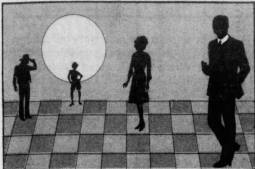


Style

E



Television

RON WOLF

FCC loosens rules about call letters

Radio and television stations have been playing name games for years. Their call letters give listeners clues to the stations' geographical locations and marketing concepts, to owners' vanities or to nothing at all.

Some are easy to decipher: KSUN in Phoenix, Ariz.; WNSO in Barre, Vt.; WIND in Chicago; KFOG in San Francisco and KCLD in St. Cloud, Minn. There's WTAN in Clearwater, Fla.; KSRF in Santa Monica, Calif.; WSKI in Montpelier, Vt.; WFUN in Miami; KBET in Reno, Nev.; and WIN in Atlantic City, N.J.

There is KORN in South Dakota, KCOO in Nebraska, WCAR in Michigan and KOLA in California.

Another group of stations seems to be dispensing warm feelings: WLOW, WHUG, KRIS, WJOY, KIND and WINK.

Until recently, the process of selecting call letters was good, clean fun. The Federal Communications Commission (FCC), which supervised the assignments, had only a couple of rules: New call signs could not duplicate existing ones. Nor could they use initials of U.S. presidents, such as WFDR or WLIB, or letters referring to federal agencies, such as WFBI.

The regulations also required that call signs be in "good taste."

Though the rules did not elaborate on the meaning of "good taste," the policy was widely understood to prohibit use of call letters that spelled out sexual terms, common obscenities or certain parts of the anatomy.

As a result, the airwaves have remained as wholesome as Disneyland. For example, there has never been a radio station identifying itself as ... well, you can imagine.

That innocent state of affairs is now changing. Last year, the FCC authorized a station in Arlington Heights, Ill., to identify itself as WSEX-AM, a designation that might have run afoul of the good-taste rule a few years ago.

Since then, the FCC has decided to withdraw almost entirely from the business of regulating call signs. In a little-noticed ruling in December, the agency scrapped most of the rules and said it would no longer settle disputes over call signs. The commissioners felt that too much of their time was being taken up with trivial administrative proceedings.

Some of the caseload involved arguments over "sound-alikes," stations in the same market using signs that are rhythmically or phonetically similar.

The National Association of Broadcasters, a trade group representing the owners of radio and television stations, opposed the total withdrawal of the FCC from regulation of call signs, but supported some of the changes proposed by the agency. The broadcasters favored elimination of requirements that call signs be in good taste and that some specific call letters be banned from use.

In its comments to the commission, the NAB reasoned that "a broadcaster choosing questionable call letters would have serious problems in gaining acceptance from advertisers and from members of the general public."

Applications filed with the FCC under the new rules show no national rush toward suggestive or pornographic call signs. A couple of questionable requests have been submitted, however.

A station in Idaho is seeking a call sign that is a homonym for a portion of the female anatomy and a station in Arkansas is proposing a childhood scatological reference.

WLIB and WFBI are still up for grabs, however.

Noel Holston, Orlando Sentinel television critic, is a special assignment. Ron Wolf is a reporter for The Philadelphia Inquirer.



Members of The Clash include (from left) Paul Simonon, Pete Howard and Joe Strummer.

Band is back after strife, inactivity

By Richard Defendorf

OF THE SENTINEL STAFF

Unlike many rock bands, The Clash has done extremely well with adversity. Adversity is, after all, a great catalyst for change and no band in the history of rock has fought harder for social, political, musical and even its own internal changes than The Clash.

Even during its inception, The Clash — who will perform Friday at the Orlando-Seminole Jai Alai Fronton — found itself reckoning with one of rock music's most tumultuous periods. In London in 1976, while the punk rockers the Sex Pistols were creating musical anarchy with songs such as "Anarchy in the U.K.," the newly formed Clash — consisting of guitarist Joe Strummer, bassist Paul Simonon and vocalist-guitarist Mick Jones — proceeded to analyze this anarchy and then explain it with an innovative mix of rock, funk and punk. Songs such as "White Man in Hammersmith Palais" were some of the first of their genre to include reggae in their arrangements, while "Clash City Rockers" and "White Riot" became punk classics.

Unlike the Sex Pistols, the Clash's three-man nucleus did not dissolve in self-destructive, punk drama. The Pistols disbanded in 1977. Pistols' singer Johnny Rotten changed his name to John Lydon and bassist Sid Vicious died of a heroin overdose in 1979 while awaiting trial after being charged with the murder of his girlfriend. The members of The Clash instead went on to commercial success, but did so without compromising their musical integrity or their populist political ideals.

"When we came to America, they laughed at us and said 'You must be joking. You guys will never

Please see CLASH, E-5

By Lawrence DeVine

KNT NEWS SERVICE

'Raisin in Sun' is 25 years old and going strong

A quarter of a century ago, on a March evening in New York's west 40s, 24 hours after young Paul Newman had come shining to the Broadway stage in *Sweet Bird of Youth*, another play opened.

No one had heard of the playwright, a 28-year-old black woman from Chicago. No one had heard of the director, a graduate of Wayne State University in Detroit, who

had never worked on Broadway.

Except for a 35-year-old black screen actor who had made *Blackboard Jungle* and *The Defiant Ones*, none of the cast was famous. Starting that day, to this day, every one is in the theater history books because of *A Raisin in the Sun*.

This silver-anniversary year, *Raisin in the Sun*, by Lorraine Hansberry, will get 200 productions nationwide, according to an estimate by drama publisher Samuel French Inc.

Twenty-five years ago, who knew?

"We knew soon enough," says Robert

Nemiroff, the activist son of Russian Jewish parents who married Lorraine Hansberry in 1953 and was her devoted supporter until she died of cancer in 1965.

"The first reviews said it was a very nice play, true and honest, but none said it was a great play and you must rush to see it. When we went home, Lorraine was more stoic than I. I was literally crying, very angry, upset."

Then the later reviews came out — raves. Suddenly everything turned around. Walter Kerr in his 1950 piece said *Rai-*

Please see RAISIN, E-4



Daniel J. Boorstin ... he went from Communist Party member in '30s to conservative.

America's intellectual

Congress' librarian is the energetic, prolific Daniel Boorstin

By Carol Krucoff

WASHINGTON POST

WASHINGTON — Before he will tell you why there are 24 hours in a day or how Emperor Su Sung scheduled his 121 imperial bedmates during the Chou dynasty or any of the other "unnecessary facts whose discovery gives meaning to life," Daniel J. Boorstin wants you to know that he has written his latest epic — an acclaimed 745-page history of the world — in his spare time.

"It might sound corny or pretentious," the librarian of Congress announces from behind a fortress-like desk in his Washington town house, "but I insisted on my right as a citizen and as a person to go on writing despite being the full-time librarian."

After nearly a decade in this role, Boorstin still lives in the shadow of criticism that he used federal time and staff to write his award-winning books — a

charge that surfaced during his controversial confirmation hearings in 1975.

Riding high after winning the 1974 Pulitzer Prize for *The Americans: The Democratic Experience*, Boorstin was senior historian at the Smithsonian's Museum of History and Technology when Gerald Ford tapped him for the library post. Then senators discovered that several federal employees had done research for Boorstin's Pulitzer-winner and pressed him to stop writing as a condition of confirmation.

They might as well have asked him to rip out his heart.

"I don't write to make money or because I hope for prestige or to keep my job," says Boorstin, who writes each morning from 6 to 8. "I do it because I love it and can't help it."

He told senators then: "I will not promise not to write other books. I promise to give full attention and energy to my position."

Please see BOORSTIN, E-2

Law would give tax break for saving water-recharge land

In color-coded shorthand, they call it the "bluebelt" amendment. Its formal name is Joint Resolution 67 in the House and 297 in the Senate.

The bluebelt bill is a proposed amendment to the Florida Constitution designed to protect the recharge lands that filter water into the state's aquifers. The amendment would extend the property-tax break applied to agricultural land — known as the "greenbelt" law — to undeveloped property that is deemed high-recharge land. The tax break would be limited to owners of 10 acres or more.

In effect, the amendment would treat water as a crop. It would be particularly beneficial to the citrus growers whose groves have been wiped out by freezes. When the trees stop producing fruit, the land is no longer classified as agricultural. The property is then assessed at the fair market value, taxes go up, and the grower is forced either to invest in a new grove or sell his land.

Farmers and grove owners would qual-



By Jeff Kunerth

OF THE SENTINEL STAFF

ify for either a greenbelt or a bluebelt tax break — but not both — by filing for the exemptions annually.

The amendment's main proponent, Orange County conservationist Henry Swanson, contends that the bluebelt exemption would at least temporarily keep areas Swanson's concern is that the high-recharge lands, which add 500,000 gallons of water per acre each year to the state's aquifers, are also among the most desirable for development. Unlike the poorly

drained wetlands, the recharge lands are generally elevated and have porous, sandy soil.

Without some method to identify and protect high-recharge lands, many counties could become "water bankrupt" as they pave over their water-producing land.

House Joint Resolution 67, sponsored by Bruce McEwan, R-Orlando, and Charles R. Smith, D-Brooksville, is in the House finance and taxation committee. Senate Joint Resolution 297, sponsored by Warren S. Henderson, R-Venice, is in the Senate finance and taxation committee.

If passed by the Legislature, the bluebelt amendment would be placed on the November ballot. In the 1983 session, the amendment died in the legislative logjam of unfinished business.

McEwan says support for the amendment has increased this year, but its fate may be endangered by the concern over

Proposition 1, a taxation-limiting amendment that a citizens' group is trying to get on the November ballot. The primary opposition to the bluebelt amendment is envy, and any measure that might reduce state income is likely to fail in a year when a tax-limiting measure is being proposed, says McEwan.

More likely to pass, he says, is a companion law, House Bill 66, that would authorize the state Department of Community Affairs to identify the high-recharge lands in each county. Those counties that don't have recharge lands rely on those that do.

House Bill 66 is in the House appropriations committee, while its counterpart, Senate Bill 298, is in the Senate natural resources and conservation committee.

Last year's Water Quality Assurance Act was an attempt to ensure the state's water quality. The bluebelt amendment is an effort to preserve the quantity of Florida's drinking water.

CLASH

From E-1

"make it here," Strummer said in an interview from his home in West London. "The music business was a business; it was an industry. How would they ever know we'd get albums into the Top 10 in America and singles into the Top 10 in America?"

Strummer adds: "It was a lonely road and we've had to work hard to prove them wrong. And we have proved them wrong."

To say the least, critical acclaim and a fair amount of prosperity has been theirs since the release in 1977 of their first album, *The Clash*. Four more albums — *Give 'Em Enough Rope* (released in 1978), *London Calling* (1979), the three-record collection *Sandinista* (1980) and *Combat Rock* (1982) — and one 10-inch LP, *Black Market Clash* (1980),



Mick Jones

showed *The Clash* to be one of the most prolific, imaginative and influential bands to come out of the punk scene in England.

However, *The Clash's* most recent strife — a prolonged absence from road and studio work and the firing last fall of Jones — put the continued existence of the band in question. Jones' problem, Strummer says, boiled down to the fact that he did not want to be in the group.

"You see," Strummer says, "we have to work pretty hard on the road. We have to get out there and play and be [Jones] kind of wanted to stay at home and be an artist."

The symptoms of *The Clash's* internal discontent became apparent to the public last spring at the US Festival in Devore, Calif., when a fistfight erupted on stage between members of *The Clash* entourage and members of the festival stage crew.

Turmoil such as the slugfest at the US Festival stirred accusations from *The Clash's* critics that their infighting was a publicity stunt. If so, it was a costly one, not only because Jones co-wrote many of the group's songs but also because Strummer and Jones were, at one time, good friends. Nevertheless, Strummer says that, after about two years of trying to sort things out with Jones, his patience wore thin while his concern about the band's inactivity grew.

"The Rolling Stones are back on the road, The Police are stealing in and heavy-metal bands are bringing their boring, deadly message home," he says. "All these things are going on and so one day I just said to him, 'Look, you should shove off and go and moan to somebody else because I want to get on with the job now.'"

After Jones left to form a new band with former *Clash* drummer Nicky Headon, *The Clash* regrouped. In its present transformation, *The Clash* now includes original members Strummer and Simon as well as guitarist Nick Sheppard, guitarist Vince White and drummer Pete Howard.

With Jones out, a year-and-a-half's time lost and no album to promote, *The Clash's* current tour of the United States may not seem to make good business sense. On the other hand, pecuniary concerns haven't stopped *The Clash* before, so the band,

Strummer says, will tour anyway.

"It's a long bash out the East and through the Midwest," Strummer says. "We'll probably finish up on the 30th of May, over in Seattle." Strummer added that this tour will bring *The Clash* to Florida for the first time.

"Is the sun shining?" he asked. "I'll pack my swimming trunks."

Actually, the tour may serve not only a therapeutic but also a practical purpose for *The Clash*. Strummer still regards *The Clash* as a group of rock 'n' roll visionaries.

"Remember that music is the only thing that young people are listening to," he says. "I really feel like we've got a mission." Strummer believes that *The Clash's* mission is to serve as a "wedge" between two popular sides of rock.

The first, less harmful, side of rock Strummer de-

scribed as "eyeliner rock," which includes record-industry favorites such as Culture Club and Duran Duran.

"That's okay for 10-year-olds," he says, "but in the face of a nuclear holocaust we need something with a bit of reality in it."

The other side is heavy-metal music, the mention of which sent Strummer into a rage. "When they say 'Yeah, heavy metal, wild rock 'n' roll, man — Def Leppard and Van Halen' and all this, I just laugh because that's the safest, dullest thing ever. To me, Beethoven is more exciting and wild than that. That ain't wild, that's formula rock 'n' roll."

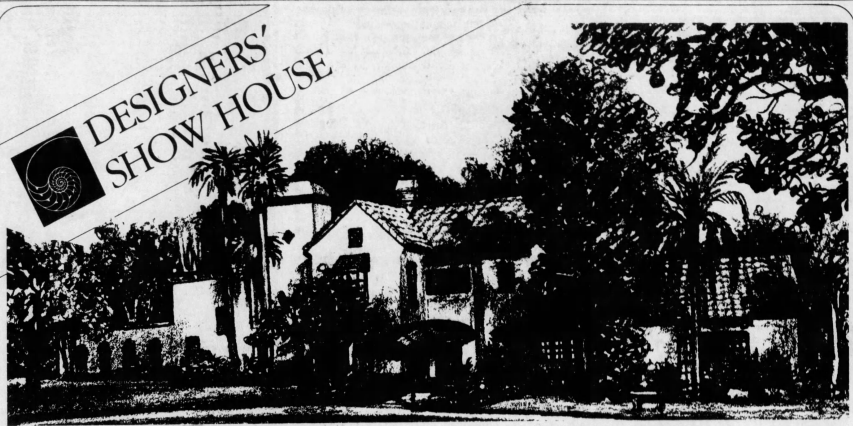
"I want *The Clash* to be the wedge in between these things. I want it to be the thing that says, 'Hey, get involved with the way the world is going.' Like, try not taking drugs for a year, try registering to vote, use the democratic process."

If Strummer seems heavy-handed about issues that bother him, it may be his way of creating tension in order to sensitize himself to worldly struggles. "I tell you what I do," he says of his sources of songwriting inspiration. "I plug into the world and when I hear about the terrible things that are going down, it throws me into a rage and so it prompts me to sing songs about it."

A consequence of the touring, Strummer says, will be the impetus to write songs for an album, which he hopes will be out by late summer.

"When we finish on this tour, we're gonna have a really great album and we're going to go into the studio and record it. It's gonna be worth having."

The Clash will perform 8 p.m. Friday at the Orlando-Seminole Jai Alai Fronton, 211 U.S. Highway 17-92, Fern Park. Tickets are \$12.50 and may be purchased at Select-A-Seat outlets or at the door.



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