

Technician

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Haywood reveals proposal to increase dorm rent

by Clay Creech
Staff Writer

For a second straight year, University officials have proposed an increase in dorm rent. The most recent proposal was presented to the members of the Inter-Residence Council, at their meeting Thursday night by Charles Haywood, associate dean of Student Affairs.

"An increase in the dorm rate for next year is only a proposal at this time," said Haywood. "The exact amount of the increase has yet to be determined. It will not be over \$100 a semester, and it may be less."

Last year, University officials approved a \$40 increase in the semester dorm rate. The increase brought the total to \$395 per semester.

The increase was an attempt to cover higher operating and maintenance costs for the housing system.

"Last year's increase was strictly an inflationary increase," said Haywood.

This year's proposed increase will help in two areas. It will help pay even higher utilities and operating costs and will also help "bring the new South-Hall dorm that is to open in the fall of 1983," said Haywood.

"Opening South Hall will put a new drain on the housing system," Haywood said.

He said anytime that a new building is added to the system, there is going to be a cost increase. Our campus housing is "a system, and the system pays for all buildings used for dorms." The final decision will be made by the chancellor.

'An increase in the dorm rate for next year is only a proposal at this time...'

— Charles Haywood,
associate dean
of Student Affairs

The University gets no state appropriations for residence halls. "There is no money coming from the state for construction or maintenance," Haywood said. "The on-

ly money we get comes in the form of student dorm rent. It's our only source of income."

"Since we own our system, all rent decisions are made on this campus and must be signed by the chancellor," Haywood said.

Student reaction was cautious. "We want to get as much information on this increase as possible," said Bill Perry, president of the North Carolina Association of Residence Halls. "We want our position to be strong and well-researched," he said.

Perry said a committee was formed at the Inter-Residence Council meeting. The committee will be responsible for "reviewing the proposed increase."

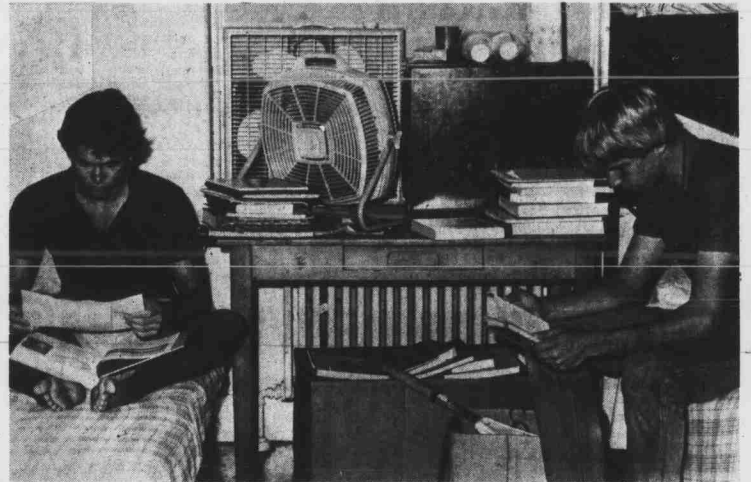
"We want to contact the other schools in the University of North Carolina system and see how dorm rent at North Carolina State compares," said Perry.

The committee expects to report their findings at the Oct. 7 meeting of the Inter-Residence Council.

"If we are higher than the other schools, we'll do everything we can to get it down," Perry said.

Haywood offered his support to the committee and their plans.

"The committee is welcome to use my office for their work. I'll help anyway I can. The information they are looking for could be helpful to everyone."



Students may pay more for dorm rooms next fall. A committee was formed at last Thursday's Inter-Residence Council meeting to review the proposed increase.

Sex discrimination occurs under law

by Terri Thornton
Staff Writer

Sex discrimination still occurs under North Carolina law, and the North Carolina Center for Laws Affecting Women (NCC-LAW) is working to stop it. Meyressa Schoonmaker, NCC-LAW president and practicing Winston Salem attorney told a small group in the student center last Tuesday night.

Entitled "Women and North Carolina Law," Schoonmaker's address described some discriminatory laws, and the court cases she has seen challenge those laws and noted the progress N.C. law has made.

"Much of today's law is based on the Old English common law," she said, explaining where the discriminatory laws came from.

Under the old law of coverture, "when a man and woman married they became one — the husband. The woman lost her legal existence upon marriage" and could not sign binding contracts or use the court system on her own, Schoonmaker explained.

Thus North Carolina still has an income tax law which says a woman married to a North Carolina resident must pay taxes here, regardless of where she resides.

Schoonmaker tested this law recently when an Illinois woman who was married to a N.C. man and forced to pay N.C. taxes asked for help.

"The woman visited her husband," Schoonmaker said, about every other weekend for two years.

Although she "lived, voted, and worked as a state employee in Illinois," she was asked to pay N.C. taxes.

When Schoonmaker challenged the law within the Department of Revenue, she lost on the grounds that "by marriage, the woman became a citizen of North Carolina."

Although she won an appeal after

proving the woman's Illinois residency, Schoonmaker said "we won that case and we lost it. We lost because we don't want every woman to have to prove she is a resident of a certain state and because many women don't have the resources or the desire to follow through such an appeal."

"And we lost," she added, "because there was no change in policy. They only treat married females this way. They would never treat married males this way under the law."

She admits the law of coverture, which is the basis for the income tax law, "at one time had some reason." The reason for common law, she said, was that the marital privileges it gave men were coupled with marital responsibilities.

Now, the privileges remain, but many of the responsibilities are gone. Some of the other discriminatory N.C. laws concern real estate, divorce settlements and retirement plans within the workplace.

Although many such laws still exist in North Carolina, many have been repealed. Until five years ago, for instance, the right to in-state tuition was determined by the male spouse. Today one must establish residency in one's own behalf to get in-state tuition.

Another example of the improvements N.C. law has taken, North Carolina became a no-fault divorce state in 1979. (Although divorce settlements still depend on fault.)

Schoonmaker said her organization, the NCC-LAW, "can't lobby, but we can educate."

Part of that education involves getting women to change an attitude they have held for centuries — that "they (will) be provided for."

"The song 'One Day My Prince Will Come' is only a song," she concluded. "It's no longer what can be depended on for women's futures."

Meeting will announce new textile scholarship

J. Dukes Wooters Jr., President of Cotton Incorporated, will be honored at State Wednesday, Sept. 29 at an announcement of the establishment of a scholarship in his name at the university's School of Textiles.

The meeting is at 11:30 a.m. at the NCSU Faculty Club and will feature, along with Wooters, J. Nicholas Hahn, who is expected to succeed Wooters as president of Cotton Inc. in October.

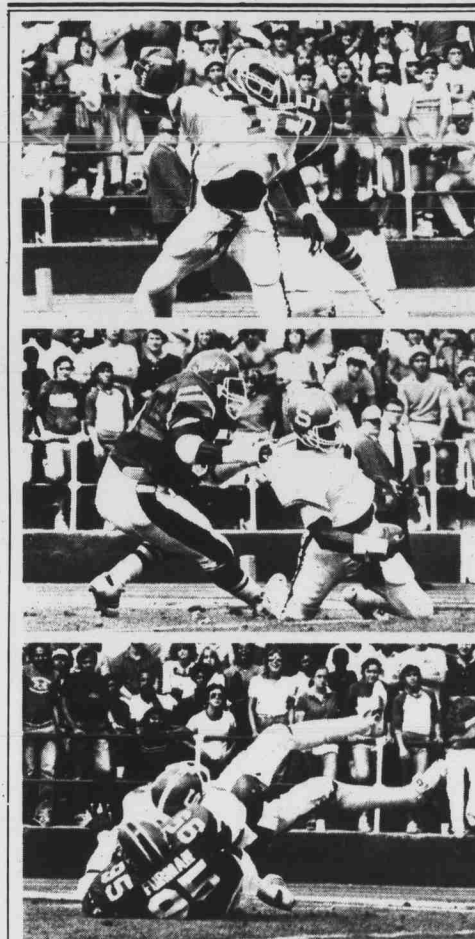
Also attending will be other company officials and university administrators, including NCSU Dean of Textiles Dame S. Hamby.

Cotton Inc., a private fiber company which works for and is controlled by cotton producers, was founded in 1971. Although corporate headquarters are

located in New York, research and technical facilities are in Raleigh.

When Wooters was elected president 11 years ago, he had the stated goal of making this company "the most creative fiber company in the world." Wooters and staff have introduced new products and finishes to improve marketing of cotton from the field to the retail customer.

The establishment of this scholarship will further enhance the scholarship program at the School of Textiles. The school has the largest scholarship-to-student ratio on the university campus. In 1981 it expended over one-half million dollars in various forms of financial aid.



Staff photos by Linda Brafford
Maryland guard Tyrone Furman puts a wrap on State quarterback Tol Avery. State quarterbacks were sacked four times in Saturday's 23-6 loss to the Terrapins. See related stories on pages seven and nine.

Program strives for tree improvement, superior seed stock

by Elman Khalil
Staff Writer

The chief goal of State's Industry Cooperative Tree Improvement Program according to Tree Improvement Specialist, Terry Sprague, is to increase the volume of trees growing per acre or to produce "more timber from less land."

The Tree Improvement Program began in 1956. Sprague said, "it was initiated by 11 pulp and paper industries." This initiation came after these industries began to realize that they would "need to grow more timber on less land. They wanted to come up with some 'super trees.'"

Sprague said tree geneticists look for trees which have certain characteristics such as "fast growth (height and diameter), straightness, small crowns, small diameter, branches, a certain wood gravity (density) and disease resistance." In short, the geneticists look for trees which are taller, bigger, and straighter. This is based on a comparison of the average tree of the same age.

Upon finding the proper tree, the geneticist "cuts a limb of it and grafts it to the rootstock of the other tree. In about five years, the tree will start producing cones. In about 10 to 12 years, the orchard will reach its maximum production of cones from which genetically superior seeds are obtained."

A paper written in 1971 by professor Bruce J. Zobel of the School of Forest Resources at State said the tree improvement program can be summarized under the "broad headings of searching for the plus tree, grafting, growing, progeny, and producing seed economically." The object, the paper states, is to "find parent trees of outstanding characteristics."

These industries, according to Sprague, decided to combine their efforts. Some of the reasons were that each industry could not afford to finance a research effort by itself and that results would come more quickly if they cooperated. Each industry could learn from the other's efforts.

The Tree Improvement Program has grown substantially over the years. "There were 11 pulp and paper industries which initiated this project at the start. The latest figure on the number of industries is 29. These industries are located all over the southeast," Sprague said. He said these companies plant on 466,000 acres of land each year.

Most of these acres are being regenerated with "superior seedlings. Eventually all of their land will be planted back to super trees, producing an additional 15 percent volume per acre. Future work in genetics will yield even greater gains."

Students demonstrate; PLO's Arafat calls for international solidarity

by Clay Creech
Staff Writer

An estimated group of fifty to sixty members and supporters of the General Union of Palestine Students gathered Friday, on the State campus brickyard, for a noon rally.

The rally was in response to a request by Yasser Arafat, chairman of the Palestine Liberation Organization, that Friday, Sept. 24, be an International Day of Solidarity.

"International Solidarity Day is in memory of the Palestinians who died in the massacres at the Shatla and Sabra refugee camps," said Lutus Kadumi, an official with the General Union of Palestine Students. "We are here to commemorate the massacred people," he said.

In a prepared statement that was

distributed at the rally, the Palestine Student Organization wrote, "The American people should realize that Israel is responsible for this massacre. America's efforts should be aimed at terminating Israel's aggression against the Palestinian and Lebanese people."

The rally lasted only 40 minutes and raised more curiosity than actual interest. "Most of the people stopped and listened for a minute and then walked away," said Lynn Gardner, a sophomore from Hickory, N.C. who watched the rally as she ate lunch.

The organizers felt the rally was a success. "We feel we accomplished our purpose," said Kadumi. "We want the people of this campus to please be aware that the Palestinian people are the ones who are most affected. They are living in a tragedy, and a just solution to the Palestinian national issue must be found."

inside

- Racism at State. Page 2.
- Wide Tackle Six gives Turtles tough 'D' Page 9
- Grade-A album from Rush. Page 4.
- Spikers fall. Page 10
- "Complete changeover" from Tavares' New Directions. Page 5.
- State celebrates upcoming birthday. Page 6.
- "Complete changeover" from Tavares' New Directions. Page 5.
- State celebrates upcoming birthday. Page 6.
- Turtland is not Pack's favorite tourist spot. Page 7.
- Terps sack, hack, rack, move Pack back. Page 8.

weather

Today — 40% chance of showers in the early morning, decreasing to 15% and clearing. Highs in the 70s, lows in the 50s.
Tuesday — Fair with highs in the 70s, lows in the 50s.
(Forecast provided by student meteorologist Clayton Brinkley.)

Opinion

A paper that is entirely the product of the student body becomes at once the official organ through which the thoughts, the activity and in fact, the very life of the campus are registered. It is the mouthpiece through which the students themselves talk. College life without its journal is blank.
— Technician, vol. 1, no. 1, Feb. 1, 1920

Racism

Race.
The color of a man's skin has led to a policy of apartheid in South Africa. It has been a factor in a Civil War waged within this nation. Recently at State, it led to the resignation of Kevin Nelson, former associate director of Residence Facilities. Nelson resigned for "underlying principles involved" in the hiring of Treka Spraggins to fill the position of assistant director of Residence Facilities. Nelson preferred to hire someone who had both the proper education and experience and who happened to be white. Nelson's boss Associate Dean of Student Affairs Charles Haywood chose to hire someone who met the educational requirement, but who lacked the experience. Spraggins is black.

The latter fact apparently was the sole reason for Haywood's decision; Nelson, like the Technician, could not accept a decision which was based solely on the basis of race. He resigned rather than be party to the hiring of someone solely on the basis of race.

Treka Spraggins will become the new assistant director of Residence Facilities because she is black.

Affirmative action plans are not new to State. Thanks to a consent decree signed by the University of North Carolina system and the Department of Justice, State, along with other schools in the University system are required to admit more blacks as students and increase the number of black faculty members. This is an admirable goal which State should strive to accomplish.

But, State cannot afford to hire administrators or even admit students solely on the basis of race. We should always strive, however, to increase the number of qualified blacks at State.

The key word is qualified — not black. For a long time, State was a jily-white institution that refused to admit blacks.

State is no longer totally white and should make every effort not to revert to that situation. In some cases blacks, who may not be qualified for admissions, should be admitted to State under the premise of affirmative action, although all students should be expected to meet academic standards after their arrival at State.

Affirmative action plans were conceived as a method to help blacks who, for reasons beyond their control, lacked the necessary qualifications to rise to levels they would have been otherwise unable to achieve. Education is the basis which allows such upward movement.

State is in the education business. Administrators and faculty work together to teach both blacks and whites and give students the best possible education. State is not in the business of hiring unskilled workers for positions of authority. State is — or at least should be — hiring experienced, professional administrators.

Spraggins has received a master's degree in education. She is certainly qualified to do many things, but because of her lack of experience in the residence halls, she is not as qualified as other applicants to assume the position of assistant director of Residence Facilities. There were qualified candidates who applied for the position, but they were rejected by Haywood solely because they were white.

Affirmative action should not follow blacks throughout their lives. Spraggins has either directly or indirectly benefited from affirmative action by the fact that she has a master's degree. She now has the foundation with which to advance herself. Affirmative action should only be used to lay a foundation, not to build an entire structure.

We admire Nelson for following his principles and urge Haywood to examine his own.



Affirmative action imposes racism

Protect individual's rights

On the issue of human rights, conservatives prefer to emphasize individual rights as a strict reflection of the Constitution. Liberals like to group people together under umbrella labels and assert that certain "groups" are being denied rights.

In many ways there is nothing inherently wrong with the desire to help certain classes or "groups" of people who have been slighted. American blacks in particular have been victims of a mentality considering them subhuman which consequently treats them as less than equal to the white race. America has wisely and correctly sought to remedy that injustice and in so doing subdue the racism that makes it possible. We must continue to do so with vigilance.

It is just not true that the left holds a monopoly on the human-rights issue. We are told — incessantly — that this is the case because so-called civil rights "advances" have originated from the left. Many of the very

policies intended to eradicate racism simply utilize racism in a different form.

"Affirmative-action" programs are attractive bits of rhetorical puffery which, once given teeth, attempt to combat racism with racism.

Imagine the man who owns a small business and discerns the need for an additional worker. Three men apply — one white, one black, one yellow. Suppose that within the community in which his business stands the population is 30 percent black and his labor force is only 15 percent black. Suppose further that 20 percent of the area's population is oriental, but the man employs only 5 percent orientals.

power, and little he has done could realistically be condemned by those who demand a prominent federal effort on their behalf.

Reagan, considered the most conservative president of modern America, signed the Voting Rights Act extension of 1982. This piece of legislation is illustrative of much that is wrong with the liberal/black approach to equal rights.

Our "informative" media have ignored the unprecedented radical nature of this legislation. Although it is thought improper to limit the jurisdiction of the federal courts with regard to pet conservative issues, it is apparently proper to do so for liberal causes.

The Voting Rights Act extension was, by amendment, revised to overrule a Supreme Court decision and to limit the jurisdiction of federal courts in considering voting-rights violations.

This limitation stipulates that local jurisdictions that appeal charges of voting-rights violations must eschew local federal courts for federal courts in Washington. This is a radical and far-reaching transfer of power. Sadly, it will not only backfire on the cause of black equality, but it will serve to racially polarize America to an extent we have not seen since the era of slavery.

As the act requires proportional representation, we will gradually witness the creation of ostensibly "black" and "white" districts. Federal court orders and Justice Department injunctions have already required and will continue to require the redrawing of districts that are perceived to be unbalanced racially.

We will, in effect, see a form of forced busing through district "integration" in order to "protect" the rights of black people. Whites thus will become disaffected and a new version of white flight will be born. As a result, we will find that the number of elected blacks will increase. This is good.

But the reverse will be the congregation of white people in "safe" districts, and the result, to the chagrin of the act's proponents, will be the election of a greater number of conservatives.

One might think that conservatives would cheer. Not at all. The Voting Rights Act is the epitome of an ill-formed affirmative action; it is a racist, punitive legislation which any free society committed to internal harmony and equal rights would repudiate with a vengeance.

Racism comes in many forms and is practiced by people of all types. I think most of today's black "leaders" are a racist lot who have little in common with an overall black population that, in most respects, is extremely conservative.

The result is that blacks find themselves in a very sad situation. One of the larger evils of liberalism is that it places a premium on the color of one's skin, one's gender or one's sexual preference. This is done to determine whether specific groups should be accorded certain rights, many of which are created out of thin air.

The march of liberalism in America's past 50 years has done little in advancing the long-term cause of hope and progress for America's blacks. After accomplishing what little it could, liberalism stagnated because the philosophy cannot deal successfully with larger economic and social concerns.

The glory of conservatism is that it is color-blind, gender blind and generally non-discriminatory. It seeks a society where people's rights are assured and their opportunities enhanced by the merit of their labor and intellect. By locking conservatism out of consideration, large numbers of women, blacks and other minorities are locking themselves and America into stagnation and incipient Finlandization.

Thomas Paul DeWitt is an editorial columnist for the Technician.

Thomas Paul DeWitt



From the Right

Oriental Americans have not been proclaimed an "official" minority group. This also applies to immigrants from Ireland, Italy and any one of a number of other countries. Blacks are an "official" minority group, and so the federal government invokes affirmative action to remedy the racism of white America.

The small businessman discussed above will be allowed little choice. Affirmative action — no matter the heated and dishonest denials of its proponents — requires quotas or "goals" to be effective. The very idea of affirmative action requires "timetables" for establishing "goals" to "prove" that white people are not practicing racism. White people, if they do not recognize and accept proportional representation, whether in jobs or voting districts, are guilty of racism until they can prove otherwise. Guilty until proven innocent? Yes, indeed.

So the businessman faces his choice: white, black or yellow. If he does not hire the black man — whether the white or yellow man is better qualified — he is automatically "racist." Why? Because he doesn't employ enough people in proportion to the area in which he works. Guilty until proven innocent.

Aside from this consideration is another that reaches to the very core of freedom: private property. Suppose that the businessman is racist. He runs and owns his own business. It is his livelihood. The first imperative of private ownership is that a man may utilize or dispose of his property as he sees fit. There is no justification for forcing the man to hire another man that he does not want to hire whether it's because of the color of the other man's skin or the way he combs his hair. Now that's a repulsive attitude, but the acceptance and support of freedom often requires the tolerance of views we do not like.

The argument also arises that we must now favor blacks to redeem the white race from past injustices against blacks. This notion has emotional and psychological utility but little else. The idea induces guilt, and, when fed by the excesses of federal largesse, it erodes much of what holds us together as a free people.

In the 1960s blacks and many others were led to believe that the federal government could wave a magic wand and solve their problems. Much was possible, and much was done.

Expectations, however, grew beyond the capacity of society to fulfill them. Blacks now find themselves further disillusioned because the "free lunch" mentality has lost its luster. Let us forget, black disillusionment set in long before President Ronald Reagan came to

New Right ideas on abortion, prayer flimsy

The New Right is finding it rough going in Congress to get any of its social issues bills passed. Two weeks ago, the Helms anti-abortion rider, which would have permanently cut off federal funds for abortion, came up against filibuster and debate and finally it was discontinued. Last week Senator Helms' school prayer bill, which would have barred federal courts from hearing cases on school prayer, also came up against a filibuster and debate and was discontinued on Thursday.

It seems that even with the support of President Ronald Reagan, Helms could not muster enough support to break the filibusters. However, that may be due in part to the fact that Reagan's support may not have been whole-hearted. Reagan supported the bill on one hand to placate those who have said that he is not Reagan anymore, and on the other hand to divert people's attention from the failure of his economic policies.

However, one can have no doubt that the New Right has pegged those who voted against them, and will be back next year to reintroduce some form of both pieces of legislation. They are very adamant in their positions on abortion and school prayer; so adamant in fact that there seems to be a blatant disregard for facts, fairness and even the Constitution. Helms' anti-abortion and school prayer bills are clear examples of how adamant they are.

Abortion did not become an issue until 1973 when the U.S. Supreme Court ruled in Roe v. Wade that abortion is legal. The court in its decision was careful not to define when life began because of the disagreement within

the medical community over that point. It also described the fetus as "potential life" and said that the constitution only applies to people after birth and not before. There is one key fact that the New Right misses in the Court's decision and that is the Court legalized it according to trimesters. The following is an excerpt from the summary of the Court's opinion:



● For the stage prior to approximately the end of the first trimester, the abortion decision and its effectuation must be left to the medical judgment of the pregnant woman's attending physician.

● For the stage subsequent to approximately the end of the first trimester, the State, in promoting its interest in the health of the mother, may, if it chooses, regulate the abortion procedure in ways that are reasonably related to maternal health.

● For the stage subsequent to viability, the State in promoting its interest in the potentiality of human life may, if it chooses, regulate, and even proscribe, abortion except where it is necessary, in appropriate medical judgment

ment, for the preservation of the life or health of the mother.

The Supreme Court simply said that in the first trimester the state could not interfere, in the second trimester the state could regulate abortion in terms of the procedure and in the final trimester the state could outlaw abortion except in cases where the pregnancy may endanger the mother's health.

However, it seems reason and facts are of no use to the New Right on the abortion issue because it only confuses their thinking. Whenever the subject of abortion arises, the leaders of the New Right throw a tantrum and say how abortion is equivalent to murder. They never listen to the fact that no one is really promoting abortion. Instead, they are saying that it should be kept legal. However, the New Right believes that all abortions should be outlawed, or like the Helms' rider, federal funds for abortion should be permanently cut off. If the Helms' rider had passed, decent, safe abortions would only be available to those who could afford it. If however, one happens to be a 10-year-old girl from the slums who got impregnated by her father then one either has to carry the fetus the full term and risk death, use a coathanger or trust some quack with a butcher knife.

The same type of thinking which the New Right displays on abortion continues with school prayer. Helms tackled a school prayer rider onto a debt-ceiling bill and it was defeated last week. The bill would have, as mentioned, barred federal courts from hearing cases concerning school prayer. However, like the abortion issue, the New Right ignores facts: the most important fact being that there is nothing in the constitution that prohibits voluntary prayer and therefore the bill is unnecessary. In addition, the bill is an unwarranted intrusion on the Judicial branch of the federal government.

Another reason used is that there is a need for a return to Christian values in the schools, because those values have been replaced by secular humanism. Families should be the main teachers of values and not the schools. Secondly, not everyone is Christian; in fact, the United States has a pluralistic society and the founding fathers recognized that fact.

Alas, however, it is doubtful that the New Right will not continue to press for legislation on abortion and school prayer, even when the constitutionality of such legislation is questioned, such as when the Justice Department questioned the constitutionality of Helms' court-stripping school prayer bill. The reason for doubting that it will stop is because in their way of thinking there is only black and white, and there is very little gray matter involved.

Henry Jarrett is an editorial columnist for the Technician.

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STEWART THEATER

Signals from Rush hit stage . . .

by Kimberly Frazier
Entertainment Editor

Exit stage left . . .
Enter stage right . . .

The directions sound like something you would hear at a play rehearsal or a concert. Close, but not precise. The commands are signals from Rush. Yes, this band is back again.

Rush isn't going back in concert quite yet, but it has done something equally as terrific. The rock band has just released another album and that's just as good as going on tour. The title is *Signals*, and all Rush fans are going to love it.

The beat of the new LP plays along with Rush's style of rock'n'roll. Rush left its heavy-metal reputation behind with the release of *Exit...Stage Left* and has, since then, created a new style. A combination of new wave patterns, a shimmer of heavy-metal and

Rush's own sense of what music is, has kept the band from swaying towards any of the fads that come and go in the musical profession. It's amazing that there are still bands existing today that stick to their own style and aren't influenced by the monthly fads.

The songs from *Signals* are long, but they don't reflect a plodding extension of one major theme. Not all of them are ones you could dance to, yet there's a good chance you wouldn't turn your attention to something else like the television. The album is good — plain and simple. Comprehend!

The members of Rush — Geddy Lee, pitcher, vocals, bass, foot pedal synthesizers and sequencers; Alex Lifeson, taurus pedals, first bass; Neil Peart, drums, percussion, third bass — have been framed in new popularity. The success from *Exit...Stage Left* has given the talented trio from Canada a definite place in musical audiences' hearts. Now with *Signals* out, the group's popularity will expand into wider circles.

Lifeson said, "As a musician, it's probably been better for me."

"It means I can concentrate more on music without worrying about other things."

It looks like the concentration of Lifeson and the others has paid off. *Signals* is sure to be an enjoyment to any Rush fan and for that matter, any music fan.

"Subdivisions" opens the album with a synthesized, polyphonic form of introduction. It sounds great and should prove to be a good attention grabber. The theme is about how there are so many multi-sided situations, and conformity is used as an escape from dreams. One phrase from the lyrics says it perfectly: "Nowhere is the dreamer/Or the misfit so alone."

The next song has the same type of straightforward, mid-tempo as "Subdivisions." "The Analog Kid" continues the pace with a drumming sound system in the background. The lyrics follow the pattern of an analogy (a similar characteristic between two things otherwise unlikely). You can get an idea from the lines: "A vague sensation quickens/In his young and restless heart/ And a bright and nameless vision/Has him longing to depart."

"Chemistry" is all about making contact with each other, and the instrumentals are still dominated by a drumming influence in the background. "Digital Man" contains a funky dialogue for the lyrics, as does "Chemistry," in its theme of man as the observer of radio, radiation, constant change etc.

Voilà!...the end of side one, but the fun has just begun.

Side two changes pace in the opening song, "The Weapon." And it makes a good point — "We've got nothing to fear — but fear itself." The lyrics go on to say machinery (man's inventions) or emotion chemistry can't hurt us. In combination with the words and the synthesizers, the effect of the total sound is good.

"New World Man" is okay; it basically is trying to say the new world man is the middle man — old enough to know better, but foolish enough to try — as the old sayin' goes.

If there has to be a favorite song, the next one takes the prize. "Losing It" brings out the sentimental emotion of Rush. The lyrics give a vivid description of a dancer and a writer, who both lived pas-



Neil Peart



Alex Lifeson



From Rush's trio is Geddy Lee, lead vocalist. He is also in charge of foot pedal synthesizers, pitcher and bass.

... with grade-A material

sionately and are now growing old. Some people are born to carry out a dream; others are born just to dream. It's "Sadder still to watch it die/Than never to have known it/For you — the blind who once could see — /The bell tolls for thee. . . ." The music holds a slower, distinctive pace so that it stands out from the other songs.

The final work of art from this Rush album is titled "Countdown." There are excellent sound effects which project an image of NASA in the background. The lyrics do likewise. "The air is shattered by the

awesome sound/Like a pillar of cloud, the smoke lingers/High in the air/In fascination — with the eyes of the world/We stare. . . ."

Just as Rush is moving away from the heavy-metal rock personality in its music, so is the record cover. *Signals* is illustrated quite well with a dalmation sniffing around a fire hydrant. The picture is clear and colorful. It's simplicity matches the contents of the jacket.

Listen to this four-star rated album, the *Signals* from Rush you've been waiting for. ★★★★★

Battle of Inchon

by Barbara Scherzer
Entertainment Writer

War is hell, then again, so are some movies. Case in point is *Inchon* which dramatizes the invasion of South Korea during June, 1950. Although the cinematography is sensational, most other aspects of this film are as rocky as the Korean landscape.

Inchon is written by Robin Moore and Laird Koenig and is based on a story by Moore and Paul Savage. This script is pathetic from two vantage points — the dialogue and the plot. Such an inept screenplay should have been given its marching orders. The story concerns Major Hallsworth (Ben Gazzara), an American officer who is stationed in Korea. His commanding officer is General Douglas MacArthur (Laurence Olivier). Hallsworth is estranged from his wife Barbara (Jacqueline Bisset), but when the war breaks out he still feels morally obligated to

get her safely out of the country.

The acting is as hideous as the thin script. Gazzara turns in a perfectly wooden performance as the army officer. Even his brief interlude with his soon-to-be ex-wife fails to produce any sparks to keep this feature alive for the viewer.

As wooden as Gazzara's performance is, Olivier's is far worse. He looks ludicrous with dyed brown hair and highly arched eyebrows. All of his dialogue is spoken in the same droning monotone. MacArthur was an American, but the constant lilt of Olivier's foreign accent comes ringing through. You wonder why they even bothered to hire a dialogue coach for him. If ever there was a serious casting mistake, this is it. Bisset fares better than her co-stars. Her part calls for her to look beautiful and glamorous. She succeeds in her role without any major expenditure of effort. This movie could not have been much of a challenge for her. Richard Roundtree gets

the shaft once again with this feature. His portrayal of an American marine sergeant is effective and pleasing. However, he merits more screen time than the short span allotted him in this film.

The best parts of *Inchon* are due to the special effects people and the make-up artists. This picture is a visual treat if you are a pyromaniac or enjoy watching fiery explosions. From the opening credit through the final battle, much firepower is employed. You are forewarned that the make-up artists were sometimes too expert in their craft. Many of the mangled bodies on display are simply gruesome.

Director Terence Young, sheds no new light on a now, unfortunately, familiar subject. It is well known that war takes its heaviest toll on the innocents. Even Young's most gut-wrenching scenes have been done previously and more effectively in other films. A little creativity would have been nice. In addition, there is a

definite lack of concern with respect to details. During the first interminable hour of film, Barbara is struggling to escape from the North Koreans in what has rapidly degenerated into an old wreck of an automobile. She is wearing a clean, white skirt. Barbara travels numerous miles dusty roads and stops to bandage some injured South Koreans along her route. Would you care to hazard a guess as to the condition of white skirt when she reaches safety? Did you say immaculate? Ah well, they warned us in the opening credits that this film would be a dramatization. I guess realism is different. *Inchon* is one war movie that should never have been shot. It employs wonderful special effects wizardry and excellent photography, but has not much else to recommend it. Early in the picture, the character Bisset is portraying exclaims, "God, give me strength!" You will need it, if you plan to sit through the entire 105 minutes of this feature.

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R&B changeover sound

Tavares' New Directions features "brown-eyed pop"

by Earl Clark
Entertainment Writer

Over the past eight years, Tavares has scored its fair share of hits on the R&B and Pop Charts, including the gold "Heaven Must Be Missing An Angel" and the Bee Gee's song "More Than A Woman" which was featured in the movie *Saturday Night Fever*.

Even so, the five Tavares brothers felt that it was time for some changes which has resulted in new management, a new label, and a new album entitled *New Directions*.

Tavares has always been known for their deft R&B rhythm, smooth harmonies and pop buoyancy. This is perhaps best exemplified by their remake of Hall & Oates' classic "She's Gone."

Five of the songs were written and produced by Kenny Nolan and Jay Senter. Nolan co-wrote "Lady Marmalade" for Labelle and has had its own successes as a pop artist. No doubt Tavares' first collaboration with Nolan and Senter will help broaden the group's pop audience.

The pop focus will not totally obscure Tavares' R&B heritage. Two songs were written and produced by Rick Wyatt, a protégé of Freddie Perrin. And Tavares once again worked with Benjamin Wright, Jr. who produced four tunes on 1980's *Supercharged* and *Love Uprising* LPs.

A current single from their new album, "A Penny for Your Thoughts" was penned by Kenny Nolan, and best exemplifies their new pop sound with catchy chords and lyrics like "So here's a penny for your thoughts/A nickel for a kiss/And a dime, if you tell me that you love me." This is one of three soothing slow ballads on the album that is either good for dancing or just lying back in your



Countertenor Butch, first tenor Chubby, second tenor Ralph, baritone Tiny and basso Pooch compose the group Tavares.

favorite easy chair and listening.

Depending on whether you like the band's new pop sound or not, you might rank it higher or lower. Countertenor Butch, first tenor Chubby, second tenor Ralph, baritone Tiny and basso Pooch, had their first album release, *Check it Out*, back in January, 1974. The LP was produced by the

talented Johnny Bristol, and the title cut became a top five R&B hit. In the last several years, their other memorable records have included *It Only Takes A Minute*, *Whodunnit*, and the two most people recall instantly, *She's Gone*, and *Heaven Must Be Missing An Angel*. I give it a three-star rating. ★★

SilverScreen

by Karl Samsen
Assistant Copy Editor

Broken Blossoms
Erdahl-Cloyd Theatre
Tonight, 8 p.m.
Admission: Free

Under the direction of D.W. Griffith, Lillian Gish gave some of film's most evocative and emotional performances. This film shows her at her finest as the daughter of a brutish boxer. This delicate flower of a woman is appreciated by only one man in the Limehouse ghettos where she lives. However, her silent admirer is Chinese. This silent melodrama's plea for racial acceptance is as topical now as it was in 1919 when the film was made. This is a beautifully tinted and toned silent film with a recorded organ accompaniment.

Black Girl
Erdahl-Cloyd Theatre
Tuesday, 8 p.m.
Admission: Free

In this french film a black Senegalese woman is taken to the French Riviera by her employers where she loses her identity and becomes merely "The black girl." This film tell a direct, bitter and unambiguous story of exile and despair.

The Shop Around the Corner
Erdahl-Cloyd Theatre
Wednesday, 8 p.m.
Admission: Free

Margaret Sullivan and James Stewart were one of America's favorite screen couples in the early '40s. This film, set in Budapest, has two anonymous penpals carrying on a very friendly correspondence. However, they actually work in the same shop and are constantly bickering. Neither of them imagines that their obnoxious co-worker could be that special friend. Director Ernst Lubitsch adds his touch of continental sophistication and wry humor to this cinematic romance.

Crier

MED-TECH CLUB IS TAKING A TOUR OF lab at Rex Hospital. Mon, Sept. 27. Meet 1627 GA at 4:30 p.m. Visitors welcome.

SOCIETY OF AMERICAN MILITARY Engineers meeting Mon, Sept. 27 at 7:30 p.m. in Student Center, Walnut Room. New memberships will be taken and fall plans discussed. All engineers invited.

AIAA MEETING TUESDAY, SEPT. 28 at 7:30 p.m. in Truitt Auditorium. "Flight Testing Technology" will be discussed by Mike Branch, Roger Burton and Major Bob Cabana of Pax River. Films.

AGRI. ENGINEERING CLUB MEETING: Tues, Sept. 28, 7:30 p.m. at Weaver Labs Room 150. Dr. Elkin will be speaking on "World-wide Food Situation." All Agri. Engineering students urged to attend.

CIRCLE K WILL MEET AT 6 p.m. Mon, Sept. 27 in the Blue Room of the Student Center. Anyone interested is invited. Members please remember your dues.

GRADUATE STUDENT ASSOCIATION MEETING Mon, Sept. 27, 7:30 p.m. in 3118 Student Center. Dean Memory will be present. All graduate student departmental representatives are asked to attend.

THE POLITICAL SCIENCE CLUB will meet on Tues, Sept. 28, at 4 p.m. in the lounge in the Link Building. All students are welcome.

LEOPOLD WILDLIFE CLUB MEETING Tues, Sept. 28 at 7 p.m. in 3533 Gardner Hall. Dr. Richard Lance will speak on "Beaver Behavior." Refreshments served, new memberships accepted, everyone welcome.

THE MOVIE ENTITLED, "The Cross and The Switchblade" will be shown at Stewart Theatre on Mon, Sept. 27 at 7:30 p.m. The students and public are invited to attend. For more info call 828-5648.

THE XI ZETA CHAPTER OF Phi Beta Sigma fraternity announces its "fall smoker" Mon, Sept. 27 at the Blue Room. All interested persons welcome.

ATTENTION SALS STUDENTS: The positions of Assistant Editor, 2 reporters, and 1 photographer are still open for our school publication, "The Brain-Flower." These are paid positions. If interested contact Todd Overcash at 851-3383.

I.R.M. and S.A.M. members invited to meetings of Wallace Lee Ring No. 159 42294, 3623 Gardner Hall.

THE SOCIETY OF WOMEN ENGINEERS is having a cookout at Jamie Wood's on Tues, Sept. 28 at 6:30 p.m. Call 737-3683 about transportation.

4-H COLLEGIATE CLUB MEETING Tues, Sept. 28 at 7:30 p.m. in Rm. 308 Ricks Hall.

ASME MEETS WED, SEPT. 28 at 12 noon in BR 2211. Steve Katz (from measurements group) will speak on "Experimental Stress Analysis." Memberships will be taken and lunch will be served.

ATTENTION SPEECH MAJORS - The NCSU Speech-Communication Club will be holding an organizational meeting on Tues, Sept. 28 at 4 p.m. in Link G-111. There will be a short social after the meeting. All Speech majors are urged to attend.

ASSISTING WOMEN TO IDENTIFY AND overcome feelings that inhibit professional communication with men. Ms. Anne Mackie, Training Consultant in Leadership Development for Women. A workshop on professional woman and communication. Sept. 30, 7:30-9:30 p.m., Walnut Room, University Student Center.

CIRCLEK WILL MEET AT 6 p.m. on Mon, Sept. 27 in the Blue Room of the Student Center. Don't forget your dues.

HELP PREVENT EARLY DROPOUT from high school. Tutors needed in English and Math for Hope Haven's after-school program, held at Athens H.S. Tues. and Thur. Call 737-3193 Volunteer Services.

AGRICULTURAL ECONOMICS CLUB field trip on Tues, Sept. 28 will leave from in front of Patterson Hall at 12:30 p.m. Will return by 3 p.m. Interested members invited.

1982 ALPHA LAMBDA DELTA Freshman Honor Society Initiates will meet Mon, Sept. 27 in Harrelson 201 at 7 p.m. to discuss this year's activities.

SENIORS - INTERVIEWING SEMINAR. All seniors welcome. Sponsored by the Accounting Society, 208 Hillsborough Building, Sept. 29, 7:30.

All Crier items must be fewer than 30 words in length and must be typed or legibly printed on 8 1/2 X 11 paper. Items submitted that do not conform to the above specifications will not be run. Only one item from a single organization will be run in an issue. The Technician will attempt to run all items at least once before their meeting date, but no item will appear more than three times. The deadline for all Criers is 5 p.m. the date of publication for the previous issue. Items may be submitted in Student Center suite 3120. Criers are run on a space-available basis and the Technician is in no way obligated to run any Crier item.

Entertainment Briefs

The fun-filled adventure, *Sherlock Holmes* will play at the Raleigh Little Theatre this Wednesday and Saturday, and October 5-9 at 8 p.m.; this Sunday and October 10 at 3 p.m. Adults: \$5 (weeknights & matinee), \$7 (Friday & Saturday); students and senior citizens: \$3 (weeknights), \$5 (Friday & Saturday), \$2 (matinee). Reservations: 821-3111, 12-6 p.m. daily.

Theatre In The Park's holiday hit musical "A Christmas Carol" will be back again this year. Tickets are now on sale for reserved seats in Memorial Auditorium. These can only be purchased through Theatre In The Park. Prices: \$8 orchestra; \$7 mezzanine; \$6 balcony. Please call 755-6058 for more information.

A slide show featuring recent slides taken by Dr. Gerald Surh (Dept. of History) of the Soviet Union will be presented tonight at 7 p.m. in the faculty lounge of the 1911 building. The event is sponsored by the State Russian Club and is open to the public.

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"Advice counselors" rated through reliability index

Advice, n. 1. opinion from one not immediately concerned as to what could or should be done about a problem. Everybody knows about advice. It fits into the same category as opinions, pet peeves and certain well-known parts of the human anatomy. More often than not, if an individual is particularly fond of giving advice, he's probably got other nasty habits as well. It's important that one not mistake a suggestion for advice. A real suggestion is

good suggestion before a person develops a feel for which in which, here are some guidelines that might help you get through some sticky situations. These categories may not be catch-alls, but, if you use them as a starting point, it might help to shed some light on an otherwise shadowy hodge-podge. "If-you-don'ts" - This category is dominated by those individuals who give advice as a matter of livelihood, i.e., lawyers, used-car salesmen, military

of this event increases exponentially with the magnitude of the bad advice. The category gets its name from the irritating habit of preceding each consequence of not following their advice by the phrase "If you don't..." ("...buy this insurance you'll die..." "plead guilty you'll go to jail..."). On initial consideration, it might seem that this group should include doctors and evangelists. Doctors do have an occasional tendency to give bad advice. However their service to humanity is significant, and in terms of the relationship between good vs. bad advice, the profession has a 91.7 percent proficiency rating, good enough to earn a 7.1. While this may seem impressive, it is no higher than plumbers, mechanics, TV repairmen and other professions we must rely on to unravel the mysteries of life. Evangelists will be dealt with in another category.

While it may be true that these people are knowledgeable about the facts relating to their respective issues, (this is not always the case) they are not always prone to keeping these facts in their proper perspective. The more emphatic a person becomes, the more likely he or she is to manipulate whatever facts are available. This is due to 1) their belief that they are right no matter what you believe, thus a few cover-ups along the way are excusable if it makes you change your mind, or 2) they are simply using the issue to further their own objective, and who cares what you believe. Since these folks are given to allowing the heat of the idea to interfere with their more noble characteristics, it is generally a good idea to exercise extreme control when you feel like you might be buying whatever they're selling. A good rule is to ascertain the degree of emotional involvement an individual has, and then apply the Law of Inverse Credibility, i.e., the more emotional the involvement, the less the credibility.

Since old maids are unencumbered by facts and experience they tend to minimize, or even ignore, important consequences of taking their advice. Obviously anyone who tries to tell you that he can drink a bottle of Scotch and still shoot pool is either dealing with very small bottles, or accuracy is not a factor. There are basically two types of old maids: those that can't, but would, and those that won't. Old maids that can't are the lesser of the two evils because their advice is usually translated to mean, "I wish I had to deal with this problem myself because then I would be able to tell you...". While the danger is well understood, at least these sticks-in-the-mud have read or heard something that might be useful. "Old maids that won't" are probably the most odious creatures alive because they have already determined that whatever they're advising you about is a dark evil and should be avoided. The "won'ts" are usually a very conservative or paranoid group that seek to inflict their point of view on you by relating all manner of

bad that will befall you if you don't listen to them. The only thing that separates these people from the aforementioned "if you don'ts" is that old maids don't even have a professional label to support their ramblings. Old maids often change with time, and given an opportunity, they can become valuable friends because they know what to look for in other old maids. Of course, the ones that won't just get meaner unless they happen to stumble into an experience that ignites a suppressed flame. Old maids are pretty hard to spot because there isn't really any way to tell if they're shooting from the hip unless you've already been through whatever experience they are advising you about, in which case you wouldn't be asking. What's more, old maids are very slippery and evasive when the going gets tough. You can be pretty sure that you're dealing with an old maid if they tell you, "Trust me" or "One of these days you'll understand."

If you are lucky enough to determine the identity of one of these people before you're the victim of their ad-

vice, apply the Old Maid Filter concept, and be sure to cover your gluteous maxims. Peter Pans - Peter Pans are generally a harmless lot unless they happen to be in positions of authority, which is unfortunate because politicians make up the majority of this category. All it takes to be a Peter Pan is to have a total detachment from the reality of the situation. Peter Pans have a tendency to try to make events conform to their opinions, instead of forming opinions based on the likelihood of events transpiring. The name, Peter Pan, comes from this unwillingness or inability to shake the imaginative world of make-believe and recognize the inevitability of dealing with life on a realistic level. Consequently, their advice is probably as credible as Play Dough unless you happen to have some picnic dust to sprinkle on the situation. Politicians are naturals for this category for all the reasons you might suspect and then some. If somebody has a big bow, politicians must build a bigger one. If the cost of living is too high, they give themselves raises. If they

OBSERVATIONS

F. M. TURTLE



an optional approach to dealing with a particular set of circumstances, while advice is a more or less (usually less) arbitrary conclusion to an often misguided line of reasoning. Both advice and suggestions are motivated to some extent by emotions and are inversely related with respect to this emotion. In other words, the more emotion involved, the less like advice, and more like suggestion. You can usually discern advice from suggestion, and its reliability, by knowing what category a person fits into. You can then apply a reliability rating of .1 to 10, .1 being a noticeable lack of necessary cognitive functions, and 10 being a reliable source of experience and good judgement. Since it usually takes a considerable amount of mistaking bad advice for

recruiters and insurance agents. Since this group's particular brand of advice usually translates into dollars for these folks, they can hardly be considered objective. To be sure, there are always situations in which we absolutely must rely on them, but this dependence should be tempered with a significant amount of skepticism and should, under no circumstances, be allowed to approach intimidation. People in this category probably know more about their respective occupations than people outside it. While this might make them valuable in a limited perspective, it also gives them greater power to manipulate the situation, a fact which often doesn't become apparent until some later event. The importance

of this event increases exponentially with the magnitude of the bad advice. The category gets its name from the irritating habit of preceding each consequence of not following their advice by the phrase "If you don't..." ("...buy this insurance you'll die..." "plead guilty you'll go to jail..."). On initial consideration, it might seem that this group should include doctors and evangelists. Doctors do have an occasional tendency to give bad advice. However their service to humanity is significant, and in terms of the relationship between good vs. bad advice, the profession has a 91.7 percent proficiency rating, good enough to earn a 7.1. While this may seem impressive, it is no higher than plumbers, mechanics, TV repairmen and other professions we must rely on to unravel the mysteries of life. Evangelists will be dealt with in another category.

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State celebrates 93rd anniversary

from State's Information Services

If you should see State students wearing red buttons with "93" on them, they're not touting their grade on the latest test. It's their way of celebrating the land grant university's 93rd birthday. The wearing of red buttons is a tradition which has been revived this fall with buttons furnished by the NCSU Alumni Association. It's just one small part of a week of special activities beginning Sept. 26 planned in commemoration of the day the university first opened its doors, Oct. 3, 1889. "We feel that the observance of the university's birthday is in keeping with our pride in N.C. State University, its rich heritage and the contributions it has made and will continue to make to the life and economy of the state," said Milton Bliss, assistant director of music at State and chairman of the birthday commemoration committee. In honor of the occasion Patricia Peterson, NCSU musician-in-residence, will dedicate her Sept. 26 concert/lecture of Renaissance and baroque music to the university in honor of its birthday. The concert, which is free to the public, will begin at 8 p.m. Sunday in Stewart Theatre on the State campus. The general public also is invited to take a walking tour of the campus next Sunday afternoon (Oct. 3) led

by NCSU Historian Tom Kearney. Scheduled to begin at the Bell Tower on Hillsborough St. at 2 p.m., the tour is estimated to last one hour. A current display in the university's D.H. Hill Library features historic dates and scenes from State's 93-year history. It was designed by Maurice Toler, State archivist. A special salute to the university will be part of the half-time festivities at the State-University of Virginia football game Oct. 2 in Charlottesville, Va. The institution now known as N.C. State University first opened its doors Oct. 3, 1889, as the N.C. College of Agriculture and Mechanical Arts. Holladay Hall served as classroom and dormitory to 46 students who were taught by six faculty members. In 1917 the name was changed to N.C. State College, and in 1981 the N.C. State College joined with UNC-Greensboro and UNC at Chapel Hill to become part of the University of North Carolina. University status was achieved in 1963, and in 1965 its name was changed to N.C. State University. In 1971 it became a part of the 16-campus Consolidated University of North Carolina system. Today Holladay Hall serves as the administration building for a campus of 28,000 with 21,500 students from around the globe served by a faculty of 2,400 and 3,400 staff members. With research farms throughout the state, the NCSU campus now includes 88,000 acres.

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Staff photo by Drew Armstrong

State quarterback Ron Laraway looks downfield for the receiver as Maryland left tackle Gurnest Brown prepares for the sack after breaking through the Pack's offensive line. Laraway connected on 11 of 19 passes for 124 yards, but the Terpin defense made four quarterback sacks for a total of 52 yards lost.

No welcome mat found for Pack on Terps' turf

by William Terry Kelley
Sports Editor

COLLEGE PARK, MD. — Just north of Washington, D.C., across the Maryland state line there lies a quite large but cozy university community known as College Park. Virtually part of the nation's capitol, this section of the woods is home for the Maryland Terrapins. But for State's football team, it's not even a nice place to visit.

The home of the Terps did it again Saturday afternoon; for the sixth time in a row State lost to Maryland on the Terps home turf. This time it was 23-6, and shortly after the first score the game was never in doubt. Indeed, had it not been for some Terpin penalties at crucial times, one which brought back an apparent 69-yard touchdown pass, the Pack may have gotten a real whipping.

Maryland's players must have been listening to one of Olivia Newton John's albums before the game because getting physical was certainly part of their game. Four players on State's roster spent time out of the game including the State passing tandem of Tol Avery and Ricky Wall. Wall along with Joe McIntosh, who saw limited action too, were injured going into the game, and with a few hits they were not able to continue.

Avery was hit several times while attempting to pass as the Maryland wide tackle defense breathed down the State backfield the entire game. Late in the third quarter one of those near sacks put Avery out for

the rest of the game. Suffering from a slight concussion, dizziness and temporary loss of memory, he was forced to the sidelines. Andy Hendl was injured in the game as well.

While it was the State passing attack that was totaling any offense the Pack had, the rushing game was entirely shut off. State wound up with zero yards on the ground. A few yards forward were erased by negative yardage on sacks. Avery wound up with 99 yards airtime on an 11 for 20 day. He also threw his first two interceptions of the year, both coming under severe pressure. On the first one he was hit releasing the ball.

Ron Laraway came in to lead the only Wolfpack scoring drive, a fourth quarter surge that went 80-yards, capped by a one yard run by Larmount Lawson. Laraway sparked some offense into the Pack with 11 completions in 19 attempts for 124 yards.

"We took the approach that this year was different," State head coach Monte Kiffin said. "We thought we would win. We came up here confident that we would. It just didn't happen. All week, they were saying they didn't know how good Maryland is. This is a good Maryland team."

Although the Terps were 0-2 going into the game, it was evident that they were not a bad team. After suffering 39-31 and 19-18 defeats to Penn State and West Virginia respectively, the Terps were ready to rebound. And what a better way to rebound than to face a high-riding undefeated

team like State. Especially since State has trouble with the Turtles on the road.

Maryland's scores came primarily in the second quarter, early. With only five seconds elapsed Boomer Esiason capped an 80-yard drive with an eight-yard TD pass to Russell Davis giving the Terps a 7-0 advantage. On State's next possession, Avery's first interception was returned to the seven by Howard Eubanks. Three plays later Maryland made it 14-0 on a one-yard run by freshman fullback Rick Banadjek.

After State fumbled the ensuing kickoff into the hands of Banadjek, Maryland kicked through another three points on Jess Atkinson's first of two field goals. Atkinson added the other three points in the early going of the second half.

While the Pack offense was getting bottled up by the Maryland Wide Six, the Pack defense was having trouble second guessing what the Terps would do next. Maryland racked up 397 yards in total offense. Most of their yards surprisingly came from the rush where they put 214 yards on the board.

"The clock just ran out on us," State offensive lineman Doug Howard said. "If we had had 60 more minutes we would have beat them. It's tough to come back on them because when they get a lead they take chances on defense. You've got to give Maryland credit; they did a good job on it."

"They were a physical team. I think East Carolina was physical, too. We've played physical teams before. We just didn't play

as well and they did. So they ended up winners."

State defensive tackle David Shelton gives the Terps a lot of credit. "They mixed it up really good on us," Shelton said. "When you're like Maryland — they're so physical. If you're out of position they're going to have success on you. It wasn't our day today." The loss dropped the Pack midway down in the conference standings as Duke, with their win over Virginia, and Maryland moved into a tie for the lead. North Carolina and Clemson have yet to pop the conference cork. State falls to 3-1 with the loss and 1-1 in the conference.

"We didn't win today was the main difference," State offensive lineman Earnest Butler said. "I think at times some of the effort was there like in other games. Then at times there was super effort."

No one can explain what happens when State visits College Park. It's a mystery that can't be explained. Not since 1969 has the Pack whipped-up on the Turtles at their own place. Maryland has now popped the Pack three times in a row although State made it closer this time, losing by only 17 points.

It will be two years before the Pack has a chance to go back and break the spell. Maybe College Park will be more like home to the Pack in some future meeting, but for the present it's just a bad memory from that large but cozy home of the Terps.

Wolfpack's woeful grid history won't repeat itself

Sideline

William Terry Kelley

Insights

COLLEGE PARK, MD. — Yeah, Yeah, I know. You don't have to say it. In fact, I guess most people associated with State football would feel better if you didn't even bring it up.

But it is a subject that will doubtless be discussed repetitively over the next three weeks, especially

after State gets Virginia out of the way and into the 'W' column next week.

You're right though. State did win its first three games last year. Talk was high concerning how far the Pack would go. Then came the upset. Maryland beat the Pack handily. Then a win over Virginia and then — well you know the rest.

And yes, right again. State won its first three games this season. Then, although maybe not exactly an upset, the Terps upset the Pack's streak again after talk had surfaced that the Pack might be better than expected. A win over Virginia next week combined with a look at State's schedule the rest of the

year might put Pack fans in a frenzy, saying 'oooooh nooooo'.

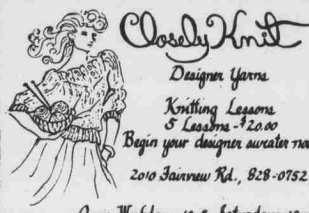
Put your fears to rest Pack fans. It ain't gonna happen again. True the Pack schedule is mean after next week. It could be a tough row to hoe for State the rest of the way, but as far as losing six straight games two years in a row, not a chance.

(See "Don't," page 9.)

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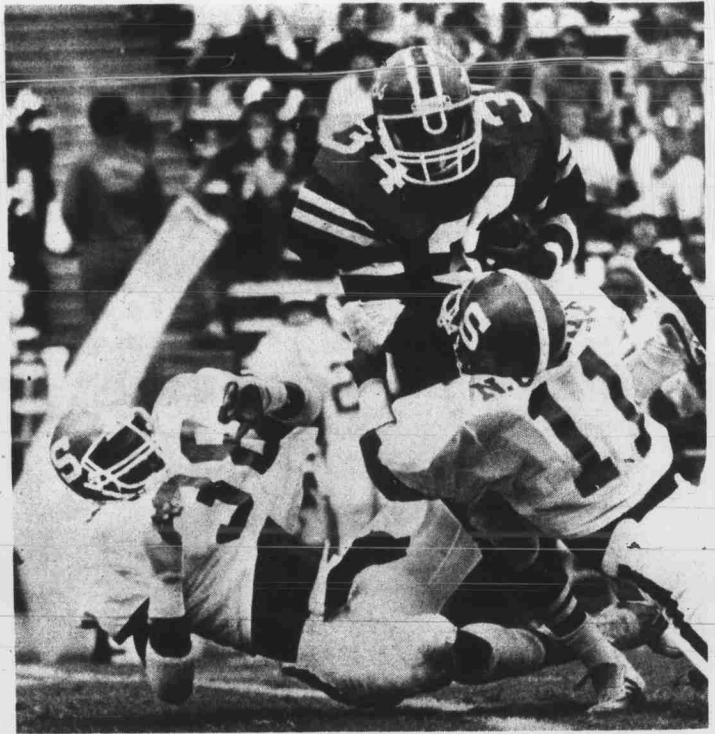
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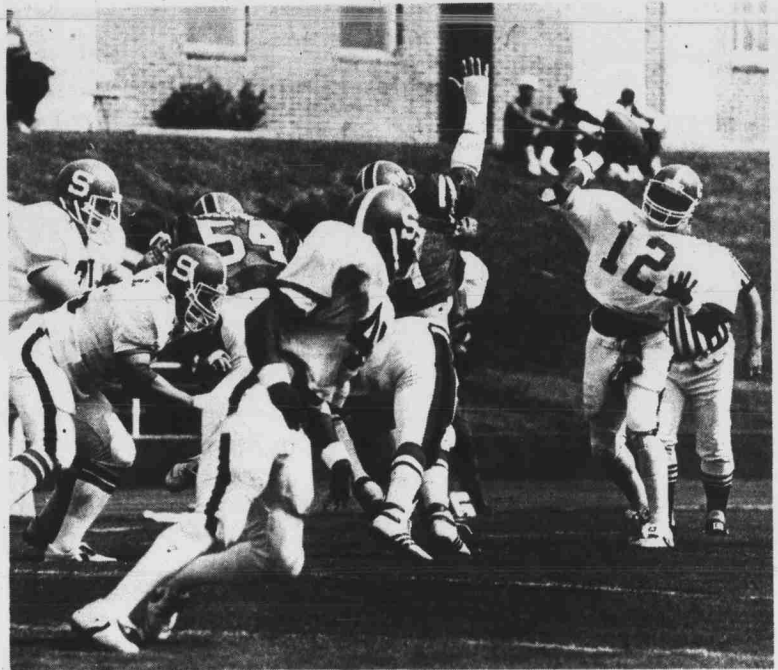
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College Park—a nice place to visit, but not for the Pack



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Don't count out the Pack yet, folks

(Continued from page 7)

We must consider a few things in this mid-season analysis.

•First schedule-wise, some changes must be considered. Some of the Pack's foes down the road, although still prominent, may not be at their best against State. North Carolina will be missing quarterback Rod Elkins if the initial medical reports on his injured knee are correct. A big dent in the Tar Heel offense. Not that State will beat North Carolina, but it won't hurt the Pack if the Heels are at a disadvantage. Miami is in the same boat with quarterback Jim Kelley out for the year.

Then another couple of Pack opponents have proven to be less than dominant in the early going. South Carolina, after losses to Duke and Georgia, doesn't look like the powerhouse that it was supposed to be according to some pre-season reports. Also, defending national champ Clemson is 1-1-1. Beaten by Georgia, tied by Boston College, and given a helluva fight by lowly Western Carolina, the Tigs are not going to win the title this season even if they go 10-1-1.

•Secondly, the Pack offense must be assessed. A running game that was among the best last year is a little battered but not totally crippled yet. The rushing offense will be there. Then there's the experience of a good offensive line. Although Maryland's size and defense did not make State's line look too good, they have been able to provide protection for State's offense.

Then there's the big plus. State has a passing game. Even in Saturday's loss to Maryland the passing game came through for State when the Pack needed it. A passing offense was State's biggest problem a year ago. Now in the midst of a 3-1 season the Pack has proven it has a quarterback and the protection to give him time to pass.

•Then State's kicking game has really helped State to be more versatile this year. Last year the Pack had punts blocked regularly, and a 20-yard-field goal was not even guaranteed. This season State has a field goal range that so far has reached 47 yards and, from inspection, it could go further. And the punting unit has not let the Pack down at all this year as far as blocked kicks are concerned.

•Then how about on defense. Although losing two of its best defensive backs, the Pack has gotten prime performance from newcomer Don Wilson and, Dee Dee Hoggard has moved up to fill in nicely.

The linebacking corps, despite the loss of Sam Key, is not a crew to reckon with. They are tough, and Vaughn Johnson and Andy Hendel have not hurt State at all. Although the defensive line is young, State has recorded two shutouts, and the front of the defense has been a key in both.

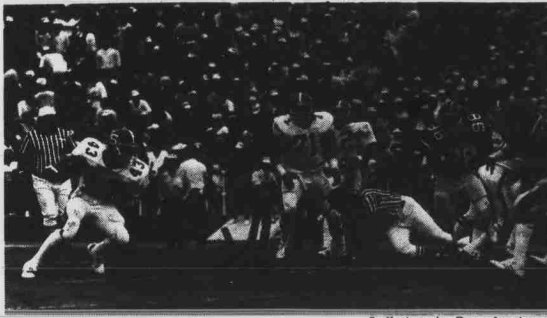
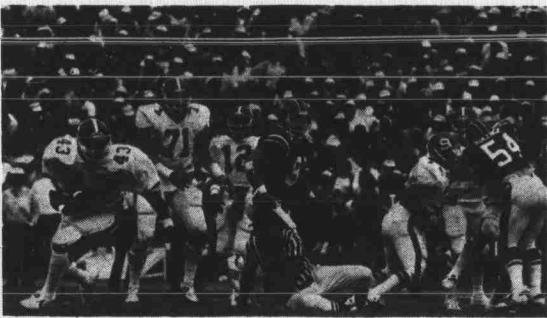
Certainly compared to last year's defense, State is coming up to about an equal, and the offense and kicking games are much improved. This isn't last year's squad. They have gained a year's experience, and the Pack has helped itself in other deficient areas.

"We feel like we've got a lot more closeness on this team," State tackle David Shelton said. "Also in virtue of the fact that we went through it last year, most of us are a year older. The older guys have got to get the younger guys up. Having gone through something like that we realize there's no way we're going to do it again."

State offensive lineman Earnest Butler doesn't see any comparison.

"It's not even close to what it was a year ago," Butler said. "Last year our offense wasn't nearly as good, although we didn't have it today. Our defense is playing really, really well."

Take heart Pack fans. Don't even discuss it after those initial thoughts cross your mind. It's a different year and a different team. A six-game streak? Winning streak maybe, but as for the other kind — it ain't gonna happen again.



Maryland's Wide Tackle Six defense, designed especially for rushing plays, didn't allow too much running room as State tailback Joe McIntosh finds out on this play. The Terrapin defense held the Wolfpack's ground yardage to zero.

NBA powerhouses keep getting richer

Player drafts were originally instituted in professional sports so the teams with poorer records could have the first shot at the best available new talent. The obvious reason for this was to keep the rich from getting richer. Before player drafts, teams at the top of their sport were able to easily maintain a monopoly of the premier new talent entering a league.

In some aspects, the player drafts haven't changed this monopoly, and the National Basketball Association is a glaring example of this. Over the past three years, the Los Angeles Lakers, Philadelphia 76ers and Boston Celtics have literally dominated the NBA. Los Angeles and Boston have taken the last three league titles, while the 76ers have been in the finals of the playoffs twice. During the 1981-82 season, the Celtics, 76ers and Lakers had the best won-lost

Sports, As I See It

Bruce Winkworth

records in the league, yet these same three teams have improved themselves the most in the off-season.

Thanks to the continued and forthright blundering of Cleveland Cavaliers owner Ted Stepien, the Lakers found themselves in possession of the Cavs' first-round draft pick this past year. As it turned out, the Cavaliers were easily the worst team in the NBA this past season, while the Lakers were the best. Yet Cleveland gift-wrapped the top pick in the draft and sent it to Los Angeles a few years back in exchange for — hold on to your hats — Don Ford. The Lakers took that pick, as we all know, and selected North Carolina's James Worthy, the power forward they needed to have an all-star candidate at each position.

While the Lakers manipulated the draft process to add Worthy, the 76ers took advantage of the league's unique free-agent system to orchestrate a trade with Houston for their premier center, Moses Malone. After Philadelphia signed Malone to an "offer sheet," the Rockets used

their right of first refusal by matching the offer, and then traded Malone to Philadelphia for forward-center Caldwell Jones and a first-round draft choice. Cleveland's of course, in next year's draft. The 76ers originally acquired the Cavaliers' 1983 first-round draft pick in a trade for Terry Furlow, who was later killed in a car wreck.

Pack finds little running room against Terps' tough defense

by Devin Steele
Assistant Sports Editor

COLLEGE PARK, MD. — Many State partisans are wondering just what happened to the Wolfpack's football team Saturday at Maryland.

In the outset of the Pack's 23-6 loss to the Terrapins, State's players were wondering the same thing — what didn't they do that they should've.

The game's results weren't decided half as much by what State didn't do as what Maryland did do, especially its defense.

Maryland's menacing Wide Tackle Six defense held the Wolfpack's rushing yardage to — now get this — zero. zilch, zip. Sure, State's backs gained a bit of ground yardage; Joe McIntosh had a career-high 39 yards. Larmount Lawson had eight and Andre Marks five. But a negative 52 yards on four quarterback sacks set back the rushing yardage to none.

Again, the Terrapin's Six defense deserves the credit. Not so commonly used, it is designed especially for running plays. The regular five-player line is used, except an outside linebacker lines up on the left side, making it difficult to execute sweeps and options against it.

Until State's rushing touchdown midway the final quarter, the Terrapin defense hadn't allowed a running score in five games. It was Lawson who swept the left side and with two defenders attached to him like leeches, barely reached paydirt.

The success of this particular type of defense also comes from blitzing linebackers, which usually had little trouble getting 'through the offensive line. The Terp backers proved their success on several oc-

casions, blitzing the line for the quick QB sack.

By adding an extra front-line player, the Terp secondary was dented, but only slightly. State's passing game profited from it, gaining 223 yards on a 22 of 39 effort. Starting quarterback Tol Avery, who was taken out early in the second half after suffering a mild concussion and memory lapses, completed 11 of 20 passes for 99 yards and two interceptions, his first two of the year. Reserve Ron Laraway took over from there, throwing for 124 yards on an 11 for 20 showing.

"Our defense just played super," first-year Maryland coach Bobby Ross said. "We wanted to put pressure on Avery, and we did that very well. We let our defensive guys go a little more, especially our linebackers."

"We knew we would have to play a more physical game than we did in our first two games. Even after their completions, we hit hard and forced a couple of fumbles. It was our big plays on defense which set them back."

Maryland right guard Mike Corvino, who had six tackles, explained the defensive scheme.

"We have four down linemen, two linebackers and two ends that play a little like cornerbacks," said Corvino, a 6-2, 238-pound senior. "Our main job on the line is to put pressure on the defense."

We're very communicative on the line. We could usually read their offense. If they lined up in the 'I,' they usually ran the ball and, in the split veer, they seemed to pass the ball."

Terrapin defensive coordinator Gib Romaine was extremely pleased with the rushing defense and satisfied with the passing coverage.

"Our defense is real physical. Good, hard hitting made it more difficult for State to move the ball at

all," he said. "I thought our down linemen did great against the run. We knew McIntosh was a great back. We knew in order to stop State, we would have to slow him down. We knew they were going to move the ball well against the pass."

Romaine noted that the Wide Tackle Six Defense, with different variations, is a difficult one to read.

"We tried to incorporate different looks to throw them off as much as possible," he said. "It's basically a 4-4 defense — four down linemen and four outside linebackers. We put pressure on the ball at all times."

While Maryland's offense took a while to get cranked, the defense charged from the start. State's offense only crossed midfield once in the first half.

"We knew that, eventually, we would score," said defensive right tackle Earnest Brown, who had five tackles. "We went after them from their first play to their last. McIntosh is a good back, and I wanted him to pay for running the ball."

On three of its four third-quarter possessions, State was thrown for big losses, caused by blitzing linebackers. The blitzes, though chancy, were instigated at random, according to Corvino.

"They weren't called on any plays in particular, and they paid off," he said. "They could have been costly."

State capitalized on Maryland's special defense on its scoring march, driving 80 yards, mainly through the air.

Although Maryland's defense was a big factor in the end result, State offensive guard Earnest Butler lined the Pack offensive line just as much.

"It's just a different play that we'll see. We didn't play that well. It's not the answer to stopping the running game."

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Women harriers tumble powers

by Todd McGee
Sports Writer

State's women's cross-country team, paced by freshman Connie Jo Robinson, swept a four-team meet Saturday at Carter-Finley Stadium.

State won the meet with 27 points, followed by Penn State with 33, Texas with 66 and Virginia Tech with 112.

Robinson, who won for the second time in as many tries as a collegian, led from start to finish as she lowered her course record by 11 seconds. Her winning time was 17:13.7, nine seconds ahead of teammate Sande Cullinane.

"It seems that every time I run, I surprise myself," Robinson said. "I went out about the same, but I was a little more conservative."

Robinson also believed that having already run a race on the new course helped her.

"I ran smarter this race," she said. "I knew what I was doing this time."

Robinson, whose team defeated North Carolina in its opener, was excited about winning her second race in a row.

"It feels really good," she said. "I just thank the Lord. I owe it to Him. He gave me the talent that I have, and I'm just glad that I can use it."

State coach Rollie Geiger thinks that Robinson's win this week was bigger than last week's.

"This was a big win in that she had better competition, notably, Penn State's (Heather) Carmichael," he said.

Seniors Cullinane and Kim Sharpe also ran well for the Pack. Cullinane finished second overall in the meet, while Sharpe crossed the line just two places back.

State's all-America Carmichael crossed third.

Geiger was extremely pleased with his team's 1-2 finish.

"Having two girls under the old course record is pleasing," he said. "I



Staff photo by John Davison

State's Lynne Strauss, Sharon Chiong and Kim Sharpe romp past a horde of cross-country runners in the Wolfpack's five-team victory Saturday.

thought Connie Jo and Sande ran well. Kim Sharpe was one of the keys to the victory. This was her second good race in a row."

State's next two finishers were freshmen Lynne Strauss and Sharon Chiong.

Strauss finished 9th in the meet and Chiong 11th.

"Three of our top five were freshmen, so our future looks bright," Geiger said.

Also running well for the Wolfpack were Lisa Beck

and Trish Malischewski. Beck finished in 15th position, while Malischewski finished 25th. Beck ran in the top 10 most of the race, but slowed down toward the end.

"Lisa Beck got in trouble at about two miles, but pulled herself out of it," said Geiger, adding that he was pleased with the way she came back.

The key to State's victory was its ability to stay close together and move closer to

the front of the pack, according to Geiger.

Both Strauss and Robinson felt that the team ran much better than it did last week.

"The team ran great," Robinson said. "We ran more as a team this time."

Strauss added, "We ran really well as a team. I'm running my races a lot smarter now."

State will have two weeks to prepare for its next meet, the Indiana Invitational.

Spikers ousted in host event

by Pete Elmore
Sports Writer

State's volleyball team made a good showing in terms of improvement in the Wolfpack Invitational but bowed out to George Washington in the semifinals.

Miami Dade-South Community College came away with the championship by defeating George Washington 10-15, 16-14, 15-13 and 15-7 in the finals.

The Wolfpack must rebound quickly from its loss over the weekend because Tuesday night at 7:00 p.m. State will host favorite North Carolina in Carmichael Gym.

State opened pool play Friday and, by the end of the day, was the only team to not lose a single game. Playing in front of the home crowd and, in the middle of all the noise caused by physical education classes, the Pack appeared very tight for its match with Jacksonville University, but State managed a tough 17-16, 15-11 victory.

The Wolfpack still appeared a little tight as it put away James Madison in another close match 15-9, 15-10. State then took on Wentworth College and everything fell in place as a much looser Pack squad won the first game 15-5 and came back from a 7-1 deficit to win 15-9 in the second game.

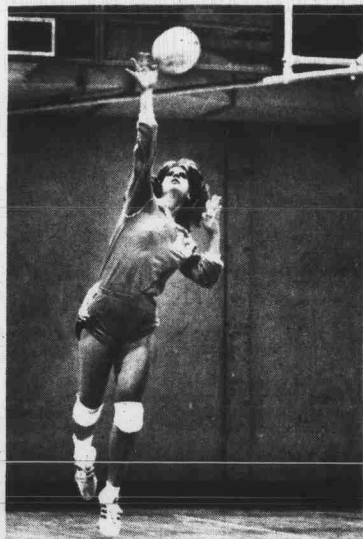
The last match of the day pitted State against Duke, and the Wolfpack rolled to an easy 15-7, 15-10 win over the Blue Devils.

The top three teams in each pool advanced to the next round of play on Saturday, which saw State and surprising East Carolina receive automatic berths in the semi-finals because they had the best records in their respective pools.

George Washington advanced to face the Wolfpack, and Miami Dade-South advanced to meet the Pirates.

State ran head-on into a very fired up George Washington team which played almost perfect volleyball in the first game while sending the Pack reeling 15-5.

The large crowd on hand became very involved in the



Staff photo by Patrick Chapman

State's Corinne Kelly overhands the ball from deep in the backcourt.

match and seemed to help carry the Pack, but George Washington came from behind to nip State 14-16. State never had much of a chance in the third game as George Washington rolled to an early lead and held the Pack to win 8-15.

"We are very disappointed," State volleyball coach Pat Hielscher said. "I really thought we would beat George Washington, but they were really fired up and played an excellent match."

"I thought we didn't pull together for long enough at a time. Again you come back to the point that we have a young team on the court, and they will improve every time they play a match," Hielscher said.

In other action on Saturday Miami Dade-South went to knock off ECU, and Jacksonville University stopped Duke 15-6, 13-15, 15-7 in the finals of the

consolation round to take seventh place.

The Wolfpack will put its 11-2 record on the line when it plays North Carolina, 3-1 after a loss to Western Carolina. Crowds of 400-500 people are not unusual for this match in Carmichael Gym, and Tuesday night should be the same.

North Carolina returns a veteran team from last year's ACC champions. Like the Wolfpack, the Tar Heels are 1-0 in conference play and, although this match will not count in seedings, it will show how far along each team is this season.

"This will be a very big match, and we will definitely be the underdog," Hielscher said. "We do not want to over-emphasize this match because some of our young players do not really know what the State-Carolina tradition is, and it is very early in the season, so one match will not make or break either team."

Celtics, 76ers, Lakers continue to build franchises

(Continued from page 9)

Auerbach's history of NBA plunder goes all the way back to the acquisition of Bill Russell back in the '50s and is quite alive and well today.

In recent years, some of Auerbach's most astute moves came in a series of deals which began with the signing of M.L. Carr from Detroit back in the days when a team signing a free-agent player had to give up compensation to the team losing that player. In a series of moves designed to compensate the Pistons, the Celtics wound up with the

first and 13th overall picks in the draft, while Detroit wound up with Curtis Rowe, Sidney Wicke, Bob McAdoo — and last place.

Auerbach then parlayed the two draft picks into a trade with Golden State in which the Celtics got center Robert Parrish and the number three overall pick in the draft from the Warriors, which they used to draft Minnesota's Kevin McHale. The Celtics prospered through all this, while every team Auerbach dealt with got swindled, willingly swindled, but swindled nonetheless. Based on his record, one would assume that no NBA owner with any

sanity at all would ever deal with Auerbach but, just last week, he pulled off his biggest fleecing yet.

About three months ago, former Celtic great Dave Cowens, retired for two seasons, announced that he was interested in making a comeback in the NBA. In his prime, Cowens was a great player and an intense competitor, but that was six to eight years ago. That teams would be interested in Cowens wasn't surprising, but when the Phoenix Suns opened negotiations with Auerbach for the rights to Cowens, trade rumors surfaced involving Suns all-star guard Dennis Johnson.

Five years ago, Cowens and Johnson could have been the basis for a good trade, but not now. Phoenix eventually backed off, but there's a sucker born every minute. The Milwaukee Bucks entered the picture, and gave point guard Quinn Buckner to the Celtics for Cowens. Buckner is hardly the second coming of Oscar Robertson, but he is a proven and productive NBA point guard, something the Celtics have great need of now that Tiny Archibald is approaching his mid-thirties. This gives the Celtics two dependable backups at that position.

Even if Cowens makes a

contribution to the Bucks, this is a tremendous gamble on the part of Milwaukee's management. Cowens had record of injuries and a short attention span in his last years with the Celtics. In his last two years in Boston, he was rarely able to go more than 25 minutes per game, and to think he can even do that now is to make a considerable assumption.

And so the rich continue to get richer in the NBA. What all of this proves, of course, is that even with a draft built in to help the down-trodden, no amount of help can overcome terminal stupidity. The same three teams will dominate the NBA in the immediate future and probably for some time to come.

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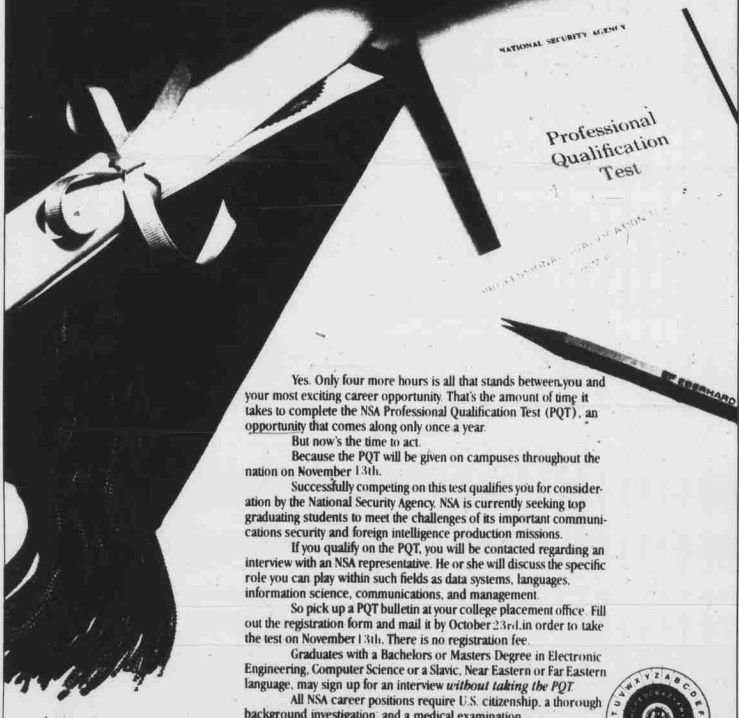
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BACK TO SCHOOL ISSUE

Amperand

BRUCE McBROOM

VOL. VI, NO. 1-OCTOBER, 198

Eddie Murphy Is Hot

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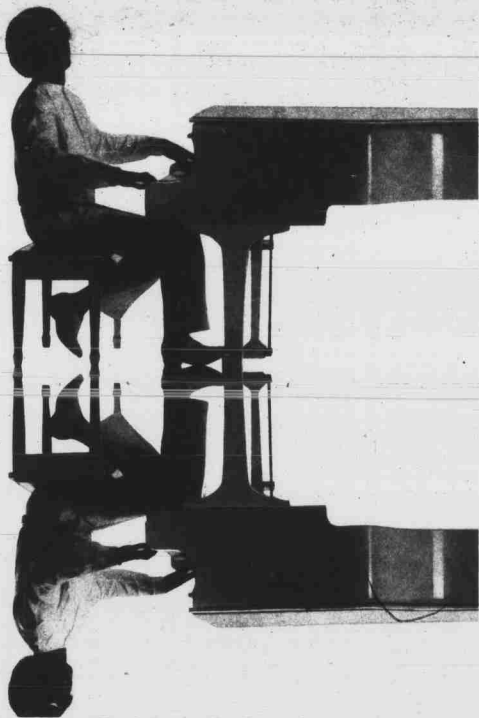
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features

JOHN KEEBLE • 11

Northwest author & reluctant celebrity

ROBERT HAYS • 16

Airplane's pilot (dare we say it?) flies high

PAUL BARTEL'S EATING RAOUL • 18

Off beat underground filmmaker & his newest bizarre flick

EDDIE MURPHY • 20

From TV to records to major movie in one short swoop

MARSHALL CRENSHAW • 24

Modest rocker loves singles, makes good ones

**OUR ROYAL TREATMENT
AUDIOPHILE CONTEST • 8**

Win Expensive Prizes!

departments

IN ONE EAR • 6

Letters

& OUT THE OTHER • 6

News, gossip & rumor

COVER

Eddie Murphy was photographed by ace snapper Bruce McBroom, a Hollywood movie still photographer who towers above all others—physically and otherwise.



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For Your Favorite Rock All Stars!



Pictured above are the rock stars selected by PLAYBOY readers as the best in their categories in last year's Playboy Music Poll. (How many of them can you identify?) More importantly, can you guess who this year's selections will be?

For a full list of nominees, a mail-in ballot, and a chance to make your vote count in this year's poll, check out the November issue of PLAYBOY at newsstands now. Also in this issue: Should College Athletics Be Abolished?, a far-out interview with Frank and Moon Unit Zappa, the beautiful ex-stews of Braniff, plus lots more. Don't miss November PLAYBOY.

In November Playboy On Sale Now

IN ONE EAR & OUT THE OTHER.

Since *Amperсанд* does not publish over the summer months, we've received very few recent, relevant or even pithy letters from our readers (only four we didn't write either).

That was then, and now is now, so send those cards and letters, full of information and opinion, to *In One Ear*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

BY STEVE GINSBERG

Pythons Pursue Plethora of Projects

MONTY PYTHON'S CREW is hard at work on several films, a couple of television shows, and at least one book—but only one film, Monty Python's *Meaning of Life*. It's an all-together-again Python presentation. They are being absolutely silent about the content of said film, telling the world that it's a "film for ichthyophiles," because "there are millions of fish out there and no one has ever gone for that audience."

The individual projects include *Yellowbeard*, written by Graham Chapman, Peter Cook and Bryan McKenna, starring Chapman and Cook and lots of famous cameos. It's a pirate movie, a comedy. *The Frog Prince* stars Robin Williams and Teri Garr and will appear on Showtime cable television in the U.S. It was produced by actress Shelley Duvall and written and directed by Eric Idle.

Privates on Parade stars John Cleese, who sings and acts and dances, but did not write any part of this. Should be out by the time this page is read.

Terry Jones, the alleged intellectual of the group, has just directed and hosted a film for British TV based on the Rupert Bear cartoon strip. He's also written a book called *Fairy Tales*, original tales he wrote for his daughter, to be published in the U.S. this fall. He's directing the *Meaning of Life*, too, which is location-touring in exotic Glasgow, among others.

Animator and designer Terry Gilliam is collaborating with award-winning playwright Tom Stoppard on a screenplay which will be a follow-up—but not a sequel— to last year's hit, *Time Bandits*.

Michael Palin wrote and stars in *The Missionary*, with Maggie Smith, Trevor Howard and Phoebe Nicholls (she was Cordelia in *Brideshead Revisited*).

It may never see the light of cinema, but there's a film almost called *Club Paradise*, supposedly starring John Cleese and Bill Murray—sublime casting with a ridiculous plot. Cleese plays the British governor of a Caribbean island, Murray is proprietor of a resort; the island natives rebel, Cleese takes refuge in Murray's club, and from then on it's snobs vs. snobs vs. rebels.

Profit Cyclos

NATURALLY, YOU'VE SEEN E.T. But did you know that the bicycle

chase stunts trace to a Southern California-based subculture called BMX (bicycle motocross) racing? Director Steven Spielberg even polled a group of BMX fans, generally kids about the same age as those in the blockbuster film, and the majority claimed Kuwahara as their favorite brand. So it was a Kuwahara that levitated past the roadblocks, stolen milkcane and hunted extraterrestrial attacked. And, thanks to the surprisingly profitable merchandizing that always accompanies a hit movie, fans can add to their E.T. doll, their fuzzy-eared Yoda cap and their "Spock Lives!" iron-on patches a genuine, official E.T. bicycle. Kuwahara makes 'em, Spielberg takes a piece of the action. There's no bustiness like (fill in the blank.)

Who Thought up This Ad?

WITH THE AVERAGE film costing at least \$7,000,000 to market and about \$10 million to make, film companies are forever thinking of catchy new ad lines. But if we were going to give out awards for the best remembered phrases we'd have to

say that Paramount, the studio who last year advertised *Mommie Dearest* as "the biggest mother of them all," would have to win hands down.

Right now the company is test marketing *Jekyll and I, de Together Again*, a bizarre con job based on the old tale that sat. *Friday's* Mark Blankfield. One of the key ad lines:

"The medical community told him to shove it up his nose—and he did!"

Wait. It gets better. This Christmas Paramount is launching *Atlante II: the Sequel*, which follows the adventures of a space shuttle that is hijacked to Uranus on its way to the moon. Although the official logo is "a comedy with a new twist," the Paramount marketing department is toying with another idea: "Voyage to Uranus." ("We don't write 'em, we just report 'em.")

Coppola Copes

ALTHOUGH FRANCIS FORD COPPOLA'S beleaguered Zestudio Studio is still for sale, the man himself is still sitting around biting his nails. He's directing films and biting his nails: *The Outsiders* is finished and he's now in the midst of *Rumble Fish*, which stars many of the same actors and is also based on a book by S. E. Hinton. Both are contemporary youth dramas, although *The Outsiders* is "optimistic and heart-warming" while *Rumble Fish* is described as "expressionistic."

Make Us Laugh

The *Amperсанд* staff needs some yucks, folks—and we depend on our readers to keep us howling. Write us more, we'll pay real bucks for these guffaws. Details follow: Send us your favorite joke. Keep it concise, witty, double-speak and printable. If it's a cartoon joke, that's fine too—just be sure it's drawn in black ink on sturdy white paper.

We'll pay \$20 to each and every jokemaker whose artistry we print.

The rigorous criteria for judging the jokes: at least one editor has to fall down laughing. Since most of our editors fall down frequently, whether laughing or not, this could be a piece of cake. *Amperсанд* keeps all the jokes. We need them.

Send those hilarious words to *Amperсанд* Jokes, 1680 North Vine, Suite 900, Hollywood, CA 90028.

When You're Hot, You're Hot

MYSTICAL TEXAS-STYLE guitar rocker T-Bone Burnett, celebrating a soon-to-be released E.P. on Warner Bros. Records, drew a crowd to the Lingerie (a Hollywood New Wave art rock band) he's currently included *Jelly (Tron)* Bridges and Jamie Lee (Halloween) Crigs. Conspicuously absent was Pia Zadora, though Burnett dutifully sang the crowd for her.

& When You're Not, You're Not . . .

NO LONGER WILL THE MASSIVE, gleaming teeth of Donny and Marie's second anti-Pro-Hawaiian Punch messages. According to *Advertising Age*, the pair has been dropped from future marketing plans for the zippy, juice-based soft drink. Look for images of "fun and sun" to supplant the "Samoa" heretofore the principal export of Utah.

TV Hits Make New Pix

DAN AYKROYD IS IN CHICAGO shoot-ing a new comedy, *Dr. Detroit*, wherein he plays a college professor "of chivalry and literary themes" who winds up producing a band of prostitutes as the fictitious "Dr. Detroit." Aykroyd is contributing to the script penned by Bruce Jay Friedman and Carl Gottlieb.

As to the rumored *Three Cabals*, which was at one time to star Aykroyd, Belushi and Steve Martin, plans have been scratched for the foreseeable future. But Aykroyd will do a cameo as a boss of N.Y.'s Holland Tunnel in *Nothing Less Forever*, a comedy by former SNL writer Bob Schiller. Also doing brief bits are Bill Murray, Mort Sahl, Sam Jaffe, Imogene Coca and Eddie Fisher.

SCTV COMICS John Candy, Eugene Levy and Joe Flaherty will finally make a movie together. The picture, starring Candy as a part-time drummer/limo driver who gets brainwashed by a fanatical religious aerobics group out to assassinate his politician father-in-law, was originally called *Drums over Malta*. Although the SCTV kids liked that one, the powers-that-be thought it a little innocuous and tried to come up with something better. Next was *Nimnius*—The Special Edition, which several execs liked but the guys vetoed. As of this writing the monicker stands at *Goin' Berserk*, a nice middle-of-the-road name but certainly not in the tradition of blasphemy we've grown to expect of SCTV. Universal, the cast and director David Steinberg are in need of outside help.

We can't promise a movie deal, but anyone with their own title ideas could send them to

(continued on page 26)

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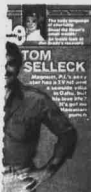
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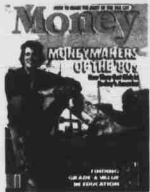
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October, 1982 *Amperand* 7

We're Loyal to You, Masters

Re-Mastered AUDIOPHILE RECORDINGS

BY BYRON LAURSEN

Ring the door at Sweet Thunder and Vinyl yelps. Later, Vinyl accepts a pat on the head and commences to chew Mr. Duck.

Sweet Thunder is a new entrant in the half-speed re-mastered audiophile disc business. All those expensive albums that look like regular albums—but don't *sound* like regular albums. Vinyl is a black cocker spaniel who lives in Sweet Thunder's Hollywood offices. Mr. Duck is a little yellow rubber toy.

Company mavens Howard Lowell and Russell Palmer, after introducing a visitor to Vinyl, like to point out a framed letter from Aaron Copland, whose recording of *Billy the Kid and Statements for Orchestra* was among the first of Sweet Thunder's projects. Copland, one of America's most distinguished living composers, calls the record "... a true achievement in the sense that it represents more realistically the composer's thought." Citing "The clarity and brilliance of sonic mixtures," Copland concludes that the new recordings "pack more of a whallop, and keep the separate lines more distinct and more true to the live sound."

Crucial to what Sweet Thunder and the slightly older Mobile Fidelity Labs and Nautilus Records companies do are two things: virgin vinyl and half-speed mastering.

The former, supplied either as JVC Supervinyl from Japan or Teldec Vinyl from West Germany, is refined totally. Anti-pollution regulations prevent such thoroughgoing refinement in the United States. Half-speed mastering, a technique pioneered by the Japanese in the days of Quadrophonic, means just what it would seem to mean. The master disc is cut at half of its intended playing speed, so the cutting heads have more time to respond to the signals sent them from the master tape. As a result, the subtler sounds are more vividly drawn and the recording sounds more "live" than a conventional disc.

Though the field is relatively new (Mobile began in 1978, Nautilus in 1979 and Sweet Thunder in 1981), expansion has been remarkable. Larger companies, already established in the record business, have come forward with their own competitive "audiophile" pressings. Some observers feel

that the giants are too mass-production conscious to ever equal the independents in quality, however.

Initially, a company must select an LP they think will perform well (sonically and commercially) as a re-mastered edition. Then they strike a business agreement with the company owning the original, check the master recording for flaws and (if none are present) put the original through a meticulous copying process, using the aforementioned virgin vinyl and half-speed mastering. The results tend to be exquisite. They are also expensive. Re-mastered editions cost more than twice as much as conventional discs. They are for lovers—of a given piece of music or of their own stereo systems—only.

There are other components to this better quality product—individual hand-checking of each disc off the assembly line, magnetic filtration systems at the top of the vinyl delivery hopper and use of loose-fitting wrap instead of plastic-bending, strangulating shrink wrap.

Interestingly, nearly as many audiophile recordings are sold in stereo shops as in normal record stores. Part of the appeal seems to be writing the most out of a top-of-the-line stereo system. But, as the audiophile record companies like to assert, any system will produce better music if it's playing a better record.

Also, any music will sound better. Product availability in re-mastered audiophile discs runs from classics to Creedence Clearwater, from jazz to Joe Cocker, from funk to Peter Frampton.

The "Royal Treatment" AUDIOPHILE CONTEST

1st prize: *The Beatles/The Collection from Mobile Fidelity. 13 albums on 14 discs (because the White Album was a double, of course). Retail value about \$325.*

2-3-4-5th: *One album from Nautilus and one from Sweet Thunder, to be chosen by the winners from each company's catalog. Retail value: \$36-40.*

A few years back, when the "audiophile" record began to make big news in the music world, an outfit called Mobile Fidelity Sound Lab had an idea so obvious it probably required genius to figure it out: get licensing agreements for "classic" albums, refurbish them with top-grade vinyl and reissue them in versions whose sound quality would put the big commercial outfits to shame.

Their process necessitated prices several times those of the "regular" versions. But they have sold respectably. Other companies, from fledglings to giants like RCA, CBS and MCA, have rushed into the audiophile market.

Now, *Ampersand* asks the musical question "What LP would you most like to see the royal treatment?" What great, perhaps overlooked, record of the past (or present) would most please you in an even greater version—all the highs sweeter, the lows fuller and rounder and the harmonic overtones clearer? To motivate response we're offering some delicious prizes from the vaults of the audiophile companies.

Here, as an example, is one contributor's idea of a prime candidate:

Rhapsody

Leopold Stokowski: Music of Liszt, Enesco & Smetana (RCA)

Back in the early sixties, Stokkie got together one of his periodic gatherings of New York free-lance musicians and led them in renditions of four pieces that audiences the world over are sick to death of: the *Liszt Hungarian Rhapsody No. 2*, Enesco's *Rumanian Rhapsody No. 1*, and Smetana's *The Moldau* and *Bartered Bride* overture. The orchestra was dubbed the RCA Victor Symphony; the record was entitled *Rhapsody*; and it remained in RCA's main catalogue for nearly 20 years (it was recently reissued on their Gold Seal label), primarily because the old master conducted the darned thing as if the ink was still wet on the score.

The problem is that, at least in recent pressings, the sound, clean and well-balanced in soft passages, becomes impossibly ugly and distorted in the loud ones. As far as I'm concerned, canonization is not good enough for the mastering engineer who can rescue this one.

Sol Louis Stelzel

Got the idea? Any favorite album is fair game. The five most convincing and clever (also witty, intelligent, persuasive and grammatically correct—we didn't say it would be easy) will be published in our February issue, and paid at the same generous rates that already cause freelance writers round the globe to roll their eyes to heaven at the mention of our name. That's 12 cents a word. All entries must be received by November 15, 1982. Naturally, all entries become the property of *Ampersand* and will be judged by our fair, thoughtful and only occasionally vicious editors. Keep it to a couple of double-spaced paragraphs on a single page. We'll be the best music mad *Ampersand* readers win!

Send your entries to: Royal Treatment, c/o *Ampersand*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

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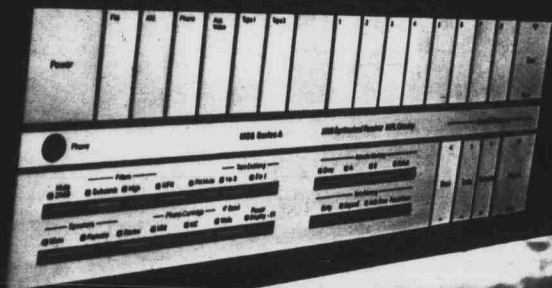
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NOVELIST JOHN KEEBLE

BY ALLAN ROUSH

John Keeble sits on his eastern Washington state ranch of 300 acres, biting on a bullet, a man born to balance things. In his roughed-in kitchen, squarely in the center of the log house that is his home, amid the fresh pine scent of the ponderosa, he has cut with his own two hands, he sits.

At 37 years old, his hair thinning, lines of worry and frustration creasing into his face and forehead there from earlier days, still Keeble is tasting the first but still difficult fruits of a long ambition. There is the ranch — 300 acres of arid land, land he has worked that seems to roll forever under the hot afternoon sun; it is overwhelming to see the place, to see how he has raised from the desert a garden, a crop, a few animals. And then there is the family, healthy, strong, and proud to be on their own together in the country. But beyond this, and beyond Keeble's muddy boots and dirty workclothes, behind his pleasant, do-you-do-you smile, there is John Keeble the novelist, the new-found literary genius who has finally broken the bubble of the "easterns"—and has, without his way into the recognized portion of the publishing world. With his third novel, titled *Yellowfish*, Keeble has finally succeeded. *Time Magazine* and *Newsweek* were on the phone. *Publisher's Weekly* and the *New York Times Review of Books* spent their time on the name. The local Washington on weeklies and Sunday supplements clamored at his rough-pine door. After two previous novels, a potpourri of articles, and a circle of literary acquaintances that ranges from Tillie Olsen in California to Ransom Jeffery in Missouri, and after years of poverty, times of confusion and disorder, times of discontent, there is now for Keeble the sweetness of victory.

Born in Canada and raised as a preacher's son along the west coast, Keeble is as much a product of the land as is his character in *Yellowfish*. Was Erks. Keeble left the west once — a short stint of work on his doctorate at Brown on the east coast, but that, as he says, was short-lived. "I was the angry young man there, I suppose. Married, with no money, and finding Brown not to be what I thought it should have been — it was a pretty frustrating time." The one thing that Keeble resented most about Brown was the keen competition. "Not that competition is in itself a bad thing — not at all. What I resented was being forced to write on that kind of level. That wasn't for me, and neither were the departmental politics." So from Brown, Keeble returned to his previous west without his doctorate, settling in Medical Lake, Washington, near Spokane. He taught at Eastern Washington University as an associate professor in English. "I enjoyed teaching literature," he says, "it's concrete — sort of. It laughs. 'Writing isn't. Maybe I shouldn't teach writing. I don't like to. College writing programs can do things, good and bad. They can give the starting writer encouragement

and strength, but they can make the mediocre writer look pretty good by teaching the angles, the hidden routes, and they keep the dream alive for a great many who don't stand a chance. I don't know — maybe I shouldn't teach again."

Keeble's first two books — *Grab Canoe* (1971) and *Wine* (1974), the latter co-written with Ransom Jeffery — were, by and large, failures. A third book was scrapped midway to completion, and *Yellowfish* started in its place. Keeble scrambled to write, changing agents — four agents so far in his career — haranguing the New York City publishing apparatus, pushing and pulling his way up. The book, published by Harper and Row, sold its first-run printing of 17,000 copies, and Keeble left school to write and ranch full-time. "When *Yellowfish* first began to be noticed, my colleagues at school treated me differently, with an excessive respect that amounted to envy. The nature of the book, the aggressive characters, the thriller nature of it, alienated many of them, especially the intellectuals. They pointed their fingers. 'He's a commercial writer, nothing more.'" And as anyone who has spent time dopping and dabbling around an English department can tell you, there is no greater stir than that.

Like its author, *Yellowfish* is deliberate, a heavy-handed novel with an assortment of deftly done touches that take it from the realm of serious fiction. It is the story of Wes Erks, a man most like Keeble, rough, unkempt, independent, unwilling to change for any reasons other than his own. Erks makes a living ranching, but he picks up extra money running illegal Chinese immigrants across the border into America, from Canada to San Francisco. The book deals with one particular load of passengers and the trek Erks makes with them. One of the passengers is a wanted man, wanted by the Triad — a Chinese Mafia organization — and as the story progresses, the reader finds the Triad wants this one Chinaman bad enough to commit murder. On the surface, it's a cloak-and-dagger suspense story, complete with dark-colored Lincolns (belonging to the bad guys) and a noble but criminal good guy. But what has drawn attention and critical acclaim has not been the surface story, but instead the story that lies just below — the story of Erks, the story of transgression and death.

Wes Erks is the last of a breed of men who, if we are to believe popular myth, were the kind largely responsible for settling the American continent. Erks resents government — "the fine print men" — and despises sing-song morality; he hates weakness, especially in himself, loves excitement, and seeks to find his ultimate capabilities and his own personal code of morality. Of course, what Erks does for extra money is illegal; but his breaking of the law is the breaking of written laws, while his compliances are with unwritten laws, the laws of humans thrown to gether randomly to survive as best

they can. Erks could be called a noble savage, as well as the sensitive, confused rebel. During the long haul to San Francisco, Erks discovers himself and his boundaries. He is shot at, chased, harangued, double-crossed; but he remains true to his ally, the wanted Chinese immigrant. Because they have been thrown together, both with a job to do, and Erks is, in the end, successful. He is a larger-than-life hero, but still he is plausible, and the reader applauds him.

Another element of Keeble's novel that has drawn attention is the relationship that is strongly established between landforms, and history, and the present day. As Erks travels a southward route out of Canada, he associates his location with what has been there in the past — the Fraser party of explorers, the early Indians, the Donner party who were forced to survive a winter by feeding on their own dead. Erks is characterized as an amateur historian of sorts, and as he travels, the land around him piques his scholarly memory, imploring him to call up the past. It is Keeble's conviction that land, its forms and shapes and general aura, dictates who we are and who we will be. This, along with our history, makes up our own existence. Men of the Pacific Northwest, sprawling, still virgin portion of America, are seen as mirror images of the land, and of the men who came before them. Erks is therefore unsettled, like his land, and has a sense of treachery of the land, what it can and has done. It is an old philosophy, this belief that land and history are the mainstays of what we are

— it is the philosophy of Jefferson, of Emerson and Thoreau. But Keeble takes it further than any of them, by still believing it in an age when most of us live in apartments or in suburbia. Keeble wonders, Without land, without our own private struggle to live what every rancher and farmer and settler has experienced, what kind of people are we becoming? Rootless, confused, spiritually exhausted?

As for the negative responses to *Yellowfish*, most mention the uncanny similarities between Keeble and his influences, notably those of Faulkner. "I resent that kind of foolishness," Keeble says, testily, "those blanket statements like that. Rhythm — my rhythm is different. It is my own. A writer is the synthesis of the writers before him. There's even an homage to Steinbeck in the book, an homage to his *The Grapes of Wrath*, and there is some of Faulkner, and Joyce, too, in the book, but I'd never read any of the Snopes stories before [stories that bear close resemblances to a few scenes in *Yellowfish*] and I've only recently read Kesey." Ken Kesey is another "problem" for Keeble, since Kesey has with his two books (*One Flew over the Cuckoo's Nest* and *Sometimes a Great Notion*), already established himself strongly as a national spokesman/author from the Northwest. "There are many Northwest writers," Keeble says, a bit tiredly, "other than Kesey. I'm not jockeying for a position next to him above or below him. I resent that, again. I write, and write as well as I can — I leave the rest of it to other people, it's out of my hands. Kesey is

famous. So are a hundred other writers. I'm just me — that's all there is, that's all that matters." And of other writers from the west? "Tillie Olsen is a fine writer — a combination of Sinclair Lewis, Ernest Hemingway, Theodore Dreiser. She skipped modernism, that 'Philip Roth' style of trash writing. We need more writers like her who aren't from New York City. And who don't need the New York City critics telling us what to read and what not to read. I'd like to see the west have its own publishing apparatus, but we don't."

"There are those writers," Keeble continues, "both dead and alive, who came before me. They're all important. But in the end, the writer is nobody when he sits to write. He must do it all over again everytime he sits down. That leaves only the individual — alone."

John Keeble walks plainly out the front door of his log house. A heavy ax handle works as a sliding leverage weight on the door. There are no locks or latches anywhere in the house. Outside, the late day sun has turned even hotter, and the pigs are in need of watering, and the lone goose Keeble keeps for his own amusement honks for water, too. The garden's strawberries, still un-bloomed, are nonetheless green and velvety. With a large dirty hand, a hand that couldn't possibly write a book, let alone three of them, and with his moustache untrimmed and hanging over his lips, John Keeble grabs up the watering hose and starts for the piggan.

Allan Roush is a freelance writer from Eugene, Oregon.

A Writer in Rancher's Clothes



A Galactic Nephylee Sees a Vision of Video Games in His Sleep, and Begins a Manual of Philosophy to Appease His Conscience.

LEVEL THREE

Choose One. Enter A or B.

A) You never play video games.

B) Smart bomb my Swarmer. I'm ready for the Yllabian Dog Fight.

(Correct answer below.)

You walk past. Dens of electronic attractions only repel you. You refuse to play them on some obscure pretext or another. They waste money, they make ugly sounds, they confuse or distract attention to the extreme, they are the bastards of technological age; they are foolish... or so you think. But you never play them, so you don't know.

Perhaps you are wise to hesitate. On the appeal of the video games has taunted you into a wrangle, all safety fades. Doubts enter your mind. You find yourself looking for quarters. You close your eyes and see no rainbow explosions. Again and again and again...

(Correct answer is B if you have read this far. Proceed to the next level.)

LEVEL TWO

Some basic, temporal strategies are laid for a number of games. If you still insist the games won't graze you, hyperspace ahead to level three. If you expect solutions, proceed with extreme caution.

The best general strategy for all electronic video games is to practice. All the advice in the world won't inform your fingers when and how to punch "thrust" with your index finger instead of "fire" with your thumb. Words can help, but experience means knowledge. Games can be plotted in your sleep, on paper, or daydreaming — imagining the screen and envisioning your moves schematically — but nothing comes easy. Mastery takes quarters.

Much of the for-what-it's-worth advice below has been taken from the PLATO computer system notes: files communication network. Hundreds of anonymous computer addicts, sitting at terminals around the world, exchange information over PLATO on a myriad of subjects;

video games, logically, have a file unto themselves.

TARGATE

The sequel to DEFENDER, STARGATE has all the wonders that made its predecessor the prince of video games, plus more. The landers, mutants, bombers, baiters, pods and swarmer are still deadly, but you're fighting new threats in addition: firebombers, fireballs, Yllabian space guppies, dynamos, space beam, placed, Big Dog, and munchies. Since unlike most video games, the enemies attack you simultaneously, you might expect STARGATE to be even more difficult than the highest-level DEFENDER. But no, STARGATE has some minor DEFENDER bugs smoothed out. Smart bombs work more consistently and don't slow the game down. The explosions look nicer, so that you might not even mind losing your planet. Mutants and landers move more slowly. Higher scores are easier to get.

Tips: The volcano spouting lava is a decorative distraction; ignore it. During the first wave, try ignoring most of the enemies and concentrate on saving humanoids from the capturing landers. Catch four humanoids on your spaceship (being careful not to touch ground or they'll hop off), then fly into the Stargate warp box and be instantly transported to the fourth wave.

Don't forget to use Inviso. You are invulnerable when you hold down the button with your right thumb, continuing to thrust and fire with your other fingers. Inviso is great for getting out of a tight spot, so use it sparingly.

If you get blisters on your right hand, you're probably spending too much time on "thrust" instead of making good use of your vertical stick (See Level Six for more sexual theory.) Professional callouses appear on the left hand.

STARGATE weans your eyes out, but worthily. A few games leave you with multicolor hallucinatory afterimages for hours.

DONKEY KONG

Mr. Arakawa of Nintendo claims, with a giggle, that DONKEY KONG is now the most popular game in both Japan and

America. The name comes from a bad translation of Japanese for "stupid gorilla." As the hero climbs to rescue the girl from the gorilla, he must use ladders, conveyor belts, and the unique "jump" capability to dodge falling fireballs, fuel cans, and barrels. The game was released in Japan in July 1981, and test-marketed in the States that same month. Nintendo has ceased production of its other games to concentrate on DK, and the key to its special status is psychological. DONKEY KONG has a role-playing feel, a narrative dimension usually lacking in games.

No one knows what's in the barrels.

EMPEST

Atari's Quadrascan non-linear graphics moved from black and white (ASTEROIDS, RED BARON) to color with TEMPEST, an abstract space battle of shapes.

Though likely to undergo new programming transformations in the near future, some controversy already rages about the best ways of playing it now. Some skip ahead to high levels for high points and fast play; others proceed through the levels for a longer game but in-equal point accumulation.

If, instead of starting on level one you begin at nine, you'll receive a bonus of 54,000 points (but not the extra lives awarded for regular accumulation of 20K and 40K points). If you make it past level 11, you get 74K bonus points. Some think spinning the knob to ward "expert" at game's beginning is thus, "cheating," but it is a way for a good player to face a challenge sooner and get more points more quickly. If you make it up through level 16 the slow way, you don't get as many points, which is rather unfair.

The color patterns change from blue, to red, to yellow, to light blue on the 49th level. Shoot spikers when you can, or they'll come back again as tankers. You can tell if a tanker is going to change into two fireballs or two flippers by looking at the center of the tanker. A pinkish center reveals that it will change into fireballs.

Many players sit on one tube and fire at a steady rate of about 3 shots per second, until flippers approach. Then they fire as fast as possible. Some think this method, which can last up to 19 levels, is boring. Others think it's smart.

TEMPEST is not cute; it is the redemptive essence of video game space battle, almost a piece of it put into abstract motion graphics.

ALAGA

The Chicago manufacturer, Midway/Bally, pronounce it "GAL-uh-guh," but some say "Guh-LA-guh." Either way, the first two or three challenging stages work to be advantage, even when the dragonflies start spinning down in curlicue confusion.

FROGGER

Not all video games provide space battle. FROGGER has the earthbound plight of the lowly frog trying to cross the road and river without getting squashed or eaten. Move as fast as possible; every second saved earns points. Move your frog forwards or backwards; don't think you have to stay on a sinking turtle's back just because there's no log in front of you. The real key to a good third level play is to use the alligator's tail as a leaping place; it doesn't look safe, but it is.

FROGGER scores never range into the astronomical, and there seem to be bugs in many of the machines; sometimes your frog will jump in a different direction from what you expected. But it's a game of simple pleasures and survivals, almost with an anti-technological theme. Your graceful comedom to reality after intergalactic voyaging: the Peace Frog.

LEVEL ONE

The literature of video games is fly-by-night. Ken Utson's bestseller, *Mastering Pac-Man*, Tom Hirschfeld's *How to Master the Video Games*, and the many other published attempts to circumvent loss

frustration in the arcade can't be of use beyond the life of a game machine, and most machines are a life expectancy measured in months rather than years. Does anyone play 1979's original hit, SPACE INVADERS, except as nostalgia? Will PAC-MAN be an obsolete curio by 1983?

Bernard M. Powers, director of marketing for the Bally's Aladdin's Castle chain of arcades, claims that PAC-MAN holds some kind of record, with a peak popularity that lasted a record 14 months. "It's on the downsizing now," Powers says. "The life cycle of games is critical. ASTEROIDS, which was released the same time as PAC-MAN, lasted six months. We hope for six months with any game. Those few long-lasting ones you fall in love with."

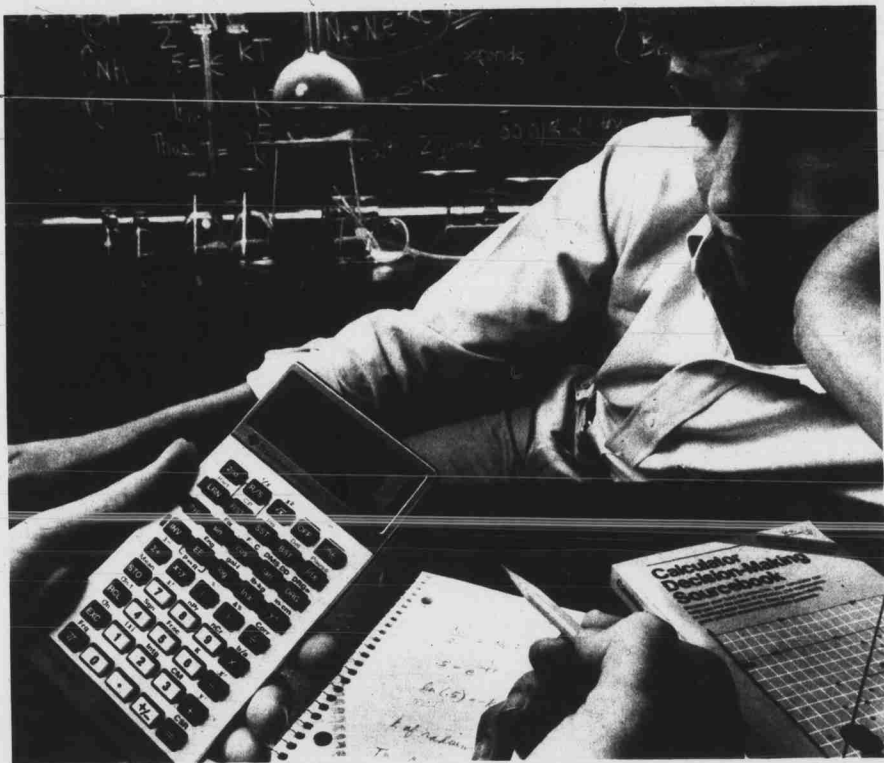
New games about which nothing has (yet) been dissected by book include DIG DUG (an underground maze game), FRENZY (an improved and more difficult version of BERSERK), ROBOTRON (another high-speed, humanistic save-the-world drama from the makers of DEFENDER), the three-dimensional ZAX-XON, and TKON, a four-part game cleverly based upon the Disney movie.

Already new chips and changes have made PAC-MAN overtly familiar. MS. PAC-MAN, a ribboned dancing female gobbler, vies for attention. Utson's careful patterns for the original PAC-MAN may still work on some machines, but the book is likely to be classic only in the sense that it was made obsolete upon publication.

An article in *Playboy* recently gave strategies for CENTIPEDE, DEFENDER, and PAC-MAN, but the pattern for the latter differed considerably from Utson's model. On the first three boards, the movements of the four ghosts aren't predictable, so pattern following is a useless and dangerous — unfair — was the *Playboy* Philosophy. Utson, however, brazenly gave useless and dangerous patterns to use, some of which worked on machines only in regional locations. At least for the first boards, you are better off practicing on paper, basing your moves on the close observations done at familiar machines. Remember, you can't do a flawless board one pattern if you make any mistakes. You'll have to put in another quarter, and start from scratch, which is frustrating.

Answer books exist because winning is both paroxysm and an im-

(continued on page 14)

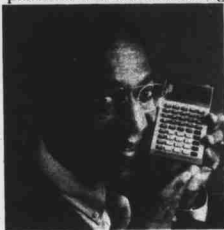


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possibility. Robert Lewis Stevenson's dictum that "to travel hopefully is a better thing than to arrive" has lost meaning in an arena without any notion of "spontaneity." How do you play fair against a machine? The challenge is playing to the point of boredom (i.e., "to win"), outwitting the computer program by hook or crook or strategy book.

The manufacturers know this. Most are reluctant to disclose the simple rules of their games, forcing each player to figure things out by trial and error. Businessweek's Hirschfeld's manual does well by providing simple rules rather than arcane strategies, and his initial volume for 30 games has not one, but two, sequels in the works for two more recent machines and updated programs. The better you understand what you are watching on the screen, the more power you have towards achieving the sought-after boredom border. (See Level Seven).

The informed player won't mistakenly shoot his little pink humanoid in DEFENDER, taking them out for another enemy. The smart player will trust his own experience over the touted rules of strategists.

LEVEL FOUR

Typical Attacks and Uncopyrighted Rebutals

Attack #1: "These games are corrupting our youth," says a Long Island housewife who is working out of their back yard in her area, a move already taken in parts of Texas, Rhode Island, Illinois, Massachusetts, other states and even entire countries. "They are not wholesome. They mesmerize our children, they addict them and force them to mindlessly pour one quarter after another into the slots. We see 15-year-olds playing on school nights and during school hours. We want the games out of our town."

Rebutal: Mitchell Robin, a child psychologist and instructor of data processing, wrote the *New York Times* with this statement: "I have seen absolutely no scientific evidence to date that video games are 'mesmerizing our children.' There has simply been no such research. Campaigns against video games are created out of a fear of the unknown, in this case, computers. Adults are afraid of the power of computers, because we didn't grow up with them. What better way to be introduced to them than through friendly software such as computer games?"

Attack #2: "People are separated from society already with each new technological advance. The car, the telephone, television... all keep us at a distance. You don't have a comrade in arms. Even when you play the games with someone else, you're just waiting your turn. The machine stands between you more than ever."

Rebutal: "I think many other activities and electronic games brings families closer together," writes Frank Laney, Jr., editor of *Electronic*

Games Magazine. "How many other things can mother and son, father and daughter, enjoy on an equal basis? Most participation sports give you a tremendous advantage to bigger and stronger players that the idea of, for instance, a family game of tennis or golf becomes an exercise in boredom and frustration." And Mitchell Robin again: "Children who aren't athletically inclined can use video games as a means to success that is accepted by their peers. That type of acceptance through a particular skill is very important to the psychological health of adolescents."

Attack #3: "The games are actually sort of stress-related," says Larry Gertz, owner of Chess and Games, one of the largest game retailers on the West Coast. "I find myself wailing when I'm competing with Entex Football Four. I'm exhausted physically and mentally. I can feel the muscles in my body all tense." Contributing editor of *Games Magazine*, Roger Dionne, writes, "I was amazed at the hostility the machine has aroused in me. I walked away trembling. The DEFENDER callous and PAC-MAN blister have already been cited as other physical handicaps of the games."

Rebutal: Steve Nelson, doctoral candidate at New York University, deduces from his research that "a video game can teach you how to process information on several channels at once. The Army and Air Force are experimenting with them. The rapid increase in learning ability they can provide is amazing. Therapists have been using them in rehabilitation of the handicapped." Linda Diacostantibus, mother of a 3-year-old video arcade habitué named Zack, comments, "People don't have to use their wits any more. Maybe some street people survive that way, but mostly society's too safe. The positive aspect of video games is that one must be alert in many sensory modes at once."

Attack #4: "I don't see why people put their money in them. They're frustrating, make irritating sounds, and all you get if you win is more of the same and all of it is torture. And the people who hang out there are just a mess," comments Katherine, a young library assistant who likes the theater.

Rebutal: This is pure prejudice, based upon bordello assumptions from the pinball parlors. The person just hasn't tried a game suited to his or her personality. Perhaps Katherine should try DONKEY KONG for its narrative element. The best answer here, however, is just "you won't know until you try it." laugh. The pool hall mystique does get a foothold in some arcades, handed down from the un-informed fears of River City. Not worth huffing at.

Attack #5: Audio-visual coordinator and part-time TV talk show host Scott Parsons says, "The real question is whether video games are more addictive than other addictive things, and I think they are. The manufacturers are just beginning to realize how to capitalize on the addictive aspects of the game."

Rebutal: None. Change the subject. He is right.

"The Urcade Arcade of Beastly Love"

"My baby's spending all her time Dodging monsters, bugs, and climbing up the ladders on a treacherous sea. She dreams of centipedes and fleas, But she's used to dream of me. Those Space Invaders have invaded all my joy."

(Chorus)

Slip a token in the slot
See the creature getting shot
Hear the blips and boops and beeps and monster feasts
You're gonna play until you crash
Machines are swallowing your cash
In the video arcade where my baby plays around with other beasts.

"It's her and those machines.

She sits and drools at all the screens,
Rubbing buttons that don't try,
Gorf tells her what to try,
and the Tempest lets her fly.
She thinks it's better than the way we spent our nights.

She figures out attack plans
For her darling yellow Pac-Man
I can feel the muscles in my body all tense.
Still she'd rather run him 'round
Since he hasn't any puns on pounds,
And he hasn't any puns to bother her.

The answer is, I guess,

To learn to play like all the rest
To learn a stud beside her on adjoining stool.
She'll our love won't last too long
If she discovers Donkey Kong.
I know that hairy monkey's gonna be her fool."

LEVEL FIVE

The sexual component of video games isn't due to suggest images on the screen. There are very few—if any—of these and they're best left to the archaic pinball era. Instead, sexuality becomes both sublimated and transformed into metaphor during the experience of videogaming.

The DEFENDER player, for example, needs a physical positioning over the machine that allows no room for distraction. He may have to use an elbow to fly into hyperspace, since both his hands and all his mental power must be intricately aligned with the buttons and joystick. As he defends his humanoid and planet against the invaders, the emotional experience grows into one of serious righteousness and a do-right edge of will for the humanoids, of course, and androgynous.

Winning any of the video games at best entitles you to put your initials at the top of the board. Machismo conquest and egotism can trail one whose initials frequently are seen on various machines and in various arcades. "Stud" has become one common designation for a games adept, while "wimp" is the sort of congenial title allocated one who fails.

Sex-linking the games made a breakthrough with PAC-MAN, the first video game to attract as many women as men. One regular male player insists it is the perfect pick-up game. A round of PAC-MAN as an opening line. Because the yellow Japanese gobbling ball survived the sex test better than any before it, the new game MS. PAC-MAN has now been introduced, in which a female gobbler, wearing a ribbon and dancing in circles

when captured, moves in pink and yellow mazes and through a dual set of Freudian tunnels. Special in-boards depict the new PAC-MAN falling in love with the Original, a first (but probably not the last) in the infant world of video game evolution.

LEVEL SIX

Philosophical Finis

A bored kid sits on his stool, watching the yellow PAC-MAN run by itself toward the bottom left wall. Look, Ma, no hands, he seems to want to say, but so whom? No one is watching, no one cares, and the boy hesitates briefly before continuing his pattern play to rack up impressive points. Having spent his lunch money to be here, he has achieved the ultimate goal of video games: success by saturation.

The theory of entertainment is that the formula shouldn't change. Entertainment is a commodity that requires the best when quality control is high, standard and utterly predictable. Art, on the other hand, makes us nervous, challenges our assumptions, involves change, and lives on risk. McDonald's hamburgers, with across-the-country uniformity in its product, make a good case for entertainment food.

The movies rely upon a great deal of repetition—sometimes called sequels—to bolster box office. That's entertainment. Movies, however, are trying hard now to win back the dollars that video games have stolen away from them. Five billion dollars were grossed by the video games industry in 1981, only \$2.8 billion came to the movie box office. Hollywood is wasting no time getting the attractive video image onto the big screen. *Escapee* from *New York* and *Wolfen* were just two of last year's movies to fea-

ture video-generated techniques, and Walt Disney Studios have released *Tron*, a feature-length computer animated film about life within videogames reality. (One might be tempted to claim that *Star Wars* inspired the videogames boom—and there is some connection—but the first computer game was called *SPACE WAR*, created in 1962 by Steve Russell.) More than this, film exhibitors are bringing games into the lobbies of the theaters, hoping to augment the ticket forms, income which already accounts for the largest percentage of a theater owner's income. Movies are just an excuse. That's Entertainment, too.

Are video games art? Of course not. For a quarter you get a scenario that is infallible and predictable, like a good 48" hamburger. But with that limitation, you may get a chance to interact in ways *Walters of the Lost Art* never could provide, and the aesthetic experience is quite likely of a higher order on the machines than at the movie. The game lets you relate, revise, derive, experience all the synthetic emotions of hate, fear, anxiety, and (with MS. PAC-MAN) even romance. You come away sweating, and you—not Indiana Jones—have done something about the survival of the plastic planet. Aldous Huxley's prediction of participation "feetles" in *Brave New World* may only be as far away as TV and holographic video games.

Not since classical music has any entertainment form allowed as much fascination within a rigidly controlled structure as the games. A Bach fugue—consistent within a strict structure—have a symmetry and recursive design already praised highly by computerists. It takes many millions listening before one tires of the intricate music that's hard to unwind. Video games are as constricted as a sonnet, yet—like Wordsworth's praise of that confinement—have the beauty of playing within pure form. The games may provide the reverse of the TV generations. We're capable of talking back at last, we're finally getting our crack.

Monotony, uniformity, and hypnosis have their place in coping with a rough world where sportsmanship is largely a game for hypocrites. A quarter may give comfort. The Mouse archer McLuhan were alive today, much hypothesizing about the future of a planet populated by video gamers could be expected.

Are games really that important? Hesse thought so when he wrote *The Glass Bead Game*, predicting a world where gaming controlled all politics, religion, and language. Certainly the men who have made DEFENDER blisters on his hands. Even if artificially induced, the "hypnosis" of video games creates an intense emotional concern, something referred to in the States as "involvement." Maybe it will spread to other human realms (once the feeling is reawakened. The more things change, the more they remain the same. *Escapee* cycles and is saved once again. Insert coin.

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At the Controls Again in

BY RICHARD LEVINSOHN

On soundstage 16 at Paramount Studios in Hollywood, a spaceships bearing the word "Pan Universe" sits crash-landed in a moonscape of gravel and paper mache boulders. The front hatch is open, the emergency slide extended. Passengers are jumping out (sans breathing apparatus) and sliding down to the surface, where they are met by two very alien-looking Hare Krishnas, who wish them a good day and hand them flowers.

It's the next to last day of principal photography for the comedy *Airplane II: The Sequel*, and writer/director Ken Finkleman is conducting a rehearsal of the lunar escape scene. He's not entirely satisfied with the placement of people and debris, so it's Lights! Camera! Wait a minute as the crew relocates scenery.

Just outside the soundstage, Robert Hays sits in his dressing trailer, waiting to be called for make-up. As he did in the 1980 hit *Airplane!*, Hays co-stars (with Julie Hagerty) as Ted Striker, dashing, if reluctant, hero. (This time, Striker is called upon to save the first commercial lunar passenger shuttle from disaster. Hilarity, of course, ensues.) Hays is a likeable, talkative, outgoing actor who has been described as "strong, sensitive, and devastatingly attractive," as well as "unpredictably wacky."

These days, Robert Hays is also hot. After six years of low-or-no-pay repertory theatre in San Diego, he was cast to appear in a segment of television's *Harry-O*. This led to jobs working on such TV fare as *Love Boat*, *Wonder Woman*, *Lavigne & Shirley*, and specials like *The Young Pioneers* and *Mark Twain's America*. Then, a stroke of good fortune landed him in the middle of *Airplane!* which became one of the most successful comedies of all time. (According to Paramount, it has grossed \$158 million so far, surpassed only by *Animal House* in the comedy sweepstakes.) After that came the disappointing *Take This Job and Shove It*, and recent starring roles in three more features due for release soon.

If an actor's career was ever zooming, Hays is. So, why reprise a role in a sequel? "I was real hesitant to do it," says Hays, "but they threatened my family." In addition to which, Hays' press agent, Tony Angellotti, jokingly points out, the release and success of *Airplane II* will make Hays "the richest man in the universe" (huge salary, undisclosed, and a percentage, also undisclosed).

Hays also notes that "it would be difficult to do a sequel without the people who were in the first one."



For *Airplane II*, Julie Hagerty, Lloyd Bridges and Peter Graves are back, "but two notable people, Bob Stack and Leslie Nielsen, are missing. It's too bad they're not here."

Three other notable people are missing, too. "The Zuckers" (Jerry Zucker, David Zucker and Jim Abrahams) who wrote and directed *Airplane!*, opted to stay as far away from the sequel as possible. According to Jerry Zucker, it came as no surprise that Paramount wanted a follow-up to the film. "Basically, studios aren't creative organizations, they're financial ones. It makes perfect sense that Paramount would want a sequel to such a successful movie."

If *Airplane II* is not the Zuckers' film, it is Howard Koch's. Koch, who began his movie career in 1944, acted as Executive Producer for *Airplane!* (allaying some of Paramount's "who are these Zuckers kids anyway?" fears), and is producing the sequel. A knowledgeable, active and candid veteran, he provides a vital link between the two films, and has been "first-to-come-last-to-leave" during all eight weeks of filming. If this has caused any friction between him and Finkleman, none is apparent. "If this was my first directing assignment, I'd want someone like me around, too," (Finkleman's only previous big screen credit is as a screenwriter for *Grosse Pointe*). Asked if the Zuckers' non-involvement was a disappoint-

ment, Koch says, "Sure. It would have been wonderful if they were here. But Ken's been doing a great job. I've seen about thirty minutes pieced together so far, and it's really funny stuff." Koch goes on to describe how the original film's approach has been maintained with appearances by Raymond Burr, William Shatner, Chad Everett, Chuck Connors, Aldo Ray, Kent McCord and Sonny Bono, either overplaying their well-known characters, or, in Everett's case, playing an "against-type" villain.

"If that sounds like a Merv Griffin 'Salute to the Vase Wasteland' line-up, that's all right. Part of the charm of *Airplane!* was its use of performers primarily known for their television work. Even more than film, TV 'types' actors so completely that placing those well-known personas in a manic comedy worked much better than casting, say, Harvey Korman or, God forbid, Chevy Chase.)

Hays himself had been identified only with television before *Airplane!* "As hard as it is to break into TV, that's how hard it is to break into film from TV" he says. "It's getting better, but there's still the feeling that movies are a sort of Cadillac looking down on the Volkswagen of television."

How about theater? "Heck, yeah. That's what I want to do. For the craft of acting, that's like a revitalization. The Old Globe Theatre (in San Di-

ago) is my home. I'd like to work in theater about five weeks at a time, but I can't afford to take six months to do a play right now."

"The reality is that I would like to have a career that builds slowly over a long period of time. I want to be around, working when I'm 70 or 80, and have a nice, steady income. I think a lot of people, not all, but some, are pricing themselves right out of the business. But it's real complicated, because when you're negotiating, they go in expecting you to try to soak them. If you try to beat them up and strangle them, then they say, 'O.K., well, you're all right. But if you say, 'hey guys, I just want to make a film,' they say, 'Oh, wow, this guy's a geek.'"

Hays is concerned about being typed. "I don't want to be identified with only one kind of role. I'd like to do a variety. The problem is, there's a certain thing you're expected to play. If you're likeable, or if you're a real evil villain, for example." Still, the roles he chooses (and these days, he can choose) tend to be that "likeable guy." That isn't an accident. "My all-time favorite director is Frank Capra, and Preston Sturges is another great one," Hays says, naming two directors known for their handling of drama with a light touch. "I'm not into angst or any of that." How about gore? "Well, there's nothing wrong with pain and suffering, but it doesn't mean you can't combine it with stuff to make the audience laugh."

It's plain that Hays likes doing comedy, as evidenced by his other upcoming films. He describes one (*Trenchcoat*, with Margot Kidder) as an "international-spy-mystery-comedy- intrigue, or how about a spy-thriller comedy-mystery, or maybe a sci-fi-action-western?" The others, *Utilities* and *Some Sunny Day*, both find Hays as, in the words of Tony Angellotti, "rebels, but not angry young men. Just guys who are affected by inequities in the system, and actively set out to do something about them."

Off-camera, Hays is less active in social causes. "I support Greenpeace and the Coastline Society with donations, but I'm not much on groups

Handsome Robert Hays and beauteously Julie Hagerty.

It's easy for an actor to be misunderstood. People say, 'Hey, I saw him on TV, listen to what he's saying,' and that's a danger. I might agree with someone on a position, but that doesn't mean I agree with everything he says about everything, so I don't become publicly identified with issues."

The loner in Hays is also apparent in his private life. Rock climbing, skiing and flying (he's a qualified pilot) take up much of his recreation time. Although he is often touted as a "sex symbol" by such touters as *Cosmopolitan* magazine, he says he has "never been a 'chaser,' and it's now exclusively involved with a woman he has dated off and on since high school.

Back on the set, the dry ice machine has been turned on, and crew members are busy moving fans around to blow the mist in the proper direction. Koch walks by, and shares a joke with Hays.

Koch goes on to talk a little about the release of *Airplane II*. "I think we're pretty much already booked. There's about 17 or 18 states where the theatre owners have to see the film before they can bid on it, and we'll have it ready to show them in August or September. You know, there's always comparisons. Some people have even compared *Young Doctors in Love* to *Airplane!* But this one's great, with all the talent, and when Burt and Julie come on, we've got 'em." Koch asks if I have everything I need, and ambles off to check on the progress of the crew. "I'll be happy if we can just get this shot," he says.

In the "Production Information" package for *Airplane II*, the original *Airplane!* is described as "making an unprecedented impression on the American psyche." Allowing for a bit of indulgence by the publicity department, that's not altogether fanciful. A relatively low-budget, certainly oddball film, *Airplane!* achieved both critical and public acclaim for its performances, parody, and outright silliness. Whether *Airplane II: The Sequel* can recapture the comedic feel of the original won't be discovered until its release in December. But if *Airplane II* even comes close to the success of its parent, Howard Koch won't be surprised, Robert Hays will be the richest man in the universe, and audiences will have something to really laugh about.

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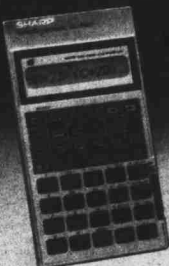
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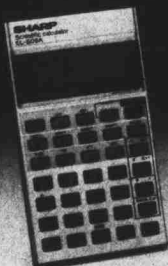
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FROM SHARP MINDS
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EATING RAOUL

Unsolved Murders, Unlimited Laughs

BY P. GREGORY SPRINGER

Paul and Mary Bland, just like Bonnie and Clyde before them, are (more-or-less) young and in love (although they sleep in separate beds). Also, they kill people.

Paul works in a liquor shop in a bad neighborhood until the connoisseur in him obsessively orders a case of \$500-a-bottle wine, and he's fired. Mary works in a hospital, ever at the mercy of lecherous patients. When the weirdos of Los Angeles begin to invade the sanctity of Paul and Mary's apartment, a scheme emerges. Why not entice these loathsome "perverts" with a want ad for swingers, hit them smartly over the head with a frying pan, and use the money in their pockets to finance a dream restaurant in the suburbs? Why not call it "Paul and Mary's Country Kitchen" and feature the Bland Echidna?

A fine plan for people who are fed up. But, what to do with the bodies?

That's where locksmith/burglar Raoul unpredictably enters director Paul Bartel's new independent picture, *Eating Raoul*. The film's pace alone ensures originality to a film already sopping with sarcastic wit. When *Eating Raoul* is seen around the country this fall through Twentieth-Century Fox, the delays, the delay and production headaches that went into its genesis should be quickly forgotten.

Eating Raoul makes Bartel's fourth excursion into manly murder, although the soft-shaped, balding and bearded 44-year-old from Brooklyn might be mistaken for a classical pianist or a sympathetic high school teacher. With a background of study in French and Italian, a cultural aesthetic which leans toward theater and opera, and a role on the selection committee of Filmesx, Bartel's role as a director of mayhem and a manic comic actor make him one of the most contradictory figures in Hollywood today. In fact, Bartel's most recognizable role as an actor has been Mr. McGree, the music teacher, in *Rock and Roll High School*, a role he recalls with both fondness and agony.

"Do you remember the scene where the paper airplane with a note from the principal landed in my ear?" Bartel comments from his Los Angeles home. "It was an extremely painful experience. This cardboard airplane slid along a piece of monofilament anchored to a plug glued inside my ear, causing a terrible vacuum suction with a sort of implosion everytime the plane landed. It would bounce back, ruining the take."

In keeping with his elite ironic style, Bartel revealed that his favorite moments in film have all been periods of films he had either directed or acted in. Unlike those of any other cult director, Bartel's films all seem to inherit distinct and separate cults of followers, with very little overlap. His name is not a household word.

Private Parts (1972), his first fe-

ture, passed through the first-run circuit with record rapidity, but still does a "fairly constant business" through its 16mm distributor, UA Classics. "It's about a young runaway girl from Ohio who takes refuge in her aunt's rundown hotel in downtown LA," Bartel struggles to synopsisize. "My mind is drawing a complete blank today. Anyway, there she encounters a series of sinister eccentrics, one of whom becomes her secret admirer but is responsible for the horrible fate in store for her."

Following *Private Parts*, Bartel went to work on *Death Race 2000* (1975) for Roger Corman, a film which inspired drivers around the country to joke about a "point" system for running down babies, nurses, and geriatric patients, the blackest of comic notions rooted in the reality of contemporary highway tactics. As one unknown Sylvester Stallone was then of the players.

It was for the filming of *Death Race 2000* that Bartel enlisted the talents of Mary Woronov, calling her from New York to star as one of the race victims. The former Warhol actress ("She was in *Chelsea Girls*, of course, in the Dark Ages") came out to Hollywood, and stayed.

Woronov made other pictures under the Corman umbrella, starting with Paul again in *Rock and Roll High School* as the wicked principal Miss Tooga. Her friendship with Bartel and her statuesque proportions made her perfect for the part of Mary in *Eating Raoul*, with the majestically towering nurse with a rigid sense to

propriety and a nose upturned at any hint of physical contact.

Mary (the part, not the actress) sleeps only with her stuffed doll, just as her husband Paul sleeps with a large bottle-shaped pillow labeled Lafitte-Rothchild 1961.

Why use Paul and Mary's real names in the script? "We are not in life anything like the Blands," Paul explains. "The reason I made the picture was that I wanted to work with Mary again, to see if we couldn't do something subtler and more sustained and complicated."

Eating Raoul begins with a gaudy pseudo-documentary montage of Los Angeles, resembling the newswheel style Paul originally worked with when he led the Army in the late Fifties. As the camera records a sign that reads *Piece O' Pizza — HAD A PIECE LATELY?* a voice-over laments that, in Los Angeles today, the distinction between food and sex has become blurred.

Despite a subsequent record of successful films, Bartel's difficulties in financing *Eating Raoul* are nearly legendary. He broke every rule, from the necessity of filming in segments he could afford — ten minutes here and ten there — to eventually putting up the money of his friends and family to get the picture finished, at a cost under \$1,000,000.

Eating Raoul bears some re-

Writer Richard Blackburn (left), director Jactor Bartel (center) and the statuette Ms. Woronov (right).



Blackburn, Hamilton Camp, ex-DJ the Real Don Steele, Buck Henry, and others) are a tight bunch of Hollywood peripherals. Blackburn, a sometime *Ampersand* contributor, spends much of his professional time in London, where he is in demand for rewrites, radio serials and witty original screenplays like the soon-to-be-shot *Slayground*. They all work and entertain together with a borderline incestuousness that Paul and Mary Bland's isolation would never allow. Bartel prizes working with his friends as the most important element (a unique one for most of Hollywood) in filmmaking. Twentieth-Century Fox, which eagerly agreed to distribute the independently made feature after it scored well at several film festivals, is betting on the rapport of these mavens to gradually snowball *Eating Raoul* into a word-of-mouth hit.

Mary Woronov and Bartel are currently preparing to co-star in *Shade II*, a film about the Fillmore East rock showroom in the Sixties, directed by Alan Arkush, another in the clan of friends.

"I'll play a surgeon and Mary will play a lighting designer. I enjoy rock and roll, although it's not my favorite music. I enjoyed singing and dancing in Alan Arkush's *Rock and Roll High School*. Both Mary and I were also in Alan's *Heartbeeps*, a film destroyed by various studio executives who had just screened James Bond or *Superman* or something and made it very, very different from Alan's version. Somewhere, a cut does exist on his picture, which was scored with Mozart," Paul continues. "Maybe it will be shown someday."

As a member of the selection committee at Filmesx, Bartel shows concern in getting film of all kinds seen. "Filmesx is one of my great pleasures in life, permitting me to see a lot of films that never get theatrically released. It gives me the feeling that I can be instrumental in bringing films to the public that might not ordinarily get seen."

Regarding the culture of Los Angeles, Bartel admits he would like to spend more time in New York. "I like both coasts, but I hope I am able to film in New York some day."

In the meantime, he's contenting himself knowing that *Eating Raoul* has been invited to be screened in the New York Film Festival this fall, and he can take in some theater while he's there.

"I'm still singing the songs from Steven Sondheim's *Merrily We Roll Along*, the most interesting thing I've seen recently," stated the man who merrily leaves low-budget bodies in his cinematic tracks for the enjoyment of people who never remember his name.

His next film? "The title is *Scenes from the Class Struggle in Beverly Hills*.

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October, 1982 *Amper*sand 19



Eddie Murphy Breaks Into The Bigger Time

BY BILL BRAUNSTEIN

America's fastest rising young comedian is just a few minutes away from having the living hejzeus kicked out of him. Quietly tucked away in a claustrophobic dressing room on a downtown Los Angeles parking lot taken over by the crew of Paramount Pictures' *48 HRS.* is funnyman Eddie Murphy. Murphy, whose only previous screen appearances are of the television variety as the only certifiable star of the third incarnation of *Saturday Night Live*, will soon be engaged in cinematic fisticuffs.

The scene is to be filmed in a sleazy alleyway bedecked with glitzy neon to make it resemble a San Francisco street. "We got right up to the start of the fight last night," says a subdued Murphy, dressed in his character's Armani glen plaid suit, waiting for darkness to fall. "Got right up to the point where I throw the first punch. But by then the sun was coming up."

Murphy leans back on the narrow couch and smiles. Behind him, hanging in a tiny closet is a pair of worn denim jeans and a denim overcoat that he would undoubtedly feel more comfortable in. After all, Eddie Murphy is 21 years old. The three months he's been working on the movie represent the longest period of time he's ever been away from home.

Yet, here is Eddie Murphy, starring in a big budget motion picture, opposite a major star, Nick Nolte, being directed by Hollywood veteran Walter Hill. Talk about being on a roll. His first comedy album, *Eddie Murphy*, had been released earlier in the week. He was scheduled to do Johnny Carson's *Tonight Show*, the next day (his third appearance on the late night kingpin's show). He had bought a black Mercedes, his fourth car, the previous week.

And this September he started his third season on the show that began it all for him, a show he also helped to revive, *Saturday Night Live*. After a year as a second string "feature" player during SNL's ill-fated 1980-81 season, Murphy helped take the show to new heights with brilliant and crazy original characterizations when he was finally allowed to turn it all loose last season. Armed with a brash cockiness and a veritable laundry list of impersonations and odd characters, he began his comely march off the beaten laugh track with parodies of Buckwheat, of Little Rascal fame; Velvet Jones, a jive talking huckster; Mr. Robinson, the ghetto's answer to the clean-as-white-bread Mr. Rogers; and film critic Raheem Abdul Muhammad, who defiantly asks why *Shogun* was never nominated for an Oscar.

Murphy's impersonations are equally on target, with the barbs leaving no figure untouched. Some people even say that his humor has a mean streak, that he can be mercilessly cruel. Take, for instance, a sketch he did last season portraying Muhammad Ali as a punch-drunk, disoriented old man. There was his soulful James Brown, dressed in curly red wig, singing *Annie's* "The Sun Will Come Out Tomorrow." His Little Richard Simmons is two parodies for the price of one. And then there was the infamous Larry the Lobster sketch, where a tuxedo-dressed Murphy invited viewers to vote whether he should kill the crustacean on live TV. (To his dismay, the lobster was allowed to live.)

"I don't do easy comedy," says Murphy. "I'll do anything that is not taboo to mess with. Like, I won't do jokes on religion or the shooting of the pope or Martin Luther King's death. That kind of thing. But people watch *Saturday Night Live* to see outrageous things. They want to see shocking stuff that they didn't know you could do on television. And that's the stuff they remember."

For the past three months, however, Murphy has had to be content to play only one character, that of Reggie Hammond, a convict sprung from jail for 48 hours to help a cop played by Nick Nolte find some convicts that have murdered a wave of policemen. During the scene that will be shot tonight, Murphy and Nolte, after spending the day together, are fed up with each other. Nolte decides to let Murphy know he means business by trying to wipe the street with him.

A knock on the dressing room door signals he's needed on the set. He walks out of the dressing room and down the seedy street, where hucksters, hookers and transvestites have come to watch the excitement. Off-duty policemen have been hired to patrol the area and an occasional backfire from

(Continued on page 23)

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MARSHALL CRENSHAW'S GREATEST HITS

(A Singular Vision)

is as instantly ready as his answer. I'd rather have ten singles. Maybe 'My Generation' by The Who, 'C'mon Everybody' by Eddie Cochran, 'Trapped by a Thing Called Love' by Deniece LaSalle, 'Let's Stay Together' by Al Green... I could name fifty or five hundred of them.

"I really like singles," Crenshaw expands, shifting in his soft chair at Warner Bros. Records' New York headquarters, where he's spending a brief break during a crisis-crossing tour of America. "Singles are what I'm really about. I consider each little song an entity unto itself and an album just a collection of ideas. The format I'm really excited about is EPs and 12-inch singles."

Marshall Crenshaw is a product of Detroit's middle-class suburbs, where he was exposed to a plethora of musical styles. The Detroit upbringing left him with "... a general mania for pop music," Crenshaw says. "I don't care how old or new something is. My tastes are diverse."

Just

how

diverse becomes clear as he lets loose a stream of favorites and influences that spans Boatsy Collins, Lefty Frizzell, Iggy and the Stooges, the Ramones, the Who

and, as the TV ads for compilation albums say, much, much more.

Clearly, however, Crenshaw's music is mostly reminiscent of two of pop music's greatest influences: Buddy Holly and the Beatles. With brother Robert on drums, and bassist Chris Donato, Crenshaw makes full use of the trio's harmony singing and background vocals that recall "The Chirping Crickets," Holly's back-up

singers, or the harmonies on *Meet the Beatles*.

Yet no one can accuse this music of being a mere revivalist flash. Crenshaw's sound is not plagiarism but progression, an individual style built on some of the strongest bricks from the base of pop music. "I'm proud of the comparisons," Marshall says in reference to the constantly recurring mentions of these artists, laud calling his influences "our cultural heritage." But while many critics have described his music as coming from the Fifties, it is absurd to think of Crenshaw as anything but a product of the Eighties.

Marshall began the Seventies in Detroit, playing guitar for four years in a local bar band. A series of differences with band members, as well as Crenshaw's knowledge that "if you're in a hurry (to get established) and still in Detroit, there's something wrong with your mind," was the incentive behind an unsuccessful 1975 trip to Los Angeles in search of fame and fortune. Crenshaw landed a Dance '08 job with a touring Country & Western band 71-75 before returning home penniless. On a lark, with brother Robert's help, he answered an ad for Beatlemania try-outs with a recording of "I Should Have Known Better." For the next two years, 1976 to 1978, Marshall Crenshaw was John Lennon, travelling the country in the role of his one-time hero.

The pay was good, but Crenshaw felt stifled and left the cast in 1978. He married his high school sweetheart and moved to New York, a city he has adopted with fervor. "This is my town," he says about the Big Apple, before grinning and reminding himself of his Michigan upbringing. But anyone who listens to "Rockin' Around in N.Y.C." on the album's first side, with its joyous Ramones-like brevity, knows where Marshall's heart belongs.

During the end of his tenure with Beatlemania, Crenshaw began compiling an impressive collection of songs. He recorded a number of these on a four-track tape deck, and passed the demo about to most anyone who would listen. One person who took notice was producer Richard Gottehrer, looking for material for the next Robert Gordon album. Crenshaw gave Gordon three songs, and co-wrote another with him, but when Gottehrer split with Gordon, eventually producing the Go-Go's *Beauty and the Beat*, Gordon's album was put on hold. Eventually *Are You Gonna Be the One* was released, and it contained "Somebody Someway," a small but revived Gordon's sagging career, and marked just the beginning for the song's composer Marshall Crenshaw. Lou Ann Barton featured Crenshaw's

'Brand New Lover' on her debut album, and slowly the word began to spread.

Warner Bros. got hold of the word, and sent Marshall into the studio. In New York, Crenshaw had begun to build a reputation throughout the club scene, mixing handfuls of lesser-known gems of the past with originals of equal merit, and had already released a 12-inch single on Shake Records. The band entered the Record Plant Studios in hope of capturing the sound that had taken them this far, but soon found themselves bogged down. "The freshness was gone," Marshall recalls, "and there was no way for me to detach myself to look at it." Re-enter Richard Gottehrer, the objective eye that helped the trio complete twelve tracks in six weeks.

It is difficult to describe the energetic simplicity and exuberant beauty that permeates Crenshaw's debut album. Each song stands as an affirmation of rock and roll's ability to thrill the listener. "She Can't Dance" celebrates the pop music fan "Mary Anne" is a tribute to a female of the Eighties much as "Peggy Sue" remains the ideal of the Fifties. "Cynical Girl" is arguably the album's best, a single single tune that seems to sum up our times, with the song's hero "going out looking for a cynical girl, who's got no use for the real world." Like the Eighties, "Cynical Girl" is a little funny and a little skeptical.

If there's a problem with Crenshaw's debut album it's that it fails to capture all of the energy that comes through in his live shows. Marshall is aware of this, saying that "it's something we're going to try to get next time. As time goes on that's what we're going to be trying to accomplish." Is it that the raw sound in concert packs more power than the refined studio renditions? "There's going to be a lot less over-tracking and less dubbing," Marshall says, hoping that the follow-up album, already in the mental planning stages, will be truer to the full-sounding versions that concert goers have heard. But Crenshaw realizes that there's more to creating memorable music than finding the right mix in the studio. In great recording of the past, Marshall finds "some personality or human spirit that comes across in those records," and hopes that he too can communicate such vitality.

Particularly, Crenshaw loves the immediacy of impact of a good single. "I have only about a five second attention span," he confesses. "That's why all the exaggerated aspects of a song appeal to me. And if an artist is lucky, maybe there's something of lasting value there, too. The good stuff tends to stay around."



BY ERIC FLAUM

Talk with Marshall Crenshaw, whose debut LP *Marshall Crenshaw* and single, "Somebody Someway," are both ascending the charts, and before long you'll be talking about favorite records. "What if," I say, posing the classic question, "you were stuck on a desert island? What

album would you want?"

Crenshaw peers through his tinted glasses and adjusts the large white cowboy hat that surmounts his close-cropped brown hair. His grin

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IT'S WORTH IT.

OUTTHERE

(continued from page 6)
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REMEMBER SATURDAY NIGHT LIVES? A spoof of bad movies with Dan Aykroyd playing Leonard Phibbs Gar-nell, a man who relished introducing bad cinema? By the end of this year you can go to your local movie house and pay to see *It Came From Hollywood*, a compilation of film clips from some of the worst "old, bad movies" ever. Just for some marquee value, Paramount has tabbed Richard Pryor, Gilda Radner and Cheech and Chong as narrators.

Where Are the Brains?

STEVE MARTIN has just completed filming *The Man with Two Brains*, a comedy that takes him away from the "heady" work he did on *Pericles* from *Heaven* and *Dead Men Don't Wear Plaid* and puts him back into the "wild and crazy humor" of his first film, *The Jerk*.

This time Martin plays a world-

famous brain surgeon who has just developed the "cranial freetwo" method of surgery. While being interviewed by an intrepid reporter he spies beautiful Kathleen Turner (*Body Heat*), who is conveniently by his car so Steve can perform the operation that will save her life. Naturally, he falls in love, marries her, and the two speed off to Vienna to combine their honeymoon with his lecture in the Institute of Craniology.

Unfortunately, Turner proves to be a tacky tart and Steve takes refuge with a brain floating all alone in a lab tank (it's true). The dilemma—does he find a body for his new true love or just join her in cerebral bliss? The world will find out next summer when Warner Bros. releases the picture.

Who Stole My Last Three Pages?

WITH EVERY STUDIO IN HOLLYWOOD hot on the sequel bandwagon (e.g., *Rocky III*, *Star Trek II*, *Grease 2*...), it was not exactly a revelation when Universal Pictures announced a follow up to the classic Hitchcock

thriller *Psycho*. What was surprising to Universal-MCA president Sid Sheinberg was the ending (or lack of) to his copy of the script.

It seems that the prez was thoroughly engrossed in the misadventures of nasty Norman Bates, who in this version is undergoing a sanity hearing 22 years after his grisly murder spree and is declared mentally competent and put on the streets to presumably heave havoc again. Well, just as Sheinberg was getting to the end—there was no ending. The last three pages of his script were missing. He called the producer to complain, but was told, "You're right, no one gets to read the last three pages."

Though not the usual way in the movie biz, Sheinberg saw the light. The picture still went on to film around L.A. with Tony Perkins and Vera Miles reprising their roles. The ending? You can bet it leaves the door open for *Psycho III*.

Working

AFTER SPENDING MOST OF LAST YEAR on his Santa Barbara ranch and flying himself to see friends in Europe, Jan Travolta is going back to work again. He hopes to start filming in the spring on *Staying Alive*,



The Bus Boys in 48 Hrs. (Left to right): Kevin O'Neal, Nick Nolte, Eddie Murphy, Bob O'Neil, Victor Johnson and Mike Jones. Drummer Steve Felix is hidden in the background.

Substitutions:

DIRECTOR WALTER HILL first wanted LA. rockability favorites The Blasters to supply music for his currently filming *48 Hrs.* pic, starring Nick Nolte and Eddie Murphy. But the finicky, leather-clad ladies were worried about what said appearance might do to their "image." (How much "image" can someone from Downey, CA have?) Anyway, after weeks of fretting they nixed the offer, much to the pleasure of the Bus Boys—an eager, ambitious, rockin' assemblage of black and chicano musicians (okay, just one chicano). The Bus Boys were in line for fame a couple of seasons ago, with an *Amperand* cover, a *Rolling Stone* feature and a last-minute-cancelled Time feature, plus a budding friendship with Messrs. Jagger and Richards. According to on-the-set observers, they've jumped on this new opportunity with all twelve fe-

billed as a kind of sequel to *Saturday Night Fever* in which we pick up super cool Tony Manero five years later as a would-be actor-chorus kid in N.Y. (The former Karen Lynn Love is again equipped to play opposite him.)

Actually, Travolta had wanted to do the biopic of the late Jim Morrison, but both the *Doors* and *Travis* (to whom Travolta's next picture) resisted. Nevertheless, he still plans to make *Fire*, a script written by Brian DePalma, that is to Morrison what *The Rose* was to Janis Joplin. Also on tap is a romance, *About a Week*, that will reunite him with *Grease* costar Olivia Newton-John and director Randall Kleiser. He'll portray a deejay on a whirlwind romance with ONJ.

Mixing Music & Movies

DUDLEY MOORE and ROBERT DUVALL have both turned to music in their upcoming pictures. Moore composed the score for his new Christmas film, *Sex, Weeks*, in which he stars as a politician opposite Mary Tyler Moore, a cosmetics mogul whose daughter is dying. *Tender Mercies* features Duvall as a raspy country warbler trying to make a comeback from alcoholism. He wrote one of the four tunes he sings in the picture, which is directed by Australia's Bruce Beresford.

national Lampoon's Class Reunion, a spoof of horror films that is just one of four projects in the works at various studios. *Animal House 2* is in development (2) at Universal. *Vacations*, starring *Eye Chase*, is filming at WB, and Paramount's *Lampoon* treatment of *Joy of Sex* is slated to get underway this year with the possibility of *Laverne and Shirley's* Penny Marshall (uh huh) making her directing debut.

Computers Still Live

ALTHOUGH DISNEY STUDIOS failed to produce a blockbuster with its computer epic *Turk*, United Artists is going ahead with plans for *War Games*, a thriller centering on a boy computer genius who taps into a national defense program. Unlike the Disney effort, it will be more of a drama "where no one can tell what is real and what is being acted." Matthew Broderick, who appears in Neil Simon's upcoming *Goodbye, Mr. Tompkins*, stars with Martin Brest (*Going in Style*) directing.

On Location

OSCAR WINNER TIMOTHY HUTTON can be seen tooling around the streets of N.Y. these days sporting a new grungy beard and sporting Amanda Plummer, his costar in director Sidney Lumet's upcoming film version of E.L. Doctorow's *The Book of Daniel*. Hutton gave the whiskers to show that he could look like something other than the all-American boy for his role in the fictionalization of a Jewish family caught in the House Committee on Un-American Activities hearings of the late Sen. Joe McCarthy. No such sacrifice was needed by Plummer, daughter of Christopher Plummer and Tamara Grimes, and recent Tony Award winner for *Agnes of God*.

GARY S. BOND, whose career was rejuvenated with, among other things, his hit single "Out of Work," is segueing into movie work. He sings the original title song on *Na-*

Steve Ginsberg attended Queen's College in New York and Northwestern near Chicago before migrating to Los Angeles three years ago. He now toils for Variety and claims "show business is my life."

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