



Lights up!
The life of an actor or actress might look glamorous from an ordinary person's perspective, but behind the scenes, students here who wear their names in lights work long and hard at their craft. For a look at how their training begins, see CENTERPIECE, page 4.

Calls apparently aimed at GALUS Threats cause Student Center evacuation

By STEVEN W. LOWTHER
Sports Editor
and ANDREW OPPMANN
News Editor
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Two telephone bomb threats, apparently aimed at disrupting a scheduled meeting of the recently recognized Gay and Lesbian Union of Students, forced the evacuation of both Student Center buildings last night.

Andy Garner, a marketing junior working at the information desk adjacent to the University Bookstore in the Student Center Addition, received the first threat at about 7:10 p.m. The second call came about 10 minutes later.

"The first time he called he said, 'You

better get those gays and lesbians out or we will. The bomb will go off in 30 minutes,'" Garner said. "The second time he called he said, 'Those gays and lesbians have got 23 minutes.'"

Both calls were made by the same man, he said.

After reporting the incident to UK Police, the department dispatcher returned his call and verified the report.

The police dispatcher said, "It was up to us to evacuate the building or not," Garner said. "We decided to evacuate immediately because it's kind of foolish to take a big chance with so many lives like that."

"We notified campus police and they told us it was our decision to make," Michael Johnson, one of two Student Center night

managers on duty, said. "We chose to evacuate the buildings."

Mark McCord, the other night manager on duty, said the Lexington Fire Department searched both buildings for about 45 minutes while a group of evacuees sang Christmas carols outside.

Many were waiting to attend a concert by Fly By Night, scheduled for 8 p.m. in the Worsham Theatre, he said. The building was not reopened until 8:05 p.m.

A UKPD spokesman refused to comment on the incident until Police Chief Paul Harrison is briefed.

The GALUS meetings was held as scheduled at 8:30 p.m. in 309 Student Center.

GALUS President Stephanie Hrkman said the bomb threats will not deter the organi-

zation from meeting in the Student Center. "We will not change our plans or stop publicizing our meetings."

She said most GALUS members arrived after the buildings were evacuated and were not aware of the incident.

GALUS might consider requesting security for future meetings, Hrkman said. "We may be talking to campus police and ask if they could send an officer... we will be discussing this during our meetings."

More than 75 students waited in the courtyard outside the Student Center while the building was searched, making occasional jokes about the threats. Garner said most students exited in an orderly fashion, although some in the television area and the video game room on the second floor balked

at leaving.

"Nobody really complained," he said, "we just told them that the fire department told us to evacuate the building." The building remained virtually empty, with the exception of the fire department, police department and Student Center personnel.

"This is supposed to be 1982," Charlotte Vics, an education freshman who was among the students evacuated, said. "This is supposed to be the United States. I just don't believe it sometimes."

"It's so easy to just pick up the phone and do that," she said. "It could have been anybody."

GALUS, organized to advocate gay and lesbian rights, was recognized as an official organization by the University last month.

Federal workers owe unpaid student loans

By VICKIE BOWLING
Staff Writer
and The Associated Press

The federal government said yesterday it has discovered that 46,860 current or retired federal workers owe nearly \$68 million in unpaid student loans.

Education Secretary T.H. Bell said at a news conference he is launching a crackdown that will lead to garnishing the workers' wages in early 1983 unless they pay back the loans.

Sen. Charles H. Percy, R-Ill., who sponsored the Debt Collection Act that President Reagan signed in October to allow the government to withhold the wages from student loan defaulters, said, "This is nothing less than a slap in the face to every taxpayer in this country."

Percy, appearing with Bell, said in a statement that the 46,860 defaulters "have had their good lives made possible by the generosity of the American taxpayers. They foot the bill for these federal workers' education."

David Stockham, acting UK financial aid director, said although students are not obligated to pay back loans until after they graduate, the federal government is trapped into paying the bills after students borrow to pay their loans.

"The student is informed, though, about the repayment through the federal government," he said. "A

student is not obligated to pay back the loan while they are still making academic progress.

"The bad thing about it is in most cases when a student receives a loan, he goes to a local bank to borrow the money to go to college on," Stockham said. "If the student doesn't repay the loan, the federal government pays the bank the money, and is left holding the bag."

"The bad thing about this is that the money that isn't given back to the government can't be given to the next generation of students coming up that need the money to go to school on," he said.

"The people that don't repay their loans are just hurting the people that are coming up and depending on that money to go to school," Stockham said.

Bell said his department checked a list of 800,000 student loan defaulters against records of 10.3 million current or former federal employees, including the military.

The computer match turned up the names of 46,860 present or former federal employees, who are holding 50,393 defaulted loans, with some having skipped out on more than one loan.

UK is not providing any additional information to find the individuals who have defaulted on student loans, Stockham said.

The loans were made under the Guaranteed Student Loan, National Direct Student Loan, Federal Insured Student Loan and Defense Student Loan programs.



Hagan meets CBS
UK Athletics Director Cliff Hagan was interviewed by CBS correspondent Lem Tucker recently as part of an hour-long documentary on big-time college basketball to be presented in January as part of a monthly series titled "CBS Reports." A film crew also attended UK's basketball games with Notre Dame and Villanova.

Anorexia, bulimia victims risk death

By SUSAN SIMMONS
Reporter

This is the second in a two-part series on anorexia and bulimia, two dietary disorders affecting thousands of young women. The names of anorexia and bulimia victims quoted have been changed.

Anorexics' and bulimics' manic concern about their weight can lead them to do great physical harm to themselves — and can even lead to death.

Anorexia and bulimia are dietary disorders that affect thousands of young women. In the former, victims, assuming they are overweight whether they are or not, starve themselves.

In the latter, victims indulge in a "binge-purge" syndrome — eating large quantities of food and then forcing themselves to vomit, avoiding the absorption of food into their bodies.

"People know you can die from anorexia, but they don't realize you can die from bulimia," said Diane Taub, sociology instructor and coordinator of a local self-help group for anorexics and bulimics.

Possible causes of death are heart attacks caused by an imbalance in the body's mineral elements or hemorrhaging of a ruptured esophagus or stomach because of repeated vomiting, according to the National Association of Anorexia Nervosa and Related Disorders.

The association says sodium and potassium imbalances caused by the affliction can cause muscle spasms and kidney problems. The sufferer's lack of nutrition also leads to weakening of the immunity system, thinning hair and brittle fingernails.

Bulimics and anorexics constantly feel cold, and their bodies may de-

velop a fine growth of body hair as a primitive response to keep warm.

Dental problems are irreversible side effects of bulimia, Taub said, because teeth are frequently brought into contact with stomach acids by vomiting.

"I have 12 cavities and I know exactly what it's from," said Darla, a recovering bulimic and co-coordinator of the self-help group.

Cheryl, another bulimia victim, said she is having problems with her teeth but is afraid to go to the dentist for fear of what she might learn.

The menstrual cycle is also affected by bulimia. It often becomes irregular or ceases, either because of severe weight loss, emotional stress or a combination of both, said Dr. Robert Aug, child and adolescent psychiatrist at the UK Medical Center.

These eating disorders can be treated, although specialists in the

field do not agree on whether they can be cured.

Aug believes bulimia and anorexia can be cured, but cautions, "There are not grounds for being blindly optimistic." His treatment consists of psychotherapy to uncover conflicts and find ways for victims to assert self-control.

He also uses family therapy and behavior modification — victims are rewarded when they gain weight.

Another form of therapy for anorexics and bulimics, he said, is self-help, which he finds the most effective means of stopping the binge-purge syndrome.

The self-help group consists mainly of people who are not receiving treatment elsewhere, Taub said.

Cheryl seeks treatment at the Clinic of Eating Disorders at the University of Cincinnati, where she not only talks about feelings but is learning to eat normally again. "I

TUESDAY From staff, wire reports

Beshear to run for lieutenant governor

FRANKFORT — Steven Beshear, the 38-year-old attorney general and UK alumnus, yesterday announced his candidacy for lieutenant governor, saying he would concentrate on "economic and life-style recovery" in Kentucky if elected to the post next November.



STEVEN BESHEAR
Beshear, a Democrat from Lexington, announced a diverse platform calling for a war on unemployment, attention to vocational education, marketing state agricultural products to foreign countries and revising the state's emergency care system.

He said that if elected, he would "continue the aggressive" he has shown as attorney general — citing prosecutions of food stamp cheats, fighting for consumers, a campaign against child abuse and intervention in utility rate cases.

Beshear was UK student body president in 1964-65. He received his bachelor's degree from the University in 1966 and his law degree from the law school in 1968.

Sunny today with a high around 50. Mostly clear and a little colder tonight with a low in the upper 20s. Mostly sunny and a little cooler tomorrow with a high in the mid 40s.



Patients unite in self-help group

Bulimics and anorexics in the UK and the Lexington community have banded together to form a self-help group. Modeled after Alcoholics Anonymous, the group allows sufferers to discuss their frustrations with others who empathize, said Diane Taub.

"I don't think anyone totally understands until they've had it themselves," said Darla, who put the initial ad in the Lexington newspaper inviting anorexics and bulimics to form the group.

"It's not therapy in the psychiatric sense, but it's interacting with people who know exactly where you're coming from," Taub said.

"You're not alone. You share similar psychological and social situations, which help you realize the whys and hows of your actions."

She emphasized that the group's membership is anonymous — even members do not know each other's last names.

"Many of the members are closet cases who are not willing to contact an agency," Darla said, and Taub said members who had sought medical and psychological help thought they had not been helped much.

"Self-help is great," said Cheryl. "We all come together to try to help each other."

The only problem she saw was possible reinforcement. "I wouldn't want to let myself think because they do it, it's OK."

The self-help group meets every Sunday, except during the Christmas break, at 4 p.m. in 115 Student Center. Anyone interested in more information should contact Taub in 1522 Patterson Office Tower.

PERSUASION

Bill Straden, Editor in Chief; Andrew Oppmann, News Editor; John Griffin, Arts Editor; Steven W. Lowther, Sports Editor; Lief S. Kadaba, Special Projects Editor; J.D. VanHoose, Photo Editor; Dan Clifford, Graphics Editor; James Edwin Harris, Managing Editor; Barbara Price Salinas, Editorial Editor; Bill E. Wilcox Jr., Assistant Arts Editor; Mickey Patterson, Assistant Sports Editor; Kathie Millon, Special Projects Assistant; Ben Van Hook, Chief Photographer; Chris Ash, Copy Desk Chief.

Sexual harassment: a perplexing problem

Sexual harassment: if there was ever a problem without an easy solution, this is it. It's one of those subjects people like to preface by saying, "I can't tell you what it is, but I know it when I see it."

Recently, the University's Ad-Hoc Advisory Committee on Sexual Harassment has taken on the job of trying to define exactly what the problem is and recommending policy changes to prevent harassment.

It's an unenviable task, but the real job will begin when the policies, however modified by the various administrative bodies they must pass through, becomes a part of student and faculty governing regulations.

As members of the committee have pointed out, it is extremely important that the administration do everything in its power to publicize the new policies. Even more important, however, is making the members of the campus community realize that sexual harassment is a real and present problem.

Men, their thinking influenced by unfair and outdated notions that women are somehow an inferior sex, often fail to realize when they are committing an offense. Their defense is that they don't realize they are doing wrong.

Not much of a defense, but a valid one if the University doesn't make its position on the issue crystal clear.

Strict regulations won't be greeted with understanding, as has already been seen in the angry reaction to a memo issued Nov. 11

by Nancy Ray, affirmative action administrator, stating that no instructor should date a student enrolled in a class he or she is teaching. But the regulations must be categorical if they are to be enforced.

Regulations, however, mean nothing if they're not used. Victims of sexual harassment must press charges against offenders if they are to be effective.

Considering the stigmas and misconceptions attached to harassment — particularly the school of thought that says it's always the woman's fault — theirs will be the most difficult task. But it is the most necessary.

Gov. John Y. Brown has called a special session of the General Assembly for January to act on a proposed change in the state's income-tax system. And that's all he wants to talk about.

There is pressure, however, from the legislators and other groups to expand the meeting into a full-blown session. It is a movement indicative of the inadequacy of the Legislature's antiquated biennial schedule.

What was practical in horse-and-buggy days is a bottleneck now. A simple constitutional amendment could establish an annual session, bringing Kentucky law-making into the present day.

Perhaps the issue should be considered for the agenda.



LETTERS

Fee reminder

I am submitting this letter as a "reminder" to all of you who remain opposed to a mandatory health fee that the UK Board of Trustees is scheduled to meet (and consider the fee) on December 14.

I encourage each and everyone of member of the Board and register your opposition. You can find the names and addresses for each of the Board members on page iii of the "new" Student Directory.

In closing, I would also remind you that the December 14 meeting is open to the public and will be held at 2:00 p.m., on the 18th floor of Patterson Office Tower.

Jeffery R. Rice
President
Students for Political Choice

Title IX problems

In an otherwise outstanding letter

Use the Tirana Index to determine tyranny

Now that the campaign is over and the returns are in, analysis of the latest Albanian election begins. The facts are clear: Party chief Enver Hoxha's slate of candidates for Parliament won by the comfortable margin of 1,627,959-1. The message seems to be: Stay the course.

NEW REPUBLIC

The party ran well in all regions and among all classes — worker, peasant and apparatchik. It swept the atheist vote. The much ballyhooed gender gap never developed. On the other hand, it failed to make any inroads on opposition support. (In the last Albanian election there was also one vote against.)

Some observers had been predicting that opposition support might double, but that prospect dimmed last December when a potential leader of the movement, Prime Minister Mehmet Shehu, committed suicide. At the time Hoxha claimed that Shehu did so "in a moment of nervous crisis."

Now party chairman Hoxha ("himself a successful candidate in the 210th district of Tirana," writes The New York Times) says that Shehu, whom he described variously as an American agent, a Soviet

to the Kernel on Monday, Steven Schroering made one mistake. He said that most people will not notice the absence of a wrestling team, now that varsity status for the sport has been revoked at UK because of the federal government's Title IX program.

People are not going to forget the outstanding accomplishments of coach Fletcher Carr and many of the fine athletes who have participated in the program at UK. What all of us should remember is this flagrant example of government's being where it has no business — in sports.

It is healthy to have new sports programs become varsity. They gain use of university facilities for training, receive state transportation to and from their events, often have improved schedules of teams they compete against and have larger budgets once they are granted varsity status.

But, it is not fair when a sports

program is eliminated because Big Brother some 600 miles away in Washington, D.C., deems it appropriate.

Besides wrestling, more students should now become aware of soccer's plight on campus at UK. Soccer is the fastest growing sport in the United States, and perhaps the most popular athletic event worldwide. But, talented soccer athletes at UK must compete as part of a "club," since their sport has not been granted varsity status.

Once again, soccer is a political volleyball like wrestling, as a result of the Title IX program. The UK Athletic Association would probably like nothing more than to have both these sports enjoy varsity status. But, Title IX has succeeded in tying the University's hands from providing either one with varsity status.

I think it's time we get government off our backs and working for us again.

Jim Dinkle
SGA President

freedom. Some, like Freedom House, annually classify countries according to their level of political and civil liberty.

Others, like Morton Kondracke, propose the creation of a computerized despot-o-meter to take the guesswork out of such perennially taxing questions as: Who's worse, Idi Amin or Roberto d'Abusson?

The trouble with these pioneering schemes is that they are too complicated. I propose a simpler system, crude, but like all crude instruments, quick, easy to use, and blunt. It is the Tirana Index: The higher the vote any government wins in an election the more tyrannous it is.

The Tirana Index lends itself to easy rules of thumb. Very bad tyrannies who get between 80 and 95 percent of the vote, and more efficient of these more tyrannous it is.

Traditional autocracies and military governments (known to some as authoritarian states) such as Turkey and Mexico, can be counted on to clock in somewhere between 80 and 95 percent (Turkey's last referendum passed by 92). Well-functioning democracies produce winners who get between 50 and 80 percent of the vote.

Charles Krauthammer is a contributor to The New Republic.

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by Kevin Fagan



Campus radio pioneer WBKY-FM a forerunner in career preparation

In reference to Craig Cheatham's article "Opportunities for students desiring practical experience abroad on campus" in the Nov. 29 Kernel, we must protest his labeling of WBKY-FM (91.3) as "Weak Broadcasting of Kentucky."

Perhaps in the future he should do more background work on the subjects about which he is writing.

GUEST OPINION

WBKY-FM was the first public radio station in Kentucky and is the oldest college-owned FM station in the country. WBKY is not a "weak station."

In its 40 years of broadcasting, WBKY has produced many award-winning programs, too numerous to mention. They are currently producing "Kentucky Blue" with Raymond McLain Family Band, which is distributed around the country and at one time was one of the few American-made radio programs heard in Poland and the Philippines.

With regard to his claim that station officials make no attempt to provide access to students, we must say that this is simply not true. If Mr. Cheatham had come here at all, at any hour of the broadcast day, he would have found students working in the office, working in production, and on the air, depending on what time it was.

Many people no prominent in broadcasting in the Lexington market, and indeed across the country, were once students working and receiving training at WBKY.

These include Tom Hammond, formerly of WLEX, now working in the thoroughbred industry; Keith El-

kins, formerly of WLEX, now working in television in Clinton, Miss.; Clay Gaunce, formerly of WLEX; Dan Lynch and Kurt Mathies of WKQQ; Phil Miller, former news director of WLAP, now with WAVG, Louisville; Dan Dorssett, operations manager of WLAP.

Also Dick Gabriel, news and sports director of WVLK; John Dalton (Campbell) of WTKC; Jeffrey Veatch, night editor of the ABC Radio News, New York; Jim Host of Jim Host and Associates; Caswood Leford; Henry Lackey, president and owner of WSON; Jim Allison, manager of WLAP; and Ray Holbrook, manager of WTKC.

Two former staff employees are now hosts of major National Public Radio programs, including Noah Adams, host of "All Things Considered." The list is endless, because former students and employees of WBKY appear in responsible positions around the country every day.

Any of these former students would be glad to describe the role WBKY played in the development of their careers if asked. They are certainly all grateful, and many have said so.

Students play an important part in the operation of WBKY. They now have five grant-in-aid workers and five work-study workers as well as part-time staff members who are students. ANYONE may volunteer to help in the station, in any capacity for which they are qualified, and receive training pertinent to their role.

Rick Vanhose, a grant-in-aid student, is a perfect example of a student in training. He was the subject of a recent Kernel article (doesn't Craig Cheatham read the Kernel?).

Mr. Vanhose is the play-by-play announcer for all UK sports carried by WBKY. He has received instruction from the station manager, Don

Wheeler, and is currently being tutored by Caswood Leford, who is no longer affiliated with WBKY but whose voluntary services were initiated by Mr. Wheeler.

WBKY has only four full-time professional staff members and no less than 20 grant students, work-study students and volunteers. This is a ratio of five to one. To say that students are not allowed access to the station is ludicrous. Obviously these people had no trouble finding their way in WBKY's door.

Frankly, we have never experienced any "revolving door" at WBKY. Any person (student or otherwise) may make suggestions, job applications, and offers of service. A good example of WBKY's accessibility is Kevin Sage-el, a program with a proposal for a program to attempt to fulfill the needs of the black community. The result was "Rhapsody in Black," a program of music from jazz to reggae, with interviews and features of special interest to the black community.

This program is produced entirely by volunteers, with the cooperation of the Black Graduate and Professional Student Association.

Need we continue? Mr. Cheatham's comments lead us to believe that he has never spoken to any of WBKY's employees. He has certainly never spoken to any of the students who work for WBKY, and for whom his article was written.

Wade Mullins
WBKY grant-in-aid
Telecommunications freshman

Editors note — This letter was signed by two other people.

Wade Mullins is a telecommunications freshman and the recipient of a grant-in-aid from WBKY-FM. His opinion was signed by two others.

Parking near campus for the rich

All semester I have parked on Rose Lane just about anywhere along there I can, without getting so much as a finger shook in my direction from a safety officer or policeman, until the last couple of weeks.

In the last couple of weeks I have gotten three tickets and been towed, parking in the same places I have squeezed my Volkswagen into all semester, half on a yellow line or not. So what is the city's big schtick recently?

Why have they waited until we have megapressure on us to come down with scads of tickets at \$8 per ticket and the pain in the butt of being

towed? It's not enough that five or six professors demand huge reports and group projects, not to mention final exams.

Oh, let's not forget, it's Christmas. The folks want a microwave from the kids and boyfriends want a new suit.

If the city police are going to patrol the area, why haven't they done it all semester? I have parked half on/half off yellow lines all semester.

One day I did it again, no ticket. I had parked there many times, never getting a ticket. I figured it was safe.

The next day I parked in the same spot, my car was towed! To go from no warning, in the form of your \$8 greeting, to being towed is ridiculous. It's infuriating!

I had to find a friend who had a car on campus and get her to drop what she was doing to take me to my car because I was supposed to be at work, at a new job, no less.

She was very kind to do it.

The car towing shop was on New Circle Road. We got out there and found it cost \$30 — in cash, of course. And of course, between us we didn't have \$30. We went to a Kroger's and I used my handy check cashing card.

I got my car and found a friendly \$8 greeting on the windshield. A total of \$38 power, boiling hot and one hour later, I did get to work.

Maybe the police have not gotten their yearly quota, or maybe they have to use all the old ticket books before year-end — who knows? I know they have been about as consistent as the weather lately.

What am I so upset about? What's a few \$8 tickets and a \$30 tow charge at Christmas time and finals? Students are supposed to be rich anyway, right? Well, this one is not.

Donna Hamilton is a journalism senior and a Kernel columnist.

FIRSTNIGHTER

'Jimmy the Kid' loses warmth due to farce

Gary Coleman is cute, but "Jimmy the Kid," his latest feature, gets too farcical for cuteness to come through.

With supporting talents like Don Adams, Avery Schriber and Ruth Gordon, the potential for a comic classic was there. Many of the various nonsense bits, however, do not seem funny, and the only real enjoyment of the film is found when it makes fun of itself.

Coleman's cuteness is most effective in conjunction with human warmth and emotion. This movie relies on shambling comic bits and unrealistic dialogue for its impact instead, and misses out on being any kind of a touching film.

The caricature stupidity of the kidnap-

pers who steal Coleman is necessary for what laughs the movie does provide, but takes the realistic edge off the occasional attempts at serious scenes.

Coleman's dialogue throughout the movie, while handled very intelligently, is simply not anything like any kind of 12-year-old. In what makes a passable attempt at a caring scene between Coleman and the one female among the incompetent kidnapers, our sympathy is drained by the unreality of both characters.

The basic plot — four kidnappers who best a rich kid for ransom according to a plan they get from a cheap paperback novel — is simple enough to avoid causing trouble by itself and allows the numerous comic

bits to come together plausibly.

There is much careening in automobiles, some by the kidnappers and much by the rich family's nearly-blind chauffeur, Maurice. His role is as shallow and forced as any of the others but can still provoke a laugh.

Late in the film, after much manic riding, Adams — playing a quack detective — covers his eyes before reluctantly directing Maurice to "hang a U." A second later the limousine wheels 180 degrees across four lanes of traffic and hurtles in the opposite direction. It's funny.

Unfortunately, there are numerous other silly bits with the limo that aren't. Sometimes when Adams walks through a

painting or falls over the furniture, it's clever. Gordon on a telephone pole is downright good until the scene starts getting repetitive. Schriber — as Coleman's psychiatrist — has several pleasant moments, although many more mediocre ones.

Watching "Jimmy the Kid" was like sitting through a screening of the best from "Gilligan's Island." Sometimes it makes you laugh, sometimes even laugh hard, but you've seen it all before.

"Jimmy the Kid" rates ★★½ on the Kernel's four-star scale. It is playing at the Southpark Cinemas. Rated PG for pretty gentle.



GARY COLEMAN

JAMES A. STOLL

Fans of Ants, Aerosmith get pleasing releases

Friend or Foe Adam Ant/Epic

Don't drink, don't smoke — What do you do? — Adam Ant, "Goody Two Shoes"

Well, for (eye) openers, Adam Ant plays guitar not only on his latest album *Friend or Foe* but also on his previous albums.

Here is a man who likes things done his own way. This can be seen in his rendition of the Doors' "Hello, I Love You." It cannot be said that he changes the song, yet Adam Ant's upbeat and fun-loving style really lightens the song.

Anyone even remotely familiar with Adam Ant and Antmusic will generally fall into one of two categories: admirers or enemies.

Ant doesn't seem to mind — in fact, it's his intention to cater to those who like his

music. *Friend or Foe* is Ant's first solo attempt, and it succeeds in proving that Adam and the Ants was a mere disguise: the real talent all along was purely Ant.

Friend or Foe has the vivacity and energy of *Kings of the Wild Frontier*, which catapulted the Ants into stardom two years ago in Britain, only minus the double-drumming sounds that gave the *Kings* album its tribal flavor.

With guitarist/right-hand man Marco Pirroni, and ex-Fingerprinz drummer Bogdan Wicizing, plus some horn players, Ant creates 11 fun vocal numbers (with titles such as "Desperate, But Not Serious" and "Try This for Sighs") plus an instrumental, "A Man Called Marco."

The hit song of the album is "Goody Two Shoes," a catchy tune made popular by its video and the alamy that the song has recently begun to receive.

Rock in a Hard Place Aerosmith/Columbia

Aerosmith has long been a band known for its "raunch rock," and in its current release, *Rock in a Hard Place*, proves to be just as delightfully raunchy as its predecessors.

"Lightning Strikes" and the title track are receiving the most airplay of anything off the album, and it's no wonder as they are the album's strongest pieces.

These are good, solid songs reminiscent of some of the harder pieces Aerosmith dished out earlier in the band's career. This is not to say that the remaining eight cuts off this album should be ignored.

In typical Aerosmith fashion, lead singer Steven Tyler once again teases and tantalizes in "Bitch's Brew," an upbeat piece where the listener has several guesses as to what the song is really about.

Experimenting again with overdubbing

techniques, Aerosmith creates an eerie sensation on "Prelude to Joanie," which continues into "Joanie's Butterfly," another hard rocker definitely deserving mention.

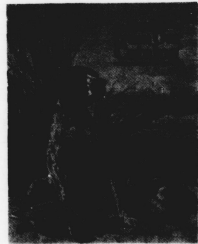
As on many of Aerosmith's previous albums, a slower song is added (to maybe soften the blow?) to *Rock in a Hard Place* as the band's version of "Cry Me a River" has Steven Tyler stretching his vocals on this bluesy piece made popular by many people including country singer Crystal Gayle.

Aerosmith has experienced some drastic member changes (Jimmy Crespo replaced lead guitarist Joe Perry, who sought a solo career, and guitarist Rick Dufay replaced recently departed Bud Whitford), but the band survived and emerged as strong and solid as ever. Aerosmith fans, as well as any hard and "raunch" rock lovers, will not be disappointed.

SUSAN AKAYDIN

SUSAN AKAYDIN

'Catalog' offers something for everyone



Items from Our Catalog Alfred Gingold/Avon Books

Shopping for that movie, even friends, can be one of the most begrudging chores. Nightmares about getting that certain someone what he or she really has five of can really drive a person crazy.

Even though Christmas is the season of giving, this seems to have a reverse effect on people. And it doesn't make things any better because other people can get so pushy that it takes all the fun out of shopping. Ohmigod!

Well someone has finally come to help. In *Items from Our Catalog*, the perfect gifts for those not-so-perfect people can be just a finger snap and a checkbook away, and you won't even have to leave your own home.

Get that punk friend of yours a pair of Swiss Army earrings; with these fully func-

tional blades he can pierce his ears and cheeks at the same time.

Know a lonely Mommie Dearest? If you're looking for the right gift to give the Joan Crawford in your life, why not try the baby? It comes in five colors: white, black, red, yellow and camouflage. And it's only \$13.95, postage paid.

There's only one slight problem: you can't get your money back when it reaches adolescence.

Christmas is very fattening time for some people, and author Alfred Gingold has answers for them: the self-motivated jogging suit and a food processycle, which allows for aerobic workouts while making Julian fries.

Is there someone a little kinky on your list? Why not try an S or M Teddy Bear? These cuddly creatures can come with either black lacy panties and a whip or with dog collar and leash, handcuffs and a hair shirt.

If someone you know is a preppy, get him a pair of those plaid slacks that are so ugly. Gingold calls them "jackson slacks," one of the most appropriate names in the book considering that it perfectly describes the type of people who wear those garish monstrosities.

Like the L.L. Bean, on which the book is based, there is something in here for everyone.

Some of the jokes wear thin, however, and girls like the clorofrom dog bed or the Arizona permanent tampons are downright tasteless. Funny, but definitely tasteless.

Nonetheless, if you can't decide on what to get someone for Christmas, try one of the *Items from Our Catalog*. Better yet, let them make you choose from it. Who knows, you may wake one morning to find Maine in your backyard with a ribbon around it.

JOHN GRIFFIN

HOT DATES

- Today through Dec. 11, A UK Faculty exhibit of paintings, sculpture, drawings, fiber, photography and prints will be on display at the Fine Arts Building. Gallery hours are 10 a.m. to 4 p.m. weekdays and noon to 5 p.m. on weekends.
- Today through Dec. 15, An exhibition by the German photographer August Sander will be on display on the 10th floor of Patterson Office Tower 8 a.m. to 4:30 p.m. weekdays.
- Today through Dec. 23, *Asleep*, works by Tai Streeter, will be exhibited at the Center for the Arts. Museum hours are noon to 5 p.m. daily except Mondays.
- Today, A Night of Song with Janet Graham will be presented in the Living Arts and Science Center, 362 Walnut Ave., at 7 p.m. Free.
- Tomorrow, *Music for Christmas*, a concert featuring the orchestra, mixed chorus and instrumental students of the UK Council on Aging's Area Wide Music program, will be presented at 2:30 p.m. in the Center for the Arts. Admission is free.
- Dec. 9, The UK Orchestra and Chorists will present a *Gift of Music* at 8 p.m. in the Center for the Arts. Free.
- Dec. 9, Auditions for *Pippin*, a musical by Stephen Schwartz, will be held in the Gungul Theater at 7:30 p.m. Anyone auditioning should be able to perform a song and should wear form-revealing clothes.
- Dec. 10, An audition will be held for the part of Bernie in the upcoming production of *Exchanges*, a play by UK graduate Dennis Embry. For more information call 266-5603.
- Dec. 10, *Dance Confab*, a studio presentation of dance compositions, will be performed in Barker Hall at 7 p.m. Admission is free.

Compiled by KATHIE OSBORNE

The Kentucky Kernel, 210 Journalism Building, University of Kentucky, Lexington, Ky. 40506-0042, is published class days during the academic year and weekly during summer session. Third class postage paid at Lexington, Ky. 40511. Subscription rates: \$25 per year; \$12.50 per semester mailed. The Kentucky Kernel is printed by Scripps-Howard Web Press Company, 473 Louisville Air Park, Louisville, Kentucky 40213.

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CENTERPIECE

KENTUCKY
Kernel

WITH DRIVE, DISCIPLINE, AND TALENT, IT'S

Light Sights

FOR U.K. ACTING STUDENTS



Kevin Haggard, who played Harrison in "Harrison Bergeron" during a scene in which he breaks the heavy chains that bind him.



Before the performance at Bryan Station High School, Lee Ann Webber adds finishing touches to her makeup.



Quentin Fuller, who is in Linda Burson's touring class, performs Edgar Allan Poe's "Masque of the Red Death."

BY MARGO RAVEL
Staff Writer

Lights, applause, attention, reviews — all make acting profitable, although it may not always be in dollars and cents, say some UK acting students and instructors.

Those who choose theater as a career are in it for reasons other than money. To be an actor or actress in theater takes drive, discipline, talent, at least 100 hours work on a university level and more than 200 hours at a professional level for each performance, said Linda Burson, an instructor in theater.

"We (actors) are at the bottom of the scale financially and, conversely, we are at the top of the scale for tension," Burson said. "Because of this, there has got to be only one reason any half-sane person goes into theater — they want it so badly."

James Rodgers, chairman of the theater department, said that potential actors or actresses must have an "obsession" to succeed.

"Unless you can see yourself acting as much as I need to eat, or breathe, or sleep, that kind of love, I don't think you should be in it," Rodgers said.

Burson, who is trying to introduce theater into the educational system, said that technique new to the University of Kentucky is called Improvisational Theater.

Its benefits are twofold, she said, because it is an excellent tool for teaching high school students about literature and it gives theater students experience in a different facet of acting.

The major difference between Reader's Theater and Improvisational Theater is the improvisational process.

"We go at the material from an acting viewpoint in Improvisational Reader's Theater, whereas in Reader's Theater it is strictly a reading of the material," Burson said. "There is not an emphasis on the full development of the characters."

Her class has spent the latter part of the semester performing improvisational theater at local high schools.

"The high school students enjoy the performances despite themselves," she said. "It stimulates their imagination because they have to work at it. It's not all there for them."

The actors also said they liked performing on stage. Matthew Burke, 20, a theater sophomore, said he believes enjoyment is an important part of acting.

"People in theater take themselves so seriously now and (it is) so (and) pointless," Burke said. "People would just loosen up, and go smoother."

Burke, who appears confident of his skills, said "being comfortable with yourself is the most important thing."

This is the reason he chose acting as his career. "If I don't perform, I'm up a creek. I couldn't do anything else. I like getting the limelight," he said.

Burke said he enjoys playing "clever" or "witty" characters and artists. "I'd be comfortable doing anything and being paid well."

Getting a good salary, however, isn't essential for Quentin Fuller, 35, who left his job as a geologist that he had held for eight years. "Then I had a bug again and I wanted a chance to see if I could do it."

Fuller said he didn't enter the acting field because of the steady income, but because of the steady income, it was the stigma attached to the acting career as a very insecure and not a real professional type of career," he said.

Fuller said it takes a special quality to act.

"When you really want to be an actor, I don't think you can just say, 'No, I don't want to be an actor; I'll be a geologist.' Acting is inbuilt in you," he said.

Burson and Rodgers agreed that acting talent is innate.

"There has to be some spark within an individual that says, 'I want to act.' And some additional spark or talent that says, 'I can act,'" Burson said.

Burson said acting is both an art and a craft. "The art is the gift of talent; the craft is learning how to

take that talent and mold and develop it."

Most of the theater students said they had a desire to act from the start.

"I've always done theater since I was very young and I went to a high school where they really stressed fine arts," said Laurie Adcock, 20 and a junior in theater.

Adcock said she has no worries about finding a job in theater despite the high number of unemployed actors. "I'm pretty ambitious and I think I will always have a job in theater."

She said an important accomplishment for her since she has been at UK was learning how to find humor in almost everything.

"It used to be comedy was hard for me because I didn't find anything funny. Now I find everything funny. I used to not be able to get a stage laugh. Now I can," she said.

Adcock said her hardest role was that of a prostitute in the play "La Ronde."

"I felt like I was really exposing myself because I had to come out on stage in a blanket," she said. "I felt like I was exploiting myself, but it wasn't really myself."

Adcock said she eventually got over her inhibitions. "I had to. I thought, 'When I go on stage I'm going to do this. When I come off stage, that's it. I'm not that anymore.'"

Al Pacino and Meryl Streep are Adcock's favorite actors, she said, because they act with honesty.

Adcock said she would prefer performing on Broadway as her career, but would take any acting job.

Being on stage isn't the only facet of theater that Leigh Anne Dupre, 22 and a senior, is interested in.

She is in a five-year program as a speech and theater education major and will graduate this year.

"I like the versatility of being able to do a lot of different things," Dupre said. "I'd like to eventually run my own theater."

She said that because the film industry is becoming technical and computerized, more people will turn to theater.

The human element of theater is something that is always going to keep it alive, I hope — I'm banking on it."

Melanie Sowder and Scott Strey play husband and wife in "Harrison Bergeron," a short story by Kurt Vonnegut.

Matthew Burke (left), a sophomore in theater, and an unidentified student watch a performance at Bryan Station High School.



Melanie Sowder and Scott Strey play husband and wife in "Harrison Bergeron," a short story by Kurt Vonnegut.

Matthew Burke (left), a sophomore in theater, and an unidentified student watch a performance at Bryan Station High School.

Matthew Burke (left), a sophomore in theater, and an unidentified student watch a performance at Bryan Station High School.

Harrison, played by Kevin Haggard, falls in love with the beautiful ballerina, played by Tatiana Jafarzadeh, in "Harrison Bergeron."



SPORTS

KENTUCKY
Kernel

Seniors lead Cats to early victories

'79 freshmen still seek glory

They arrived in Lexington three and a half years ago. They were touted as perhaps the greatest recruiting class UK has ever had. There was height, quickness, strength and all-around talent. The lofty expectations placed upon the freshmen class of 1979 have not yet been fulfilled, but if the first three games of 1982 have any indication of things to come, their day in glory may yet arrive.



Dan
METZGER

The five freshmen of 1979 have not had an easy road to their senior campaign. Sam Bowie, the star of the group, hasn't played in nearly a year and a half. Tom Heitz was redshirted his sophomore year and has played sparingly since. The three players who have made it through the first three seasons unscathed are on their way to enjoying their finest year at UK. Dirk Minniefield, Derrick Hord and Charles Hurt have been the catalysts to the Wildcats' unbeaten slate heading into tonight's date with Detroit. These seniors' statistics are indicative of the success of the Cats in the first three games. Check them out. Hord, the all-around talent — 19-for-28 shooting, 52 points, 17.3 average and a team-leading 17 rebounds. Minniefield, the quickness — 14-for-20 shooting, 33 points, 11-point average and a team-leading 30 assists,

including a school record 14 in Saturday's game against Villanova. Hurt, the strength — 12-for-15 shooting, 25 points, 8.3 average and his usual hard-nosed defense. Whether or not the Cats can maintain the intensity level they have displayed thus far remains to be seen. The December record for the past three years has been 25-3, and the March record has been a less impressive 4-7. Hord and Minniefield think the maturity of the team this year will eliminate the mistakes that have led to the Cats' demise in the latter stages of the past three seasons. "I sure hope so," Hord said when asked if the Cats can maintain the intensity level the rest of the season. "All of the guys have been working real hard and have been looking to us seniors for leadership." "We've been here three years and know what it takes to win," Minniefield said. "And we're more hungry because we've been concerned about playing well at the end of the season. I see no letdown because of the maturity of the team." The leadership roles Minniefield and Hord fulfill are contrasting in style. Minniefield has been known to talk to his opponents and whoop it up vocally. He is a talker, full of relentless energy both with his play and his acoustics. Not being heard, perhaps just being honest, Minniefield says his game will coincide with the play of the team. "As the team gets better, I should too," he said. Hord is a quiet, modest type who would prefer and does lead by example. "I've

never been a rah-rah type. But I do love to root everyone on when I'm not in there." He does not talk boastfully of his previous two games, in which he garnered in two most valuable player awards. Instead of speaking of his fine play after the Villanova win, he said, "I'm thankful that I could hit those shots — it could just as easily be someone else." Sacrificing personal glory by giving up some on his point average is something Minniefield doesn't worry about. "This year my leadership role is to play hard defense and get the ball to the open man. As long as the team is winning I'm happy." Coach Joe Hall is also aware of the play of the three seniors. "We had tremendous play from our seniors," Charles Hurt in the first half, going six for six; Dirk Minniefield's leadership — 14 assists, a new school record for one game; and of course Derrick Hord's outstanding play the entire game, 26 points and seven rebounds," he said in the post-game news conference after the Villanova victory. Minniefield may have said it best when he evaluated the team's anticipated play the remainder of the season — including March. "We hope to keep it on an even keel — stay steady and consistent."

Dan Metzger, a journalism junior, is a senior staff writer and covers UK basketball for the Kernel.



J.D. VANHOESE

Kentucky senior guard Dirk Minniefield directs the Wildcat offense in Saturday's 93-79 win over then fourth-ranked Villanova. Minniefield, along with fellow seniors Derrick Hord and Charles Hurt, hope to take this year's team in March to Albuquerque, N.M., the site of the NCAA finals.

Georgia, Penn State finish 1-2 in AP football poll

(AP) — Georgia and Penn State ended the season ranked 1-2 in the Associated Press final regular-season college football poll yesterday, setting up a showdown. The Top Twenty members in The Associated Press college football poll, with first-place votes in parentheses, season records and total points:

1. Georgia (46)	11-0-0	995
2. Penn State (2)	10-1-0	952
3. Nebraska (2)	11-1-0	894
4. So. Methodist	10-0-1	869
5. UCLA	9-1-1	782
6. Pitt	9-2-0	719
7. Clemson	9-1-1	623
8. Texas	9-2-0	622
9. Washington	9-2-0	564
10. West Virginia	9-2-0	511
11. Arizona State	9-2-0	473
12. Oklahoma	8-3-0	385
13. LSU	8-2-1	383
14. Arkansas	8-2-1	381
15. Southern Cal	8-3-0	301
16. Maryland	8-3-0	238
17. Ohio State	8-3-0	182
18. Auburn	8-3-0	162
19. Michigan	8-0-0	120
20. Tulsa	10-1-0	85

down in the Sugar Bowl on New Year's Night. The top two teams actually wound up the regular season a week earlier but four members of the Top Twenty were in action over the weekend, with Texas jumping from 12th to eighth with a 35-7 thumping of Arkansas. Meanwhile, No. 15 Florida State lost to Utah 13-10 and dropped out of the Top Twenty. The 1982 national champion will be announced in the final AP poll, which will be released at 6:30 a.m. Jan. 3. Georgia, the nation's only unbeaten-untied team, received 46 of 50 first-place votes and 995 of a possible 1,000 points from a national panel of sports writers and sportscasters. Penn State, 10-1, had two first-place votes and 952 points. The other two first-place ballots went to 11-1 Nebraska, which held onto third place by rallying from a 16-7 deficit in the final period to defeat Hawaii 37-16. SMU, 10-1-1, remained No. 4 with 819

points and UCLA held onto fifth place with 782 points. Pitt, Clemson, Texas, Washington and West Virginia round out the Top Ten.

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2

More Days...

Pat Halloran

Cats climb to 2nd in basketball poll

(AP) On the strength of victories over Notre Dame and Villanova, the Kentucky Wildcats moved up a notch to second place yesterday in the Associated Press college basketball poll.

The Cats totaled 1,069 points and had six first-place votes in the poll, finishing 80 points behind first-ranked Virginia.

Two decisive victories over out-manned opponents last week kept unbeaten Virginia on top. The Cavaliers, who battered James Madison 51-34 and Virginia Military 86-41, received 49 first-place ballots and totaled 1,145 points in the nationwide poll of sports writers and broadcasters.

Kentucky's advance to No. 2 dropped Georgetown back to third place this week and upset a long-anticipated confrontation between Virginia and the Hoyas next Saturday night. Had Georgetown maintained its position, that contest would have matched the nation's top two teams.

Georgetown walloped Morgan State 91-57 and St. Francis, Pa., 75-40, but needed an overtime to edge past Western Kentucky, 70-66. The Hoyas received three first-place votes and 1,018 points.

Kentucky's victory over Villanova cost the Big East school six spots in the standings, tumbling it to No. 10. Moving into the No. 4 slot this week is Memphis State, up one place after beating St. Louis 75-56 and Ball State 104-81 last week.

UCLA also advanced one spot, from No. 6 to No. 5, after a pair of close victories. The Bruins edged DePaul 73-70 in overtime and ripped Notre Dame 65-64.

Indiana took over sixth place, moving up two places with victories over Miami, 75-59, and Texas El-Paso, 65-54. Iowa enjoyed the best advance of any team, moving up three places from 10th to seventh after beating Drake 65-63. Navy 76-65 and Hawaii 99-67.

Missouri, up from ninth to eighth, Houston, up from 11th to ninth, and Villanova complete the top ten.

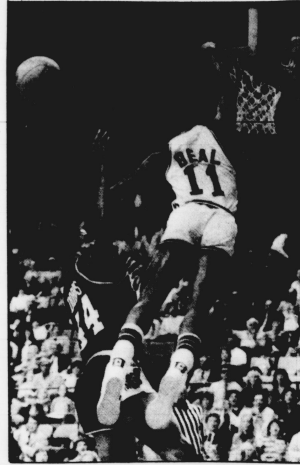
The second ten is composed of Alabama, St. John's, N.Y., Louisville, Tennessee, Arkansas, Marquette, North Carolina, North Carolina State, Nevada-Las Vegas and newcomer Purdue.

The Top Twenty teams in The Associated Press weekly college basketball poll, with first-place votes in parentheses, season records and total points. Points based on 20-19-18-17-16-15-14-13-12-11-10-9-8-7-6-5-4-3-2-1.

1. Virginia (49)	4-0	1,149
2. Kentucky (6)	3-0	1,069
3. Georgetown (3)	5-0	1,018
4. Memphis St.	4-0	942
5. UCLA	3-0	919
6. Indiana	3-0	830
7. Iowa	4-0	704
8. Missouri	2-0	699
9. Houston	4-0	636
10. Villanova	1-1	584
11. Alabama	2-0	554
12. St. John's, N. Y.	5-0	543
13. Louisville	4-1	462
14. Tennessee	2-0	441
15. Arkansas	3-0	295
16. Marquette	2-0	264
17. N. Carolina	2-2	208
18. N. C. State	2-0	199
19. Nevada-Las Vegas	3-0	163
20. Purdue	4-0	158

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Detroit bringing quick, small team to Rupp



Five foot 11 junior guard Dicky Beal is fouled by Villanova's Frank Dobbs as he attempts to slam-dunk in the later stages of the Cats' win Saturday.

Game: Tonight, 7:30 p.m.
Rupp Arena
Local Media: Live, UK Television Network

(WKYT-TV Channel 27): Radio: Kentucky Network (WVLR 590-AM; WBKY 93.1-FM)
Team records: Kentucky 3-0; Detroit 1-0

Series History: Detroit leads the series 1-0. The last time the Titans faced the Wildcats, in 1937, Detroit came away with a 34-26 victory.

Coaches: Kentucky — Joe B. Hall has compiled a 230-74 record in his 10-year tenure at UK. Hall's average of 22.7 wins per season prior to this year is slightly ahead of the pace set by the legendary Adolph "The Baron" Rupp, who averaged 21.5 victories a season over 41 years as head coach of the Wildcats. Rupp waited 15 years before bringing home his first of four NCAA titles while Hall captured the coveted crown in his sixth year as head coach with a 94-88 victory over Duke in the Checkerdome of St. Louis in 1978.

Detroit — Don Sicko became the fifth head coach in the last 13 years at Detroit since Bob Calihan ended a 13-year tenure as head coach of the Midwestern City Conference Titans. Sicko served as an assistant for the last two years under Bill Freiden at Michigan. This is Sicko's first year as a head coach in the collegiate ranks. While a coach in high school, he compiled a 96-25 record in five years as head coach at Royal Oak Shrine High School in the Michigan Catholic League.

Team strengths: Kentucky — Kentucky is coming off a big 93-79 victory over then-No. 4 ranked Villanova in what Hall called a brilliant team performance. Forward Derrick Hord hit nine of 13 shots from the field and eight of nine from the free-throw line for a game-high 26 points, while Charles Hurt and Melvin Turpin each had 15 points against an aggressive Villanova trapping zone. Senior guard Dirk Minniefield dished off a record 14 assists while

adding 10 points to help subdue the visiting Wildcats in front of a national television audience.

"Everybody's just eager to play," said sophomore forward Bret Bearup after a rough practice yesterday at Rupp Arena. "I think all the talent is really starting to pay off. Everything is starting to come together."

"Eventually that's all going to fall out," Minniefield said of the balanced scoring attack against Villanova. "Everybody's going to get a chance to do some scoring."

Detroit — Detroit boasts of a speedy, short lineup noted for its tough defense. Guards Mark Moore and Roy Simms provide a lightning-quick backcourt that could challenge the combination of Dicky Beal and Minniefield in the back court. "Their best defense is their man-to-man," said Hall. "They play a very tough, very aggressive man-to-man, overplaying a lot."

"We don't know much about them," Minniefield said. "We know they're going to come in here and try to knock us out. Everybody is now because we're playing so well at this point. They've got a real good point-guard and they've got a good second guard that can shoot. We know they're going to give us a good game."

Probable starting lineups: Kentucky — Forwards Derrick Hord, 6-6 Sr., and Charles Hurt, 6-9 Sr.; center Melvin Turpin, 6-11 Jr.; guards Dirk Minniefield, 6-3 Sr., and Jim Master, 6-5 Jr.

Villanova — Forwards Albert Blakey, 6-5 Sr.; Clarence McNatt, 6-7 Sr.; and Doug Chappell, 6-7 Sr.; guards Roy Simms, 6-3 Sr., and Mark Moore, 6-0 Jr. (McNatt will play center on defense.)

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 Chairman of Languages,
 Asbury College
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 The Gods of Canaan**

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PELL GRANT RECIPIENTS

Due to recent Congressional action, most students who received a Pell Grant in the fall are eligible for a small supplement payment.

Students who received a Pell Grant in the fall, and are returning for spring automatically have the additional aid included in the spring check.

Students who received a Pell Grant in the fall and are NOT returning for spring MUST contact Student Financial Aid, 524 Patterson Office Tower, to inquire about receiving this supplemental payment.

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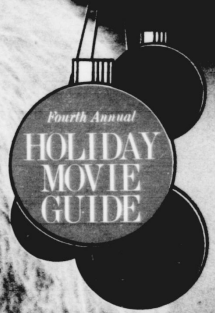
College

STYLE REPORT

Gone on Gators
Hot Party Music
Popcorn & Potables

MISSING PERSONS

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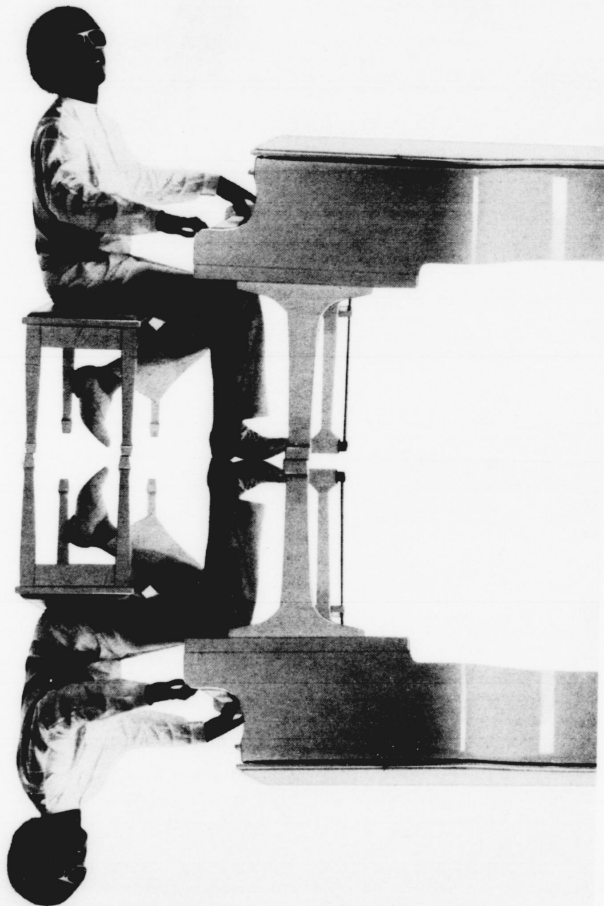
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Ampersand

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He bates nukes, but likes his new movie

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OUR COVER
*The elusive Paul Newman was snapped on the set of
The Verdict by Tom Zimmeroff/Sigma.*



Publisher DURAND W. ACHEE
Editor in Chief JUDITH SIMS
Music Editor BYRON LAURSEN
Contributing Editors JACOBA ATLAS, STEVEN X. REA,
DAVIN SEAY, FRED SETTERBERG
Design Director CATHERINE LAMPTON
Production Manager CHIP JONES
Illustrator DAN EICHOLTZ
Production ART & DESIGN
Circulation Manager ROXANNE PADILLA
Office Manager BARBARA HARRIS
Staff CATHY HALLEY
LYNN BARSTOW
Typography COMPOSITION TYPE, INC.
Advertising Offices *East Coast*
LARRY SMUCKLER
JAMES SPANFELLER
134 Lexington Ave., Third Fl.
NY 10016 (212) 696-0994
West Coast
Manager JENNIFER OWENS
1680 North Vine, Ste. 900
Hollywood, CA 90028
(213) 462-7175
Midwest
Director RAY TOBIN
Manager MAUREEN RILEY
4753 N. Broadway, Chicago,
IL 60640 (312) 561-9334
Corporate Offices
President RICHARD J. KREUZ
1680 North Vine, Ste. 900
Hollywood, CA 90028

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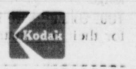
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IN ONE EAR & OUT THE OTHER.

Your article spotlighting Eddie Murphy was very interesting and entertaining, but should your front cover attract "such racial overtones" as "Saturday Night Live's Darkest Comedian Makes New Album and a Major Movie"? Racial suggestions of this type should be avoided, or do you really mean to call Mr. Murphy a "darkie"? It is so easy to say Black, or leave it out completely.

Vandella Brown
Iowa City, Iowa

As a black student enrolled at the University of Calif. at Santa Barbara, I found your recent publication of *Ampersand* insulting. In the issue, Eddie Murphy is featured on the cover while the caption below states "Darkest Comedian Makes New Album and a Major Movie." Apparently for the *Ampersand* editors, it is Murphy's color rather than his comic prowess that is most interesting. Similar mockery is not new to Afro-Americans who have, in the past, been labeled as "coon," "blackie," "nigger" and other insulting terms. And now in your October issue of *Ampersand* we are being mocked "darkest." I doubt that an Anglo-Saxon comedian would be subjected to the same ridicule. If Steve Martin appeared on your cover would the caption read "Whitest Comedian"? I am proud of my heritage and of our cultural contributions to the American stage, screen and the arts, and I resent the implicit racism represented by the *Ampersand* caption. I hope in the future your "collegiate" publication will be more cognizant of how you portray Afro-Americans. It should not be too much to expect it to be in a sensitive, fair and reasonable manner.

Ethusan Exum
UC Santa Barbara

It was simply a play on words, and we liked the double entendre — referring not only to Mr. Murphy (who is undeniably darker than the other pesty faces on Saturday Night Live), but also to black comedy, a kind of humor that is best described as "getting laughs from something that is not intrinsically funny." Black humor is a distinctly non-racial term, first applied to Lenny Bruce in the Fifties. Black humor is angry, bitter, sarcastic, modern — and funny. Much like Mr. Murphy.

We did not call him a "darkie." As a matter of historical fact, we did call actor Christopher Walken "The New Wasp Heartbrob" on our May 1979 cover, but Ms. Exum's suggested Steve Martin headline is far better than the one we used for his cover blurb.

Last, but certainly not least, we did choose Mr. Murphy for our cover. We're really racist, we probably would have used someone of a more beige persuasion.

Regarding your article on Donny & Marie being dropped from Hawaiian Punch's ad-campaign because they're no longer "hot." Frankly this annoys me. Your column gave no factual reason for their termination but inferred

their lack of popularity was the reason, and that they weren't connected with "fun & sun." The reason this annoys me is because the Osmond family is a rarity in the entertainment business concerning their beliefs in family, in religion, and in avoidance of liquor & drugs. If kids today can't identify with good, clean, decent people as role models, without being laughed at, we're in trouble. That leaves the likes of Alice Cooper

to idolize. P.S. the principal export of Utah is copper.

Jamie Rackley
UC Davis, CA

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

BY STEVEN GINSBERG

Meet McCartney

PAUL MCCARTNEY is in London starring in his first feature length solo film since the Beatles days. Called *Give My Regards to Broad Street*, it features McCartney's wife, Linda, Ringo Starr and guitarist Eric Stewart in a story that traces a fictionalized day in the life of McCartney. The former Beatle is also writing the screenplay and composing its theme and other songs. (There will also be other music from the Beatles and Wings.) The picture is being done through McCartney's own company, MPL Communications. Incidentally, Paul and Ringo did star in their own short film, *The Cooler*, which unspooled at the Cannes Film Festival earlier this year.

Ampersand Jokes

So many yucks! We could barely get any work done, what with all the guffawing, chortling, giggling and tittering. Finally, at gunpoint, the editors and the publisher forced themselves to choose. The winners below were picked on the basis of apparent originality and downright funniness. Just remember, one person's tee bee is another's yawn, so shut up if you don't like 'em.

However, if you're anxious to earn an easy \$20, as do these three happy contributors, send your jokes to *Ampersand Jokes*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

1. What's black-and-white and red and can't turn around in a telephone booth?
A penguin with a javelin through its beard.

David Nicholls Montague, Jr.
Charlottesville, VA

2. What is the difference between erotic and kinky?
Erotic is when you use one feather; kinky is when you use the whole chicken.

Rebecca A. Winfield
Normal, IL

3. Did you realize that San Francisco actually has gay schools now? They teach the kids about the birds and the birds.

Rob Gold
Sacramento, CA

Future Flicks

WARREN BEATTY, who is not exactly collecting unemployment, just signed a deal to star in *Mermiad*. His salary: \$5 million. The script (by C. J. Carruthers, to be rewritten by Robert Towne) is about this mermaid who is kissed by (and, as legend goes, subsequently falls in love with) a handsome young rake, but he betrays her and she ends up with the older brother. Maybe. Robert Redford was originally set to star, but as one Hollywood wit observed, "I just couldn't see Bob getting in any tank with a girl in a mermaid skin."

Obviously, someone in charge should hire Bette Midler for the mermaid. She already has the costume.

THE STARS OF *Officer and a Gentleman* are busy — but separately (although there is talk of a sequel, since the aforementioned flick was the only one to give *ET* a run for its greenbacks). Ms Winger will play Shirley MacLaine's daughter in *Terms of Endearment*, to be written and directed by Jim Brooks, who created *Taxi* and *The Mary Tyler Moore Show* (good) and the Burt Reynolds film *Starting Over* (bad). Mr. Gere is off in Mexico starring in *The Honorary Consul*, after the Graham Greene novel. It also stars Michael Caine and Britain's irresistible Bob Hoskins (*The Long Good Friday*).

GOOD NEWS FOR *Saturday Night Live* fans. Dan Aykroyd (you remember him from the old show) and Eddie Murphy (the new kid) will begin work on a new comedy film in December directed by John Landis (*Blues Brothers*). The only problem is the title: *Black and White*. The powers that be don't think it's exactly the right image for this particular project, so they're offering a cash reward to crew members to come up with something better. The rest of us are excluded from the competition, they say, because the picture's subject matter is very hush-hush. Big deal.

WE CHECKED THIS ONE TWICE. Yes, there will be yet a third in the hugely successful series of *Smokee* and the *Bandit* films. No, this one will not star Burt Reynolds or Sally Field. But it does once again feature Jackie Gleason as both the dumb hick sheriff, *Smokee*, and as the *Bandit* (Burt's role). Hence the title *Smokee Is the Bandit*. Argh.



This mechanical beauty comes to us from Michael Schafbuch of the University of Oregon. He earns \$30 for his effort. You, too, may enhance your income: just submit your original *Ampersand*, rendered in black ink on white paper, to *Ampersand of the Month*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

ter) and screenwriter Dennis Potter (*Pemties from Heaven*) William Hurt stars as Arkady.

PROLIFIC WRITER HARLAN ELLISON has signed to write the screenplay for *None of the Above*, based on a political novel titled *Bug Jack Baron*. Costa-Gavras, who recently directed his first American movie, *Missing*, helms this one beginning in June.

Shake, Rattle and Roll with the Punches

VETERAN ROCKER JERRY LEE LEWIS, who was nearly scandalized into oblivion 25 years ago when he married his then 13-year-old cousin Myra Brown, may find his personal life the subject of a new movie. Polygram Pictures has optioned the film rights to Myra's tell-all book *Great Balls of Fire*.

Big News for Small Screens

WITH MORE THAN 50 features to his credit, famed Swedish filmmaker Ingmar Bergman says he is giving up the big screen and will instead work only on the stage or in television. The reason? A loss of energy. "But I love to have a camera and a small crew and to make things for television," he said in a recent *Variety* interview. "You can make it and then in one evening it is finished. Nobody thinks about it anymore." We try not to.

THE PAPER CHASE has been a movie, a canceled network television show and a regular rerun on PBS. What else is left? Well, cable biggie *Shen* has just ordered seven new hour-long episodes of the program at a cost of \$500,000-\$600,000 each, making it the first pay service ever to have a regular dramatic series.

Kiss Off

BY PAUL ROSTA

"If they spent this kind of money to promote an unknown band, groused one wishing-to-be-anonymous guest, "it would make their career."

Kiss is hardly an unknown band, but they have been rather ignored lately. To get the once-reigning hubbubgum stompers back in the public eye, and to promote their 100-city tour for a new LP called *Creations of the Night*, Casablanca Records threw a shindig like no one in the pinched record business had done for years. At a Zoetrope Studios sound stage in Hollywood the bar was open and so was bass player Gene Simmons' mouth. "We're the best show on Earth," he informed the assemblage.

Before the buffet was cleared and the room forcibly emptied by means of playing the group's new single at top volume, over and over, someone asked Simmons if he didn't think the band's flamboyant garb was perhaps a wee bit out of style. "We're above style," Simmons shot back.

Best Sellers

HOTEL NEW HAMPSHIRE AND *Gorky Park*, two recent best-selling novels, are all set to be made into movies in 1983. Jodie Foster and Marty Feldman have signed to start making *Hotel* (a strange saga about five kids in a family) this spring in Montreal and Vienna under the eye of writer-director Tony Richardson. *Gorky Park*, a thriller about the ramifications of a triple murder in Moscow, starts earlier in the year in northern Europe with director Michael Apted (*Coal Miner's Daugh-*

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The Ampersand staff received no graft, no bribes, no tokens from anybody. After all our work. Not so much as a non-gourmet kernel of popcorn. We must be doing something wrong.

Beer Is a Many-Splendored Thing

BY MORLEY JONES



You can talk about your Châteauneuf-du-Pape and you can talk about your Caymus Vineyards Napa Valley Oeil de Perdrix. You can talk about your Glendronach single-malt Scotch whiskey and you can talk about your Amaretto di Saronio on the rocks with a splash of heavy cream. You can blabber on and on forever about your Tequila Sunrise and your elegantly perfect 22-to-1 martini, and you can prattle till you're blue in the face about your damned fancy-schmancy European soda water at 79 cents a pint. But when all that yackety-yak dies down and you discover that you're thirsty, *really* thirsty, brush-fire-on-a-hot-day thirsty — chances are pretty good that you'll reach for a good old-fashioned beer.

The U.S. is the largest producer of beer and related beverages (like ale, stout, etc. — about which, more later) in the world, and one of the largest consumers of the stuff. Each and every one of us, statistically at least, drinks about 22 gallons of beer and such a year — and if you personally drink somewhat less than that, don't worry, because the guy next to you probably more than makes up your share. (By way of comparison, American per capita consumption of hard booze is only about two gallons a year, and wine consumption is slightly less than that — though it's increasingly rapidly.)

Beer has been around for a long time. Since before there was whiskey. Since before there was chocolate milk. Since before plain old water was even safe to drink. Beer was probably the first alcoholic beverage known to humankind. It was made as early as 5000 B.C., in Mesopotamia. You remember Mesopotamia — the Fertile Crescent, most productive agricultural land in the ancient world. Well, most of what they grew in Mesopotamia was grain, and almost *half* of all that grain was used for making beer. Sumerian workers were paid in beer. Hammurabi took it so seriously that he wrote special rules into his Code condemning people who sold watered-down brew.

The Egyptians liked the idea of beer, and passed it along eventually to the Greeks, who were nice enough to tell the Romans about it. The Romans introduced it to what are now Germany and Great Britain, and look what *they're* done with it.

The light, medium-bitter style of beer that most of us are used to today was probably born 800 years ago or so in Czechoslovakia, at the Pilsner Urquell brewery in the town of Pilsen. (The firm is still in business today, and Pilsner Urquell is available in the U.S.)

What is beer, anyway? you might well ask — besides being just that frothy stuff that tastes so good? Well, beer is sort of like wine, except that it's made from grain instead of grapes. It starts out with a mixture of kinds of grain, usually heavy on the barley. The grain is allowed to "malt" — which means that the grain grows sprouts and the starches it contains become converted, through natural processes, to sugar (which is necessary for fermentation). The grain is then "cooked" with water, and the resulting liquid, called "wort," is drained off into a brewing vessel. Here, flavorings are added: the principle flavoring agent, the one that makes beer taste like beer, is hops, which are blossoms of a vine related to the mulberry bush. The flavored mixture is cooked a bit longer, then the flavoring substances are removed, the mixture is cooled, and brewer's yeast is added. Now fermentation begins. (To make beer, a yeast is used which sinks to the bottom of the fermenting vat and works from there; ale is made with a kind of yeast which floats on the top of the liquid. (And, as long as we're at it, it might as well be mentioned that stout is ale made with roasted malt, and porter is stout fermented to a higher degree of alcohol.) When the fermentation is finished, the beer is filtered, aged for a short time, and then bottled or canned or loaded into barrels — mostly aluminum these days.)

This is where the controversy usually starts. Does beer taste better from a barrel than it does from a bottle or can? Do cans give beer a "tinny" taste? In answering these questions, it is good to remember, first of all, that beer didn't always come in cans and bottles. In fact, when the radical notion of bottling beer was first proposed earlier in this century, H.L. Mencken snorted something to the effect that putting beer in a bottle was like putting a kiss in the icebox. He was a curious man, Mencken.

FINDA EPSTEIN



COLORED PAPER

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LINDA

Style

Beer doesn't show the vast range of varying characteristics that its cousin wine does — still there are great differences in color, body, and flavor from one beer to the next. These differences are due to the types and amounts of grain and flavorings used, to the quality and constituents of the water employed, and simply to brewing methods. Beer can be made into a very light, almost flavorless beverage (like many of the American "lite" beers), or it can be made into something dark and rich and extremely bitter (like Guinness Stout, for instance). There are even beers in Belgium — some of which are sealed with corks, like wine bottles — that are flavored with macerated bitter cherries!

What are the best beers in America today? That is, of course, a matter of personal opinion. I don't much like most of the regular mass-market American beers, simply because they don't have much of what I have come to think of as beer flavor. I do favor Anchor Steam Beer and Albion Ale, as well as the medium-dark Bohemia Ale from Mexico (which, since I live in Southern California, is virtually a regional beer for me.) For the fun of it, I held a wine-tasting-type judging of beers with some friends of mine not long ago, and Heineken's came out Number One almost unanimously, for its rich blend of flavors and its good, full body. Other beers we rated highly included Carlsberg (Denmark), Beck's and Würzburger (Germany), Harp Lager (Ireland), and Asahi (Japan). I also enjoy Kronenberg, a pleasant, medium-body beer with a vaguely sweet aftertaste, from the Alsatian region of France.

The aforementioned H.L. Mencken, apparently a dedicated brew sampler, covered the field best when he noted, "There is no bad beer; some kinds are better than others."

Popcorn: The Most Popular Munchie

BY JOHN KROUT



Everyone goes for popcorn. It's the most economical of people-pleasers. But it has to be made right. None of that ancient, soggy, chewy, lumpy, starchy junk that's sold in most movie theaters. No, no; popcorn must be hot, crunchy and unburnt — and that isn't as easy as most people think.

The kernels must heat evenly on all sides, so choose a pot or skillet with a thick bottom that spreads heat uniformly. A thin bottom will inevitably develop hot spots where kernels char, and black popcorn carbon is a miserable cleaning headache as well as a waste of good kernels.

Cooking oil should surround each kernel and provide even heat. Too little oil promotes burnt corn, too

much produces a soggy mess. One major popcorn marketer says that a volume ration of 3 parts oil to 1 part popcorn is perfect for his product; your mileage will probably be lower, depending on the brand of corn. A good test: drop one or two kernels in the bottom and add a layer of oil just deep enough to cover them, and no more.

Those first two kernels can save some effort. Turn on the heat before adding the full load. When they pop, the oil is hot enough for the main event. Any burner setting from medium to high should work; if cooking with gas, the flame should definitely touch the pot.

Pour in the corn and slap on the lid. A lid with a steam hole helps the popcorn stay crisp, because the steam of several hundred popped kernels is substantial, and most of the cooking oil is vaporized too.

Naturally, when the popcorn starts flying, some unpopped kernels lift off as well. Sooner or later a layer of popped material prevents the unpopped from falling back for another hot oil bath, so the pot needs to be shaken to help the unpopped make it back to the bottom. A good rattle or two every thirty seconds will do, though some fanatics insist on constant agitation.

When the sound has slowed down to about one pop per second, shut off the heat and get the pot off the burner. Expect the last few kernels to pop as the pot cools.

Pour the finished product out for the grateful masses and start the next batch immediately — if the first bowlful is a hit, a popcorn frenzy will probably strike.

"Some Call It Preppy"

BY BYRON LAURSEN



We asked everybody! Several people, anyway. From Harvard Squares to Rambling Wrecks (from Georgia Tech) we even gave the Beavers (of Oregon State) a shot.

Menfolk Sophomores, Texans and normal people, too. *Ampersand's* Very First Annual Survey of Campus Style covered ten diverse campuses all across the country, water-watching for signs of trends to come, probing for the favorites of the day, divining the Great American Collegiate Closet. And what'd we get? Too many alligators, that's what! We couldn't see the trends for all the pesky Izod Lacoste alligators crawling over the questionnaire forms like cockroaches on a BET abandoned yesterday in a New York apartment. Some of you loved 'em! (The alligators, we mean, not the cockroaches.) Some of you couldn't stand the sight of 'em. It confused us horribly. One editor began to make deplorable noises into his Selectric, then left to enroll in a truck driving correspondence school.

But the more thoughtful of us began to notice things, like, perhaps the preppy/classic/all-must-look-same movement reflects a tough

economy.

Money for clothes has to be aimed at sure bets these Reaganistic days. Furthermore, even if sameness reigns, the focus on fashion is strong. Fashion, as much for collegians as anyone else, remains a primary way of telling the world what you want it to think about you. In the eloquent words of a male Purdue sophomore, "People seem to be more aware of

the physical appearance, then handle the mental aspects later."

"Almost anything goes these days," says another Purdue man. "I hear the mini skirt is back! Where is it?"

It is not on the hips of the 21-year-old Purdue woman who listed the resurgent mini under "Things I would never wear." Other a-thousand-times-no items included sparkles or beaded looks (says an Oregon State senior woman), hot pants and/or "trampy" clothes (women from Tulane) and plaid pants, velour shirts, tank tops or fat ties for a 20-year-old Georgia Tech man in his junior season.

"Prep stuff" and "AL-LIGATORS" made the never-wear lists, too. But more frequently they were on

lists of choice for date wear, party clothes and going-to-class togs. The Izodian reptiles also appeared often in the "Going Out of Style" questionnaire slot. So go figure. Likewise, miniskirts were perceived both as coming into and going out of favor. So were designer jeans.

Luckily, since lasting fashion value turned up as a major concern, we asked what each respondent thought had stayed in style over the last three years. Here are some of the more interesting answers.

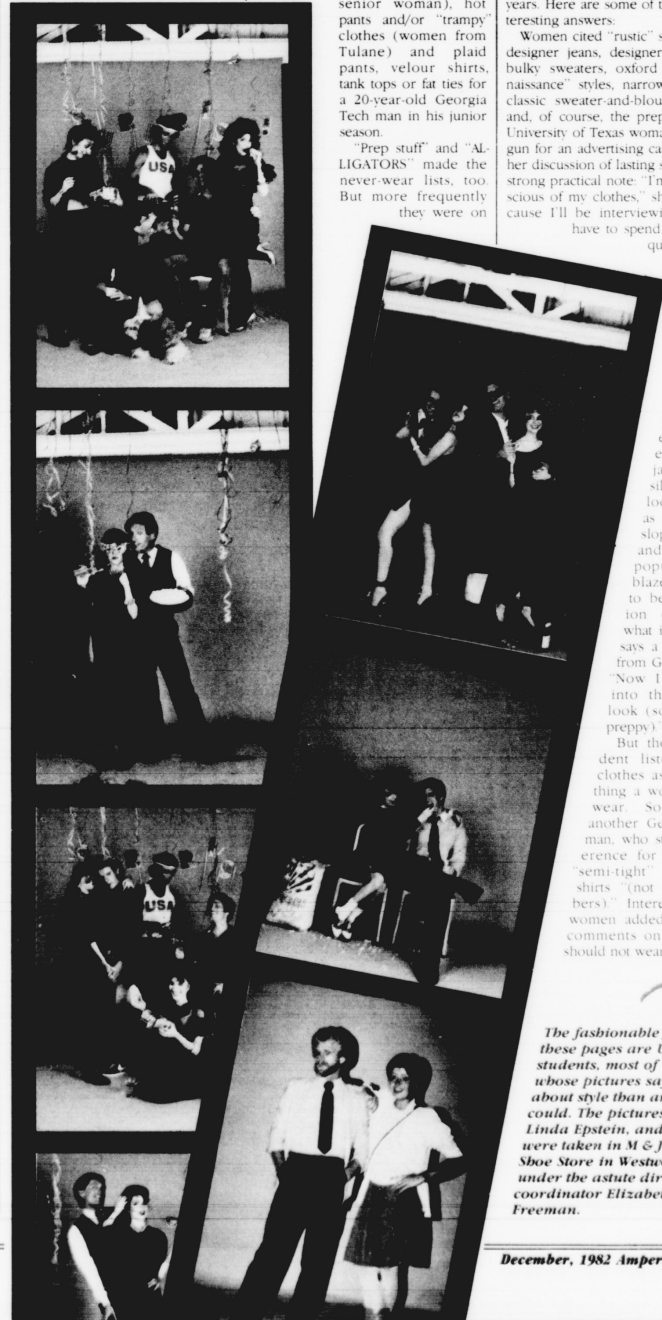
Women cited "rustic" styles, Levi's, designer jeans, designer "anything," bulky sweaters, oxford shirts, "renaissance" styles, narrow leg pants, classic sweater-and-blouse combos and, of course, the preppy look. A University of Texas woman, about to gun for an advertising career, ended her discussion of lasting styles with a strong practical note. "I'm more conscious of my clothes," she said, "because I'll be interviewing soon. I have to spend more \$ on quality items."

Men listed tweeds as perpetually stylish, a long with button-downs, corduroys, penny loafers, topiders, wool jackets, thin silk ties, neat looking stuff as opposed to sloppy, jeans, and the ever-popular navy blazer. "I used to be very fashion oriented — what is in today," says a junior man from Georgia Tech. "Now I am more into the classical look (some call it preppy)."

But the same student listed preppy clothes as the worst thing a woman could wear. So did yet another Georgia Tech man, who stated a preference for women in "semi-tight" jeans and shirts (not crotch-grabbers). Interestingly, no women added gratuitous comments on what men should not wear.



The fashionable folks on these pages are UCLA students, most of 'em, whose pictures say more about style than any words could. The pictures are by Linda Epstein, and they were taken in M & J Country Shoe Store in Westwood, CA, under the astute direction of coordinator Elizabeth Freeman.



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AMP 12/82

Navy Officers Get Responsibility Fast.

COLORED PAPER

Style

Stylish cars included the predictable run of Mercedes-Benz, BMW, Mazda RX-7 and Datsun 280ZX, plus a DeLorean and a Porsche or two. Finally, if a major dollop of refined sensibility was to be found anywhere on the fashion questionnaires, it was in the words of a University of Texas senior of the male persuasion who attends, says he, some 30 movies and 50 concerts in an average month. "Austin should pass an ordinance," he states clearly, "banning 'cardboard salt-free' fashions."

Now who can argue with that?

**The Rhythm Method
(of Party Giving)**



A party without music? C'mon! You'd do better without food, or drink, or even guests. Unless you care to play host for a rap session on Reaganomics, there's got to be a reliable juke box (o.k., stereo) and a stimulating selection of long players. Here's where we can help. Polling a few of *Amper's* musical contributors, we've compiled a helpful — but by no means all-inclusive — list of records that can give any party a lift. As the venerable Willie the Shake said: "If music be the food of love, play on..."

LIVE AT THE APOLLO VOL. II

James Brown (King)
The perfect party record. Over two hours of J.B. at his Mr. Dynamite peak, and believe me, we're talking dance attack. There's a 20-minute rendition of "There Was a Time" that won't quit and for the dreamy side another 20 minutes of "It's a Man's World." Too much.

Tom Vickers

25 THUMPING GREAT HITS

The Dave Clark Five (Polydor)
Of course, the Dave Clark Five never had 25 hits. But they did have a solid beat. Also a joyously tacky organ and furry saxophone. Stick with "Glad All Over" and the other bona fide hits.

Steven X. Rea

LET IT BLEED

The Rolling Stones (Atlantic)
Old but irresistible—especially loud over a good stereo. Nominated for rowdiness and rhythm.

Altson Wickwire

**HISTORIC PERFORMANCES
LIVE AT MONTEREY POP**

Otis Redding & The Jimi Hendrix Experience (Reprise)
Two masters for the price of one, how can you go wrong? Big O absolutely torches the crowd with the help of the solid Stax band (Booker T. and the MGs plus the Memphis Horns). On the flip side Hendrix lays out the performance that caused his

career to "catch fire" in America.
Don Snowden

THE SUPER HITS VOL. I

Various Artists (Atlantic)
Sure to get everybody up and moving. A total shing-a-ling experience from the late sixties, including "Hold On, I'm Coming," "Mustang Sally," "Respect," "In the Midnight Hour." This is the record that can teach you to do the Philly Dog.

Bob Merlis

**JR. WALKER & THE
ALL-STARS GREATEST HITS**

Jr. Walker and the All-Stars (Motown)
Mr. Sax had a party going on in the studio when he put down these tracks. "Shotgun" and "I'm a Roadrunner" are guaranteed dance starters, and the human who can resist the sax hook to "What Does it Take" hasn't been born yet.

S.X.R.

SILK DEGREES

Boyz Scaggs (Columbia)
A classic with *no* bad tracks. And, for some reason, it reeks of sex. What more can anyone ask of a party record?

A.W.

LIVE!

Bob Marley and the Wailers (Island)

"One good thing about music/When

it hits you feel no pain." That's the first line Marley casts on this, the definitive reggae album to date. Bend your knees to the chopping rhythm guitar and the rest of your body will invent a new dance on the spot.

D.S.

GREATEST HITS

Mitch Ryder and the Detroit Wheels (Virgo)

For true rock and roll party spirit there is no white singer/bandleader who has matched Mitch. Forget your punks, your Springsteen, even your Stones; this guy was the heaviest. "Little Latin Lupe Lu," "Devil with the Blue Dress," this LP kicks from start to finish.

T.V.

IN A SILENT WAY

Miles Davis (Columbia)

Threw you off a bit with this one, eh? But with its steady, understated pulse and the spare, atmospheric melodies, *Silent Way* is the perfect album for cruising down to the end of a long night of serious partying.

D.S.

Finally, here are some timely choices when the old Stones and Motown records don't quite get your mojo working.

If it's a birthday party: *The Birthday Party*, Grand Master Flash and the Furious Five 12-inch 45.

If you want the scene to be a skanking sensation: the first albums of either the Specials or Madness.

If it's a punky reggae party: *Sim-*

semilla by Black Uhuru, Wailing Souls LPs on Studio One or Mango, or Bob Marley and the Wailers' *Punky Reggae Party* 12-inch 45.

If it's a crawl-on-your-belly-like-a-reptile, boogie-til-you-puke affair: the first George Thorogood and the Destroyers record on Rounder (featuring "One Bourbon, One Scotch, and One Beer"), or, even better, *Beware of the Dog* by Hound Dog Taylor and the HouseRockers. Any J-Geils Band record before *Monkey Island* might do just as well.

If it's a TV party and your guests have thrown the TV out of the window, along with most of the furniture: *Damaged* by Black Flag.

If your friends are chronic cough syrup drinkers, Detroit auto workers, or are similarly brain-damaged: *Raw Power* by Iggy and the Stooges.

If your friends are intellectual types who like to get down and boogie every once in a while: *Remain in Light* by Talking Heads.

If the party is being held in a garage: the first Sonics album or "Sometimes Good Guys Don't Wear White" by the Standells.

If the police pull up in the driveway and all the lawn chairs have gone into the pool: Brian Eno's *Music for Airports* at very low volume. (Useful dialogue: "Honest, officer, we were just having a quiet evening at home with friends...")

If you want everybody to get the hell out: *Trouth Mask Replica* by Captain Beefheart or *Ascension* by John Coltrane.

—Chris Morris

Produced by Kate Bush.

"OUTRAGEOUS"

"FUTURISTIC"

"UNCANNY"

THE DREAMING

KATE BUSH

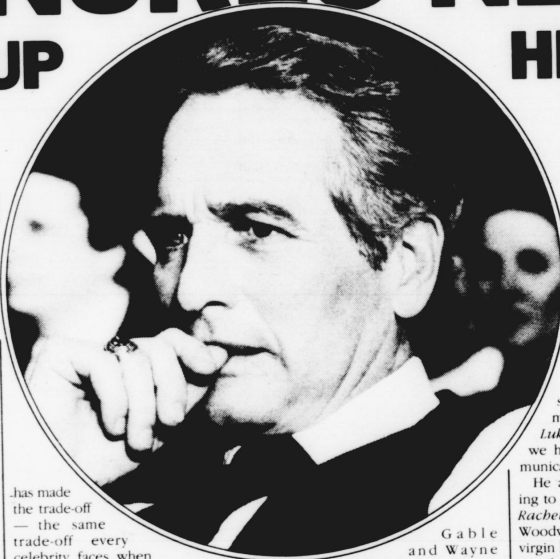
described as "eclectic" and "unique," yet she is a multiplatinum seller both in her native Great Britain and in the international community.

THE DREAMING

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features: "Suspended in Gaffa"
"There Goes A Tenner"
"Sat in Your Lap"

NO-NUKES NEWMAN PUTS UP HIS DUKES



"It's me," says Paul Newman, flashing a sardonic smirk as he strolls onto a soundstage at Universal Studios. "One of the duped and manipulated!" Wearing a white tee-shirt emblazoned with "Team Newman," his newly-formed racing team scheduled to debut at the 1983 Indy 500 race, Newman is here to tape a commercial for the Nuclear Freeze movement. These days only two subjects can compel Newman to meet the press — anti-nukes and his upcoming movie, *The Verdict*.

Universal Studios, a debt-free company rolling in money (much of it courtesy of *ET*), is an incongruous choice to tape an anti-nuke commercial. The studio is headed by Lew Wasserman, a powerful supporter of Reagan and the status quo. But the studio is also the home base of Embassy Pictures, headed by a somewhat less powerful but nevertheless formidable producer, Norman Lear, an avid supporter of liberal causes. It's Lear who has put together the talent for this commercial, and it's Lear who is calling the shots. Besides, as one executive put it, money's money; the studio will rent to anyone.

When Newman comes onto the soundstage, General William Fairborne, retired, is talking into a camera, telling us all that nuclear escalation is "madness." He's not an expert actor, and he's called upon to repeat his lines so many times the General finally jokes in embarrassment, "This is just like training recruits — 'Hey, you knucklehead.'" He is referring to himself.

Newman confers briefly with Lear. He wants it made perfectly clear that General William Fairborne, retired, is a former military man.

For close to thirty years Paul Newman has proved himself to be not only an indispensable actor and bonafide movie star, but an outspoken and thoughtful supporter of causes — all liberal. Newman, who was born in Shaker Heights, Ohio, a one-time Quaker community, says he was raised to use his mind. (That training took him to Kenyon College in Ohio and to Yale University for his MA.)

Newman has followed his convictions away from Hollywood. Last year he served as a delegate to the United Nations Conference on Disarmament and this year he is devoting much of his free time to that same cause. He knows people listen to him because of his name, his movies. He knows that while he talks arms, treaties and alternatives, they're thinking about Butch Cassidy and Hud, or they're looking at his slightly thinning close-cropped gray hair and thinking how well he's held up, or they're trying not to stare into those famous blue eyes. He knows this and

has made the trade-off — the same trade-off every celebrity faces when deciding to go public on issues.

Newman is not a brilliant talker; he does not have the gift of gab to seduce the unwilling, and he's the first to admit it. Even those who think he's doing a pretty good job on the anti-nuke issue have been tripped up by his insistence that the United States and the Soviet Union are about equal in terms of treaty violations. The public reaction included charges that Newman was "duped and manipulated."

"Civil defense in this country is an absurdity," he starts off, munching an apple, the only food he says he's eaten in almost eight hours. "I've been up since 6:30," he adds, digressing from the issue, "and I'm starved." His voice trails off as if he'd rather think about something other than what he's talking about. When he picks up the conversation again, he speaks slowly, deliberately, choosing his words with care. "For one thing, civil defense requires a very cooperative enemy. To evacuate a city takes at least seven days — is the enemy going to announce seven days in advance what they're going to do? Also," he adds, "let's say you start to evacuate a city and the bus drivers who get out with the first load of people refuse to go back for another, or the subway shuttle conductors take one run and then say 'Enough, I want to be safe.'"

Newman is not naive. Thirty years of political activism have taught him that nothing is final. "The freeze initiative," he says in response to a question about small steps and great issues, "is not the answer. But it is a beginning. Salt II took seven years. Do you know how many weapons both sides will build in another seven years? We have to create a climate where cooperation is possible."

Newman, who will be 58 in January, grew up in a time when movie heroes played by the rules. Tracy,

Gable and Wayne didn't cross Warner Mayer and Zanuck, not about politics and not about lifestyles. It took Newman's generation to change all that. A couple of his compatriots from the Actors Studio in New York made their marks before Newman did — Marlon Brando and James Dean. By the mid-Fifties they were well on their way to creating a screen image we now take for granted—the anti-hero with a heart.

Newman's distrust for Hollywood (encouraged by Brando and Dean) was not without justification. Jack Warner was not good to Newman. The actor's first film was a laughable Biblical drama called *The Silver Chalice*. It sent Newman fleeing back to New York and live television.

Eventually he returned to Hollywood and the roles got better. He did a fine job as the original Rocky — Rocky Graziano in *Somebody Up There Likes Me* — and scored even more strongly in *The Long Hot Summer*, loosely based on short stories by William Faulkner. *Summer* earned Newman his first Oscar nomination and brought him recognition as a sex symbol. As Pauline Kael put it, Paul Newman did more for removing a shirt than any actor since Clark Gable (she would later point out that the same could not be said of Robert Redford).

Along the way, Newman became rich and famous. He divorced his first wife and mother of his three oldest children and married actress Joanne Woodward. Together they had three other children — all girls — and together they made some terrible movies, such as *Rally Round the Flag, Boys* and *A New Kind of Love* (in which Newman actually mistakes Woodward for a man). For an acclaimed movie star, Newman made a surprising number of clunkers.

But when Newman was good and the material fit him, he had no rival. He excelled at creating a certain type

of character — laconic, stoic, cynical. He played that role to perfection in *The Hustler*, a taut, crackling drama where he traded pool shots with Minnesota Fats (Jackie Gleason) and learned about guts from Piper Laurie and George C. Scott; in *Hud*, where his cynical, amoral cattleman who believed in nothing still stands as a landmark performance; and in *Cool Hand Luke*, which introduced "what we have here is a failure to communicate" to the American language.

He also took some chances, turning to directing with a movie called *Rachel, Rachel*, starring Joanne Woodward as a thirty-five-year-old virgin looking for love. That certainly wasn't the sort of subject matter anyone thought fitted Newman's on-screen personality.

He also made money with pictures like *Butch Cassidy and the Sundance Kid*, *The Sting* and *The Towering Inferno*. He spent a lot of time on the racing circuit and waited. By 1979, Newman was at that awkward age, no longer quite able to get away with playing the young hero, but still too juicy to play the voice of wisdom. He had gone beyond being Richard Gere but he wasn't yet ready to be Melvyn Douglas.

In the last three years he's made three controversial films that have made money and earned him personal honors. The first was *Fort Apache, the Bronx*, about cops in the South Bronx trying to do what's right in a very wrong place — a kind of big-screen *Hill Street Blues*. The film was uneven and damned by residents of the South Bronx as racist, but Newman emerged unscathed, creating a very sympathetic character, an over-the-hill cop still trying to do the right thing. Next came *Absence of Malice* in which Newman, the son of a Mafia boss, was tarred by an overzealous reporter, Sally Field. The film was a slap in the face to journalists and women, but as critic Andrew Sarris pointed out, women accepted from Newman lines they'd never accept from, say, Clint Eastwood. Newman earned his fifth Oscar nomination for *Malice*.

Newman is almost certain to get another Oscar nomination for *The Verdict*. Directed by Sidney Lumet, who has made films such as *Dog Day Afternoon* and *Prince of the City*, *The Verdict* deals with issues and morality, right and wrong. It was originally developed for Robert Redford, but he pulled out of the project due to "creative differences." For a while, the role was actively sought by just about every actor between the ages of 30 and 50. The main charac-

ter is the sort actors dream of playing: showy, multi-dimensional and ultimately heroic.

In *The Verdict*, Newman is Frank Galvin, a washed-up, alcoholic attorney who takes on a malpractice suit that pits him against the finest law firm in Boston, a reputable hospital run by the Catholic Church, public opinion, and even his own sense of himself.

"It's a story about the redemption of a human being," says Newman of *The Verdict*. "It's not an attack on the legal system or the Catholic Church or hospitals. Those institutions are springboards for the development of his character. They're metaphors for what seem to be insurmountable obstacles all around him."

The Verdict is a different sort of role for Newman. "It's a very interesting character for me because he's not cool or collected. He's frightened. He's living on the edge and he's panicked. There are people who really do find their lives in a shambles, and they decide they don't like it. Some just continue to degenerate and some, like Galvin, can pick themselves up."

"Every person is vulnerable in certain ways, at certain times in their lives."

There are many ways in which Newman is not now vulnerable. He is not vulnerable when it comes to his career or his financial security. In other areas his defense is shakier. Two years ago his only son, Scott, died from an overdose of drugs. Newman is still coming to terms with that tragedy. He was teaching an acting and directing seminar at Kenyon College when he got the news his son had died. He does not talk publicly about what happened, but he has poured money, time and influence into the Scott Newman Foundation, which funds projects directed at drug rehabilitation.

In the early Seventies Newman told a reporter, "Kids, it's a fantastic time to be young. In some ways they have less imposed upon them than my generation did — they're less acquisitive, property no longer has such importance and they're less inhibited."

"Yet they have other things imposed on them that are harsher than anything we had to face. Things are no longer clearly defined in black and white, good and bad. There's this acceleration of change, things are moving too fast, it's enough to drive them all crazy."

Madness of one sort or another seems to be a recurring Newman concern, one he shares with his public on political issues. Not personal ones.

BY JACOBA ATLAS



TILL HELL FREEZES OVER

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Memorex presents High Bias II, a tape so extraordinary, we're going to guarantee it forever.

We'll guarantee life-like sound.

Extraordinarily flat frequency response at zero dB recording levels, combined with remarkably low noise levels, means music is captured live. Then Permapass™, our unique oxide-bonding process, locks each oxide particle—each musical detail—onto the tape. So music stays live. Not just the 1st play. Or the 1000th. But forever.

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COLORED PAPER

LEVI'S 501™ JEANS SUCCESSFULLY UNIMPROVED FOR OVER 125 YEARS.



One day a man named Levi Strauss created the world's first blue denim jeans.

Then something *really* remarkable happened:

For over 125 years, we didn't improve them.

The authentic, original Levi's 501™ jeans you buy today are virtually identical to that very first pair.

Which means they're still rugged, comfortable, classic... and a bit odd.

Still guaranteed to shrink and fade.



Odd and Unusual Fitting Guide:

Waist	Add
27"-36"	1"
38"-48"	2"
50"-Up	3"

Inseam	Add
27"-34"	3"
36"-41"	4"

Just pick out a pair that's 1 to 3 inches

too big in the waist. (Trust us on this.) And 3 or 4 inches too long in the legs.

After 3 washings, our exclusive 'XX' all-cotton denim will "Shrink-To-Fit."

A few more washings, and the fabric "breaks in" to become softer, lighter in color and even more comfortable.

They fit like no other jeans you'll ever own.

With continued wearings, 501's™ actually adapt to your body proportions, forming a uniquely personal relationship between man and jeans.

Yet overall, 501's™ remain as tough as nails. Which is why an old pair is more valuable to its owner than a new pair.

What's more:

a) Our front pockets are still riveted at the corners.

b) We still give you a real watch pocket, whether you need one or not. You never know.

c) You get a 5-button fly. No need to go switching to something that might just be a temporary fad, like zippers.

d) We still use only heavyweight 14-ounce denim that's so strong two horses couldn't tear it apart. Hence, the Levi's two-horse patch on every pair.

Classic style never goes out of style.

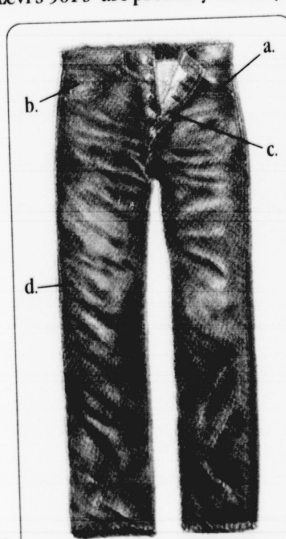
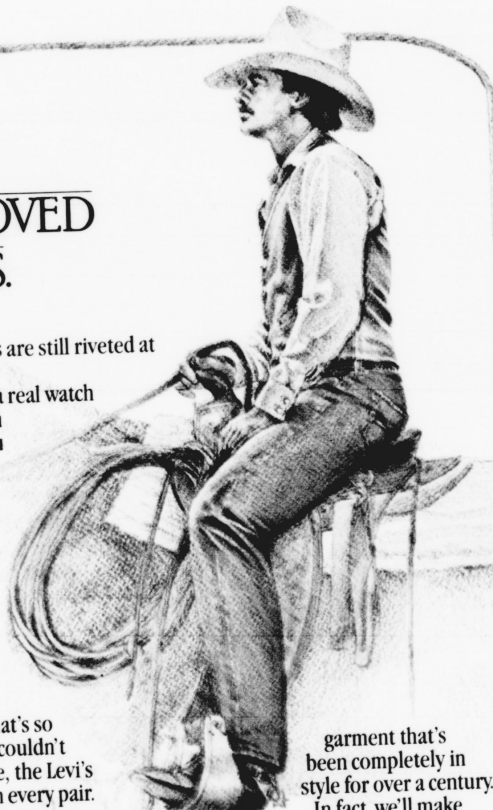
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Levi's 501's™ are probably the only

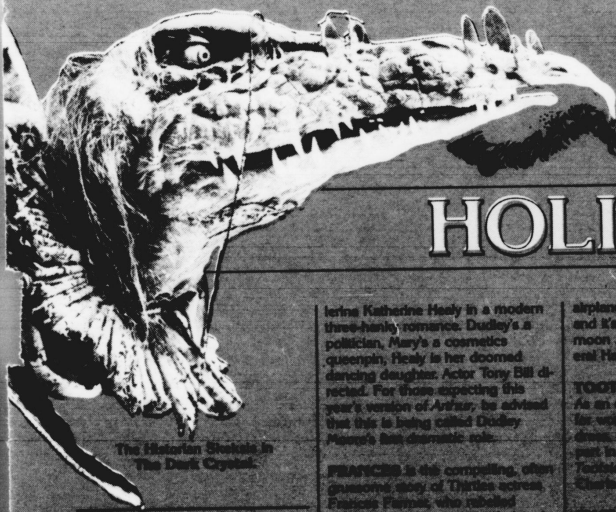
garment that's been completely in style for over a century. In fact, we'll make

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The Heterian Steaks in *The Dark Crystal*.

BY JUDITH SARKIS

This is Hollywood's favorite time of year: happy people, happy love, presents, good will, and going to the movies. Traditionally, the December-to-May period has been the studio's most profitable time, and this year is no exception. In the past few weeks, we've seen a string of films that have broken the holiday box office record. *The Untouchables* (Warner Bros.) and *The Untouchables: The Legend Begins* (Warner Bros.) are the most recent examples. *The Untouchables* is a classic action picture, and *The Untouchables: The Legend Begins* is a classic action picture. Both are good, but neither is a masterpiece. *The Untouchables* is a good movie, but it's not a great one. *The Untouchables: The Legend Begins* is a good movie, but it's not a great one. *The Untouchables* is a good movie, but it's not a great one. *The Untouchables: The Legend Begins* is a good movie, but it's not a great one.

CHERIE stars Mary McCormack, Kevin Connolly and Peter MacNeill in the first of a two-part series about a woman who survived a nuclear war. *The Day After Tomorrow* stars Dennis Quaid and Ice Cube in a sci-fi thriller about a global climate change. *The Day After Tomorrow* is a good movie, but it's not a great one. *The Day After Tomorrow* is a good movie, but it's not a great one. *The Day After Tomorrow* is a good movie, but it's not a great one. *The Day After Tomorrow* is a good movie, but it's not a great one.

THE DARK CRYSTAL gives us Dudley Moore and Mary McCormack (no relation, naturally...) and young-but-

terine Katherine Healy in a modern three-hanky romance. Dudley's a politician, Healy's a cosmetics queenpin, Healy is her doomed daughter. Actor Tony Bill directed. For those expecting this year's version of *Artista*, be advised that this is being called *Dudley Moore's Best Domestic Job*.

FRANCIS is the compelling, often forgotten story of Francis Ford Coppola's first feature film, which was released in 1973. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star.

THE GODFATHER is a film that is often overlooked. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star.

THE GODFATHER PART II is a film that is often overlooked. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star.

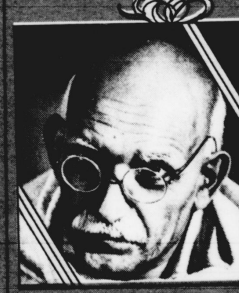
THE GODFATHER PART III is a film that is often overlooked. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star. It's a story of a young man who goes to the movies and finds out that he's not really a movie star.

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airplane is really the space shuttle, and it's forced to crash land on the moon... where it is greeted by several nice Krishnas.

TOGETHER Dustin Hoffman in drag. As an out-of-work actor desperate for work, any work, Hoffman dons a female persona and goes out looking for a job in a soup kitchen. As a woman, he also stars Jessica Lange, Sharon Stone and Ted Danson.

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Sam Douglas as Garibaldi.

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HONKEY TONK. One of the worst things about last year's holiday fare was the total absence of the trad-

itional Clint Eastwood offering. Well, thank goodness, the man has come through for us this year. *Honky Tonk* is a more "personal" film, we're told (not exactly *Duty Harry Goes to a Bar*, if you get my drift, partner). Clint plays a singer—yes, a singer—back in the Thirties, who returns from that hazy Oklahoma to the Great Old City to make his name and fortune. Clint also produced and directed and I, for one, can't wait.

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Murphy's help in tracking down some vicious cop killers. Written and directed by Walter Hill (*The Warriors*, *Southern Comfort*, *The Driver*) who knows a thing or two about stylish violence.



Jeff Bridges, Sally Field and James Caan in *The Goodbye Girl*.

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