for taking lyrics and melodies provided by Ann and Nancy and translating them instrumentally. Musically, he is the band's prime organizer.

Now for the sisters themselves. Stand back. Ann appears on the screen, twice life size, dolled up like a three-hundred-dollar hooker. She mugs. Her lips are crimson. A steep V of cleavage is revealed. Something else, too: real gravity. This woman looks strong like bull! And Heart is, as the rock press tells us, Annie's band.

Nancy's last on the screen. Whether in person or on camera, she's a knockout; she has the angelic, almost deadpan features of a younger Jean Shrimpton. Even without a hundredweight of cosmetics troweled on their mugs, these

women look like a Hollywood glamour rock wet dream come true. They're stunners.

Heart is a white, middle-class American music phenomenon of the first water. The Wilson sisters, both healthy, *Vogue* magazine-good looking, polite and probably sane, are, in fact, a weird affirmation of life in suburbia, just as Ricky and David Nelson were a half generation ago. All of Heart's current members grew up in the bucks-up bedroom communities surrounding Seattle.

Asked how she defined her initial success, Ann rejoins, "Being able to pay cash for a Porsche." She adds that one of her future plans is to "write a rock and roll novel that portrays people in the business honestly. Not all as a bunch of degenerate, decadent pill-popping jerks." Then it's safe to say that she spends little time putting money up her nose or, God forbid! in her arm.

She laughs and her eyes go extravagantly round. "Money up my nose? In my arm? Wouldn't that hurt? No, that's not for me. I've got too many other things to do. It took us a long time to get where we are and none of us want to blow it."

The band began as the Army in 1963 and consisted of bassist Steve Fossen and the Fisher Bros. They were high school dance specialists who ascended to the saloons as soon as most of the members were old enough to drink. The Army became White Heart and finally, circe 1967, Heart. They drew on Led Zeppelin, the Stones, the Yardbirds, the Kinks, et al. The Fords and General Motors of British rock. The Wilson sisters

(Continued on page 19)

Look Back in Angst

GOODBYE SEVENTIES

Now that everyone else has retraced, retrod and reconsidered the Seventies, it's our turn. Herewith, our observations and remembrances of that decade of yore, those ten years that seemed like twenty, so dull while they were happening and so fascinating now that they're gone. Well, some of it was fascinating; it was an eventful decade for politics, a snore for entertainment; our cars got smaller, our movies bigger, the dollar got very small, and music became an anaesthetic. So, in no particular order, we bid a relieved farewell. The Eighties will have to be better, right? Right?

MOVIES

Not such a hot decade for black films, what with Blaxploitation flicks like *Shaft*, *Superfly*, and *Blackula*; *Mahogany*, *The Wiz* and *Lady Sings the Blues* gave Diana Ross something to do; and *Claudine*, *Sounder* and *The Great White Hope* were exceptional exceptions.

Special effects in films became ever bigger, more dazzling, gorier. The "What's left?" salute to *Star Wars*, *Carrie*, *Alien*, *Jaws*, *Apocalypse Now*, *Close Encounters of the Third Kind*, *Star Trek*, *The Black Hole*, *The Exorcist*, *The Omen*, ad nauseum.

The Seventies also marked the first time pornography became chic, evolving a whole new subculture of suckers and -uckers like Linda Lovelace of *Deep Throat* and Marilyn Chambers of *Behind the Green Door*, not to mention gaping-pink photographs in *Hustler*, *Chic*, *Penthouse*, *Gallery*, *Viva*, *Oui*, *Club*, and even venerable *Playboy*. For them all, a large, curly, perma-placqued pubic hair.

And, dare we forget, the Seventies gave us a new cinematic genre, the Disaster Movie, starting with *Airport* in '70 and continuing with *Airport '75*, *Airport '77* and *Airport '79 - Concorde*, plus *The Poseidon Adventure*, *Beyond the Poseidon Adventure*, *The Towering Inferno*, *Swarm*, *Earthquake*, *Hurricane*... but we survived them all.

PINTO EXPLODING GAS TANK AWARD

To Three Mile Island, the Mexican oil spill, Japanese and Russian whalers, the Big Four auto companies for failing to meet air pollution standards, and the Canadian government for refusing to curb slaughter of baby seals.

BOOKS

We wanted to improve ourselves and we bought the books to prove it: *Any Woman Can*, *Joy of Sex*, *Total Fitness in 30 Minutes a Week*, *Winning Through Intimidation*; *I'm OK, You're OK*; *T.M.*; *The Total Woman*; *How to Be Your Own Best Friend*; *Open Marriage*; *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)*. And

more, but we're afraid to remember.

For the first time, we read something called the fictionalized novel (also known as *Twisting the Truth for One's Own Ends*), in which real people were casually mixed in with made-up people; *Ragtime* did it first, followed by a glut including *The 7 Per Cent Solution*, *Hammett*, *Beecher*, *The Public Burning*, *The Executioner's Song* and most recently, *The Brethren*. Plus a few others we don't or won't remember.

Novels earned millions for paperback rights, starting with E.L. Doctorow's *Ragtime* (purchased for \$1.5 million, it then had the bad taste to bomb in softcover); at decade's end, the record paperback sale was held by *Princess Daisy*, \$3.4 million, which has yet to be written by Judith (Scruples) Krantz. Seventies hardcover biggies: *Jonathan Livingston Seagull*, *Love Story*, *Bermuda Triangle*, *Looking for Mr. Goodbar*, *Passages*, *Jaws*... no wonder the illiteracy rate is climbing.

Record of the Decade: *Sticky Fingers* by the Rolling Stones.

Runners up: *Hotel California* by the Eagles, *Layla* by Derek & the Dominoes.

Movies of the decade: *Godfather I & II*.

Song: "Night Moves" by Bob Seger.

Books: *The Women's Room*, *All the President's Men*.

Remember: *Rolling Stone* endorsed Jimmy Carter in 1976.

Outstanding terrorist groups (four-way tie): the IRA, the Red Brigade, Baader-Meinhof, the PLO. Runners-up: Symbionese Liberation Army, Ku Klux Klan.

Most boring fugitive of 1974: Patty Hearst.

Worst new cocktail: Jonestown Punch.

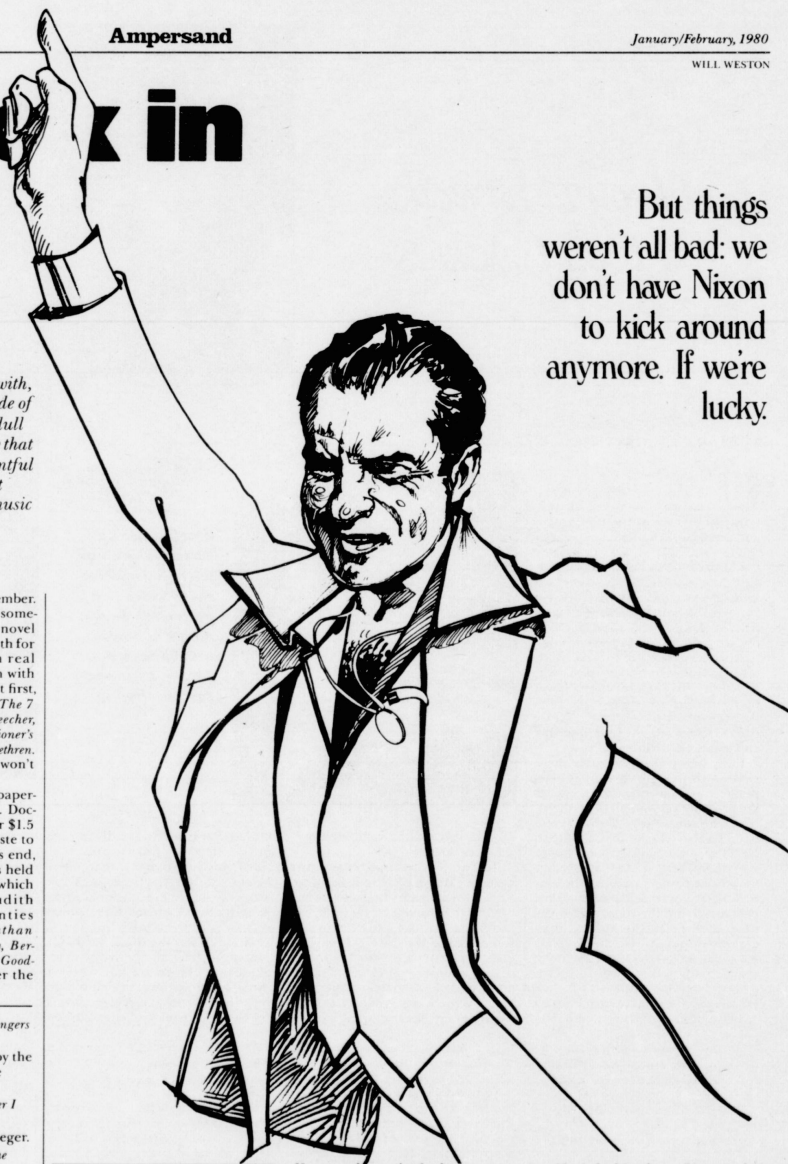
Best compromise solution: send them half the Shah.

Worst diseases: Swine flu, Spiro Agnew.

Most mileage from one comedy routine: Steve Martin.

Most mileage from one tomb: King Tut.

Most mileage from one word: Robin "Nanoo" Williams



But things weren't all bad: we don't have Nixon to kick around anymore. If we're lucky.

LET THEM EAT CAKE

The major American oil companies logged an 89 per cent overall profit increase over the decade; the American and Canadian paper industries had a 60 per cent profit increase; the late Emperor Bokassa of the Central African Empire, bankrupted his country for his extravagant coronation; and good old OPEC keeps barreling along.

TV OR NOT TV

Television gave us a few firsts these past ten years: the mini-series, which began with *Leon Uris' QB VII*, went on to *Roots* and *Roots, the Next Generation*; *The Scarlet Letter* on PBS; *Rich Man*, *Poor Man*; *Backstairs at the White*

House and seemingly dozens more (with dozens more to come). We were also served the docu-drama as a new TV form, as in *The Search for Patty Hearst*, *The Scottsboro Boys*, *Dummy*, *The Raid on Entebbe*, *The Missiles of October*, *Tail Gunner Joe*, *The Pueblo Incident*, et al. But best of all, the British came through with *Masterpiece Theatre (Upstairs, Downstairs; Poldark; The Forsythe Saga; I, Claudius; etc.)* and the Shakespeare plays. The flowering of PBS, in fact, is probably the single cheeriest note in TV's past ten years; it more than makes up for ABC's dominance of the ratings with *Laverne & Shirley*, *Three's Company*, *Charlie's Angels* and similar trash.

MUSIC

There was no *Next Big Thing* in music. No new Elvis, no new Beatles. No one artist or group to characterize the decade.

Music had its share of spectaculars, too, when flashing lights, fogbanks and sheer tonnage of equipment pounded us into submission (oh, there was music too?). To Kiss; Emerson, Lake and Palmer; Earth, Wind and Fire; ELO; Alice Cooper and others, the "Enough Already" award.

70'S STATUS SYMBOLS

Mercedes 450 SL (chocolate brown), cocaine, designer jeans, gold chains, \$50 haircuts, Gucci, digital watches that require two hands to find the time, Perrier, Betamax.

Event most likely to characterize the decade in the history books: *Nixon's Resignation*. Event most likely to live in infamy: *Gerald Ford's pardon of Richard Nixon*.

Hey we're not selfish; we're sharing this end-of-the-decade silliness with our contributors and assorted college newspaper entertainment editors. We asked the former to give us the Decade's Ten-or-so Best in six different categories; from the editors we requested 25-words-or-less essays on what the Seventies meant to them. Sixteen contributors from both coasts and in between found their mailboxes in time; of the paltry six essays that arrived, four were from Oklahoma. Must have something to do with the absence of 4-H activities in that state.

Contributors' Picks
Albums

This category elicited no less than 125 album titles, proving — as do the subsequent categories — that our contributors are an independent lot with diverse (one might even say scattered) tastes. The most-listed album: *Born to Run* by Bruce Springsteen (six people agreed on it). Runners up: *Blood on the Tracks* by Dylan, *Dark Side of the Moon* by Pink Floyd and *Never Mind the Bollocks, Here's the Sex Pistols* (four each). Only one vote for *Rumours* and two for the *Saturday Night Fever* soundtrack (so who's buying all those records?).

Recording Artists

Ninety-one artists were listed, and it's a three-way tie: Bruce Springsteen, Rolling Stones and the Who, 7 votes each. Elvis Costello and Brian Eno earned five each; Bowie, Dylan, Iggy Pop and the Sex Pistols chalked up four each.

Personalities
not actors or recording artists

Pretty dismal, folks. Of the 93 people listed, Muhammad Ali wins with 6 votes, followed by a second place tie between Howard Cosell and Richard Nixon. One contributor nominated his father in this category (aw); still another mentioned his Pet Rock, another the Pillsbury Doughboy... it was a lousy decade.

Actors

Only 64 nominations here, Jane Fonda the clear winner with 10, followed by Jack Nicholson, 9, and Dustin Hoffman and Al Pacino and Robert De Niro, 7 each. Nixon received one vote in this category, as did Morris the cat.

Films

No surprises here, either. *Annie Hall* took top honors with 9 votes, followed by *Manhattan*, 6; and *Godfather I*, 5. *Godfather II*, *Star Wars* and *Clockwork Orange* earned four each out of the 79 films listed.

Events

The current event always looms larger than the old, so the Iran crisis wins here, with ten votes (only 55 events were tendered, making this the least inspiring category). Watergate and Three Mile Island came in second with 9, and the U.S. withdrawal from Viet Nam received 8. One contributor thought Woody Hayes belting one of his players was significant, and another mourned the defeat of the Cubs.

I spent the decade sliding down the sharp edge of reality's blade. Then I fell into the chopped onions.

JOAN CUCCIO
NORMAN, OK

Leaving the seventies I'm an individual. I make commitments and avoid trends.

DEBRA BOTH
AMHERST, MA

The seventies made me aware of my own mortality. One moment, Elvis Presley was fat, happy, and full of dope. Then he's dead.

JOHN LEBRAND
UNIV OF OKLAHOMA

The seventies — all dressed up and nowhere to go.

TODD WEBB
UNIV OF OKLAHOMA

Plan for 80s World Peace

Gather together the Ayatollah Khomeini, the Shah, Somoza, Idi Amin, Anita Bryant, Kadafi, Nixon, Charles Deiderich, Phyllis Schlafly, Yassir Arafat and Henry Kissinger and launch them into orbit, aimed at the nearest black hole.

GOOD OLD MISCELLANEOUS

Fads to Remember, but not for long: roller skating, glitter rock, est, RV's and dirt bikes, disco, roller disco, Farrah's haircut, Dorothy Hamill's haircut, toga parties, Pong and its relatives, streaking, skyjacking, bisexuality and (a fad for all time) mooning.

Have an extra helping of banana cream pie and consider these blasts from the past: the Scarsdale diet, the liquid protein diet, the

Stillman diet, the longevity, Atkins, Save Your Life, grapefruit, Vitamin B-6 and vinegar & kelp diets. And we're still overweight!

Twits of the Decade (in no particular order): Jann Wenner, Tracy Austin, Billy Carter, John Belushi, all Elvis impersonators, Michelle Triola Marvin, Lee Marvin, Maharaj Ji, Elizabeth Ray, Marabel Morgan, Megan Marshak, Mason Reese, CBS (for cancelling *The Paper Chase*), David Rockefeller, Fred Silverman, the Knack, Shelley Hack, John Travolta, Fonda/Hayden... gee, we'll run out of space.

It was also the decade of the worst real-life air disasters ever, including that of a Turkish DC-10; PSA's flaming descent into San Diego; American Airlines' DC-10 crash in Chicago; and, still the world's worst, the collision in Tenerife, Canary Islands, of a KLM and a Pan Am 747, which killed 570 people.

FIND OUT NOW . . .
WITHOUT WAITING AND SEARCHING

The Record Buff Report

Finally, a monthly report on ALL album and pre-recorded tape releases . . . Rock, Jazz, Classical, Soul and more.

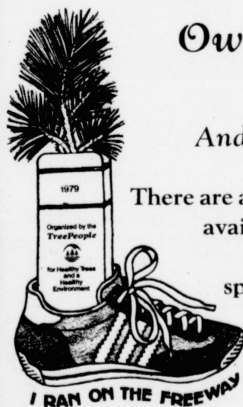
PLUS a special section on direct-to-disc releases . . . latest news on upcoming albums and what's happening in the record industry. Get an introductory copy of THE RECORD BUFF REPORT for only one dollar (cash, check or money order).

- I'd like to see THE RECORD BUFF REPORT. Please send me my introductory copy. Enclosed is one dollar plus 25¢ postage.
- I'd like to receive THE RECORD BUFF REPORT for one year (12 issues). Enclosed is my check or money order for \$15.00.

Please make check or money order payable to
RECORD BUFF REPORT

c/o AMPERSAND Magazine:
1680 N. Vine, Suite 201
Hollywood, CA 90028
Allow six weeks for delivery.

Name _____
Address _____
City _____ Zip _____



Own a Collector's
T-Shirt
And Help Plant a Tree

There are a limited number of T-Shirts available from the 10 kilometer Marina Freeway Tree Run sponsored by the Tree People for Healthy Trees and a Healthy Environment

—First come; first served!
Limit 2 per order

I would like a Tree Run T-Shirt. Enclosed is my check/money order for:

- \$6.00 for one
- \$11.00 for two

Make checks payable to COLLECTOR'S SERIES T-SHIRTS

c/o AMPERSAND
1680 N. Vine, Suite 201
Hollywood, CA 90028

Light blue only Small
Check size(s) Medium
T-Shirts are full cut Large

Name _____
Address _____ City _____ Zip _____

Allow six weeks for delivery. Thank you.

Sound System Perfection: Parties, Consoles & Future Fidelity

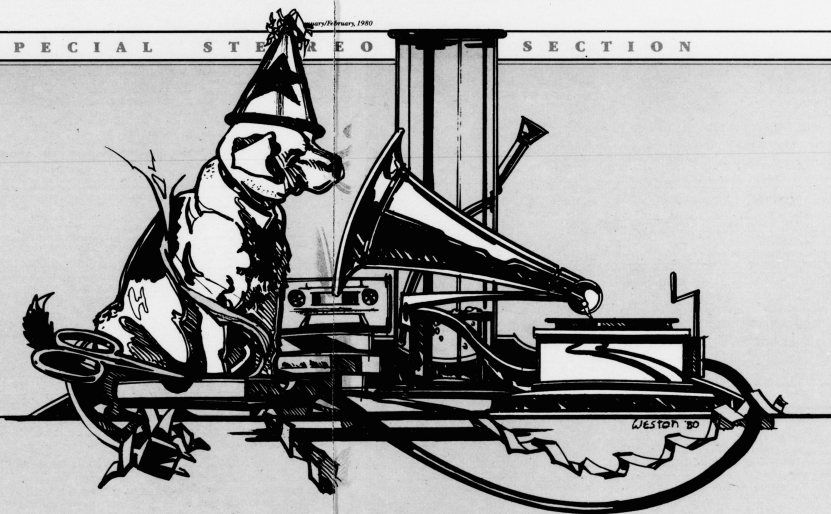
Remember consoles? They are the dinosaurs of audio — those great hunks of cherry or mahogany furniture that your parents had in the living room years ago — maybe they still do. It played music which sounded okay then, until years later when a friend picked up a component system and we discovered hot sound came from separate little packages.

Component high fidelity was born because a few clever technicians and music lovers realized that the best way to reproduce music was by making a separate, specialized component for each link in the audio chain. Consoles just didn't cut it because the specs weren't up to par and stereo separation was almost nonexistent. A base unit also includes a turntable, two speakers and a rack. As prices rise so do power ratings and features, and about mid-way through most suppliers' lines a cassette deck is added. Most of the racks include record storage space.

They cover a wide range of prices, usually starting around \$500 and reaching beyond \$1000, sometimes up to \$1500. Practically all include separates — integrated amplifier and tuner — rather than receivers. A base unit also includes a turntable, two speakers and a rack. As prices rise so do power ratings and features, and about mid-way through most suppliers' lines a cassette deck is added. Most of the racks include record storage space.

So why buy a pre-packaged system? Because it's easy, no other reason. It involves a minimum of decision making, no assembly. Name your price, and give listen. You like it, you buy it. That's all. In terms of performance or quality, there is absolutely no reason for not buying one of these systems. As is always the case with audio gear, the best way to judge is with your ears. Pour over the spec sheets for any of the packaged systems, they compare favorably with any bought separately. Let's face it, the state of audio technology has advanced to the point where unless you're a golden-eared audiophile nearly every component fashioned will provide good, clean sound.

Such systems exist simply for marketing reasons. Manufacturers of components are in business to make money — nothing wrong with that. Assembling systems themselves is just one way of marketing their products, a method designed to reach a segment of the market they might otherwise miss. You may be willing to spend time at the local stereo shop fussing with the components, trying this and tinkering with that, but not everybody is. Many people prefer shopping in a department store, or through a mail-order house. By assembling component systems for these customers, companies stand a better chance of increasing their business, reaching out beyond their traditional customers.



There are still features of types of components which just are not available in any of the packaged systems. For instance, few full-line Japanese companies make record changers these days. So if we want to add our records, we assemble the system ourselves, or opt for one of the mixed systems put together by many retailers. Similarly, there will be other features or special requirements, speaker size for another, which just can't be met with any of the manufacturer-assembled systems.

Minor objections? Right. That's the point. Pre-packaged systems will satisfy the vast majority of hi-fi shoppers in terms of performance. The console has come of age.

Paul Jerry Shea

Expanding the Sound

The concept of a hi-fi system has been with us for a long time. The general idea is that it should consist of a receiver or amplifier, tuner, and a pair of speakers. In this basic system we add other components such as a record player, cassette deck and carphones.

The problem with this concept is that it's wrong. Any system built along these lines is incomplete and so is the music it produces. There are two fallacies here and they are serious ones. Indeed if we are to have true realism of live music transported electronically to our listening rooms.

The first of these involves dynamic range. Dynamic range is the sonic distance between the softest sound we can hear to the loudest our ears can tolerate, possibly extending from the gentlest tone of a single flute to the total sound of a rock group going full tilt. We can hear it live, but reproducing it electronically in our homes is another matter.

To make a phono record, music is first put on tape, which is used as a master. The sound is then transferred to discs. To avoid distortion the tape must be restricted, its dynamic range reduced, often by as much as 35%. This is known as sound compression, the recording engineer's acknowledgment of the limited capabilities of magnetic tape.

As a further anti-offense, the sound may be compressed still more when transferred to phono records. Hence the movement of the stylus over the groove is a greater or lesser degree, depending on the material. Walls, rags, drapes, cushions, floors, furniture being — all add up to sound. Unfortunately, this sound absorption is frequency selective, so everything in the listening room is like a

large collection of tone controls gone mad. The hi-fi system may have a uniform frequency response but what we hear after the listening room gets through with the sound is acoustic chaos.

Oddly, open windows contribute nothing to our enjoyment of electronically reproduced sound. With one or more open windows, the sound goes sailing through with out benefit to us. Some of the audio energy we've spent money to produce is literally out of the window. Part of the enjoyment of music is reverberation from walls, floor and ceiling. That's why open air concerts aren't as enjoyable as those in enclosed auditoriums. Some idea as an open window listening room, except that an open air concert is all windows, with little chance for reverberation.

To get back some measure of control, add a graphic equalizer to the hi-fi setup. An equalizer is similar to the tone controls we use, but divides the audio spectrum into much finer sections, with a controllable amount of amplification for each. A ten band equalizer divides the audio spectrum into bands that are two octaves, a ten band divides the audio into six octave sections, but costs more. We can use the equalizer to compensate for the various sound absorption taking place, giving our ears a chance to hear the music as it should be heard.

What all this means, then, is that we should expand our concept of a hi-fi system. To be complete it needs a dynamic range expander and an equalizer. At least this gives us a fighting chance to hear music closer to 'live.'

Martin Clifford

Make the Party Jump, Not the Needle

When it's time to party down, will your stereo stand up? A few set up techniques can make your sound system the equal of almost any party environment. First, try looking up two record players so the music can continue uninterrupted from one record right into the next. A mixer fader is fine for this, but if you don't have one, a face-fingered record player operator can do the trick. You can see records right out of your collection, but then records are better. These are workhorses and can take punishment. Consult disc charts in disco or music magazines or your local record shop can advise you or may have listings from which you can make selections.

Since you will be working with higher than normal gain plus possible floor vibration because of dancing, you may get audio feedback resulting in howling and groove skipping by the stylus. To prevent these, put some soft padding under the turntable. A rubber mat would be fine. And also because of vibration, set your stylus tracking force higher than you normally would. Three grams wouldn't be excessive.

The music will be in direct competition with your party sound levels so you will need a power amp capable of delivering audio without straining or excessive distortion. The more speakers used, the higher the power output capability of the amp must be. Use an amp capable of handling several speaker systems simultaneously. The power amp should be able to operate for hours without rest and without blowing its fuses, generally a characteristic of higher power amps that are quality rated. A small fan, blowing directly on the amp, will help keep its operating temperature down.

The speakers should be high efficiency types since these demand less audio power from the amp. They should be small, mounted above head level and pointed downwards. Floor speakers take up valuable floor space and get in the way; plus the wiring, can trip people. If you must use floor speakers, tack the connecting wires against the baseboard. If the speakers are to be much more than their usual distance from the amp, the connecting wires should be at least one gauge number (preferably two) lower than normal. The lower the gauge number, the thicker the wire.

Put one person in charge of the audio equipment, with a hands-off role for everyone else. There's always some character for a party who likes to show off his audio knowledge or who thinks it's cute to tamper with the sound controls. Make a selection of records in advance and arrange them in sequence. Have some more backups in case the party lasts longer than expected. Have a good safe table or table shelf set aside just for records. Nobody wants to lose their prized James Brown and the Famous Flames LP or a careless host's best. You might even make a list of the records, number them, and put this information on a 5x7 card, using both sides. In this way you should be able to find any record in a matter of moments, in case there's a demand for a repeat. Always stay at least one record ahead of the one being played, cutting up on the spot turntable.

If you want the records announced, disc jockey style, you'll need at least one mixer, preferably a cardhold type to keep background noise pickup to a minimum. The operator of the sound system should know how to handle the mixer, and should know how to work the sound level controls so as to have her (or his) voice override the music.

Position the audio equipment as close to an outlet as possible. The connecting line could be completely out of the way so no one trips over it and so it isn't accidentally pulled out of its socket. Try to find a corner spot, away from people traffic, for the record players, mixer fader and mike.

Make a real run to make sure everything's working that the sound level is high enough, it won't disappear and can be heard throughout. This will give the sound operator some idea of expected control on the spot.

Martin Clifford

With all the receivers to choose from, how do you make the right choice? By comparing power, performance and price. It's the only meaningful way to tell how much receiver you're getting for your money. So compare.

Technics

Specifications	SA-101	SA-202	SA-303	SA-404	SA-505
Suggested Retail Price	\$180	\$220	\$280	\$350	\$420
RMS Power Per Channel (rated bandwidth)	18 watts (40 to 20,000 Hz)	30 watts (30 to 20,000 Hz)	40 watts (20 to 20,000 Hz)	50 watts (20 to 20,000 Hz)	63 watts (20 to 20,000 Hz)
Rated THD	0.04%	0.04%	0.04%	0.04%	0.04%
FM Sensitivity (50 dB stereo)	38.3 dBf	38.3 dBf	37.2 dBf	37.2 dBf	37.2 dBf
FM Selectivity	65 dB	68 dB	70 dB	70 dB	70 dB

Technics' recommended prices, but actual price will be set by dealers.

As you can see, Technics gives you a lot. A lot of power and a lot of performance at a very good price. That's because our receivers have the technology you need. Like hefty transformers and big power capacitors to punch out deep bass notes with authority. Like a dynamic headroom of 1.4 dB which means 38% extra power (above RMS) on sudden musical transients.

Our phono sections are just as impressive. All have a very high S/N ratio, which means that even quiet musical passages come through clearly. Yet each can handle the high voltages generated by today's best records.

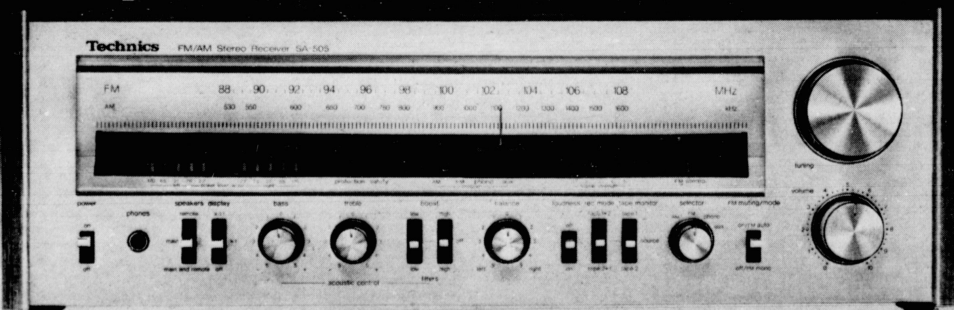
And when it comes to FM, all Technics receivers include MOS FET's for high sensitivity and low noise. "Flat Group Delay" IF stages for clean signal processing. And phase-locked-loop circuitry for accurate stereo imaging.

With the SA-404 and the SA-505 (shown below), you also get 10 LED peak-power indicators. And Acoustic Control that gives you more control over both the bass and treble frequencies than is possible with conventional tone controls.

How do you make the right choice? It's simple. Just compare.

Cabinetry is simulated woodgrain.

Don't buy any receiver until you compare its power, performance and price to Technics.



S T E R E O

Stereo
in the 80s

The decade that just ended signalled the maturation of the high fidelity industry and its acceptance by the music lover. The coming decade promises even more profound changes in home entertainment. Herewith, an educated guess of what the music system of the Eighties will look (and sound) like.

Video & Audio

Clearly, the romance between video and audio, begun in the Seventies, will flourish in the coming decade. Technological advances at the TV broadcast end have now made it possible to transmit a more faithful higher fidelity sound signal along with the TV picture. The rest is now up to the makers of TV receivers, some of whom are already boasting about improved audio sections in their products. Owners of both stereo components and TV sets need not wait for better sound or replace their TV sets to achieve such improvements. There are now so-called TV-audio-tuners, such as one made by Pioneer, which can be hooked into unused inputs on a hi-fi system and tuned to TV channel frequencies in much the same way as an FM station. By turning down the TV set's own volume control and flanking the TV screen with stereo speakers, a vast improvement in sound quality is immediately apparent.

That's only the beginning. In Japan, for more than a year now, TV networks have been broadcasting the sound portion of concerts and other events in full stereo. Despite the anomaly of a small screen and a big sound, public enthusiasm there has been great. Stereo TV is still some time away in the United States, where the FCC has to rule regarding which of several techniques should be employed, but it will surely be here before the decade is half over. Incidentally, stereo capability on TV also means bilingual capability, so that we may well see TV programs "dubbed" into other languages for local predominant ethnic groups. A simple front panel switch will select English or the alternate language.

Digital Audio

The most important revolution in audio, however, is already well under way and its benefits will be completely felt in the coming decade. Already available, "digitally mastered" recordings are discs pressed from master tapes using a complex numerical code to represent each instant of music. The character of the musical waveform might have been examined more than 50,000 times per second and its representation on the tape itself was in the form of a number-

code similar to that used in computer data storage. Several advantages result from this approach. First, dynamic range — the difference between the softest and loudest musical passages — is no longer limited by the tape's magnetic characteristics. Increasing the numerical detail of the digital code increases dynamic range capability of the system. And since, at best, tape used in the old fashioned way was limited to perhaps 60 or 65 decibels of dynamic range while live music may have a dynamic range of between 85 and 100 dB, the tape medium can for the first time capture the full dynamic range of music without requiring arbitrary compression of the loudest sounds and softest.

Sometime in the 1980's, the conventional tape recorder or tape deck as we know it may give way to a new type of tape recorder which is based upon digital rather than analog techniques.

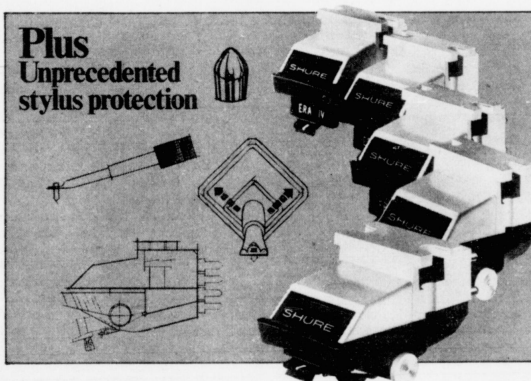
The next step in the digital audio revolution will be a totally digital disc. Several companies have already exhibited and demonstrated such discs. Some of them are spin-offs of the video disc already being marketed in a limited way in certain cities of the country, others are strictly audio discs. Some of the proposed discs are tracked by optical means, such as a laser beam, while others resort to conventional, physical tracking of grooves. Over the next few years, all of these systems will probably be marketed in one form or another and it will more than likely be the public that decides which way the digital audio disc is to go. It should be noted that all of the proposed digital disc systems, just as in the case of digital audio tape recording, would have absolutely flat frequency response to at least 20,000 Hz, harmonic distortion levels bordering on the unmeasurable and no wow-and-flutter.

Obsolescence &
Non-Obsolescence

Certainly, some of the components we now use to reproduce music will eventually become obsolete, others will remain useful and essential. Regardless of program source changes (such as digital tape or digital discs) we will still need audio amplifiers and loudspeaker systems, though both of these items may have to handle higher levels of power than they are called upon to do today. If we want radio as a program source, either stereo FM or stereo AM (which will have become standard before the mid-Eighties) we'll still need a radio tuner or receiver much like the hi-fi components used today, but perhaps with the stereo AM circuitry of the future built-in.

The turntable system as we know it may be one of those items slated for eventual obsolescence by the end of the decade (though some point to ownership of old 78-rpm records as proof of the fact that older music sources never die). With the turntable's demise will come the death of the phono cartridge, since other types of pickups will be needed for those digital discs. Cassette tape decks are likely to take second place to digital taping systems, and with them will go such noise reduction systems as Dolby and dbx. Microphones, on the other hand, will still be as important as loudspeakers, since each is responsible for the conversion of sound energy to electrical energy or vice versa. In the words of the old vaudevillian, when it comes to audio, "you ain't seen nothin' yet!"

Leonard Feldman

fact:
five new Shure
Cartridges feature
the technological
breakthroughs of the
V15 Type IVPlus
Unprecedented
stylus protection

the M97 Era IV Series phono cartridges

Shure has written a new chapter in the history of affordable hi-fi by making the space-age technological breakthroughs of the incomparable V15 Type IV available in a complete line of high-performance, moderately-priced cartridges: the M97 Era IV Series Phono Cartridges, available with five different interchangeable stylus configurations to fit every system and every budget.

The critically acclaimed V15 Type IV is the cartridge that astonished audiophiles with such vanguard features as the Dynamic Stabilizer—which simultaneously overcomes record-warp caused problems, provides electrostatic neutralization of the record surface, and effectively removes dust and lint from the record—and, the unique telescoped stylus assembly which results in lower effective stylus mass and dramatically improved trackability.

Each of these features... and more... has been incorporated in the five cartridges in the M97 Series—there is even an M97 cartridge that offers the low distortion Hyperelliptical stylus! What's more, every M97 cartridge features a unique lateral deflection assembly, called the SIDE-GUARD, which responds to side thrusts on the stylus by withdrawing the entire stylus shank and tip safely into the stylus housing before it can bend.

NEW! M97 Series Era IV Phono Cartridges... Five new invitations to the new era in hi-fi.

Model	Stylus Configuration	Tip Tracking Force	Applications
M97HE	Nude Hyperelliptical	¾ to 1½ grams	Highest fidelity where light tracking forces are essential.
M97ED	Nude Biradial (Elliptical)	¾ to 1½ grams	
M97GD	Nude Spherical	¾ to 1½ grams	Where slightly heavier tracking forces are required.
M97EJ	Biradial (Elliptical)	1½ to 3 grams	
M97B	Spherical	1½ to 3 grams	For 78 rpm records.
78 rpm Stylus for all M97's	Biradial (Elliptical)	1½ to 3 grams	

Shure Brothers Inc., 222 Hanbury Ave., Evanston, IL 60204. In Canada: A. C. Simmonds & Sons Limited. Outside the U.S. or Canada, write to Shure Brothers Inc., Attn: Dept. J6 for information on your local Shure distributor. Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

On Screen

KRAMER VS. KRAMER, starring Dustin Hoffman, Meryl Streep and Jane Alexander; written and directed by Robert Benton.

Men leave this film literally crowing, walking with a spring in their step and heads held high. *Kramer vs. Kramer* makes them feel good, as well it should; I can't remember a more insidiously sexist, pro-male, anti-female film. *Kramer vs. Kramer* is not just about a divorce and the subsequent custody battle for the child, it is a paean to the wonderfulness of men, here personified by Hoffman, who is such an understanding, sensitive, caring daddy he makes mothers — any mother — look like callous harriads.

And speaking of callous, Streep abandons her son and husband (ah, but tearfully) and then returns 15 months later after "finding herself in California" (was ever a deck so stacked?) to claim custody of her son. How unfair of her, when Hoffman has been fighting so hard to be a good daddy and keep his tough job while she was off finding herself. Yes, it is possible for a father to be as good or better

as a parent than a mother, but why must writer/director Benton sacrifice a woman to make this point? And what of joint custody, where both parents share equally in raising the child? Benton wants no such logic cluttering his bias; one parent must win and another must lose in order to twist our hearts and squeeze out a few more tears.

The courtroom fight loads the scales even more: when Streep, through her attorney, hits Hoffman below the emotional belt, the sophisticated Hollywood preview audience actually hissed her; and when Hoffman's attorney attempts to browbeat Streep into admitting she'd failed at her marriage, Streep looks at Hoffman, weeping, and he shakes his head, no, Babe, you didn't fail. The man is a saint! He's not real. Jane Alexander, who plays Streep's friend and confidante, turns on her former friend in court and claims Hoffman is the more deserving parent. Not only does this betrayal embody Benton's male ego and his ignorance of female relationships, it is a sure indicator of what Benton thinks women should be: dedicated mothers and wives with no life of

their own. Alexander tells Hoffman at one point that she will never remarry, even though she is divorced and her ex-husband is running around with other women, because she feels marriage is forever; she's content to raise her two children, alone.

It's more difficult than it should be to see through Benton's prejudices because the film is so technically perfect; the performances are, unfortunately, convincing; the script is intelligent; and all the emotional buttons are pushed, but none too hard. Our sentiments are manipulated by experts. I was furious while watching *Kramer vs. Kramer*, but when I left the theater and saw all those men practically dancing away into the night, and heard them cheering and whooping over this, I lost much of my anger. It turned to pity.

Judith Sims

THE JERK, starring Steve Martin, Bernadette Peters, Catlin Adams, Mabel King; screenplay by Steve Martin, Carl Gottlieb, Michael Elias; directed by Carl Reiner.

Steve Martin is truly a phenomenon of the Seventies, almost single-handedly establishing a new school of comedy rooted in the subtle and obvious incongruities of life. When he's "on," Martin deftly dances that razor-sharp tightrope between helpless humor and outright silliness, between unrestrained hilarity and sheer banality. Unfortunately, in Martin's movie debut, *The Jerk*, this self-proclaimed wild and crazy funnyman has overstepped his delicate boundary; instead of tickling our funnybones, he insults our intelligence.

Martin plays Navin Johnson, the adopted son of a family of black sharecroppers who finds that he marches to a different beat — or rhythm, as the filmmakers would stereotypically have it — so he leaves home to find fame and fortune.

Eventually, Navin meets an innocent cosmetologist named Marie (Bernadette Peters) and they fall — or in *The Jerk's* case, stumble — in love. Miss Peters is Martin's off-screen flame, and her appearance in this film is a testament to what people will do for love.

In any event, soon Navin is informed that an eye-glass invention he devised to help a misguided entrepreneur (Bill Macy) has been marketed into a million-dollar commodity.

However, the title of this film, it must be remembered, is *The Jerk* and not *The Genius*, so Navin's wealth is short-lived. He's hit with a class action lawsuit filed by a group claiming that Navin's eye-piece invention has damaged their eyesight. The spokesman for the group is Carl Reiner, *The Jerk's* director, who in this cameo claims the invention harmed his vision to the point where he became a poor director. Reiner must have worn the device while directing *The Jerk*.

Even for the staunchest Steve Martin fans (I'm one of them), *The Jerk* is so stupid it would leave an audience of morons clamoring for William F. Buckley... or at the very least Jerry Lewis.

Henry Kimmel

Hollywood 3, Women 0

Kramer vs. Kramer has won the New York and Los Angeles Film Critics awards and is predicted for an Oscar sweep. But if Dustin Hoffman's role had been written for a woman, the movie would be dismissed critically as a feminine soap opera, but since it's Hoffman's movie, about men functioning without women, it is not called a soap opera, it's elevated to the loftier region of "slice of life realism, a modern treatise on changing sexual roles."

Last year, as the decade that nurtured women's liberation drew to a close, independent, questioning women took a beating in movies, from Woody Allen's thoughtful *Manhattan* to Alan Pakula's condescending *Starting Over* and Robert Benton's artful *Kramer vs. Kramer*. These films all reflect a distressing trend: a backlash against women.

In each film, women who seek independence are held up to ridicule. In *Manhattan*, Diane Keaton is a neurotic, self-absorbed woman who is unable to accept love. In fact, the only "perfect" woman in *Manhattan* is not a woman at all, but a 17-year-old girl played by Mariel Hemingway. The others are neurotic (Keaton), castrating and lesbian (Meryl Streep) or self-defeating (Anne Byrne).

Starting Over also rakes modern women over the coals. In that comedy Burt Reynolds' wife, played by Candice Bergen, kicks him out in favor of a career. But Bergen's ambitions and accomplishments are treated as jokes. We are made to laugh at her, not with her. Our sympathy is with battered Burt, who quickly finds another woman, Jill Clayburgh, the perfect male conception of what a woman should be: bright, but not too smart, her job as a nursery school teacher is not a threatening career. Clayburgh longs for security and marriage; she is nonaggressive and accommodating.

Jacoba Atlas

What each of these movies yearns for is a supposedly simpler time when women knew their place. At least Woody Allen has the grace to be baffled by today's changing world; Pakula and Benton are more arrogant, they have the answers. Pakula's movie says the right "girl" (just like the one who married dear old dad) is still out there, keep looking; Benton says okay, she's not out there, but don't worry fellas, you don't need her anyway.

It's important to realize that the people who call the shots in Hollywood are male. Very little headway has been made by women. Each of these films was made by men in their 40's and 50's — the same age bracket of the executives in charge of the studios. These are the men who grew up with one set of expectations, then had to readjust their lives to a revolution that made sense intellectually, but not emotionally. These men often feel battered by the accusations of feminists; they do not like being cast as exploiters and since they're in charge of the factory, they're able to dictate the propaganda. In upcoming months, these three films will be joined by Robert Redford's *Ordinary People*, in which dear old mom (Mary Tyler Moore) is the cause of one son's breakdown and another's suicide.

What is disturbing is not that men want to make fantasy films in which they are heroic (Hoffman's more-sensitive-than-thou character is only a variation on John Wayne's more-masculine-than-thou characters), but that women are embracing the dream instead of waking up to the nightmare. *Kramer* and *Starting Over* are enormous successes, which makes one wonder about the so-called strides of women's liberation.

Movies speak to our fantasies, and these movies say that women's fantasies are still dictated by men, are still defined by what men want. This does not bode well for the Eighties.

STAR TREK, THE MOTION PICTURE, with William Shatner and Leonard Nimoy; written by Harold Livingston; directed by Robert Wise.

I admit to being a Trekkie-in-training: I usually catch whatever episode of *Star Trek* is on TV, but I don't plan my life around the adventures of Captain Kirk and company sacrosanct. However, after hearing nothing but disastrous reports about *Star Trek, The Motion Picture*, I was surprisingly pleased with the outcome, and I think most people who enjoyed the TV series will be as well. Like the series, *Star Trek* is long on rationality, short on action, heavy on pacifism, light on warfare. It preaches understanding, curiosity and tolerance. Like *Close Encounters*, *Star Trek* is eager to have us love the unknown.

This costly epic is quite leisurely and almost uneventful; some might consider it boring. But like a visit home to relatives, *Star Trek* treats us to the familiar while embracing changes. It is to some degree frozen in the late Sixties mentality: this movie is about a machine that has evolved into near-humanness. Its conclusion says that trust, love and faith count for more than logic, science and fact.

This almost religious fervor is dressed up with impressive special effects; we know where the money went. The same cannot be said for Disney's space patrol, *The Black Hole*, a dismal science fiction movie which takes one of the most intriguing discoveries of space (black holes) and impoverishes it into banality. *The Black Hole* is 3½ minutes of special effects in search of a movie. The entire film could be an "E" coupon ride in Tomorrowland.

Jacoba Atlas



The eternal triangle: a man, a woman, a horse.

ELECTRIC HORSEMAN, starring Jane Fonda, Robert Redford, Willie Nelson; written by Robert Garland; directed by Sydney Pollack.

If it weren't for Cinemascope and Technicolor flash, this could be a romantic western of the Forties starring John Wayne or Gary Cooper, with Maureen O'Hara or Claudette Colbert. It's iconography at its best and worst, pretty pictures for their own sake. Beautiful Redford, lovely Fonda, a gorgeous racehorse, breathtaking Utah... who cares if the script is dreadful and the actors (except for a fine Willie Nelson debut) mediocre? We want fantasy, they give us fantasy: a once-champion rodeo star (Redford), reduced to a stoned-out life selling breakfast cereal, impulsively rescues (steals) the once-

(Continued on page 22)

WILLIAM E. McELEN PRESENTS

THE BEST DIRT YOU'VE EVER TASTED



A NEW
UA L4974-H ALBUM & SINGLE BY UA X1330-Y
 THE DIRT BAND

AN AMERICAN DREAM



PRODUCED BY JILL HANNA AND BOB EDWARDS FOR ASPEN RECORDING SOCIETY
 WILLIAM E. McELEN, ASPEN ARTISTS MANAGEMENT



© 1979 ASPEN RECORDING SOCIETY, INC., 1000 AVENUE 44, STEVENAGE, NEW YORK, NY 10017. ALL RIGHTS RESERVED. THIS RECORDING IS A REGISTERED TRADEMARK OF ASPEN RECORDING SOCIETY, INC. THE "UA" LOGO IS A TRADEMARK OF ASPEN RECORDING SOCIETY, INC.



JOE JACKSON
I'm the Man (A&M)

With this, his second album, Joe Jackson consolidates his position as one of the major talents to emerge in the last couple of years. More by coincidence than by design, Jackson finds himself neatly sandwiched between the floss of Retro-Nouveau bands like the Knack and the more esoteric or adventurous New Wave artists, many of whom are still not considered safe enough for radio play. *I'm the Man* doesn't offer many obviously catchy cuts on a par with, say, "Sunday Papers" or "Is She Really Going out with Him?" but it delivers — in Jackson's disarmingly pleasant way — the angst and conviction that unite the work of today's best British artists, Graham Parker and Elvis Costello included.

One reason for Jackson's sudden popularity is that he comes off as a Real Person, with all the awkwardness and insecurity left in. Jackson also has a keen ear for musical coloration, such as the use of the Melodica, which echoes the work of reggae 'dub' masters like Augustus Pablo and King Tubby. This may be Jackson's greatest gift, to make reggae palatable to an audience reared almost solely on rock.

James Anger

STEVE FORBERT
Jackrabbit Slim (Nemperor)

A young, charismatic singer-songwriter wearing an aluminum harmonica rack and strumming an acoustic guitar, Steve Forbert's late 1978 debut album, *Alive on Arrival*, triggered an outbreak of delusional hysteria known as New Dylanitis. It's a disease similar to New Rolling Stonitis, but somehow more cruel. Forbert's album abounded with charm, but *Jackrabbit*

Slim is an inauspicious follow-up. The singer's voice, a broken, slightly sandpapered tenor, is about the only interesting element in an undistinguished package. The lyrics are sheer goo, the back-up is a muddle of styles ranging from Urban Folk Glossy to Pseudo-Jazz. John Simon's production credit comes as a shock; his solo albums and *Music from Big Pink* seem now like lucky shots in the dark. *Jackrabbit Slim* isn't bad enough to bury the hopes tagged to Steve Forbert, but it is an inconsistent and unfocused album.

Chris Morris

STEVIE WONDER
Stevie Wonder's Journey Through the Secret Life of Plants (Tamla)

From the heavily embossed, Brailled and flower-scented fold-out cover to the twenty meandering selections stretching out over 84 minutes plus, Wonder elevates what is essentially mood music to a soft-focus epiphany of good vibes. Far from being a mix of strong material and filler, this album is almost entirely filler: electronic noodlings, avant-classic Japanese choral pieces, sound-effect strolls through rain forests, languid harmonica playing and a sort of terminal reflectiveness. *Secret Life of Plants* is the logical extension of crashing surf and singing whale albums, Alpha wave music to put us in touch with our vegetable pals. Wonder pulls it off with aplomb and a complete lack of self-consciousness. He's the kind of musician, and doubtlessly the kind of person, one wouldn't mind spending 84 minutes in a steaming jungle with. In fact, this set sounds as if it might have been written for plants: hothouse Muzak to help your garden grow.

Davin Seay

TOM PETTY
Damn the Torpedoes (MCA)

They treat him like dirt. They drive him bankrupt and crazy, too. They probably tried to steal his flying V guitar. They ring his doorbell in the middle of the night and run behind the hedge. But Tom Petty survives.

Damn the Torpedoes is Tom Petty and the Heartbreakers' "Buckle Down Winssocki." Most of the songs are about alienation, rejection and mistreatment, tried and true rock themes. But the ring of twelve-string guitars and Petty's cocky tone announce that the problems won't crack him like an egg. *Damn the Torpedoes* is pure jumping up and down music, filled with precise guitar work and tight melodies, sung with rare passion. Ultimately it's an optimistic album as well. Petty and his band prove they're full of enough fire to overcome anything, even torpedoes.

John Liebrand

Reggae is music made by Jamaicans with strange hairstyles who sit around & smoke giant spliffs of potent ganja

BOB MARLEY AND THE WAILERS
Survival (Island)

Some people think reggae is just this oddly seductive, rhythmically compelling music made by Jamaicans with strange hairstyles who sit

around and smoke giant spliffs of potent ganja all day in the warm tropical sun. These people are in for a surprise. *Survival's* cover is a montage-collage featuring flags of independent African nations interrupted by the stowage plan of a slave ship. Marley is talking directly about black survival, identity and unity, all intertwined with the African heritage of blacks.

Though the current Wailers are slick and deliberate compared to the fiery, rebellious earlier crew, they're every bit as effective in creating reggae's characteristic hypnotic sway. A horn section adds a welcome fullness and the Barrett Brothers re-assert their position as a premier rhythm section. Most important, Marley's singing is passionately committed and convincing.

Though "So Much Trouble in the World" and "One Drop" and the title track are stand-out songs, the album's most telling moment comes when Marley deals with the politically motivated attempt on his life in "Ambush in the Night." Over a chunky, clavinet-dominated chorus, he sings: "Ambush in the night/All guns aiming at me/Ambush in the night/They opened fire on me." I can't remember the last time I heard a lyric that makes its point with such chilling simplicity.

Don Snowden

JEFFERSON STARSHIP
Freedom at Point Zero (Gruft)

If anything, the current Starship is more a new band than the Starship of 1974. Lead guitarist Craig Chaquico is more in control of his faculties than ever before, and his new-found writing talents are challenging Kantner as the band's dominant motifs. Bassist Pete Sears has also emerged to write and act an onstage presence. Avynley Dunbar on drums is a magnificent improvement over the pissed-off pretensions of John Barbata. Mickey Thomas is in the strange position of replacing both Grace Slick (a victim of the bottle) and Marty Balin (a victim of the universe). On the surface he's a perfect choice, capable of imitating both Balin's high swirls and Slick's graceful arpeggios, but his voice soon sounds derivative, particularly of the vocals of that loathsome Melmac band, Toto. The best thing about the old Airplane was its blessedly anarchic sound. At moments they could be a real slob band. Thomas is too clean, too smooth. In a way, he takes a lot of fun out of the old Starship sound.

Merrill Shindler

AEROSMITH
Night in the Ruts (Columbia)

The American "equivalent" of Zep, Aerosmith, has been showing signs of age lately, with an overbearing studio effort, *Draw the Line*, and a purposely trashy live set, *Live Bootlegs*. Now comes *Night in the Ruts* wherein, except for a smattering of diversity, Aerosmith lives up to the dismal promise of the title.

To be sure, *Ruts* is a marked improvement over their two most recent efforts. Aerosmith sticks to their patented roar, crafted into neat four-minute slices. The guitars still punch out of the speakers, the beat is solid and Stephen Tyler's growling is as gritty as ever. But nothing sounds significantly different from past

works. "No Surprise" (another perfect title) is lifted from the debut Aero L.P. and Tyler's vocals on "Chiquita" echo "Sweet Inspiration." Horns are added for a Latino feel, but they're mere frills on a basic hard rock track.

Some Zeppelin licks are copped in "Three Mile Smile," there's a Yardbirds cover. "Reefer Headed Woman" is a lame essay at blues. (Sure they've paid dues... You know what the insurance premium is on their Lear jet?) Though *Ruts* isn't really a bad album, the creative stagnation it reveals may be why guitarist Joe Perry just exited from the group.

Jeff Silberman

This trial symbolizes a clash between old and new values.

THE ODYSSEY THEATRE ENSEMBLE
The Chicago Conspiracy Trial (Capitol)

The Chicago Conspiracy Trial, "A theatrical arrangement of the original trial transcripts by Ron Sosni and Frank Condon," had been a runaway success at the Odyssey Theatre in Los Angeles for several months before record producer Nick Venet hit upon the idea of making a two-record set of the play.

The trial of the Chicago Eight (which began in September 1969) is still being studied and debated by faculties than ever before, and his new-found writing talents are challenging Kantner as the band's dominant motifs. Bassist Pete Sears has also emerged to write and act an onstage presence. Avynley Dunbar on drums is a magnificent improvement over the pissed-off pretensions of John Barbata. Mickey Thomas is in the strange position of replacing both Grace Slick (a victim of the bottle) and Marty Balin (a victim of the universe). On the surface he's a perfect choice, capable of imitating both Balin's high swirls and Slick's graceful arpeggios, but his voice soon sounds derivative, particularly of the vocals of that loathsome Melmac band, Toto. The best thing about the old Airplane was its blessedly anarchic sound. At moments they could be a real slob band. Thomas is too clean, too smooth. In a way, he takes a lot of fun out of the old Starship sound.

Mark Leviton

SHOES
Present Tense (Elektra)

Present Tense is Shoes' first full-fledged industry release, preceded by two home-made and thinly distributed albums, *One in Versailles* and *Black Vinyl Shoes*, the latter made from demo tapes at the insistence of early followers and strong enough to win the group a reported \$330,000 label deal.

Though better engineered, *Present Tense* is a continuation of *Black Shoes'* gentle sound, characterized by an unusual contrast between buzzing guitars and smooth, breathy voices. Love-torn heroes, the Shoes are constantly mistreated by heartless girls throughout *Present Tense's* delicate songs. These bittersweet songs, despite their brush with wimpy romantic vulnerability, present a superior strain of pop-rock.

Vicki Arkoff



All This Jazz

JOHNNY GRIFFIN
Bush Dance (Galaxy)

After successful tours of duty with Art Blakey's Jazz Messengers and Thelonious Monk's quartet in the late Fifties, Johnny Griffin, a fast and furious tenor saxist, split for the Continent in 1961. Only last year did he return stateside to tour and record. *Bush*, his second date for Galaxy, is another superlative demonstration of Griffin's amazingly charismatic saxophones. He uses the basic vehicles—blues, jazz classics, salty ballads—and makes them bristle with life and feeling. Dizzy Gillespie's "A Night in Tunisia" is reworked, opening with an Afro-Cuban point of view that abruptly shifts to a blazing double time. Griffin's technique here is astoundingly precise, unequivocally swinging, while guitarist George Freeman adds twangy, loose lines and pianist Cedar Walton, an unsung jazz giant, executes spectacular, intricate ideas as if there were absolutely nothing to it. The title track has a quasi-rock beat, but all-acoustic instrumentation retains the jazz ambience. Two blues are explored, one of them Griffin's melodic "The Jamfs Are Coming" and the emotional "Since I Fell for You." *Bush Dance* is music to engage the imagination and get the body moving.

Zan Stewart

DON CHERRY, DEWEY REDMAN,
 CHARLIE HADEN, ED BLACKWELL
Old and New Dreams (ECM)

The "old dreams" here are formidable to contemplate. These four musicians have played in many contexts, each gaining well-deserved respect for mastery of his instrument (trumpet, tenor, bass and drums, respectively) and for importance to the avant-garde of the Sixties and Seventies. But it is their work, in various combinations, with one man—Ornette Coleman—that has most colored their own musical sensibilities.

Today, Coleman alternates between stripped-down modal R&B, personal seclusion and cosmic invisibility—one hesitates to imagine the nature of his dreams. But his spirit is very much in the foreground here. There are two of his songs, among them the famous "Lonely Woman," played brilliantly, softly, intensely, and with plenty of long, slow, incredibly rich bass lines. The rest of the tracks include a

sprightly, remarkably consonant Cherry original called "Guinea," a Redman exotic called "Orbit of La-Ba" and Haden's "Song for the Whales," which is appropriately hard-blowing after the composer finishes his bowed whale-song imitations. (Haden has always been the John Lennon of the group.) The precision and oneness with which the group plays is admirable, if not surprising. What is surprising is how warm and well-rounded Cherry and Redman sound, and how gentle and dream-like much of the music feels.

Morley Jones

AIR
Air Lore (Arista Novus)

In their sixth album, Air become folklorists for the black musical tradition while staying true to their instincts for improvising. Compositions by Scott Joplin and Jellyroll Morton are reconsidered, played not as museum relics, but in new ways that expand their melodic and rhythmic strengths.

Joplin's "The Ragtime Dance" glides from a reverent interpretation into a steeplechase tempo, then slows to a peristaltic strain. Henry Threadgill's alto sax toms is acerbic and Steve McCall's drum solo is a multi-leveled work of art. I suspect Joplin would have been awed.

Fred Hopkins' warm bass tones hold a blue, dirge-like tone throughout Morton's "Buddy Bolden Blues" (named for the early king of New Orleans trumpet players) while Threadgill's tenor sax takes some gnarly twists and turns as the group eases out of the theme and into the improv. A Threadgill original, "Paille Street," is the only non-

repertory selection. It's a haunting, evocative flute melody that is neither in the ragtime nor New Orleans idiom, yet shows the continuity in the successive evolution of jazz movements.

Kirk Sills/bass

CANNONBALL ADDERLY
What I Mean (Milestone)
 WES MONTGOMERY
Groove Brothers (Milestone)
 THELONIOUS MONK
The Riverside Trios (Milestone)

Bless Orrin Keepnews, head of A&R for Fantasy/Galaxy in Berkeley. A true jazz fan, he continually reissues gems from his Riverside (the great jazz label of the mid-Fifties to early Sixties) vaults on the Milestone Two-Fer series, and these value-priced sets are always good, often superb, generally the best music-per-dollar proposition on the market. Like Cannonball's *What*, a pair of 1961 dates. One half is in partnership with Bill Evans, and the pianist's light, gliding touch is an ideal foil for the robust, romantic altoist. Having worked together with Miles Davis in the late Fifties, the pair evoke a familiarity that constant musical companions achieve. Evans contributes some charming tunes, like the saaling "Waltz for Debby," and brings out a jaunty, pretty side that Cannon too rarely presented. The darker, more propulsive pianistics of Wynton Kelly turn the second set into a steamy, driving groove that is more typical of the late alto man. Here brother Nat Adderly on trumpet and biter Victor Feldman add color to biting performances of Feldman's "New Delhi," a somber, misty piece; "Star Eyes," and Monk's two-chord opus, "Well, You Needn't."

Guitarist Wes Montgomery was, like Adderly, part of a musical family and *Groove* is Wes, brothers bassist Monk and pianist-vibist Buddy, plus drummers, joyfully at work. Here there is a happy, at-home presence, much like hearing a hot quartet at your local corner bar. The discs are a first-rate collection of tunes custom-made for blowing. Wes is in front where he belongs and we again delight in hearing his silky yet visceral sound, his calling-card parallel octaves (later copied by George Benson), his sublime melodic acuity. No slight to the brothers: Buddy is a very adept, moving pianist and Monk's bass is full and supportive. Among the selections are a finger-

other is a gathering of standards. Monk revels in it all, displaying his peek-a-boo left hand, wily right-hand phrasings, extended harmonies and ever-present sense of humor. As Charlie Parker once commented, "The Monk runs deep." Oscar Pettiford, after Jimmy Blanton the father of modern bass playing, and Kenny Clarke and Art Blakey, equally fundamental to jazz drumming, are the superb rhythmic cohorts. In two words, classic recordings.

Zan Stewart

CHARLES MINGUS
Mingus at Antioch (Atlantic)

Mingus, in his playing and his compositions, was alternately exuberant, rascally, ironic, pungent, mellifluous, magisterial. He sought out musicians who more than just played: they had to be storytellers, instrumentalists who spoke to each other and the audience musically.

This 1960 "live" date is superior. It is loaded with spontaneous one-on-one situations, packed with moments of bust-out swing, church-like shouting, quiet introspection. Eric Dolphy, on alto and bass clarinet, proves again that he was a bluesplayer at heart, wrenching out soulful, screaming solos on "Weds, Night Prayer Meeting" and "Better Get Hit in Yo' Soul." Texas tenorman Booker Ervin, with only handclaps to support him, out-sermonizes any oratory from the pulpit. Statements of depth are delivered by trumpeter Ted Curson, especially during his duet with Mingus on "What Love?" and Bud Powell scatters a few shooting stars on "I'll Remember April." Full-hearted music.

Zan Stewart

*...we again delight
 in
 bearing his
 silky yet
 visceral sound...*

snapping reading of Duke Pearson's "Jeannie," a similarly spiffy take of Irving Berlin's "Remember," and Carl Perkins' "Grooveyard," a title which is an apt description for this volume.

The first major artist signed to Riverside in 1955 was Thelonious Monk, Keepnews having purchased his contract from Prestige for around \$186; *Trios*, cut in 1955 and '56, are his first two dates for the label. Keepnews thought it best to have Monk playing other people's material rather than his own obtuse, angular tunes, so one disc is all-Elington (the maestro's music a particular favorite of Monk's) and the

Heart Breaks

(Continued from page 9)

joined in the early Seventies. Ann first, then Nancy. They achieved a near-cult following in Seattle largely, according to Curtis, "by doing Led Zeppelin covers better than Led Zeppelin."

But Annie Wilson had more ambition than playing the female Robert Plant for the next forty years. She'd been writing original material, for one thing. "We moved up to Vancouver where there was more of an open market," she says, cradling an untoiletted toy poodle on her lap. "There we were able to get a recording contract with Mushroom Records. *Dreamboat Annie* was first released only in Canada. And it really didn't begin to sell in the United States for quite awhile." Much of the year was spent exiled in interior Canada, packed in a van and driving 400 miles a day from, according to Ann, "one hockey game-concert to another." Once, just outside of Moose Jaw, Saskatchewan, they struck a moose. Near his jaw. "The van that one," she recalls. "And the moose. Well, he had to walk off and die." But within a year, *Dreamboat Annie* really started to move. First in Canada, then in border towns and Detroit; finally it caught fire in Oregon and Washington. Within months its singles, "Magic Man" and "Crazy on You," had become as ubiquitous on USA radio as McDonald's jingles.

Next, however, was the much-

ballyhooed falling out with Mushroom Records and the disastrous album *Magazine*, an abortive tossoff handed to Mushroom when the band determined to break their contract and seek other management. "It was a terrible album," Curtis remembers. "Mushroom didn't really have enough material to complete it, so they were hiring background singers right out of the local Aquarius Tavern or someplace."

But that's all water over the bridge.

O h, you know, it's just like they all say, "the lovely and demure Nancy waves a hand in the air. "I'm just a shy little wispy person. Just a tiny slip of a creature. No thoughts of my own, nothing to say." A writer of short stories in the Donald Barthelme-meets-Dr. Seuss vein, Nancy is the less dramatic of the two Wilson sisters. She was a mildly introverted and retiring high school student at a time when Ann, clothed in costumes of red and black, would return to the family home zonked out of her gourd on acid and speed, barely able to fake enough straightness to avoid a one-way ticket to the booby hatch.

Nancy scoops the black poodle up with one slender hand. The dog has just peed on the newspapers like a good little puppy—instead of on Kaye Smith Recording Studio's expensive rug. On a television screen behind us, Iranian thugs, hoodlums and patriots curse in Hindi Jimmy Carter. Leese, Fossen and Derosier pore over a Nike running shoe poster/catalog they've spread out on the floor. "Those were the days," Ann

remembers, referring to her acid queen phase. "But no more. Now I'm just a normal working stiff. No red-hot mama and no Helen Reddy." Down the hall, someone snaps on a tape from their album-to-be and I ask if she's worried about its being late.

"It's not late," Nancy says, "it's just...tardy."

"Yeah," Ann affirms, "we've got almost all the compositions complete and almost half the tracks down. I'm not too worried. We're disciplined. But," she makes a face, "if it's not out by Valentine's Day, we're late—for sure." What about the song "Break" is that a happy little message to Roger Fisher or what?

"No," Ann shakes her head. "I'm not that petty. It's more about a condition than it is about a single man. I went straight from my father's table to be with a man. I've always been with a man. And now it feels so good just to be by myself for awhile." The sound of this concept apparently delights her just to hear herself say it aloud, and she chats briefly about the future, cataloguing a veritable cornucopia of new boyfriend possibilities, hunks spied in grocery stores, banks, gas stations, crowds, department stores, passed on highways, you name it.

What about male groupies?

She laughs. "We've got good security, so it's no problem."

Heart is the first band from the Northwest United States to make it really big since the halcyon days of the Kingsmen, the Wailers, and Paul Revere and the Raiders, and the band has shown no interest in picking up stakes to move to L.A. or New

York. "This is home," Ann says. "All our friends and family are here, and besides, it's a great place to live." Their recording facilities in Seattle are likewise excellent. Kaye Smith Studios has also handled the likes of Steve Miller, Elton John, and Johnny Mathis.

"What, pray tell, I ask, "lies in the future?"

"The new album will be a lot more rock and roll," Ann says. "I think we're going to steer away from the ballads for awhile. People want to start dancing to good old loud rock and roll again. I think."

What happens after the next album?

"Well," Ann sighs, "we'll all continue to work, putting out an album every nine months to a year. Nancy and I are very lucky. We've got a lot of support from our families—without any God-talk or anything—and are in pretty good control of our lives. Enough to care, enough not to care; I can get things out of my mind when I have to. We've also got a great organization around us. People we can trust." Kelly Curtis, for one, has been with the band since he was a kid. Literally. He was an original Heart roadie and is now an important officer, so to speak, in the Heart corporate structure. "A lot of groups can't handle both their art and their business. They think business is beneath them, that it should be some manager's worry." She looks out the window. "A lot of them end up on the street. We're gonna survive and grow. Heart is nowhere near as good or as big as I think we can be. You watch."

InPrint

(continued)

guit, \$7.95) consists largely of a complex, maddening, arcane work called "Litanies." It is difficult to read not only because of Ashberry's dense language and mysterious, tight-fisted transitions of mood and subject, but also — most of all — because it is written in two parallel columns and is, the poet tells us, "meant to be read as simultaneous but independent monologues." That's not easy for the lone reader to do.

The monologues might be independent, but the voices speaking there are not ("You have/no right to take something out of life," the right-hand column says at one point, "And then put it back, knowingly, beside/its double, from whom/The original tensions unwittingly came"). "Litanies" is certainly, at the least, about considering life through its smaller manifestations, and seems to be about moving through them toward some sense of (dare one say it?) purpose or broader meaning. It is a kind of verbal working out of big issues through a skein of smaller ones.

The hard thing about reading *88 Poems* by Ernest Hemingway, edited by Nicholas Gerogiannis (Harcourt Brace Jovanovich/Bruccoli Clark, \$8.95), which is the first authorized edition of that great, hard-bitten author's collected poems, is that almost all of what he has penned as poetry is so damned unpleasant.

Hemingway was basically an asshole — selfish, brutal, disloyal, and sanctimoni-

ously masculine — and he wrote a master's prose because of it. Vices of personality became great virtues of art: his selfishness and disloyalty made him write what he wanted to write, no matter whom it hurt; his brutality gave his prose a furious density, an almost unimaginable power (it is no accident that, in one of his poems, he calls his typewriter a *mitrailleuse* — a machine-gun); his sanctimonious masculinity gave his works a strange tenderness and a worldly sentimentality that more "sensitive" writers would never have dared.

Above all, his prose was strong enough, rich enough, *right* enough to accommodate almost anything he might apply to it. Verse is an incomparably more fragile form. There's no "story" as foundation, no room for *people* in the fictional sense. What we see in *88 Poems* is simply Hemingway the wise guy; Hemingway the snide, superior young literateur; Hemingway the poet, death-obsessed tough guy. And we see him plain. There are no great, noble plays being acted in the foreground; there is no larger canvas of tragedy or cosmic comedy. It's just bitch, bitch, bitch — at English teachers, "lady poets," Edmond Wilson, the war, and death, death, death, death.

Morley Jones

Two Thrillers

The mystery-thriller is a genre for which Americans have an apparently insatiable appetite, as a perusal of drug store book racks makes eminently clear. The quality of these books ranges wildly from the exquisite artistry of Le Carré through the reliably interesting stories of John D.

MacDonald, to the violence-laden hack work of the pulpsters. Two examples falling somewhere in the middle were recently published by the Delacorte Press, *The CUPPI*, by Sandy Johnson (\$8.95) and *American Surrender*, by Michael Brady (\$9.95). The dollar difference is deceptive, as Ms. Johnson's novel is by far the better.

American Surrender is a highly improbable and jingoistically motivated spy thriller something like *The Manchurian Candidate* in which those astonishingly clever Russians dupe those equally astonishingly dim Americans into handing over the keys to the country. This is effected by introducing a temptress into the counsels of the President whose election was engineered in Moscow. The First Lady, incidentally, had been brainwashed during her formative years while attending a Russian-run finishing school. And so it goes. Forget it.

The CUPPI is a rather more satisfying product. The title is an acronym for "circumstances undetermined pending police investigation," and refers to the death of an adolescent girl who either fell, jumped or was pushed out of a sleazy New York hotel window. A photographer named Homer Wood gets involved in the investigation partly because he knows a lot of cops and partly because the dead girl resembles his own daughter. The reader travels with him through some of the seamier sides of American life — adolescent prostitution, rape, drug addiction, and thereby gets a feeling for what big city police face. In her acknowledgments, Ms. Johnson, an actress whose face on the dust jacket is unplaceably familiar, mentions a number of detectives and patrolmen, NYPD officials and members of the medical examiners staff. She appears to have done her homework and we profit from it in this well paced and sometimes moving first novel. Remember it.

J.C. Norton

OnScreen

(Continued from page 16)

champion doped-up steroiled racehorse owned and exploited by the same evil cereal conglomerate (embodied in soulless John Saxon, so villainous it's surprising he doesn't sport a handlebar mustache and stovepipe hat). In the bargain, the cowboy also rescues his self-esteem; joined by clever TV newswoman Fonda (in pursuit of a hot story), the four of them — two people, one horse, and all that self-esteem — trek through beautiful country and find the True Meaning of Life and Freedom, or something. Along the way we're treated to a dazzling chase sequence, with Redford and the horse outrunning three police cars and two motorcycle cops. It should be noted that, just like plucky dames in those Forties flicks, Fonda traipses across Utah in high-heeled boots carrying a large metal case of TV camera equipment.

The pacing is so slow, so choppy, that Fonda and Redford don't make sparks until the movie is almost over...but when they finally look into each other's eyes, out there in the mountain moonlight, with the horse looking beautiful in the background, the corniness of this class trash fades away, leaving just images of perfection. Oh, if we were all so handsome, we wouldn't need dumb movies like this.

Judith Sims

SCAVENGER HUNT, starring Richard Benjamin, Cloris Leachman, Ruth Gordon, and Tony Randall; written by Steven A. Vail and Henry Harper; directed by Michael Schultz.

Scavenger Hunt, in which teams of characters played mostly by TV situation comedy and game-show regulars try to win a perverse board-game inventor's estate by collecting the likes of a toilet, an ostrich, and a fat person, is fun for the entire family, especially if cretinism runs therein. Thunderously childish — indeed, geared to the mentality of someone who's recently been lobotomized — it's a truly horrific piece of filmmaking in every way.

The script is such that those who appear most briefly come off best, as in, "First prize: a role in *Scavenger Hunt*; second prize: a larger role..." Meat Loaf, as the casually ruthless leader of a bikers' gang, and Ruth Gordon, as a sweet old woman with a houseful of munitions, have the film's best moments.

The bad guys' team comprises Richard Benjamin, Cloris Leachman and Richard Mazur, the scourge of many Norman Lear sit-coms, as Leachman's insufferably bratty and apparently retarded son. Benjamin here tightens his grip on the title of the most egregious screen personality of his generation, and Leachman plays her bitchy and avaricious character in such a way as to suggest that she has neither shame nor respect for the memory of her generally superb television work.

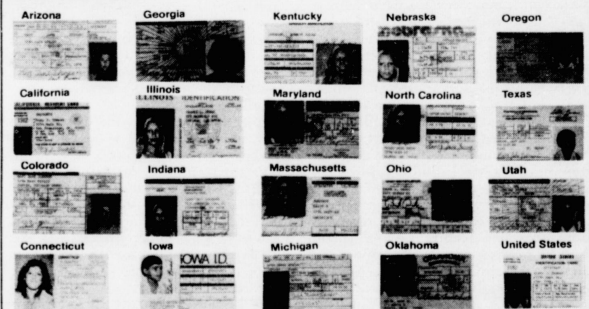
Michael Schultz's direction is largely inept — never more glaringly than when everyone sort of mills around and blows raspberries at one another for ten minutes before the inevitable happy ending finally shows up.

If you think Mel Brooks might be hilarious, except that most of his stuff goes over your head, this may be just the zany mad-cap lalf-riot for you.

John Mendelsohn

★ Identification Bureau ★

Now you can have your state I.D. almost overnight! No waiting three weeks to 9 months for delivery! Your I.D. card will be processed by the same method most states use for their driver's licenses. Your actual I.D. will be produced in full color and will be wallet-sized.



All other states not listed also available.

PLEASE PRINT CLEARLY! Send to: I.D. Bureau, 929 University Ave., Berkeley, CA 94710 (The following information will appear on your I.D.)

Name _____ Address _____
 City _____ State _____ Zip _____
 Sex _____ Height _____ Weight _____ Hair _____ Eyes _____

Date of Birth _____ Soc. Sec. No. _____
 I certify that the above information is correct.
 (Sign Inside Box) X _____

Please send _____ more order forms.
 Send one photo per I.D. Write the name on the back of the photo. We can reduce photos, but passport photos, photo booth and year book pictures all work very well. Color pictures are preferred, but black and white pictures are okay. The clearer the photo the better the I.D.
 I.D. cards are \$13. (cash or money order only). Use a blank sheet of paper for additional I.D. information. Only \$10 more for each additional I.D. ordered at the same time.
 Dear I.D. Bureau: Please send my I.D. within 12 hours of receiving this information. Enclosed is \$ _____ for _____ I.D. cards. Don't forget your photo and return address!
 Send application to: I.D. Bureau, 929 University Ave., Berkeley, CA 94710

Falling into the Hole

The answer to the question of the existence of black holes will be as profound as Darwin's discovery of the theory of evolution. Walter Sullivan, America's best-known science writer, explores the possibilities in *Black Holes: The Edge of Space, The End of Time* (Anchor, \$17.95), his astronomical follow-up to *We Are Not Alone*.

Simply, black holes are celestial masses of incredible density (imagine the earth compressed to the size of a ping-pong ball) and so possessing tremendous gravitational forces. The pull of a black hole's gravity is so strong that even light cannot escape it, time is stopped and space does not exist. It is not, however, as clear-cut as that, because there is no certainty that black holes are a reality. Conjecture, theory and circumstantial evidence are what the scientists are working with.

Yet the implications of a confirmed black hole can be staggering. It would unravel the mystery both of the universe's creation and its eventual destruction. The philosophical implications would make *Inherit the Wind* look like *Mary Poppins*.

While Sullivan's book does enter technical areas and tends to be a tad dry in places, it should be required reading for anyone interested in the grand concepts of space and time. As Einstein's *Relativity* should be understood by any student of the twentieth century, the idea of black holes is crucial to students of the future. *Black Holes* gives a nice introduction to and summary of this fascinating subject.

Sal Manna



**"TURN ON"
YOUR
STEREO**

**ORIGINAL MASTER RECORDINGS™
The State Of The Art.**

The key high fidelity component guaranteed to improve your stereo system. **Super High Fidelity** is achieved by total quality control, using **only Original Stereo Master Tapes!** Our exclusive **Half-Speed Mastering** technique insures natural musical clarity and impact; our high definition **Super Vinyl** disc is custom pressed overseas. Each pressing is protected by a **Static Free Inner Sleeve** and placed in a **Special Heavy Duty Protective Package.** The result is your favorite music by your favorite artists on the highest quality **Limited Edition** pressings. Your stereo system will **come alive** with the sounds of the original performance!

Available from select audio stores!

<p>ORIGINAL MASTER RECORDING SUPERTRAMP Crime Of The Century</p>	<p>ORIGINAL MASTER RECORDING AL JARREAU All Fly Home</p>	<p>ORIGINAL MASTER RECORDING POCO LEGEND</p>	<p>ORIGINAL MASTER RECORDING PINK FLOYD The Dark Side Of The Moon</p>
<p>ORIGINAL MASTER RECORDING FLEETWOOD MAC</p>	<p>ORIGINAL MASTER RECORDING THE MANHATTAN TRANSFER LIVE</p>	<p>ORIGINAL MASTER RECORDING STEVE MILLER BAND FLY LIKE AN EAGLE</p>	<p>ALSO AVAILABLE... JOE SAMPLE AL STEWART THE MYSTIC MOODS ORCHESTRA JOHN KLEMMER STEELY DAN THE CRUSADERS L.A. PHILHARMONIC ORCHESTRA GEORGE BENSON LITTLE FEAT GRATEFUL DEAD EMMYLOU HARRIS GORDON LIGHTFOOT</p>

P.O. BOX 919 • CHATSWORTH, CA 91311
(213) 993-4945

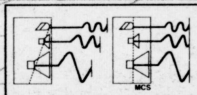


tech talk:

Phase linearity.

explained.

To understand what an MCS Series[®] Linear Phase speaker can do, you have to understand what a conventional speaker can't do. A conventional speaker can't deliver all the sound it produces to your ear at exactly the same instant. The major cause of this lies



in the way a conventional speaker is constructed. As you can see by the diagram, a conventional speaker is arranged with the woofer (bass), mid-range and tweeter (small high-range speaker) mounted so that their outer edges are on the front surface. As you can also see, these speaker elements differ in depth. That means the acoustical centers in the middle of each speaker which actually produce sound are also staggered. And so is the sound reaching your ear. MCS Linear Phase speakers start out with specially designed speaker elements

and crossover networks. Then the elements themselves are staggered (see diagram again) in such a way that their acoustical centers are precisely aligned. The result is sound to make you think you've never heard stereo before. But don't take our word for it, listen to your ears. After all, where MCS Series Linear Phase speakers are concerned, one sound is worth a thousand words. MCS Series Linear Phase speakers. Only at JCPenney.

Model 8310 2-way Bass Reflex \$119.95 (each)
 Model 8320 3-way Bass Reflex \$199.95 (each)
 Model 8330 3-way Bass Reflex \$299.95 (each)

Full 5-Year Warranty on MCS Series[®] speakers. Full 3-Year Warranty on MCS Series receivers, turntables, tape decks, tuners and amplifiers. If any MCS Series component is defective in materials and workmanship during its warranty period, we will repair or replace it—just return it to JCPenney.

Prices higher in Alaska, Hawaii and Puerto Rico.



MCS[®]
 Series

IT MAKES EVERYTHING CLEAR.
 Sold exclusively at JCPenney.