

# KENTUCKY Kernel

an independent student newspaper

Vol. LXXII, No. 37  
Monday, October 8, 1979

University of Kentucky  
Lexington, Kentucky

## Ten protesters arrested as hundreds assault nuclear power plant

By ANDREW SCHNEIDER  
Associated Press Writer

SEABROOK, N.H. (AP) — Hundreds of anti-nuclear protesters repeatedly assaulted the Seabrook atomic power plant yesterday but were repulsed by state troopers and National Guardsmen using fire hoses, Mace and a smoke-spewing generator.

Waves of demonstrators twice assaulted the fence surrounding the construction site and ripped down whole sections of it with ropes. Troopers and guardsmen surged through the gap, spraying Mace and driving the protesters back along an access road.

But more than 1,000 of them quickly regrouped and marched a mile in the rain to the plant entrance, where they were met by troopers and guardsmen standing shoulder to shoulder behind the main gate. Fire hoses were turned on the crowd and a stream of smoke was unleashed from a generator.

But the chanting protesters, clad in rain slickers and plastic sheets, put their backs against the chain-link gate and defied authorities to move them. Utility workers then emptied two water trucks onto the crowd but were unable to disperse them immediately.

The demonstrators eventually backed off but continued to mill about in front of the gate. Some returned to campsites in the nearby woods.

Police reinforcements from other sections of the construction site were brought to the main gate. Traffic was blocked on busy U.S. Highway 1, the main road through the town of Seabrook.

Ten people were arrested yesterday, bringing to 19 the number arrested on criminal trespassing charges in the two-day attempt to occupy the Seabrook site, long a focal point for demonstrations against the use of nuclear power. One other demonstrator was arrested on a charge of criminal mischief. Officers also confiscated gas masks and other gear from protesters.

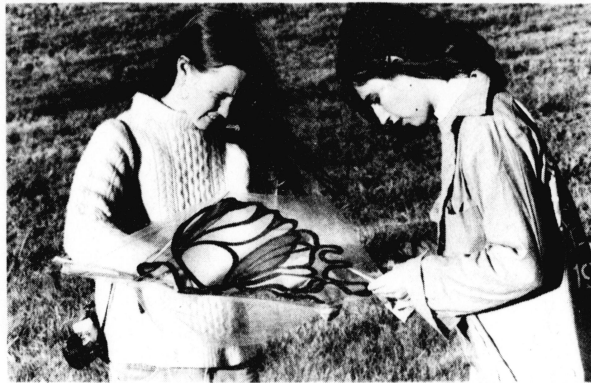
Earlier, the demonstrators attempted to enter the facility at separate sites along the chain-link fence surrounding the 140-acre site. The first assault, by about 75 protesters, fizzled after a squad of troopers moved from behind the fence and sprayed them with Mace and smoke bombs.

Other officers in boats used jackknives to slash truck tire inner tubes the protesters were using as a makeshift pontoon bridge across a tidal inlet in the marshland.

A few hours later, about 500 demonstrators returned in two groups and managed to bring down sections of the fence before being turned back.

The early skirmishes at first appeared to dim the spirits of demonstrators who had camped in the rain overnight in the marshland, after a failed attempt to take over the plant Saturday.

On Saturday, about 1,500 protesters failed to force their way through the 8-foot-high fence along the south perimeter of the sprawling plant. They were repelled by more than 500 state troopers and National Guardsmen using fire hoses, Mace, tear gas and water. **Continued on page 4**



By JANE KOSOVSKY/Kernel Staff

## Blowin' in the wind

This weekend's weather — clear, cool and breezy — was perfect for some end-of-the-season kite flying by Becky Elkin, left, a biology graduate student, and Melinda McIntyre, an LTI nursing student. They were working on getting their kite up in the air at the field between Commonwealth Stadium and Nicholasville Road.

## Teaching assistants work to define their role as UK students, teachers

By TERESA YOUNG  
Associate Editor

### The first of a two-part series

The graduate student union, which was organized on campus, has initiated questions about the role of teaching assistants at UK. Are they faculty members or students?

Last spring, Dr. Joe Bryant, chairman of the English department, said TAs should receive more departmental guidance when teaching classes and choosing books for students to read.

Bryant made his comments after a student and his father protested — two books English TA Betty Jean Gooch used in her class. Eugene Goss, the

Association of University Professors to define TA's responsibilities, said Michael Tourjee, an English graduate student and member of the organization.

"I like the idea of teaching and working with people going through experiences I've had," Tourjee said, "and I enjoy doing it, it's a challenge."

Anthropology graduate student and TA Debbie Donnellan said she has gained professional experience while "learning a lot from teaching," since she has to know the answers. But she said she thinks the TA's role should be defined so TAs will know what their responsibilities are.

Tourjee and Donnellan said UK is saving a large amount of money by

having TAs instruct lower level classes. About 120 sections of freshmen English are taught mostly by part-time instructors and TAs. "If the University had to hire associate professors to teach all those classes," Tourjee said, "they would have to pay a lot more money than they do now."

He estimated that most TAs spend 20-25 hours a week in class preparation, grading and counseling for the two courses they teach.

Donnellan said she thinks students judge TAs the same way they do professors. "They are either good or bad."

She said she thought TAs were "more personable and relate to students well."

## Pope leaves US after momentous week-long visit

By HARRY F. ROSENTHAL  
Associated Press Writer

WASHINGTON (AP) — Pope John Paul II, completing his triumphant pilgrimage to America with an awesome Mass on the grassy Mall of the capital, called again yesterday for an end to abortion, the strengthening of marriage and love and justice for the weak.

Renewing themes sounded earlier in his week-long tour of prayer and pastoral teaching, the pope urged hundreds of thousands of listeners who crowded onto the parkland to reflect on the "nature of marriage, on the family and on the value of life."

million people would attend the Mass on the Mall, police said about 175,000 attended.

In this farewell Mass, televised to a global audience, John Paul raised his strong voice on a touchy issue that divides his Roman Catholic flock in the United States: abortion and birth control.

"When the sacredness of life before birth is attacked, we will stand up and proclaim that no one ever has the authority to destroy unborn life," the pontiff said in his worldwide-televised homily.

"When the institution of marriage is abandoned to human selfishness or reduced to a temporary, conditional arrangement that can easily be

terminated, we will stand up and affirm the indissolubility of the marriage bond," he said.

"When freedom is used to dominate the weak, to squander natural resources and energy, and to deny basic necessities to people, we will stand up and reaffirm the demands of justice and social love."

"When the sick, the aged or the dying are abandoned in loneliness, we will stand up and proclaim that they are worthy of love, care and respect."

The pope spoke repeatedly of the family, abortion and marriage, which he said were "closely interconnected," as he toured America, from its largest cities to the heartland of Iowa.

The Mass on the Mall was one of the

most spectacular of all the large ceremonies the pope convened.

Framed by the Capitol and the Washington Monument, with the redbrick Smithsonian Castle as backdrop, there was a 1,500-voice choir. An equal number of priests offered communion.

Thousands upon thousands of chrysantheums — golden, white and purple — encircled the oak altar built for the occasion.

Following Mass, Pope John Paul II left Washington for his flight to Rome where his journey began nine days ago when he visited Ireland.

As he began the last day of his arduous tour, John Paul was challenged by a Roman Catholic nun

to consider a greater role for women in the church.

In remarks as gentle in tone as was his voice, the pontiff never responded directly to the challenge. He re-emphasized a declaration made in Philadelphia last week that the church never has and never will ordain women.

Referring to a prepared speech, John Paul urged the church's religious women to emulate the Virgin Mary, "the woman who speaks to us of femininity, human dignity and love."

In an address to educators and theologians, the pontiff sounded a stern warning for them not to trouble the faithful with theories that can be manipulated "for ends that are alien to

the truth."

Later, he urged leaders of other faiths in the United States to work together "in the defense of the rights of the human person, in the pursuit of goals of social justice and peace, and in questions of public morality."

He then celebrated Mass from a three-tiered stage before hundreds of thousands who gathered in worship at the park stretching from the Capitol to the Washington Monument.

Even before yesterday's dawn, thousands had pitched camp on the 125-acre Mall, toting blankets, ice chests, lawn chairs and backpacks.

Their ranks swelled after sunrise as thousands more streamed to the site **Continued on page 3**

## today

### local

**MAJ. GEN. JOHN SINGLAUB** says President Carter mishandled the issue of Soviet troops in his concern for ratification of the Strategic Arms Limitation Treaty.

"He has tried to finesse this whole thing and has used it to try to sell SALT II," Singlaub said in Lexington Saturday during taping of WLEX-TV's "Your Government" program for airing Sunday.

The Soviets have 43 MIG-21 jets in Cuba that are capable of carrying nuclear weapons, Singlaub said.

The United States should use economic sanctions against the Soviet Union, including a threat to cut off grain shipments, to force a withdrawal from Cuba and to gain concessions in SALT II, he said.

Singlaub clashed with Carter in 1977 over the proposed withdrawal of American forces from South Korea, leading to his ouster in June 1977 as Army chief of staff in South Korea.

### state

**ATTORNEY GENERAL ROBERT STEPHENS** has notified the Floyd County school system that he is withholding any action based upon its current \$208,000 deficit, but expects certain conditions to be met in the coming months.

In a letter to Superintendent E.P. Grigsby Jr., Stephens said:

"The school district must conduct a complete audit of its financial condition.

"The district must adhere strictly to the requirements of the Kentucky Open Meetings Law to give the public an opportunity to monitor the fiscal situation.

Floyd County has been among districts with a continuing deficit, which is against Kentucky law. Last August, the state Board for Elementary and Secondary Education, on recommendation of public instruction Superintendent James Graham, granted the Floyd system an emergency designation allowing it to carry last year's deficit into this fiscal year.

**FOURTEEN RAIL USERS** have pledged financial support to a rail users cooperative, and some have already contributed, said Dave Adkinson, executive vice president of the Owensboro-Daviess County Chamber of Commerce.

An executive committee to represent the rail users was named last week in Owensboro, and the chamber of commerce agreed to provide administrative services to the cooperative.

A number of developments with serious implications for area rail service are expected in the next six months.

### nation

**SAN FRANCISCO'S SNIPER**, whose siege of a downtown building ended Saturday night, was the victim of a "bad trip" on drugs, a woman who talked to him said yesterday.

The Berkeley woman who said she knew the man who called himself "Chief Cherokee" told reporters he telephoned her from jail after the siege and told her he had been on a "bad trip" from taking drugs.

The sniper was jailed late Saturday after police charged into his stronghold and found the sniper and his hostage asleep.

Booked for investigation of several felony charges including kidnaping, robbery, assault on a peace officer, and assault with a deadly weapon, the sniper has a police record involving a drug arrest in Providence, R.I.

### world

**FIDEL CASTRO HAS MADE** arrangements to travel to New York this week to address the U.N. General Assembly, American and U.N. officials said yesterday. It would be the Cuban president's first trip to the United States in 19 years.

A State Department spokesman, David Passage, said in Washington that via requests for Castro and his party were made last week, and he would probably arrive in the middle of this week.

Passage said Castro would address the current Assembly session in his role as head of the non-aligned movement — the organization of more than 90 nations that profess neutrality between the superpower blocs. Castro played host to a non-aligned summit meeting in Havana last month.

"There are no plans for meetings with U.S. officials," Passage said.

A spokesman for Kurt Waldheim said the U.N. secretary-general got similar information from Cuban U.N. Ambassador Mr. Raul Roa Kouri, but he was waiting for final confirmation, perhaps today.

Each year a number of heads of state and foreign ministers address the General Assembly in the first few weeks of its session.

It had been expected that Castro might visit the U.N. this year. Castro's trip to the United States would follow a major dispute between the United States and the Soviet Union about

the reported presence of a Soviet combat brigade in Cuba. The Soviets denied the report, which was based on U.S. intelligence findings, and Castro insisted that the unit has been in Cuba since 1962 and its mission has not been changed.

**EAST GERMANS CELEBRATED 30 YEARS** of Communist rule yesterday with a display of military might and hailed Soviet President Leonid I. Brezhnev's troop reduction plan as a major contribution to peace.

Tanks, missiles and goose-stepping troops of the National Peoples Army paraded down flag-bedecked Karl Marx Allee before thousands of spectators, including Brezhnev and other leaders of the Warsaw Pact. The parade capped four days of festivities that included events around the country.

**FIRE SWEEPED A SWISS AIR DC-8 JETLINER LAST NIGHT**, killing at least seven of the 154 persons on board after skidding to a halt on a rainswept runway at Athens' international airport.

The Civil Aviation Authority reported three persons in serious condition and an undetermined number of the 142 passengers and 12 crew members being treated at Athens hospitals.

Passengers and crew escaped down emergency chutes after heavy smoke and flames engulfed the plane within seconds of its touchdown.

### weather

**INCREASING CLOUDINESS TODAY** and warmer with highs in the mid 60s to around 70. A chance of showers developing tonight and continuing tomorrow. Cooler weather tomorrow with highs in the mid to upper 60s.

# KENTUCKY Kernel

editorials & comments

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## Can we trust Russia?

### Presidential choice should include strong foreign policy to handle Soviets

The first direct vote for presidential candidates comes in New Hampshire early in 1980. One of the major concerns voters must be sensitive to is each candidate's foreign policy stance — especially in the field of U.S.-U.S.S.R. relations.

The issues are complex, but if U.S.-Soviet relations fail and nuclear weapons are employed, death could reach any American in any state. The continuing debate on SALT II and the Cuban European-based Soviet troops always brings one question to the surface: Can the Russians be trusted?

The Soviets will withdraw 20,000 troops and 1,000 tanks from East Germany during the next year, Soviet President Leonid Brezhnev said Saturday in an address on security matters.

However, Brezhnev continued, if the United States deploys middle-range nuclear weapons in Europe, it "would radically alter the strategic situation on the Continent and poison the international atmosphere." Such a situation would cause the U.S.S.R. to "strengthen its own security" in return.

What the Soviet leader called a "concrete demonstration of the love of peace and the good will of the Soviet Union and its allies" is just the opposite — it is a threat to the United States. If we do not do

what the Soviets wish, they will discontinue their demonstration of "good will."

According to White House officials, the Russian leader's speech was aimed at Western European countries. He hopes to persuade them not to follow Allied plans to deploy 572 new nuclear-armed missiles — capable of hitting the Soviet Union — in Europe. Plans for the new missiles are expected to be approved at the December ministerial meeting of the North Atlantic Treaty Organization.

The missiles are a response to the Soviets nuclear buildup which includes the deployment of about 100 SS-20s, a highly-accurate long-range mobile missile, with multiple warheads targeted on Western Europe.

U.S. officials say the pullback announcement is only symbolic, since the Soviet Union troops outnumber U.S. manpower by about 100,000 in Central Europe. The Soviet Union is estimated to have about 22 divisions, approximately 400,000 men, stationed in East Germany.

Retired Maj. Gen. John K. Singlaub, in Lexington Saturday to address a banquet held by the General Society of the Sons of the Revolution, said SALT II should not be ratified because it is based on false assumptions. Singlaub said the Russians historical

compliance with treaties is almost zero.

"Out of 27 agreements that came out of nine summit meetings, the Soviets violated, cheated on or ignored 26," the retired general was quoted by the *Herald-Leader* as saying.

Almost 2,000 retired generals and admirals have examined SALT II and signed a letter to the Senate recommending the treaty's rejection, Singlaub said. He pointed to the recent discovery of Soviet troops in Cuba as one more reason Russia can't be trusted.

"This is our hemisphere. A destabilizing influence has been produced by the Soviet combat brigade coming into this hemisphere. It's a violation of the Monroe Doctrine, which said that no introduction of European troops in the Western Hemisphere (shall be tolerated), and it's a violation of a 1962 agreement between President Kennedy and (former Soviet President Nikita) Khrushchev," Singlaub said.

According to U.S. intelligence sources, there are now 4,000 to 5,000 Russian military personnel in Cuba. They have been there since 1962, when the Soviets withdrew most of the approximately 22,000 troops it had in Cuba as a result of the Cuban missile crisis.

Another SALT II critic, retired Gen. Richard Stilwell,

said at a Lexington luncheon Sept. 26 the Soviet nuclear stockpiling is "unprecedented and uncalled for. I recognize it as a threat."

Deputy Assistant Secretary of State William Dyess, who debated SALT II with Stilwell at the luncheon, enumerated what he called the "overall aggressive designs of the Soviets."

The Soviets are obtaining high intelligence capabilities, he said. "When they are able, they are willing to exploit their advantage."

Without a strong president to show the Soviets the United States cannot be exploited, the Russians will continue to ignore treaties, stockpile nuclear weapons and station troops around the world.

With the Soviets increasing their strengths, American democracy is threatened.

Although the presidential primaries are still months away, the candidates will begin surfacing soon. Americans need to cut through the election promises and issue-strepping to determine which candidate has the strength and integrity to enforce disarmament among the major powers.

Can we trust the Soviets? We need a strong leader in the White House who can help us answer that question.



## Letters to the Editor

### Campus Crusade

As a student involved in a "religious" group at UK, I have enjoyed the series done by Walter Page, and I appreciate his research into this seldom-mentioned aspect of university life. I'm sure he spent a great deal of time gathering and consolidating his information.

However, as the official president of Campus Crusade for Christ, a University-recognized group, and a member of the Religious Advisers Staff, I was disappointed to find that our movement was omitted from his list. Our ministry is very active on this campus, having just this past week sponsored meetings in over fifteen dorms, fraternities, sororities and with athletic teams. We also sponsor such activities as weekly Bible studies with the football and basketball teams.

Our movement is interdenominational, and we seek to be an arm of the

local churches, not their replacement. Though our group at UK involves considerably less than the 2000 students claimed by the Christian Student Fellowship, for example, Campus Crusade has a full-time staff of over 6000 in 96 countries around the world. Our desire is to help students see the relevance of Christ to their lives and to create an environment where they can grow spiritually. Interested students can come to the President's Room in the Student Center at 6:30 on Monday nights.

Thank you for allowing me to make the University aware of a significant number of committed students who were somehow overlooked.

Jay Bitzer  
Applied Music senior

(Editor's Note: The *Kernel* regrets the omission of Campus Crusade for Christ in the Religion at UK series.)

### Nunn mudslinging

Once again our distinguished former governor has demonstrated that there are no political shenanigans too low for him to stoop to. That's right folks, those fun-loving boys, the Nunn brothers are at it again. Republican gubernatorial candidate Louie Nunn and his brother, State GOP Chairman Lee Nunn, have been showing copies of the latest issue of *Penthouse* magazine to the little old ladies and men of the cloth, contending that the stuff contained therein portrays the Browns' lifestyle. Such a stunt is so repulsive it makes my bowels levitate. Since when has Brother Louie been deemed the renowned role model for exemplary lifestyles?

I have heard it said that Mr. Nunn is so steeped in horse hockey that he cannot get himself out without slinging it around a bit. But come on!

There's no excuse for this sort of nonsense. The Kentucky electorate is not as foolish as the Nunn campaign obviously believes they are.

Stewart Young  
Physical Therapy junior

### Can't reproduce

In his opinion of Oct. 5, Joe Lincoln took a strong stand defending his homosexual feelings and beliefs. In his article he states, "we are realizing . . . that we have positive contributions to make to society, and we will not be denied our right to perform those services." He also states, "together we can do anything — even in Kentucky." Yes, Mr. Lincoln, you can do anything; but you and your gay friends are denying yourselves the opportunity to make the greatest contribution to society possible, the continuation of the human race. In

case you don't know, Mr. Lincoln, your very existence is a result of an act of sexual intercourse by your parents. In other words, if it weren't for heterosexuals, gays wouldn't exist. So why don't you and your gay friends

show a little appreciation? Yes, Mr. Lincoln, together you can do anything — except reproduce your own kind.

Jude Beyerle  
Engineering junior

## Letters policy

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.

The *Kernel* may condense or reject contributions, and frequent writers may be limited. Editors reserve the right to edit for correct spelling, grammar and clarity, and may delete libelous statements.

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.

**Letters:**  
Should be 30 lines or less and no more than 200 words. They should concern particular issues, concerns or events relevant to the UK community.

**Opinions:**  
Should be 90 lines or less and should give and explain a position pertaining to topical issues of interest to the UK community.

**Commentaries**  
Should be 90 lines or less, with no more than 800 words. These articles are reserved for authors who, in the editor's opinion, have special credentials, experience, training or other qualifications to address a particular subject.





## Pope asks for worldwide peace, brings Americans message of love

**Continued from page 1**  
 on foot, by car and by bus after bus. Untold others, in the United States and abroad, saw the Mass on television, with many Americans giving up Sunday afternoon football to watch the pope.

Throughout his tour — in Ireland and in the United States — the pope preached the traditional, conservative values of the church, rejecting movements active throughout the world to liberalize doctrine.

After leaving Ireland, where he called for an end to the strife that has torn that country for

centuries, he arrived in Boston Monday, the most Irish of American cities, and a bastion of Catholicism.

From there it was onto New York, where he visited the United Nations and some of America's most depressing slums. Then to Philadelphia, Des Moines, Chicago and, finally, the capital of a nation whose president has said it suffers from a spiritual and moral malaise.

If so, it probably was not evident to the pope.

Wherever he went, he was greeted by joyous throngs of people who cried in joy at his

sight, chanted their love for him and proclaimed their faith in worship.

He reminded them of the need to protect human rights, to end the nuclear arms race and to establish a worldwide peace.

Early yesterday morning, in one of his last stops in Washington, Pope John Paul visited The Catholic University.

"We love you. We love you," they chanted.

"I love you, too," the pope responded.

It was his message for all Americans.

### Pope reaffirms church's policy

## Nuns seek right to priesthood

WASHINGTON (AP) — Pope John Paul II received a dramatic and unexpected challenge from a prominent leader of America's Roman Catholic nuns yesterday to admit women to "all ministries of our church," including the priesthood.

It was the first time during his week-long United States tour that the pope had been confronted personally on the volatile issue of giving women an equal role with men in the Catholic church.

The pontiff did not respond directly to the plea by Sister Theresa Kane of Washington. With the pope sitting only a few feet away, the president of the Leadership Conference of Women Religious laid down her challenge in a welcoming speech at morning prayer services for 5,000 nuns.

The Conference of Women Religious is an organization of elected and appointed leaders of about 400 women's religious orders in the U.S. Catholic church.

In his remarks yesterday following those of Sister Kane, the pontiff extolled the traditional role of women in the church as teachers, nuns and followers of the Virgin Mary. He admonished his audience of 5,000 nuns to wear their distinctive habits in public and forego modern garb.

During the pope's speech, more than 50 nuns wearing armbands in blue — the color of Mary — rose gradually throughout the audience and stood in silent protest against women's exclusion from sacramental roles in the church.

Some of the protesting nuns said later that Mary was free to answer God's call to bear his son, but that women in the church are not free to answer his call to the full ministry, including the priesthood.

At least one-third of his audience wore ordinary clothing. Sister Kane herself

wore a brown suit and beige blouse. After her speech, she knelt before the pope, who laid his hand on her head in blessing.

In her speech, Sister Kane said:

"As women, we have heard the powerful messages of our church addressing the dignity and reverence for all persons. As women, we have pondered upon these words.

"Our contemplation leads us to state that the church, in its struggle to be faithful to its call for reverence and dignity for all persons, must respond by providing the possibility of women as persons being included ministries of our church.

"I urge you, your holiness, to be open to and to respond to the voices coming from the women of this country whose desire is for serving in and through the church as fully participating members."

The Kentucky Kernel 210 Journalism Building, University of Kentucky, Lexington, Ky. 40506, is published each class day during the spring and fall semesters and weekly during the summer session.

Third class postage paid at Lexington, Kentucky 40511. Subscription rates are mailed \$13 year, \$6.50 semester, \$2 for summer or one cent per year non-mailed.

Jim Cleveland Advertising Mgr. Lynda Wilson Advertising Prod. Mgr.

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A series offered by the Community Education Program has space available in these classes:

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- Communicating
- Job Search Techniques
- Preparing for Widowhood Alone
- Back to School

To register or for more information Call Dawn Ramsey at 257-2794

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**Judah in Concert**  
 w/Steve Jellicorse

## Soviet arms reduction in Europe debated

MOSCOW (AP) — The news media of the Soviet bloc yesterday portrayed President Leonid I. Brezhnev's promise to reduce Red Army forces in East Germany as a major peace initiative. But the United States and its NATO partners took a far more cautious approach.

West German Chancellor Helmut Schmidt said the Soviet pledge would be "a substantial contribution to the reduction of certain existing imbalances." But Foreign Minister Hans-Dietrich Genscher, while calling the Soviet move "a step in the right direction," also indicated concern over Soviet missile strength.

In Brussels, Belgium, a NATO official noted it remains to be seen whether the Soviets will withdraw only combat units, or support units as well, and how far they will be pulled back. If they are withdrawn only as far as Poland, he said,

they will still be viewed as part of the Soviet military contingent in Eastern Europe.

In the United States, presidential security adviser Zbigniew Brzezinski rebuffed Brezhnev's suggestion that the NATO allies drop plans to deploy nuclear missiles in Western Europe in exchange for a reduction in Soviet missile strength.

In East Berlin on Saturday night, the Soviet president, declaring the East bloc is serious about detente, pledged to withdraw up to 20,000 Soviet troops, 1,000 tanks and other military equipment from East Germany within 12 months. He challenged Western countries to make similar steps in Central Europe.

Western defense officials estimate Soviet troop strength in Central Europe at between 340,000 and 408,000 men.

In response, the State Department said Washington believes the Soviet Union has to contain some positive elements.

In addition to troop reductions, Brezhnev volunteered to reduce the number of medium-range Soviet missiles targeted on Western Europe if "no additional medium-range nuclear means are deployed in Western Europe."

NATO nuclear planners are to meet in December on plans to deploy powerful new Pershing-2 missiles in Europe.

# Monday madness

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## Kernel Crossword

ACROSS

- 1 A Musketeer
- 6 — school
- 10 Sharp
- 14 Conch
- 15 Below
- 16 Brain canal
- 17 Vanity
- 18 Passable
- 19 Gown
- 20 Time of day
- 22 Car expert
- 24 English river
- 26 Scraggiest
- 27 Drains
- 31 Forage herb
- 32 Items
- 33 Clearing
- 35 Ewer
- 38 Phumres
- 39 Contexts
- 40 Flower
- 41 Place
- 42 Pester
- 43 River isle
- 44 Dwellied
- 45 Off Mom and Pop
- 47 Convinces
- 51 Eternal city
- 52 Fruit source
- 2 words
- 21 Add up

DOWN

- 1 Snakes
- 2 Washed-up
- 3 "Huh?"
- 4 Seasoned
- 5 Ewer
- 6 Duads
- 7 Study, e.g.
- 8 Canvas
- 9 Yields
- 10 Giants
- 11 Redeem
- 12 Saint — Indian band
- 13 Pamphlet
- 21 Add up
- 23 Rodent
- 25 Wine drink
- 27 Twofold
- 28 Sicilian resort
- 29 Compassion
- 30 Slumber
- 34 Basilica
- 35 Bump
- 36 Hammett
- 37 Factual
- 39 Discouraged
- 40 Deserter
- 42 Noble title
- 43 Greek goddess
- 44 Season
- 46 Plunder
- 47 Plant house
- 48 Incline
- 49 Wave
- 50 hat
- 53 Roof part
- 55 Pluck
- 56 Wine area
- 57 Soar
- 60 Fleur-de-

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## Woman goes to court to keep 'cheerful' door

LAKEWOOD, N.J. (AP) — Dorothy Levy likes the bright yellow and green patterned paint job she gave her condominium door and intends to go to court to keep it.

The 64-year-old widow became bored last winter so she painted the inside of her apartment in the bright colors.

"When I come in, the door cheers me up," she said.

But the Coventry Square Condominium Association took a dimmer view and filed suit in Superior Court asking that it be allowed to restore the door to its original tan color.

Mrs. Levy said the condominium complex's bylaws ban work on the exterior of the buildings without the trustees' permission. But she contended Saturday that since she has a storm door, the yellow and green door is no longer the exterior. Complex officials were not available for comment.

## Governor's race missing excitement, say editors

By HERBERT SPARROW  
Associated Press Writer

A survey of member daily newspaper editors and publishers by The Associated Press indicates that Kentuckians are taking a rather ho-hum attitude toward this year's gubernatorial election.

"The campaign has just not generated that much interest," said Wickliffe R. Powell, assistant managing editor of

the *Ashtland Daily Independent*. "You just don't find people excited about it like past races."

"It appears on the surface to be very, very slow," said Ewell Balltrip, editor of the *Harlan Daily Enterprise*. "There is not much talk about it."

"I wouldn't call it a heated race," said Bill Robinson, editor of the *Richmond Register*.

Dottie Bean, state editor of

the *Lexington Herald*, said she thought the lack of enthusiasm stemmed from people's perception that Democrat John Y. Brown Jr. has a large lead.

"A lot of people perceive him being far ahead due to the large Democratic registration," Bean said. "There is not that much difference in the philosophies of the two candidates, both are perceived as pro-business. In this case, the Democratic over Republican may be a factor."

Al Dix, publisher of the *Frankfort State-Journal*, also attributed the low interest to the unknown factor of Brown.

"In many respects, I think this is causing a lack of interest," Dix said. "People don't know what to expect from him."

Balltrip said the apparent low interest also stems from Brown's new campaign tactics against Republican Louie Nunn.

"Brown is simply not working with the established Democratic powers-that-be anywhere," Balltrip said. "I know he is not here. I think that may be toning the election down somewhat."

## Vine may be valuable energy source

By RON HARRIST  
Associated Press Writer

JACKSON, MISS. (AP) — Scientists searching for answers to space station problems have found an earthy application for a vine that has plagued landowners and highway crews in the South for years.

The vine, known as kudzu, could one day become part of a low-cost system providing an economical source of energy for a family's home and car.

First introduced into the United States from Japan in 1886 as an ornamental plant, kudzu was brought to the South early in this century to control erosion along roadways and hillsides. But the fast growing vine has crept over trees, utility poles and across agricultural land.

Researchers have suggested various means of ridding land of the vine, including using it to feed livestock.

But Dr. B.C. Wolverton of the National Space Technology Laboratories at Bay St. Louis says the characteristic that makes kudzu a pest, its ability to grow rapidly on poor soil, may make it a perfect, renewable energy source.

Wolverton, senior research scientist at the space agency facility, explained that researchers are working on a process that would extract methane gas from kudzu. The gas would have the same energy applications as natural gas.

"We were looking at the water hyacinth as a source of

oxygen and for waste recycling for future space stations," Wolverton said. "During our research we found the hyacinth had potential industrial applications for industrial waste treatment."

"Then we looked at kudzu as a possible candidate for use in space stations and that's when we discovered it had a tremendous potential as a renewable source of energy."

"This plant will grow from a foot to a foot-and-a-half a day and it will grow on soil that is not suitable for anything else," the scientist said. "We also found kudzu could be easily

digested by bacteria-producing from 4 to 5 cubic feet of methane gas from each dried pound" of the vine.

"The nice thing about this plant is that it is in the pea family and traps its own nitrogen," he said. "That means it will grow in the poorest of soils and doesn't require land that can normally grow other crops."

Wolverton was so impressed by the findings that he has solicited help from the Department of Energy to perfect a system which would turn kudzu into methane gas for home energy use.

The kudzu could be grown along a fence row or otherwise unusable land near the home. Both the vine and the hyacinth could be harvested and placed in a tank where bacteria would digest the plants and form methane gas and carbon dioxide.

The carbon dioxide could then be removed by a simple chemical process and the pure methane gas piped into the home or into a storage tank to run the family car, Wolverton said.

## Protest disorganized

Continued from page 1  
riot batons.

Departing demonstrators complained that the takeover attempt was too disorganized and said there were not enough protesters.

The Coalition for Direct Action at Seabrook, sponsors of the protest, had said they

were hoping for thousands. The coalition is a militant offshoot of the Clamshell Alliance which had organized previous peaceful demonstrations at the construction site.

Attorney General Thomas Rath told reporters that police had used admirable restraint in repelling the assaults. No serious injuries were reported.

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# sports

## WVU gets the big plays to defeat wounded Cats

A 69-yard run by West Virginia's Robert Alexander and a goal-line stand by the Mountaineer defense led to disaster for the Kentucky Wildcats Saturday as they dropped a 10-6 decision to West Virginia at Morgantown.

Alexander's third quarter run to the UK eight set up a one-yard touchdown plunge by quarterback Oliver Luck to break a 3-3 tie and lead the Mountaineers to their second victory of the year against three losses.

However, UK threatened to tie the game back up late in the same quarter when new quarterback Juan Portela hit right end Frank McDaniel with a 73-yard pass play to set up a first-and-goal at the Mountaineer two.

But Coach Frank Cignetti's defense rose to the occasion stopping the Wildcats five straight times (WVU was penalized for off-sides on third down).

"It was just a matter of digging in," said junior linebacker Walter Easley after the Mountaineers. "We've never had a chance like that before when we were winning and we knew we had to come through."

West Virginia coach Frank Cignetti said he had a feeling at that point, after the goal line stand, that the victory was secure.

If a team takes five shots at the goal and doesn't get in, you've got to win," said Cignetti. "We've scrimmaged the goal line stand in practice and it paid off."

After the stand UK could only manage a 42-yard field goal by Rick Strein, his second of the game (he kicked a 33-yarder in the second quarter to give the Cats a 3-0 lead).

Cignetti attributed the low scoring to the WVU defense which held the Wildcats to just

six first downs and 105 yards rushing.

"First downs are what killed us," said UK Coach Fran Curci. "It always came out to be second-and-eight, second-and-seven. We just couldn't get past first down."

But Curci said that failing to score on West Virginia's goal-line stand didn't cost the Wildcats the game. "Out overall play cost us the game," he said.

Curci also didn't pin the blame for the loss on Portela, a freshman walk-on quarterback who went the entire way for the Wildcats because of Randy Jenkins broken ankle and Mike Shutt's sore shoulder. Portela hit on 7-of-13 passes for 120 yards but had one interception.

"I thought he did a pretty good job," Curci said.

"We have too many replacements," Curci added. "We're decimated on offense." UK dropped to 1-3 on the season.

## Opens tomorrow night

# World Series provides rematch of '71 clash

By HAL BOCK  
AP Sports Writer

Earl Weaver is the man in charge in the Oriole dugout. He has been Baltimore's pilot since the middle of 1968.

Weaver will match strategy moves with Pittsburgh's Chuck Tanner, a major league manager since 1970, who had never won a title until this year. Tanner's Pirates had become bridesmaids with two straight second place finishes until this year when they clinched the East title on the final day of the regular season.

The Orioles lost some fine talent in the free agent market. Twenty-game winner Wayne Garland left to sign with Cleveland and was replaced by Flanagan, who became the AL's top winner with 23 victories this season. Slugger Reggie Jackson left to sign with the New York Yankees and his production was replaced by Ken Singleton, who moved to right field and this year became a top candidate for Most Valuable Player honors.

Pitcher Ross Grimsley and second baseman Bobby Grich also departed but the Baltimore farm system replaced them with low budget free agents like pitcher Steve Stone and infielder Billy Smith. The farm system supplied live arms like Dennis Martinez, Sammy Stewart and Tim Stoddard for the pitching staff and Rich Dauer, a capable second baseman.

General manager Hank Peters has made some important trades to solidify the club. In a 10-player 1976 swap with the New York Yankees, he acquired Scott McGregor who pitched the pennant clincher, catcher Rick Dempsey and reliever Tippy Martinez. None of the players he surrendered in that trade are still with the Yankees and, in fact one of them, catcher Elie Hendricks, is back in Baltimore as an Oriole coach.

Peters also used Rudy May, one of the players acquired in that trade as part of the package he sent to Montreal to secure reliever Don Stanhouse. Weaver has used Stanhouse, Stewart, Stoddard and Tippy Martinez as his bullpen staff backing starters Jim Palmer, Flanagan, McGregor and Dennis Martinez.

Pittsburgh, too, has survived the free agent market well. Relievers Terry Forester and Rich Gossage both left after 1977 and so General Manager Harding Peterson set out to replace them via trades. He acquired both ex-Oriole Grant

Jackson another part of the 10-player Yankee-Baltimore deal and Enrique Rome from Seattle and they joined holdover Kent Tekulve to give the Bucs a strong bullpen.

The Bucs were rejected by Pete Rose in last winter's free agent auction but the money they saved when he turned them down enabled them to sign superstar right fielder Dave Parker to a long-term deal.

Peterson rebuilt the left side of the previously-leaky Pit infield by getting shortstop Tim Foli from the New York Mets and third baseman Bill Madlock from the San Francisco Giants.

The left field platoon of John Milner and Bill Robinson both were trade reclamations, too.

"The Family," reflecting the warmth the players feel for each other. Their spiritual leader is 38-year old slugger Willie Stargell, who hands out gold stars to his teammates for good performance.

## Bengals still winless as KC triumphs

By TERRY KINNEY  
AP Sports Writer

CINCINNATI — Kansas City lost several of the statistical battles, but nonetheless the Chiefs did well enough to defeat the winless Cincinnati Bengals 10-7 in their National Football League contest Sunday.

"We sputtered quite a bit offensively, but we came up with enough to win," said Kansas City Coach Marv Levy. "I guess it wasn't real pretty, but we got the 10 and they got the seven."

Rookie running back Mike Williams dove one yard into the Bengal end zone for a Kansas City touchdown, and Jan Stenerud kicked a 46-yard field goal.

"It was a big play at the time, but I didn't think it was going to be that big," Stenerud said of his longest field goal of the season.

It was the third straight victory for the Chiefs, 4-2, and the sixth consecutive loss for Cincinnati.

"It's tough losing week after week, but you have to keep going," said Cincinnati Coach Homer Rice. "I told the team."

"You've never defeated unless you quit."

Kansas City running back Ted McKnight, who led the NFL in average yards per carry going into the game, was held to 41 yards in 14 carries.

"I was disappointed in myself," said McKnight. "They shut us off, and we really couldn't get generated."

"It's been a long time since I've seen four wins, though. This was it for last year."

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By DOUG KNIGHT/Kernel Staff

### Ready for anything

Brad Adams of the UK soccer team watches as the goalie for the Asbury Theological Seminary makes a save during Saturday morning's game at the UK soccer field. Adams and John Brooking scored a goal piece as the Cats took a 2-0 victory over their previously unbeaten opponents. UK's soccer team is now 4-0 on the season.

### "Run for your Lungs" next Saturday

By LAURA TURNER  
Reporter

A 10,000 meter race will be held Sunday, Oct. 14, at 2 p.m. at the Kentucky Horse Park.

Designated as "Run For Your Lungs," the race is being sponsored by the Respiratory Therapy Club at the Lexington Technical Institute, in conjunction with the Kentucky Society for Respiratory Therapy and the Central Kentucky Blood Center.

The course for the 6.2 mile run will consist primarily of turf and black-top.

According to David Morales, business manager for the race, awards will be given to

runners who finish in the top 10 percent of their appointed age group. T-shirts with the "Run For Your Lungs," slogan will be offered also to those who pre-register.

The deadline for pre-registering is today with an entry fee of \$3.50, or \$5.00 with T-shirt. Entrants can pre-register at all Lexington sports stores or at the park on the day of the race. Entry fee then will be \$5.00.

The idea for such a race was first conceived by Gordon Roberts, president of the Respiratory Therapy Club.

"I first thought of the idea in February when we were trying to find ways to raise money for

our club, so we could go to the Respiratory Therapy National Convention in December," said Roberts.

He also said that the "club members really liked the idea because it was so closely related to our field and because we wanted to help promote good health."

The members have not only organized the race, but they have also silk-screened approximately 500 T-shirts and posters, as well as printed a program booklet for the race. On the day of the race, they will be doing all the necessary paper work and timing of the runners.

Further information can be obtained by calling 233-7238 or 276-1079.

### Lady Kats tennis team drop two over weekend

The UK Lady Kat tennis team dropped two matches over the weekend, falling to Purdue 5-4 and Iowa 5½-3½.

UK took four of the six singles matches against Purdue but dropped all three doubles matches to lose the match.

In singles action top-seeded Lisa Scheper dropped a 6-4, 6-4 decision to Avra Jain and sixth-seeded Susan Hickey was beaten by Sherri Cannon 6-1, 6-3 for the Lady Kats' only losses.

Second-seeded Susan Nolan defeated Anna Jain 6-3, 6-3; Lynn Shores (3) defeated Mary Chris Fell 6-4, 6-1; Patsy Lukas (4) defeated Susan Brand 4-6, 6-2, 6-4 and Debbie Grimes defeated Bobbi Ames 6-4, 7-6. However in doubles Jain and Jain defeated Scheper and Lukas 6-0, 6-3; Fell and Cannon defeated Nolan and Shores 6-4, 6-3 and Brand and

Brand defeated Grimes and Hickey 6-3, 4-6, 6-1.

Against Iowa Scheper defeated Karen Kettenacker 6-4, 7-5; Nolan dropped a 6-2, 6-7, 6-2 decision to Laure Lagan; Shores edged Ruth Kilcour 7-3, 6-3; Lukas lost to Kelly Harding 6-1, 6-3; Grimes defeated Ann McKay 6-1, 6-2 and Hickey lost to Rita Murphy 6-0, 6-2.

The No. 1 doubles match between Scheper-Lukas and Kettenacker-Lagan was rained out but Kilcour and McKay defeated Nolan and Shores 7-5, 6-2 and Harding and Murphy defeated Grimes and Hickey 6-4, 6-2.

The Lady Kats will try and bounce back Tuesday when they travel to Morehead. They return home next weekend to host Western Kentucky at 1 p.m. on Friday and Tennessee at 12 noon on Saturday.

### Runners take fourth at IU

The UK women's cross country team finished fourth this weekend in the Indiana Invitational 5000 meter run.

Mary Witt was the top individual finisher for UK placing seventh with a time of 18:39. Purdue's Alanna

McCarthy won the event in 17:42.

Purdue took the overall title as well followed by Alabama, Indiana, Kentucky, Michigan State, Illinois, Western Michigan, Indiana State and Murray.

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# Campus Calendar

<p><b>SCB's Wildcat Databooks on Sale NOW!</b> \$1.50 at the Student Center Ticket Office</p> <p><b>Student Center Travel Committee is offering trips to:</b></p> <p><b>Cincinnati Museum &amp; Taft Museum</b> Nov. 10, 1979 Cost \$9.00 And <b>Snowshoe Ski Trip - Snowshoe W. Virg.</b> Feb. 29 - March 3, 1980 \$50 Deposit Applications available in Rm 203 Stu. Cent.</p> <p>SCB's Coffeehouse Committee presents <b>Jack Ross</b> Oct. 8 &amp; 9 7:00-9:30 Student Center Small Ballroom Free to the Public</p> <p>UK Concerts Spotlight Jazz Series Presents <b>SONNY ROLLINS QUARTET</b> Oct. 12 at 8:00 in Memorial Hall All Seats Reserved \$6.00</p> <p><b>OCTOBERFEST OCT. 8-13</b> Oct 8-10 Register in Rm. 203 S.C. For a FREE Heubrau Mug and Nominations for Oktoberfest King &amp; Queen</p> <p>Oct. 11 <b>Polka Dance</b> 8:30-10:00 at the S.C. Ballroom Free to the Public</p> <p>Oct. 12 <b>"Tolly-Ho" Burger Eating Contest</b> 10:00 pm at "Tolly-Ho"</p> <p>Oct. 13 <b>Oktoberfest Carnival</b> 1-4 pm Seaton Field Exhibits &amp; Fun For All</p> <p><b>This Weeks Movies</b></p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;"><b>Mon. &amp; Tues.</b></td> <td style="text-align: center;">6:45 9:00</td> </tr> <tr> <td style="text-align: center;"><b>Wed. &amp; Thurs.</b></td> <td style="text-align: center;">6:30 6:30</td> </tr> <tr> <td style="text-align: center;"><b>Fri. &amp; Sat. Sun.</b></td> <td style="text-align: center;">6:30 &amp; 8:45</td> </tr> </table> <p>"Logan's Run" 6:45 9:00 "Jailbait" 7:00 9:00 "Tom Jones" 6:30 6:30 "Alice Doesn't Live Here Anymore" 9:00 8:30 "Capricorn One" 6:30 &amp; 8:45 "The Abominable Dr. Phibes" 11:00 "Little Caesar" 2:00</p>	<b>Mon. &amp; Tues.</b>	6:45 9:00	<b>Wed. &amp; Thurs.</b>	6:30 6:30	<b>Fri. &amp; Sat. Sun.</b>	6:30 & 8:45	<p><b>OCTOBER</b></p> <p><b>8 MONDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Logan's Run". SC, Theatre, 6:45 pm. Adm. \$1.00.</li> <li>-SCB Movie: "Jailbait". SC, Theatre, 9pm. Adm. \$1.00.</li> <li>-Student Ticket Distribution for Oct. 13th game, Memorial Coliseum. Bring UK ID Card.</li> <li>-Columbus Day</li> <li>-School of Music Concert "Exchange Guest Recital: Maurice Hinson, Piano". Memorial Hall, 8:15pm.</li> <li>-Foster Care Training Project-BSS Caseworker Session: Carnahan House Conference Center, Oct. 8-9</li> <li>-SCB presents "Great Acts in the Great Hall: "Somethings Afoot". Student Center, Great Hall, 12noon.</li> <li>-Intramurals - Play begins for the swim meet.</li> <li>-Add/Drop results available to deans; complete class rolls available to faculty and departments.</li> </ul> <p><b>9 TUESDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Jailbait". SC, Theatre, 7pm. Adm. \$1.00.</li> <li>-SCB Movie: "Logan's Run". SC, Theatre, 9pm. Adm. \$1.00.</li> <li>-Volunteer Office Mini Series</li> <li>-Women's Tennis UK vs Morehead. (Away).</li> <li>-Women's Volleyball - UK vs Northern Ky. (Away).</li> <li>-Council on Aging Forum "Diabetes". Student Center.</li> <li>-Seminar "The Medicalization of French Society at the end of the Ancien Regime". Medical Center MN, Rm. 442, 5:15pm.</li> </ul> <p><b>10 WEDNESDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Tom Jones". SC, Theatre 6:30 pm. Adm. \$1.00.</li> <li>-SCB Movie: "Alice Doesn't Live Here Anymore". SC, Theatre, 9pm. Adm. \$1.00.</li> <li>-SCB Brown Bag Forum. SC, Theatre, 12:30pm.</li> <li>-Seminar on Managerial and Administrative Skills for the Professional Woman. Sheraton Inn, Oct. 10-11.</li> <li>-Presentations - "Management by Objective (MBO) at Work". Memorial Hall, rm. 15, 12noon-1pm.</li> <li>-Last day an enrolled student may report a social security number error and have it corrected in the system for the Fall 1979 semester.</li> </ul> <p><b>11 THURSDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Alice Doesn't Live Here Anymore". SC, Theatre 6:30pm. Adm. \$1.00.</li> <li>-SCB Movie: "Tom Jones". SC, Theatre, 8:30pm. Adm. \$1.00.</li> <li>-Council on Aging Forum "Criminal Justice Program". Student Center.</li> <li>-Improving Customer Service Seminar. Sheraton Inn, Oct. 11-12.</li> <li>-Seminar "Vocational Home Economics Education Seminar". Erickson Hall, rm. 128, 6pm.</li> <li>-OKTOBERFEST "Polka Dance". Student Center, Grand Ballroom, 8:30pm.</li> <li>-UK Theatre Play "Something's Afoot". Fine Arts Bldg. Rm. Guignol Theatre, 8pm. Oct. 11-13.</li> </ul> <p><b>12 FRIDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Capricorn One". SC, Theatre, 6:30pm and 8:45pm. Adm. \$1.00.</li> <li>-SCB Movie: "The Abominable Dr. Phibes". SC, Theatre, 11pm. Adm. \$1.00.</li> <li>-SCB Spotlight Jazz Series Concert "Sonny Rollins". Memorial Hall, 8pm.</li> <li>-Afro American Film Series "Sounder". White Hall, rm. 118, 7:30pm. FREE.</li> <li>-Women's Tennis Team "UK vs UT Knoxville/Western Ky. Home, 12noon. Oct. 12-13.</li> <li>-Effective Selection Interviewing Seminar. Sheraton Inn.</li> <li>-Seminar on Mineral Law. Law Bldg. Oct. 12-13.</li> <li>-Women's Volleyball UK vs Michigan State Univ. Invt. Tournament (Away) Oct. 12-13.</li> <li>-Arts Professions "Joan Semmel, New York Painter, discusses her work and the plastic and political ideas that have been instrumental in her development". Classroom Bldg. Rm. 118, 12noon-12:50pm.</li> <li>-UK Theatre Play "Something's Afoot". Fine Arts Bldg. Rm. Guignol Theatre, 8pm. Oct. 12-13.</li> <li>-Exhibition "Recent Drawings by Marilyn Hamann". Fine Arts Bldg. 1pm-4:30pm. Oct. 12-Nov. 4</li> </ul> <p><b>13 SATURDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Capricorn One". SC, Theatre 6:30pm and 8:45pm. Adm. \$1.00.</li> <li>-SCB Movie: "The Abominable Dr. Phibes". SC, Theatre 11pm. Adm. \$1.00.</li> <li>-UK Football "UK vs Mississippi". (Home)</li> <li>-UK Theatre Play "Something's Afoot". Fine Arts Bldg. Guignol Theatre, 8pm.</li> </ul> <p><b>14 SUNDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Little Caesar". SC, Theatre, 2pm. Adm. \$1.00.</li> <li>-SCB Movie: "Capricorn One". SC, Theatre, 6:30pm and 8:45pm. Adm. \$1.00.</li> </ul> <p><b>15 MONDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Zardoz". SC, Theatre, 7pm and 9pm. Adm. \$1.00.</li> <li>-Career Week Oct. 15-19.</li> <li>-Deadline for applying for Spring Semester 1980.</li> <li>-SCB contemporary affairs workshop "Job Hunting Tactics". SC, Rm. 245, 3pm.</li> <li>-School of Music Concert "Senior Recital - Kevin Royalty, Tenor". Memorial Hall, 8:15pm.</li> <li>-Intramurals "Play bags for Volleyball".</li> <li>-Shop Floor Control and Capacity Planning Conference. Carnahan Conference Center. Oct. 15-17.</li> <li>-The Older Woman Student and Extracurricular Activities". Student Center. Rm. 251, 12noon-1pm.</li> <li>-SCB "Great Acts in the Great Hall: St. Clemens Mine Company". Student Center, Great Hall, 12noon.</li> </ul> <p><b>16 TUESDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Oliver". SC, Theatre, 6pm and 8:30pm. Adm. \$1.00.</li> <li>-Panhellenic Meeting. 5:30pm</li> <li>-Follow-up Orientation for International Students.</li> <li>-Council on Aging Forum "Preserving Blue Grass Vegetation". Student Center.</li> <li>-Women's Volleyball UK vs Eastern Ky. Home.</li> <li>-UCM Luncheon Forum - "Issues Confronting Higher Ed. in the '80's". Klonionna House, 12noon-1pm.</li> </ul> <p><b>17 WEDNESDAY</b></p> <ul style="list-style-type: none"> <li>-SCB Movie: "Mean Streets". SC, Theatre, 7pm. Adm. \$1.00.</li> <li>-SCB Movie: "Charly". SC, Theatre, 9pm. Adm. \$1.00.</li> <li>-SCB Big Blue Breakfast "Ola Singletary". Student Center, President's Room, 8am.</li> </ul>
<b>Mon. &amp; Tues.</b>	6:45 9:00						
<b>Wed. &amp; Thurs.</b>	6:30 6:30						
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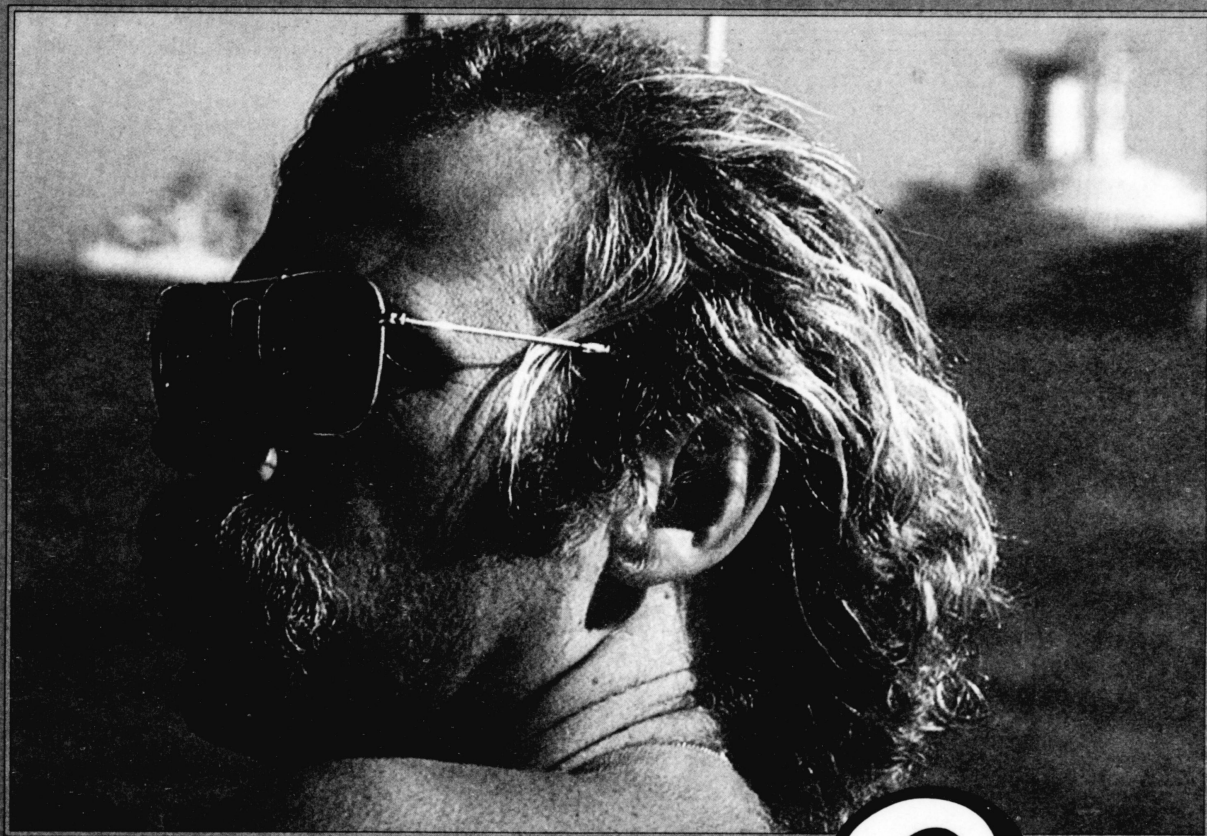


A Music, Arts & Entertainment Magazine for College Newspapers

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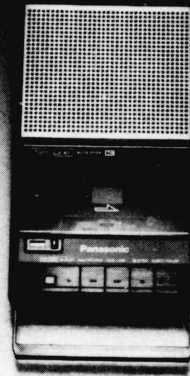


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10/9-10	Boston, MA	Boston Gardens	11/4-6	Largo, MD	Capitol Center
10/12	Bloomington, IND	University of Indiana	11/8	Murfreesboro, TN	Middle State Tennessee University
10/13-15	Ann Arbor, MI	University of Michigan	11/9	Knoxville, TN	University of Tennessee
10/17	Lexington, KY	Rupp Arena	11/11-12	Atlanta, GA	Omni
10/18	Pittsburgh, PA	Civic Arena	11/13	Birmingham, ALA	Jefferson Civic Center Arena
10/20-22	Richfield, OH	Richfield Coliseum	11/15-16	Cincinnati, OH	Riverfront Coliseum
11/1	Charlotte, NC	Coliseum	11/18-20	Philadelphia, PA	Spectrum

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OUR COVER

Jimmy Buffett seems particularly fond of boats and water, so photographer Tom Corcoran managed to get all three in the frame.

# IN ONE EAR &



I have just recently seen a copy of your magazine and I love it! It is truly a very informative magazine geared towards young people and what we like to know. What I would like to know, though, is how I can be assured of receiving it regularly. (I had seen this first copy laying around the commons on campus here.) Also, how often is it put out and where around here can I pick it up?

RICHARD WEISENBURGER  
UNIV. OF WISCONSIN

We're so glad you asked. You may subscribe to Ampersand for a mere \$5.00 per year (that's nine issues; we publish monthly during the school year). Just send check or money order plus your name and address to Ampersand Subscriptions, 1680 N. Vine Street #201, Hollywood, CA 90028.

My favorite group now is the Futans. I think their name means Future Mutants, but it might mean Futile Infants. The lead singer has blond hair. They played at CBGB's when Robert Fripp was there, but you had to walk by all these bums on Bowery Street and I saw one that was laying on the sidewalk and another one was stepping on him, but barefoot. I thought they were Rolfing.

EMMA BOGACHEVSKY  
QUEPOS, COSTA RICA

Last year there was an article in Ampersand asking for contributions describing the best colleges for parties. Are you planning to print these letters? I know everyone at the University of Utah would enjoy reading how other campuses get off at their parties.

The University of Utah is considered to be the best kept secret in the country. You see, most people think that everyone in Utah is real straight. Well...the secret is that Utah has about the best parties around!

J. PARKS  
UNIVERSITY OF UTAH  
(one of the "highest" campuses in the world)

We did indeed solicit contributions from campuses, and we received a few...none of which will be reprinted because they were swell, the product of brain-damaged boogies, the flotsam of collegiate jetsam. But we will publish Party Down anyway; it's the supplement-within-a-supplement accompanying the November issue.

## Ten Rolling Beatle Years After the Traffic Dept., Blind Faith Div.

BASSIST BILL WYMAN, first of the Rolling Stones to record solo (1974's *Monkey Grip*), will — according to a usually-reliable rumor trader — be the focus of a new band. On drums, Ringo Starr. On lead guitar, Alvin Lee, once of Ten Years After. On everything else possible, the multi-talented Stevie Winwood (Spencer Davis Group, Traffic, Blind Faith). First gig: opening the Olympics in Moscow next May. Afterwards comes a U.S. tour and live-from-Moscow album. No name has been selected and no label deal secured, though "five or six offers have been made," says the rumor source, who added the qualifier, "It's still in preliminary stages, but they have agreed to play together."

## Does This Mean We Won't Have to Sit through Any More Damned Killer Bee Skits?

HARRY SHEARER, ONCE A MEMBER OF the Credibility Gap, a writer/actor and radio announcer and an all-round neat guy, is the New Man on *Saturday Night Live*. He'll more than fill the holes left by Belushi and/or Aykroyd, as a writer/performer, and not a moment too soon. Good luck in the snake pit, Harry.

## What the Big Stars Are Doing

WHEN BURT REYNOLDS ARRIVED in London a few weeks ago to begin filming *Rough Cut* (plot similar to *To Catch a Thief*) with Jacqueline Bisset, he found the picture's director, Don Siegel (*Escape from Alcatraz*, the original *Invasion of the Body Snatchers*) had been fired by the producer David Merrick, for saying unkind things about the script in an interview. Reynolds did some fancy negotiating, and Siegel was reinstated; the script is being reworked by Anthony Shaffer (who wrote *Sleuth*).

WOODY ALLEN'S NEXT FILM, untitled and muffled in tight security as always, stars

Charlotte Rampling, Marie-Christine Barrault and Jessica Harper; Gordon Willis, who shot *Manhattan* for Allen, is again cinematographer, and this film will also be in black and white. There is reportedly a period piece inserted within the modern movie, and we've heard hints that the script deals, sort of, with personality transference. Not unlike Bergman's *Persona*, maybe? Which would seem to indicate a movie more like *Interiors* than *Annie Hall*.

STEVE MCQUEEN IS LIVING in an airplane hangar near Santa Paula, California, with several old planes and motorcycles sharing his space. He's out of *Taipan* (after collection of about \$3 million from his pay-or-play deal, for doing absolutely nothing), but will, we hear, actually work again, starring in *The Hunter*, a modern detective yarn, to be shot in Chicago.

DIANE KEATON will reportedly star in *A New Wife* with her old flame (and *Godfathers* co-star) Al Pacino, which probably won't thrill Warren Beatty, who is still working with Keaton on the oft-retitled John Reed biopic, based on Reed's book, *Ten Days That Shook the World*.

FLEETWOOD MAC, about to release a two-disc opus called *Tusk*, got their own Hollywood Boulevard sunk-in-the-sidewalk star on October 10th. That means the star's a Libra, but almost on the cusp of Scorpio. *Rumours*, the last multi-platinum effort from the Anglo-California outfit, came out February of 1977 and didn't list for \$15.98. But *Tusk* will. Gossip has it the group spent around \$1 million on the new product.

## German Family Takes Clives Baby

ARISTA, THE YOUNG COLUMBIA PICTURES subsidiary run by Clive Davis, home to such diverse acts as Barry Manilow, Graham Parker, Ray Parker (no relation), Dionne Warwick, the Kinks, Patti Smith, Lou Reed, Jennifer Warnes and GG, has been sold to German's Ariola Eurodisc for \$50 million (thereby inspiring some rumors that Arista would be absorbed into Ariola America, with its president, Jay Lasker, being removed and Clive running the whole shebang from New York; "Not true," denied Lasker). On paper, Arista is deep in debt to Columbia, so only \$7 mil-



# OUT THE OTHER...

ion from the transaction will be counted as profit for the stock-holders.

Davis will remain as head of Arista with the new owners. Once near the pinnacle at Columbia Records, Davis fell from grace with that label because of business practices disputes, but his acknowledged brilliance won Davis a second chance. Much of Arista's success has come with fully developed artists who had escaped stagnant situations with their previous labels — Graham Parker, Lou Reed, Dionne Warwick and the Kinks being standout examples. Arista now has a respectable twelve albums in *Billboard's* Top 200 and Davis predicts the label will continue to grow.

## Smith Draws Intellectual Crowd

**READING POETRY AT THE FOX VENICE THEATER** on the eve of her recent L.A. concert, Patti Smith drew an audience the likes of which even her mystic sense couldn't have foreseen. Smith wanted to read from *The Ticket That Exploded* and asked if anyone present had a copy. "Oh, wow," a woman in the twelfth row exclaimed. "I've got it at home. Can you wait while I get it?" Moments later her date put forth this observation: "The reason we're full of shit is because we're only here right now!" Later, a panel of gag writers agreed they couldn't create such pure nonsense at any price.

## Yeah, But Who Plays The Blonde?

**MOVIOLA, AN 8-HOUR MINISERIES** for NBC based on the not-yet-published book by Garson Kanin, will present some factual reminiscences of real-life Hollywood giants. No one has been cast as Garbo, Marilyn Monroe, or David Selznick, but the inside Garbo track is reportedly crowded with Dominique Sanda, Isabelle Adjani and Marthe Keller, not one of whom is Swedish.

## Strange Bedfellows Dept.

**BARRY MANILOW AND IAN HUNTER.** Strange enough combination for you? "Ships," taken from the ex-Mott the Hoople limy rocker's recent hit LP *You're Never Alone with a Schizophrenic*, will be woven into the sweeping romantic schlock of Barry Manilow's next release, *One Voice*. It may even be the first single released. Hunter might find it hard to face his friends afterward, but at least he'll be able to afford darker sunglasses.

## #1 with a Bullet

**MORBID PEOPLE MAY RECALL** the January, 1978 case of Brenda Spencer, a San Diego miss accused of wasting two people and wounding eight children with riflshots at

a local elementary school because she was in a stormy Monday mood. The flamboyant Boomtown Rats wove Spencer's quote — "I don't like Mondays" — into a song of the same name. Now, with the song Number One in England and being considered for the Rats' next U.S. album, attorneys for Spencer want it stopped. "It adds fire to a very volatile situation," says attorney Michael D. McGlinn. "It makes fun of a tragic case."

Bob Geldof, ex-rock critic mastermind of the Boomtown Rats, claims the song "does not exploit" the Spencer incident, but rather attempts "to understand why it happened." Actually, it neither adds fire, makes fun nor attempts to understand. It tells Spencer's story in a most oblique fashion, not mentioning names or gunfire, framed by choruses of "Tell my why/I don't like Mondays."

## Still Working

**ROBERT STIGWOOD**, the Australian music/movie mogul, will produce four films in New York over the next 18 months, with a total budget of \$25 million. Stiggie will oversee the productions from his yacht *Sarina*, anchored in New York harbor (such a rough life). The films: *Times Square*, a "youth-oriented contemporary drama with a heavy emphasis on music"; *The Fan*, starring Lauren Bacall, based on the best-selling Broadway thriller; *Angel*, about a girl in Spanish Harlem, to be directed and choreographed by Patricia Brich, who designed the dance steps in *Grease*; and *Stayin' Alive*, a familiar phrase from a Norman Wexler screenplay (he wrote *Saturday Night Fever*; get the connection?). Oh, yes, RSO will release four soundtrack albums, no surprise.

**PAUL MICHAEL GLASER**, Starsky of TV fame, finally found a movie he wants to make, called *Phobia*, to film in Canada, directed by John Huston, with a screenplay by Ronald Shusett, who co-wrote *Alien*. Yes, it's supposed to be scary.

**MARIEL HEMINGWAY** is currently working out with a UCLA track coach to prepare for her upcoming role of Olympic track star in *Personal Best*, with script by Robert Towne (*Shampoo*, *Chinatown*).

**HARRY REEMS**, the porno actor who was arrested and tried (later acquitted) in Memphis for his performance in *Deep Throat* a few years back, has finally landed a fully-clothed role in a non-porno flick. In *The Squad*, to be filmed in Montreal, Reems' character, Mr. Clean — leader of a police vice squad — will be a parody of the Memphis district attorney who busted Reems. Stay out of Tennessee, Harry.

**BRIAN DE PALMA**, who last perpetrated *The Fury*, will next direct *Dressed to Kill*, yet another thriller/murder mystery.

**JAMES GARNER** has already signed up for another NBC series when his *Rockford Files* runs its gamut. If this season is Rockford's

last, Garner will take a year off and return with an as-yet-unannounced series. Meanwhile, Garner has separated from wife Lois and taken up with Lauren Bacall; they co-starred in Robert Altman's *Health*.

## Random News

**THE CARS HAVE A STRANGE** cleanup campaign: Any girl who wants to get backstage and next to a Car must first take a shower with the group. Does any of this have a purpose? "Just to see if the girls will go for it," said a bemused Elektra spokesman. Perhaps the Cars think VD can be washed away.

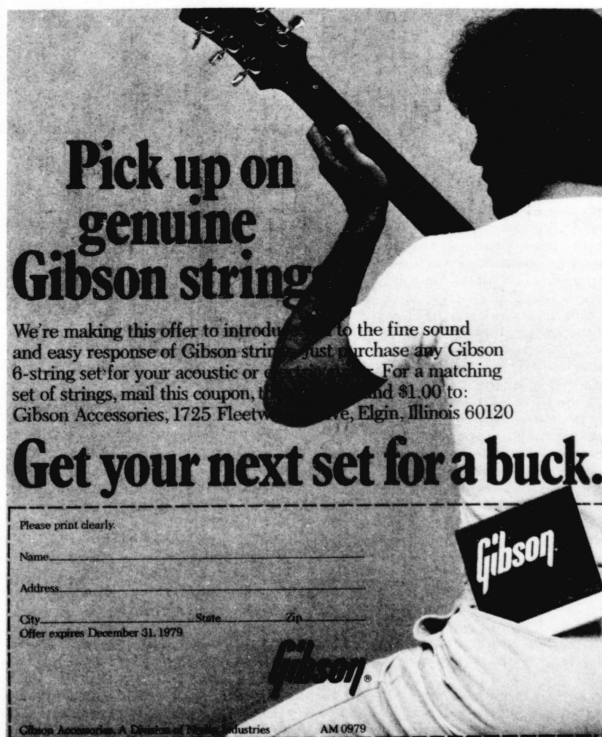
**NICARAGUA** will be a film based on the four-year diary of a Nicaraguan journalist, set against the background of the recent revolution. And who better to star in a film about Nicaragua than an actual Nicaraguan, Bianca Jagger?

**WARREN ZEVON**, reportedly still on the wagon, recently came in second place for the "Best Poet" Balrog Award at the World Fantasy Convention. Zevon tale-spinner Ray Bradbury nosed Zevon out. Balrogs, Tolkien fans will remember, are a form of *Lord of the Rings*; creepy-crawly.

**SKATES ON THE SKIDS???** Seen passed out, mid-day, on a bus bench at Hollywood and Vine: a bum, thirty-ish, in a dirty t-shirt, a stabbed heart tattoo — and roller skates!

## Re-associated

**THE ASSOCIATION** is re-forming with all its original members (except the late Brian Cole): Terry Kirkman, Russ Giguere, Jules Alexander, Jim Yester, Ted Bluechel, Larry Ramos. One of the Sixties' most successful groups (*Cherish, Along Comes Mary*) and one of the most effective vocal groups of any decade, the Association's original members have been pursuing solo careers for several years while an ersatz group calling itself the Association still tours the country. According to Jim Yester, "Ted Bluechel was the last to leave; he leased the name to that other outfit. We'll get him for that." Yester said they decided to regroup last Christmas when they reunited for a Home Box Office Artists of the Sixties show. "It sounded so good, we all decided to give it a shot." They're rehearsing now, with several labels anxious to hear the results. As for that other Association: "We'll have to work that out; we may have to end up calling ourselves the Original Association or something like that."



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# the tall blond one

BY TERRY ATKINSON

**W**e know that face, that ever-so-elegant voice. It's a Monty Python, the one who plays all the doctors and soldiers and London bobbies with Welsh accents. King Arthur in *Monty Python and the Holy Grail*. He's the (relative) straight man in a loony bin, the foil, he's the tall blond one, Graham Chapman.

Chapman has been a Python since 1969 when *Monty Python's Flying Circus* first beamed over the BBC at 11:30 Sunday nights because, as one Python has noted, "the BBC thought no one would be watching." This series came to U.S. TV stations four years ago, at about the same time their first film, *And Now for Something Completely Different* was released and seen by very rabid — but very few — fans. *Monty Python and the Holy Grail* followed soon after and did very well, earning \$10 million so far (\$5 million in the U.S. alone); hundreds of thousands laughed at the knight getting his arms and legs cut off, and the big wooden rabbit, and other nonsense. In this time the group released five record albums: *Monty Python's Flying Circus* on BBC; *Another Monty Python Record*, *Monty Python's Matching Tie & Handkerchief*, *Monty Python's Previous Record*, and *Live at Drury Lane*, all on Charisma. But yet very few people could recognize the tall blond Python if he were seen, for instance, shopping at the local supermarket without his King Arthur beard.

"I'm by nature a little lazy," Chapman says, sipping a Tab in his rented Hollywood Hills home. He speaks softly, with that British upperclass accent; very polite. "Provided I've got enough to do, I'm not pushy for parts," so he is usually assigned the less flamboyant roles in Python films and TV sketches. John Cleese, the Tower of Babel, is "more grotesque; certainly more recognizable with that chin." These two tallest Pythons are frequent writing partners, and in fact are responsible for the story line of *Life of Brian*, the group's latest film, as well as some of the most revered, hysterical, monumentally mad moments in Python TV history: the Dead Parrot, the Cheese Shop and the Argument Clinic, among others. Although they all write together in the sense that they all contribute whatever and whenever they're so inclined



from  
Graham  
Chapman

Chapman-Cleese are most often partners while Terry Jones and Michael Palin frequently write together, and Eric Idle usually writes alone; Terry Gilliam, the graphic artist, also writes — and co-directed, with Jones, *Holy Grail*.

We'd never know any of this if they didn't occasionally break down and confess, as there are no clues to their individual contributions listed in their television series or albums. Their films list them in their various guises, but as these are usually disguises, it's still difficult to tell one from the other.

There are still some devoted Python fans who can't tell Jones from Palin: Jones is short with dark hair and likes to remove his clothes; Palin has lighter hair, is also short and is usually but not always clothed; Palin has hosted

*Saturday Night Live* and starred in the best-forgotten *Jabberwocky*. Idle (who also hosted a *Saturday Night Live*) has a long face and a very distinctive, one might even say grating, voice. Idle was the creative force behind another TV show, *The Rutles*, a near-perfect satire on the rise of the Beatles; it bombed in the ratings.

Perhaps all this fragmentation and individual endeavors will at last bring the Pythons separate identities. For Chapman, it might bring even more — an acting career, for instance. His portrayal of Brian transcends the silliness; "It was an interesting part, not getting beards glued on or having to wear terrible wigs," Chapman says with somewhat typical modesty. Chapman has just finished a film project of his own, *The Odd Job*, in which he stars and which he wrote and co-produced

with friend Bernard McKenna (who appears in *Life of Brian*; all very inebriated). Since *The Odd Job* (about a man who hires another man to kill him, then changes his mind, a not unfamiliar plot), Chapman and McKenna have been writing yet another film, a pirate movie called *Yellow Beard*, and Chapman has started work on a book called *A Liar's Autobiography*, which he describes as fiction and non-fiction. "It's going to be very hard to sort out the lies from the truth, as it is in real life. It's Volume 6, for a start. You're not going to know whether there's a Volume 1 or not. I'm not telling anybody."

But for these next several weeks *Life of Brian* will take some of Chapman's attention, what with the group's and film's mainstream coverage in *Playboy*, *Rolling Stone*, et al. *Holy Grail* may

have started life with a cult following, but *Brian* is already the Big Time.

Which is weird, considering it's an irreverent swipe at religion, that most sacred of cows, and other ancient travesties. *Life of Brian* is set in Judea at the time of Christ; Brian is a young man who, despite his protests, is declared the Messiah by his desperately hopeful followers, and his life parallels that of Jesus in several ways. Satire, of course, runs rampant. So do absurd and unexpected twists, set against a realistic background that avoids anachronisms. There are lepers who don't want to be cured because it ruins their business (begging and groveling). Roman soldiers who speak like London bobbies, crowds that shout in unison like throngs in a Cecil B. DeMille spectacular.

Ah, blasphemy, you say — and so did the film's initial backer, EMI, which pulled out and left the film flat until it was rescued by George Harrison, a long-time Python admirer. Harrison became co-executive-producer, found the funding (it cost \$4 million) and even appears in the film as Mr. Papadopoulos (he has one line).

When *Life of Brian* opened in Los Angeles a few weeks ago, local newspaper letter columns were filled with sputtering, raging messages from offended Jews and Christians alike.

Chapman contends that *Life of Brian* is not offensive to Christians. "Even though we are agnostics, I think Jesus comes out of it very well. It's not at all blasphemous; in fact, it's quite moral. Warner/Orion (distributors of *Brian* in the U.S.) has not asked for a single cut."

But *Brian* started out as a slightly more scandalous idea. "After we'd done some publicity work for *Grail*, we all went to eat at a Chinese restaurant in London. It was the first time the group had been together for some time, and we were saying, 'What next?' Somebody said, 'Why don't we go for the big one?' Then Eric suggested, 'Why don't we call it *Jesus Christ — Lust for Glory*,' as a kind of joke. Then we all began to think, well, wait a moment, there might be something in that — the area of religion, the origins of religion, maybe."

And it came to pass the six Pythons and a large cast and crew assembled in Tunisia (coincidentally the location for some of *Star Wars*, which may or may not have inspired a bizarre live action/animation outer-space interlude in the middle of *Brian*). "We were

(Continued on page 18)



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## Dope, Sex & Cheap Thrills

Everyone always told us that rock and roll was sordid, druggy and decadent, totally without redeeming social value. Now we hear it again, only more so: Tony Sanchez lays out a tawdry, perverse world of the Rolling Stones in a gossipy, questionable book titled *Up and Down with the Rolling Stones* (William Morrow, \$8.95) that is certain to make just about everyone sick to his or her stomach.

The main thing we learn by reading Sanchez's account of the band from the early Sixties to Mick's wedding to Bianca is that the human body can ingest all sorts of death-inducing drugs and still defy the grim reaper. Chapter and verse on just about every illegal substance known to man is recited in gross detail until I wanted to cry uncle. Apparently Sanchez worked for Keith and his common-law wife, Anita Pallenberg, for a number of years, mainly as a gofer and procurer; when one reporter asked the Stones' publicist who Sanchez really was, Paul Wasserman replied cogently, "a gentleman's gentleman."

Ah, if it were only so. If only a percentage of this book could be true, the life depicted is still a dizzying descent into debauchery on a juvenile level. These heroes of rock and roll aren't very nice people, in fact they're quite rude, mean and miserable. Sanchez isn't concerned with their talent (he only gives Brian Jones credit for that), he's more interested in telling us about their bad skin, their sexual activity (Keith, he says, is a non-energetic lover) and their conquest of illegal substances.

Keith emerges as a weak-willed person, totally dominated by the powerful Anita (the "sixth" Stone by virtue of her romps with Brian, Keith and Mick), who practiced black magic and put a curse on Bianca when she married Mick because, Sanchez says, Anita wanted Mick for herself. Mick doesn't fare much better—he's dismissed as hopelessly middle-class and incapable of caring about anyone. Sanchez "proves" that by saying Mick refused to recognize Marianne Faithfull's dependence on heroin and then co-opted her first line when awakening from a coma, "Wild horses couldn't drag me away," for a song.

Other of our fave raves also flit across Sanchez's book to more or less disastrous results, including John Lennon (once on heroin), Paul McCartney (high on himself) and Eric Clapton, to say nothing of Ron Wood, who eventually out-Stones the Stones in perversity. Conspicuous by their absence are Charlie Watts and Bill Wyman, who apparently don't take drugs or live with women who like to bed young girls. Ah well, maybe someone else will tell us their secrets.

Jacoba Atlas

## Rius: Reinventing Comix

The comic book has suffered many unexpected fates in our time, some of the worst of these dealt out by the relentlessly well-meaning instructional-media people. These individuals tend to regard the comic as a Skid Row wino who can be made to straighten up and fly right in the service of education. The result is usually a series of drawings concerning a simultaneously tormented-and-dull-looking young person who needs, gets and assimilates information on career opportunities or sexually

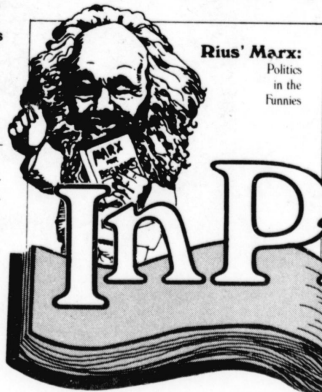
transmitted diseases. This is a curious state of affairs, since the essential compatibility of instruction and elegant amusement has been evident since ancient fable-telling times.

Rius (Eduardo del Rio) is the self-taught Mexican graphics genius who managed to fuse the wild invention of the best comic with out-and-out, unabashed teaching. Political satire was Rius's original specialty (in *Los agachados*, translatabe as *the clobbered-down*, perhaps, and indicative of the short-end-of-of-the-stick segment of society, and in *Los supermachos*). Working in this role quickly brought him to an unhappy limitation: the generally low level of socio-political awareness among readers. The kind of humor Rius wanted to do was a critique of the organizing mechanisms of a bureaucratic-capitalistic state, and it required a reader alerted to the contradictions inherent in such a society.

The obvious solution to such difficulties is to cartoon at the readers' level, but Rius chose not to. Instead, he made his graphic humor the source of diffusion for concepts and information necessary to a comprehension of social weirdnesses, which could then be found funny in a horrible way. Smoothly worked into the fabric of silliness were whole bundles of data, statistics and all, about electioneering, media bombardment, dollar imperialism and class distinctions. Rius readers, far from rejecting this teacherliness, formed a massive cult. They followed Rius's innovation of a full-length comic-book treatment of one question: TB as social problem, university unease, election fraud. When, at one point, Rius lost control of *Los supermachos* and a more mainstream bunch came in, it became clear the preachy cartoonist had a following that would go with him wherever he cared to publish. The ultimate mutation of the Rius comic was its transformation into neo-textbook. The Rius audience, having started out with a relatively standard batch of funnies, was now willingly purchasing and absorbing introductory texts on Marx, Cuba and petromadness.

Rius's work has only sporadically invaded the United States. A raggedy newsprint edition of *Cuba for Beginners* surfaced in Berkeley in English. *Marx for Beginners* was occasionally available as a British import item. Now, suddenly, Rius is here. A U.S. translation of *Marx for Beginners* (Pantheon Books, \$2.95) is on sale; pages of it have appeared in *The Village Voice*. Richard Appignanesi, the translator, followed the same model in his *Lenin for Beginners* (also from Pantheon and \$2.95). I have not seen the latter work, but Andrew Hacker reports it is like Rius only less engaging.

Why exactly do readers accept being



lectured by Rius, sometimes at considerable length? Visually, he wins the eye over with his rampant eclecticism. He has a Ralph Bakshi-like fondness for mixing the hand-drawn with the image. Quaint and fusty-looking drawings fascinate him, and not only for reasons of copyright; not content with ransacking old advertisements and illustrated manuals, he fabricates his own instantly passé graphics. In *Marx*, the capitalist exploiters display a luxury of soaring silk hats and waistcoats, with heavily furbelowed womenfolk. The poor are wretched in the approved Dickensian mode. In tune with the melodramatic tenor of the visuals, Rius provides his figures with larger-than-life dialogue. A young intellectual of Marx's day, eager to illustrate the ferment of heavy ideas typical of the moment, has a balloon hanging over his head with the words "What is Man?"

If *Marx for Beginners* really catches on, there is a wealth of relevant Rius material waiting to be Englished and distributed. Some of his work is too specific to Mexico to win wide audiences elsewhere—for instance, an exposé of right-wing dirty business at the University of Monterrey. Others, such as his recently-issued comic analysis of the new Mexico-petroleum-and-U.S. situation, have a more worldwide relevance (the petro-document also shows how much teaching and how little drawn-and-doodled visual interruption Rius can get away with). In fact, Rius already has a U.S. following among persons able to read Spanish. One devotee, Phyllis Procter, wrote her 1972 doctoral dissertation about him (University of Texas), while others limit themselves to reading Rius when they should probably be doing something more required and less educational. The obvious eventual result would be a cooption of the inimitable Rius's techniques by U.S. manufacturers of instructional materials; hardly a fate worse than what they now give us. Even if Rius's complete works were to vanish instantaneously from the surface of the earth, he would still have made a very significant point about the potential for renovating mass-culture artifacts and accommodating them to the purposes of increasing political and social awareness.

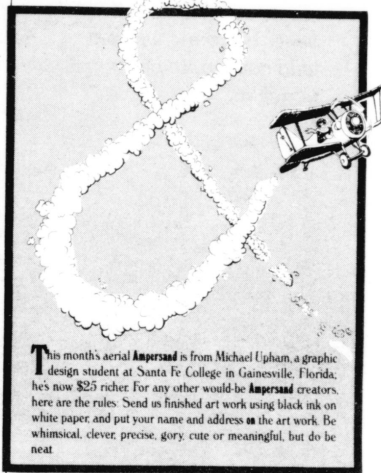
Naomi Lindstrom

## White Love in the Dark Continent

Until the time of Jomo Kenyatta and Julius Nyerere, Africa may have belonged to the blacks by birthright, but it was the white European colonists, who, in their supreme self-righteousness, imposed themselves by force as rulers and took from the land, and the people, whatever they wanted. And though the three tales in Georges Simenon's *African Trio* (Harcourt Brace Jovanovich, \$9.95) are personal, intense, psychological portraits, they are based in this ambience of supremacy, disregard, expendability. The blacks understood their position implicitly and simply accepted it—they had not yet the power to

change the political order. But Simenon stretches our horizons by showing that life was hard for everyone in Africa in the Thirties and Forties, white and black, aristocrat and commoner alike. And he makes this point ring true by having his European characters endure great suffering—the white man may be 'massa' but he pays a heavy price for that honor.

Each of these novelettes (they run about 100 pages apiece) by the inventor of that famous Parisian personality, Inspector Maigret, is from the outset filled with



This month's aerial Ampersand is from Michael Upham, a graphic design student at Santa Fe College in Gainesville, Florida. He's now \$25 richer. For any other would-be Ampersand creators, here are the rules: Send us finished art work using black ink on white paper, and put your name and address on the art work. Be whimsical, clever, precise, gory, cute or meaningful, but do be neat.

foreboding, so that the trek through these pages is not always pleasant, but it is certainly provocative.

A strange, irrational love affair, with people distinctly unsuited for each other, is central to each story. In *Talatala*, the owner of a coffee plantation in the upper Belgian Congo falls in love with an English noble woman whose small plane has crashed on his property. He follows her blindly to Istanbul only to be totally rebuked—she has a husband and children and her life goes on. The young protagonist of *Tropic Moon* arrives in French Equatorial Africa and finds that the job he's come for doesn't exist. He is seduced by a tainted hotel proprietress and her subsequent disdain for him only deepens his attachment to her, eventually, with the help of a case of *dengue* fever, driving him past the brink of sanity. *Aboard the Aquitaine* finds a Congo Railway engineer's wife falling for the ship's purser. When he jilts her, she begins amours with a poor assistant clerk who's been put into first class, instead of the second he's paid for, for the sake of his ill baby and his weakened wife. This liaison ends frightfully when the clerk strikes a wealthy passenger and is banished from the premier section's dining room and bar.

The atmosphere surrounding these affairs is dark, dank, unhealthy, ominous. Everywhere it's incredibly hot. People are constantly sweating through their clothing and bedding and the stench of humanity hangs in the humid air. Passions rise and death slips in its sure hand; an overzealous commissioner, and the reality of life in the bush, leads his young assistant to take his own life; a blackmailing native receives lead instead of the 1000 francs he expected. Simenon doesn't dwell on these

(Continued on page 22)

# Wild Should Wild Remain.

*"Man always kills the thing he loves, and so we the pioneers have killed our wilderness. Some say we had to. Be that as it may, I am glad I shall never be young without wild country to be young in."*

ALDO LEOPOLD

*"Integrity is wholeness, the greatest beauty is organic wholeness, the wholeness of life and things, the divine beauty of the universe. Love that, not man apart from that...."*

ROBINSON JEFFERS

*"The love of wilderness is more than a hunger for what is always beyond reach; it is also an expression of loyalty to the earth, (the earth which bore us and sustains us), the only home we shall ever know, the only paradise we ever need—if only we had the eyes to see."*

EDWARD ABBEY

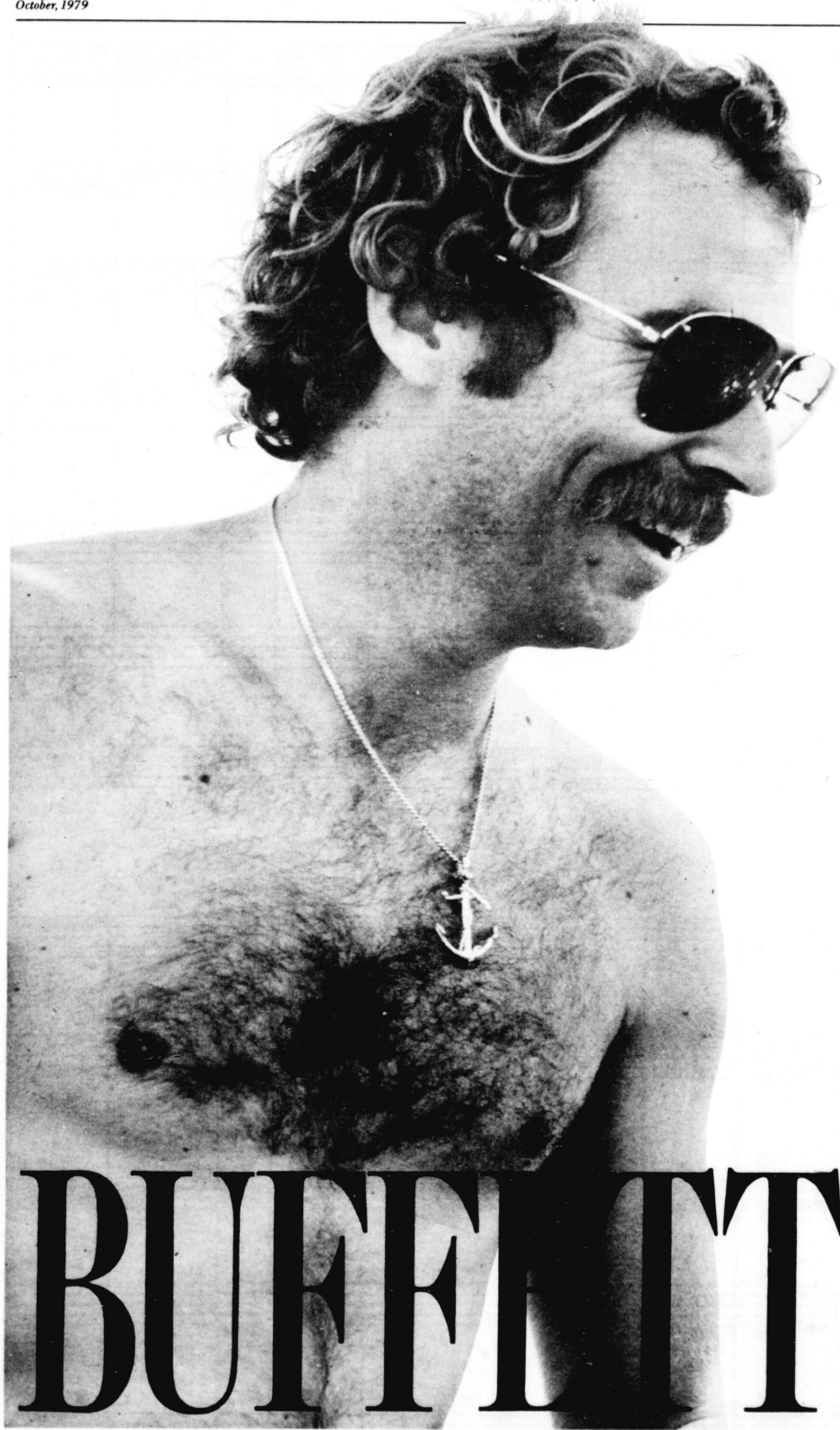
*"We need wilderness preserved—as much of it as is still left, and as many kinds... It is important to us... simply because it is there—important, that is, simply as an idea."*

WALLACE STEGNER

**Sierra Club**  
Mills Tower, San Francisco, 94104







## More Champagne, Hold the Tequila

BY BYRON LAURSEN

A chilled split of Moët-Chandon champagne effervescing in front of him, Jimmy Buffett, 32, sits crossways in a posh Hotel Carlyle armchair, Midtown Manhattan and a dark green limousine wait twelve stories below, where thousands of office workers are now pouring home by subway and cab. A resolute 'Bama grin settles on his face. "I work hard for my money," says he. Millions of his best friends would scoff.

To much of his audience, which grew from cult to mass after 1977's "Margaritaville" hit single, Buffett embodies the lifestyle his albums delineate — pub crawling, rum-lubed Caribbean cruises, infinite vacationeering. Working ain't in it. But Buffett, by now a twelve-year music business vet, also logs a hundred-show-per-year schedule, carting a twenty-seven person entourage. "You have to be a businessman," he says. "If you're in there for longevity, you've got to have some practical sense."

Practical sense Buffett has, plus a gregarious turn of nature, a love of storytelling and a folkie's command of guitar. Combined with an urge for longevity, these have made him the author of several light and smartly crafted tunes, mostly about romantically carefree, adventurous living. Buffett's albums are the soundtrack for being twenty-five years old into perpetuity. "There's a lot of other people writing what I call 'piss-and-moan' songs," he says, locking his hands behind his head, squirming lower in the armchair, hooking a leg over the side. "I write escapism music. I don't draw from the traumas."

Practical sense has Buffett in Manhattan for a four-day stretch of interviews to push *Volcano*, his eighth LP and first for the MCA label, which recently bought out ABC Records. The day before he took in sailboat races up at Martha's Vineyard, the guest of friends James Taylor and Carly Simon, well-to-do authors of many a piss-and-moan song. Today he flew early in the afternoon by chartered plane into La Guardia Airport and rode by limo to the RCA Building, just in time to appear on comedian Robert Klein's radio talk show.

Born 1946 on Christmas Day in Pascagoula, Mississippi, Buffett came up in Mobile, Alabama. "On the coast," he clarifies, "The Gulf Coast, which is not like what you think of the rest of Alabama. It's very loose." Childhood reading, including Robert Wilder's *Winds from the Carolinas*, hooked him permanently on Caribbean lore. He played folkie dates while earning a journalism degree at the University of Southern Mississippi. He toured cocktail lounges, got married, moved to Nashville for a roll at song-selling, took a job at *Billboard*, the music business journal, made a study there of the "politics and workings" of the industry, and finally contracted a record deal with an outfit called Barnaby Records. The resulting first LP didn't sell

(Continued on page 22)

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W. M. Glaser



# Sony Tape. Full Color Sound.

Music is full of color. Incredibly beautiful color. Color that you can hear... and (if you close your eyes) color you can almost see. From the soft pastel tones of a Mozart to the blinding brilliant flashes of hard rock to the passionately vibrant blues of the Blues.

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Music does have color. Yet when most people listen to music they don't hear the full rich range of color the instruments are playing. They either hear music in black-and-white, or in a few washed-out colors.

That's a shame. Because they're missing the delicate shading, the elusive tints and tones, the infinite hues and variations of color that make music one of the most expressive, emotional and moving arts of all.

Music has color. All kinds of color. And that is why Sony is introducing audio tape with Full Color Sound.

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Sony tape with Full Color Sound is truly different. Full Color Sound means that Sony tape has a greatly expanded dynamic range — probably more expanded than the tape you're using. This gives an extremely high output over the entire frequency range, plus a very high recording sensitivity.

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Any way you look at it — or rather, listen to it, you'll find that Sony tape with Full Color Sound is nothing short of superb.

If you're not hearing the whole rainbow on your audio tape, try recording on Sony tape with Full Color Sound. Then you'll be hearing all the glorious full color that makes every kind of music, music.



## PRIMA BELLA

L.A.'s Dancer/Choreographer  
Bella Lewitzky  
(Who Needs New York?)

BY ED CRAY



are called legends. Critics and public speak respectfully of their dancing, and their choreography.

And if they're lucky — or maybe if they're just survivors, tough ones, those whose flinty sense of commitment won't let them pack it in, or sell out to the Dean Martin variety shows — the money begins to come. A grant from a foundation, another from the federal government pay for what couldn't be had before or, wonder of wonders, even give the dancers a hundred bucks a week so they can keep their souls together if not their stomachs full.

With a little publicity, a little recognition, the tours get

longer, the audiences grow from sparse clusters of dance freaks to enthusiastic coteries, and the prestigious universities with posh performance centers replace community colleges and barren multi-purpose rooms on the schedule.

It's a life only for the true believer, someone like Bella Lewitzky, born as she puts it, "into a birthing time when modern dance was being shaped, fortunately able to be part of that."

Sixty-three years old, a dancer for as long as she can remember, a veteran of half-a-hundred experiments in the arts and education, Lewitzky is the grande dame, the legend of

contemporary dance. If anyone has inherited the torch lighted by Isadora Duncan and carried onwards by Martha Graham, it is this elegant woman born in a utopian socialist community in the Mojave Desert in 1916. They are her "tap roots, and I can't but help reflect their work, philosophy and ethic. To that degree I carry forward that particular era and pass it on."

California, the arbiters of dance maintain, is a backwater, or a sinkhole of panderers few can resist. Artists do not thrive there, they come from there, to New York, of course, or to Europe, especially Europe if they are opera singers. Bella Lewitzky stayed in Los Angeles, through the early years of politically inspired dance, the Federal Theater Project of the Depression (perhaps the most vibrant creative period in American history), through the frightened years of the blacklist when she couldn't even get those "pagan" dance jobs in Debra Paget jungle epics that paid the rent.

She stayed, explaining later of avoiding New York, "People there are reduced to human garbage. You must step over them to survive, and survival is not what it's all about. I have friends who live in that atmosphere. They create in order to escape the environment. I create to celebrate the environment."

In Los Angeles she taught wherever she could, performed whenever she could, dreamed of her own company, and kept the faith. Overweight housewives came for a little exercise and she taught them. Mothers brought in their gawky daughters and she taught them too. One by one she found young dancers, people she could mold, people she could infuse with her vision.

Denied a teaching position at UCLA in 1954 because she wouldn't sign a loyalty oath, twelve years later she gave a lecture-demonstration at that university which became pivotal. Invitations followed from other universities, and her reputation spread. There were workshops in Utah, Texas, North Carolina, and even a two-month stint in Israel as a guest teacher and choreographer.

In 1971, after more than three decades of grubbing, Lewitzky took her company, seven women and two "boys" — male dancers are always "boys," regardless of age, regardless of marquee-power — on its first eastern tour. New York's powerful music press, which is to say the *New York Times*, discovered her. The legend had come to St. Paul's and was canonized.

She was not then the woman, the creator, of earlier years, and she is not now, eight years later, the choreographer she was on that first New York tour. Her dancing, then her

choreography — she retired from dancing three years ago — has progressively grown more abstract, less concerned with stories, with statements even, more focused on line and movement, on vitality.

Her newest ballet, "Rituals," premiered at Los Angeles' prestigious Music Center in 1979, carries Lewitzky even farther from the programmatic. It seems like it might be about racial integration, or some kind of integration — black costumes on one group, white on another, the groups at odds, then blending. But that is too facile an explanation, and Lewitzky is long, long past the obvious political statements of her work in the Federal theater. If "Rituals" has any specific meaning, that is for the audience to decide at that performance. As Lewitzky puts it, "My works tend to be abstractions rather than manifestos. Each tends to be a new statement of the place I am."

However much Lewitzky's work has evolved, one thing seems constant: her fey sense of humor. It sneaks in everywhere, and is central to the rousing spoof "Pas de Bach," choreographed in 1977 with a decor by former-dancer-now-clothes-designer Rudi Gernreich (he of the topless bathing suit). Lewitzky satirizes artistic snobbery, her fellow choreographers who have doted upon good J.S. Bach's music, Hollywood musicals, the *Floralora Girls*, ballet in general, and two or three other affectations which flitted by too quickly to be identified.

Not many troupes are so well trained they can move, en masse, from the sober to the absurd as deftly as do Lewitzky's minions. It is a mark of the quality of her teaching and the cohesiveness of the eleven dancers she has bonded together into a working company.

Moreover, she has sympathetic technical support, notably from music director Larry Attaway, whose score for "Rituals" is as dichotomous as Lewitzky's choreography, moving back and forth from Notre Dame organum to Luciano Berio. Such unity of enterprise only the most secure, on-going companies achieve.

They still skimp to make the payroll; all dance companies do. They still tour small colleges; more dance companies should. The lady born into a birthing time works on, teaching contemporary dance anew, passing it on to the next generation.

It's one of the obligations of being legendary in one's own time.

Besides, as she explained, "I don't want to carry it to the grave with me."

# IN BOTH EARS

Direct-to-Disc  
The Truest Sound?

Of all the cockeyed inventions the world has ever seen, the phono record must surely be somewhere near the top of the list. It was astonishing enough when disc sound was all *mono*, but then to impress stereo and later four-channel sound into the grooves is even more incredible, particularly now that the disc is a centenarian. Yet this electronic senior citizen is still our most important sound source.

Tape machines didn't come along until many decades after the invention of the phonograph. Prior to that development the output of a microphone was connected directly to the record cutting machine, and since just one mike was used, the musicians clustered in a group around it. There were several problems. The musicians had to be right the first time, and if they made a mistake it was recorded directly to the grooves, and so they had to start all over again. The tempo of a composition was sometimes governed by the amount of playing time permitted by the record. If the musical composition couldn't fit, if it was too long, the musicians played a bit faster.

When tape finally came along, all that changed. The tape could be edited and offending passages removed. With multitrack recording, musical instruments could be recorded separately at different times and different places. Recording engineers pieced the whole thing together and then a master was made from the final tape. Another advantage is that through the use of multitrack tape, a variety of special effects can be obtained, such as sound with sound, echo, sound on sound.

No rose without its thorn, no garden without its weeds. The problem is that tape recorders help limit dynamic range and add noise, plus the fact that it is the recording engineer and not the musical conductor who often has the final say about the musical content of the master tape. Tape decks and tapes also supply their own quota of noise and this can become an integral part of the music.

While tape recording does make life easier for the musician, there is a big difference between performing solo and working with a group. In an orchestra each musician not only concentrates on his instrument but on the music produced by his instrument in relationship to all the others. You could say that the musician, in a competitive situation, playing solo to a tape recorder, with each instrument to be combined later by the recording engineer, is weakened by the lack of incentive.

Today we have a "new" technique known as direct-to-disc recording, a throwback to the methods used in the early days of

phono records. In direct-to-disc, all the musicians must be assembled and they must all play together. As soon as the composition starts, a record-cutting lathe goes into action, and what is produced is a master disc. If any errors are made by the musicians, those mistakes are also recorded. If the faults are serious, there may be a retake, an expensive procedure. To avoid this possibility, direct-to-disc requires a number of rehearsal sessions, including the person operating the cutting lathe. But with tape/record, if a musician makes an error, the group or orchestra can stop, move back just a few bars and continue from that point. There is no need to start all over again. Musicians are less apprehensive about errors and know that if one does happen correction will be kept to a minimum.

Both techniques, direct-to-disc and the tape/record process, use microphones and mixing consoles, but in direct-to-disc the output of the console goes directly to a record-cutting lathe and the tape/disc process feeds into a 30 ips recorder.

Recording techniques for direct-to-disc and tape/record are essentially the same, though. Both methods use microphones for changing the sound into an electrical waveform; what sound results is based on the number and kind of microphones used, and their placement. The difference is that in direct-to-disc there is no opportunity for experimenting with microphone placement. With tape/record, if a take isn't quite right, some adjustments can be made. However, it isn't all gravy since such experimentation takes time. Usually sound engineers have enough experience to avoid this.

To be able to hear the difference in direct-to-disc as compared with recording via tape requires audio components that are absolutely top quality. Direct-to-disc records are more expensive than discs using the tape recording process. The higher cost is attributable to the fact that these are limited editions. Only a certain number of pressings can be made from each master, and then that's it. As a result, some earlier direct-to-disc recordings have become collectors' items. With ordinary records, the audio signal is put on tape which can always be used to cut another master.

Direct-to-disc recordings are not only higher-priced and have a limited number of labels, but some record stores refuse to carry them. Stores that sell records depend on built-up demand, but they know that even if demand is high, they may not be able to fill orders. A characteristic of direct-to-disc is limited output and once that output is distributed, no more records of that particular cutting will be available.

Direct-to-disc records are being made by smaller companies and they don't have the top artists. Nor is it likely that big time artists will drift over to the direct-to-disc recorders since record royalties from limited sales don't make it worthwhile financially. The result is that direct-to-disc offers a limited selection.

Those who had had experience with direct-to-disc claim that the sound is superior to records made via tape. It is true that with the tape method noise is produced by the tape recording process, but the fact remains that noise is also produced by the plating process in disc manufacturing. Whether noise is audible or not would seem to depend, in both cases, on the care and expertise used in record manufacturing.

Martin Clifford



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TERRY GILLIAM, ERIC IDLE, TERRY JONES, MICHAEL PALIN

Executive Producers GEORGE HARRISON, DENIS O'BRIEN

Produced by JOHN GOLDSTONE

Directed by TERRY JONES Animation & Design by TERRY GILLIAM

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UNDER 17 REQUIRES ACCOMPANYING  
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LOOK FOR IT AT YOUR  
LOCAL THEATRE.



BOB DYLAN  
*Slow Train Coming* (Columbia)

To dispassionately review a provocative blend of music and religious philosophizing like *Slow Train Coming* is impossible. But, if Wallace Stevens can propose "Thirteen Ways of Looking at a Blackbird," can not *Ampersand* present two ways of looking at an album? Forthwith are two biased viewpoints.

#### *This Train Delivers*

With the release of *Slow Train Coming*, there is no question left to ask regarding Bob Dylan's new Christian belief. He himself has answered them within the context of this extraordinary LP. Yes, Dylan is a Christian; his belief has had a profound effect on his world view, the content of his music, the way he looks at himself and others. *Slow Train Coming* reveals a changed man, a change extending not only into the future but reaching back into the past, bringing a sense of completeness to Dylan's long, mercurial career. The ring of authority with which this album resounds is the sound of prophecy fulfilled.

The truest persona in the protean Mr. Dylan's long public history was his first; the lone sojourner with a guitar, singing out against injustice, social, spiritual and relational. It is particularly fitting that, on *Slow Train Coming*, Dylan should again find his voice of protest, a voice now grounded in the conviction that there is an answer to the suffering and ills comprising our lot, a moral certitude that frees him, at long last, to again point out where we have all gone wrong, not excluding himself in the indictment. When Dylan decries "fathers turning daughters into whores" on "Gonna Change My Way of Thinking" or "sheiks...deciding America's future from Amsterdam or Paris" on the LP's title track, it is the same chilling, decisive truth illuminating "Blowin' in the Wind," "The Times They Are a-Changin'" or any of Dylan's impassioned, early work.

The comparison does not end there. Dylan's voice has returned to the gravelly, highly emotive style of those early days; he has never sounded better, more honest or assured in what he is saying. His lyrics lack almost completely the purposeful obscurity and subliminal metaphors of so much of his middle and later period; while *Street Legal* was a distressingly hollow return to the dense word associations of *Highway 61 Revisited*, *Slow Train Coming* is a powerful reaffirmation of the poetic honesty of *The Freewheelin' Bob Dylan*. Where once words were the muse's delight, they have again become weapons and tools for Dylan.

The centerpiece of *Slow Train Coming* is Jesus Christ. In nearly every song He is referred to, more often directly than not. That this album is a triumph artistically, a delight musically

# Ondisc



Would You Buy a Used Bible from This Jew?

and a rebirth for an artist who has been prematurely eulogized more than once, points directly to Dylan's claim that he has, at last, discovered the truth. It is a claim not easily dismissed in light of this certified masterpiece.

Devin Seay

#### *Same Train, Different Track*

The evaluational ante is always high with a Dylan album, and this time the drama of his religious conversion boosts the odds ever more. While this is a strong enough record to take the wear of the many axes that will be ground against it, it's also a human enough creation to show flaws. Dylan's musical and lyrical stocks-in-trade are all in evidence, but they're sometimes applied with little finesse — judged by the standards of Dylan's most remarkable work has set. Here is a cut-by-cut overview.

*You Gotta Serve Somebody*. A moody, minor key organ intro and ominous tempo brings "I Heard It Through the Grapevine" to mind. The insistence of the chorus is effective,

but the reductionist school of thought — "It may be the Devil or it may be the Lord," is disquieting.

*Precious Angel*. Mark Knopfler of Dire Straits introduces this one, which itself introduces the notion that a woman friend sparked Dylan's conversion. "You either got faith or you got unbelief/There ain't no neutral ground," says the lyric.

*I Believe in You*. Again, a slow tempo. Knopfler's fills are subdued, liquid, graceful. This album features Dylan's smoothest production yet. Very spare. His voice is the only rough-edged instrument, standing in high relief. The instrumental understatement implies latent power.

*Slow Train*. This is a worthy title track. The anger of the righteous is expressed, with plenty of ready imagery from the modern world for fuel. Still, Dylan has written more effectively. The images, perhaps too literal, don't illuminate so much as catalogue. "Hard Rain" will outlast this song.

*Gonna Change My Way of Thinking*. Another simple

structure — a "You Really Got Me" style riff and cowbell timekeeper. For the first time producers Jerry Wexler (Ray Charles, Aretha Franklin, Sanford and Townsend) and Barry Beckett (practically everything out of Muscle Shoals) are coloring with horns, their use oddly sparing for a Muscle Shoals-recorded gospel-style LP. Maybe considering the literalness of thought evident elsewhere, horns seemed too carnal. Sample hackle-raising lyric: "Who's not for me is against me."

*Do Right to Me Baby*. Knopfler backdrops this crossbreeding of the Golden Rule and "All I Really Want to Do" with light, trebly fingerpicking. One of the more palatable songs on the record.

*When You Gonna Wake Up*. This is the best-written cut. Dylan has long understood that it can take a paradox to reveal the cutting edge of a truth. "You got some big dreams, baby/But in order to dream you gotta still be asleep." Not bad, though not on the order of "Too Much of Nothing." My

current favorite lines in this song are "The rich seduce the poor/And the old are seduced by the young...There's strength in the things that remain."

*Man Gave Names to All the Animals*. This one might be admissible as evidence of brain damage. Moronically transparent verses build to predictable rhymes. A day-nursery sort of charm is almost invoked, probably unintentionally, but the "pregnant" ending is a failure.

*When He Returns*. With its stately gospel piano foundation and its brevity, this suits perfectly to cap the LP. As is said of politicians' speeches, a song doesn't have to be endless in order to be eternal. The feeling imparted is that Dylan has made a testament rather than a diatribe. Although he has written of God, conviction and rage before, *Slow Train Coming* takes Dylan the extra step from spiritual longing to surrender. *Slow Train Coming* is more powerful than eloquent. The "either for or against" mentality is truly disturbing. I believe the album will ultimately stand as one of his better, not one of his best. However, after the muddle of *Street Legal*, the boringly indulgent *Renaldo and Clara* film and his smarmy recent tour, in which the "poet of rage" looked more like Neil Diamond, Dylan's work on *Slow Train Coming* is a beacon of clarity and purpose.

Byron Laursen

#### THE CLASH

*The Clash* (Epic)

This is the long awaited and much delayed compilation album of material from the English punk rockers' earliest recordings that were never released domestically before. The material ranges from the band's first single ("White Riot") to its most recent, post-*Give 'Em Enough Rope* EP ("I Fought the Law" and the two songs on the bonus single).

The bulk of the songs are drawn from the first English album and subsequent trio of classic singles and, by and large, have been well selected. The only grievous omission is "Capitol Radio," an acerbic attack on air-wave conservatism that not only preceded Elvis Costello's "Radio Radio" but far surpasses it in vitriolic force.

The earliest songs have been re-mixed as well (poor sound quality being one of CBS Records' official excuses for not releasing the album at first), again largely for the best. The classic "Complete Control" loses some of its darkly ominous power but, overall, the drums punch through cleaner, the guitars bite harder and Joe Strummer's lead vocals are more easily discernible.

Strummer's lyrics may be derived from the political circumstances facing English youth in 1977 (the other major CBS rationale for not releasing it), but he's also dealing with themes that

cut across national boundaries. The chorus to "Janie Jones" certainly wouldn't sound foreign to American ears, nor would the exhilarating way the band kicks into "I Fought the Law" need translation at the United Nations. "I'm So Bored with the U.S.A." not only makes some trenchant points about American cultural imperialism ("Yankee detectives are always on the TV/Cause killers in America work seven days a week") but does so in hilarious fashion ("Move Up Starsky to the CIA/Suck on Kojak for the U.S.A.").

The album could have been sequenced better, thus avoiding the occasionally grating juxtaposition of old and newer material, and why the first beats of the martial drum intro to "Janie Jones" were cut out is mystifying (sounds like a very minor detail but it definitely throws the rhythm out of whack for a while). But *The Clash* is an absolutely essential album by the best rock band in the world today.

Don Snowden

#### TALKING HEADS

*Fear of Music (Sire)*

Whether it sells as well as *Buildings & Food*, *Fear* shows the Talking Heads noticeably improved in performance, production and inspiration.

David Byrne continues to use inanimate or impersonal objects as sources of inspiration. Here he describes his feelings through paper, cities, air, heaven, and an electric guitar. His "camera eye" lyricism is ingenious; he parallels a disintegrated love affair with holding paper up to the sun ("some rays, they passed right through"). "Drugs" is a vividly accurate, yet unromantic portrayal of the paranoid, schizo moods and perceptions in a psychedelic high.

Byrne usually masks his paranoia in comic exaggerations. He worries about the dangers of air, being laughed at by animals, and surviving war with a change of identities and a two-day supply of peanut butter. His singing is less shrill but still edgy.

The band is as tight as ever; the ever-present staccato guitar chords bristle with energy. Tina Weymouth supplies a more emphatic bass line to compliment Jerry Harrison's brisk beat. Chris Frantz and Byrne even have room to cut loose with clear, biting lead work.

Their precise musicianship is enhanced by Eno's fuller production. *Buildings & Food* had all the instruments upfront, resulting in a clinical feel. Here Eno adds a deeper texture to the layered arrangements. He occasionally submerges a vocal line or a rhythm track for a more dynamic effect. Instead of special effects as frill to the regimented melodies, his synthesizer treatments are better molded into the songs.

The Talking Heads' music, no

matter how finely presented, will still alienate a lot of people. Some won't stomach Byrne's dry wit and vocal style. Others won't have enough desire to get involved with what the group's trying to say.

Still, *Fear of Music* is further evidence that the Talking Heads will be a major creative force in the music of the 1980s. If only people would conquer their fears about adjusting to different and unique sounds.

Jeff Silberman

#### NAT ADDERLY

*A Little New York Midtown Music (Galaxy)*

Nat Adderly has enlisted some top-drawer talent to make this tasty album. The cornetist-leader pulled in Roy McCurdy, drums, and Victor Feldman, piano, from Los Angeles, bassist Ron Carter from New York, and saxophone wizard Johnny Griffin from Holland, though the latter was actually making his first U.S. tour in 17 years. These five men explore a variety of modern jazz compositions, including four by the leader, in an invigorating and thoughtful manner that makes this album worth repeated hearings.

It turns out that Griffin and Carter are the stars of the show. Griffin left the U.S. in 1962, after stints with Art Blakey and Thelonious Monk, to find happiness and work in Europe. He is an unabashed jazz player, holds no affection for contemporary "cross-over" music, and through his saxophonics and his words in print, is rapidly becoming the relevant spokesman for America's native art form. Carter, known to many through his tenure with Miles Davis, is a superlative technician who combines warmth, wit and intelligence in his performances.

Brother Nat wasn't at the peak of his game last September in Berkeley, when this album was cut; in fact, he *stuffs* more than a few, but his noble cohorts burn right on through, more than holding up their end of the bargain. On "Fortune's Child," Carter's floating bass lines, full of glissandos and firm, solid notes, provide points of interaction for McCurdy's aggressive yet sensitive drumming, and together they push Feldman and Griffin into inspired moments.

The title track and "Come Rain or Come Shine" feature Adderly on muted horn, sounding a little like Miles but getting a more open, throatier tone. These two tracks give us some attractive Adderly, though Griffin's stellar moments stay with the listener longer than the leader's.

But, even with a so-so performance from the leader, *A Little New York Midtown Music* presents Adderly with four hip new tunes and the best of co-players, that's a good payload for any album.

Zan Stewart

## ELECTRIC LIGHT ORCHESTRA

### - Discovery -



## Discovery

### The New Album By Electric Light Orchestra.



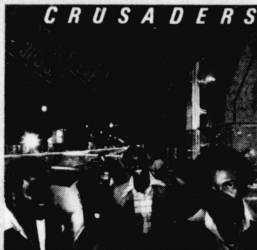
Includes the hit singles:

"Shine A Little Love"  
"Don't Bring Me Down"  
"Confusion"

Jet  
RECORDS

COLORED PAPER

# Back To School Music



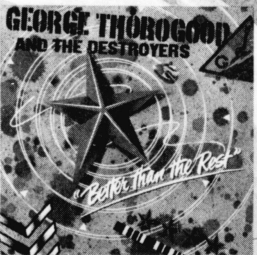
The Crusaders



Jimmy Buffett



Barbara Mandrell



George Thorogood

## GEORGE THOROGOOD & THE DESTROYERS Better Than the Rest (MCA)

George Thorogood's rise to national prominence playing 20-year old material on a pair of albums released by a folk- and bluegrass-oriented label with no promotional clout certainly ranks as the left-field success story of the late Seventies. But his basic appeal isn't too difficult to trace. Thorogood is every frat bro' who's ever harbored secret desires about becoming the life of the Saturday night kegger by magically turning into a guitar hero, kicking out those basic Chuck Berry jams.

The remarkable thing about this collection of five-year-old material — given to MCA by his former manager over Thorogood's strong objections (the case is still in litigation) — is how little his approach has changed over the years. Obviously, this is the work of a less polished, not fully developed

talent — the production is terrible, there's a different bass player, George's guitar is often double-tracked and his vocals are less effective. Essentially it's the same assortment of blues, Berry and Fifties rhythm and blues. He does break one of rock & roll's cardinal unwritten laws on "Howlin' for My Darling": no one except Captain Beefheart should try to imitate Howlin' Wolf's singing style.

While most of the songs boast enough hot links to sustain interest, only the surging powerdrive of "In the Night Time" and the acoustic slide blues "You're Gonna Miss Me" qualify as first-rate. *Better Than the Rest* probably won't disappoint those who want everything Thorogood has recorded, but the two Rounder LPs remain better introductions to his music.

An added consumer note: *Better Than the Rest* contains a paltry 28 minutes of music.

Don Snowden

## blond one

(Continued from page 6)

in the south, in the Gabès, a maritime oasis," Chapman says. "There were irritations, but you got used to it, I suppose. If someone above you was lucky enough to have a room with a bath, you'd find your room was flooded. If that didn't happen, one of the torrential rainstorms would do it. And then there was a variety of little companions in one's room, too — insects and other wonders of nature. Quite fascinating. Fortunately, there were no scorpions inside, but lots outside. In fact, while filming the Sermon on-the-Mount-type scene, I made a rough estimate of the number of creatures on the set; it came to something like 24,000."

Some of those creatures were probably a BBC-TV crew, there to interview the Pythons; this was aired over some U.S. PBS stations recently and was, besides funny, eye-opening; Chapman, who makes no secret of his homosexuality, was filmed with a young man sitting on his lap (no such young men were in evidence during our interview.)

The only real problem on location was dysentery. Chapman knows — not because he suffered from it, but because he treated it, often. He was the company physician. He is a genuine accredited doctor, who, upon graduation from Cambridge, accepted a post as an ear-nose-throat specialist. As there was a six-month waiting period before he could assume his doctor duties, Chapman spent the time writing comedy with Cleese and liked it so much he never practiced medicine except on cast and crew. His medical knowledge has

come in handy in other ways, too, especially when he began to notice that his drinking habits were catching up with him near the end of 1977. "I became aware that I was — or at least was very close to being — a complete alcoholic. I really was drinking a monumental quantity of gin. I realized I'd gone far enough when I started to notice signs of liver damage and short-term memory lapse. I've tried to analyze why it crept up on me," he says, puffing on his pipe; "somewhere there was a feeling of inferiority in me." Throughout school and professional success, as he reached one plateau after another, he had the feeling at each stage that he didn't deserve to be there, that he wasn't smart enough. "Finally, I had to admit to myself that I was quite bright... and I realized, 'Okay, I can do it sober.'" So, before tackling *Brian* and *Odd Job*, he went cold turkey and hasn't ingested a drop of gin since.

Instead, he sips at his Tab and patiently bears a few last-minute questions.

Would Python ever do another TV series? "I doubt it. We may do some specials or something like that, but we prefer films; there's more freedom." And, presumably, more money. Do the Pythons see much of each other socially? "No, though I see a fair bit of Michael Palin, since we both have places near each other in London."

Any idea what the next Python film will be about? "Yes, but I'm not telling."

Any special ambitions? "Yes. I want to act more and perhaps write a bit less." After nearly ten years as "one of the Pythons," perhaps he can be forgiven the urge to be recognized as Graham Chapman, and not "the tall blond one."





JAN SONENMAIR

**Patti Smith Group**  
*The Palladium, Hollywood*

The Patti Smith Group, which had delivered a breathtaking musical event one year ago at the Santa Monica Civic, seemed at the Palladium in the midst of a religious rite gone haywire. Smith, as high priestess, was totally unable to satisfy the adoration of the faithful, refusing time and again to bleed herself in the rock ritual. Smith's performance and her relationship to the audience were frighteningly incoherent.

A year earlier there was no question that Smith was all she claimed to be: a poetess, a singer and a visionary. "Because the Night" was on the airwaves. Success, creative and popular, was in her grasp. Firmly at the helm, she steered the band through dangerous musical waters by sheer exuberant force. Risks were undertaken, reserves tapped, fate tempted.

But Smith has since paid dearly for success. She has a new following, people who wouldn't read Rimbaud unless his poems were printed on Gene Simmons' tongue. Made cynical by the indiscriminate adulation coming her way, Smith apparently lost the will to center and direct her mindless audience. "You wanted some new blood," she shouted hoarsely during a disjointed rendering of "Time Is on My Side." "Well, you got it in me." She threatened to kick those pressed against the stage if they knocked against her monitors, then halted an hour into the set for a ten-minute break that lasted thirty. Repeatedly asking the throng to "relax," Smith stalked the stage in what seemed to be a state of nervous exhaustion.

The music, of course, suffered terribly in this exchange between artist and audience. Her voice strained and ragged, Smith—who has previously established herself as a singer of no small ability—tore through each song with masochistic determination.

When the dust had settled, a question remained. Could it be that Smith's poetic

sensibilities are being strangled at the source by the demands of commercial success? It's a question that one of Smith's mentors, Jim Morrison, also needed to answer. His silence seems somehow significant.

Davin Seay

**Delbert McClinton & Fenton Robinson**  
*The Bottom Line, New York*

A few more shows like the ones Delbert McClinton has been putting on the last year or so around New York and our friend from Fort Worth is going to have to become a movie-style Texan and pack a six-shooter just to ward off his well-wishers.

Blessed with one of the best voices in rock & roll—soulful, potent, soaked in whiskey and sweat—and backed by a six-piece, kick-ass Texas band (three of them have played with him for 22 years!), McClinton's New York shows are becoming events. Semi-regular sit-ins have included Elvis Costello, the Allman Brothers Band and Belushi and Aykroyd of the Blues Brothers.

McClinton's opening act at the bottom line was Fenton Robinson, the blues songwriter from Chicago who wrote the classic "Loan Me a Dime." Robinson, who appears to be in his late forties, plays a Gibson hollowbody and sings in a voice somewhat like Albert King's without the slight rasp. Accompanied by a second guitarist, bass and drums, Robinson entered the stage while his band played the standard blues-vamp opener, "Chicken Shack." They performed a highly competent set of uptempo country-blues, which sounded at times all-too-familiar and at other times made the listeners feel they were doing a valuable service by keeping this traditional music alive and vibrant. Surprisingly, however, "Loan Me a Dime" (which people still associate with Boz Scaggs since Robinson's credit was left off Scaggs' album) was tucked in the middle of the set and given a low-key, offhanded treatment and not

played as a blues at all. It moved along with an unexpected sprightliness, was over in three or four minutes (Scaggs' version clocks in at 12:48) and contained none of the pain etched strongly in Scaggs' vocals and Duane Allman's crying guitar.

McClinton's band is a rarity in contemporary music, able to shift from Texas rock & roll to blues to country and even some funk as smoothly as an Alfa Romeo. Chuck Berry's "Talkin' 'Bout You" featured a torrid duet between Robert Harwood on sax and McClinton on harp, as did "Back to Louisiana." Willie Nelson's "Nightlife" showcased McClinton's vocals and "Corrina" included a funky, rhythmic harp and drum duet. But the McClinton originals, "B Movie" (one of the funkiest, hottest rock and roll tunes in memory), "I Received a Letter" (a country classic if there ever was one) and "Take It Easy" are just as powerful as the covers, which include a scorching version of Willie Dixon's "Spoonful" most nights.

McClinton, a Fort Worth native who cut his teeth on blues-bar performing, remains one of the most natural rock and rollers on the planet.

Steve Weitzman

**Mal Waldron**  
*The Jazz Safari, Long Beach, California*

Waldron, a fixture in Charles Mingus' early groups, a collaborator of Eric Dolphy, Billie Holiday's last regular accompanist and a distinguished composer of film scores, has resided in Munich since 1967. He usually makes it to New York about once a year; his last California appearance was in 1957 with Billie Holiday.

Waldron began with an improvised solo piece that wound into a tapestry of strong, swinging fabric, displaying the most immediate earmark of his playing, its dominant rhythmic sense. The left hand hammered out an obtuse, percussive ostinato while the right punctuated with spare, sharp chords.

Drummer Lawrance Marable and bassist Herb Lewis, two L.A. veterans, joined the set early on. With the rhythmic support of bass and drums, Waldron's left hand was free to drop odd, harmonic bombs while the right rifled off a flurry of notes on Miles Davis' "Milestones."

Thelonious Monk and Bud Powell, the two wellsprings of modern jazz piano, are prime raw materials for Waldron. Monk's masterpiece "Round Midnight" was Waldron's homage to Monk.

Reverence for Bud Powell was displayed in a swinging workout of "With a Song in My Heart," minus any of the sentiment. The tempo was way up with Marable providing all of the necessary underpinnings so that Waldron's left hand could comp while the right played an harmonic machine gun.

The final piece was Dizzy Gillespie's "Night in Tunisia" played earthy and hard. Waldron wisely used the strong undercurrent line of the song's original arrangement.

Though this show was a rare treat, knowing Waldron had more to offer added a sense of loss to the occasion.

Kirk Sillsbee

**Louise Goffin & Greg Kihn**  
*The Roxy, Los Angeles*

Elektra Records passed out little cloth badges for the fans, calling this combined tour "The Next Chapter in Rock and Roll." What a straight line! But in fairness, Kihn and his band moved their set from commonplace to rousing in small but sure steps. A Bay Area favorite for some time, Kihn plays a clean, honest-feeling pop blend that homogenizes influences from Springsteen to the Byrds. Disciplined, cushiony, sung without grit or irony, the Kihn sound became most compelling after the smooth-faced leader announced, "We're well into the rock & roll portion of the program," then capped his show with "Life's too Short" and "Roadrunner," the Jonathan Richman song that frequently anchors Kihn's sets.

Called back twice for encores, Kihn responded with "For Your Love," trading lead vocals with the rest of the four-piece band, then "In the Museum," and, finally, "Telstar." On the latter, an early Sixties organist's workout, Dave Carpenter, he of the radically shag-cut red hair, hit the tune's melody notes on guitar, sustaining with volume at distortion levels. The result, simultaneously more rocking and more human sounding than the original, became a neat summary of the Kihn band's virtues.

Cute as Shirley Temple, with tight pants, suspenders and a big-stripe t-shirt and several gallons of rampant blond locks, Louise Goffin (daughter of Carole King and Gerry Goffin—how time flies) started the evening with a professional workout, full of bouncing, audience-pointing and air-boxing. In lieu of communicating, she "sold" the songs, and herself. Though Goffin ultimately seemed more shallow than cynical with her calculated approach, at least one stomach turned when she encoired in an artfully ripped and safety-pinned punkette t-shirt. She sang a nearly unrecognizable version of the Sex Pistols' "Problems," whirling to reveal a professionally block-printed "The Problem Is You" across her back. Goffin may score hits with her pro, well-coached, showbiz ways but the actual problem is her lack of substance. If she's the author, the next chapter of rock will be light reading.

Byron Laursen

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# On Screen

**APOCALYPSE NOW**, starring Marlon Brando, Robert Duvall, and Martin Sheen; written by Francis Coppola and John Milius; directed by Coppola.

After three years and \$31.5 million, after all the jokes about "Apocalypse Never," Francis Coppola (the middle name Ford has mysteriously disappeared) has at last relinquished his Viet Nam epic. Most of it was definitely worth the wait.

Martin Sheen, who is in almost every frame of the film (despite third billing, a ludicrous testament to "star power" vs. major roles), plays an army assassin ordered to Cambodia to execute "insane" Brando; the army brass want Brando dead because he has gone native, he is outside their influence, beyond their control; they do not appreciate creative warfare. As Sheen rides upriver on a navy patrol boat (with a young, drugged, rock & roll crew), he reads Brando's dossier, and we're hooked. Intense foreboding, even titillation: is Brando so crazy? No crazier than the astonishing things we see along the way, with Duvall outstanding as an officer who fancies himself a cavalryman (his helicopters are bugled off to battle!). Duvall orders his troops to attack and hold a Cong beach just so he can watch his new surfers hit the waves. He stands upright, wearing his cavalry hat, in the middle of the bombing, he cranks up Wagner's "Ride of the Walkyries" on a huge sound system in his chopper because "it scares hell out of the slopes." The few minutes of this attack are dazzling, heroic and stupid, macho mayhem taken to its ultimate horrifying giggle.

More madness: not violent butchery, but the abject decadence of a USO show in the middle of the jungle with Playmates bumping and grinding for the troops. The most painful scene of all comes when the boat crew annihilates innocent natives aboard a sampan because of their own nervous fear. Coppola's Viet Nam (the Philippines, actually) is alternately lush and inviting, stark and brutal. Small wonder the young soldiers drugged themselves, trying to erase the war by erasing their minds.

Alas, when Sheen finally arrives upriver — and finds Brando's bizarre, painted army just waiting around some temple ruins, as if any guerrilla force would occupy such an easy target — the film falls apart. Coppola fine-tunes us, squeezes us with fear and numbing anticipation, and then drops us. Coitus interruptus. Instead of the heart of darkness, the core of madness embodied in a self-proclaimed god, a crazed, cold killer, we find Brando, fat, middle-aged and bald in what may well be his first *uninteresting* screen appearance.

Brando's character, Kurtz, fills the movie before we ever meet him; we sense a confrontation with man's primitive soul, the uncivilized savage never far beneath the surface; Kurtz, we believe, has peeled away his 20th-century character and confronted his timeless demons; he has reverted, slipped back to primeval ways, with painted face and necklaces made of enemies' bones. We wait for Kurtz to peel away some of our layers, or at least Sheen's, but he doesn't. Not even a glancing blow. Perhaps it isn't fair, isn't possible for one actor to personify Viet Nam's madness, and to do so in about five minutes. We might have sustained our fearful quiver if we'd never met Kurtz, or if he'd been frighteningly sane. Too many ifs.

After some pretentiously oblique conversation, Brando waits to be killed, and Sheen obliges with a ritual machete

execution, intercut with the ritual butchery of a hapless animal by Brando's natives. Visually exciting, but emotionally empty. Nothing really happens; the different ending which will be used in the small theater/35mm version (a big-boom apocalyptic finale) won't change that. Sheen does not see himself in Brando, there is no transference, no revelation, just a lot of staring and sweating. This isn't Sheen's fault, but he just doesn't look like a killer, there is no cutting edge in his voice or eyes; he is desperate, but never demonic.

The script (with additional narration written by Michael Herr) is excellent when it sticks to the story, but Coppola and his cohorts occasionally lapse into philosophical observation, as when someone intones that the Viet Cong know only "death and victory," or when Dennis Hopper as a freako photographer with Brando's army blurts out that Brando has said, "The word 'if' is in the middle of life." Such profundity. Why, the word "if" is 3/4 of "kill."

Although Coppola almost realizes his ambition "to create a film experience that would give its audience a sense of the horror, the madness, the sensuousness, and the moral dilemma of the Vietnam war," he falls prey to the same boogieman that has beset previous Viet Nam films, namely our simplistic belief that the Cong are, or were, invincible. We didn't win the war, in fact we lost a great deal more than the war, but that does not mean the North Vietnamese are supermen; Brando's speech about the "pure, perfect" acts of the Cong, who kill with no judgment, is clever but meaningless claptrap.

*Apocalypse Now*, especially its ambiguous ending, will be discussed and dissected for years to come and will probably yield more treasure with each search. I fully intend to see it again and again, by which time I too may paint my face and wear bones around my neck.

Judith Sims

**MONTY PYTHON'S LIFE OF BRIAN**, starring Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin; written by all of the above; directed by Jones.

Now that their achingly silly TV series has run its course, now that I've seen all their films and memorized all their records, I measure my years in new Python offerings, and this year brings their best movie yet, *Life of Brian*.

This is the Pythonesque version of a Biblical epic; Brian was born in the manger next to you-know-who and grew up with many of the same problems, not to mention the same gruesome fate. Brian is played by Graham Chapman (see feature, this issue), who was last seen as King Arthur in *Monty Python and the Holy Grail*. Chapman plays two additional roles, a Wise Man and Biggus Dickus, a lispng Roman centurion. John Cleese has six roles, from revolutionary to centurion to Jewish official at a stoning; Terry Jones clocks in with five including Brian's mother Mandy; Palin is most visible with ten parts, best of which is a lispng Pontius Pilate; Idle has eight roles, including a sexually confused revolutionary, Stan, who wants to be called



Martin Sheen on a mission of death and mystery in *Apocalypse Now*.

Loretta. They all take aim at religion, a subject rife with satiric possibilities, and they don't miss a shot. The Nativity, Pilate, disciples, prophets, intellectuals and familiar Biblical scenes are all stung by the collective snake. For instance: when observers at the back of the crowd can't quite hear the Sermon on the Mount, an intermediately placed person translates for the others: "I think he said 'blessed are the cheesemakes'... and 'blessed are the Greek.'" Since women were not allowed to attend stonings, Python has them buying phony beards and speaking in deep voices so they can hurl stones at the criminal. The beard seller is Idle, who also purveys stones and gravel for throwing.

And at the end, several men, nailed to crosses, sing a vacuous little tune (written by Idle) called "Bright Side of Life."

They're nuts, bless 'em.

Judith Sims

**THE KIDS ARE ALRIGHT**, starring the Who; directed by Jeff Stein.

Great rock & roll movies — those about bands — have largely been limited to the Beatles' *A Hard Day's Night* and *Help*, and, to a lesser extent, the Monkees' *Head*. These days serious musicians see themselves primarily as artists, not entertainers, so we're stuck with a few inane fantasy movies featuring the questionable talents of Kiss, Donny and Marie and the like. Serious musicians, like the Band, Rolling Stones, Pink Floyd, Yes, Led Zeppelin and Grateful Dead, have chosen to showcase themselves in live concert films.

The Who, until Keith Moon's untimely death a year ago, had been together, intact, for 15 years. Director Jeff Stein takes full advantage of this span in constructing their on-and-off stage saga, *The Kids Are Alright*.

Mixing footage from various periods of the Who's career offers the unexpected and provides a fascinating glimpse of the band's development — musically and culturally (although a more comprehensive

view of the latter will be presented in *Quadrophonia*, due out later this year.)

The film starts with the Who destroying their instruments on the *Smothers Brothers* TV show, and makes extensive usage of sequences filmed at Woodstock, Monterey Pop and the (previously unseen) *Rolling Stones' Rock and Roll Circus* (wherein the Who provide the movie's most satisfying moment with an inspired "A Quick One While He's Away").

In the beginning, the Who were brash and colorful. Their intense musical statements about youth (like "My Generation") were matched by the band's literally explosive stage show — flamboyantly destroying guitars and drums — and visually exciting pop-art-inspired stage apparel. Through short interview segments we are given some glimpses of the Who as people. In early interviews (circa 1965), Townshend reveals a precocity and naivete that contrasts sharply with his present-day evasiveness. Except for a sequence where John Entwistle shoots his gold records out of the air (ala skeet shooting), his non-musical identity is nil. Similarly, Roger Daltrey is remembered more for his amazing and consistent singing than for any spoken words.

The late Keith Moon steals the show, a hyperactive kid continually making jokes, pulling legs (literally) or ripping off clothes, and uncontrollably hamming it up. In one segment he demonstrates the art of wrecking a hotel room, and in another he refers to the time he drove a car into a swimming pool. If it weren't for the fact that he was, perhaps, rock's greatest drummer — in the movie you'll see how his constant onslaught doesn't merely keep the beat but propels each song — he could've made a classic slapstick movie comedian.

The Who are at a strange impasse. Last year's LP *Who Are You*, presented the band at its blandest. With Moon replaced by drummer Kenny Jones (ex-Faces), the Who's current sound is not, regrettably, the exciting band of *The Kids Are Alright*.

Harold Bronson



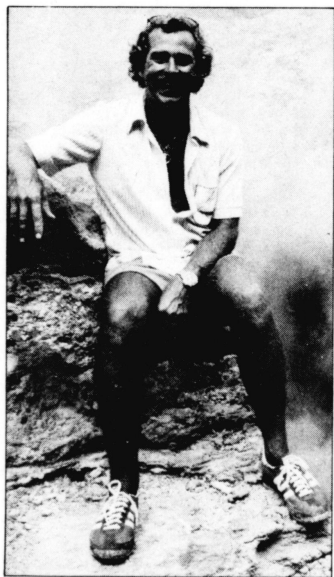
# BUFFETT

(Continued from page 11)

much, nor did the tour that followed make money. His marriage failed. Later, after Buffett's ABC albums took flight, Barnaby released another disc from leftover tracks.

When Nashville proved too trying, Buffett decided to join friend Jerry Jeff Walker in Miami. Sojourns to the nearby Keys reawakened his fascination with pirates, schooners and life in the warm sun. Soon he was dabbling in the contrabandista life, running light dope shipments. Thomas McGuane, then working on the novel *92 in the Shade*, soon to write screenplays for *Rancho Deluxe* and *The Missouri Breaks*, became Buffett's partner in hell-raising as the pangs of Nashville and divorce were getting stir-fried out of his system. The novelist, brother of Buffett's current wife, Jane, also wrote liner notes for the debut album on ABC, *A White Sport Coat and a Pink Crustacean*. Cut in Nashville and released with the fall of '72, it introduced a bar-stool anthem that won Buffett compadres in all four corners of the U.S.A., the plainspoken "Why Don't We Get Drunk (and Screw)." Clearly off to a good start, he has ever since banked on his instincts for playfulness, raunch, and the combination of drink and song.

The lilt of Caribbean music forms has affected his melodic sense as much as the rock-country-folk material of his mainland heritage. "The curious hinterland where Hank Williams and Xavier Cugat meet," McGuane put it in the liner notes. Later in history, Buffett did the soundtrack for *Rancho Deluxe* and Jack Nicholson's *Gain South*. He also appeared briefly in *FM*, a cinema vehicle for music stars that was pure failure.



"Come Monday," off Buffett's 1974 release, *Living and Dying in 3/4 Time*, made its way into the Top 20. By the end of the same year he was back in Nashville to cut *AIA*, which featured the snapshot-cum-postcard cover decorations that help link Buffett with down-island imagery. With its

heavy dose of Caribbean settings, *AIA*, named after the road that connects Miami and Key West, prefigures the current *Volcano* more than any of his other records.

In 1976, after he had played an anti-nuclear benefit with the Eagles, Buffett chanced to meet diminutive mogul Irving Azoff at the bar of the Hotel Jerome in Aspen. Azoff, respectfully tagged "His shortness" around the offices of his Front Line Management firm in Los Angeles, had managed the Eagles to multi-platinum status and built a reputation for brash, gutsy tactics in the process. Boz Scaggs, Steely Dan and Warren Zevon are also in Azoff's stable. He asked Buffett to open for the Eagles on an upcoming national tour, an offer no ambitious musician could refuse. Soon, Azoff was managing Buffett's career as well.

The following year saw another new album, *Changes in Latitudes, Changes in Attitudes*, very much along the lines of the previous recordings. Nestled in the LP was "Margaritaville," a drunkard's ditty of light remorse that Buffett claims he wrote entirely in five minutes. With whimsical rhymes (tattoo/clue, pop-top/flip-flop) and a lazy, airy melody, it pulled the album to platinum. One succeeding album, *Son of a Son of a Sailor*, also went platinum, but the double live *You Had to Be There* sold less healthily.

*Volcano* came about on Monserrat, an island about 17 degrees above the equator, near Puerto Rico, the Virgin Islands and Martinique. George Martin, former producer of the Beatles, recently built Air Studios there for the double benefits of sunshine and lenient tax laws. Buffett and his Coral Reefer band descended on the facilities, along with James, Hugh and Alex Taylor, who came to sing harmonies. "It's a great little island" says Buffett, "very conducive to getting a lot done." Rum-sucking reputation notwithstanding, he recorded the album in a disciplined seven-teen days.

Larry Solters, an Azoff aide assigned to steer Buffett to all his New York appointments, waits for Buffett's tardy chartered flight to arrive from Martha's Vineyard. Solters lights for a moment and says, "The last time I was in New York doing interviews with Jimmy, I spent four hour one night chasing him from bar to bar, telling him what he was supposed to do on the next day. He would go up to the second floor, up to the storeroom, and tell them if I came in to say he wasn't there."

Buffett deplanes, barely half an hour before the scheduled Klein taping, and says, "Did I ever let you down, Larry?" We jump directly for the limousine. The driver looks a lot like Burt Young in *Rocky*. Buffett, in tan, woven shoes and frayed bellbottom denims, appears either to be growing a beer belly or smuggling a tortoise beneath his flowers-and-egrets sport shirt. A funny woven cord loops behind his thinning, ringletted blond hair, hooked to a pair of sunglasses. "Are the Yankees on TV?"

At the RCA Building, Klein greets Buffett with a crack. "You were fogged in at Martha Vineyard? I wish I had excuses like that!" An MCA publicist rushes up with "the numbers," statistics on how many radio stations are starting to play the just-released LP. Seated in the engineer's booth while Klein introduces him to the studio audience as "a man who should be ashamed, taking money for the kind of life he leads," Buffett draws a photo from his wallet. It's his eleven-week-old daughter, Savannah Jane. "Think I'm in trouble?" he says. "She's just gettin' into yelin' now."

After the taping, I remark to Buffett

that most stories about him involved following along on a bar-hopping round. "Yeah," he says, shouldering into an elevator. "And I gotta go home and live with that." We drop back into the limo, drawing fire from one of New York's aggressive panhandlers. "That'd be a wino," Buffett says while pushing a button for the electric plexiglass sunroof, "a wino and a junkie." One of his most-quoted lines, "living my life like a song," is from a song called "The Wino and I Know."

We cross Manhattan at the start of rush hour, interviewing as the blur passes by. Eventually, we're settled in the Hotel Carlyle's calm, costly rooms. "I've always looked for a bar like the one in *To Have and Have Not*," Buffett says, "where Hoagy Carmichael's playing piano and there's ceiling fans and Lauren Bacall and Bogart are drinking at the tables. It doesn't exist. But you do find characters on the run down there. That's where I pick up ideas for songs, talking to those people."

Doesn't this mix of socializing, drinking, taking, snorting and sailing wear a body down? "They've been doin' it in the Caribbean for centuries," Buffett says. "It really is a historical fact. You can be healthy and still do it. There's actually nothing else to do. Hell, who can turn down a piña colada when it's eighty degrees on the beach?"

I ask if Klein's opening remark, about taking money for an idyllic-seeming life, bothered him. Still smiling, Buffett flashes an expression that says he's dealt with this one before. "Nobody else was there when it was just me and a rent-a-car, driving to play the Holiday Inns." But the scuffling days are long past. Buffett keeps a home in the islands, another in Aspen, another in Alabama. *Euphoria III*, now being built, will carry him around the islands in style.

Another line of questioning: When fans identify with a performer, sometimes it forms a trap. They respond to certain elements in the performer's work — say, an emphasis on drunken good times — and ignore other subtleties. "Worst thing you can do is fear your audience," Buffett says, sipping his champagne from a plastic cup. "I don't want to be a shut-in, it's not my personality. I'm playin' for their enjoyment. Oh, they bug me sometimes, sure. I get calls like, 'You wanna just come down for a beer?'" Buffett swirls his eyes around the ceiling. "Hey, Larry, could you get that cap from my suitcase?"

Solters hands him a deckhand's hat from the United States Coast Guard Cutter *Diligence*, one of the boats assigned to crack the Caribbean smuggling trade. Somebody stole it to make Buffett a gift. "This is the cops and robbers catch boat," he says, striding around the room with the hat on, looking for a mirror. "They paint marijuana leaves on the stack for everyone they bust. They got a big flag they fly when they pop one." Glee is in his eyes. "And you just know every asshole on that boat smokes."

The future involves some writing, though Buffett isn't sure just what it'll turn out to be. "It'll naturally be something funny, with a lot of story. I keep journals, so that'll make it easy. There's somethings I'd like to say that won't fit into three verses and a chorus." Buffett took a screen test for *Nashville*, but no role resulted. Will he take another shot at film? "It's in the works," he says. "But I can't talk about it yet. I've been offered some things to do, some acting, but I want to wait till it's something comfortable." How much longer will he tour and make albums? "Forever," Buffett asserts. "Long as they buy 'em. That's the thing I do best. I'll never stop."

# In-Print

(Continued from page 9)

acts, seeming to say that death is as much a part of life as birth, and there are many more living, so let's concern ourselves with them. Still, it's made particularly clear that the lives of blacks, and minorities in general, aren't worth a nickel. Framing a native for a murder a white has committed is common practice. Life in Africa is hard and cheap.

To make his artistry complete, the author places the action in settings as vivid as his characters. The luxuriant foliage, the rough landscape, the ramshackle bungalows and buildings, all are easily seen with the mind's eye.

*African Trio* is an immensely readable, masterfully written volume. You'll want to share it with your friends.

Zan Stewart

## A Genuine Heroine

Too many recent novels about women seem to rely solely on females who try to find themselves by careening between their psychiatrists and Bloomingdale's. *Burger's Daughter* (Viking, \$10.95), written by acclaimed South African author Nadine Gordimer, is a welcome exception to that trend and a remarkable accomplishment. She has written a novel with a genuine heroine — one who would be worthy of the morally weighted novels of, say, George Eliot or Edith Wharton. Rosa Burger, unlike many current heroines, doesn't earn her stripes by having the slimmest hips or the fastest dirty mouth or the most acrobatic sexual maneuvers; she becomes a heroine slowly, painfully and reluctantly by exploring the difficult relationship between personal pleasures and moral commitments.

*Burger's Daughter* is about decisions. It's set in South Africa and deals with apartheid, at least so far as that scandalous rule applies to the Afrikaner Burger family. Rosa is the daughter of two political activists who are willing to die for what they believe. As the child of martyrs who are eulogized throughout the world by those who would see South Africa change, Rosa grows up in a household that takes personal sacrifice for granted the way others may count on milk for growing bones. But Rosa didn't choose her life, she inherited it, the way other children inherit a certain religion or blue eyes. It takes a long time for Rosa, (prophetically named for Rosa Luxemburg) to grow into her heredity.

What makes this book so powerful is that Gordimer never allows her political bias to interfere with her people; she has instead managed the near impossible and meshed them together totally. There are no absolutes in her novel, and she keeps our interest by introducing a myriad of unexpected, but totally possible, plot twists. The ending seems predictable in retrospect but when reading it emerges with valuable shock appeal.

Gordimer's style of writing is not unlike the film vocabulary introduced in the early Sixties by New Wave director Alain Resnais (*Last Year in Marienbad* and *Hiroshima Mon Amour*), fragmented and evocative. The book is crammed with memorable characters who lead honest lives. At its simplest level, *Burger's Daughter* is about the age-old conflict of how to be good to one's self and good to other people. Gordimer's novel makes an eloquent attempt to give us some answers.

Jacoba Atlas



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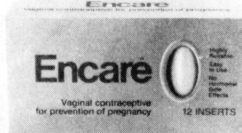
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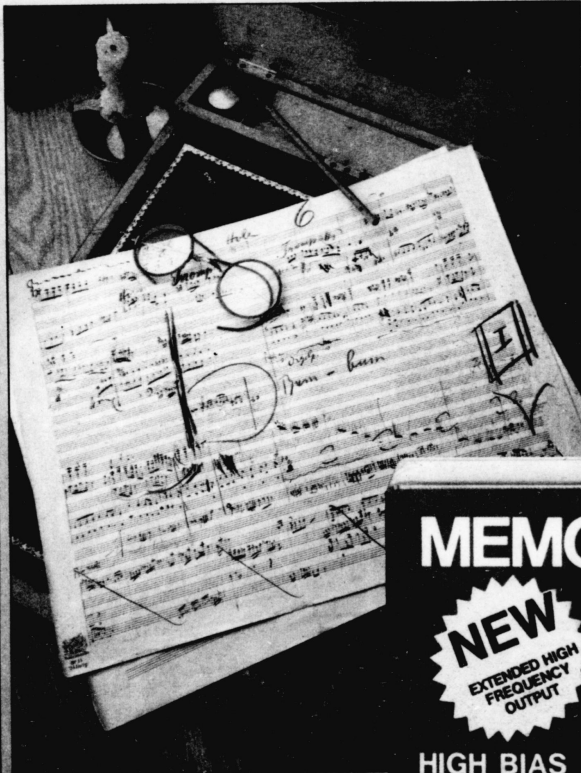
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