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Monday Spring

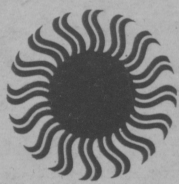
fashions

Dizzy talks

**Catfish of the
mountains**

more!

Monday



spring

Our cover Our spring cover model is Dana Webb, who braved winter-like cold in order to model spring fashions for us. The photo was taken by Chris Hatfield in Ritter Park, using a 200mm lens.



They call him Catfish. He is one of the last mountain men alive. Photograhxer Ward Morgan visited this unique man, one of the few remaining herblorists, and here are his impressions...page 4 and 5.



The Oak Ridge Boys hop from gospel to country-pop... Lee Ann Welch interviews the Boys... Dixie Dregs to visit... and The Police are gonna bust YOU... page 10-11.

An encounter with one of the most flamboyant personalities to visit Charleston for the annual jazz fest this spring. Dizzy Gillespie speaks his mind on such diverse subjects as the Middle East, juggling, free concerts and jazz...page 3.



Fashion, fashion, fashion... spring clothing has changed more this year than in the last five years combined. Here are the ins and outs of fashion...men's, women's, shoes and accessories. It begins on page 6.

Vietnam. With the success of **The Deer Hunter** and **Coming Home**, Imerica seems ready to look back at the war that nobody wanted to fight... and now TV is getting into the act awell...page 12.

See **Pizza Palace's Anniversary Special**

The "on spring" issue of **Monday** originally stemmed from the "Spring Fever" magazines published a few years back. Like the careers issue, the spring issue is a tradition.

But the future is coming before you know it, and with it, **Monday** will return with a special magazine devoted to things to come. Also in the works... Ken Smith's **Dawg** and Tony Fitzgerald's **Parthenon** satire...

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Spring

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"Music must be a force. . ."

dizzy talks

By **TONY FITZGERALD**
and
CHRIS HATFIELD

Imagine that you are on 52nd Street in New York, just after World War II. It is a scene that would be drooled over by the likes of Billy Joel. Sweet, stange jazz fills the air.

You are in a club called Minton's and the band sounds like nothing you ever heard. The drums and bass form an ever-shifting root for the soloists who fit their licks in sideways. It's a free blowing sound called be-bop.

The horn section of this band . . . it sounds different, too. That alto saxophonist, Charlie Parker, plays runs as cryptic as hyroglyphics. He stands, almost motionless. But behind him is a lightening bolt . . . a tornado . . . a crazy flash with a trumpet.

They call this one Dizzy. Dizzy Gillespie. He seldom stops moving, playing and clowning. And the riffs he is playing could pummel the Walls of Jericho to sand. His trumpet, like his antics, is totally unpredictable.

"He's very unpredictable," we were warned before meeting Dizzy Gillespie. "He may not talk to you."

With these encouraging words still in our ears, we were introduced to Dizzy Gillespie, who quickly turned his tables on his interviewees.

"You want to talk about the middle east situation?" he asked. "Non-peace in the Middle East could stop music."

Unpredictable. Dizzy had begun

a discussion of international-jazz relations. Gillespie has visited Cuba and was impressed by the jazz there. He says that Cuban jazz will be the next big influence in jazz.

"Cubans have advanced musically," Dizzy said. "Before the blockade, they were known mostly for the dissemination of rhythm. Now they have harmonies and melodies, too."

Gillespie turned his sights toward Europe, where he says that, contrary to popular belief, jazz is not necessarily more appreciated than in the U.S.

He says that it is the duty of the musical artist to break through cultural barriers.

"Music must be a force," Dizzy said. "Religion . . . culture . . . nationality . . . it must get through all of that."

And Dizzy has done just that: breaking through all barriers to become a favorite attraction of jazz fans all over the world. But the climb to the top has not always been easy for John Birks Gillespie. His rise has been very **unpredictable**.

Gillespie's father was a brick mason who also led his own band in his spare time. Instruments were strewn about the house of young Dizzy, and soon he began pounding the piano.

Dizzy soon followed in his father's footsteps. He fronted his own band while in high school, and began mastering an instrument

which fascinated him . . . the trumpet.

At the age of 19, Dizzy's first big break came. He was hired on as second trumpet player in Teddy Hill's prestigious swing band, despite the initial objection of some of the band, who did not want some "green kid" in their orchestra.

Dizzy soon proved his worth on the band's tour of Europe. Although he hardly knocked

England and France on their ears, he still came home to an evergrowing reputation.

After his return, Dizzy frequently "hung out" at Minton's, a bar in Harlem. There, he began to invent and experiment with a new, lucid way of playing jazz along with some of his friends: Theolonius Monk (piano), Kenny Clark (drums), and the immortal Charlie "Bird" Parker (alto saxophone).

The style these men pioneered after-hours would become known as "be-bop", and would change the sound of jazz forever.

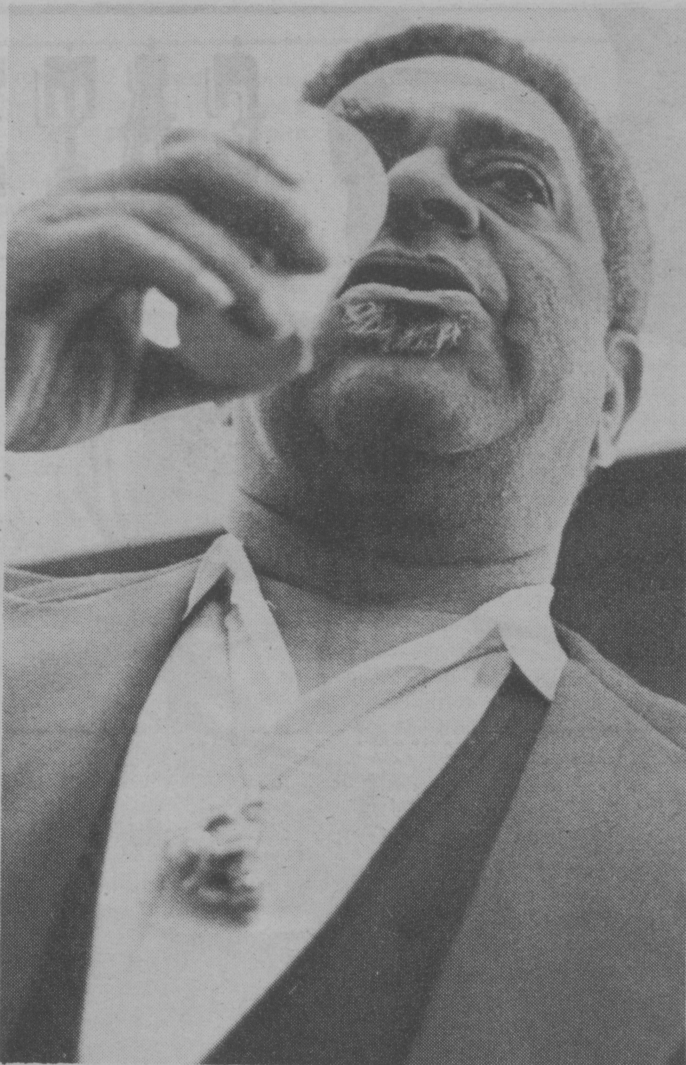
Although Dizzy told **Monday** that "lots of people developed be-bop", the book "Esquire's World of Jazz" says that Dizzy himself hit on the idea of be-bop while rehearsing an odd arrangement for another band.

"I played it over and over and realized how much more there

could be in music than what everyone was playing," the book quotes Dizzy as saying. "There was a lot there that nobody had been getting."

Soon, Dizzy and Monk were inventing impromptu be-bop jams at Minton's, and even when the rest of the band joined them, hard times were to follow.

Fat contracts were dangled in front of Dizzy's face, promising him fame and fortune if he would



Jazz great Dizzy Gillespie in Charleston for the Cultural Center's jazz festival, which occurs each spring. This year's festival was held in late March. (Monday photo by Chris Hatfield)



Models: Beth Lynch, Marty Madden

Summer Brights

Bright jeans

Bright tops

Belle's

313 Ninth Street
Center Plaza

You should've been there. . .

Spring means flowers, sunny days, parties and birds. But in Charleston, Spring also means jazz.

Each spring, the Cultural Center, located next to the West Virginia State Capitol, presents the West Virginia Jazz Festival.

This year's festival was held March 22-25 and featured local

jazz talent (such as Paul Jennings Quartet) and the "big guns" like Dizzy Gillespie and Phil Woods.

Not only are there free concerts throughout the festival, but also workshops held by some of the big names in jazz.

If you are a jazz fan, and you missed this year's festival, remind yourself to attend next year.

See
Pizza Palace's Anniversary Special

TAPES

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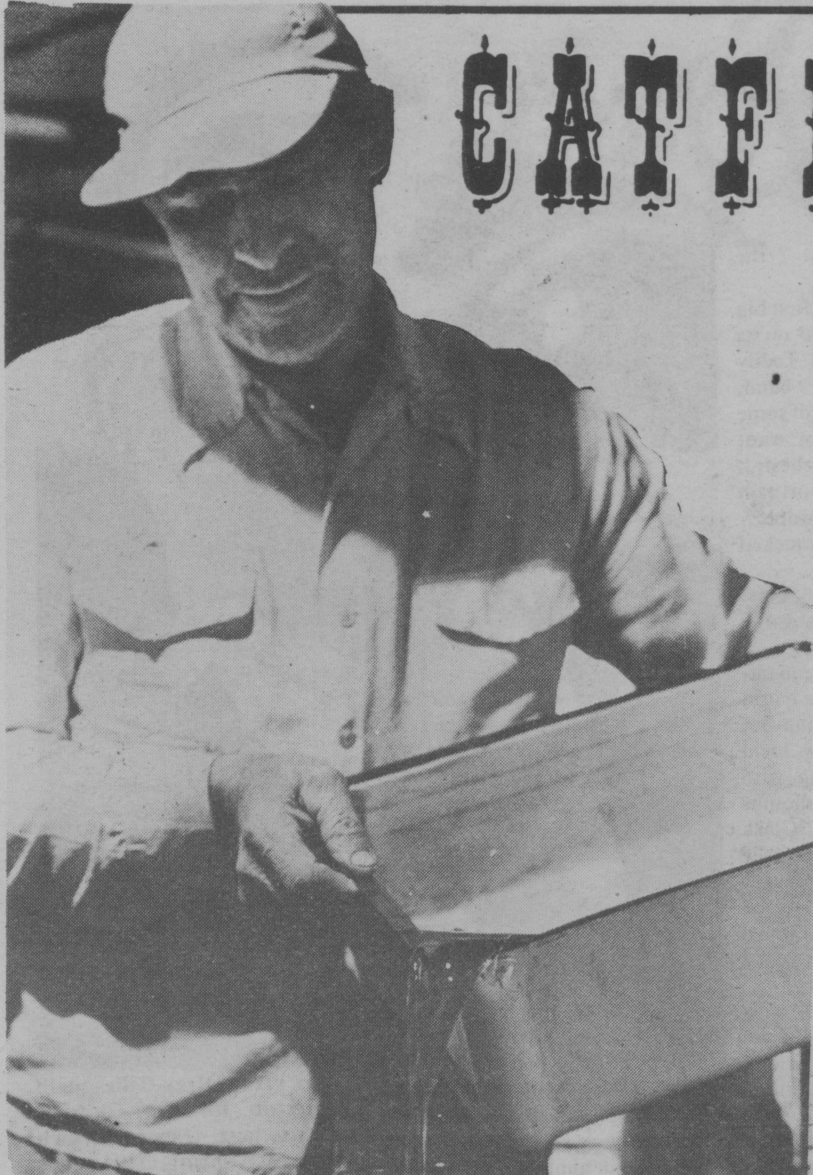
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CATFISH

Monday photographer Ward Morgan recently visited "the molasses man" at his rural home. These are a few of his observations on Catfish Grey...a true mountain man.

By WARD MORGAN
Chief Photographer

"Friend, my greatest wish is that you may prosper and be in good health and good spirit" — Catfish

He lives in a ramshackle hut a few miles off W. Va. Route 2. The only thing separating his meager abode from the surrounding shacks of this typical West Virginia hollow is the rough, hand painted sign pronouncing in an awkward, uneven script "Catfish 'Man of the Woods' Grey lives here."

Although his formal education ends at fourth grade, some consider Clarence Frederick "Catfish" Grey the nation's foremost authority on traditional folk remedies and herb lore. Numerous magazine articles, newspaper features, documentary films have used him as a subject. He has a cult following in Huntington and elsewhere, and a book is being prepared about this unique man and his profession.

Catfish is a small man of approximately 60 years with bright blue eyes and a friendly smile which appears to be never still more than a few

seconds at a time. His voice is heavily accented from spending most of his life in the mountainous areas of West Virginia doing what he says comes naturally: gathering herbs and turning them into "bitters" and different kinds of tea. He sells these at a flat rate of \$1 per gallon (milk jugs included).

Some of his customers include hospitals, nursing homes and health food fans.

He is a happy man, generous with his knowledge and content to live his own modest lifestyle. Although he has only limited education by many standards, after spending some time with him and observing how he does things, one realizes he has a certain understanding of nature which transcends mere written knowledge.

He has an opinion on just about any subject. It's usually a logical one in own roundabout way. The building behind his house, for

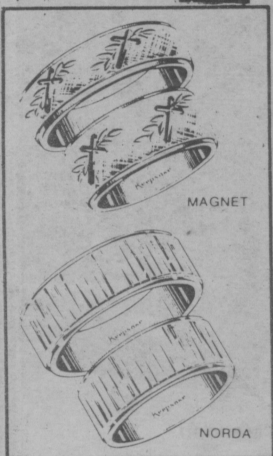


See
Pizza Palace's
Anniversary Special

To date, Catfish professes to have received more than 65,000 letters from people all over the world asking for advice or thanking him for curing their ailments. His house (right) is covered with letters and newspaper clippings.

Among his letters: one from the booking agent of the Merv Griffin show, one from a group of high school students to which he spoke, and even one from a girl who promises to come live with him and be his apprentice.

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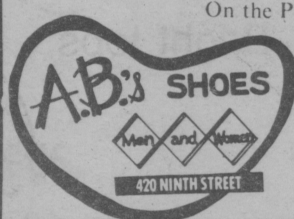
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Man of the mountains

instance, resembles a roughly thrown-together "lean to" with huge plastic sheets constituting the roof and walls. Inside, he keeps the herbs and plants he uses for his "bitters".

He also grows everything from kale to Queen of the Meadow to what he refers to as "my Vicks salve plant", which he uses to treat sore throats, arthritis and rheumatism.

He grows a lot of things year-round, though when the idea of a greenhouse is mentioned, he shrugs and says, "Don't know nothin' about no greenhouse, the Lord provides and I accept."

Concerning his nickname, Catfish explained, "What other people could never make a living at, I did. In fact, the catfish comes along taking up the slack behind everything else and whatever is left undone, the catfish does it."

Besides "Catfish" he says he has had around 67 other nicknames such as Sassafras King and Mountain Man, but Catfish stuck because, in 1942, he says he caught 21 washtubs full of catfish in one day. He also got married the same day, he added chuckling.

Catfish displays a certain fondness for hippies. He says they used to come and see him and stay for days.

"They would take me back to Huntington or wherever they came from and take me to the movies or the drive in or anywhere I wanted to go," he said.

"Do you know why they were like they were?" he continued. "They didn't care about style. Their parents worried about everything and they tried to make their kids worry too, but they wouldn't."

One of his greatest pleasures is telling stories and he has a never-ending supply of anecdotes to relate to visitors.

When he was around 20 years old, he said, he was hitchhiking from Bridgeport to Stubenville, Ohio, and he says Pretty Boy Floyd picked him up.

"He opened the door and I got in and there was his machine gun and a half a jug of liquor sittin' right beside him. Old Pretty Boy had it now, I watched him light his cigar

with a five-dollar bill. He even bought me dinner. We was sittin' in a hotel and he picked up a newspaper and pointed to a picture and asked 'Do you know who that is?' I told him I didn't pay any attention, I just minded my own business and he said 'That's good buddy, I'm glad to hear you say that. That's a good way to be' and that's the way I try to live to this day."

Catfish holds a great deal of faith in the Bible though when "religion" is mentioned he immediately becomes defensive and professes to hold little value in such man-made concepts. "Not one time in the Bible is religion mentioned," he argues.

One of his favorite subjects concerns what he can do for people with sexual hang-ups.

"Women come here to ask me what to do to get pregnant, what to do to not get pregnant or whether they will have a boy or girl. Old men come seeking help and young men come just as often." He says all

it takes is some of nature's medicine in the form of his bitters to provide the cure.

Catfish at his humble spread. He welcomes all visitors.



HUNTINGTON STORE



Jazzie Narrows in on Spring Suiting

There's nothing like a suit as an essential investment for spring ... the do anything classic that's at home in the office or out to dinner. Jazzie tailors one in raw silk-look polyester with narrower lapels, flap pockets and a slim skirt eased with a sexy front wrap. Rose beige, Sizes 10-14

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Fashions In for spring

Photos by Ward Morgan and Chris Hatfield

Text by Kima Johnson

Trim it, slim it, pare it, narrow it down. This spring's silhouette for the young woman is being sliced into a lean, slender form produced by the body-hugging lines of the new fashions.

"Everything is getting smoother and slimmer," said Kermit Nordeen, advertising manager for Escapade in the Smart Shop. "The blouson is gone. Dresses are getting back to the body. If you're going to be in fashion, you better have a nice body for it."

As the styles become body-conscious and sexy, fabrics are going see-through to match that change, according to Catherine L. Fricke, corporate buyer for Anderson Newcomb department store.

(Continued on page 8)



This outfit, modeled by Lynn Clark is characteristic of the new line of spring fashions. Supplied by Pappagallo's, it features a tighter fitting skirt with matching jacket. Hats are also popular "for those who can wear them."



Clifford Bugg relaxes in a pair of corduroy straight leg jeans and a stylish pullover sport shirt from Jesse Jeans. The optional denim sun visor, also from Jesse Jeans, is very popular this time of year.



left

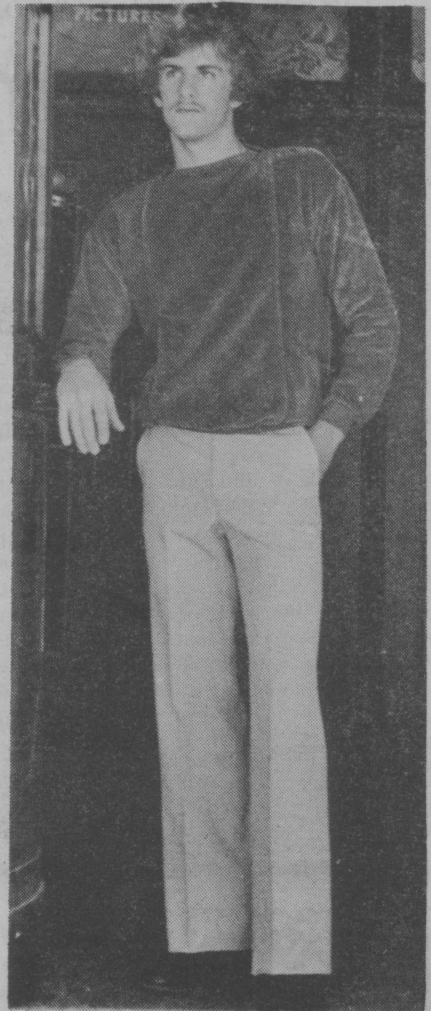
Here Susan Poll wears a two-piece linen suit with pleated padded shoulders and a straight skirt with kick pleats from Mimi's. This outfit sales for around \$80.

below

Dana Webb pauses with her friend in a two piece outfit from Mimi's. It includes white belted silk pants with a navy blue chenille double-breasted jacket and a small brimmed hat with floral band.



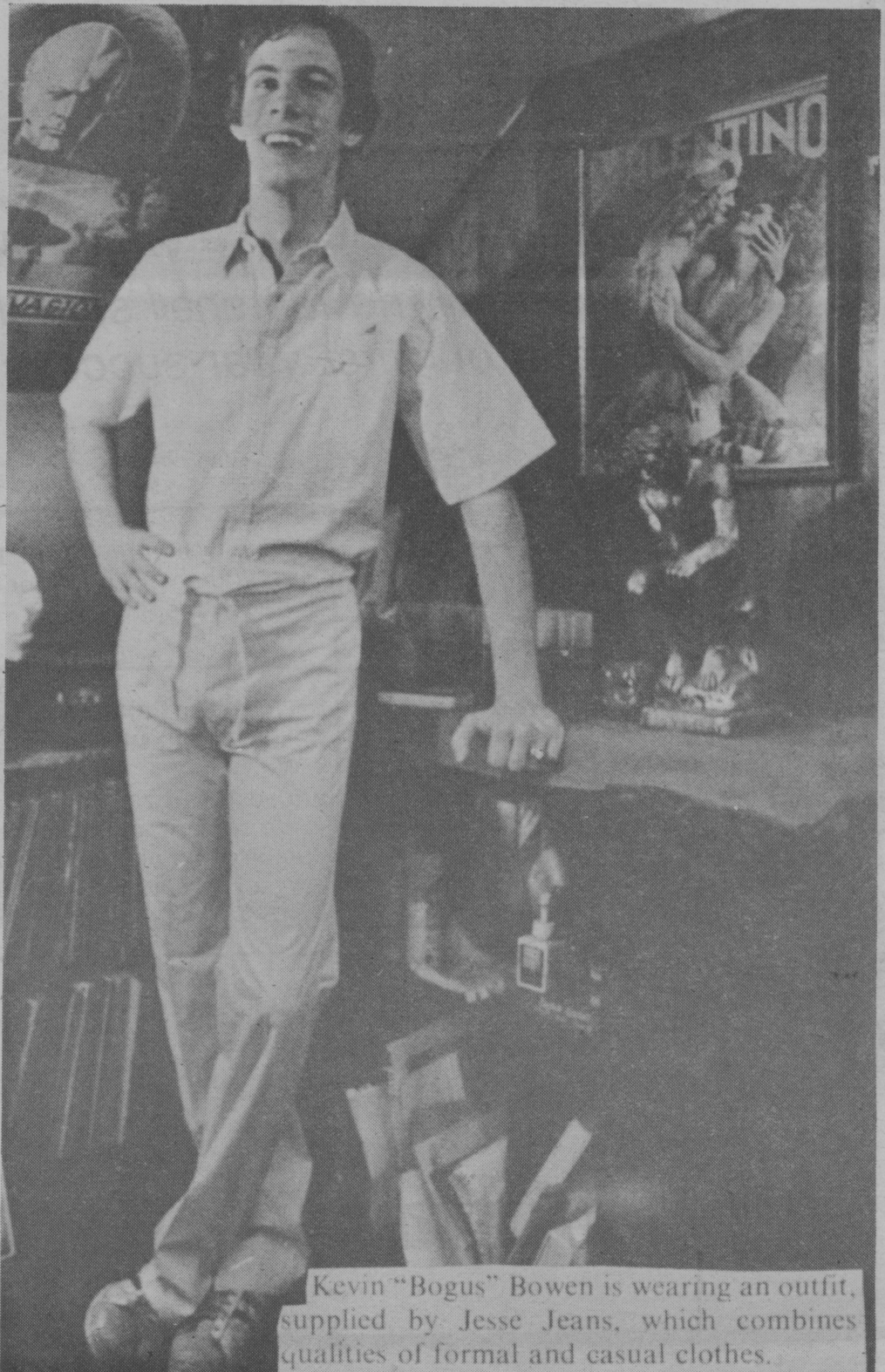
spring fashions



Renee Williams displays the new sleeker look (above). Below, she steps out in a terry cloth outfit with matching jacket and hat from Pappagallo's.

Polyesters, made from petroleum, will be replaced by garments of natural fabric. This outfit, from Pappagallo's is modeled by Lynn Clark.

Steve Lambros (above), displays the "casual look," popular on campuses throughout the nation. These fashions come from Lambros & Sons.



Comfortable jackets and light sweaters are popular

Kevin "Bogus" Bowen is wearing an outfit, supplied by Jesse Jeans, which combines qualities of formal and casual clothes.



Accessories, shoes make difference

Women's fashions slim, trim

(From page 6)

And if it can't be slipped on, wrap it around because wrap style clothing is another strong fashion focus for the season. Coats, suits, dresses, blouses, cover ups and sweaters are all being fashioned with a common lack of buttons to be worn with loose clothing, according to Fricke. The bathrobe and kimono dominates in this area, she said.

Skirts have slimmed to arrow-sized with front, back and side slits for easy movement and sexy appeal, according to Nordeen.

Trouser legs have been pegged. There are three categories of pants widths, Nordeen said: straight legged, cigarette legged and "the kind you have to lay down to get into."

Waists are being hugged again. "The waistline is back cinched and pinched," Fricke said.

With the previously full and

flowing fashions shaved to a new trim shape, this spring is featuring some fresh looks.

T dressing is one trend designed to tug winter-worn students into the new season.

"The T shirt look is in in two piece cotton dresses or one piece cotton dresses," Fricke noted.

Bib overalls are a revived playsuit for spring, according to Nordeen. In the season's bright colors, the overalls, made of denim and polyester, sell for \$28-30.

Dresses for spring 1979 are "slick", Nordeen said. Worn slightly shorter, the dresses are made of silk-like materials, chenille or terry cloth. Jacketed dresses is one trend that will be particularly evident this spring.

"Suits are real good," Fricke said. "Jackets are shorter and boxier."

Supplement your fashion look, alter the entire image, create a new dimension or simply echo the overall touch with this spring's accessories.

Use your wrists, your ankles, your waist, your neck, your hair—you don't have to overlook a thing which can add to the style you're trying to achieve. The accessories are varied in both men and women's fashions to help you complete an outfit with a subtle touch.

To help achieve the cinched-waist, slim and trim look, belt it.

"Belts are fabulous," said Stephen M. Jacobson, president of the Princess Shop. Belts are wide, double-wrapped of leather, rope or patent leather.

"They're no inexpensive, but they really set an outfit off and make it exciting," Jacobson added.

Belts range in price from a low

cost of \$7 to a high of \$27 for a belt of 100 percent leather.

Hats are another way to add a distinguishing touch to enhance a look, and straw hats are this spring's most popular style.

"They're very classy," Jacobson noted. "Some look western."

Visors will again be used this season to combine with sportswear for your place under the sun.

Women can dress up their hair as a method of accessorizing an outfit. Last summer's artificial hair flowers have faded from the fashion picture, but combs and headbands in multiple colors will again be popular, especially useful for those with very long or thick hair.

Scarves are not as important for the season as they were, but women will still use them for accent, Jacobson said. However, scarves will be prominent for men for the disco scene this season, according

to George C. Lambros of Lambros and Sons clothing store.

Clutches are the most important style of handbags, area merchants have said. Also popular are very large handbags and disco bags. The disco bags, very small shoulder straps, are being carried by both men and women, according to A.B. Nickles, III of AB's shoes.

"They're both buying them like crazy," he said. "Men are buying them because they have no back pockets."

The clutches and handbags are made out of straw or a fake leather or snake, with price ranges of \$7-60, Jacobson said. One style which will not be prominent this spring is the shoulder bag.

Jewelry has long been used as an accessory to clothes and women are wearing status bracelets and anklets as well as necklaces. The anklets cost \$3-10.

Neck chains for men are still a very fashionable item, according to Lambros. Collar pins also are popular, although cuff links are not, said Joel T. Patton, buyer and assistant manager for George H. Wright Co. clothing store.

In addition to the scarves, men also are wearing disco suspenders as another accessory to supplement their look for the disco scene.



1st Anniversary Special



The Pizza Palace would like to say thanks to all the Marshall students who helped make our first year successful.

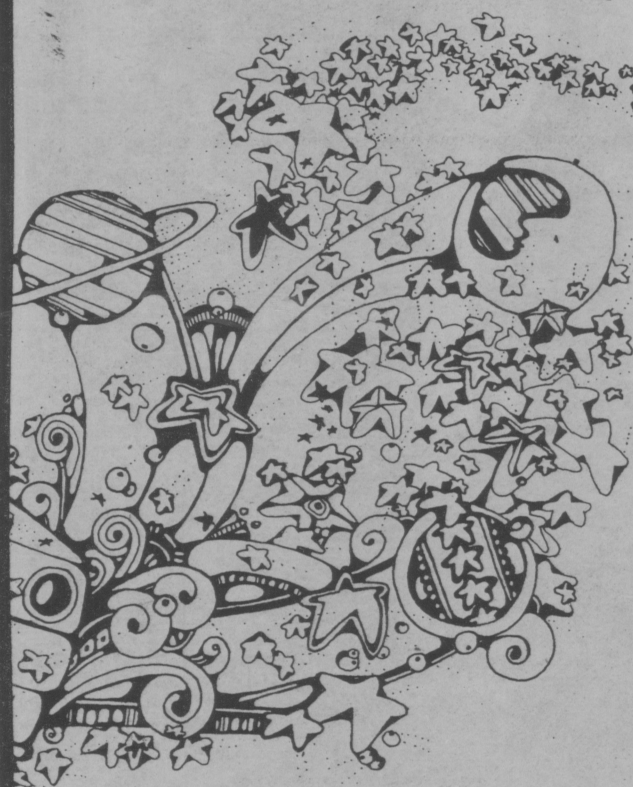
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Footwear

Walk in them. Run in them. Wear them for comfort. Dress up your feet with them. Coordinate your clothing through them.

The merely-for-protection stage was surpassed by shoes long ago in men and women's fashions. Shoes not only have to cover your feet, but they have to look good in the process. And this spring's line of shoes for men and women has yet another purpose. It's shoes that can turn one outfit into three or four distinctive looks, according to A.B. Nickles, III of AB's Shoes.

"It's so important," he said. "One outfit with three different pairs of shoes and a couple of bags — it turns that outfit into three or four looks."

"Now people buy shoes and then buy their outfit," he added.

This trend isn't unique to women's fashions in shoes. Men's fashions in shoes are the other side of a flip coin.

"The same thing's happening to men which is happening to women," said David A. Foad, Jr. of Foad-Harwood Shoes. "We're going back to classy style clothing."

As fashion cycles come and go, we've seen this one before. The men and women shoe fashions are encompassing an era of an earlier age.

For the woman dancer, there is one innovation with disco shoes. With a three-month guarantee, the shoes contain electrically charged lights which blink on and off as the dancer moves.

"The picture's about the same as it was in your father's father's time," Nickles noted. "It's the Great Gatsby look."

For women, the slide or mule, backless, open-toed shoes, are the most prominent dress shoes this season.

Heels on the shoes are higher, slimmer.

Continued on page 7

SLIM!!

Word for fashions is 'narrow'

Fashion designers for men have streamlined a number of looks to be worn this spring. "The biggest change in men's clothing is everything is going narrow," said George C. Lambros of Lambros and Sons clothing store.

The styles are varied and ready for choice.

"There's an awful lot of new looks," said Joel T. Patton, buyer and assistant manager for the George H. Wright Co. clothing store. "Things haven't changed as drastically as they are now in five or six years."

Many looks have been slimmed down in the process.

"The big thing they're really pushing is shirts," said Pete T. Harris of the Only Shop. The collar silhouette on men's shirts has been met with pronounced revisions. The collars, shorter, banded or rounded, have been cut to one or one and a half inches.

The collar change was coupled with the sizing of lapels on suits, according to Rex W. Johnson, salesman at the 321 Shop of

Amsbary and Johnson clothing store. Lapels have been narrowed to follow a lean line, and coats are now double-vented in the back.

Ties have encountered the same fate. Once three and a quarter to five inches wide, they are now two or three and a quarter inches in width, according to Lambros.

One look being revived for spring 1979 is the sportcoat.

"Sportcoats are starting to make an inroad coming back," Lambros noted.

MEN

A casual type of sportcoat is the "unconstructed suit." Without lining, the lightweight suits team up well with open collar shirts.

"It's kind of a formal type-casual look," Johnson said. "Sort of a blend, a cross. A lot of people wear them with the sleeves pushed up. You never expect to see a guy in a sport coat with the sleeves pushed up."

The unconstructed suit has a price range of \$75-\$145.

Summer tweed, linen, cotton and fabrics with the surface interest "nubby" looks are prominent this spring.

"There's a lot of cotton and natural looks," Harris said. "It's definitely influenced by the oil

situation. Oil is used to make polyester which used to be used a lot. So you're going to have to learn how to iron."

Although most styles have trimmed-down shapes, casual shirts often have a baggier, fuller look according to Johnson. Lambros said knit shirtings also are popular in stripes and other patterns in a variety of colors.

Dress pants are boasting pleats, and narrow cuffs are beginning to appear on the fashion scene, Johnson said.

Ice cream colors and other pastel shades are coloring suits this spring, according to Lambros.

"White is usually in and out," he said. "It's a pretty strong color in suiting."

The old stand-by and haven for countless college students, jeans, will be a strong point on the fashion scene for men.

"A lot of people last year said jeans are dead," Patton said. "Well, they aren't."

The more durable, 14 ounce designer jeans in dark indigo blue are the most popular jeans.

"They're going strictly to narrow legged like girls are wearing," Lambros explained. "There are still flared legs, but the direction is leaning to pegged legs." Designer jeans cost \$30-\$35.

Spring is the period of sports and the participants haven't been ignored. As a general rule, you can't go wrong if it's made out of terrycloth.

"Terrycloth is everywhere," Johnson said. "Terry shorts, terry shirts. It's in the lining of lightweight jackets and there's terry in swimwear, too."

The golfer, jogger and tennis buffs can find fashion wear to fill his particular needs with bright colors in golf slacks and colorful tennis outfits. Jogging shorts are even illuminated for safety with night running, according to Lambros.

"Walking shorts or bermudas are coming back," Lambros said.

Another distinction is in swimwear for men. Spring fashion is featuring a shorter kind of pant, according to Lambros, cut straight at the bottom with stripes at the side. The trunks have more front pockets and often lack linings, Johnson said.

"The trends are going to all-purpose," he explained. "You can swim, jog, play tennis if you want."

Terry swimwear sells for about \$12 a pair.

For dress, casual or active wear, the young men have a choice in clothing in styles different from last season.

"Hey, I'm gonna juggle," said Dizzy. (Monday photo by Chris Hatfield)

dizzy talks



(From page 3)

He spent his time polishing his chops at Minton's and playing odd jobs.

"Bird" Parker and Dizzy complimented each other's playing perfectly. While Dizzy clowned, mugged and played, "Bird" played oblivious to his friend's cavorting. Dizzy says that he and Parker already played "in similar styles" when they met. "Bird" died on March 23, 1955, a tragedy which left the jazz world stunned.

Be-bop had a hard time gaining acceptance until the late forties and early fifties. But when it took off, it not only created a whole new style of jazz, it paved the way for later innovators, such as Coltrane.

However, Dizzy says that he no longer worries about what direction jazz will take, preferring to let jazz fend for itself.

"Whatever direction it takes is not my problem" Dizzy said.

Unpredictable Dizzy grew somewhat agitated when asked what his musical influences are. He said, curtly, that all things are influential.

Dizzy said that jazz's recent resurgence after years of hard times is due to a rise in intellect in people.

"It's the intelligent thing to do," he noted, adding that jazz education in the school systems has been very instrumental in raising young people's jazz-consciousness.

Dizzy says he has played every day for years, but that he never tires of playing.

"It's nice to be able to do this for yourself," he said. Then, spotting a table laden with fresh fruit and snacks, a mischievous look came to his face.

"Hey, I'm gonna juggle," he said, picking up three oranges from the table. Soon the air was filled with oranges, rolling along the carpet, bouncing off the walls.

After a couple of false starts, Dizzy did a juggling act which could have gotten him hired by Ringling Brothers. Well, almost.

By this time, anything he would have done would not have surprised anyone. He placed the oranges back on the table, grinned and left the room.

Thus endeth the interview. Dizzy mounted the stage of the Cltural Center. Surrounded by colorful abstract patterns, he looked right at home.

The auditorium was filled beyond capacity, the crowds spilling out of both doors, backed up into the lobby where clusters of people watched the concert on three television screens.

The free concert had attracted a huge audience. Dizzy let everyone know he was going to do his best, even though the concert was free.

"Reachin' into your pockets creates problems," Dizzy told the crowd. "At some places, you pay \$10 for a ticket and you go in to see some guy up on stage who thinks you owe him something. . ."

"You don't owe him shit," he bellowed to the applauding crowd. "He owes you"

"But I'm gonna do a helluva show for you tonight folks," Dizzy announced. "I'm gonna break my ass."

And that he did. Along with his quartet, he delivered a sizzling set of Cuban-tinged be-bop.

He clowned. He laughed. He mugged and grinned. But most of all, he played. And he proved that he was still Dizzy after all these years.

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The Oak Ridge Boys

From gospel singers to country swingers

By LEE ANN WELCH
Assistant Editor

Many barriers are falling in the music industry today and the Oak Ridge Boys are a part of the reason why.

"Classification in music really doesn't matter anymore," tenor Joe Bonsall told Monday.

"If we got that crossover hit tomorrow, it would be great," he added, "but it wouldn't change us. We would still do the same music."

Bass singer Richard Sterban echoed Bonsall's view. "There are only two categories in music, really," he said, "good and bad."

The Oaks' style is a mixture of their gospel roots and today's country music, however the group is finding a following on Top 40 radio.

"Call it anything you like," Sterban said, "it still comes down to good and bad."

"We are a part of what is happening in country music," he continued. "We are the now of country music."

The Oak Ridge Boys are indeed the "now" of country music. Last year, the Country Music Association named them Vocal Group of the Year and cited their band as Instrumental Group of the Year.

Since their move over to country music, "everything has gotten bigger and better for the Oak Ridge Boys," said Bonsall.

"We did gospel for many years and it's been really like five or six years we've been making expansion into country music," he added, "and we've just been successful over the last two."

"Our approach to things on stage isn't really that much different than it used to be," Sterban said. "We approach things about the same way only now we sing to a lot more people and we have different lyrics to our music."

Beyond these main differences, Bonsall revealed one more. "We make a whole lot more money now," he laughed.

While there is money to be made in live appearances, there is also big money in television, and Bonsall said they had just turned down a summer replacement series, "because it would break up the rhythm of our musical career."

"You can't go into a replacement series for four weeks with the attitude of 'boy I hope this doesn't go because if it does it'll tie us up for six months,'" Bonsall continued.

"What we enjoy most is being on the road taking our music to the people around the country," Sterban said, "and if we had to do television, it would remove us from what we like doing the most."

"Besides," Bonsall added, "doing a TV series you have to get up early in the morning."

It's often been said that the Oak Ridge Boys don't do country like other country groups. "Well, we never did gospel like other gospel groups, either," said Bonsall.

The recently released *The Oak Ridge Boys Have Arrived*, "has a little something for everyone," according to Bonsall.

"We try to make every album better than the last. Our new album is a couple of notches above *Room Service* which was a couple above the *Y'all Come Back Saloon*."

There is a possibility, he said, of two singles being released from this album at the same time, "which not too many people do these days except the Bee Gees."

Their new album contains country, a little gospel, some romance and a song that was a hit about a year ago for Graham Central Station, termed by Bonsall as "a really off the wall song." "My Radio Sure Sounds Good to Me."

"With this album," said Bonsall, "every song is worth singleing, as opposed to a couple of hits with fillers rounding out the album."

The Oak Ridge Boys have been around since the 1940s and have seen many changes in the music scene and created a few waves themselves in gospel.

A former member of the Stamps Quartet, Richard Sterban had the chance to see the Elvis Presley phenomenon first hand.

"There will never be another Elvis," he said. "Now whether or not someone else could be as big, well maybe."

The closest anyone has come to being that big in a long time, he said, is the Bee Gees, citing the fact they held seven of the top 10 positions on the singles charts last year.

"They control the charts like Elvis did," Sterban said, "but they



don't have the charisma to influence the people like Elvis did. The Bee Gees are making an impact, but not a lasting one."

But why would a man leave the Elvis Presley entourage to join a virtual unknown?

"I had the foresight to think of the future and where I would be in a few years," replied Sterban. "My aspirations were much higher than being a background singer. We were just a group behind Elvis Presley."

"Many people looked at me like I was crazy to leave Elvis' backup

group," he continued. "It could have been any group up there. Elvis sold the auditoriums, not the Stamps Quartet."

The current lineup of the Oak Ridge Boys has been intact since Bonsall and Sterban joined in 1973. The other two members are tenor Duane Allen and baritone Bill Golden, who have been part of the Oaks for 13 and 14 years respectively.

Their latest album is aptly titled. Or is it a pure and simple statement?

The Oak Ridge Boys have arrived.

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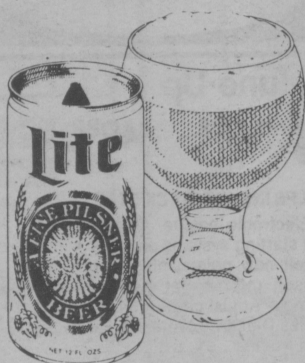
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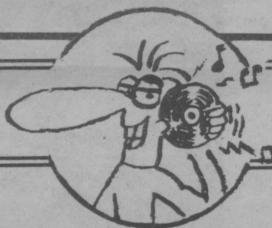
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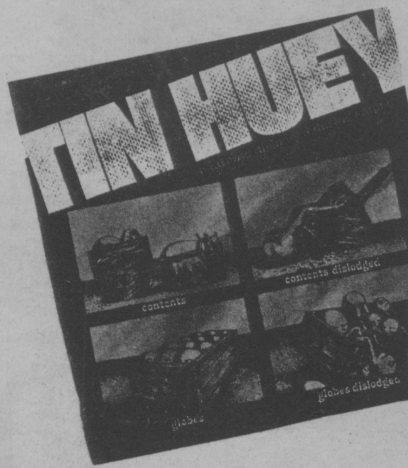
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EARS

This month's Ears belong to Tony Fitzgerald and Robert Smith.



Tin Huey "Contents Dislodged During Shipment" (Warner Bros.)- This album is (in the words of Firesign Theatre) "weird with a beard." From the bizarre cover to the Captain Beefheart-influenced sounds contained on the record, this Akron band has come up with a fairly good debut LP. Although it's not everyone's cuppa melted rubber, "Contents" contains the first heavy metal cover of the Monkees' "I'm A Believer." Brains dislodged during listening. -T.F.

The Beach Boys "L.A. (Light Album)" (Caribou)-One can only speculate on the connotations of the title. Are they trying to remind us of the Beatles white album as well as Los Angeles? However, this amounts to a fairly pleasant, interesting album.

The music is standard Beach Boys fare, soaring multi-layered harmonies, accented by the usual number of production surprises, such as the string arrangements on "Lady Lynda."

"Here Comes the Night," a 10:27 disco marathon comes off surprisingly well by avoiding that mindless sterility of most disco songs.

"Baby Blue," is a stirring, compelling, but not overbearing, tear-jerker.

The liner notes indicate an interest in Christianity, which is fine, considering the streak of positivism that runs through the record.

The closer, a wretched version of "Shortenin' Bread," kind of dampens but don't let that prevent you from enjoying more good music from the Beach Boys. -R.S.

Roxy Music "Manifesto" (Atco)- Three years of inactivity have not impaired the abilities of this band of romantic art-rockers. Brian Ferry is still cooing the night away and the band is as tight as ever with each song unveiling new surprises on repeated listenings. The favorite here is "Ain't That So", a medium paced rocker which is accentuated by a sparse saxophone and a syncopated drum.-R.S.

Stainless Steel "Can-Can" (Warner Bros) and **Can** "Can" (Harvest)- One of disco's big crazes has been copping classical melodies to be twisted into dance music, so it was inevitable that Offenbach's "Can Can", the original disco tune, would be set to the disco thump. These two releases have disco treatments of "Can Can", both were recorded last year and released almost simultaneously. "Stainless Steel" is the pseudonym for producer Pete

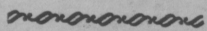
Bellotte, while Can is a German group which has been around since the late sixties. They, along with Kraftwerk, have influenced such Euro-Disco as Donna Summer and Silver Convention.

Can's version of "Can Can" clocks in at less than four minutes, and there are more surprises than in the entire 12 minute-plus Stainless Steel version which gets real dull (great to dance to; useless to listen to). The Can album also contains some other electro-disco, and is highly recommended. -T.F.

Adrian Gurvitz "Sweet Vendetta" (Jet)- This is a nice album. The music is nice. The lyrics are nice. Everything's nice. So, what's wrong? Hasn't this guy ever heard of spontaneity, creativity or excitement? In all fairness to Gurvitz, this is a very polished, professionally crafted album. He doesn't indulge in excess in either the music or the lyrics and everything about the

album seems to have been done with positive motivation. But still, I can't help but being turned off by the lack of urgency in this disc. However, it may be just a matter of taste, because it seems as if Gurvitz probably succeeded in fulfilling the intentions of this record.-R.S.

Hawklords "25 Years On" (Charisma)- Remember Hawkwind, the space rock group that played for hours, louder and spacier than Pink Floyd, to legions of British acid heads who's chromosomes more closely resembled bent bicycle spokes than DNA? Well, those days are over, and unfortunately, so is Hawkwind. This album shows the newly named Hawklords attempting to regain their past thunder, but often it just doesn't work. Forget this and buy their "Space Ritual Live" album (if you can find it).-T.F.



The Clash "Give 'Em Enough Rope" (Columbia)- Back into the fray! Whereas disco embraces the "work at a nothing job all week and party Friday and Saturday" syndrome, the Clash (and other New Wavers) rail against the middle-class existence, the working world and being sold down the river. Inspirational verse: "Better than

some factory/ What a place to waste your youth/ I worked there for a week once/ I luckily got the flu". Musically, this band is super tight and has the ability to take even a tired riff and make it resound with life. Kudos to producer Sandy Pearlman (Blue Oyster Cult, The Dictators). -T.F.



Ears pick of the month

The Police "Outlandos D'Amour" (A&M)- Open up...it's the Police. This powerful trio will go far with their spicy blend of rock and reggae. "Roxanne", an album cut which has been receiving a lot of airplay has been made into a single. The good news is that most of the cuts on this record are as good (or better) than "Roxanne" including "Can't Stand Losing You." Come out with your hands up... the Police are armed and extremely dangerous. -T.F.

'The great spectacular'...

The concert of the Living Dregs

A group that was formed for a college credit will headline the Spring Concert at Ritter Park Friday, April 27.

Dixie Dregs is the featured band at this year's Student Government sponsored event. Also on the bill are Heartsfield, a country-rock combo, and Joi, the popular Charleston progressive jazzers.

With two albums under their belts, and a third LP about to be released, the Dregs have an unusual origin: the group was formed at the University of Miami (Fla.) for a college music credit. In order to receive their credit, the group recorded a privately released LP called "The Great Spectacular".

With their new album "Night of the Living Dregs" on deck, the band is currently on tour. The new album is half live (recorded at the prestigious Montreux Jazz Festival) and half studio cuts.

The all-instrumental group embraces many different styles, including jazz, rock, country, and classical.

"We rarely think of labels," says guitarist Morse, "but if we did, it would be something like 'electric chamber music'".

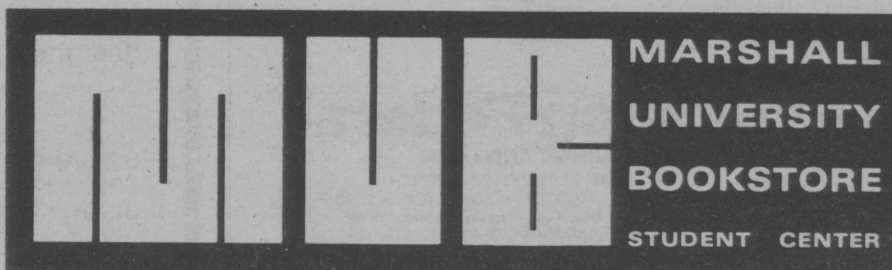
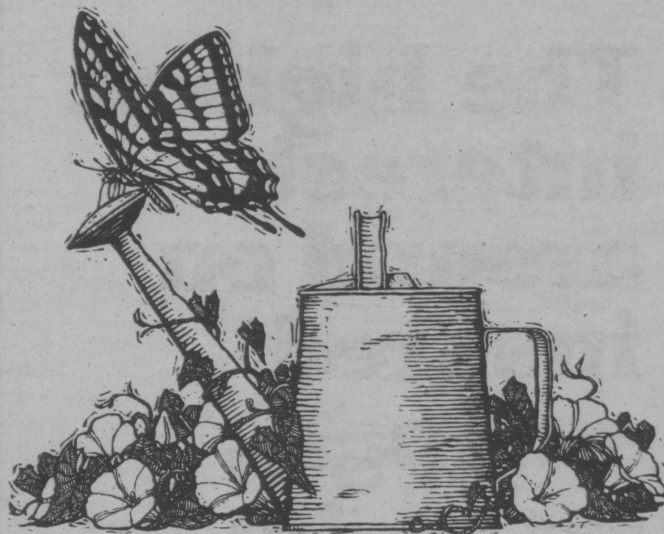


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The horrible effects of war's senselessness

Struggling to survive

With five Oscars under its belt, **The Deer Hunter** is gaining stature day-by-day as one of the most impressive movies of our time.

The film, directed by Oscar winner Michael Cimino and starring Robert DeNiro and supporting actor winner Christopher Walken, concerns the effects the Viet Nam war had on three buddies from a steel mill town in Pennsylvania.

Some reviewers have noted that the film is patriotic, that it shows the "American will to survive".

This is true. The survival bit is especially so, because in the course of watching this long (three hour) movie, one is exposed to the different personalities of the main characters and one can clearly see the aspects of the personalities that

determine how the men are going to survive the war.

One of the film's best points is the dual vision which the passage of the last ten to fifteen years has given the viewer. It is a film which could not have been made 10 years ago when the war was flaring. It could not have been made 5 years ago when the wounds of Viet Nam were still wet, but healing. **The Deer Hunter**, along with **Coming Home**, are 1979 movies because time has allowed the lessons of Viet Nam to sink in, and deeply.

This premise can be most justified in the scenes where the men are preparing to go off to war. One of the men is getting married and it doesn't seem to occur to him that the war is more than just a

John Savage in **The Deer Hunter**.

momentary service to his country that he's going to take care of and then come back to his wife, safe and sound. The audience, knowing all too well, with bitter hindsight, the horror that awaits this newlywed, can only sigh with despair as the man goes to war and returns, minus his legs.

Finally, the movie is about friendship and the effect of small, closed societies on friendship. These men live in this town and are of the town, and when DeNiro, who turns out to be sort of a hero, comes back relatively unscathed only to find his two buddies



missing, he feels an obligation to both his friends and to the townspeople, to whom he is the only link to Viet Nam, to search them out. One he finds crippled in a nearby hospital, and the other he finds in a demented ritual of what is another closed society; the back room, high stakes and Russian Roulette culture of Viet Nam. —R.S. and T.F.

Painfully remembering 'Nam' in prime time

Years after the end of the Vietnam war, Hollywood courageously attempted, and with success, to deal with the trauma of a war which morally battered at least one entire nation. "The Deer Hunter" and "Coming Home," both dealing with the after-effects of Vietnam, scored rave reviews and cleaned-up well at this year's Oscars. In the wake of this successful treatment of the war in retrospect, ABC will take a bold step on April 22, when it airs "Friendly Fire," a made-for-TV movie presenting some unpleasant postwar thoughts.

Adapted from a nonfiction book by C.D.B. Bryan, the three-hour drama centers around an Iowa farm couple who became radical after the death of their 25 year-old son, killed by artillery fire in Vietnam. As Peg and Gene Mullen try to find out the truth about the circumstances surrounding the death of their son Michael, they are frustrated by false leads and veterans who refuse to report the details. Frustration turns to outrage for the Mullens, particularly Peg, portrayed in the movie by Carol Burnett. Peg writes hundreds of indignant letters about the war to congressmen and officials, and eventually finds her way to Washington for a protest march. Her anger rises further when she views the corpse of her son, which has only a small wound. Unable to accept that Michael's death was a freak accident unrelated, in a sense,

to combat, Peg cannot face the senselessness of what happened.

The pain of Gene Mullen, portrayed by Ned Beatty, is more obvious than his wife's. It rears its sad head in the movements and expressions of the deeply crusher.

Author Bryan met the Mullens one year after the death of their son. Resolving to uncover the truth about Michael's death, Bryan discovers that the Mullen's son was killed as one of the Army's platoons misfired its artillery, causing a small wound through the heart. But the Mullens would not believe the truth, and Bryan ended his book about the whole affair with their differences unresolved.

But in the television version, as seasoned viewers might expect, the end is neatly capped off by a reconciliation between the Mullens and Bryan, who is very favorably portrayed by Sam Waterston. The slight sugar-coating of the story's close and a few unfortunate lapses of "overkill" do not hide the incredible human pain which is the essence of this story, which has only victims. —C.H.



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