

KENTUCKY Kernel

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University of Kentucky
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Iranian officials may announce hostage switch

By The Associated Press

President Carter's press secretary hinted yesterday that the Iranian government may announce today that American hostages are being removed from the control of student militants. Press Secretary Jody Powell said Carter will "make an appropriate statement to the American people" following the anticipated word from Tehran.

Meanwhile in Iran, President Abolhassan Bani-Sadr met with representatives of the U.S. Embassy militants yesterday in an apparent bid to persuade or pressure them into handing their 50 American hostages over to Iranian government control.

In fact, Powell reported that Iran's Revolutionary Council apparently has been in extended session for the past two days and has addressed the question of the hostages.

Carter postponed a scheduled speech at a national conference of the AFL-CIO Building and Construction Trades Department, and summoned key national security advisers and congressional leaders to discuss possible retaliatory measures against Iran if the Tehran government does not move toward resolving the 5-month-old crisis.

Sen. Bob Packwood, one of those who met with Carter, used the word "deadline" in talking about Carter's plans but would not say if the president had revealed exactly what he intended to do.

"Tomorrow is the deadline and tomorrow he will announce what he is going to do," the Oregon Republican said. "I think he has decided in his own mind that tomorrow is the deadline."

Sen. Jacob Javits, a New York Republican, said that "this is the moment of truth for us and our allies." However, he declined to label the development as an "ultimatum."

"As we all know," he said, "things in Iran don't move particularly on schedule."

The Powell statement and a flurry of activity associated with Iran, came on

the eve of the important Wisconsin Democratic primary where Carter is challenged by Sen. Edward M. Kennedy.

The White House spokesman cited reports that Bani-Sadr will make a public announcement today, presumably relating to the Revolutionary Council's decisions involving the captives.

In any event, the spokesman said, no new moves would be announced without the approval of revolutionary leader Ayatollah Ruhollah Khomeini.

The developments, following two secret messages sent by Carter to Bani-Sadr in recent days, were the strongest signals in weeks of an impending new turn in the confrontation.

Some reports, officially denied in Tehran, said the council decided by a 7-6 vote Sunday night to seek government custody of the hostages. Bani-Sadr said the council did make a decision on the crisis Sunday, but he gave no details.

The Moslem radicals, who have occupied the embassy since Nov. 4, balked earlier this month when the Revolutionary Council tried to take control of their American captives. At that time they sought a direct order from Khomeini for the transfer, but the ayatollah would not issue one.

Bani-Sadr, who appears eager to end the crisis, has made clear his impatience with the militants and their repeated defiance of Iranian authorities. He has denounced them as "dictators" and "government within a government."

The Foreign Ministry spokesman said the new steps being considered by Iranian authorities would reduce U.S.-Iran tensions but would not end the hostage crisis. He noted that Khomeini says the new Iranian Parliament, not expected to convene until late May or June, must decide the Americans' fate.

But U.S. officials believe transferring the hostages to the government's control would lessen the threat to their safety and facilitate negotiations.



Dance prance

By WAYNE KUBIC/Kernel Staff

Pat Robertson and Beth Kouris, right foreground, and Kathy Mink and Jeff Ayres, left background, participate as part of the UK Dancers in the Student

Center's Great Hall. This routine was one of several that the club put on during the performance.

Flag plaza to be finished by mid-April

By DAVID COOPER
Reporter

Although the Student Center expansion appears to be big project on campus, two University officials say they hope that the flag plaza now under construction will provide a much needed "focal point" for north campus.

"It's an outgrowth of the Fine Arts building," said Jack Blanton, vice president for business affairs, when describing the plaza. "It will enhance the aesthetics of the Fine Arts building and provide a focal point for the University. We hope it will be a good identifier for the school."

The plaza will be located directly across from Memorial Coliseum and intersected by the broad walk that extends from Euclid Avenue to the Funkhouser building.

Local architect James B. Evans designed the plaza, and according to Clifton Marshall, head of UK's design and construction division, its completion date is set for mid-April. The project was scheduled for completion by Feb. 1, but was held up due to bad weather.

The \$104,500 was appropriated for the concrete work, which is being done

by the Wings Co. Marshall said other work such as landscaping and electrical wiring will be done by University employees under the supervision of the Design and Construction Division. Cost estimates of these projects were not available.

After completion, the plaza will have a loading zone that will incorporate the day and night bus routes.

Four flags will surround the landscaped plaza. The U.S. and Kentucky flags will be among the four. The other two are still under consideration.

The recreational space, left after construction of the plaza and the new

parking lot that will accompany the Student Center expansion, is an area about the size of a football field.

Marshall produced plans showing the flag plaza occupying a corner of one end zone. This open area will be available for band practice as well as recreational activities.

However, Blanton said construction will eventually take place in this area, but not for a number of years.

Blanton said the plaza should not only increase campus beauty and provide a "focal point" for UK, but also serve a practical purpose for commuting students.

today

local

POLICE OFFICERS get their share of strange requests, but the management of a local motel had really bad news early Sunday. A full-grown female sheep was wandering about the Continental Inn.

"It had been in room 123," said Henry Davis, director of the humane society, who was contacted by police.

Davis said the ewe was cornered in a bathroom, "but it got out of there and we picked it up around the swimming pool area."

The animal was in good health yesterday and Davis urged its owner to claim it.

state

THE HOUSE SENATE concurred in the administration's version of a revised workmen's compensation, sending one of the major bills of the session to Gov. John Y. Brown Jr. for his signature.

By 57-38 after a two-hour debate, the House approved Amendment No. 4 passed by the Senate last Saturday in a similar marathon session.

The Brown measure, embodied in the amendment, puts an eight-year cap on permanent partial disability benefits—payments which management contends are the main reason employees in Kentucky pay among the highest premiums in the nation.

Under the current law, a number of injured workers in that category can receive benefits for life.

THE STATE SENATE refused yesterday to go along with a House suggestion that Kentucky's regulations on hazardous wastes be no more stringent than federal requirements.

The 19-18 vote came on a motion not to concur in a House amendment to Senate Bill 268.

As originally passed by the Senate, the bill repealed a Kentucky law that mandates the state's regulations be no more strict than those written by the federal government.

The House amendment negated the repeal and provided for the adoption of interim state regulations until the federal regulations are written.

nation

NEW YORK'S HUNDREDS of thousands of "straphangers" wondered what chaos the morning might bring as negotiations went down to the wire last night in an effort to head off the city's first transit strike in 14 years.

The people who climb aboard subways and buses 5.5 million times each day were trying to figure out how they might get to work as the midnight deadline approached for the strike by 35,000 transit workers.

The Long Island Rail Road, which boards 270,000 riders each day, also was involved in negotiations to avoid a strike at the same time.

A citywide transit shutdown was expected to cost the city \$140 million a day in various business losses, in addition to the loss of the 5.5 million 50-cent fares daily.

JESSE OWENS, the black track star whose four gold medals at the 1936 Olympics in Berlin shattered Adolf Hitler's dreams of Aryan superiority, died yesterday of lung cancer. He was 66.

"Perhaps no athlete better symbolized the human struggle against tyranny, poverty and racial bigotry" than Owens, President Carter said in a statement issued in Washington.

After the 1936 Games, Owens became the measure to which other athletes were compared. As an amateur, Owens set a total of 11 world records. It was four decades before the last of those marks was erased.

ROGER STAUBACH, harrang a last-minute change of heart, was expected to retire tomorrow after 11 years with the Dallas Cowboys in which he became the highest-rated passer in National Football League history.

Staubach's announcement was expected between 12 p.m. and 12:30 p.m. EST at Texas Stadium.

The 38-year-old Staubach, who has guided Dallas to two Super Bowl victories, won his fourth league passing title in 1979 when he almost personally carried the Cowboys to an 11-5 record and the Eastern Division championship of the National Football Conference.

PRESIDENT CARTER and his economic advisers know the credibility of their commitment to control

inflation is on the line in the revised 1981 budget unveiled yesterday.

They know that nothing they've done so far has invited public confidence that they are serious about inflation, and the budget provides one last chance before the November elections.

Carter's record on inflation may not be the dominant consideration for voters in either the primary or general elections, but polls said it is a factor.

His advisers admit there is a credibility problem. One key adviser, who did not want to be identified, said he frequently is asked by a distrustful public why Carter should be believed now when past promises to curb inflation have failed to produce results.

world

PRESIDENT LEONID I. BREZHNEV, looking fit in his first public appearance in four weeks, received his country's highest literary award yesterday for his memoirs. In an acceptance speech in which he seemed to stumble slightly, the aging leader said "the facts of recent times require us to keep our powder dry."

Top Soviet leaders attended the glittering, televised Kremlin ceremony marking the formal awarding of the Lenin Prize in literature.

Both Breznev, 73, and Soviet Premier Alexei N. Kosygin, 76, who also appeared at the ceremony, had prompted renewed speculation about their health last week when they failed to appear at the opening of the Parliament of the Russian Federation, largest of the 15 provinces making up the Soviet Union.

Breznev's speech dealt primarily with the Communist Party's mission to educate and inspire the mass, a mission he said had motivated his writings.

The Lenin literary prize is awarded by the Communist Party Central Committee and the Council of Ministers. Traditionally awarded to professional writers and poets, the prize never before had been given to a Soviet president. It is highly coveted by Soviet writers.

weather

THERE IS HOPE for our weather these days. Partly cloudy today with highs near 60s. Take advantage of it because it is going to get cloudier tonight with a chance of rain or thunderstorms tomorrow. The highs will again reach into the 60s.

Generic drugs

Proponents of them argue that less costs does not necessarily mean less quality

By TAMMY MORRIS
Reporter

Under Kentucky law, pharmacists are required to substitute an approved generic equivalent for a prescribed drug — unless the physician specifies no substitution or the consumer does not want the generic drug.

Although proponents of the law claim that it lowers prescription drug costs for consumers, some pharmacists still prefer the brand name drugs.

Some argue that the higher prices paid for brand name drugs is due to the need for the manufacturer to recover heavy research and development costs.

However, Bob Flashman, extension home management specialist with the UK College of Agriculture, points out that consumers actually pay more for advertising than research.

"You pay a premium when you buy brand name drugs," Flashman said. "The generic drug law offers substantial savings to consumers, especially the elderly who pay 25 percent of the nation's annual drug bill."

Flashman explained that an approved generic equivalent is one that Food and Drug Administration has identified as being "therapeutically equivalent."

To be regarded as therapeutically equivalent drug products must contain the same active ingredient, be identical in strength, dosage form, and

route of administration (taken by mouth or injected), be expected to release the same amount of drug into the body at the same rate and to effect the body in the same way. Drug products may differ in color, taste, tablet shape and packaging.

How much can a consumer save by buying a lower-priced generic product that FDA has approved as being therapeutically equivalent to higher-priced versions? One example is the common tranquilizer meprobamate in 200-milligram tablets.

Under brand names, the tranquilizer sells wholesale for \$7.50 per hundred, but a generic version is 94 cents per hundred. The most often prescribed painkiller sells as the wholesale level for twice the price under the brand name as under the generic name.

According to Flashman, consumers can further save drug expenses by asking their doctor to prescribe a drug in quantity if they'll be taking it for a long time. But, he said that it is important to check expiration dates on the drugs before buying in quantity.

Flashman also suggested comparison shopping either by phone or in person. The generic drug law only requires pharmacists to fill the prescription with the least expensive generic they have in stock.

"You'd be surprised to find out how

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KENTUCKY Kernel

editorials & comments

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LTI students deserve seat

The on-again, off-again amendment to place a senator on Student Government from Lexington Technical Institute must pass the senate soon. If the majority of SG senators agree that their constituency is made up of UK students, all arguments against adding an LTI seat are inconsequential.

LTI students pay activity fees, are subject to UK tuition hikes, reside in UK's residence halls and eat in UK cafeterias. Why the senators decide at one meeting that LTI students are UK students and at another decide LTI students are a breed apart simply reinforces student opinion of SG as inefficient, incapable and unresponsive to student needs.

The amendment is vital to the needs of those students attending LTI and those considering attending the Institute. The argument voiced by some people, that students who attend a UK community college are not UK students, does not hold water.

Are some SG senators playing elitist games? Do they consider themselves better than students at community colleges? Or, are they worried that there may be students attending LTI who could hoist them out of

their uncontested seats with proposals of legitimate, realistic legislation?

Especially because it was defeated by only one vote at the March 25 meeting, the amendment warrants swift reconsideration at the senate's meeting tonight. "Technical problems" and "ambiguities" were a major cause of the amendment's defeat at the last meetings — surely those minor problems can be overcome to give an important group of UK students a seat in Student Government.

The time has come to recognize a group of students left out in the cold in the past. Extending a seat on Student Government to community college students does not mean all community colleges will even want to participate.

However, denying them their right to participate in UK's Student Government is denying them a fundamental right to participate in government.

The United States has a democratic government and all Americans are represented in Congress. Does UK have a democratic government? LTI students deserve a seat on UK's Student Government.

Maybe student government by lottery is just what we deserve

By JAMES GRIFFIN

It is time we started choosing our student government by lottery. A lottery may be too risky to decide important issues, such as allocation of basketball tickets, but it couldn't hurt to experiment with the idea of randomly picking our student leaders.

Nothing attracts people more than chance. An ordinary game played by youths becomes a mass culture of adult fanatics when there is risk involved. Money does not have to be included, the idea that the outcome is unknown attracts a crowd by itself. Basketball, horse races, dog fights, bingo, and, yes, politics.

If we knew what was going to happen in the national presidential primaries, we would not pay much attention to them. Every so often a relative unknown emerges to capture the public eye and maybe the nomination. Wendell Wilkie, Theodore Roosevelt, Jimmy Carter, and now John Anderson; all serve as reminders that anyone can win on any given weekend, the same concept underpinning organized sports.

Kentucky students know their student government will not change much. Few take interest in the campaigns, support a candidate or turn out to vote. Most important, the election period is too short, and is interrupted by spring break. This stifles meaningful dialogue and presents a great obstacle to newcomers seeking name recognition, giving incumbents a massive advantage. It's tough to throw the rascals out when you barely have enough time to figure out who you're throwing in, so the winner this year will reflect the same narrow interests that elected the winner last year.

Chance is obviously the lifeblood of democracy and capitalism. Anyone can rise to the top, but not everyone. The best start climbing and hope to be chosen by the people. Unfortunately,

UK students have become so disinterested in government that the vast majority have chosen not to choose at all, and the candidates climbing for the top are neither the best nor the brightest.

When the people are no longer interested in choosing, choice should be withdrawn. Selecting students from the registrar's lists would probably produce a better student government than we currently have. We'd get more average students with concrete concerns and solid, practical ideas. Those who run for office now represent narrow support and have pipe dreams for ideas.

griffin

Lots of details would have to be worked out, of course. We could have the Statistics department choose students at random to compose the new government. The students could decline, but incentives could be offered for participation, such as financial aid or class credit. The members would then elect their own leaders, those who lead them best, and get down to business.

Our present student government relies on organized interest groups to voice student concerns. It is unrealistic to expect all student interests to be well organized on a year-round basis. The result is that many problems remain unaddressed at election time.

For example, earlier this year, students rallied to oppose the new basketball ticket distribution plan. A group was formed that received plenty of media and UK fan attention. When election time rolls around, however, no one is organized enough to make basketball tickets an issue in the campaign.

I talked with Brad Sturgeon, the front-runner in the race for president,

He said he wasn't totally opposed to the idea of a lottery for basketball tickets. This issue was mighty important to everyone only weeks ago, but the leading candidate does not care.

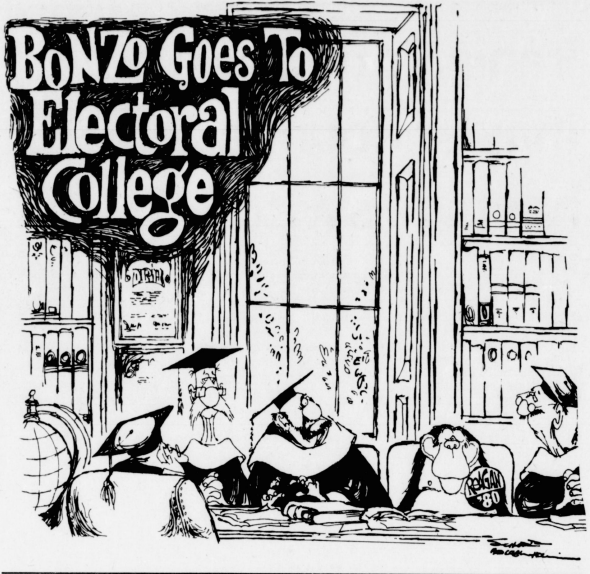
Student organizations come and go, but their interests need to be represented whether they are an effective lobby or not. We are students, above all else, and we cannot be expected to spend all our time fighting for or against specific causes. The only really influential groups are the well organized fraternities and sororities, hardly representative of the university as a whole. It is not their fault they determine the election year after year, it is the rest of ours.

A lottery may not seem to be the ideal way to choose a student government, but for now it is the best path for the University of Kentucky.

In the future, after we've all graduated, a crop of students will come along who will want the right to vote for student government. They may have to demonstrate in front of the administration building to get it, and once they win it, they'll use it.

But tomorrow will be a different story. This campus will concede the election to a new student government that may not represent us. We deserve it.

James Griffin is a Speech Junior. His column appears every Tuesday.



Letters to the Editor

Intelligent choice

There are some people who would like to change student government. To improve its credibility and communication with the students and to represent more effectively the student body are their goals. These are the same people who published an informative brochure enabling students to make an intelligent decision in choosing their representatives. Here is a closer look.

Mark Rock, as a sophomore is serving his second year in SG. This experience is two-fold: knowledge of the system and knowledge of the problems. Currently, Mark has been pushing to obtain expanded visitation hours at dorms. I need not remind you what a long road university bureaucracy can be. Nevertheless, he is willing to travel to its end to reach that goal. Mark's willingness to work hard will add much toward establishing a credi-

ble student government.

Tom Uram. In a word, dedication. Let me tell you a story. Last year Tom ran on a ticket along with 10 other people. It was his duty to print the signs, work at the polls and to put up the signs. No one worked harder than Tom. However, of the ten, he was the only one not elected. Disappointed? Discouraged? Not so, he decided to get involved in the PR committee, where he worked harder than ever. Eventually Tom was appointed liaison committee chairman to increase communication. His dedication and concern for improved communication will aid in making SG more viable. It is often heard, "A good leader is first a good follower."

Alexandra Dallas is an Accounting major on the Dean's List. Despite the bad taste that SG leaves in most people's mouths, and despite this being her first plunge into politics, Alexandra is still determined to become a student senator. You must ask yourself, "What motivates her?" She knows the problems facing freshmen. She knows the problems women face. She knows the problems dorm life presents. Perhaps what motivates her is just a little bit more than one line on a resume. Maybe, just maybe, she cares, maybe she feels some changes can be made and that she can help make them. There is a saying that goes "Success is simply finding a need and filling it." (Robert H. Schuller)

Make an intelligent choice, but more importantly make a choice. There are changes to be made. Let's make them now. Be heard. Vote.

Kenneth C. Wilkins
B & E sophomore

No invasion

Stephen Wohl, in his article appearing on March 27, states, "In... Guatemala... massive physical battle by the local citizenry against the entering U.S. soldiers was horribly plain to see." As a Guatemalan-American, I feel it necessary to clarify, if only for the record, that there has never been an invasion of Guatemala by U.S. soldiers, and much less, "massive physical battle by the local citizenry."

However, the CIA did help organize local citizens in the coup d'etat that overthrew the first Communist regime in the Western hemisphere, which was perhaps the most brutal and repressive one we've ever had. Today this event is still recalled as "La Liberacion" — the liberation.

Since Mr. Wohl is grossly misinformed about Guatemala (and most likely about everything else he describes, as well), I would like to suggest

he heed his own advice, "A judge should seek out the full story from both sides before rendering a righteous judgment," and simply refrain from judgment until he is better informed.

Finally, from Mr. Wohl's description of the Soviet Union, I believe he would much prefer living there. Here, unlike the situation faced by Mr. Wohl's comrades, there are no emigration restrictions. Then after a few years in the Soviet Union enjoying the blessings bestowed upon Soviet citizens and "seeing the evidence," he might return to pass "righteous judgment," — if he's allowed an exit visa.

Wayne Parrott
Agronomy Junior

SG real power

Student Government has long seemed to be a private joke around campus: nobody knows much about it and even fewer seem to care.

There are those who claim that the upcoming elections are little more than a decadent tribute to the myth of student power in a major state university.

Well Virginia, those who claim student government elections to be decadent are wrong: decadence is a term like masturbation — it's always handy. Student Government is a real power on campus and the upcoming elections are more than a joke. They're a choice between dealing with student problems — or ignoring them.

As the moderator of the recent Student Government TV show (on WLEX-TV), I discovered that not only do some people in student government care about what's going to students, but some even give a damn about dealing with those problems. Last Saturday's TV show dealing with landlord-tenant problems (especially where students are the tenants) is an example of what can be done.

Student Government's presidential contender Brad Sturgeon not only proposes significant and salient alternatives to student problems with landlords, but in addition, he is the only candidate to even deal with the rental housing problem. He has proposed evaluations be made of landlords and rental properties in the UK student ghetto and furthermore, that those evaluations be made available to students.

Sturgeon appears to be a team player attuned to the needs and problems facing students in the 1980's. I urge students to vote for awareness and ability: Brad Sturgeon is the only candidate who is dealing with student problems in his platform, and he

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Letters policy

The Kentucky Kernel welcomes all contributions from the UK community for publication on the editorial and opinion pages.

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

Contributions should be delivered to Room 114 Journalism, University of Kentucky, Lexington, Ky. 40506.

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



DIVERSIONS

Over-powering sound is lone flaw in superb Ronstadt concert

By THOMAS CLARK
Entertainment Editor

Linda Ronstadt is something of an enigma in the modern music world. She is a vocalist, period. She neither accompanies herself on another instrument nor writes any of the songs she performs. On stage, she stands naked — to rise or fall on her merits as a vocalist.

Notice the word "another" in the preceding paragraph. Ronstadt's voice undoubtedly qualifies as an instrument. With it she can belt out hard core rock-

and-roll, moan sultry ballads or wail through up-tempo blues, all without sacrificing quality. She is probably the most versatile female vocalist recording today.

Last night at Rupp Arena, Ronstadt performed flawlessly in a 21-song concert, demonstrating her versatility with tunes such as "Mad Love," "I Can't Help It" and "Look Out For My Love." The lone flaw in the night's display was the result of excellence in another area, her back-up band.

Touring with an all-star band that, excluding the

Eagles, was perhaps the finest to play Rupp Arena in recent months, the tremendous wall of sound threatened many times to bury the Ronstadt vocals. Only when she shifted into over-drive and wailed through the tunes was she able to be clearly heard.

It was a shame that the people working the sound board didn't compensate for the sound, for it would have made for a truly memorable show. Backed up by Dan Dugmore on guitar, Bob Glaub's bass, Russ Kunkel on drums, Bill Payne (formerly of Little Feat)

on keyboards and Danny Kortchmar on lead guitar, Ronstadt's performances took on a tightness and excellence that is all too rare on the concert circuit.

The show was further brightened by her producer Peter Asher, Kenny Edwards (Karla Bonoff's producer) and Wendy Waldman singing backing vocals. In all, it was a touring Blue Book of Southern California's finest musicians.

Ronstadt opened strong with three New Wave tunes from *Mad Love*, her latest album; the title track and "Cost of

Love" by Mark Goldenberg of the Cretones and "Party Girl" by Elvis Costello. These aptly demonstrated her rock and ballad abilities, and she then jumped to a third realm of music — the country pieces which have made her a popular cross-over artist.

It was in this section of the concert, and the following Neil Young tune "Look Out For My Love," where Ronstadt's vocals suffered most. As she tried to weave the delicate melodies through the chorus of instruments, many words were lost while others were reduced to

only a syllable here and there. She finally broke out in "Blue Bayou," which was ever more tender than the original (another rarity on the concert tour). Ronstadt is at her best with these types of ballads, as she demonstrated again with J.D. Souther's "Faultless Love" and the 15-year-old moaner "Hurts So Bad," which she resurrected with a vengeance.

The first half of the concert was topped off with her own golden oldie, "Silver Threads and Golden Needles." "Dropped from the act in recent years because "it was starting to get old and cranky," the song unbrought the 18,000-plus crowd to its feet.

Ronstadt retired to backstage as she turned the spotlight over to Waldman for a song, returning to sing back-up vocals on a second before beginning her four-song grand finale.

The quartet including some of her most popular work ("Poor, Poor Pitiful Me," "You're No Good," "Living In The U.S.A." and the current hit "How Do I Make You") and showcased not only her own talents but those of the bands.

"You're No Good" was an incredible tour-de-force. Working in tight form, Ronstadt and the band spun through the verses, working off the final refrain into a Glaub bass solo. Payne's electric keyboards bridged into a superb Kortchmar solo and finally

into a Dugmore-Kortchmar duel, before the full company flipped into a reprise of "You're No Good."

The electric atmosphere moved easily into "Living in the U.S.A.," fueled by the powerful solos by Kortchmar. Generally regarded as one of the best session men in California, the guitarist's own band also provided the show's opening act.

Pushing his debut album *Innuendo*, Kortchmar, working with another guitarist, a bass and percussionist, was undistinguished. Playing a New Wave style of music with a pulsating beat, his guitar work was generally restricted to a few unimpressive mid-song licks. In contrast, his work during Ronstadt's program was tremendous.

Ronstadt closed the show with two encores, "Heat Wave" and "Desperado." The latter, accompanied solely by Payne on a grand piano, was a beautiful rendition of the Eagles' old hit. Ronstadt wailed through the tune with a moving, tender grace, which, in its own way, was more beautiful than any of the previous material.

Linda Ronstadt is a marvelous performer who seemed honestly embarrassed by the long standing ovations she received. In that way too, she is an enigma. Her style, her voice and her broad range of material make her endlessly enjoyable — a quality that puts her head and shoulders above most of her counterparts.



Singer Linda Ronstadt (above) enjoys the reaction to one of her songs during last night's Rupp Arena concert. At right, the front-line troops of the 18,000-plus audience littered the stage with roses as Ronstadt charmed them with a versatile set of music.



Photos by GARY LANDERS/Kernel Staff

Look at this week's movies

By S.T. ROBINSON
Assistant Entertainment Editor

IF YOU ONLY GO to one movie this week, make it Milos Forman's *Hair*, the 1979 adaptation of the infamous stage musical, next weekend at the Kentucky. Showcasing what has to be Treat William's best performance to date, this film retains as much of the color and energy of the controversial play as any film possibly could. At first impression it's a little weird, but ultimately a work of art. It is the first really good memory of the Sixties to reach the theater.

COMPLIMENTING *Hair* is another Sixties film, this one made a decade earlier, in the Sixties. Dennis Hopper's *Easy Rider* (1969), featuring Peter

Fonda — in one of his few intelligent roles — as a biker searching for America and not finding it.

ALSO AT THE KENTUCKY this week: Rainer Werner Fassbinder's *The Marriage of Maria Braun*, applauded by critics as one of 1978's best. The Kentucky's lesser films this week are Neil Young's *Rust Never Sleeps*, the dullest concert film ever committed to celluloid, and Richard (Help!, *Batman*) Lester's *Cuba*, last year's overblown, under-performed depiction of that nation's revolution.

AT THE STUDENT CENTER this week: *Oh, What a Lovely War* (1969) with Laurence Olivier and Vanessa Redgrave, a "savagely witty satire"

of the war-to-end-all-wars. Richard Chamberlain follows in *The Last Wave* (1978), a modern classic by Peter Weir about a lawyer defending five aborigines accused of ritual murder. Woody Allen's *Manhattan*, probably his deepest, most sensitive film to date, finishes the series of his past films on the weekend.

AROUND TOWN, the best movies are *Being There* (Crossroads), *Manhattan* (Student Center), *All That Jazz* (Southpark) and *Hair* (Kentucky). If you've seen all of the above, other good films are Francis Ford Coppola's *The Black Stallion* (SP), *Coal Miner's Daughter* (Fayette, Northpark) and *Chapter Two* (NP, SP). The really rotten films are *The Fog* and *Rust Never Sleeps*.

Entertainment notes

Richard Chase, noted teller of folktales from North Carolina and Loyal Jones, director of Appalachian Studies at Berea College, will tell their Appalachian folktales Thursday at 8 p. m., 206 Student Center. Their appearance is in conjunction with an "Appalachian Book Fair" sponsored by the Appalachian Mobile Bookstore of the Council of the Southern Mountains and the Appalachian Center of the University of Kentucky, which will also be held on the 3rd from 10 a. m. to 5 p. m. on the Student Center patio. For more information contact Anne Campbell, 258-2651.

Student subscriptions for Actor's Theatre of Louisville's 1980/81 season are now on sale at the ATL Subscription Office. The student rate will be \$16 for all seven of ATL's main stage productions, a fraction of the cost of individual tickets.

Productions under consideration for next year's season include *Cyrano De Bergerac*, which will feature the largest cast in ATL's history in "the greatest theatrical romance ever

written." *Diamond Studs* presents the story of the James Gang, set to the music of Jim Wann, composer of last year's acclaimed *Gold Dust*. Agatha Christie's *Black Coffee* also highlights next year's season, presenting the famous detective Hercule Poirot in another spine-tingling thriller. It's Agatha in top form.

For further information call the ATL Subscription Office, (502) 585-3327.

Pete Fountain's New Orleans Jazz Concert leaves its famous Bourbon Street Club in the New Orleans Hilton Hotel for a return engagement at the Regional Arts Center. A full house cheered as the great clarinetist and his seven-member band blew out their New Orleans Jazz in one of the most memorable concerts in the Center's inaugural year Subscription Series. Six years later, Pete Fountain is the first artist invited to return for a Subscription Series engagement.

Tickets for this performance, to be held on Thursday, April 3 at 8 p. m. are \$12, on sale at the Regional Arts Center box office. For information call (606) 236-4692.

VOTE

APRIL 2nd & 3rd in the Student Government Elections

GO TO WHERE?

The Student Center Board Travel Committee (SCBTC) would like to know where YOU would like to travel and when. If you are interested in traveling with us, please take the time to fill out this questionnaire. Please number in order of preference. (1,2,3,4,5,6)

I. Prime Objective

- Sun and Beach
- Night and Social Life
- Cultural Experience
- Sports: skiing, climbing, tennis, rafting, etc.

II. What can you afford?

- less than \$100
- \$100-\$250
- \$250-\$500
- \$500 +

III. Specific areas—major trips

- Colorado—skiing
- Florida—party
- Caribbean Cruise (will be over \$500)
- little known island—quiet
- other—

IV. Specific areas—weekend trips

- white-water rafting—West Virginia
- camping—Natural Bridge, Red River Gorge
- canoeing
- skiing—Snowshoe, WV
- spelunking—Cave City area
- culture—Cincinnati
- other—

Please fill out and mail to: Student Center Board Travel Committee, 203 Student Center, UK, Lexington, KY 40506, or drop it by the Center, room 203 in the Student Center.

If you would like to help organize these trips and more, and would like to be involved, please drop by the SCBTC Travel Center and fill out an application for membership on the Travel Committee. We need ambitious and industrious workers!

We need your ideas and opinions too! We have a more detailed questionnaire in the Center. Your assistance by completing this questionnaire at your convenience would be greatly appreciated. It is available in the Center and we will mail it to you at your request.

The Travel Center is available to all students, faculty, staff, and friends as a source of information and assistance in travel. Please take advantage of us! Thanks!



Generic drugs

They may differ in color, shape, taste and packaging but generic drugs are the same as brand name drugs

Continued from page 1
much drugs vary in cost from store to store," Flashman said. "And if you're over 65 years of age, ask about special discounts to the elderly."

Despite the potential cost-saving benefits, some pharmacists still prefer the brand name drugs. R. David Cobb, associate professor of pharmacy at UK, explained the differences between brand name and generic drugs.

A company that manufactures a new drug gives it a brand or trade name. This brand name specifies the formulation and manufacturer of the generic product. Most consumers recognize a drug by its brand name because it is easier to pronounce.

The original developer of a drug has exclusive patent rights for a 17-year period, beginning with the initial research and development of the drug. Patent laws, by protecting the developer's exclusive right to sell the drug for a specified time, effectively reimburse the manufacturer for research and development costs.

During this period, no other manufacturer can produce the drug. However, when the patent rights expire, other manufacturers are allowed to produce the trademarked drug. Chemically, these drugs are the same as the trademarked drug and are known as generic equivalents.

Cobb points out that companies that duplicate the original formulation have no need to recover heavy initial research and development costs so their prices are usually

lower than that of the original developer's for the drug.

"Although laws that permit substitution of generic equivalents can mean lower consumer drug prices, they can also mean a loss of quality in a drug," Cobb said.

For a patented drug to get on the market, he explains, the FDA must approve the process by which the drug is manufactured as well as the ingredients and amounts.

When a generic drug company begins to manufacture a drug with an expired patent, it too must meet certain standards set by the FDA; however, the entire manufacturing process is not approved as it was for the patented drug.

The FDA standards apply only to the active ingredients used, because the other ingredients and process used in manufacturing the patented drug are trade secrets and not subject to patent laws.

This is where a problem can crop up. "For example, if too much binder, an agent which holds the ingredients together, is used in a generic drug, the drug will not disintegrate and will pass through the body," Cobb said.

However, Flashman notes that there is no scientific evidence that proves generic drugs are inferior to brand name drugs.

But there are other reasons why Cobb prefers the brand name drugs. He points out that the major drug manufacturers spend large sums of money each year on quality control. They must do this in order to uphold their reputation of pro-

ducing safe and effective drugs.

He also notes that the generic drug companies have more recalls than the manufacturers. One professor at Purdue University has concluded from research he recently conducted that the chance for a recall of a generic drug compared to a brand name drug is 7 to 1.

As far as the actual cost difference, Cobb said that this has been overemphasized. "The generic drug law has in itself narrowed cost differences by forcing the major drug companies to bring down price due to competition. This in itself has saved consumers millions of dollars," he added.

In most cases, it doesn't make a difference as to whether you take a brand name or a generic drug. Because consumers have no way of knowing which drug to take in any given instance, their best bet, Cobb said, is to talk to the pharmacist.

Cobb noted that there is a tendency for doctors to prescribe brand names. The reason is that it is easier and quicker. For example, Librium has a chemical name only intelligible to chemists. The generic name is chlordiazepoxide hydrochloride. Librium is a trade name. It's easy to see why a doctor would prefer a trade name such as Librium to the generic name.

Flashman agreed with Cobb and recommended that consumers talk to their pharmacist if they have questions about a generic drug. A pharmacist, not your physician, is the most logical person because of his training to answer your questions.



By WAYNE KUBIC/Kernel Staff

Touchdown?

Pat Robertson, foreground, and Beth Kouris, background, both members of the UK Dancers gracefully exhibit their dancing technique during a performance in the Student Center's Great Hall.

campus crime

MON. MARCH 24 — Sixty-five dollars was reported stolen from a Holmes Hall dorm room.

TUE. MARCH 25 — Two staff members reported the theft of calculators from their offices in the Agriculture Science Building North. Also, another staff member reported the theft of \$125 in cash from a room in Kinkead Hall.

WED. MARCH 26 — From a Pence Hall office, a \$65 television was taken. Also, a student reported the theft of a wheel and tire from his 1975 Chevy Camaro parked in Cooperstown. A tape recorder, valued at \$400, was stolen from a dorm room in Kirwan III.

THU. MARCH 27 — A car parked in the Taylor Education parking lot had its wing window broken. Also, a \$40 battery was damaged as thieves were unable to remove it from a car parked in Parking Structure Two, across from K-Lair grill.

FRI. MARCH 28 — Two bikes were reported stolen, one from the Blanding Tower area and another from the Greg Page Stadium View Apartments. Also, three autos were vandalized: a car parked in Parking Structure Two had its wing window broken; a front passenger window of a car parked on Library Drive was shattered; and a windshield was broken on a car parked in the Alpha Tau Omega parking lot. A woman reported the theft of \$290 worth of cash and belongings from a seventh floor waiting room at the UK Medical Center. Police arrested a UK student for driving under the influence of alcohol and failed to maintain insurance.

SAT. MARCH 29 — A UK coed reported that she was assaulted while getting into her car parked on Complex Drive. Two UK students and a UK professor were arrested, in three separate incidents, for driving under the influence of alcohol. Police also arrested a man on the charge of emergency detention, following an incident at Shawneetown, and an unemployed male for public intoxication.

SUN. MARCH 30 — A nurse reported \$350 in clothes were taken at the UK Medical Center. Also at the Medical Center, a patient reported that \$47 dollars was taken from her room. Police arrested four individuals, two of whom are UK students, following an early morning chase, on a total of 10 charges. Also, a UK student was arrested for driving under the influence and a Lexington man was arrested for driving without an operator's license and for driving under the influence.

Rates

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

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

258-4646

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

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

classifieds

for sale

1975 JENSEN HEALEY-classic sports car bought new in 1976-18,000 miles - \$5500 - 258-1919. 2747
COUCH, CHEST, RANGE, Refrigerator, Trombone, Typewriter, Stereo, Dinette. 233-4225. 31A4
YAMAHA 45 WATT AMP & TUNER-2 acclab. 4 way speakers, Hitachi tubular 4 months old. Cost \$1000 list \$1200 taxes. 233-3827. 3A4
OBX COMMERCIAL FUSSBALL TABLE-great to put in a Fraternity, perfect condition. \$450. 233-3367. 1A4
MAY CPA CANDIDATE-full time size set bargain price. 252-4005. 31A4
12 X 65 TRAILER-furnished completely, carpeted washer dryer, 3 bedrooms, 6 miles from campus. May occupancy \$800. 242-3904. 258-1299. 28A3

\$ CASH \$ PAID FOR USED LP's and TAPES
CUT CORNER RECORDS
NEW LOCATION
395 S. LIMESTONE
NEXT TO GOLD STAR CHILI
253-0134

SPEAKERS FOR SALE-a set of four loud speakers. Call Mike for information 277-1470 after five. 1A3
SCHWIMM COLLEGIATE 23'-excellent condition, very reasonable. 277-4652 or 886-3222. 31A2
RACKET DONNA "GRAPHITE" Wood-4 1/2" AM, Gut 58 lbs, hardly used. \$100. NFW. 860-228-4474. 31A2
DELUXE 10-SPEED IMPORTED CITROEN-Many accessories including rack, used once, retail \$225, sell \$180. 258-4474. 31A2
OLD UPRIGHT PIANO-Good condition \$300 delivered. 606-624-1096. 31A2
W/FRIDGE-excellent condition, 6 cylinder, vinyl roof, \$1700. call 251-2345. 27A1

for rent

TWO STORY BRICK-2 blocks campus 3/4 double, 2 full baths, living room with fireplace, 2 car garage reduced to 375/month. Lease deposit. No dogs. 258-7030. 28A25
ATTENTION UK STUDENTS-now renting for summer and/or fall Spring terms efficiency 123.84 bedrooms, apt. Utilities paid, lease deposit 277-2341. 28A17

NEAR UK SUBLEASE FOR SUMMER

Nice 2 BR furn apt. 255-1500. 27A2

SLEEPING ROOMS RENTED-by the month UK area. All utilities pd. Call after 5PM. 278-2828. 31A4

NEAR UK-1 bedroom apt furnished no pets, no children. 225-7278. 25A4

WALK TO UK-3 room apartment, 278-2828. Call after 5PM. 278-2828. 25A-5345 before 6PM after 6PM 255-4048. 31A4

FURNISHED 1 & 2 BEDROOM ROOMMATES-Utilities paid, deposit 233-4205. 31A4

help wanted

SUMMER EMPLOYMENT-The Courier Journal has openings for summer employment. Flexible schedule. Call American Marketing 24 Hours 277-8366. 1A7

PARTTIME HELP-Days Evenings Weekends. Flexible schedule. Call American Marketing 24 Hours 277-8366. 1A7

SEEKING SUPERVISORS, SALES REPRESENTATIVES AND BRANCH MGR.-willing to relocate. If you want a bright future with a rapidly growing firm and don't mind hard work or getting dirty, interview with MPC Inc. on April 3 at the Placement Center. 31A2

PARTTIME/FULLTIME-we need someone to work parttime afternoons and Saturdays now and begin fulltime in early May. New Way Book Shop 123 W. Main St. 1A3

A NATIONAL COMPANY BASED IN LEXINGTON-is seeking Production and Office staff members for fulltime, parttime, or fulltime employment. Parttime positions this spring can turn into fulltime summer employment. Apply at Athletic American, 2570 Palumbo Dr. White brick building, Red Roof. It's just 810 miles off campus. 27A2

APRIL FOOLS PARTY AT PIER 99
Tuesday, April 1
9 p.m.
\$1 Admission
All drinks 99¢
Sponsored by the pledge classes of Kappa Sigma-Sigma 60



BLUESGAS SECRETARIAL-This typing specialist - Speedy Service 255-2425. 31A30
TRAINING WANTED-Mrs. M.E. Buchanan 649 Bell Lane 277-4854. 31A30
TRAINING WANTED-Low rates fast service accurate. Jan 277-3582. 31A30
SKYDIVING INSTRUCTION-Train and jump same day 254-2075 days. 873-4140 nights. 31A30

BABYSITTER NEEDED

Young infant three four blocks daytime. 277-9537. 31A2

roommate wanted

FEMALE ROOMMATE WANTED-share 2 bedroom duplex "X" utilities 278-7269. 1A7

FEMALE ROOMMATE TO SHARE-large apartment Grad. student preferred. Call 258-3188 using 31A3

ROOMMATE NEEDED-near bedroom apartment near campus \$100 plus utilities 255-2250. 1A3

FEMALE-Share house in Tates Creek area. Call Doris 266-2812. 31A2

FEMALE ROOMMATE IN COOPERSTOWN to share one bedroom \$80 plus all utilities. 259-0305. 31A1

HOUSEMATE NEEDED-near campus \$75 plus utilities. 253-1648. 28A1

lost & found

FINDER OF BROWN WALLET-lost between Kirwan II and Haggis, please turn into Kirwan II Desk. No questions asked. 1A2

FOUND-Envelope marked Texas Alpha on Rose St. Call 268-1260. 1A2

FOUND-Calculator found Thursday. You identify it. 258-2212. Tim. 31A1

LOST-Reward "Allie" male springer liver & white 254-4083 near High Maxwell & Rose. 12A1

services

TRAINING-Experienced. Theses, dissertations, term papers. IBM Selectric. Marcia 272-5816. 2A43

RESUMES-Reports, edited -types -type set -printed. We can provide originals or printed copy in any number desired. Call Word Processing & Secretarial 278-4613 or 277-3112. 1A11

MAX & ERMA'S
Tonics, and every Tuesday Night
After 9 p.m., college students with I.D. drink for half price at the bar!



THE CARE PACKAGE-cars about \$5. Vote Anne Coffey, Suzie Antonic, Bert Rowe, Debbie Earley and James Berard Senators at Large, April 2nd. 3rd. 1A3
HILLEL PASSOVER SEDER-Sunday April 6PM Temple Adath Israel 124 N. Ashland Ave. \$3.75 covers service & meal. Reservations by Thursday call 266-2511, 254-0929. 258-5303. 1A3
BILLY THE WET WONG CONTESTANT-is the button your "hang" outfit-pleased with the show. 31A2
THE LEXINGTON COMMITTEE AGAINST REGISTRATION-and the Dept. meet April 1, Tue. at PPM Room 205C. 28A1
AMT PEANUT-Congratulations its a nephew! The Bear. 1A1
TUTOR-needed for Chemistry 107, call 272-1026. 1A1

FAST EXPERIENCED TYPING-IBM Selectric. Theses, Dissertations, Term Papers. Cathy 272-5883. 1A11

EXPERIENCED AND PROFESSIONAL-Typing. Nancy Jones 299-6447. 31A30

TYING WANTED-Fast, reasonable, accurate, guaranteed service. Dorie LaDow 273-2149. 31A30

STUDY GROUP-Awards Banquet and Initiation 6:00 Tuesday at the Laredo House. All members must attend. 1A1

JANE AND ROBBIE-friends in need are friends indeed. Thariss. B.J.W. 1A1

KIRWIN TOWER 3RD-Good party! Thanks for a great time! Mick and Paula. 1A1

KAS-wishing you success in Phi-Rho-Mania. Love, your coaches Marcia and Susan. 1A1

SIGMA PI SMALLWOOD-Nobody could "whip" you at being big brother! Love Mary. 1A1

SIGMA PI KIRCHHOFF-You're the greatest big brother! Love, Lisa. 1A1

SUSI's love you, bright eyes, lets elope. John. 1A1

ANN COFFEY-for Senator-at-large. Vote. 31A3F

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PERSONALS

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ANN COFFEY-for Senator-at-large. Vote. 31A3F

MEMOS

CPA REVIEW COURSE SEMINAR-Wednesday, April 2, CB 102 2PM. 1A2

UK YOUNG DEMOCRATS-will have a meeting tonight, 7:30PM, Rm 116, Student Center. New members welcome! 1A1

A E RHO-Organizational meeting for Alpha Epsilon Rho TODAY at 8PM in McVey 327. All interested Telecom students are urged to attend! 1A1

BETA ALPHA PSI SKATING PARTY TONIGHT-7-10, Eastland Skating Rink. 1A1

PSUAC MEETING-Tuesday 4/1, 3:30PM. Important! All members please attend. 31A1

UK OUTDOOR CLUB MEETING-Plan 4:8 wilderness day hike 4:11-13 Cumberland Gap Trip-Stop by West 7:30 PM Seaton Ctr. Rm. 123. 31A1

UK FOLK DANCERS-meet every Tuesday night at 7:30PM in room 175 PharmChemics. Come dance or come watch, we always have fun. 31A1

FRENCH S.A.C.-next "Bastard" will be Tuesday, 1 April, from 3:45 - 5:00. Chez O'Keefe's, Venez pour parler un peu. A. Biondo. 31A1

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FRENCH S.A.C.-next "Bastard" will be Tuesday, 1 April, from 3:45 -

sports

Looking for bench strength

Yow-Nance proud of Lady Kat's season

By BRIAN RICKERD
Assistant Sports Editor

After three years of anticipation (since Coach Debbie Yow-Nance took over at UK in 1976) the Lady Kat basketball team established itself as a consistent Top Twenty force this past season.

Yow-Nance's team compiled a 24-5 record overall and finished the regular season ranked 11th nationally and 14th after the AIAW national tournament. In the process the Lady Kats practically re-wrote the record books at Kentucky and things look even brighter next year when the majority of the team returns. UK loses only two players, Linda Edelman and Debra Oden, to graduation.

In a recent interview, Yow-Nance, whose contract was recently extended through the 1980-81 season, spoke about the past season and the future of the Lady Kat program.

Q: Has this past season provided you with one of your proudest feelings in your coaching career?

Yow-Nance: People will look at it that way, but those that followed us from the beginning realize that the 76-77 and 77-78 seasons were both excellent years, too. Those were landmark years because we were ranked for the first time ever in the Top Twenty. But we had so few people who knew about us that even though we did that well that early, the year that people are going to remember is going to be this past season. We broke nine school records I think.

Q: Why suddenly the great recruiting year? Was it because it took that long for Title IX to boost the program?

Yow-Nance: Well, you know Lori (Edgington), PJ (Patty Jo Hedges), Lea (Wise) and Sharon (Garland) were all in-state players and Title IX simply enabled them to have the opportunity to play basketball at a younger age, which in turn meant that as college freshmen, they were the most talented freshmen class we ever had.

Q: As talented as your freshmen were, what's left for them to learn?

Yow-Nance: Are you kidding? We're not even close to where we want to be. We don't want to stay 11th in the nation and lose in the first round of the regional tournament. Obviously that is the best we've ever done, but we don't want to stop there. We've got a long way to go. There are the Tennessees, South Carolinas, Old Dominions, N.C. States — there are lots of those people to try to beat. They are doing something better than we're doing. We've got lots of areas to improve on and they (the Lady Kat players) know that.

Q: It appears that those programs you mentioned just got off to an earlier start than you did.

Yow-Nance: Their programs were emphasized possibly a little bit sooner than Kentucky's, but we've made great strides in those four years. We're playing catch-up and it's tough, it really is, but we can do it.

Q: Did you see that much potential in your team before the first game?

Yow-Nance: I knew how they played in practice but I didn't know how much game

slippage we would suffer, and we didn't suffer much. They adjusted well and played better poise-wise as the year went on.

Q: Do you think this is the first step in a possible domination of the state by your team and perhaps Louisville?

Yow-Nance: I hope so, but I don't like to talk about things like that because I think it is bad to say that we plan on dominating the state. I am just not geared that way because I have been through it on both ends. I've had one great year, two good years, and a bad year in state competition and I know how quickly things can become confused no matter how talented you are.

I take things a game at a time — I can't survive it any other way. I perform better coaching-wise if I take them one at a time. Like I look on the schedule and see who our first opponent is next year and then I'm just geared to playing them and what we need to do to win. I don't think ahead very much at all.

Q: Getting outside the Lady Kats for a moment, you said earlier in the season that you couldn't see the establishment of a conference system in the AIAW (such as exists in the men's college game) but if the women's game keeps growing and more teams get revenue to pay for more travel, why wouldn't the AIAW opt for a conference system?

Yow-Nance: Like the SEC? Well, they can't go for that system because it does not belong to them. The SEC is not an AIAW sanctioned organization — it is NCAA sanctioned. Q: Yes, but couldn't you make up a conference of teams, for example, from Kentucky and Tennessee or some other combination?

Yow-Nance: It will never happen because there is confusion over why we play who we play right now and how we advance to regional and national competition. If we were not going to change from that to a replica of our men's situation we would only cause further confusion. Can you imagine if we started over with a new conference and tried to educate people on why we're playing these people? The only possible change I can foresee is a change to the NCAA sanctioned organizations (as opposed to sanctioning of women's basketball by the AIAW as it is now) like the SEC, OVC, Metro Conference which I would feel very comfortable with.

Q: But obviously the AIAW isn't going to give it up without a fight.

Yow-Nance: Right. Q: All four finalists in the Final Four were from the South (Old Dominion, Tennessee, South Carolina and Louisiana Tech). How do you account for that?

Yow-Nance: I don't know, but it is in some way discouraging to be 11th in the nation

and have a record like we had and still be only 5th in our region (there are 10 regions in the AIAW and eight teams earn berths in the regional tournaments each year). If we had our team in region five or six, or somewhere out West, we could have stood a much better chance to getting to the round prior to the Final Four. It's a really difficult place to play with six team in the Top Twenty.

Q: Do you see Old Dominion as a UCLA of the 60's?

Yow-Nance: Not after two years. If they win it 10 years in a row, I will.

Q: Back to the Lady Kats, can you tell me some of the prospects you are looking at?

Yow-Nance: Yes. We are looking at Jody Rungt, 6-4, from Waukon, Iowa. We're also after Lorri Bauman. She's a 6-3 power forward (from Des Moines, Iowa). In state, we're after Lisa Collins (of Laurel County). We're also looking at a guard prospect, Kathy Lokie, from Virginia.

Q: Is the fact that you have so many players back next year make it much harder to recruit?

Yow-Nance: Definitely. They (recruits) want to play a lot and they might be able to do that here, but we don't offer any guarantees. We're playing people that can get the job done and this year we had some freshmen that could get it done and so they played. And Liz (Lukschu) and Maria (Donhoff) had the best years of their careers.

Q: This year you ran as much as possible. Is this a style you grew up with or that you just always wanted the Lady Kats to have?

Yow-Nance: Well, I think that if you add that dimension to your game then you're one up on other teams that don't have that. I think the most important aspect is to know when you should run and when you shouldn't. There were times when we stopped and slowed the pace down because it wasn't advantageous for us. A lot of times that will happen on the road where the crowd is not for you, and you're nervous anyway, and you're running with the ball and lose off your finger tips out-of-bounds and things like that. Then you need to slow it down and get a calmer pace and take some of the momentum away from the home team.

Q: So what style are you looking for in next year's team?

Yow-Nance: We want to press, but if you are talking about half-court traps, full-court zones or man-to-man, you're talking about a situation, especially early in the season, where you're going to have a lot of fouls and you can't do that unless you have depth and strength on the bench to go. We are looking for depth so that we will be able to go to the boards stronger than ever and not worry about fouls. We'd like to intimidate people in the

rebounding situation.

Q: You did a pretty good job of that this season, didn't you?

Yow-Nance: Yes, but you take the five games we lost and look at all the contributing factors and one thing that isn't missing from ANY one of them is that one of our inside starters got in foul trouble, and we had to go to someone that was very capable of scoring, but the problem was that we didn't have the height defensively to go against people like N.C. State's 6-5 center. That's all we need. We need Jody Rungt. Even though she may be inexperienced, it just depends on how far she can come. Every freshmen class is not going to be like this one. It was exceptional. But we need someone to come in and learn the ropes because Liz is going to graduate.

Q: Do you think there will be pressure on the team or yourself to successfully follow up this season?

Yow-Nance: Well, there is always pressure of some type. I would rather it be the kind of pressure which is indicative of the great year that we had, versus the kind of pressure that I was under at the beginning of this year.



By GARY LANDERS/Kernel Staff

Lady Kat Coach Debbie Yow-Nance joins in the traditional net-cutting festivities after the Lady Kats had just defeated the Morehead State women 80-61 to take the Kentucky Women's Intercollegiate Tournament at Memorial Coliseum.

Griffith receives Wooden Award

LOUISVILLE, Ky. (AP) — All-American guard Darrell Griffith, who led the University of Louisville to the NCAA basketball championship, has won the prestigious John R. Wooden Award, school sources confirmed privately Monday.

John Crowley, assistant sports information director, said that prior to the official announcement Monday night, he could not confirm a report in *The Louisville Times* that Griffith was the winner.

He did say that Louisville basketball Coach Denny Crum and sports information director Joe Yates were enroute to Salisbury, N.C. where the award would be announced at a banquet for writers and broadcasters voted best of the year in their respective states.

The award is presented by the Los Angeles Athletic Club in a nationwide vote of sports writers and sportscasters similar to that used to select the winner of the Heisman Trophy.

The Times said Griffith would go to Los Angeles next Monday for formal presentation of the award, which would include a \$2,000 scholarship to the University of Louisville in Griffith's name.

The 6-4 senior guard with a measured 4-foot vertical jump averaged almost 23 points, five rebounds, four assists and 2.5 steals a game in leading Louisville to its first-ever NCAA title.

Crowley also said arrangements were being made for the Louisville team to visit the White House, probably this week.

At one point the NCAA champions had been scheduled to fly to Washington, D.C., Tuesday for a visit to the Senate and House of Representatives, a White House cocktail party and dinner with President Carter.

He said the arrangements for Tuesday had not materialized, but that it was hoped the Washington visit would be scheduled later in the week.

Changes proposed for high school B-ball tourney after poor turnout

LOUISVILLE, Ky. (AP) — Declining attendance may mean changes in the Kentucky Boys' High School basketball tournament.

Last year, at Lexington's Rupp Arena, the eight sessions of the Kentucky Boys' High School basketball tournament drew an average of more than 14,000 spectators.

It will be about two weeks before official figures are in on the tournament that ended Saturday in Louisville, but the crowds were far below Lexington's totals.

Next year, the tournament will move back to Lexington, and after that it is up for grabs. It appears that wherever it is held it will not draw the crowds that once attended.

The impact is felt by the Kentucky High School Athletic Association, which uses tournament proceeds to finance most other sports sponsors. KHSAA Commissioner Tom Mills and President

Barney Thweatt agree on what is keeping people home from the tourney.

"It's economics," Mills said. "People just don't have the money to pay for gas and then spend four days in a hotel in Lexington or Louisville."

Thweatt agreed, and the KHSAA leaders say they can see the day when Kentucky will be forced to change the tournament, perhaps adopting the Indiana semistate system.

Indiana, instead of having a 16-team, four-day tournament, narrows down its final 16 over two Saturdays.

This year, for example, Indiana's final 16 teams gathered March 22 at four sites — Indianapolis, West Lafayette, Fort Wayne and Evansville.

Two games were played at each site during the day, and the winners met that night to decide the final four.

Then last Saturday at Market Square Arena in Indianapolis, two game were

played during the day and the championship was played Saturday night.

Scattered sites would allow Kentuckians to more easily attend their area playoffs, and attending the finals would be a matter of getting to the championship site for only one day instead of four.

Fans could drive to Louisville or Lexington on Saturday morning, watch two games during the day, stay for the championship that night, and drive home.

While this will be considered, it will not happen immediately, said Thweatt.

"We have to take one more look at the tournament at Lexington before deciding," he said.

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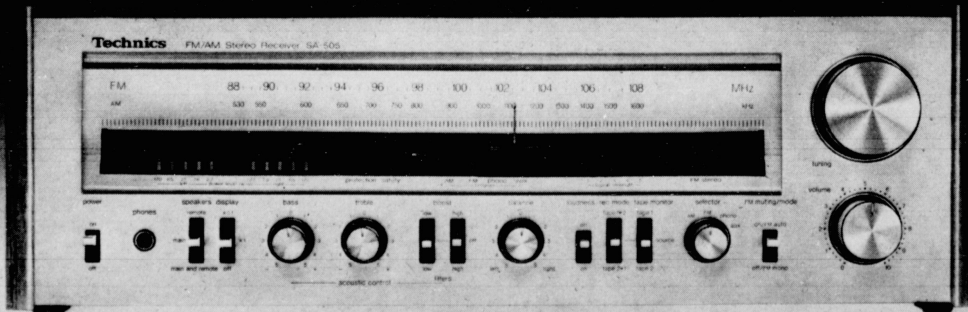
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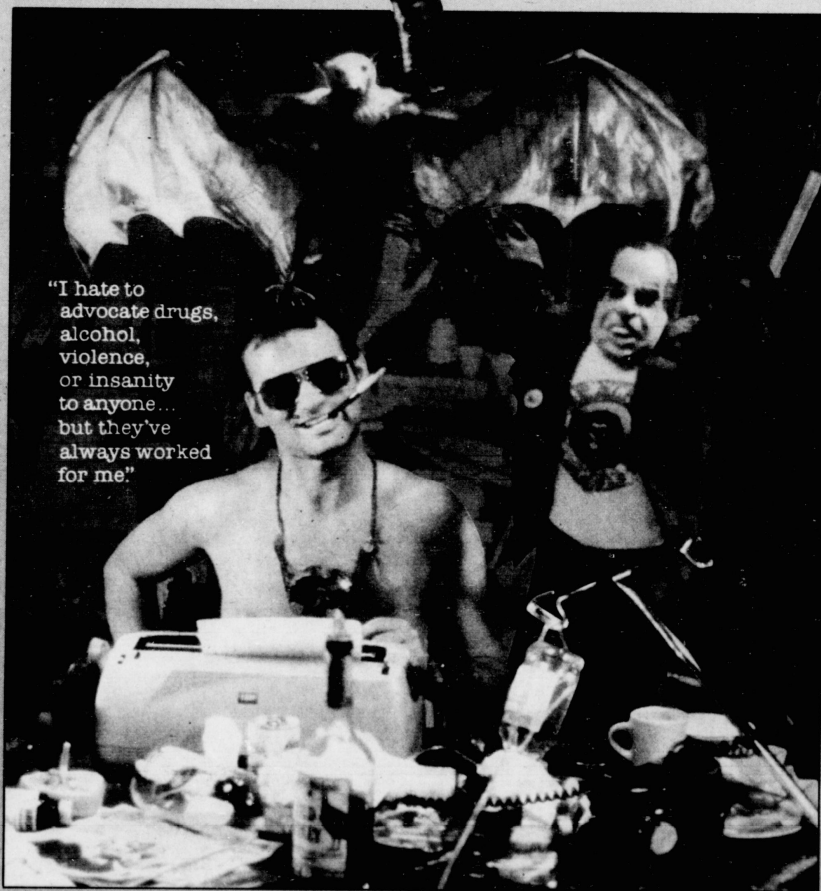
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BARRY ALFONSO (*On Tour*), a contender out of San Diego, is quick out of the gate, has good moves to the hoop and claims he will revise the two-handed set shot, given half a chance.

LINDA EKUND (*On Tour*), secretly terrified of grizzly bears, left her hometown of Kalspell, Montana for the safety of Manhattan's Chelsea district, where she lives very close to a Chinese-Cuban restaurant and claims the food is good, but an hour later you feel like rolling cigars.

TIM GIOR (*On Disc*) is one of the fabled Gioe Brothers, ace highwire act in the Circus de Walla Walla; in his off hours, he runs a bookstore in Hanover Park, IL.

ROBERT L. LIEBMAN (*On Screen*) has a Ph.D. in English from the University of Massachusetts and currently writes for *Books & Art*, *Entertainment West* and *Heights and Valleys News*, the latter distributed in New York's Columbia U. area, where Liebman now lives.

DENNIS LYNCH (*On Tour*) is a grad student and English instructor at Northern Illinois University.

R. MELTZER (*On Disc*) ("R." to close friends) is also known as Borneo Jimmy, and has spewn opinions across various pages in high and low culture journals. His "Hepcats from Hell" radio show is must listening in L.A., spanning tastes from Ornette Coleman to the Trashmen.

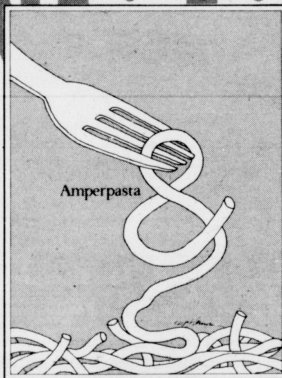
PAUL OLSHWANG (*Illustration - In Both Ears*), artist with either Rhapsodograph or mandolin in hand, is an institution around Eugene, Oregon. Or else has been institutionalized there, we forget which.

BEN SATTERFIELD (*In Print*) lives in Austin, Texas, and that's all we know about him.

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Ampersand

IN ONE EAR...



It would be hard to imagine two movie reviews more completely off base than Judith Sims' and Jacoba Atlas' reviews of *Kramer vs. Kramer* in the January/February *Ampersand*. It is clear that the ideological stance of these persons has warped not only their capacity for aesthetic appreciation but also their facility for dealing with facts.

Jacoba Atlas' review states "the people who call the shots in Hollywood are male." This is contradicted on page six of the same issue of *Ampersand*, where we find that Sherry Lansing, the new boss of 20th Century Fox, "supervised production" of *Kramer vs. Kramer*.

TERRY MADDOX
AUSTIN, TX

I cannot permit my indignation to pass without a few comments on Judith Sims' review of Robert Benton's *Kramer vs. Kramer*. Ms. Sims is apparently one of those feminists too bitter to recognize any inherent worth in males or masculinity. Her condescending remarks on the "wonderfulness of men," tinged with sarcasm, imply that no such thing exists.

Sims concedes that it is possible for a father to be as good or better a parent than a mother, then asks why Benton "sacrifices" a woman to make his point. Well, why not? It's only a movie! If she thinks all stories should have male villains and female heroines, she should start her own studio. Unfortunately, countless men have been destroyed by similar circumstances in real life. Had she permitted the steam to clear from her glasses when she emerged from the theatre, she might have perceived women as well as men sympathetic to the hero. The film may or may not be sexist, but the system which it parodies certainly is.

DAVID C. KELZENBERG
THE UNIVERSITY OF IOWA

I hope Sims will concede the possibility of stereotypes going both ways: you can't make the male lead a sadistic cyclops with homosexual tendencies every time.

Why does the portrayal of a lousy mother automatically turn the author into a male sexist who "thinks women should be dedicated mothers and wives with no life of their own?" I think you're hypersensitive; I'm no expert but it might help if you cut down on your coffee intake or obtain a tranquilizer prescription. Or, maybe a passionate heterosexual relationship will calm you down.

PAUL HAICHER
UNIV. OF TENN., COLLEGE OF LAW

Judith Sims replies: "Here's how it works: every critic and reviewer judges a book, film or performance using objective standards of excellence (widely ranging, usually) and then filters those standards through his or her own subjective sensibility. An Arab and an Israeli may emerge from the same film with entirely different reviews, especially if the film touches on social or political issues of personal interest to the Arab and Israeli. Kramer vs. Kramer not only touched on a social issue, it exploited that issue so effectively that most people (the majority of them

March/April's Ampersand of the Month was submitted ages ago by Owen Cappleman, Assistant Dean of the School of Architecture, University of Texas at Austin; it was neatly filed in our "favorite" folder and now, finally, sees the light of print. Any patient, aspiring artist may also submit an original Ampersand of the Month by drawing neatly on white paper with black ink (no ballpoint pen, please) and sending the little beauty to Ampersand of the Month, 1680 N. Vine Street #201, Hollywood, CA 90028.

male) have made an emotional commitment to the film far exceeding their normal appreciation of anything cinematic. The movie struck a nerve - and so did I when I criticized the latent sexism and anti-female bias of Kramer vs. Kramer. Readers have reacted not as to an attack on a film; they've reacted as if they themselves have been skewered. Interesting.

We're sorry for the misleading news item about Sherry Lansing; there wasn't enough space to explain that Ms. Lansing left Columbia for many reasons, one of them reluctance on the part of the studio chiefs there to allow her much authority. She had very little control over Kramer vs. Kramer and her other projects. It's still too soon to know if she will make a difference at Fox."

BOWEN PAUL ADAJIAN
DE KALB, IL

To paraphrase Matthew (5:22), "Whosoever calleth his brother 'thou fool' shall not enter the kingdom of heaven."

Jeff Silberman's review of Aerosmith's "Night in the Ruts" was unjustified, based on the fact that he seemed to know as much about the band as Ronald Reagan knows about peanuts. How can anyone truthfully state "nothing sounds significantly different from past works," and suggest creative stagnation within Aerosmith when he doesn't even know such obvious things about the group as 1) it's *Live Bootleg*, not *Live Bootlets*; 2) it's *Sweet Emotion*, not *Sweet Inspiration*, and; 3) Tyler's first name is Steven, not Stephen? Also, I would like to ask Mr. Sil-

berman how he figures "Chiquita" even resembles "Sweet Emotion"? Admittedly, "Draw the Line" was over-produced (even Tom Hamilton would admit that), but it was not overbearing and showed yet another side of their diverse style.

JIM HUNTER
UNIVERSITY OF GEORGIA

Martin Clifford's article "Make the Party Jump, Not the Needle" in your January/February issue is totally absurd. First of all the average stereo owner has no use for two turntables and the only person who would have any use for a mixer-fader would be a professional disc-jockey or a live band. Furthermore when renting an apartment you can't just mount speakers whenever you feel like it (most college students either live in a dorm or rent an apartment). It has been my experience that a single pair of 3 or 4 way speakers put out more than enough sound.

KIRK COSTON
CENTRAL MICHIGAN UNIVERSITY

"Absurd? Is the pursuit of perfection ever absurd? What are you, one of those joyless types who won't bathe in Perrier water? Actually, Mr. Clifford was asked to describe an ideal party sound system; practicality was given a brief vacation."

IN HERE

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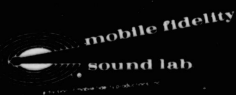


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& OUT THE OTHER

Rock & Roll Movie Stars

JACKSON BROWNE will make his motion picture acting debut (he will not play a singer) in *Change of Plans*, the "story of a relationship" set in "the Los Angeles-New York art and fashion axis," according to screenwriter Jeffrey Fiskin. Browne's manager Peter Golden is co-producing with Jonathan Taplin, (who produced *The Last Waltz* and *Mean Streets*), from a story by Fiskin-Browne-Taplin.

ELTON JOHN, currently recording a new album in Los Angeles with old pal Bernie Taupin (due for April release), may also star in a movie, a so-called thriller titled *Hard Rolling*, in which Elton would portray the leader of a rock group that invades and terrorizes a small town (does this remind anyone of Marlon Brando as *The Wild One*? Elton John should be so lucky). Taupin would also appear in the film, and they would, not surprisingly, do the music for it.

PAUL SIMON's completed movie has a title: *One Trick Pony*, after a song written for the film.

CHEECH & CHONG'S NEXT MOVIE (that's the title) is directed by Chong while Cheech plays himself and his country cousin Red. Dope highlight: a space ship landing in a field of marijuana (said spaceship powered by marijuana, touching down to fill its tank). Lots of fantasy, no plot... this marks the first film by the duo since their split with Lou Adler over *Up in Smoke*, from which, Cheech & Chong felt, Adler profited more handsomely than they. Meanwhile, Adler is preparing his next film, *All Washed Up*, script by Nancy Dowd (*Slapstick*, *Coming Home*), about an English punk rocker (Ray Winston) who falls for a tough steel town girl (Diane Lane), the young beauty from *A Little Romance* who becomes a star too. Winston's backup group in the film, called *The Looters*, has Steve Jones and Paul Cook from the Sex Pistols and Paul Simonon of the Clash. The Tubes' Fee Waybill appears as a member of a rival group, the Corpses.

New Album Hotline

SUICIDE, the obnoxious-as-an-art-form group that opened several dates on the Cars' last tour; long dormant blues-fusion guitar whiz *Jeff Beck*; Texas' leading white boy soul crooner *Bob Scaggs*; tasty country rocker *Rodney "Ain't Living Long Like This" Crowell*, formerly a stalwart in Emmylou Harris' band; the politically putrid but vocally irreplaceable *Frank Sinatra*; some previously unreleased material by *Jimi Hendrix*; *Kittyhawk*, an L.A. textural-fusion outfit that uses the Chapman Stick, which is sort of an electric guitar with a history of pituitary gland malfunction; *Horace Silver*; *Southside Johnny* and the *Asbury Jukes*; *Johnny "Guitar" Watson*; and *John Stewart*, whose "Gold" was one of last year's surprise hits and an overdue payoff for several years with the Kingston Trio and as a cult-status country-folk-rock picker; *Graham Parker*, whose *Squeezing out Sparks* won Album of the Year in the recent *Village Voice Critics' Poll*.

GRACE SLICK's first solo album, *Dreams*, is due this month, produced by Ron Frangipane, who arranged and conducted the theme for *The Greek Tycoon*, a shoddy ripoff of the Jackie-Ari myth. There's also a book, *Grace Slick: The Biography*, written with the assistance of *People* editor Barbara Rowes, plus TV talk shows and no tour.

ROLLING STONES' RECORDS will release *Catholic Boy* by poet/songwriter Jim Carroll (the third artist, after the Stones and Peter Tosh, to have an album released on the label). Carroll, 27, who once lived with Patti Smith (New York in-crowd), was nominated for a Pulitzer Prize 7 years ago for his book of poems *Living in the Movies*. *The Basketball Diaries* (written when he was 17 and just re-issued by Bantam) chronicles his teenage addiction to heroin, among other troubles.

NEIL YOUNG will write the music for *Where the Buffalo Roam*, which stars Bill Murray as gonzo journalist Hunter Thompson and Peter Boyle as Oscar Acosta, the "Brown Buffalo"... Janis Ian wrote the theme for *Foxes* and several songs for *Star Treatment*, an off-Broadway theatrical venture which was inspired by two Ian songs, "Stars" and "Applause."

Movie Warmline

DENNIS CHRISTOPHER, who won everyone's heart with his Italian-accented bicyclist in *Breaking Away*, will next play a weirdo who, obsessed with movies, commits murders inspired by on-screen slayings. It's called *Fade to Black*. Meanwhile, Christopher can be seen as Richard Harris' son in *The Last Word*, but he will not be seen in the TV series version of *Breaking Away*; his role goes to Shaun Cassidy, while the mother will again be Barbara Barrie, the father Vincent Gardenia instead of Paul Dooley.

BETTE MIDLER, on a hot streak after the box office success of *The Rose* (see *Ampersand*, Nov. '79) and her subsequent pair of Golden Globe Awards (insert your own smutty remarks here) for Best New Female Star and Best Actress in a Comedy or Musical, will soon film a version of her stage show for theatrical release. Titled *The Divine Madness*, the film has already reportedly inspired a \$5 million lawsuit, filed by Midler's three-woman backup group, the Harlettes, who claim that Midler signed them to do the film and then dropped them, saying they were incompetent and unprofessional.

JANE FONDA will appear on *Mork & Mindy* next fall. Honest.

DUSTIN HOFFMAN will next portray a fashion photog in *Autofocus*, original screenplay by Jerzy Kosinski (who will write the novel, natch) who claims to have been a fashion photographer himself back in his native Czechoslovakia.

EVERY YEAR THERE IS SOME cause for dismay over the Oscar nominations and awards, and this year's no exception. *Being There* was nominated for best film and

Peter Sellers for best actor, but director Hal Ashby and screenwriter Jerzy Kosinski were overlooked. Cinematographers Caleb Deschanel (*The Black Stallion*) and Gordon Willis (*Manhattan*) weren't even in the running, and directors Martin Ritt (*Norma Rae*) and Woody Allen (*Manhattan*) were ignored. There is cause for rejoicing: *Breaking Away* was nominated in the best picture, best original screenplay (Steve Tesich), best director (Peter Yates) and best supporting actress (Barbara Barrie) categories.

Pairings

ONE OF THE MOST intriguing musical partnerships struck recently is between Lubbock, Texas native Joe Ely and the Clash, premier London punk rockers, who shared stages in California and Texas last year. Ely and his semi-crazed band (steel guitar, accordion, blues guitarist) are currently in England, doing more dates with the Clash and recording a live album (without the Clash) strictly for English release, but destined stateside if it sells well in Britannia.

DEL SHANNON, whose "Runaway," one of the great teen melodramas of rock & roll, was a Number One record exactly twenty

years ago, has remained a star all these years in England and in the hearts of American rockers with long memories--like Tom Petty. Shannon signed with ABC Records a while back, with the stipulation that Petty's band produce his album. Four tracks featuring the Heartbreakers had been finished, when ABC was swallowed by the corporate shark's mouth of MCA Universal. Now the tracks, all originals, are expected to surface on an EP to be released by RSO Records. Petty, meanwhile, will spend March touring Europe. His pesky tonsils came out surgically in early February.

ACTRESS CARRIE SNODGRESS filed a \$5 million civil assault and battery suit against composer-arranger-producer Jack Nitzsche over an incident last June 29 at her Hancock Park home as reported in previous *Ampersands*. Nitzsche pleaded no contest to criminal charges of assault with a deadly weapon and was fined \$3,500 and put on three year's probation. He was originally charged with rape by instrumentality, supposedly using a gun to rape Snodgress, but she later dropped these charges. The civil suit claims Nitzsche "threatened to shoot her with a handgun," hit her with his fists, "dragged her by the hair and kicked her."

The new David Sanborn. Hideaway.

You've heard him with Bowie, Eagles, Ronstadt, James Taylor, Carlie Simon and others. Musician Magazine calls him "the premiere R&B-rock-pop alto player of our time..."

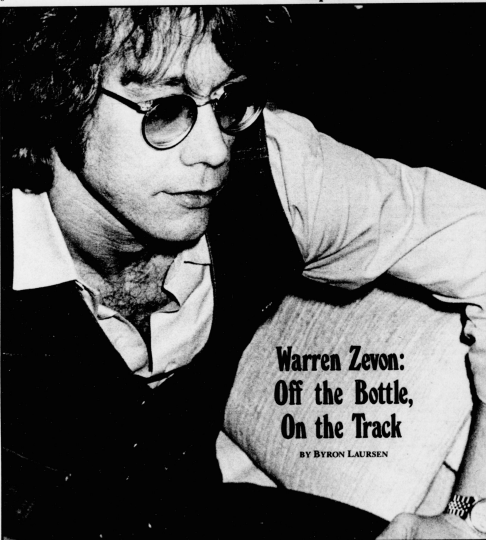


David Sanborn. Hideaway.
Produced by Michael Collins.
Executive producer: John Simon.
© Warner Bros. Records & Tapes



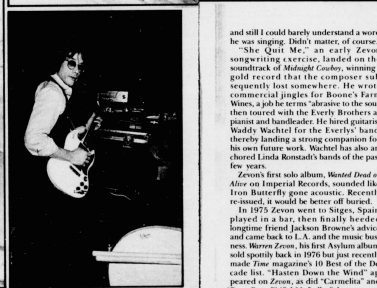
Michael Franks' nagging habit is to make life's - & love's - tangles a whole lot less serious than they would like to appear. Pick up the Franks habit with his sharpest album yet. ONE BAD HABIT

Produced by Tommy LiPuma and Andre Fischer
On Warner Bros. Records and Tapes



Warren Zevon: Off the Bottle, On the Track

BY BYRON LAURSEN



LARI JANAKI

The fascination of L.A. intellectuals "for hard-boiled detective fiction is legendary, but few ever let the existential bullet as hard as Warren Zevon, nor got so bloody a jaw-lining up, he probably thought, by the code-bound, half-outside sinner acted by such as Humphrey Bogart and written by such as Dashiell Hammett, Raymond Chandler and Ross Mac Donald. Zevon made two great-to-damn good albums, fumbled a marriage and tank under alcoholism. "I Scott Fierstein," his hand joked, and the tour publicist hid his vodka bottles like a departing wife.

Now Zevon is dry, vibrant and justly proud of *Bad Love Songs* in *Dancing School*, his newest and possibly best album. Clear-headed but still obsessive, changed but not tamed, Warren Zevon seems ready to make the music his fascination, ungodly rich but ignored promises.

"Welcome to Kurtz Compound," Zevon leaves the arriving reporter/photographer team, alluding to Joseph Conrad's *Heart of Darkness*. "We take the

shrunken heads off the posts for journalists." It's a night of hard-wind and clear, panoramic view. Zevon's rented, early Sixties style Hollywood Hills hideaway sits on the north side of a ridge, overlooking floor-to-ceiling pines. Tonight they flex with each wind gust like drum heads.

Inside Zevon's across-sweatshirt Kim Landford, boozily in jeans and a red, zippered sweatshirt, offers coffee and club soda. Prompted by a note from his publicist, Zevon opens "We've met before," firably, as if he remembered, but as just a courteous bluff. He's slender and fit, wearing a long-sleeved blue shirt, plain-sleeved brown cowboy boots, a Lee jean jacket and trim denim. Two years ago, on the eve of *Exquisite Boy* and the surprise hit with "Werewolves of London," the face was puffy, the midsection bloating, the manners precocious, confederating, contemptuous, contemptible. Tonight, Warren Zevon is alert, open, the resolute conversationalist of a talker's dream.

"The new album," I begin, "seems much

more carefully, thoughtfully voiced than the other ones." Indeed, between rock in the manner of the Stones and the Trogs come delicate-classical string interludes, all the parts fitting sensibly.

"You have to take into account that I was taken every which way drunk during the first two," he replies.

"Is your alcoholism difficult to talk about?"

"No. Not at all. I stopped drinking because I found out that I was imperiling my material envelope. I was pushing that envelope. I'd like to comment as much as I can how good it is for someone to stop and enjoy life. But I don't want to be preachy or give the impression that everyone should do things as I did them. Most people don't even understand it's a disease... Worse, you start to live up to somebody's expectations of the champion drunk. You can become a victim of your own persona... I was drinking two fifths a day."

Zevon's early family life might explain the wish for numbness. His father, a Rus-

sian immigrant (Zevon was once Zevonsky) who gambled for a living, his mother, a staunch Mormon from the Midwest. Zevon muses, "I can't imagine what stars brought two such unlikely people together." After the pair split, Zevon grew up with his father in Los Angeles. "Though he once suggested, 'son Zevon, that either for or bang make a permanent exit.' While yet in junior high school he became acquainted with conductor/writer Robert Craft and Igor Stravinsky, possibly the century's greatest and most versatile composer. A year at Fairfax High, which sits between Hollywood and Beverly Hills, put him near the Ash Grove, now defunct, then an important folk music club. "That was my main shop to visit after school," he says. "The Ringo Starr (The Moha) band, including Bob Coolder and Jose Ed Davis weren't too shabby. And there were several great bluesmen coming through, my particular favorite being Bukka White. I used to get as close to him as possible—of course, he wasn't exactly drawing crowds like Kim-

and still I could barely understand a word he was singing. Didn't matter, of course."

"The Quit Me," an early Zevon songwriting exercise, handed on the soundtrack of *Midnight Cowboy*, winning a gold record that the composer subsequently lost some here. He wrote commercial jingles for Ross's Farm Wines, a job he terms "obscene to the soul," then toured with the Everly Brothers as piano and band leader. He hired guitarist Waddy Wachtel for the Everlys' band, thereby landing a strong companion for his own future work. Wachtel has also anchored Linda Ronstadt's bands of the past few years.

Zevon's first solo album, *Wanted Dead or Alive* on Imperial Records, sounded like Iron Butterfly gone acoustic. Recently reissued, it would be better off buried.

In 1975 Zevon went to Sitges, Spain, played in a bar, then finally headed longtime friend Jackson Browne's advice and came back to L.A. and the music business. *Warren Zevon*, his first Asylum album, sold spooly back in 1976 but just recently made *Time* magazine's 10 Best of the Decade list. "Hater Down the Wind" appeared on Zevon, as did "Carmelia" and "Poor Poor Pitiful Me," all of them eventually covered in smoother, kinder style by Ronstadt. The career was in motion.

Whereas *Warren Zevon* collected five years of writing, *Available Boy* (released in 1978), with its overall quotient of guns, blood and madness, was a concentrated effort. Hard-drinking even then, Zevon, touring to amplify the success of *Available* and "Werewolves of London," lost much of what control remained. He installed audiohounds courted their attention with drunken acrobatic stunts, culminating in a knee-smashing fall from the edge of a Chicago stage.

"I there used to be—I hate to use the word 'Zevon says, reaching across the living room table for another of several Marlboros, "an essential quality to my performers that I thought was necessary. I had the idea that I had to be in peril. And it doesn't work that way, of course. Russian Roulette doesn't prove courage."

Zevon now works out every day with a woman whose expertise spans gymnastics, Tai Chi and The Kwan Do. "It's very strenuous," he says, "but when I quit

drinking there was a lot of energy that I need an outlet for." His next tour, starting in April, will be spaced with disciplined but unpredictable martial arts moves, choreographed to the quality of risk in my life when I drank me," Zevon says, "I want to keep it in the show. The new show is going to be a lot more scary," he adds, a faint evil smiling his grin.

We break for photos. Zevon first detours as the thought of displaying his choreography, fifteen minutes later he's frantically clutching the camera's eye and hurling himself into shoulder roll on the portable dance floor set up in his library. Meanwhile, back in the living room, a copy of *Straight in Partners* and *Document* sits weighted upon a table. Framed posters hang on the white walls—Steinberg exhibits, James Cagney in *Shake Hands with the Devil*, Japanese ads for Clint Eastwood films, *Dirty Harry* included. The living room is check full of instruments—a beautifully inlaid Martin six string, an old Gibson acoustic, a Takamine twelve string, a mixer, a white Gibson SG (photographed by Montreal Expos pitcher Bill Lee), an upright piano perpendicular to an oversized drafting board full of staff paper, two drums unperched. "They remind me," Zevon says, "to create horizontally as well as vertically, that I need a groove as well as a structure."

Face up among the records stacked against a table are *Lak for the Sky*, and *Dick's Golden Decade*, alongside *Stamback's Street Quartet*, *The Very Best of Simon & Garfunkel*, *The Very Best of Eddie Cochran* and *The Original Jugs Party*, a TV-promoted older collection. "Springsteen gave me that," says Zevon, slipping into a foggy fever accent, "his guitar has his record," he said.

Which leads us to discussing the cultural question in Zevon's work, the high-brow to low-brow stretch which somehow includes quotes and references to U.S. film, detective fiction, Norman Mailer, two-third garbage rock, Country and Western, horror movies, mercenary soldiers, jinkies, New Orleans pop R&B, Igor Stravinsky. Lord only knows what else. "The initial criteria is entertainment value," Zevon says. "I don't see any value in defining things as high-brow or low-brow and I think it's killing a lot of art forms. I don't imagine, I'd like to do half the show with a rock band and half with a symphony or orchestra. I always thought that if Jimi Hendrix had lived another 20 years we might have seen some interesting developments in that area. "Cause I think he was a composer more than a packer."

Finally, does Zevon worry whether he longer the legendary drunkard, he'll lose the audience attracted by his lurid reputation? "I've thought about that," he reflects. "After all, when I made *People* magazine the vodka bottle was the central character. But I like that Jorge Calderon (co-creator on three Zevon songs) would people after I died out." Here Zevon offers a gruffened smile that mingles between Spanish and possibly, Sansan, I can Warren. He's just as crazy as ever, but now he knows it.

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THE CLASH
London Calling (*Epic*)

London Calling will surprise a lot of people—and probably dismay quite a few as well. The Clash's third album bears little resemblance to the punk pyrotechnics of their first two LPs. A two-record set, *London Calling* is their "roots" album, a return to the classic rock and reggae styles the band absorbed and then incorporated into their music.

As such, it places the Clash firmly in the rock outlaw tradition. The front cover design and pink and green block lettering is directly patterned on Presley's first RCA album—except the photo depicts Paul Simon in performance at New York's Palladium last fall, his bass poised two milliseconds before smashdown on the stage.

The stylistic range is staggering, covering everything from reggae, ska and New Orleans R&B to rockabilly, Bo Diddley, the Spector wall of sound and Stax-Motown soul. Guy Stevens' excellent production strips away the guitar-dominated strum and drang of the first two albums and replaces it with a sparse sound making frequent, and effective, use of keyboards and a full horn section.

The wide scope also points to the Clash's secret weapon of long-standing—the versatility and drive of the Paul Simonon-Topper Headon rhythm section. Granted, the songwriting tandem of Joe Strummer and Mick Jones provides the melodies but *London Calling* wouldn't work if Simonon and Headon weren't up to the rhythmic challenge.

There are only a couple of songs in the classic Clash punk mold but both are extremely powerful. "Working for the Clamdow" marries a potent hard rock chord progression with a warning of the incipient rise of fascism and the title track offers a frightening look at a general ecological holocaust. Compare the very real sense of apocalyptic dread conveyed by Strummer's singing and lyrics with the fairly tame sentiments of John Hall's *No Nukes* anthem "Power" and see which one his closer to home.

The music may run along more traditional lines but Strummer's politicized lyrical themes remain the same. There are several tales of street outlaws (including Simonon's songwriting debut, the strong "Guns of Brixton") as well as jabs at the drug culture both on the street level ("Hateful") and the skyscraping corporate one (the caustic "Koka Kola").

London Calling is far from flawless. Most of the songs on the second record have their musical moments but only "Koka Kola," "Wrong 'Em Boyo" (a marvelous ska-cum-New Orleans treatment of the Stagger Lee legend, topped by a minimal variation of the "Sea Cruise" horn riff) and "Train in Vain" (the final selection, uncredited on both the album jacket and label) really stick in the memory.

The first two sides are altogether more satisfying—even weaker cuts like "Jimmy Jazz" and "Lost in the Supermarket" make their mark eventually. For my money, the best single track is "Rudie Can't Fail," an utterly infectious ska/reggae work-out with provocative rude boy lyrics and the most passionate, com-



manding vocals Mick Jones has ever committed to vinyl.

London Calling in many respects is the first Clash band album given the increased visibility of Simonon and Headon and Jones' greater share in the singing department. And, despite its flaws, it should persuade those who wouldn't listen to punk: The Clash deserve to be ranked among the best rock 'n' roll bands ever.

Don Snowden

The Knack are the Datsuns of the music business.

THE KNACK
... But the Little Girls Understand (*Capitol*)

In this age of economic survival, the Knack are the Datsuns of the music business. Their debut album was the cheapest-made platinum record in history. While Fleetwood Mac spent \$1,000,000 on *Tusk*, *Get the Knack* came in under \$20,000. Their newest release, ... But the Little Girls Understand cost even less to produce.

But the Little Girls is more of the same. Smart guys usually don't mess with something that worked 4,000,000 times. The only perceptible difference lies in Feiger's lyrical approach. Now he reveals a sensitive side along with his snickering fantasies of lust. This is borne out in several ballads, with mixed results. "The Feeling I Get" is pure Phil Spector, done rather tastefully. The guitar lines in "You Can't Put a Price on Love" echo the Stones' "Beast of Burden," but Feiger comes off surprisingly affecting. They go way too far on "How Can Love Hurt So Much," which could pass for something between Barry Manilow and Brenda Lee.

But the Knack are still essentially a rock band, and Feiger does have a knack (ahem) for sewing together

infectious pop melodies with killer rock hooks. "I Want Ya" is straightforward rock, simplistic and effective. Buddy Holly's influence is felt on "Tell Me You're Mine." Whether it's a rockabilly influence or a touch of elementary piano, the Knack develop each motif into

something recognizable and hummable.

A soundalike tag could easily be applied to their newest single, "Baby Talks Dirty," where they simply inverted the main riff from "My Sharona" and threw in a different change and new chorus.

In Brief

SUPER GIRLS, (Warner Special Products): No Leslie Gore, but other'n that here's three whole discs of actual good'uns by a good solid many of the girls (so-called) who were busy traillazing the AM airwaves back when Debby Boone et al. were still in diapers crying for their mommy's nip. Marvelettes, Dixie Cups, Peggy March, Little Eva—you name 'em, most likely they're here. Utterly satisfying R&R from the days when so many people still knew how. Easily the most rewarding singles anthology to date (true), even if it's a TV promo job. \$8.98 for records, \$10.98 for cassettes from Super Girls, 930 Remington Drive, Schaumburg, Illinois 60195.

BAD BOY, Robert Gordon (RCA): A better revivalist than Ry Cooder any day, but his Fifties stance still tends more towards solemn reverence than shakin'-all-over mania. As a result, his best vocal occurs on the only tune that worked as a dirge in the first place ("Need You"), and the only truly exciting moments are those isolated occasions when Chris Spedding is given the chance to turn the whole project into palpable rockabilly sound.

SYL SYLVAIN (RCA): Of the two known varieties of comeback offerings by ex-NY Dolls (junkie pathos, cautious pop pap), this seems to opt strongly for number two. Pop-hero posturing at all stations of that weary

cross, with only two cuts ("14th Street Beat," "Deeper and Deeper") that even manage to make it as not-half-bad hard-rock anachronisms with a certain, uh, charm.

METAL BOX, Public Image, Ltd. (Virgin): In two short years, Mr. Roten has gone from the primitive savagery of the Sex Pistols to densely textured experimental hotcha without missing a bet. For conspicuous achievement alone, the Sgt. Pepper of the Eighties and much, much more.

BRUCE WOOLEY & THE CAMERA CLUB (Columbia): "Grown-up music" with a vengeance, and young enough to know better. "Video Killed the Radio Star" was not the "American Pie" of '79, and ditto for the current annum (sorry!).

UNION JACK, The Babys (Chrysalis): Music for compulsive losers, bringing to mind the famous Statler Bros. line that "it's better to've loved and lost than never to've lost at all."

SETTING SONS, The Jam (Polydor): There's still a chip on their shoulder alright, but the Jam's latest targets have little more than nouveau-middle-class import. With punk clearly behind them, they seem at times to have bypassed mod altogether and mutated into the Left Banke. Once a passable alternate Clash, they're no longer even an alternate Buzzcocks.

SOULVILLE, Ben Webster (Verve): He wears a lot better with the passing years than that other titan of prepop tenor sax, Coleman Hawkins, whose ponderous vibrato now seems schmoozy to say the least. In this re-

It's readily obvious that Doug Feiger and the Knack are very good at capturing the teen "little girl" market. But if they want the older crowd as well, they'll have to avoid sounding the same album after album. Then us older people will understand, too. **Jeff Silberman**

GREGORY ISAACS
Soon Forward (Virgin)
THE GLADIATORS
Sweet So Till (Virgin)
MIGHTY DIAMONDS
Deeper Roots (Virgin)
CULTURE
International Herb (Virgin)

Yes, Virginia, there are people besides Bob Marley, Peter Tosh and Jimmy Cliff playing reggae music.

Unfortunately, most reggae LPs have only been available as high-priced and (often) hard-to-track-down British and Jamaican imports. Virgin International has alleviated that problem by releasing domestically four albums by prominent Jamaican artists.

Gregory Isaacs is the odd man out, a solo singer whose material incorporates more outright pop and soul influences than the reggae norm. Isaacs' vocal delivery is cool and soothing, more akin to the slow-burn sensuality of Al Green than Marley's firebrand rhetoric, and his material tends to creep up and gently insinuate itself into your mind. *Soon Forward* is an enjoyable introduction to his music highlighted by "Mr. Brown" and the stunning "dub" instrumental finale of the title track. The other three bands are part of

package. Webster comes off as a goddam genius for removing the last vestige of hokum from even the most showpown chestnuts, getting to the emotional heart of the matter with more economy and focus than even the young Miles Davis.

THUG OF LOVE, Dirk Hamilton (Elektra): On "Turn Off the TV," Keith Richard meets Bob Dylan meets Van Morrison meets Randy Newman meets Narvel Felts; "Out to Unroll the Wheel World" steals a riff from, of all places, Iggy Pop's "Kill City." (A must for fans of ultra-derivative.)

PEARL HARBOR & THE EXPLOSIONS (Warner Bros.): "Drivin'" has got to be the least propulsive car song of all time, piss-poor accompaniment for actual motoring unless the weather happens to generate a feelgood tolerance for fluff. "Shut Up and Dance" gets up when it should be getting down. Syrup on air, in only one flavor (neutral white sugar).

THE CHINESE METHOD, Roy Sundholm (Ensign/Polydor): Semi-decent lyrics, metaphors that don't reek of pretense, messages more direct than the overorchestration might suggest. An almost acceptable collection of post-Springsteen scenarios, no mean feat considering all the jokers who've tried.

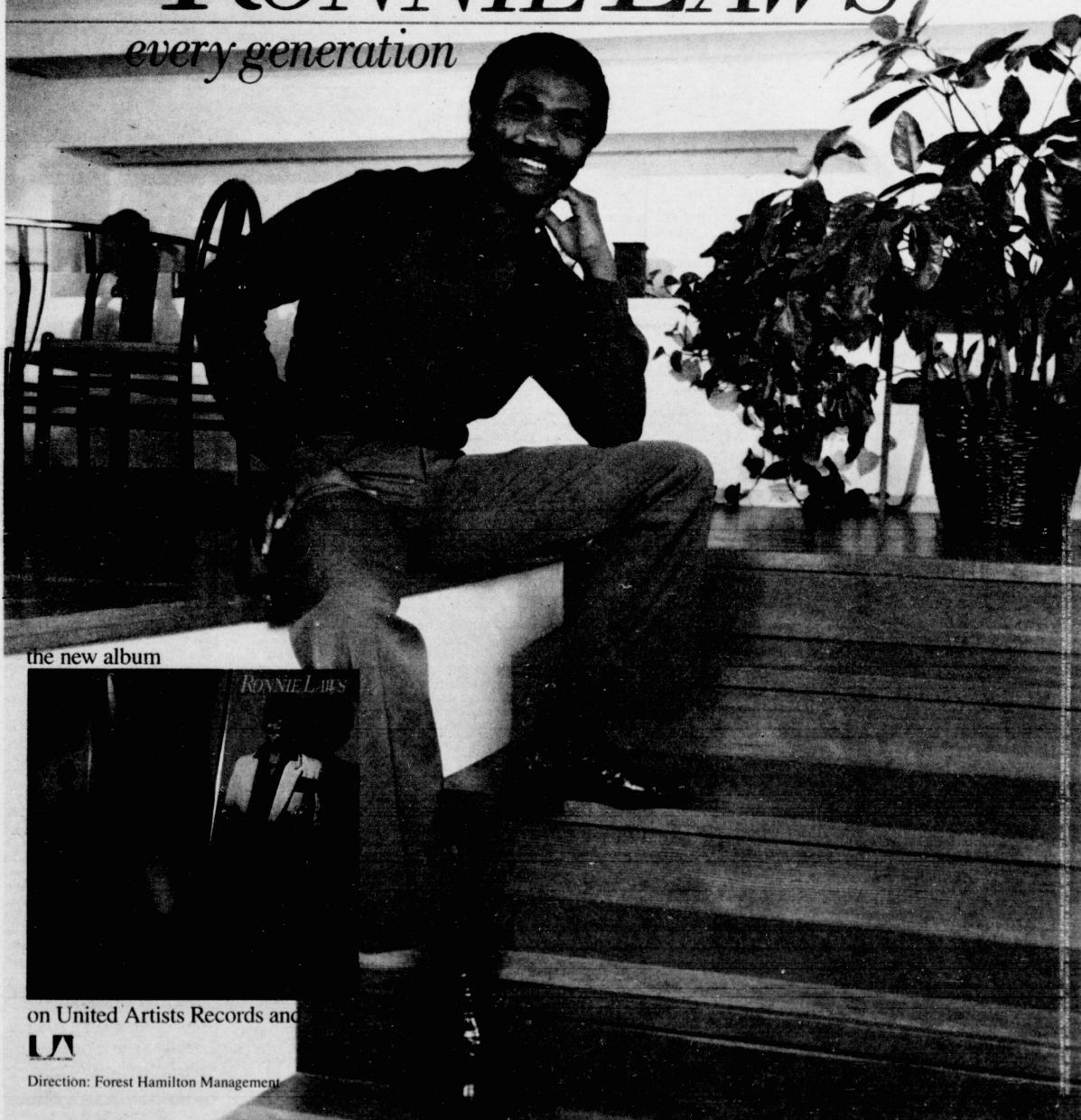
QUEEN OF SIAM, Lydia Lunch (Ze): Beatnik harlot of Teenage Jesus and the Jerks becomes the Sheila Jordan of new wave. Better by far than Patti Smith or Martha Davis of the Motels in any context, Ms. Lunch bears watching.

R. Meltzer

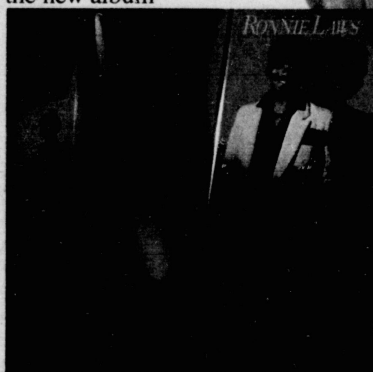
every generation has its Laws

RONNIE LAWS

every generation



the new album



on United Artists Records and



Direction: Forest Hamilton Management

the Jamaican vocal trio tradition with roots in American soul bands like the early Impressions. The Gladiators are a powerful and politically provocative group but *Sweet So Till* never really catches fire. The production is too muted and the backing by the Revolutionaries, Jamaica's premiere session group, sounds like they were playing on autopilot. A pair of potentially good songs, "Merilly" and the title track, are marred by obnoxious syndrome squiggles and only the closing "Freedom Line" matches the standards on the *Trenchtown Mix-Up* import.

Deeper Roots finds the Mighty Diamonds returning to Channel One Studios, where they recorded the superb *Right Time* album, and proving that they can go home again. Donald Shaw's exceptional lead singing is immaculately blended with smooth, soaring harmonies, the backing is full and funky and the production right on the money. Silken, soulful, this may be the best of the four releases.

Culture exploded out of nowhere three years ago with the classic *Two Sevens Clash* to become one of the most influential reggae bands. But

International Herb, their first American release, unfortunately is their weakest to date. Lead singer Joseph Hill's coarse, expressive voice lends a buoyant, exuberant quality to the spare, loping music but one must wait for the concluding "Too Long in Slavery" to catch an earful of the power and passion of Culture at its best.

If you ain't got no Culture, mon, in your record collection, make an effort to track down *Two Sevens Clash* (Lightning, UK). While you're at it, Dr. Alimantado's *Best Dressed Chicken in Town* (Greensleeves, UK) is a powerful and funny album well worth the time, effort and money to locate. Then there's Burning Spear's *Social Living* (I Stop, UK), and...

Don Snowden

MILLIE JACKSON
Live and Uncensored (Spring)

Millie Jackson is one of the best kept secrets in music, whether it's classified black, white pop, or country. The problem is Millie can — and does — deliver choice material in all three styles, but aside from R&B radio, virtually no other radio format in America would touch Millie

The sexiest sermon on modern morals ever put to wax.

with a year-old playlist. That may explain why many may have heard of Millie Jackson, but never really heard her. If that's the case, *Live and Uncensored* is a great place to start.

She is dirty, even raunchy, but that is not the sole reason for Millie's brilliance. Most of all Millie is real, and in a world over-burdened with Olivia Newton-Johns and Melissa Manchester's, it's refreshing to hear a woman get down and sing/rap about love and sex without the breathy-sighs-and-sweetness bullshit.

Love and sex is basically what Millie's material is about with a lot of realer-than-life rapping thrown in to further illustrate lyrical situations. The musical selections are a blend of what Millie does best: soulful renditions of country ballads, fiery covers of Benny Lattimore's swamp funk, and a few contemporary pop/rock tunes to balance out the set. In between the songs, or sometimes as an outgrowth of them, Millie gets

into her raps, which are not to be confused with the rhyming jive of current radio fads like "Rapper's Delight." Millie doesn't rhyme, and most of all, she doesn't rime. But if you've never heard Ms. Jackson expound on "The Soaps" or "Logs and Things" prepare yourself for the sexiest sermon on modern morals ever put to wax.

Let's face it though, raunchy rapping coupled with a fiery, gruff vocal style may not be mellow enough for Adult Oriented Radio, but if you're still in search of the real thing, this is it. Millie Jackson is not kidding.

Tom Vickers

DEXTER GORDON
Clubhouse (Blue Note)
HANK MOBLEY
A Slice of the Top (Blue Note)
JACKIE MCLEAN
Consequence (Blue Note)

If, as Samuel Butler suggests, "The history of art is the history of revivals," the perfect illustration is in these three Blue Note albums of previously unreleased mid-Sixties material. An engaging glimpse back — three saxophonists, a cast of supporting players, and how they grew.

O.K., so Dexter Gordon's become unbearably sophisticated of late. He's still one of the toughest tenors around, and this 1965 session shows him at a productive peak. It's of a piece with *Go!* and *Don't Alright* and all those other wonderful early Sixties Blue Note dates and features a few familiar sidemen from that period, Billy Higgins and Freddie Hubbard. *Clubhouse* continues the uptempo-ballad-uptempo format of the three-tune sides of the earlier albums and the marvelous ensemble head playing with Hubbard. "Jodi" is an especially satisfying ballad — part Ben Webster, part Gene Ammons, and all Dexter Gordon.

Hank Mobley may be a less familiar tenor name. He has always relied on a very individual rhythmic approach in his phrasing, but *A Slice of the Top* doesn't demonstrate that signature to the extent of his work with Horace Silver or his earlier *Soul Station*. The album sounds top-heavy with alto, euphonium, and tuba thrown in, and is perhaps most notable for the work of McCoy Tyner on piano, just prior to his leaving the Coltrane quartet.

A word about Billy Higgins, the Blue Note house drummer who appears on all three of these albums. A sparkling, creative high-hat player with crisp snare accents, Higgins eventually propelled himself into the prestigious Ornette Coleman group. Listen to him mold his style to three different leaders, supplying the brushwork for Gordon, and the drive for McLean.

Jackie McLean's *Consequence* was recorded in 1965, three years after the much freer, Coleman-Mingus-Coltrane-influenced *Let Freedom Ring*. As such, it's an anachronism of sorts; fairly straight-ahead with the ensemble playing of Lee Morgan on trumpet, but with McLean's emotional, angular solos. McLean's style never seems quite the same, perhaps a burden of any altoist trying to kick the Parker influence, but this represents one of his more satisfying resting places.

It must have been galling for an altoist with McLean's gifts to see lesser lights in the field making off with the cash. How else can you explain "Dr. Jackyll and Mr. Funk," the "single" from his 1979 album, *Monument*? The wounded purist role gets harder to play with each new crossover commercial success, so it's foolish to blame McLean for jumping in — it's more accurate to fault a system which makes the crossover a financial proposition rather than an artistic decision. Terry Gioe

DIZZY GILLESPIE
Havin' a Good Time in Paris (Inner City)
MILT JACKSON/J.J. JOHNSON
A Date in New York (Inner City)
CLIFFORD BROWN
The Paris Collection (Inner City)
JOHNNY HODGES
The Rabbit in Paris (Inner City)

These prime Fifties reissues were garnered by Inner City from the Vogue label in Paris, and the four discs, excepting the Jackson/Johnson side, were waxed while the leaders were on Continental tours.

Gillespie's 1952 date shows him to be a wizard trumpeter, paramount improviser and not-to-be-slighted singer. We get his total style on three ballads, an uptempo Latin jumper, bop tunes and a pair of cheeky vocals. "Afro-Paris" has popping congas as Dix dashes, mute firmly in place, over the changes in a dazzling display, and Don Byas, the gargantuan tenorist whose influences reflected both Coleman Hawkins and Charlie Parker, lends his gravelly tone for a chorus. "Lady Bird," a Tadd Dameron favorite, has Dix' moments contrasting, not only in melodic direction, but in dynamic level. The caper is "Somebody Love Me." Diz opens with a full force note. He rumbles around in the middle register then, wam, much like Dr. J. heading for a slam dunk, he soars skyward, hitting a series of sparklingly clear top notes. Head-shaking stuff.

Cut in NYC in 1954, the Jackson/Johnson date finds top pros blowing on familiar standards, and the high level of performance brings success. Both Poll winners, vibist Jackson had come out of associations with Gillespie and Parker to join the Modern Jazz Quartet, while Johnson was the first trombonist to transpose Parker's fluid style to the technically-stiff slide instrument. Added strength here comes from awesome bassist Percy Heath, also an MJQ'er, and tenorist Al Cohn, whose lighter Lester Young-ish tone nicely offsets the leaders' swarthy sounds. The commendable workings of "Out of Nowhere," with Heath's huge notes ringing the first chorus, "There's No You," where Milt ends his statement with a blazing star-shower of pitches, "I'll Remember April," with J.J. splendidly expounding, and "The More I See You," with Milt's deep, poignant vocal, are worth hearing.

Clifford Brown's death in a car crash robbed the world of a budding genius.

IN BOTH EARS

BY MARTIN CLIFFORD

At one time auto radio was a monophonic unit with a single, built-in speaker. The supplied sound was distorted and noisy and no one expected better. But with in-home hi-fi as an example, demand for great auto sound grew, and now it is possible to have sound for cars, vans, RVs and boats that can be called fi.

One of the significant changes has been the adoption of component systems for mobile use, following the same pattern used for home hi-fi setups. Today it is possible to have a complete car fi system consisting of a receiver (or separate tuner and amplifier), cassette player, equalizer, and a multi-speaker installation.

Car fi has its advantages, but it has problems as well. Because the interior of a car is relatively small, it acts like a cocoon, easily enclosing all its occupants in a field of sound. But it is subject to noise, not only from its own car engine, but from those of all other vehicles. The car's wiring system, signal lights, wheels and body parts are noise producers. And, since it is mobile, its distance from any selected broadcasting station, AM or FM, is constantly changing. On FM the auto receiver is limited to a useful reception range of about 50 miles, depending on terrain and interfering objects such as tall buildings. On AM the useful receiving range can be 100 miles with the signal subject to complete disappearance when the car passes under bridges or goes through tunnels.

The place to start building an auto sound system is the antenna. The

cheapest, and the worst, is the single element, fixed position type. A better antenna is one that is a multi-element with a swivel base. This allows extension or retraction of antenna height and since it is mounted on a swivel ball also allows adjustment of the antenna angle for top reception. The best antenna is the electric, adjustable from the driver's seat, but it is also the most expensive.

Auto sound components can be mounted in-dash, under-dash, or some combination of the two. In-dash supplies a professional appearance. Under-dash is easier to install, but is more subject to ripoff.

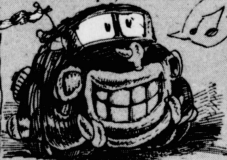
The cost of a receiver depends, in part, on the number of its features and specs. A few are still AM only (these are the least expensive) but most are AM/FM. Many come with a built-in cassette player while some are also equipped with CB. However, a separate CB installation is a better arrangement.

Some receivers have programmable memory presets to allow instant access to six AM or six FM stations that have been preselected, and some have FM muting to cut down on interstation noise during tuning. Better units have separate bass and treble tone controls, a balance control to adjust left/right channel sound and a fader control to set front/rear sound levels.

The present manufacturing trend is toward elimination of rotary knobs, with all functions controlled by touch sensitive electronic buttons. Instead of tuning a dial which is small and difficult to see, station frequencies are indicated by large illuminated digits. In some receivers tuning is done electronically with the receiver searching up and down the AM or FM broadcast range, stopping

ping automatically at every station having a certain signal strength.

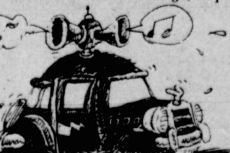
Eight-track cartridges have been replaced by cassettes as the favored tape-for-mobile use. Cassettes are smaller and can be used for in-home or car listening. While car cassette decks are playback types only, cassette tapes can be recorded by using a cassette recorder/player deck in the home, and so cassettes can do double duty. The newer car cassette players have automatic reverse, eliminating the need for removing the cassette to play both sides.



Most car receivers have limited audio output, with few delivering as much as 10 watts per channel. A booster, rated at 25 or more watts per channel can be used, and should be used, to improve car sound performance. Boosters are generally under-dash types, have no operating controls and work automatically when the receiver is turned on. The audio output of the receiver is fed into the booster which is then used to drive the speakers.

Speakers are generally mounted in the front doors, one in each, with two more speakers positioned on the back deck, with the car trunk working as the rear speaker enclosure. Four speakers are better than two, and by using fader and balance controls on the receiver, can supply different sound surround effects.

Car sound installation costs range from about \$50 to \$100 average, but some autosound manufacturers supply complete instructions for do-it-yourselfers. It's best done as a two-person job, preferably with at least one person having had some prior autosound installation experience and good mechanical aptitude.



Clifford Brown's unexpected death in a car crash in 1956 robbed the musical world of a budding genius (he was 26) and master trumpeter. Brown was traveling with Lionel Hampton's big band when this 1953 session occurred. Side one is that band, only led by talented altoist and writer Gigi Gryce. "Brown Skins" opens lyrically, Clifford's pure, lustrous tone supported by a lush quiet, then shouting, brass backdrop. Then we race, and Brownie's sound, leaner than Gillespie's, spreads out, capturing more of each note. "Conception" is at medium dance tempo, with Brown and trumpeter Art Farmer trading muted 8-then-4-bar phrases, the mute sheathing Clifford's insistent, biting attack in a jewel-like glow. The flip side is a sextet, and on "I Cover the Waterfront," both Brown and Gryce give a lesson in the art of ballad playing. Any recording by Clifford Brown comes highly recommended.

In 1950, Johnny Hodges, the unmatched altoist, was with Duke Ellington and he uses an all-Duke team for this date, save Don Byas, who was living in Paris. We hear Jimmy Hamilton's floating-ember clarinet, Shorty Baker's gurgling trumpet, and the honey sweet or cocky gruff nuances of the leader. On the slow, pretty tunes, Rabbit (his nickname) utilizes a rich, creamy sound, approaching his chosen notes in long, sweeping glissandos, while on charging stompers he bites off his notes and growls lustily. The fare here includes some blues, "Perdido," "Mood Indigo," and an exquisite "Time on My Hands," with Hodges and Hamilton trading off in playing the melody or shooting in fits behind it. It's great to hear Hodges at 44, in full bloom and bursting with drama.

Zan Stewart

RICKY SKAGGS
Sweet Temptation (Sugar Hill)
ROSANNE CASH
Right or Wrong (Columbia)

Ricky Skaggs has graced recording sessions by Mike Aldridge, Emmylou Harris, J.D. Crowe, and many others. He's a better musician than his solo effort would have us believe. An all-star lineup of friends, including Tony Rice, Albert Lee, Jerry Douglas and Buddy Emmons, takes care of most of the flawless instrumental work. What this album does allow him to showcase is his singing. His strong tenor is reminiscent of Bill Monroe, not only in tone but in the genuine feeling he can bring to songs he has doubtless sung hundreds of times. The Texas swing and the Nashville C&W numbers here are better than most, but Ricky Skaggs can't betray the affection he has for his musical roots. Consequently the bluegrass standards — songs by Bill Monroe, Flatt and Scruggs, and the Stanley brothers — come off best, with the vocal chemistry between Skaggs and Tony Rice especially rewarding.

Rosanne Cash's debut album will inevitably be compared to Carolee Carter's: an apter comparison might be Linda Ronstadt's *Heart Like a Wheel*. The title cut in particular recalls the best of that album, but Rosanne Cash is not another Ronstadt imitator. She's a surprisingly accomplished stylist who de-

serves better material than this LP provides. There are songs here by Keith Sykes, husband Rodney Crowell, and father Johnny Cash, but only about half of them are really memorable. Still those five selections are worth the price of the album, and the other five don't — couldn't — sound bad. Emmylou Harris is in attendance, so are the angelic White sisters, Sharon and Cheryl, and Hank Devito. Bobby Bare makes a cameo appearance and Ricky Skaggs, back in his role as sideman, adds some tasteful fiddle. Rodney Crowell's production is fresh and bright. Given a little stronger stuff to work with, Rosanne Cash could make a knockout album some day, as it is, she has already given us the pleasures of hearing a growing young talent.

Tim Gioe

State-of-the-art improv...the comic talents of The Gap are cut completely loose...

THE CREDIBILITY GAP
A Great Gift Idea/Floats
(Sierra/Briar Records)

This double LP re-package of vintage Credibility Gap contains some genuinely funny moments from a group who, in their prime, helped to define modern political satire and psychedelic humor. While *A Great Gift Idea*, recorded in 1973, doesn't measure up to the adroit inspiration of their major competitors, *The Firesign Theater*, the Gap's improvisational strength is brilliantly represented on *Floats*, a hilarious rendering of *Rose Parade "color"* commentary, recorded on location in Pasadena in 1975.

The validity of concept comedy albums has faded since its hey-day in the early Seventies, largely due to the popularity of *Saturday Night Live*, which mined the same territory with a visual advantage. But much of the best of the genre retains its cutting satiric edge. This is aptly demonstrated by the Gap on such selections as "In Someone's Sneakers," a vicious assault on the discount poetry of Rod McKuen ("She led me into the paneled waitingroom of the dentist called tomorrow...") and "Where's Johnny?," a riotous exercise in the smarmy grease that lubricates the *Tonight Show*. Here, Don Rickles, played by David Lander, calls Richard Beebe's Ed McMahon a "fat turd." Harry Shearer's Carson ranks among the finest impressions ever of that venerable target and the entire segment points up the Gap's consummate skill at timing and mimicry.

Floats is a non-stop delight; state-of-the-art improv with Lander, Michael McKean and Shearer (who has done much of late to bouy the floundering *Saturday Night Live*) trading rapid-fire quips in brilliant approximation of the mindless babble that accompanies the equally mindless *Rose Bowl Parade*. The comic talents of the Gap are cut completely loose; withering spoofs of Mr. Blackwell, John Simon, Curt Gowdy and Garner Ted Armstrong make this an absurdist document well worth owning.

Devin Seay

The Multi Channel World of JERZY KOSINSKI

BY FRED SETTERBERG

Appropriately enough, I caught my first glimpse of Jerzy Kosinski at home, in our living room, on the tube. His image appeared on the 12" RCA solid-state b&w portable that sits atop our dysfunctional 18" Zenith. Not long ago, there was a superior 19" color Sanyo occupying this central position in our home, but burglars walked out with it one bright winter's day.

Television, says Kosinski, is the center of life in the American home. It is a form of societal procrastination raised to a gigantic level. A very powerful inactivity.

Let's try another channel. I am entering the Beverly Hilton in Los Angeles, about to meet Jerzy Kosinski, the National Book Award-winning novelist, social critic, and most recently, the scriptwriter — from his own novel — for *Being There*, the new Hal Ashby film about a simpleton gardener named Chance whose literal observations regarding blossoms, growing cycles, and television (his avocation) are mistaken by the major portion of this country for economic and political profundities. Chance, later known as Chauncey Gardiner, deftly portrayed by Peter Sellers, is the ultimate child of the television age, an inoffensive innocent as perfectly bland as a soft-boiled egg; he is, in Kosinski's lexicon, a "videot."

Chauncey Gardiner starts at point-zero. He is there for visuals, he's nothing but an image. In such a way, he is truly cinematic. All my other characters are entirely non-cinematic; they're nothing but the self, which cannot be portrayed visually.

Kosinski enters the room. His face is familiar; not only has he recently been making the rounds on the tv talk shows, but his paperback publisher, Bantam Books, has also reissued his novels with various cover portraits endeavoring to capitalize upon the man's dramatic features and his reputation as a "confrontationalist" whose life has proven no less fantastic than his imagination. In each of these cover portraits, there is horror, fear, anger, and a desperate selfhood; these are the essential elements of Kosinski's fiction. Kosinski is a small man, though he appears to be athletic. (He is, in fact, an avid polo player and a former ski instructor.) His bony, ineffably lean frame glides across the room in a few seconds with more concentrated energy than can be detected in Seller's entire two-hour portrayal of Chauncey Gardiner.

"The role of Chauncey Gardiner required an enormous reduction of means," points out Kosinski. "Since the character is basically non-gestural, suppressed, non-verbal, he's therefore ultimately undramatic. You have to be a very good actor to play someone so limited and so passive."

Sellers first approached Kosinski about the role in 1971 when *Being There* appeared as a novel. Initially, Kosinski was skeptical about seeing his work translated into film. "I like to think of film as an original art form. It should have material written for it that will make provision for the visual dimension." However, rumors soon began circulating that other writers and production studios were prepared to "pirate" Kosinski's story should the author himself not first take action. The reluctant screenwriter now finds himself more than pleased with the film, although he admits being "astonished" and somewhat concerned by its critical and popular reception.

"I didn't take into account the number of Chauncey Gardiners who might want to see one more," he asserts. "A lot of people who have queued-up to see the movie go to see Chauncey Gardiner as their representative. They feel that they're as innocent as he is. But they also envy him because they know that despite their innocence, or their attempt at innocence, they will have to go after life. They will have to make money, they will have to work, they will have to fight, they will be beaten, they will have to beat others. This is their duality, possibly their dishonesty."

Without memory we are creatures of this afternoon.

Jerzy Kosinski was born in Poland in 1933. Separated from his parents before his seventh birthday, he spent the next six years wandering alone throughout the Polish countryside — an ordeal that was chronicled in his first novel, *The Painted Bird*. After being

reunited with his parents and regaining his speech (the traumatic life of a nomad had rendered the child mute), Kosinski progressed rapidly with his formal studies and gained some unwanted attention from the Soviet-dominated Polish government. Though not yet subject to the ubiquitous influence of television, the writer does recall the immobilization of his generation as they "turned away from reality" through books. "We didn't want to go out into the street," he remembers. "What for? The images triggered by a text were always much better than the images provided by riots, by hunger, by bombed-out buildings." At the age of 24, Kosinski left Poland following a complicated assault on his native land's unwieldy bureaucracy. In an act of sheer gall and imagination, Kosinski armed himself with letters of recommendation from non-existent state functionaries, all urging that the young social scientist be allowed to travel and that he seriously consider an offer to study abroad from a large foreign foundation which, of course, did not exist. (This exploit is lavishly recounted in Kosinski's 1975 novel, *Cookpot*.) Upon arriving in the United States, Kosinski experienced a highly-compressed version of the American dream: he learned English in a few months, studying the language while scraping ship hulls and driving for a Harlem nightclub entrepreneur; he received a Ford Foundation fellowship and wrote *The Future Is Ours, Comrade*, a non-fiction study of "collectivist behavior," published under the pen-name of Joseph Novak and excerpted in both *Reader's Digest* and *The Saturday Evening Post*; he began a ten-year marriage to the widow of a millionaire steel magnate that propelled him into a world of undiluted affluence and corporate power; and he started to write fiction — a cycle of seven novels that also includes *Steps*, *The Devil Tree*, *Blind Date*, and most recently, *Fission Play* — all, in his words, "portraying the state of self in various confrontations" with society, personal origins, and the future.

In terms of Kosinski's future, it seems unlikely — despite the success of *Being There* — that there will soon be another encounter with Hollywood. "Writing screenplays is a dangerous exercise for a novelist. Each time I sat down to write the screenplay for *Being There*, I felt as though my grasp on my fictional technique was diminishing." Returning to the novel, Kosinski plans to reside in Louisiana this year while exploring the "transformations and modifications" of a corporate man who must confront the corporate state. As far as the personal arena is concerned, Kosinski's life will remain — by choice and conviction — an unpredictable, uncontrollable object of chance. And with chance at the helm, there would seem to be small prospects for peace.

A truly peaceful man is a dead man.



On Screen

BEING THERE, starring Peter Sellers, Shirley MacLaine, Melvyn Douglas, Jack Warden, and Richard Dysart; screenplay by Jerzy Kosinski, adapted from his novel; directed by Hal Ashby.

Andy Warhol had it all wrong: everybody doesn't become famous in fifteen minutes; they become famous in fifteen minutes. How often have we witnessed the spectacle of a total unknown transformed by the electronic and print media into sudden national prominence? It was precisely this spectacle to which Kosinski addressed himself in his famous short novel, which has now come to the screen in as fine a version as we had any right to expect.

The protagonist here is Chance, the keeper of a small garden belonging to an old recluse. Chance is a literal moron, a man with the intellect of a small child who has never left the house and who knows nothing but gardening and what he sees on TV, to which he is addicted. When the old recluse dies, Chance is forced out into the world with nothing but an impeccable wardrobe of the old man's clothing.

By normal logic, of course, Chance should come to a bad end. But not in this movie. Slightly injured by a limousine belonging to the young wife of a Feisty Rich Old Bastard, he is invited to recuperate at the FROB's lavish mansion. Chance quickly establishes himself as a most distinguished house guest as everyone begins to interpret his actions by his or her own standards. Chance's innocent questions are regarded as witticisms, his lengthy statements on gardening taken as profound analogies of the national condition, his admission that he does not read newspapers (he can't read) accepted as an act of courageous confession. He becomes an uncomprehending social lion, a darling of the media, and a world statesman. The fact that nobody can trace his past only lends an additional air of mystery to him.

Kosinski, in adapting his own book, has kept close to the original while adding some felicitous details. Chance is more innocent than in the book, not a simple man trying to survive in a hostile world but rather the Child Who Shall Lead Us, which does blunt the razor edge of Kosinski's satire. Even more dangerous is Ashby's precise, stately pacing; it takes longer to watch the movie than to read the book. But Ashby compensates with lavish visuals (the film is beautifully photographed, mainly at the Biltmore estate in North Carolina), and by relying on his excellent cast. Shirley MacLaine does well as the wife, as does Dysart in the expanded role of the house doctor; Douglas, the FROB, all but steals the show. But it is Sellers, as Chance, who has to carry this movie, and he does so with his best performance in years. Chance does not require much in the way of range, but he does require subtle inflections and perfect timing, which Sellers supplies in abundance. His little smile of delight as he switches TV channels from himself to Sha-Na-Na is almost worth the price of admission by itself.

There are other weaknesses — the redoubtable Warden is slightly miscast as the President, and Ashby overplays the execrability of the TV Chance so loves to

watch — but they aren't all that serious. If the idea of a finely-acted social satire appeals to you, then so will *Being There*. And if it doesn't, see it anyway.

Sol Louis Siegel

COAL MINER'S DAUGHTER, starring Sissy Spacek, Tommy Lee Jones and Beverly D'Angelo; written by Tom Rickman; directed by Michael Apted.

The true story of country singer/songwriter Loretta Lynn's hard early life and later superstardom, *Coal Miner's Daughter* is an easy film to watch, but it nags the mind. It looks real, it sounds genuine (Spacek and D'Angelo as Patsy Cline sing all the songs) and the performances are at least impressive, often exemplary, with a promising debut by former Band member Levon Helm as Lynn's father. The story is not milked of its inherent sentimentality; if anything, director Apted (*Stardust*, *Agatha*) keeps us at arms' length. But something is missing here, something — or someone — has been shortchanged. *Coal Miner's Daughter* is a moving film but it doesn't inspire heart-wrenching, throat-grabbing empathy — and it should. Loretta Lynn married at age 13, had four children by the time she was 18, six children in all. She was a dirt-poor Kentucky hillbilly who was pushed and cajoled into a singing career by her husband; she started writing her own songs and became one of country music's most successful — and best-loved — performers. She suffered a series of on-stage nervous breakdowns several years ago (which was blatantly plundered in *Nashville*) but bounced back (a near-miraculous recovery in the film); while her marriage has not been serene, it has lasted. We don't really understand why.

This movie shows us a woman of spirit but no spunk. Loretta Lynn wrote, among many others, a song called "The Pill," an ode to sexual liberation that set country music on its hypocritical ear; there's no sign of such iconoclasm here. The most rebellious things Loretta does on screen are marry Mooney Lynn over her father's objections and wear lipstick on stage over her husband's objections. There are hints of deeper despair: when Loretta hears of best friend Patsy Cline's death, she cries, "Who will I talk to now?" When she breaks down (ostensibly from overwork) on stage, she says, to the thousands of strangers assembled for her show, "You're my friends, I can talk to you." What a lonely woman! This, I should add, an approved, official version of Lynn's autobiography which she wrote with George Vecsey. This is the way Loretta Lynn wants her story told. It may be honest, but it's not very objective, certainly not illuminating.

Judith Sims

COUP DE TÊTE, starring Patrick Dewaere, France Dougnac and Jean Bouise; written by Jean-Jacques Annaud and Francis Veber; directed by Annaud.

When a soccer player cleverly induces his enemies, who deserve all they get, to hoist their own petards, voilà, we have Jean-Jacques Annaud's second feature film, *Coup de Tête*, a mildly amusing satire of French provincial life. A spite-the-

bourgeoisie film plotted around vengeance rather than sex, it is a modest but worthy successor to Annaud's Oscar-winning *Black and White in Color* (1977).

In rapid succession, the hapless Francois Perrin (Patrick Dewaere) is kicked off his soccer team, fired from his factory job (same owner as the soccer team), involved in a barroom brawl and jailed for a rape he may not have committed. As a favor to the owner, he is released from the hoosegow to play for his injury-plagued former team, and he wins a key game almost single-handedly (and almost inadvertently), becoming the town hero. He then discovers that the local gentry have framed him, and now, suddenly powerful, he wreaks revenge by threatening them and letting their own greed and paranoia do the damage.

Annaud depicts the problems of the social outcast with more seriousness than the film's comic structure can comfortably sustain, and Perrin's stratagems are not always as clever as one might wish. In addition, the director stacks the moral deck so heavily in favor of the hero that it becomes hard to root for him. A much-in-demand director of TV commercials before turning to feature films, Annaud has not yet lost the habit of selling his product.

Robert L. Liebman

AMERICAN GIGOLO, starring Richard Gere and Lauren Hutton; written and directed by Paul Schrader.

Intriguing as is the idea of a man who earns his money making love to women, this is no landmark film in the sexual rev-

olution. Gere is a gigolo with standards; he likes women and takes pride in his well-paid work. Framed for a murder, he finds good old romantic love at the end of the rainbow. Another prostitute with a heart of gold, except this time it's a man.

Filled with some of the most embarrassingly awful dialogue, shackled with a stupid plot, peopled with glamorously sadistic Hollywood types and photographed in a hard, modern brilliance akin to the photographs of Guy Bourdin or Helmut Newton and the paintings of David Hockney, *American Gigolo* will enrage and sometimes amuse those of us who think movies should have good stories and intelligent dialogue. For those (film students, mostly) who value style over content, knock yourselves out.

Judith Sims

CRUISING, starring Al Pacino, Paul Sorvino and Karen Allen; written and directed by William Friedkin.

Sensational publicity, prurient interest and simple curiosity have already moved too many people to see this dreary flick. It is ugly, poorly made, badly written and ultimately boring. Pacino looks old and unhappy and gives the least inspired performance of his career — but that's not entirely his fault. His character (a rookie cop who goes undercover to find the perpetrator of a series of brutal homosexual murders) is so superficially written it hardly exists; the other characters, especially his bewildered girlfriend (Karen Allen), receive even shorter shrift.

Friedkin (who directed *The French Connection*, *The Exorcist* and *Sorcerer*, among others) could have made a provocative film about violence and sexuality in the all-male leather world of New York's tough gay bars (as Gerald Walker created in the book on which the film is based), he could have explored relationships in a bizarre, frightening milieu; instead he turned out

Spacek as Lynn: something missing



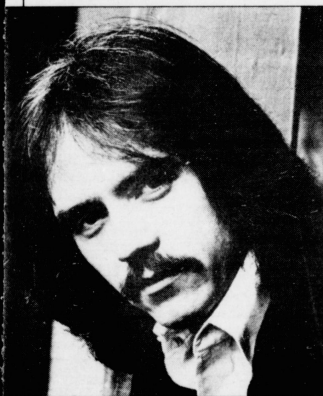
a thoughtless muddle that doesn't explore anything except hundreds of male buttocks.

A disclaimer before the film says it deals with only one small segment of the homosexual population and should not be considered representative of the homosexual population as a whole; but later we

see the only sympathetic homosexual (who does not frequent leather bars) brutally murdered for reasons that are never clear. But perhaps it isn't fair to criticize such obvious lapses in logic; judging from this film and from Friedkin's statements about it, he doesn't know what the hell he's doing.

Judith Sims

John Carpenter Wants to Scare Us



BY JACOBA ATLAS

In October, 1977 Compass International released a low-budget horror boogiemerman film called *Halloween*; it cost \$300,000 to make and has, so far, grossed \$40 million. *Halloween* was, as every horror film aficionado knows, directed, co-written and co-produced (with Debra Hill) by John Carpenter. He even wrote the music. Now he has performed the same tasks for *The Fog*, a just-released ghost story (which features two of *Halloween's* stars, Jamie Lee Curtis and Nancy Loomis).

A 31-year-old University of Southern California film school dropout (he didn't graduate because he wouldn't or couldn't learn French), Carpenter first gained national attention when his short film, *The Resurrection of Bronco Billy*, won an Oscar. "I thought I could just sit back and the phone would ring. It didn't," he says. "Then I figured people in Hollywood thought that just because I could make a short film, it didn't mean I could make a feature. So I spent four years making a feature called *Dark Star* [an outer-space satire]. No one called. But that movie did get me an agent." The agent sent Carpenter out on dozens of script meetings, most of which proved aggravating and fruitless. One script actually became *The Eyes of Laura Mars*, hardly an express ticket to the big time.

Then came *Halloween* and near-instant cult status. "But I'm still not being offered the next Al Pacino movie," Carpenter says, with what seems like customary candor. Pacino or no Pacino, the phone started ringing.

Dick Clark asked Carpenter to direct the Elvis bio-pic for ABC television. "Dick figured I would have a feel for music; actually, Elvis was a hero, and I once had my own rock & roll band." The success of *Halloween* and the critical acclaim for *Elvis* resulted in a multi-picture deal with Avco Embassy, which is currently releasing *The Fog*. Car-

pen-ter's other future projects include a western titled *El Diablo* and a remake of the horror classic *The Thing*. "I plan to go back to the original short story for my movie," he says. "A great deal was left out of the Arness film."

Carpenter's associates say he would rather stay within the genre film category, working slightly outside the system. Cautious is a word they use. He's also something of an iconoclast, a self-described hillbilly from Kentucky despite the fact that his father has a Ph.D. in musicology and his mother is a bibliophile. Carpenter is goodlooking without seeming to care about it. He could pass for a Jack Nicholson stand-in, or a back-up musician for a not-quite-successful rock band. He lacks the usual Hollywood narcissism; in fact, the most Hollywood thing he's done is marry an actress—Maude's daughter Adrienne Barbeau, who stars in *The Fog*. It was Carpenter's idea to have his wife do her own Farrah-competing pin-up poster, which features Barbeau in an old-fashioned merry widow corset.

Over-zealous critics have already called Carpenter the next Hitchcock, a premature assessment at best. Although he obviously knows film technique, his films have lacked the plot sophistication to elevate them beyond the promising. However, Carpenter isn't interested in complaints about his storytelling prowess. He takes exception, for instance, to reviews which said *The Fog*, about hundred-year-old ghosts which come back to wreak revenge on a Northern California town, lacked plot credibility.

"It isn't a matter of plot but emotions. *The Fog* is a fantasy. You know it can't happen. There are no such things as ghosts. To make it work on a script level would have meant putting in all sorts of explanations, it would have slowed down the film."

Carpenter admits good ghost movies are hard to come by, although he did single out the excellent *The Uninvited* with Ray Milland as one that works. "I think the only fantasy that always captures you is *The Wizard of Oz*."

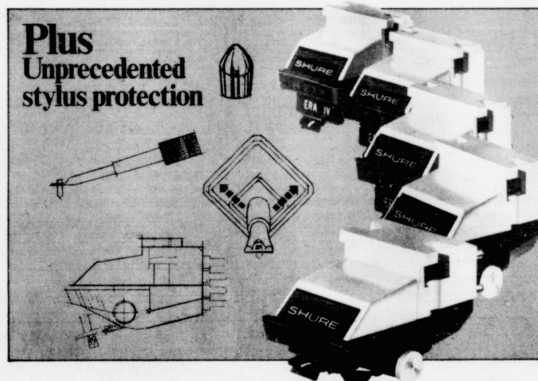
As for *The Fog*, he says he wouldn't want this to get around, but the film is a tribute to those old comic books, *Tales from the Crypt*. "I loved them," he remembers. "They always had O. Henry endings and I wanted to make a movie that worked in the same way." He laughingly dismisses the recent screamer, *Alien*, by calling it a rubber monster movie.

Carpenter's penchant for making scary movies came from childhood when he saw and loved *It Came from Outer Space*. "I wasn't so much scared as thrilled. I knew right then I wanted to do that to someone else."

This fledgling master of the macabre isn't particularly brave. Barbeau delighted the Los Angeles Film Critics Society a few weeks ago by telling them her husband was terrified of a bat which had made its way into their newly purchased Hollywood Hills home, and Carpenter readily admits egg yolks give him the shakes. Egg yolks? When he was about four he visited a farm where the owners made him eat a fertilized egg that was already turning into a chick. Young John was traumatized for life. He's finally, after many years, willed himself to eat eggs sunnyside up, but he carefully cuts around the yolk and swallows only the whites.

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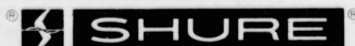
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Gary "U.S." Bonds; Trax,
New York City

"Are my legs cool?"

Gary "U.S." Bonds stood onstage for his first New York performance in 15 years and worried about his legs. The man whose festive, accelerated R&B hits rocked everyone's early Sixties basement parties was onstage in lycra spandex.

"I got my tights on and I'm nervous about my legs. Are they cool?"

They were.

Gary "U.S." Bonds knows it's 1980, but his revival on New York's new wave circuit has more to do with history than the new decade. Late in January, "U.S." Bonds played Trax nightclub and Club 57 at Irving Plaza, had his Trax concert broadcast, and did a talk show on WPIX-FM, New York's ruling rock and roll station. While new wavers inspected their roots, "U.S." Bonds (born Gary Anderson, Jacksonville, Florida, 1939), sang for a new currency.

At Trax, U.S. Bonds cashed in the desire penned up from being hitless for more than fifteen years. He courted the crowd.

"We been here all day, man. It takes a long time to rock and roll here. I don't like rock and roll—I love it. You start with the new wave; I'll start with the soul."

To suggest that he hadn't disappeared (and maybe he had), he disposed of his old hits in a medley of "School Is Out," "Dear Lady Twist," and "Quarter to Three." Around the medley and a full version of "New Orleans" he danced through funky soul/rock originals, a Dr. Hook ballad, and a no-apologies-given-or-needed cover of Cold Blood's "You Got Me Hummin'."

Pleasurable as the music was at Trax, the raw screech, the raunch, and the infamous chaos of Bonds' early Sixties records had disappeared. The man who kept doo-wop safe from Middle America, whose sax man—Daddy G—gave Clarence Clemmons and Bruce Springsteen a song to chew on three or four rock generations later, didn't have one horn in his band! His voice didn't cry. And, after latter-day girl groups like the Slits and the Plasmatics' Wendy Williams, Bonds' girl-singer-in-sexy-clothes-with-tambourine was just too tame to impress. The guys in the band had seen too much of Ted Nugent.

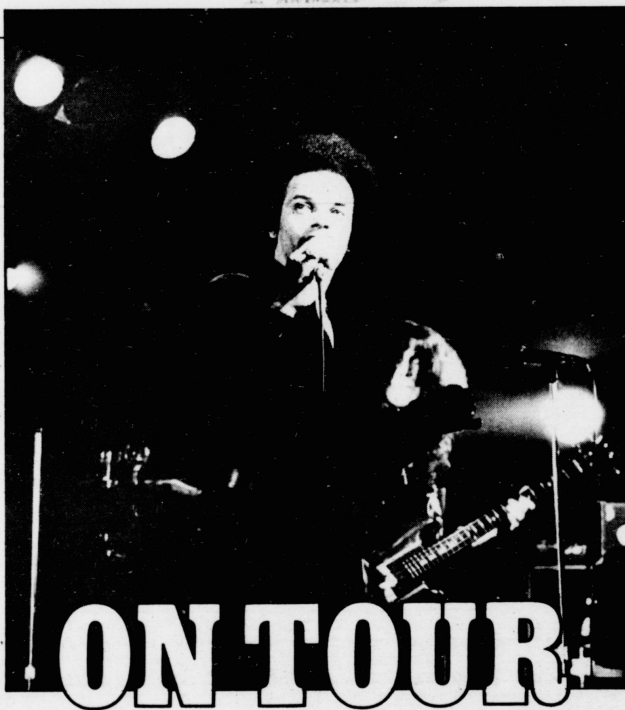
But the Trax concert in New York made a great night out and updated the legend. The crowd paid tribute to Gary "U.S." Bonds; the latter paid the rent for Gary Anderson.

Linda M. Eklund

Cheap Trick & Moon Martin; Sports
Arena, San Diego

The Trick's San Diego appearance was a textbook example of polished rock showmanship, a fast-moving, here-come-the-hits sort of concert as crowd-pleasing as it was predictable. Dishing out their special brand of heavy metal with a bubblegum center, the band elicited velps of joy from its faithful throughout the evening. Since their songs are either fast and silly or faster and sillier, Cheap Trick's momentum was unflagging.

The pretty half of the quartet, Robin Zander and Tom Petersson, dominated the vocalizing, their agitated but unthreatening shrieks often lost in the echoes of the cavernous Sports Arena. Zander flexed his larynx on "Gonna Raise Hell," "Heaven Tonight" and "Surrender," while Petersson was featured during "I Know What I Want and I Know How to Get It." Nearly interchangeable in vocal styles and appearance, they



came across as rambunctious party animals, rowdy but not really dangerous.

While Zander and Petersson are the crowd-rousers, guitarist/songwriter Rick Nielson and drummer Bun E. Carlos spark the band. Nielson's brawny technique is the equal of Ted Nugent's in brutality, but was employed in a pleasingly streamlined fashion. Like his playing, the guitarist's trademark antics (rubber-faced grins, Grouchoesque lurches, pick-tossing) have become standardized fare; it can't be denied, though, that together with Carlos' consistent backbeat and the keyboard touches of guest sideman Jai Winding (a veteran sessions player), Nielson made Cheap Trick's Sports Arena show a model of smoothly-executed rock and roll.

Warming up the Trickophiles was Moon Martin, a workmanlike songwriter whose "Bad Case of Loving You" and "Rolene" have earned him attention of late. Martin's material has been covered well by other artists, most notably Mink DeVille ("Cadillac Walk") and Robert Palmer. The Oklahoma-bred rocker's own interpretations of his moody, Chuck Berryish songs are hindered by a profound lack of stage presence. Had Harry Truman ever turned to rock and roll, he would've cut a figure much like Martin's—earnest, businesslike, more than a little dull.

Barry Alfonso

B.B. King, Luther Allison; Madison,
Wisconsin

It wasn't the Regal Theater in Chicago, and the music wasn't purely the blues, but B.B. King smiled as though he loved every second of his forty-minute set of ballads, soul, funk, and a few of the traditional crowd pleasers that have been part and parcel of the King act since the 1950s. Diamond rings flashing in the spotlights, Lucille swinging on his hip, King had the crowd stomping and clapping within the first five minutes.

King's ten-piece band played hot and tight, pouring out the slick, patented sound that cements his position as the Number One Man of the Blues. King's guitar phrasings were classic: elegant bent-note moans, terse yips and long, solid vibratos. It was hard to tell how many recognized the newer material from King's recent association with the Crusaders, but the predominantly white crowd danced and smoked. That's B.B. King—so, this must be the blues.

Luther Allison's set was energetic and powerful, the best he has sounded in four years. A devotee of the B.B. King style, Allison may not have the national reputation (yet), but blues fans from the Midwest know that he can easily play with the best. The current band supports him perfectly, letting him do what he does best: take center-stage and hold it. Allison could become a serious rival for B.B. King's Number One spot.

William J. Burling

World Saxophone Quartet; Village
Theatre, UC Irvine

The WSQ works out of a multi-leveled conceptual framework. They redefine both the European chamber ensemble and the big-band-jazz reed section and manage to do so with precision and vitality. Each man is a major player on his instrument, a bandleader and a composer as well. Hamiet Bluiett is a resourceful and commanding baritone saxophonist. Julius Hemphill, an alto player, is one of jazz's most important contemporary composers. Altoist Oliver Lake is known for his spatial writing and a sound that can scorch or soothe. David Murray is an intense tenor player with a formidable technique.

Hemphill's "Steppin'" from their album of the same name, was rendered with more verve and imagination than the recording. With Murray slapping down the backbeat on bass clarinet and Bluiett's flute gliding

over Lake's curved soprano and Hemphill's tenor statements, the effect was like well-oiled machine parts working separately yet serving the whole. The acoustically-excellent Village Theatre enhanced the sonorities of the horns.

Bluiett's "For Eddie Jefferson" proved to be a delightful melodic miniature played by Hemphill's alto with emotional warmth. Murray's "Flashlight" (a tribute to Eldridge Cleaver's short story?), showcased the composer's tough improvising reflexes and steel chops. An unannounced piece saw the players pairing off with Lake's rippling alto trills against Bluiett's baritone squawking, creating a shorthand relief pattern.

Opening the bill was the Viny Golia Trio, a cohesive yet loose ensemble involved in reordering sound, space and color. Golia plays a vast array of reeds but sounded best on soprano sax, achieving a fluidity without piping in the high registers. Bassist Roberto Miranda navigated a warm stretch, plucking out a Latin-tinged melody while Golia's flute added color and percussionist Alex Cline lightly brushed textures. Like Air, a more famous avant-garde outfit, this group relies on musical telepathy rather than the well-ordered charts of WSQ.

Kirk Silsbee

Zen & Contemporary Poetry; Hyatt
Ballroom, San Francisco

Jerry Brown was there. So was Linda Ronstadt. So were about 850 others. The event was a poetry reading. Five distinguished contemporary American poets met to discuss how Zen has affected their lives and to read poems showing that effect.

Lucien Stryk started the night with a somber, impassioned reading of his own work and that of his friend, Japanese poet Takahashi. Huge-bellied Philip Whalen, with his shaved head, lumberjack shirt and baggy pants, changed the mood completely with a hilarious selection of poems about his life in a Zen monastery.

Next was Richard Brautigan, the reclusive author of *Trout Fishing in America*, *In Watermelon Sugar* etc. Attired in old denim and drinking Jack Daniels from a bottle in a brown paper bag, Brautigan delighted the crowd (largely composed of college English teachers) with a deadpan monologue that poked fun at the audience's conception of him. "I know that many of you are amazed that I am even capable of human speech," he began. "Look! A talking hippie unicorn! What will he say next? Well, the next thing I am going to say is an apology for not having any flowers in my hair, and for not bringing a gigantic bouquet of daisies to personally distribute to each of you."

Robert Bly did bring and wear flowers, and he entranced the crowd with his poems as he accompanied himself with the haunting strains of the dulcimer. Gary Snyder, the Pulitzer Prize winner, this night wearing a three-piece suit and matching earrings, closed the evening by distinguishing three types of Zen poets: the Holy Goo; the traditional, academic writer; and the totally committed Zennist. One could easily fit Brautigan into category one, Bly and Stryk in #2, and Snyder and Whalen in #3.

At the end of the session, after the panelists discovered the resounding answer to the *koan* "What is the sound of 1700 hands clapping?" the poets were surrounded by an odd assortment of groupies, autograph hounds, students, scholars, fellow poets, and at least one rock star and one presidential candidate, the latter no doubt hoping to sew up the Zen vote.

Dennis Lynch

Music, Music, Music... & Woody

If awards were given for vulgarity in the book business, these two Elvis "tributes" would walk off with honors.

For *Elvis: We Love You Tender* (Delacorte, \$14.95) translate "The Autobiography of Dee Presley, Billy, Rick, and David Stanley." Dee Stanley married Elvis' father, Vernon. Her three boys (from a previous marriage) grew up to become Elvis' sidekicks and bodyguards. Their "family memoir" is alternately sentimental and sensational: Dee remembers that Priscilla was "a darling girl" but the boys only remember the days of "chicks, chicks, chicks." Author Martin Torgoff glues together the crass anecdotes with purple prose: "Half a million young souls gathered on Max Yasgur's farm in upstate New York for three days of peace, love, and music, an event dubbed 'Woodstock.'" Meanwhile, "back in Memphis, Tennessee, Elvis Presley... had the world at his feet." An assortment of photographs of the Stanley brothers accompanies their superficial account of the King's rise and fall from Graceland. Rick recalls the final years: "The man was into drugs, for sure, and so was I."

For *Elvis: Newly Discovered Drawings of Elvis Presley* (Bantam, \$8.95) translate "Jump on the Elvis Bandwagon." Dozens of sketches of Elvis' eyes, costumes, chest hair and cowlick — of everything but the eternally censored pelvis — reveal nothing about the man but everything about the feverish fantasy life of Betty Harper, a sketch artist from Hendersonville, Tennessee. Elvis would probably have liked these simple drawings, pencil portraits like those seen on the boardwalk or at state fairs. The sketches aspire only to express Harper's adoration for the man she says "created" her life. There is none of Man Ray's flair for capturing the spirit of the famous personality, none of Warhol's insight into the pop-hero phenomena. One feels uncomfortably voyeuristic looking at Harper's sketches, as if one had "newly discovered" the secret doodlings that belonged to a lovesick teenager.

Vulgarity was a necessary ingredient in the powerful spell Elvis cast on America. His gold lamé suits reflected his time and his nation with good-humor. The contributions overshadowed the kitsch movies, the ostentatiousness of his women, the hypocritical paradox of his puritanical attitude and decadent lifestyle. Elvis became a legend when he made music a healthy blend of blushing sincerity and straightforward sexuality. Although a million books like these two couldn't shake Elvis' throne, they will hurt and anger fans.

Richard Jones

In Print

Religion is all a question of faith. For those who have faith, all the explanations in the world are unnecessary; for those who don't all the explanations in the world aren't enough. That just about sums up the conclusion drawn in a quickie paperback titled *Dylan — What Happened* (Entwhistle Press, \$3.95) by Paul Williams, the founding father of *Crawdaddy* magazine in the Sixties. This long essay (or short monograph) addresses itself to the burning issue of whether Dylan has sincerely found Jesus or whether he's just putting across one more trick, an issue which apparently consumed Williams' whole life. He and his wife traveled about the country, following Dylan's recent concert tour. Williams listened with rapt attention to every lyric of every song, reexamined the old songs and Dylan's film *Renaldo & Clara* and came to the conclusion that yes, Dylan has found Jesus and yes, he is sincere.

Dylan: What Happened is a superficial, oh-gosh book by a devoted fan who seems to think that everything Dylan says and does is not only news but history. When Alfred Hitchcock was filming *Spellbound*, Ingrid Bergman became agitated, nearly hysterical as she searched for hidden meanings in her character. To calm her nerves, Hitchcock said in a loud, clear voice, "Ingrid, it's only a movie." Paul Williams, it's only rock and roll.

Jacoba Atlas

Drugs and violence and sex and music — you'll find it all in *Jambeaux* (Harcourt Brace Jovanovich, \$9.95), a novel about the rise and fall of a rock band in the mid-1970s by former musician Laurence Gonzales. Longtime friends Page and Link are Vietnam vets who, disgusted with playing blood-bucket saloons in South Texas, start their own band; they call themselves Jambeaux and put out a sound that is one part Creole, two parts "light assault rock and roll," and wholly their own, and Jambeaux rockets to fame and fortune and flame-out.

Jambeaux is not merely a behind-the-scenes look at the whirligig world of rock and roll, it is an inside-out account that is as probing as surgery — and sometimes as bloody. Page identifies rock and roll with Vietnam, and in his recurrent flashbacks links the connection between the music and the

war is so strong that the battlefield command "Lock and load" is replaced by "Rock and Roll," and this Vietnam/Rock association is present throughout the book. It's a rock and roll war to Page, and the battles are costly.

It's all here: the exhaustive repetitions of a recording session, the numbing nightmare of the big tour, the casual sexual encounters, the dangerous habits of irrepensible hell-raisers as they rely less on music and more on drugs to keep them going. All of which leads to a tragedy that is reminiscent of those real-life ones we remember so vividly — Hendrix, Morrison, Joplin. Page draws back, drops out, shaken to his core, and we can easily understand why. Yet the human depth of the tragedy is not felt by the reader so much as it is sensed, because author Gonzales is better at describing musicians at work than he is at conveying the intensity of their humanity.

Ben Satterfield

Book publishers are, at this moment, suffering acid rains of works in two categories, rock music and the Sixties. This means every typist who's had a paragraph printed in any of hundreds of rock 'n' roller periodicals has written a book, so beware.

On the other hand, a few soaring Phoenixes will rise from these ashes and here is one of the first: *Barefoot in Babylon* (Viking, \$15.95), a magnificent book by Robert Stephen Spitz on 1969's Woodstock Music Festival.

It is 500 pages long, well-written except for a few dangling modifiers and awkward prepositions, and highly entertaining. Its greatest strength is the clear and inexorable description of how Woodstock became, simultaneously, a stupefying disaster and an unprecedented triumph.

Spitz paces his book in precise synchronization with the festival's evolution so that by the time a reader reaches the chapter titled "Friday, August 15, 1969," mayhem events and outrageous behind-the-scenes characters are spinning by as fast as time must have been passing for them.

It's not a particularly nostalgic book — it's fascinating. Hilarious and heroic anecdotes are in deluge supply. One example is Abbie Hoffman, threatening early on to put LSD into the festival water tanks unless

handsomely paid. He eventually gets knocked off the stage by Pete Townshend who had no idea whom he was offing and never gave it another thought.

Spitz also provides an "afterword" in which he summarizes festival principals' activities in the last decade. If you like the genre you couldn't ask for a better book.

Speaking of genres, I don't like surveys, but a definitive one has been done by Rex Weiner and Deanne Stillman called *Woodstock Census, the Nationwide Survey of the Sixties Generation* (Viking, \$9.95).

It answers, statistically, questions about the Sixties, questions from body hair prevalence to politics, music, sex and drugs. The trouble is that surveys and resulting percentages are not interesting except to statisticians.

Never mind. Any serious student of the 1960s will want and should have this book just because it exists. And the questionnaire was fun to read.

Alison Wickire

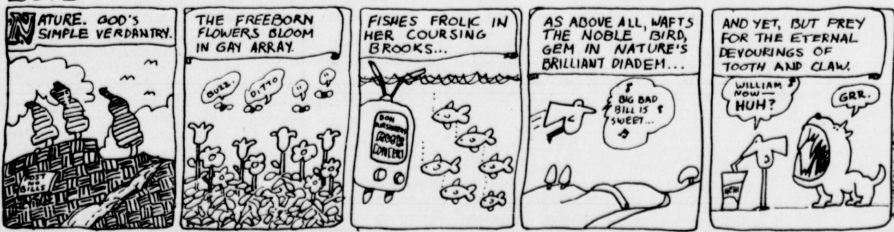
Short of putting a pen in your hand and a melody in your brain, *If They Ask You, You Can Write a Song* (Simon & Schuster, \$10.96) does everything a songwriter's primer can be expected to do. Various chapters touch on Broadway, film, commercial, Country and Western and Rhythm and Blues songwriting, but the payoff of *If They Ask* is its scrutiny of the pop form. Anchored with bits and examples between declarative remarks, the book's chapters are almost little pop songs in themselves, small bits of substance packed in memory-snagging hooks. Emphasis is laid on adjustment to marketplace realities, which is disconcerting at the same time it's wise. How do flair and originality emerge, given the incessant need to be commercial? But that's a question that's bugged artists of all types ever since the Medici family axed their patronage budget. Authors Al Kasha and Joel Hirschhorn may not be the authors of deathless lyrics, but they've scored bucks, houses and cars in a racket that starves most practitioners. Their halfway satisfying resolution of the creativity/commerciality perplex: "...a peculiar fusion of brain and heart sometimes combines to produce greatness when you're just doing your job. Songwriting is a profession, and has to be treated that way if you're to succeed."

Byron Laursen

Art Pepper is a Los Angeles-based saxophonist who achieved worldwide fame from his Forties and Fifties work with the Stan Kenton band and his early association with the "West Coast" school of jazz playing. Art Pepper is also a junkie, a full-blown heroin addict, and a self-proclaimed genius, and *Straight Life* (Schirmer, \$12.95) is his story, from the first unloved moments to the right-on-the-edge present, told in the first person by Pepper, his friends, relatives and cohorts, and transcribed and edited by Art's wife, Laurie.

The reader travels with Pepper through his bleak childhood, with its resultant never-ending need to be the best, the number one, the greatest; through his first musical and amorous successes; his first snort of stuff; then his first fix; then his addiction. We follow him through innumerable trips to jail and prison, relive his affairs with the women he didn't care for, read his recollections of recording dates where he could barely stand yet played marvelously, and follow him through his years at Synanon, where he met Laurie, and his final re-emergence, once again re-

BOID



suming the life of a musician and human citizen, though still unsure and unstable. It's been a long, hard go, and he's not home free yet.

Straight Life is an honest, brawling volume, filled with graphic details of lost lives and wasted years, but in Pepper's resurrection there is also a glimmer of light in the midst of all this darkness. Above all,

it is an appalling yet fascinating report on how not to conduct one's brief visit on this planet.

Zan Stewart

While it is the Germans who have the reputation for this sort of thing, cataloguing and compending beyond the patience of less anal pedagogues

elsewhere, in at least one field the British stand unchallenged—music. From Burney's four volume "General History of Music" (1776-1789) to ethnocentric Grove's *Dictionary*, the reference source, the Brits have been preeminent. So it is no surprise that *The Music Makers*, edited by Clive Unger-Hamilton (Abrams, New York), is so good. What is a surprise is the

obvious editorial intention to include within the definition of "music" such non-classical manifestations of the art as Grove and Burney disdain.

Here is a sumptuously illustrated effort to produce not only a history of art (as opposed to folk music), but an encyclopedia as well. Any book which has photos of Frank Sinatra, Sarah Vaughan, Edith Piaf, and Tito Gobbi (pop, jazz, cafe and opera respectively) has something going for it the editors of Grove's never understood.

The biographical entries of composers and performers appear as comprehensive as one would dare hope in a one-volume work—if perhaps a bit biased to the home team. One can cavil: Elvis Presley was not "the first white singer who could really sing 'black.'" But where else would one find a book which listed in alphabetical order Ben Jonson, Janis Joplin, Scott Joplin and Josquin des Pres, and treated all with equal respect?

Equally important are the introductory essays and historical notes which, with the handsome illustrations, place music in a social context.

Why, even a critic or two gets a bibliographic mention here.

Ed Cray

A WONDERLAND OF BOOKS

BY RON CARLSON

Someone is asleep in the bookstore. Not just asleep this afternoon, but heavily asleep, flat out on a couch, and not in the bookstore, but up in the "library." We are upstairs touring the labyrinthine bookshop, Shakespeare and Company in Paris, which Henry Miller called a "wonderland of books." From the window of this dark booklined room, we can see the facade of Notre Dame across the Seine.

"Are these books for sale?" We ask of the thousands of volumes leaning at us from the stacks.

"No. This is the library. People come up here to read. Downstairs you can buy books."

We are speaking to twenty-year-old Hannah Kaning who, with another young woman and bookstore apprentice, Barbara Schreyer, is in charge of the shop while the idiosyncratic owner George Whitman tours the world for six months.

"I met George in the summer of 1976," Hannah says. "He was sitting in front of the bookstore having iced-tea with some friends and they invited me to join them."

Shakespeare and Company is one of the most famous bookstore names in the world. The store, under the philanthropic management of Sylvia Beach, aided and abetted dozens of writers, known and unknown, including W.H. Auden, Ezra Pound, James Joyce and Ernest Hemingway. (Hemingway later repaid the favor in his memoir *A Moveable Feast*.) And, of course, most noteworthy, Shakespeare and Company arranged the first book publication of James Joyce's *Ulysses*, in 1922, more than ten years before the book was declared legally fit for American readers.

Now the bookstore has changed hands and moved from rue l'Odeon to a nook at 37 rue de la Bucherie, facing the river. Obviously, when a reader (or writer) makes any literary pilgrimage to the early flats of Hemingway in Paris (74 rue de Cardinal LeMoine), or to the cafes on the rue St. Germain, or to the continuation of legend which Shakespeare and Company embodies, he is looking for ghosts. And of the dozens of literary sites one can find in Europe, this odd little bookshop, more actively than any other we saw, hosts the spirit(s) of the literary past and present.

One's first impression, in fact, is that these are the same rooms featured in the famous photographs from *Shakespeare and Company*, the book about by Sylvia Beach. Well, they aren't, but as we stood on the small mosaic marble floor downstairs which George Whitman hand-made, scanning the bulging shelves for treasures, or reading the dozens of literary notices on the windows and door, we felt they could have been. Things still happen in this bookstore.

As Barbara, the other girl in charge, makes change out of the cash register, (a wooden cigar box kept under the table), a man enters the store to ask, "Is Ted Jones here?"

"No," she says, "But he is in Paris. Want to leave a message? He'll probably be at the reading tonight."

Yes, reading. It is Tuesday, a big day for Shakespeare and Company. Tonight the literary staff of the Paris based journal *Paris Voices* meets upstairs, and after that in the room where the boy was sleeping there will be the weekly seven o'clock poetry reading. Tonight's, we note, is by a Spanish poet, a Señora Charasanas.

"Amitie sincere" sums up the store's policies. And, in so personal a bookshop, one is not surprised to find the lack of a consistent inventory system. Books are grouped generally by area: fiction, non-fiction, rare books, etcetera. The location of a par-

ticular book, many times, is a matter to take up with the staff. Shakespeare and Company does boast the largest stock of antiquarian English books on the continent, and though George Whitman's collection of modern first editions is impressive, he won't just sell them to "anyone." "If he likes you, or thinks you have a sincere interest in the book, then he might sell you one of his rare books," Hannah says.

The portrait that develops of the absent George Whitman describes a generous and inventive man who runs the store as its benevolent despot. He lives in the store, next to the library, as do several resident and transient literateurs.

"George watches the kind of books someone is buying, and if he thinks the person might be interested he invites him to stay. Many people find out about staying here from friends or traveling acquaintances. We always ask about how they were referred to us, and they all write in the journals."

The journals, several large black bound volumes, are thrust in our laps. They are thick with hundreds of brief biographies of the people who have hosted here, and they share a common theme of merciless optimism and literary aspiration. Many of the short confessions are accompanied by photographs, and we stare at the young faces wondering who will actually realize his dream and become the next Ford Maddox Ford or Hemingway.

"Is there a fee to stay in the store?"

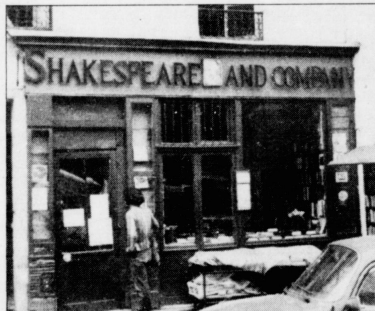
"Not really. George has a way of finding the special talents of people, and he gets them to fix or build shelves, or someone might sit at the desk for a couple of hours. I think the boy upstairs helped with the plumbing two days ago."

A lumberjack, or someone dressed like a lumberjack, comes in the store. "Is there any mail for me?"

A new girl at the desk, a Canadian student staying for a few days, hands him two envelopes. About half a dozen friends and writers receive mail care of Shakespeare and Company. This man turns out to be John Kendrick, writer, actor, boxer, and lumberjack.

We are drawn into a lengthy discussion of the Edinburgh Festival, during which another young man who has been thumbing one of the week-old Sunday *New York Times* (on sale at a discount) arranges to ride with Mr. Kendrick to the festival. We buy *When the Wine Is Cold*, a play by the writer. We are invited to a concert at the Centre Cultural Americain, tonight. We all advise the "clerk" on the value of a stack of used paperback books she will buy for the store from a student who has brought them in. We witness another student buy a copy of *Down and Out in London and Paris* by George Orwell from the table of new paperback classics. An older character comes in, waving an unnecessary scarf, tells a joke in French which he and the clerk enjoy, and leaves. The rest of us exchange addresses, and having been indoors too long in Paris, we burst outside and turn past the browsers at the outdoor racks of used paperbacks, and head for the bright cafes that mark the Place St. Michel.

It is the strangest bookstore we've ever climbed around in. The customers are guests, some staying overnight, others for months. The books are read, and occasionally purchased. We realize that we've been in Paris almost twenty-four hours and that we know seven people now and are going to a concert. Shakespeare and Company is well worth the visit, however brief; it remains a center for the American population of the Latin Quarter, sustaining its friends in a variety of ways.



In those days there was no money to buy books. I borrowed books from the rental library of Shakespeare and Company, which was the library and bookstore of Sylvia Beach at 12 rue de l'Odeon. On a cold windswept street, this was a warm, cheerful place with a big stove in winter, tables and shelves of books, new books in the window, and photographs on the wall of famous writers both dead and living. The photographs all looked like snapshots and even the dead writers looked as though they had really been alive.

Hemingway, *A Moveable Feast*

The avowed purpose of Maurice Yacowar's *Loser Take All: The Comic Art of Allen* (Unigar, \$10.95) is "to determine what Allen's jokes mean, what response they prompt besides laughter"; elaborately rationalized in the introduction, this purpose remains a quixotic task. Crammed into this niche or that with Yacowar's turgid, thesis-bound prose, Allen's humor keeps popping out like some crazed jack-in-the-box.

Yacowar's favorite niches are Allen's use of bathos, mock-heroism, and the fabled Allen persona itself. To learn that bathos is the characteristic tone of such Allen gems as "The thing to remember is that each time of life has its appropriate rewards, whereas if you're dead it's hard to find the light switch," is neither edifying nor particularly surprising. Much of the time the reader feels like the tape recorder in one of Allen's monologues—it keeps saying "I know, I know." The rest of the time is spent in the grip of lethargy, plodding through zingers like the explanation of this Allen line: "A man awakens in the morning and finds himself transformed into his own arch supports." Yacowar's interpretation? "Unable to escape his own nature, man is his own arch support—or enemy." Allen's humor is apparently no laughing matter.

Still, the book is complete, from monologues to *Manhattan*, and an extensive bibliography and filmography are provided. And Yacowar can be both perceptive, as in the *Annie Hall* chapter, and helpful, as when he supplies the titles of the Gershwin tunes used in specific settings in *Manhattan*. What Yacowar perhaps does not grasp is that the very persona Allen uses for his humor, "amplifying personal anxieties, exposing and expressing secret fears," yields a personal vision of Allen's humor to each viewer, a vision that must differ from Yacowar's own.

So what makes Woody funny? Take the Eric Lax portrait of Allen (*On Being Funny*), some S.J. Perelman and Robert Benchley, Mort Sahl, the Bob Hope and Marx Bros. films, Allen's own *Getting Even* and *Without Feathers* and the film scripts... and run. Not to worry about Allen and his work: "I don't want to achieve immortality through my work. I want to achieve it through not dying."

Terry Gioe

*Bob Seger
The Silver Bullet Band*

A G A I N S T T H E W I N D



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tech talk:

-70db rumble

explained.

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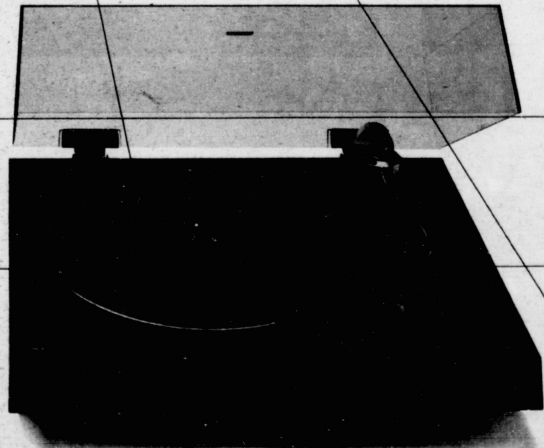
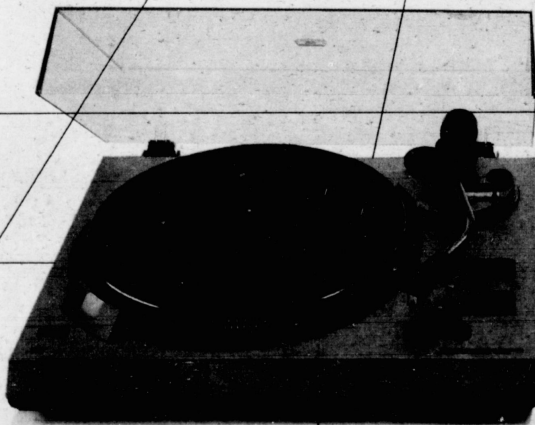
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