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Monday

Marshall University

Sept. 24, 1979

Huntington, W.Va. 25701

Vol. 80 No. 20

Entertainment



**KISS Plays Up Image of Hysteria
Collection of Art Lent By Smithsonian
Humanist Gregory To Repeat MU Visit
Two Karate Clubs Kick High On Campus
Loco-Motion in Motion In Free Performance**

Dancer Godunov Joins Russian Exodus

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on the cover...

Godunov Joins 'The Great Exodus'

By BEVERLY CHILDERS

If all the world's a stage, then the most fascinating drama is the continuing exodus of some of Russia's most renowned dancers, musicians, writers and scholars from communistic restrictions on artistic freedom.

The most recent act in the unfolding drama was the "defection" of Aleksandr Godunov, because of his "disaffection" with the restriction of the Bolshoi Ballet, which was recently on tour in the U.S. Godunov pirouetted out of a New York hotel late one August evening, and shortly thereafter asked for asylum in this country.

Godunov is the first Soviet ballet artist ever to ask for asylum in the U.S. and is the first principal dancer Moscow's legendary Bolshoi company has ever lost. The other prominent Soviet dancers in exile are from Leningrad's Kirov Ballet: Rudolf Nureyev, Mikhail Baryshnikov, Natalia Makarova, and Valery and Galina Panov.

Godunov, at a New York press conference, said he had defected "solely for artistic" reasons. For him, dancing is a matter of art, not politics. Meanwhile, his wife of eight years, Ludmila Vlasova, was very much the center of political bargaining.

After a 72-hour standoff at Kennedy Airport, where she was detained until U.S. officials were assured of her desire to leave, the dancer was whisked off to Moscow. Arriving home, she received a heroine's welcome which Soviet officials played up for all its political connotations.

Although ballet dancers lead relatively privileged lives in Moscow and Leningrad, Godunov reportedly spoke of defecting during his first U.S. tour in 1974. After that, Soviet officials clamped down, sending him to the provinces for two years, scratching him from Bolshoi tours and limiting him to one performance a month.

One of Many

Godunov joined a growing list of renowned Russian defectors and dissidents who have already made a substantial contribution to America's cultural enrichment. Some of these artists were banished after speaking up for the freedom of expression of other dissidents, while others came of their own choosing, many citing ethnic restrictions as the reason.

BULLETIN

Two more dancers left out of the Bolshoi Ballet tour. The Soviet news remained silent over Leonid and Valentina Kozlov, who defected in Los Angeles last week. The Koslovs slipped away from the troupe and Soviet security agents after their last curtain call. They are now in the custody of federal agents. That brings the number to three defections from the Bolshoi Ballet within a month.

The Great Exodus

Since WWII, more than 135,000 Russians have emigrated to the U.S., despite extraordinary barriers against leaving. One of the most famous to leave was Stalin's daughter, Svetlana Alliluyeva Peters.

During the same time period, fewer than 50 Americans, for whom there are no legal obstacles against emigration, are known to have moved to Russia, according to a May 1978 report of U.S. News and World Report.

There are no statistics available on the obscure and often heroic dissidents who have disappeared with finality into what George Orwell called "the memory hole." The non-conformists were sentenced to camps or committed to prison lunatic asylums, many dying while imprisoned.

None have suffered so much as the founder of a Soviet organization set up to monitor the Helsinki accords. Joining the ranks of dissidents and the persecuted was physicist Yuri Orlov. Others labelled as outcasts were writer Aleksandr Ginsburg and artist Oscar Rabin.

All Kinds of Defectors

Pyotr Grigorenko, a former major general and Russian war hero, was granted asylum in the U.S. in 1978. He had spent six years in Russian prisons and psychiatric wards after publicly demanding that the authorities rigorously observe the Russian constitution.

In that same year, Arkady Shevchenko, a United Nations official in New York, refused to return to his homeland. Soviets charged, as they later did with Godunov's wife, that Shevchenko was being held under duress. This is an excuse the Soviet press uses often to explain defection and dissent.

A Soviet explanation of the defection of Sergei Nemtsanov, 17-year-old diver at the Montreal Olympics in 1976, is that the youth, who asked for asylum, had been brainwashed by highly trained specialists. Later, they were to say that the diver was just a school boy and could not be held accountable. Four others defected from the Montreal Olympics: athletes from Rumania.

Probably the most daring escape from Russia was that of MIG pilot, Lieut. Viktor Ivanovich Belenko. In September 1976 Belenko outran other Russian MIGs and then dodged Japanese airforce fighters to land at a civilian airport in northern Japan. He had been planning his defection for two years and brought with him a MIG-25, the most advanced of Soviet fighters.

Belenko said, according to Time magazine (Sept. 20, 1976): "There is no freedom in the Soviet Union. Nothing has changed since the time of the czars."

Soviet officials in Tokyo immediately demanded to have an interview with Belenko, as they recently did with Godunov's wife. The Soviets insisted that Belenko had made an emergency landing in Japan and now was being kept against his will. Later, when Belenko flew to the

U.S., the Soviets charged that Japan had held him at the instigation of a third country.

However, the only crime of the Anatoly Shcharansky was that he applied for permission to emigrate to Israel.

Artists and Politics

The Soviet Union's inflexibility toward artistic creativity was described by artist James Wyeth in a 1976 interview with U.S. News and World Reports. Wyeth had just returned from a Russian artists' tour. He said that the official printing in the U.S.S.R. is social realism, such as women carrying banners and so forth. They will not allow creativity in art, he said.

For example, Russian officials took bulldozers to an exhibition in Moscow in 1974 and destroyed a show of abstract paintings. Said Wyeth, "There was such a public outcry that officials then allowed the dissidents to have another exhibition." But, even then the officials marched in after the show and removed 41 of the paintings, he said.

Soviet officials manipulate artists creativity for propaganda, taking art seriously. However, in the U.S., the arts are viewed as a recreation, Wyeth surmised. Those Russians in power in the ideological struggle control the artists by not allowing them to travel, sometimes taking away their jobs, and not allowing them to buy paint. They are constantly watched and checked, said the artist. They are not issued a VISA if they want to emigrate.

Only one outcome of the drama is certain in the continuing exodus of talent from Russia. The curtain will not come down before many more who dearly love their Russian homeland will be forced to find opportunity elsewhere.

FOR THE CONSUMER: FINE CONTEMPORARY DESIGN

Birke Art Galleries
Smith Hall

To October 11, 1979

Bang and Omsen; Conair;
Diskwasher; Creative Playthings;
Heller; IBM; Northface; Gralab;
SCM; Sony; Pilgrim Glass; Copco

At Keith-Albee

'La Traviata'

By MARCIE BUTLER

The Marshall Artists Series program for this fall offers entertaining, as well as cultural, presentations for all Marshall students. Beginning Sept. 18 and running through Dec. 4, the fall series includes ballet, mime, one-man shows and opera.

The next presentation offered by the Marshall Artist Series is "La Traviata," a light romantic opera performed by the Eastern Opera Company of New York. The opera will be shown at 8 p.m. on Tuesday, Oct. 2, at the Keith-Albee Theater.

The music of "La Traviata" will be provided by the Lexington, Ky., Philharmonic under the direction of Dr. George Zack. All songs will be sung in English. Written by the Italian composer

Giuseppe Verdi, the opera was adapted from Dumas' "Dame Aux Camelias" and was first produced in Venice in 1853.

The opera has three main characters: Violetta, played by Mary Elizabeth Poore; Alfredo, played by Douglas Dunnell; and Germont, portrayed by Bruce Fifer.

The story is about Violetta, a prostitute, who falls in love with Alfredo, then renounces her life for the man she loves.

Germont, Alfredo's father, persuades Violetta to give him up to avoid a scandal. She leaves Alfredo. It is not until the end that Alfredo realizes that Violetta still loves him and he seeks her out.

Because the three actors in the opera come from different backgrounds, they add a uniqueness to the performance.



Patricia Green

James Taggart

James McWhorter

Photo by DAVID LUSTY

The Marshall Trio

The debut concert of The Marshall Trio will be Sunday, Nov. 13, at 3 p.m. in the Smith Recital Hall. The members of the ensemble are Patricia Green on violin, James McWhorter on cello and James Taggart on piano.

The ensemble will be appearing both on and off campus on a regular basis, future dates to be announced. They will perform the string and piano music of the past three centuries. Occasionally, guest musicians will expand their ensemble to a quartet or quintet.

Taggart said The Marshall Trio will also perform for institutions, communities and civic groups. The trio is receiving requests to perform through Taggart, Department of Music, Smith Hall, Marshall University.

Patricia Green, associate professor of violin and music education, is concertmistress of both the

Huntington Chamber Orchestra and the Marshall Community Orchestra. She studied with Raymond Schowew and Alfred Laneggar.

James McWhorter studied cello with Gordon Epperson at the University of Arizona. He has been a member of the Tuscon Symphony, the United States Marine Band's "White House Orchestra," and the D'Amore String Quartet in Washington, D.C. He founded and conducted the Tuscon Civic Ballet Orchestra and is presently low string specialist and orchestra conductor at MU.

James Taggart, professor of music, studied piano under John Simms at the University of Iowa and in England with John Hunt, Fellow of the Royal Academy of Music. Taggart is a sponsored artist of the West Virginia Arts and humanities Council and has produced two series of lecture-recitals over WMUL-TV on the sonatas of Haydn and Mozart.

MU Theatre To Perform 'The Night of the Iguana'

By DAVID LUSTY

The curtain's up on the 54th season of the Marshall University Theatre.

The season opens with "The Night of the Iguana" by Tennessee Williams, with performances on Oct. 10-13 and directed by Dr. W.G. Kearns, associate professor of speech.

The play takes place in a run-down Mexican resort hotel of about 1940 vintage.

One character is "the Reverend T. Lawrence Shannon," a defrocked minister who has a past record of occasional mental breakdowns. "Shannon" is played by Donald Weed, a special student from New York. Another character is "Hannah Jelks," a middle aged woman who travels the world with her Grandfather, 'the oldest practi-

ing poet in the world'. She does sketches and he recites poetry for a small fee. "Hannah" is played by Nancy Smith, a California senior, and "Nonno," her grandfather, is played by Mark Chapman, a junior.

The rest of the cast who have roles of varying sizes are Jesse Johnson, Patricia Thorton, Ed Haeberlin, Becky Shea, Mark Swann, Celia Kitchen, Jim Napier, Nancy Jo Corbin, Randal Clatwrothy and Melissa Simmons.

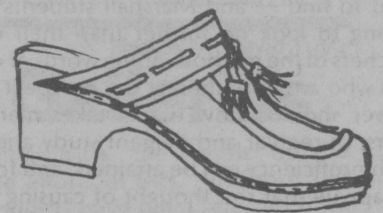
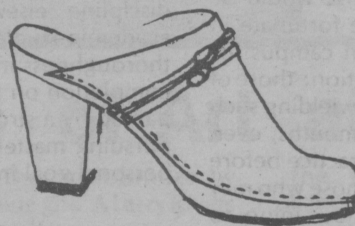
The play has a lot to say about many issues that are still questions in society today. For example it illustrates man's doubt in God and in himself.

M.U. students with activity cards are admitted free. Tickets are on sale nine days prior to opening night in Old Main Room 107 from 1 to 4 p.m.

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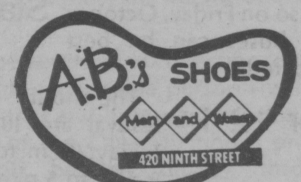
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Selection of Either

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The Man



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ON THE PLAZA

Martial Arts

By Thomas P. Hughes



Two from the MU Tae Kwon Do Karate Club practice the martial arts Shannon Thompson, Huntington junior, (left) has earned a 'blue belt.' His opponent is Art Klinpratoom, Thailand graduate student with a second degree 'black belt.'



Robert Martin faces Rex Powers. Both are Huntington juniors of the Marshall Shotokan Club and have earned 'green belts.'

AVID LUSTY

You've probably seen photos like these before. Perhaps you've watched television's Kung Fu show, observing the main character triumph over knives and guns using only his bare hands and feet. If so, you're likely to have concluded that the dazzling display of speed and apparent invulnerability is an exaggeration—and indeed it is. But it is less of an exaggeration than you might think.

Consider: A team of three physicists interested in the martial arts conducted experiments, the results of which were published in the April '79 issue of *Scientific American*. The scientists determined that a trained martial artist can deliver a bare-hand punch equal to 675 lbs., at a speed of 14 meters per second. To get a better idea of such a blow, imagine that three members of football's Thundering Herd were picked up, rolled together in one solid mass with a fist projecting, then hurled into a small portion of your anatomy within one twenty-third of a second. The effect might fairly be described as devastating.

Obviously, a better system of self-defense would be hard to find — and Marshall students are fortunate in having to look no further than their own campus for teachers of the method. Some words of caution: those of you who are turned on at the prospect of wielding such power should know that it takes many months, even years, of regular and diligent study and practice before such proficiency can be attained; and for those who may be appalled at the thought of causing serious injury to another person, remember — chances are good that you'll never be in a situation calling for such drastic action (though if ever you are, such ability could be lifesaving). Why then study martial arts? Because there's a lot more to them than self-defense.

The ability to strike such powerful blows stems from a precise coordination of mental and physical faculties, and presupposes that these faculties have been developed to their utmost. For the blow to have the desired effect, it must be delivered to an exact target area at an exact moment, which calls for a keen judgement. Such judgement, in turn, requires a calm and attentive mind, regardless of circumstances. It is the necessary business of martial arts classes to foster and develop such qualities in their students, and therein lies the value of the studies beyond that of self-defense.

In these classes you will learn to focus your entire attention on the problem at hand; your teacher will require it. Common sense will keep you observant of a sparring-partner, and the difficulty in mastering new physical techniques will naturally engross you. Eventually, a new habit is born — that of a healthy self-discipline.

The advantages of applying this newly acquired discipline elsewhere — say, for instance, to academic studies — should be obvious. A new thoroughness in doing research papers, and their completion on time, might be one result, accompanied by a strong perseverance of great value in pursuing master's or doctorate degrees — or any personal goal in any field.

Another benefit to be derived from regular practice of these arts is the heightened ability to detect a false or discordant note in dealings with others. An explanation for such may be found in the following: The state of mind of a martial arts practitioner when facing an opponent has been likened to a still body of water — calm and unruffled in the face of an attack, in which the slightest movement or even intention on the part of the opponent is reflected, sending forth ripples of early warning and facilitating a timely and appropriate response. Perhaps what's involved in the above is a partially subconscious habit of noticing the subtlest facial or body movements. If martial arts training can provide this ability to "read" a person, pick up on his "vibes", so to speak — then such training could prove to be of enormous worth to anyone involved in the business world, medicine, law, politics, social sciences — whatever. Then, too, there is the benefit of the exercise, of having one's body in superb physical shape, with the attendant better health and positive self image. All this together gives rise to a deep seated self confidence which can't help but enhance the joy, achievement and fulfillment of anyone's life. And because the study of martial arts involves interaction with others interested in the same goals, there is an immediate social reward. It's recreation in the fullest sense of the word. **Monday magazine** visited the two martial arts clubs.

Both extend a warm welcome to new students, and if you are interested in beginning study at this time, you'll have lots of company. There are presently a number of beginners, of both sexes and various ages. Each of the clubs studies its own particular form of martial arts, and in somewhat differing atmospheres. Visitors are welcome at any session, and it might be helpful for an aspiring student to visit both clubs and decide which seems most suited to his or her personal needs and tastes.

The Tae Kwon Do club meets Tuesdays and Thursdays at 4 p.m., upstairs in the women's gym. The person to speak to is Dr. Chong W. Kim, class teacher and a 6th degree black belt holder who is a native of Korea, the country where this form originated. An assistant professor of management at Marshall, he can be reached at his office in Prichard Hall room 409.

Shotokan Karate, a martial art form with its roots in Japan, is taught and practiced at the other campus club. They also meet Tuesdays and Thursdays, but at 6 p.m. in Gullickson Hall room 206. The person to speak to is Rex Powers, club president and interim teacher.

*****Joe Farruggia's*****

MOVIES MOVIES MOVIES

A tribute to Alfred Hitchcock, a program emphasizing politics and power and "Six Films by Six Great Directors," are part of the special film programs to choose from this fall.

The Marshall Cinema Arts Society is sponsoring several special programs this fall, including a tribute to the Master of Suspense, Alfred Hitchcock. The "Six by Six" series, featuring milestones of the cinema by six of the foremost directors in the world, is being presented by the

Huntington Galleries. The tribute to Alfred Hitchcock will begin Friday, Sept. 28, with Mel Brooks' comedy takeoff, *High Anxiety*. The 1977 film stars Brooks as a psychiatrist taking over a mental institution following the mysterious death of the former "head shrink." Every line of dialogue, every scene and every character is a parody of some renowned scene from Hitchcock's films. Some of the more notable parodies are of the airport scene from *North By Northwest*, the tower scene from *Vertigo*, the shower scene from *Psycho* and an obvious reference to *The Birds*.

On Sunday, Sept. 30, two classics from the work of Hitchcock will be presented: *The 39 Steps*, a 1936 British

Thriller, and *Strangers on a Train*, a somewhat unusual, offbeat 1951 American film.

It was with the *39 Steps* that Hitchcock began the standard formula seen in many of his later films of the innocent man caught up in a web of murder and intrigue. Peter Donat stars as a man wrongfully accused of murder, hoping to clear his name by solving the mystery of a phrase spoken by a dying woman: "the 39 steps."

Strangers on a train, along with the rarely seen *Rope*, is probably one of the more offbeat Hitchcock films: two strangers meet on a train and become involved in a mutual murder pact which reaches a chilling climax aboard an uncontrollable merry-go-round crowded with children.

Bob Evans Festival

Admission per car is \$1. Camping is permitted on the grounds for a \$5 service charge. Groups planning to attend should do so on Friday, October 12, when buses can be best accommodated.

Rio Grande Ohio State Route 35

The hours of the October festival are 10 a.m. to 6 p.m., Friday; 9 a.m. to 6 p.m., Saturday; 9 a.m. to 5 p.m., Sunday.

HERITAGE VILLAGE A Walk into Yesteryear

By FORD PRICE

Imagine what it would be like to go back in time, say to the late 19th century. Outlaws were roaming the land. Imagine standing in a bank that Jesse James allegedly robbed.

You may satisfy these hankering for the past by paying a visit to Heritage Village in downtown Huntington. With its specialty shops, Heritage Village brings the combination of folklore, history and individual heritage into a current experience.

The village, resting between Veteran Boulevard and Third Avenue on Eleventh Street, is the result of a dream of a few Huntingtonians. They were determined to preserve some of their familiar, tangible heritage in the wake of the demolition phase of Urban Renewal which marched through downtown Huntington during the mid-1960's.

James St. Clair, a local attorney and park board commissioner, was one of the major innovators of the village. St. Clair and other preservationists formed the Cabell-Wayne Historical Society.

The establishment of Heritage Village was not without many difficult struggles, compromises, and proposals to obtain support, he said. Other problems emerg-

ed such as, finding a location site, renovating the select buildings, and more importantly, securing funds from both private and public resources. The total price tag of the village was to be a seemingly unreachable \$800,000.

But St. Clair said that an unprecedented cooperation developed between both public and private factors in the attainment of the necessary funds. Since the village project was accepted by the Huntington Park Board, it was eligible for federal funds, receiving \$500,000.

Public contributors included the Appalachian Regional Commission, the Bicentennial Commission, the Cabell County Court and the City of Huntington, as well as various private donations.

At the same time, the founders realized that the village would have to be a self-supporting entity. Funds simply were not available to maintain the village strictly as a museum. Therefore, the idea of renting spaces to private merchants was born.

The village has thirteen novelty shops with items often found only in larger cities. Heritage Station, the most popular site, is an excellent spot for sandwiches and drinks. The atmosphere is conducive to good conversation and relaxation. The

restaurant is on the site of the original B&O passenger station and is in late 19th century decor.

The Ice Cream Bank is unique because of its folklore. Originally the Huntington Bank, it was supposedly the target of that outlandish outlaw, the notorious

Jesse James. The story goes that James and his gang robbed the bank during its open hours despite the 'burglarproof' alarm system—the guard with his shotgun was out to lunch.

The robbers hightailed it to Wayne County with a posse hot

on their trail. They escaped into Kentucky with \$10,000. One man was captured.

St. Clair surmised that the robber was most likely not Jesse James and his gang. The true culprit was probably Frank Cole Younger and his brother.

The Book & the Movie

AMITYVILLE: 28 Days of Terror

By BETTY RICKMAN

The *Amityville Horror* is the shocking and fascinating story of a beleaguered family terrorized by psychic phenomena and demonic spirits. This blockbuster best-seller written by Jay Anson is second to none in the suspense department.

It has all the ingredients of a Hitchcock thriller with one exception — Hitchcock's spine-tingling stories are fiction and Jay Anson's story of the George Lutz family's terrifying 28-day ordeal is frighteningly true.

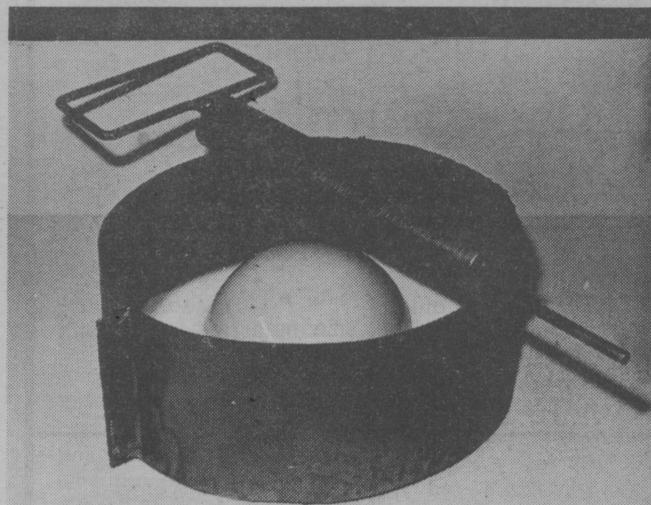
This compelling book of true horror was made into a film by Samuel Z. Arkoff and Professional Films, Inc., and released by American International. James Brolin and Margot Kidder gave memorable performances as George and Kathleen Lutz, the young couple who, with their daughter Melissa, 5, and sons Daniel, 9, and Christopher, 7, bought and moved into the ill-fated DeFeo house.

The house's infamous history began when 23-year-old Ronald DeFeo murdered his father, mother, two sisters and two brothers with a shotgun on the night of November 13, 1974. Ronald DeFeo told police that he kept hearing voices telling him to kill his family.

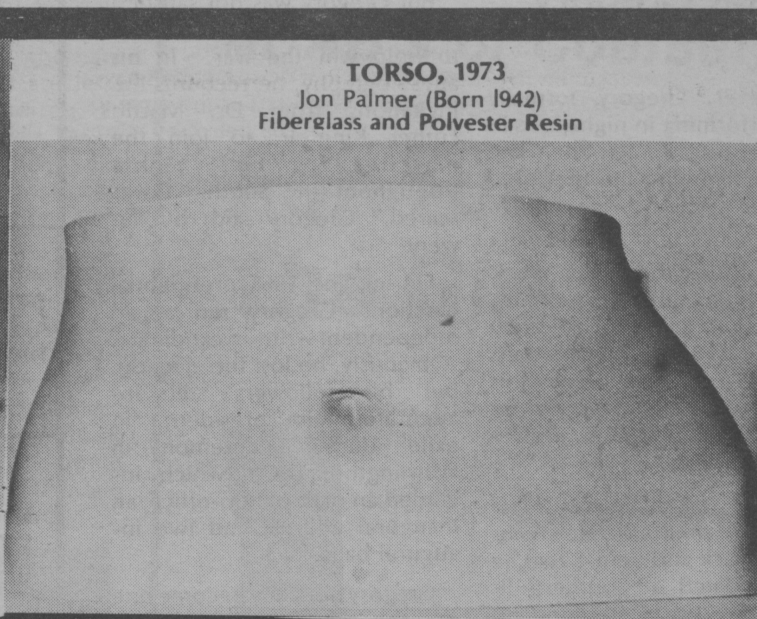
Rod Steiger plays the part of Father Frank Mancuso, the priest who suffered horribly, both mentally and physically, when he tried to help the Lutz family in their adversity.

While the movie is good entertainment, it falls short of its potential. If the producers of the movie had followed the suspense line of the book, building tension to the 'nth' degree, it would have been in the same league as *The Exorcist*. But producers Roland Saland and Elliot Geisinger, working under executive producer Samuel Z. Arkoff, sacrificed the impact of the book to make a movie that is interspersed with shock effect scenes instead of the finely honed tension and suspense build-up in Anson's book. The potential of the book *Amityville Horror* was sold short in the movie on the real suspense of its realities.

Even if you have seen the movie, do not fail to read the book. The movie omitted many of the soul-chilling events that occurred in the house at 112 Ocean Avenue. Once you start to read *Amityville Horror* you won't want to lay it down until you have read the very last word of it, and remember — it is true.



SCHMUTZ HART
Untitled, 1978
Steel and Vacuum-formed Plastic



TORSO, 1973
Jon Palmer (Born 1942)
Fiberglass and Polyester Resin



HAND, (left) Auguste Rodin
1840-1917
HAND CHAIR Pedro Friedburg
Wood and Paint



HORSE
Bronze
Antoine-Louis Barye
1776-1875

Hirshhorn Collection of Art at Galleries

By LENORE SAVAGE

"A thing of beauty is a joy forever. Its loveliness increases; it will never Pass into nothingness..." — John Keats
And so it is with the Olga Hirshhorn Collection, things of beauty — tiny things of beauty, in fact.

Beginning Sept. 30, the Huntington Galleries will be exhibiting these minute "Selections From The Olga Hirshhorn Collection."

Only 172 of the original 2,000 pieces were chosen for the exhibit, according to G. Eison Eige, curator of the Galleries.

"It will be a different kind of viewing experience," says Eige. "The viewers will literally have to get close and confront each piece one at a time."

The small scale of the objects, the visual delight provided by the works, the palpable presence of the collector, and the extensive introduction to modern art for many who have yet to make its acquaintanceship.

The essence of the Olga Hirshhorn Collection is its intimacy. The brush and ink drawing by Willem de Kooning is inscribed

"To Darling Olga." The small bronze by Giacometti was a wedding gift. A Larry Rivers drawing is of Olga herself.

The element of intimacy exists also because of scale. The drawings, paintings and sculptures are small in size. A Bolotowsky oil on marbel is only six by four inches. The question of scale is an intriguing consideration when confronted by a di Suvro maquette which is 13 inches by 15 and one half inches by 13 and one half inches. Imagine the awe of seeing a George Ricky silver and stainless steel work which measures nine and one half inches by 18 inches by three inches in comparison with his 20-foot "Four Lines Oblique Gyrotory Square I" outside the museum entrance.

The Hirshhorn Collection is confined to the work of artists whose names are on the approved list for exhibitors and collectors. The found object, the anonymous carving, the nineteenth century toy are small, intimate objects whose delight lies in the eye of the collector; a delight which Hirshhorn is characteristically and enthusiastically seeking to share with others.

The exhibition is the result of the collaborative efforts of Mrs. Hirshhorn and Eige. The objects have been selected from various Hirshhorn homes and from storage vaults in Greenwich, Conn.

The only other exhibit of the collection was at the Katohna Gallery in New York. None of the 120 pieces that were shown in New York will be displayed here.

Eige says the art will be evenly divided between three-dimensional and two-dimensional pieces.

Mrs. Hirshhorn was at one time primarily a collector of Victorian art. With her marriage to Joseph Hirshhorn of the Joseph H. Hirshhorn Museum and Sculpture Garden on the Mall in Washington, D.C. (a national treasure of modern art and part of the Smithsonian complex) she was introduced to modern art.

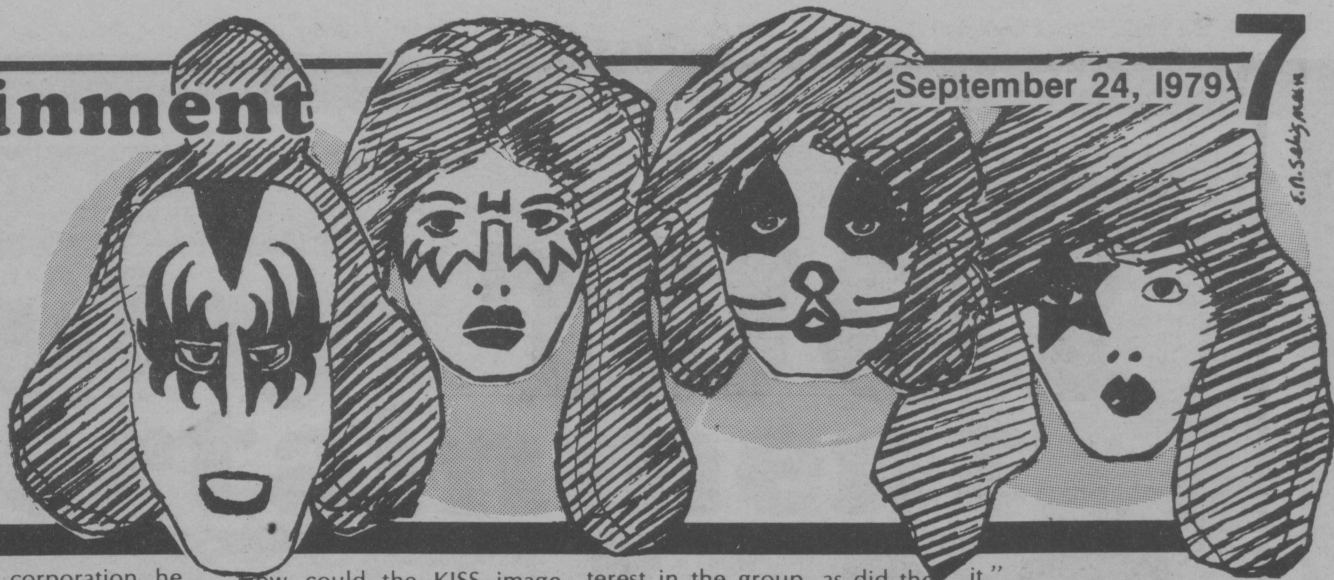
"It is the perfect kind of collection for her. She is a warm, personable person and finds her art personal and intimate," says Eige.

This part of the Olga Hirshhorn private treasury will be on display through November 25.

Photos by David Lusty

By JEFF GAINER

Wild Horses



Bob Greene knows what rock 'n' roll is. He found out in 1973 when he accompanied the Alice Cooper group on their "Billion Dollar Babies" tour.

Greene is a young, semi-conservative newspaper columnist for the Chicago Tribune. He's also a fan. "I was not a 'rock writer,'" he says, though he does imply pretty strongly that being dressed as Santa Claus while Alice and friends pretended to beat him to death was one of his finest memories.

Critics of greater stature than myself (if there are any) called "Billion Dollar Baby" "possibly the best tour book ever written." Although I agree, Greene failed in one major respect: he never defined rock 'n' roll. I do not pretend to have the definition "per se", yet I can identify it. Perhaps it has something to do with youth — but then, Mick Jagger is almost thirty-five...

In the early seventies, Alice Cooper was the personification of rock, as the Rolling Stones had been earlier. Money, drugs, loud music, wrecking hotels, etc.

These are no more a clear definition of rock than guns and hand grenades are of war. Both are intangible. Yet the visible articles of each are sufficient for the kids to identify it as such. Bill Aucion discovered the secret, too.

Bill Aucion looks, for all the world, like a public relations representative for a large, successful corporation. He is just

that, but the corporation he represents is the agent of the rock group of "pagan beauties" known as KISS. After almost six years, it is merely trite to say that KISS is musically mediocre, or worse. Their success is not necessarily even related to their lyrics, their volume, or their theatrics, although the latter helps considerably. KISS is able to create and maintain hysteria among their fans by creating that hysteria among the press.

Jerry Bruno's "The Advance Man" explains how John F. Kennedy was built up in image by his reps "telling" everyone how important he was, and illustrating it to absurd proportions. Alice Cooper's manager, Shep Gordon, read the book several times and used its contents. It's my belief that Bill Aucion has done the same thing.

By carefully hiding the star away, limiting interviews and public appearances to media extravaganzas, the media began to value this contact so much that their excitement was diffused to the public. Have you ever read "The Selling of the President?" Now the title could be easily modified to "The Selling of Rock."

The theory of rock promotion is simple. Tell the artists they are stars. Tell their audiences the same. Never come on stage at the announced time, or even an hour later. Make them wait. By that time, they'll swear it's the best show they have ever seen.

How could the KISS image possibly be hurt by audiologist Chuck Woodford distributing thousands of hearing protection devices at their concert? Though nothing of the sort seemed to be Dr. Woodford's intention, the news copy only increased in-

terest in the group, as did the stories about Alice Cooper killing chickens (more about that in a future issue). The fire breathing bass player, Gene Simmons once said, "I don't care what the critics say about KISS... just as long as they keep saying

it." What a way to make a living.

UPCOMING

The Doobie Brothers might have played the Tri-State out, but we'll see on Sept. 24, when they'll be at the Huntington Civic Center.

Spin Off

By BOB SMITH

In an epic struggle comparable only to that faced by Charlie the Tuna when he confronted the dilemma of "good tuna or good taste," fans of contemporary popular music now enjoy a greater variety of music to choose from than ever before.

Albums released in the last few months back up this statement. One album that has captured the imaginations of many is the Cars' *Candy-O*, a warm, comfortable collection of listenable tunes that, although similar sounding, have a distinctive enough sound to warrant admiration. The best song, "Let's Go," takes the "young and cruisin'" ideal of Beach Boys-Chuck Berry-derived rock 'n' roll and backs it up with a warm, solid rhythm with progression that gives a sense of forward mobility.

After almost three years of silence, Led Zeppelin has come roaring back **In Through The Out Door**. What is really surprising about this album is the relatively small role Jimmy Page plays as a guitarist.

What is not so surprising is the typically rock-solid production that fills this album. Robert Plant has never sounded better, his voice rougher, more ragged and filled with the kind of desperation that can tear the soul to pieces. It shows a lot of new experimentation with musical styles as well, with songs based on reggae and rockabilly rhythms.

But what may be the finest album any of us have heard in a long time is Bob Dylan's **Slow Train Coming**. His first album since converting to Christianity, Dylan uses his new found faith as a basis for the themes he's been exploring for years — themes such as loss, guilt, and most important of all, love.



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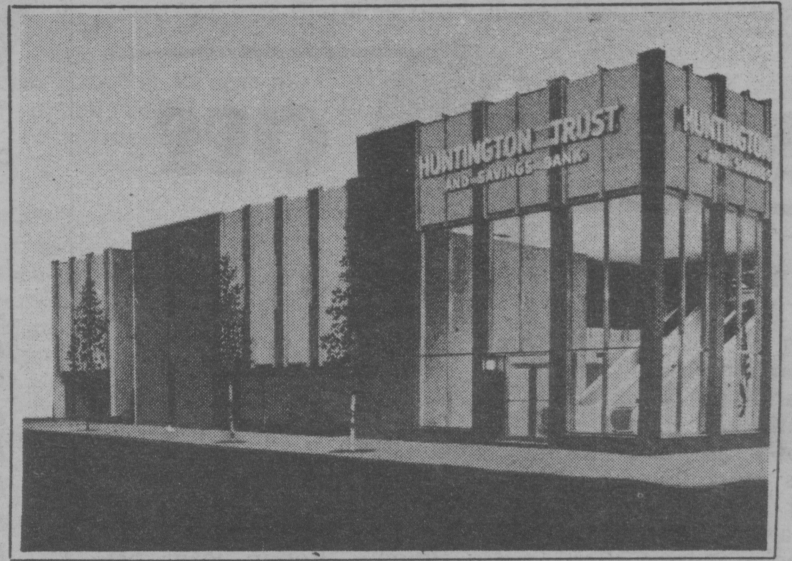
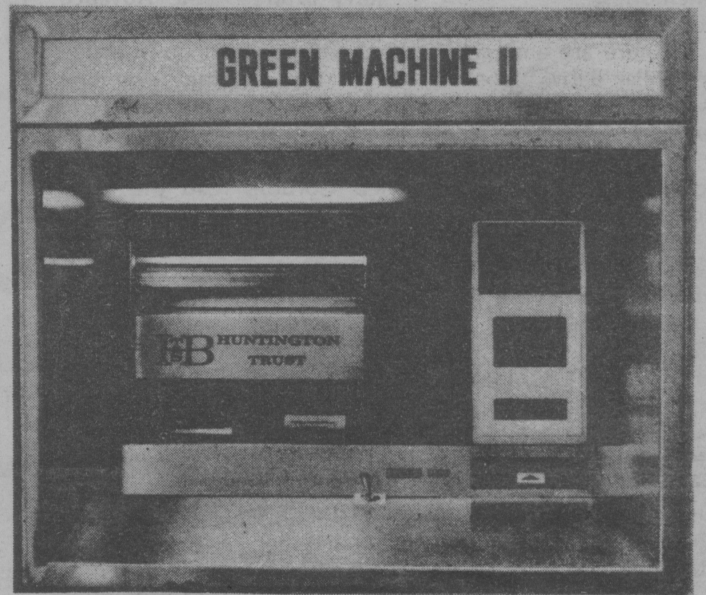
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