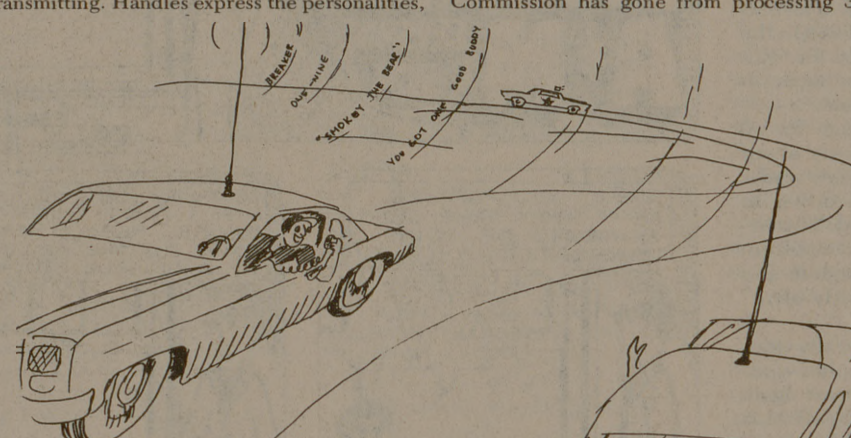


CB forecasts Smokey Bear

By DON MIDDLETON
Battalion Staff Writer

"Breaker one-nine for a south-bound eighteen-wheeler." "You got one, good buddy, come on." "Yeah, how's it look back over your shoulder, come on." "You got a Smokey the Bear sitting back at that two-eight-five marker taking pictures, come on." "We appreciate the info, good buddy, you got a clean shot all the way into that Big D-town." "Ten-four, thank you good buddy. You got that Texas Driller, we're gonna be ten-ten and southbound with the hammer down." For many motorists the language of the Citizen's Band Radio Operator is almost foreign, if not unknown. But for the thousands of CB-ers on the roads today it is a second tongue. Communicating with other drivers helps to break the monotony of cross-country travel and provides valuable information about road conditions. The use of CBs has been extensive among truckers since the advent of the mobile wireless system. Its primary use lies in dispatching trucks and communicating with home base. Since the effective range of a citizen's band radio is normally six miles, a CB's use on the open road is practically unlimited. Passing information about highway patrolmen, known as "Smokey the Bear" to CB-ers, is one of the more common uses of the radio. Reports are relayed in both directions on the highways. Priority is given to definite sightings of a patrolman "taking pictures and giving green stamps." Or in ordinary English using radar and ticketing speeders. The CB is used to give local information, emergency reports and warning of emergency vehicles needing right-of-way. To provide a brief, standardized method of communication, CB-ers adapted the "10-code" established by the police. The code assigns a number from one to 99 to phrases used most often during transmission. Some of the more common 10-code designations are: 10-4, message received; 10-20, location is; 10-27, changing channels to; and 10-77, negative contact. When an operator's radio is receiving but not transmitting he is 10-10, and when he has his unit turned off he is 10-7. The code 10-100 is sometimes used to inform others he must answer the call of nature. A manner of communicating unique to the CB-ers has evolved. Every operator has a "handle" that he uses to identify himself when transmitting. Handles express the personalities, geographic regions, idiosyncrasies and interests of the operator. Buffalo Bob, The Duffer, Tally-Ho, Cheetaah, Fighter Jock, Texas Driller, Rodeo Kid, Aggie Clipper, and Honeybee are all handles heard if traveling the "Super-slab", a CB-ers term for an interstate highway. An "Eighteen Wheeler" is a semi-truck/trailer, considered by most to be an impeccable source of information. A "Smokey Report" is a confirmed sighting of a highway patrolman. When an eighteen wheeler gives you a "clean shot", meaning that the road is clear of "bears," you have the green light to travel with the "hammer down," or the throttle wide open. A "break" is permission to begin transmitting on a channel and a person monitoring the broadcast has "got his ears on." For the most part, CB-ers are courteous, giving information in exchange for information and taking care not to "walk on" or interrupt other operators. Vulgar language is seldom used. It is frowned upon by veteran operators. The use of CB radios has mushroomed in the last three years. The Federal Communications Commission has gone from processing 3,000 license applications per month in 1973 to 200,000 applications per month in 1975, said Carl E. Pyron, Federal Communication Commission's head-engineer in Dallas, Tuesday. CBs can be purchased in the appliance department of most major department stores and in electrical equipment specialty shops. Prices range from \$69 for a small three-channel unit to \$400 for a 23-channel unit that comes with a digital clock, digital read-out meters and sophisticated circuits for blocking out interference. Any person can buy and use a Citizen's Band radio. However, operation is subject to Part 95 of the Federal Communications Rules. All radios must be licensed by the FCC, at a cost of \$4 to the operator, Pyron said. When the license is approved, the operator is given a set of call letters to be used at the beginning and end of each transmission. Operators are allowed to chat on any channel except nine and eleven," Pyron said. "Nine is for emergencies only, and eleven is used for contacting another operator. After contact is made, the operators should change to another channel." Units are authorized to broadcast four watts of power. Devices amplifying power are prohibited. Most units sold in the Bryan-College Station broadcast five watts of power, but this difference is rarely detectable by FCC enforcement equipment. Penalties for violation of FCC rules are tough with a fine of \$10,000 and a one-year jail sentence maximum. Pyron said the normal penalty includes a \$1,000 fine and a suspended sentence. Penalties usually result only after an operator has been warned more than once for a particular violation. The FCC uses a variety of detection equipment to pinpoint the location of a violator. Tape recordings are made of conversations suspected to be transmitted illegally and the operator, if he can be found, is warned that further violations will result in punishment. Minor violations are handled by the regional office with major infractions routed through the courts. Pyron said that of 40,000 transmissions monitored in the first three quarters of 1975, 27,000 were in violation of at least one rule. Common violations are neglecting to use call letters, operating without a license and using amplification devices. "Break one-nine. "Go ahead and breaker. "Yeah, how bout you Buffalo Bob, you got your ears on?" "Ten-four, you got the Buffalo Bob, come on." "Yeah, this is The Duffer, we're gonna be ten-100 for a short-short here at this fill-em-up station. You truck'em easy, truck'em safe and we'll catch up with you later on that super-slab." "Ten-four, this is Buffalo Bob, we're north-bound with the hammer down." Violations galore; but another bit of Americana.



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Locked behind doors Kiss is basic

By JOHN VANORE
Battalion Staff Writer

Don't let the album jacket scare you off. Tell the record salesman "Kiss Alive!" is for your punk kid brother. Ask for a discreet brown wrapper, go home, lock your door and turn up the stereo. What you will hear are four sides of exciting heavy metal music. "Kiss Alive!" is the culmination of three studio albums and two years or so on the road. For the benefit of the unwashed, Kiss is a New York-based rock quartet. Decked out in macho black leather and seven-inch platform shoes, they seem intent on piercing a hole in the ozone layer. I saw Kiss two years ago, and watched them get booed off the stage after playing a half-hour of mediocre neighborhood garage band rock and roll. But they're learning. True, they still base a lot of their music on a few basic chords, but that's how Grand Funk pushed record sales into the millions. They're far past the Lou Reed detachment syndrome. They get wrapped up in their music and they can communicate this. On first listening, Kiss comes off as pagan-cult rockers who worship the inviolable chord. After repeated listening, Ace Frehley's articulate lead guitar playing becomes crisp enough to take your breath away. Drummer Peter Criss and Gene Simmons on bass are a heavy yet incredibly fluid duo. Paul Stanley's razor-sharp rhythm lines go back to the pre-Eric Clapton virtuoso days when life was simple. Together, these three musicians create a wall of sound that drives Kiss. One listening to "Kiss Alive!" shows why Kiss is acknowledged to wield the true stun guitar of rock and roll. Sides One and Three vie for the honor of containing the best stuff. The best song Kiss has ever done, "Black Diamond," has a very soft, delicate intro. But, excellent stun guitar crashes through the tranquility with a pace so brutal, so frenetic, they resemble a perilously overheated chopper. A solo by Frehley in the break keeps them from going up in flames, but keeps the momentum at its high level nonetheless. Frehley finger-picks into "Watchin' You," the opener on Side Three. They chug along in a manner reminiscent of the old Steppenwolf. The staccato guitar intro to "100,000 Years Leads into an extended drum solo, a low point in the album. When I want drum solos, I'll take Ginger Baker. The cuts on Side One are shorter, essentially slightly expanded versions of five of the more popular songs from their studio albums. "Strutter" is off the first album, and was Frehley and company burn through their guitars and electrify the audience on that one. The title track from their second LP, "Hellbitch," features Kiss's pulsing, thudding rhythm section. They grind out the music with precision and expertise, never letting the lead metal concept get dull. Aside from a short guitar solo by Frehley, it shows their heavy reliance on the chord. The boys really sizzle on "Firehouse," Frehley's wailing guitar blends with the drum rhythm to make a total band sound. The remainder of "Kiss Alive!" sustains a level, but, after some of these gems, it's almost anticlimactic. "Nothin' to Lose," a standard punk number, doesn't do much to distinguish the two. "C'Mon and Love Me" opens with a ringing lead/rhythm trade-off, and levels off to some spirited guitar playing. More staccato guitar riffing by Frehley on "Parasite." Definitely one of the four-star cuts on the album. The plods along in the tradition of Grand Funk, unfortunately. Even Frehley's lead guitar doesn't pull it out. Side Four fares little better at first. "Bottom" opens softly like "Black Diamond," but continues less dynamically. "Cold Gin" is instrumental, but the vocals are a letdown. "Rock and Roll All Nite" gets off the ground. Everything meshes smoothly, and Frehley's guitar is right on cue for a crisp sound. Excellent guitar work makes a fine segue encore out of "Let Me Go Rock and Roll." After years of not being taken seriously by critics, Kiss is now a band to be reckoned with. Engineering can make the studio albums sound good, but there's no room for overdubs in a concert hall.



Remember the Alamo?

New view seen

By DON MIDDLETON
Battalion Staff Writer

WITH SANTA ANNA IN TEXAS, A personal Narrative of the Revolution, by José Enrique de la Peña, translated by Carmen Perry (Texas A&M University Press), \$10.00.

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