

# The Daily Iowan

June 12, 1978

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# Monday

## Seabrook nuclear demo back again

SEABROOK, N.H. (UPI) — Thousands of nuclear power foes who would like to halt construction at the Seabrook atomic plant are due in town June 24 for a reprise of the site occupation which led to 1,414 arrests last year.

They could find the Teamsters union has beaten them to the punch.

The Public Service Co. of New Hampshire says a strike by 68 Teamsters caused contractors to lay off 600 of the 1,500 site employees by Friday, and more layoffs could be coming today if a settlement isn't reached.

The PSC owns 50 per cent of the New England power consortium building, the \$2.3 billion, 2,300 megawatt plant, whose cost six years ago was estimated at \$850 million. Spokesman Norman Cullerott said there would be no work for anyone whose job was involved with a vehicle in any way.

No progress was reported in negotiations, although Gov. Meldrim Thomson, an outspoken nuclear power booster, intervened personally Friday in talks between contractors, teamsters and a federal mediator.

The big question is how many demonstrators will show up. Last year's contingent largely refused to post bail when arrested on criminal trespass charges. They jammed five National

Guard armories up to 12 days before agreeing to accept guilty pleas at the local District Court level, and appeal them to the Superior Court.

The Clamshell Alliance is recruiting demonstrators on college campuses across the country, training them in non-violence and how to behave when picked up and moved out by a police officer. Officials have talked of 5,000 to 20,000 demonstrators.

Attorney General Thomas Rath, a bouncy, young man who combines a friendly disposition with a refusal to be pushed around, will be in charge of law enforcement at Seabrook. He expects between 2,500 and 5,000 demonstrators, and doesn't know how long they'll be willing to stay.

The Clamshell talked of a permanent presence at Seabrook, and refused an offer from Rath and the PSC to camp for a few days on company land away from the main gate.

Last year many members finally bailed out of the armories to get back to college for final exams. This year the demonstration was postponed until school was out, a move which Rath said he thinks "cuts both ways. It may cut down recruiting."

Thomson will try to persuade fellow New England governors today, during an annual meeting with eastern Canadian premiers, to provide state troopers to help control whatever happens at Seabrook. Last year only Massachusetts declined to send help under a regional compact. This year Rhode Island and Vermont have shown reluctance about sending police in at their own expense.

The Clamshell Alliance is a loose-knit organization of members from 30 or so anti-nuclear groups. They decided two years ago they would never succeed fighting Seabrook before federal regulatory agencies, and would take direct action, instead.

Some 179 persons marched onto the site via a railroad right-of-way in August, 1976 and were arrested. The PSC allowed demonstrators onto the property for one day, April 30, 1977. But 1,414 persons were arrested for criminal trespass the second day, Sunday, when they refused police orders to move out.

Police and the PSC said they were afraid of a physical clash this morning if demonstrators were in the way of construction workers returning to their jobs. Many construction workers view the Clamshell as trying to take bread out of their mouths by halting the project, now 10 per cent complete.

Clamshell members fear nuclear fuels will endanger the health of this and future generations, and endanger marine life by using ocean waters to cool the reactor, and returning those waters to the ocean at hotter temperatures.

## Briefly

### Watchdogs jailed

WASHINGTON (UPI) — Russia has jailed 20 of its 58 citizens trying to monitor Soviet compliance with the human rights provisions of the Helsinki agreement, a congressional agency said.

The Commission on Security and Cooperation in Europe, the Congressional watchdog on the Helsinki accords, said documents it has received indicate the 20 Soviet citizens were imprisoned in five different Soviet republics between Feb. 3, 1977 and June 1, 1978.

Two others traveling abroad on Soviet passports — Maj. Gen. Pyotr Grigorenko and Tomas Venclova — lost their citizenship and were denied the right to return home.

Although accused of crimes ranging from treason to malicious hooliganism, those jailed were in trouble mainly for forming Helsinki Watch Groups to inform Kremlin authorities of apparent Soviet violations of the pact, a recent commission staff report said.

"Their 'crime' is identical: political dissent, expressed in the non-violent, open effort to spur Soviet authorities to implement the human rights and humanitarian undertakings of the August 1975 (Helsinki accords)," the report said.

### They don't bother me, Young says of Cubans

NEW ORLEANS (UPI) — United Nations Ambassador Andrew Young, speaking in his boyhood church, said Sunday the Cuban presence in Angola is not a serious threat to that country's freedom.

Young said Angolans tell him the military help they receive from Cuba can be compared to the French aid the colonists received in the American Revolution.

"They say to me, 'You got your guns from the French, but you didn't become Frenchmen,'" Young said. "The people fighting in Angola are not fighting to trade capitalist masters for Communist masters. They are indeed fighting to determine their own destiny."

Young spoke during services at the Central Congregational Church, where he worshipped as a boy and was ordained into the ministry. His parents were in the congregation Sunday.

### Friction-filled ditch

PANAMA CITY (UPI) — Former President Arnulfo Arias, still popular despite 10 years of exile in Miami, has returned home and warned the Panama Canal treaties will be "a source of friction" in future U.S.-Panamanian relations.

The 77-year old Arias flew to Panama City Saturday, only a week before President Carter arrives in the Central American nation to sign Canal treaty documents with Panamanian leader Gen. Omar Torrijos.

It was Torrijos who overthrew Arias 11 days after he was inaugurated as president in 1968. Arias, who lived in Miami for the past 10 years, also was elected president in 1940 and 1948 but was ousted both times before finishing his terms.

A tumultuous crowd of about 2,500 followed the Harvard graduate through Panama City downtown streets to the central Santa Ana Plaza, where he delivered a scathing attack on Torrijos and the Canal treaties.

### Where men are men

ATLANTA (UPI) — Anti-homosexual crusader Anita Bryant, picketed by homosexual rights advocates chanting "Anita Bryant must go," told Southern Baptist pastors Sunday night she wished more clergymen had "the backbone" to take an unpopular stance on moral issues.

Bryant, accompanied by a Georgia State Patrol bodyguard, walked into the cavernous Georgia World Congress Center on the opening evening of the Southern Baptist Convention.

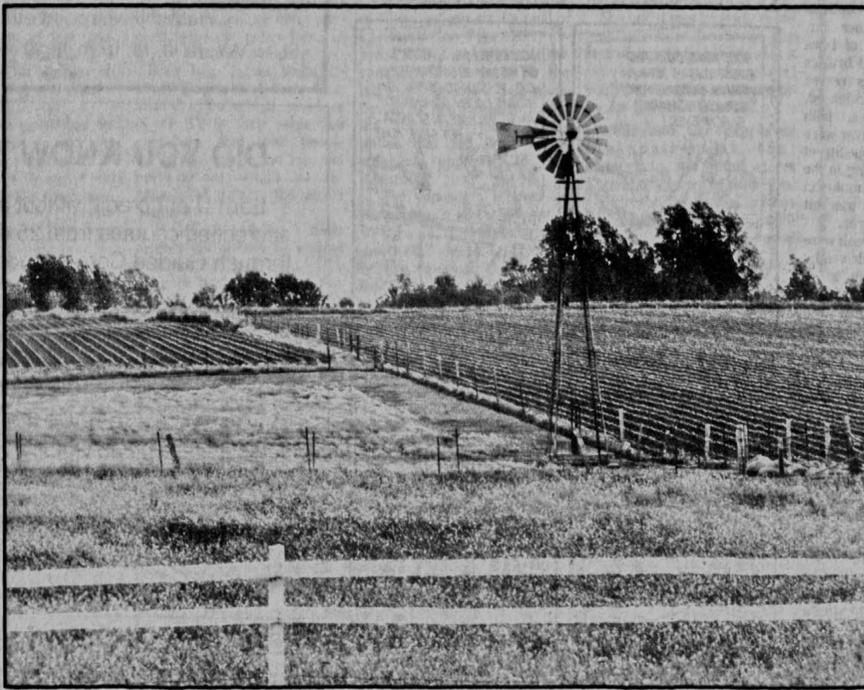
She began by singing "If I Told Jesus," then walked to the stage.

"I appreciate all of your prayers and the strong support from the Southern Baptists for Anita Bryant," she said. "I thank God that there are a few men left in this nation who have the backbone to tell it like it is."

She also made a brief reference to the pickets outside the arena.

### Weather

The big week is finally upon us, and your weather staff is ready. Yes, the months of abdominal butterflies and digitalis tremors are over, and the great question is about to be answered: Can "the future of weather" live up to all the hype and hoopla? The countdown begins today, with a cautious high in the 70s and clear skies. Stay tuned.



Outside Iowa City a motionless windmill overlooks neatly planted fields. Farming continues with steady progress as the summer weather remains equable.

Ex-DI staffer loses

## Judge denies request for CIA file

By TOM DRURY Staff Writer

Former Daily Iowan photographer Lawrence Frank's battle to obtain a CIA file on him was ended in a Davenport federal district court last week when Frank was denied access to the one-page document.

"I think this is the end of the road, unfortunately," Steven Brown, executive director of the Iowa Civil Liberties Union (ICLU) said Friday. The ICLU financed Frank's nine-month court fight.

"That's it," said Frank, who has been photographed in Cuba and attempted to visit the People's Republic of China. "There isn't any way to get around the decision."

In his ruling, Judge William Stuart said, "The document and other submissions of the government clearly establish that the release of the documents would reveal a sensitive foreign CIA intelligence relationship and would clearly cause damage to the foreign relations of the United States."

In 1977, Stuart accepted, without examining the document, the CIA's claim that the material that Frank sought under The Freedom of Information Act would reveal foreign intelligence sources and was accordingly

exempt from disclosure.

But, following an appeal by Frank and the Iowa Civil Liberties Union, a St. Louis appellate court ruled in April that Stuart would have to view the document to determine whether the CIA claim was valid.

Frank and the ICLU argued that the

document, dated July 26, 1971, could have been illegally obtained. At that time, Frank had not left the United States for more than a year, but he had written letters to Hong Kong seeking permission to visit China.

Frank and the ICLU argued that the document must have been obtained by CIA domestic surveillance or by the opening of Frank's mail by the intelligence agency, both illegal activities.

Stuart disclosed in last week's ruling that the document did not originate in the CIA, but was supplied to the agency from

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a foreign intelligence service the judge did not identify.

"As far as the CIA goes, I'm satisfied we've gotten as much information as we're going to get," Frank said Sunday. "One of our major concerns (in seeking the information) was to determine if the CIA had conducted domestic sur-

veillance. The judge said they had not done that in any way."

Frank said he suspects his letter to the China Travel Service was intercepted in Hong Kong, a British protectorate, and opened by a foreign intelligence service that turned the information over to the CIA.

"I'm still a little upset that my mail was opened," Frank said, but added that Stuart has apparently "complied with the law and responded to our concerns as fully as can be expected at this time."

## Can Bruce Springsteen live up to reputation — in concert?

By JAY WALLJASPER Staff Writer

In 1972, Springsteen was still in New Jersey and still poor, playing his guitar in the beachfront clubs of Asbury Park. But he had met a former jingle writer named Mike Appel, who believed that Springsteen was the greatest rock musician he had heard. Appel was pushy, dedicated and obnoxious enough to do practically anything for something he believed in, especially when he had a financial interest.

While reading Anthony Scaduto's biography of Dylan, Springsteen jokingly suggested that he and Appel go meet John Hammond — the man who discovered Dylan as well as Billie Holiday, Count Basie, Aretha Franklin and George Benson. Appel took him seriously, and soon Springsteen found himself at the headquarters of Columbia Records in New York City.

Appel stormed his way into Hammond's office and quickly managed to earn the talent scout's disgust. He later said, "Appel is as offensive as any man I've ever met." But Hammond agreed to listen to several of Springsteen's songs anyway.

He was impressed and immediately offered the Jersey troubadour a record contract. In January 1973, *Greetings from Asbury Park* was released, featuring Bruce with an acoustic guitar. The album is a collection of superb original compositions (including "Blinded by the Light," which Manfred Mann's Earth Band recorded and made into a No. 1 hit), but it suffered from the inexperience of the producers — Appel and Springsteen.

The next fall, Springsteen put out an excellent rock 'n' roll album, *The Wild, The Innocent and the E Street Shuffle*, using the talents of various New Jersey musicians, including saxophonist Clarence Clemons, and bassist Gary Tallent. Appel had learned a bit about production, and the album sizzles with energy, but like *Asbury Park*, it sold

poorly.

Despite the miserable showing on the charts, the second album caught the ear of a number of rock critics, including *Rolling Stone* Editor Jon Landau. The next spring, Landau saw Springsteen playing at a benefit in Cambridge and went home and wrote, "I have seen the rock 'n' roll future, and its name is Bruce Springsteen."

Largely on the basis of that quotation, Columbia Records decided to invest \$50,000 in the promotion of the third album. Like his career up to that point, Springsteen's third album was stagnating. It had taken Appel and him 3 1/2 months just to complete the song "Born to Run." But Landau, who had just resigned from *Rolling Stone*, joined the recording project, and things started rolling.

*Born to Run* finally came out in 1975, and Appel's, Landau's and Springsteen's energy, along with Columbia's money, paid off — both the album and the single "Born to Run" zoomed to the top of the charts. Springsteen suddenly was thrust into the center of attention, but above the roar of clicking cameras and scribbling pencils, charges of hype were heard from several corners.

Tired of all the publicity and hoping to give his zealous critics a chance to cool off, Springsteen put off the recording of his fourth album until May 1976. But Appel used the interim to fan his growing resentment of Landau.

Just as he was to return to the studio, Springsteen learned Appel was not going to allow Landau to work on the project. A flurry of lawsuits followed. Springsteen sued Appel to get out of his contract, pointing out that he only received 18 cents an album from Appel's management firm, which in turn received 40 cents an album from Columbia. Appel countered and got a court injunction that forbade Springsteen and Landau from entering the same

recording studio.

This legal duel prevented any work on the crucial fourth album until May 1977, when the case was settled outside of court. Both parties claimed victory, Appel because he got a great deal of money (several hundred thousand dollars according to *Rolling Stone*) and Springsteen because he regained creative control of his career.

Landau and Springsteen finally were allowed in the same studio at the same time, and the long-awaited album, *Darkness on the Edge of Town*, appeared in the record stores early this month.

The album is well worth the wait. Springsteen, the E Street Band and Landau have turned out a fine record that at least matches the earlier efforts for energy, poignance, and the sheer joy of rock 'n' roll.

*Darkness on the Edge of Town* offers a diverse assortment of songs, skillfully woven from every musical style imaginable. There are cuts reminiscent of Jackson Browne ("Racing in the Streets"), Patti Smith ("Candy's Room") and Leon Russell ("Something in the Night"), as well as strong rhythm-and-blues and '60s rock 'n' roll elements throughout the album.

As a whole the new album is softer than *Born to Run*, but the marvelous rhythms give it the same joyous energy. The songs are still portraits of blue-collar existentialism but with less local color.

The biggest departure from the three previous albums is the maturation of Springsteen's voice. He works through a number of varied vocal styles, from howl to throaty whisper, bringing power and an emotional presence to each. The E Street Band complements his vocal abilities well with the only negative result being that Clemons doesn't have the chance to do any wild blowing on his saxophone.

With *Darkness on the Edge of Town*, Springsteen has met half of the difficult

task of living up to the effusive praise heaped upon him. Now it only remains to be seen whether in concert he can fulfill the promises made for him.

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## Inside



The Chautauqua — Alive and well in Stone City

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# Takes

## The tie that binds

GENOA, Italy (UPI) — Policeman Antonio Adamo, 59, has asked the courts to annul his marriage of 30 years, saying new constitutional provisions guaranteeing equality of men and women have stripped his family of its leader.

"Since I am no longer in command I want my marriage annulled," Adamo said in his petition to the city family court.

"It is as if a nation were deprived of its leader, a company or foundation of its president, an army of its general," Adamo said of constitutional article 29, which sets out the rights of family members.

Adamo, whose request for annulment of his marriage will be considered by the court next October, married his wife, Carla, in 1948.

## Give to the diplomacy of your choice

WASHINGTON (UPI) — If you would like to express your gratitude to the State Department for its courageous and imaginative foreign policy decisions, the department has some suggestions:

—A Philadelphia Chippendale highboy for \$135,000.

—A chest of drawers of the Newport, R.I., school, made in 1762 by John Townsend, for \$175,000.

Those are two proposed gift items listed in a catalogue the department's Fine Arts Committee has sent potential donors.

## Sore losers

MEXICO CITY (UPI)—Mexican soccer players returning from the World Soccer Cup in Argentina will be provided with special police escorts from Mexico City's International Airport to their homes when they return in order to protect them from angry fans, an airport official said Saturday.

The official said airport security personnel and Mexico City police will escort the players and their families and friends that come to meet them at the airport.

He said security guards have been placed on alert for any signs of trouble.

## Quoted. . .

He can't say no to anybody about anything, he hasn't got much more spine than a small girl, and he runs his mouth 90 miles an hour without thinking about what he's saying.

—Lyndon Johnson explaining why it was a good thing Hubert Humphrey never got to be president, quoted in Bobby Baker's book, *Wheeling and Dealing*.

# Manchester man killed in crash

By DON HRABAL  
Staff Writer

A Manchester, Iowa, man was killed Sunday afternoon in a two-car collision in the northbound lanes of Dubuque Street north of Interstate 80.

According to the Iowa Highway Patrol, Kirk Harbaugh, 21, died from massive internal and head injuries at UI Hospitals. The driver of the other car, Rory Buchmayer, 21, of Iowa City, suffered cuts and bruises in the accident and was treated at UI Hospitals and released.

According to police, both Harbaugh and Buchmayer were driving north on Dubuque Street when Harbaugh, driving in the outside lane, began to make an illegal left turn and was hit broadside by Buchmayer.

Also injured in the crash were passengers in the car driven by Harbaugh. Carrie Strub, 20, of Iowa City, suffered multiple facial fractures and was reported to be in serious condition. Kathy Strub, 18, also of Iowa City, and Kevin Calcatera, 20, of Joliet, Ill., suffered contusions in the crash and were reported to be in satisfactory condition at UI Hospitals.

The highway patrol said no tickets were issued nor charges filed.

As of Sunday night, Iowa City Police were still investigating the stabbing of an Iowa City woman late Friday night after a

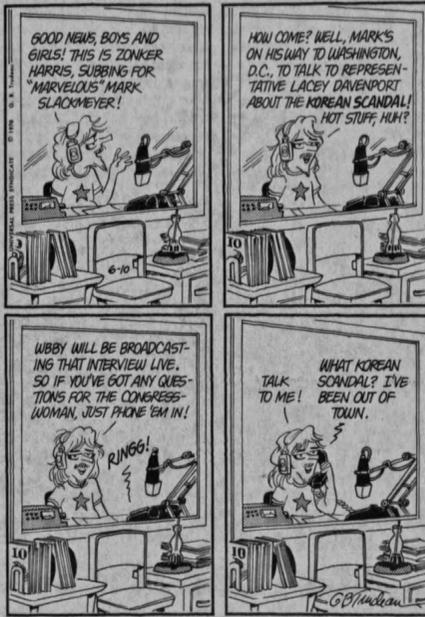
man forced his way into her apartment and stabbed her when he became startled by the woman's screams.

The police report that no suspects have been arrested in the incident which left Cathy Carson, 21 N. Johnson, wounded in the left arm. Carson told police that she was awakened

by noises in her apartment and started to scream after seeing the intruder. The man became startled by Carson's screams, according to police, and attacked her with a knife. Carson was treated and released from UI Hospitals.

## DOONESBURY

by Garry Trudeau



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# IMU FOOD SERVICE

# UI pre

By ROD BOSHAUT  
Staff Writer

A non-smoking policy buildings has not been completed but administration faculty and student officials are moving ahead to whatever steps are necessary with the new step according to Philip Hubbard vice president for services.

Hubbard said signs posted in every UI designating smoking areas. He generally used areas non-smoking areas, where food is served in smoking areas set aside occupants in private such as offices, will their own smoking policy. The policy change result of a law, signed and effective July 1, that prohibit smoking in gov-

# Postsc

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## Recital

James Avery, piano, will p

## Meetings

—The Feminist Writers Workshop and Action Center.  
—The Revolutionary Student Room.  
—The Collegiate Association Center.

**Grand Daddy**

**BR**

# UI prepares to enforce new smoking bill

By ROD BOSHART  
Staff Writer

A non-smoking policy for UI buildings has not been completed but administration, faculty and student officials are "moving ahead to take whatever steps are necessary to comply with the new state law, according to Philip Hubbard, UI vice president for student services.

Hubbard said signs will be posted in every UI building designating smoking and non-smoking areas. He said all generally used areas will be non-smoking areas, places where food is served will have smoking areas set aside, and occupants in private areas, such as offices, will decide their own smoking policies.

The policy change is the result of a law, signed May 8 and effective July 1, that will prohibit smoking in government

buildings, elevators, indoor theaters, libraries, art museums, auditoriums, buses, trains, planes, hospital rooms, and waiting rooms and lobbies in hospitals and nursing homes.

The law states that people in charge of those buildings may designate smoking areas but are required to post appropriate signs. Violation of the non-smoking law is punishable by a civil fine of \$5 for the first offense and a \$10 to \$100 fine for each additional offense.

Hubbard said the UI has not made a decision on how the policy will be administered in classroom areas. He said he will be talking to student and faculty organizations about recommendations for a classroom policy.

"It is not our intent to say that no one can smoke at anytime, anywhere in university buildings," he said.

Currently the UI smoking

policy, formulated by the state Board of Regents, allows smoking in public areas unless otherwise designated.

"The new policy will be enforced on a voluntary and complaint basis," Hubbard said. "I don't think we can assume responsibility for rigid enforcement and we don't plan to increase our police force to assure everyone complies."

State Rep. James Wells, D-Cedar Rapids and State Sen. Joan Orr, D-Grinnell, sponsors of the bill in their respective chambers, said most people would conform to the law and enforcement would be accomplished through the people themselves.

"A lot of legislators were against the penalty ad wanted to strike it," Wells said. "You have to have an enforceable state law to make non-smoking areas effective."

"The main objection to the law was that government shouldn't be telling individuals what to do, but we have health regulations that are invasions of privacy if you want to look at that way," Orr said.

Orr said she doubted that the

legislators would designate the Senate Chamber a non-smoking area since there are so many smokers in the Iowa Senate.

Wells said the petitions from Free Environment and the UI College of Medicine had an effect on the bill.

Eileen Stanislaw, coordinator of Clean Indoor Air Campaign sponsored by Free Environment, said the purpose of the campaign was to lobby for the bill's passage and to help move the bill out of a subcommittee of the State Government Committee that had three heavy smokers opposed to the measure.

"The opposition seemed insurmountable and things never looked good at all right up until it passed," she said.

"The essential right is the right to breathe and next is the right to breathe the air we want to breathe," she said. "With smokers and non-smokers, you have a Mexican stand-off and you need a compromise. This law is a compromise."

"It doesn't ban smoking. It says if you want to smoke, go over here, and if you don't want to smoke, go over there," she

said. Regarding the law's enforceability, Stanislaw said, "If you have no enforcement, like Iowa City's non-smoking ordinance, the law won't be taken seriously. Just having a written enforcement can be enforcement in itself."

She said it was too early to tell how effective the Iowa City ordinance will be but she said it served as an educational contributor and as a nice warm-up for the state issue.

Wells and Orr expressed disappointment that restaurants and retail stores were amended out of their bills.

Wells said he planned to focus on the restaurant and retail stores next session in hopes of strengthening the law.

## CROSSWORD PUZZLE

Edited by EUGENE T. MALESKA

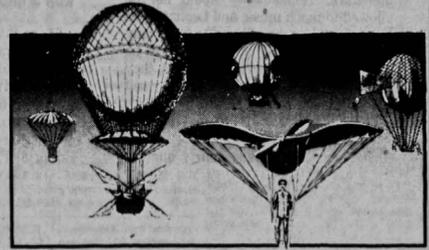
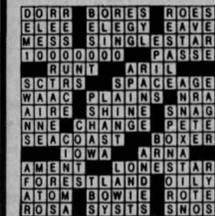
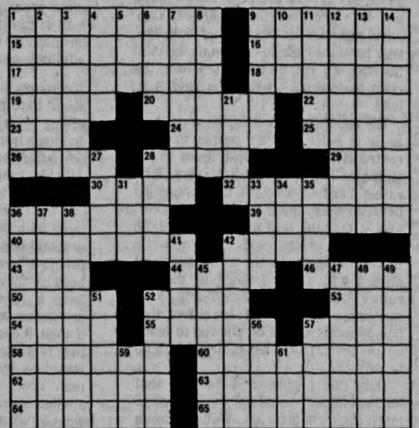
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## Postscripts

### Math/science tutors

New Dimensions in Learning provides academic and career counseling and specially designed and administered math and/or science tutorial services to UI students who may have had inadequate high school preparation, or who may be from low-income backgrounds, or who may be permanently physically disabled. For more information, call 353-6633 or stop by 1105 D, Quadrangle.

### Recital

James Avery, piano, will present a recital at 8 tonight at Clapp Recital Hall.

### Meetings

- The Feminist Writers Workshop will meet at 7 tonight at the Women's Resource and Action Center.
- The Revolutionary Student Brigade will meet at 7 tonight in the Union Hoover Room.
- The Collegiate Associations Council will meet at 7 tonight in the Union Activities Center.

201 North Linn 351-9466

## THE NICKELODEON

Monday Night Baseball  
-- Special --  
\$1<sup>00</sup> Pitchers  
during game  
"Go Cubs"

beat those downtown prices at MUMM'S SALOON 21 w. benton

**Grand Daddy's**

# TONIGHT 7 - 9 pm

10¢ draws & 25¢ highballs

Remember: Tuesday night all beer and drinks are 2 for 1

NOW WE'RE OPEN 7 DAYS A WEEK!

## GRAND DADDY'S

505 E. Burlington

FREE Disco lessons on Saturdays with cover beginning 6 pm, advanced 7 pm

**ENGLERT**

ENDS THURS. SHOWS 1:30-3:30 5:30-7:30-9:30

## Pretty BABY

**ASTRO**

NOW - Ends Wed.

## "House Calls"

1:30-3:30-5:30-7:30-9:30

**CINEMA-1**

Mall Shopping Center

NOW - Ends Wed. 1:30-3:30-5:30 7:30-9:30

**BAKER'S HAWK**

COLOR BY DELUXE A COUGAR RELEASING, INC.

**CINEMA-2**

Mall Shopping Center

NOW - Ends Wed. Shows 2:00-4:30-7:00-9:30

*American Graffiti* is back!

With additional original scenes never shown before!

**IOWA**

Shows At: 1:30-4:00-6:30-9:00 James Caan Genevieve Bujold

Another man, another chance

United Artists

Tomorrow Night!

# BRUCE SPRINGSTEEN

Tuesday, June 13, 8:30 pm  
Hancher Auditorium, Iowa City  
Students: \$7.50  
Others: \$8.00

Mail and Phone Orders Accepted:  
Send cashier's check or money order to:  
Hancher Auditorium Box Office  
Iowa City, Iowa 52242  
Phone 353-6255 or toll-free 1-800-272-6458  
Box Office hours: Mon.-Fri. 11:00-5:30

NO PERSONAL CHECKS ACCEPTED AT BOX OFFICE

# HARDEE'S SAYS HELLO IOWA CITY

## BUY ONE ROAST BEEF GET ONE FREE!

If you like roast beef hot 'n juicy, sliced thin and stacked high... Say Hello to Hardee's!

With the coupon below, when you buy one Roast Beef Sandwich, you get one free. Slow-cooked, juicy roast beef with your choice of three tangy sauces.

You've never had it so good.

**BUY ONE ROAST BEEF SANDWICH GET ONE FREE.**

One coupon per customer please.

**Hardee's**  
The place that brings you back  
1828 L. Muscatine Rd.  
125 S. Dubuque St.

Offer expires: June 30, 1978



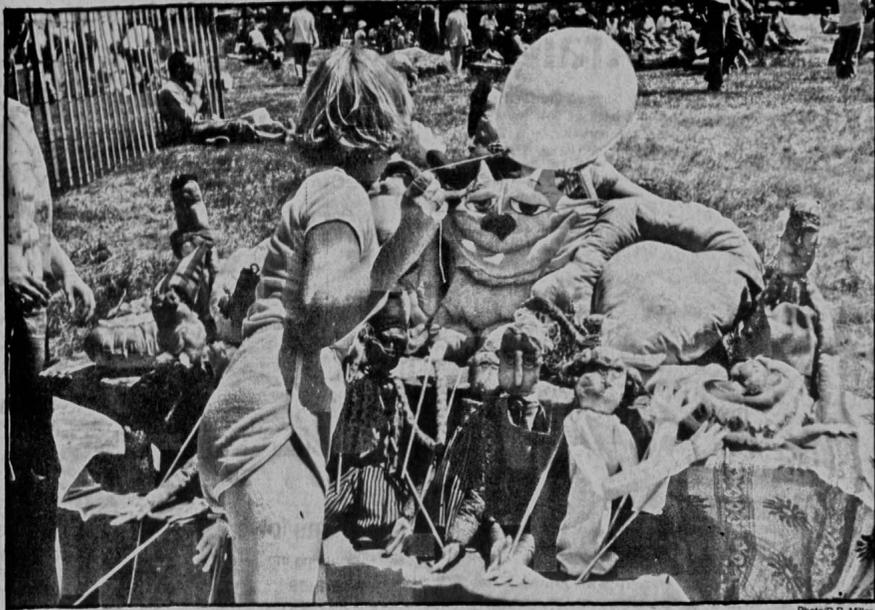


Photo: D.R. Miller

## Stone City festival — a slice of Americana

By BETH GAUPER  
Features Editor

It was a modern-day Chataqua Saturday and Sunday, as cars and buses full of sweating people lined the dusty roads to Stone City to attend the Grant Wood Art Festival.

The old-time fire-and-brimstone preacher, Hawaiian crooner and magicians were missing but in other ways the annual festival — touted as one of the "major art happenings in the Midwest" — resembled the summer Chataquas of the '20s, in which a troupe of entertainers traveled to rural towns for one-week stays, selling toned-down Christian culture and enlightenment, featuring virtuous "College Girls" in kilts and an inspirational lecturer. According to former president Teddy Roosevelt, the Chataquas were "the most American thing in America."

The Stone City festival was dedicated to Grant Wood, one of

Iowa's favorite sons. Wood, who immortalized the rolling hills and rustic farmhouses near Stone City, was promoted by an energetic festival committee in an effective advertising mixture of printed placards and hand-painted banners. The committee also ran slide shows on Wood's abbreviated life.

The towering stone barn, one of the few buildings left of Stone City since the use of cement turned it into a ghost town, housed over 60 exhibits by selected artists, mostly from Iowa and Nebraska. Old-fashioned culture blended with modern-day commercialism as John Zielinski of Kalona, renowned for his photographic studies of Amish life, hawked signed copies of his books and passed out free postcards advertising an upcoming exhibit. Eleanor Mast sat demurely in her darkened corner of the barn, feeding sheep-dog hair into her spinning wheel while expounding her version of pioneer life to people who wandered by. An Oxford man

slouched forlornly on a sleeping bag as people passed by his stand of elaborate stained glass, too expensive for the average consumer.

Outside the exhibit-laden barn a carnival atmosphere prevailed.

In the Children's Art Happenings area, for 50 cents children could be smeared with white greasepaint and rouge, clown faces that soon acquired the extra decoration of candy confetti from Frost Your Own Donuts and water colors from the Dippedy-Dying stand. Middle-aged women in the flounced mini-dresses and black tights of the Davenport Saloon Swingers mixed with children in the Eulenspiegel Puppet Theatre tent.

A bluegrass band, complete with a dwarf named Jimmy on harmonica and a tuba player who told old jokes, began haranguing the bedraggled audience in the middle of the afternoon. After the obligatory attempt at camaraderie, the band broke into more familiar

ground and offered such numbers as "Blue Suede Shoes" and "Rub It In" in response to a pack of high-schoolers perched on a parade-barge who yelled, "Come on, we want some bayou!" Sunburned families sprawled in the sun to listen to the music and slurp sno-cones. Once again, for the allotted two eventful days a year, Stone City ceased to be a ghost town, abandoned on the prairie, and lived in the cultural lives of Midwesterners.

We rent typewriters  
**Steve's Typewriter**  
816 S. Gilbert  
351-7929

### INSTRUCTION

**HARPSICHORD** instruction by experienced teacher and performer. Beginners welcome. Call Judith Larsen, 351-0528. 6-22

**SPECIAL** introductory guitar lessons—Two months, \$12. Piano lessons two months, \$15. The Music Shop, 109 E. College, Davenport, Iowa City, 351-1755. 6-13

**WILLOWIND** SUMMER SCHOOL for children ages 5-12, June 5-July 28, half or full days, weekly registration option. For information call, 338-6061. 6-12

**EL-ESTUDIO** de Guitarra - Professional instruction, service, sales. Leave message: 337-9216. 6-15

### TRAVEL

**MEXICO, Acapulco** - Flight, food, hotels August 10-17, \$389.95, 338-7677. 337-7014. 6-20

### ANTIQUES

**BLOOM** Antiques - Downtown Volman, Iowa - Three buildings full. 6-12

### TICKETS

**WANTED:** Two good tickets for Bruce Springsteen. Will pay premium. 354-1533. 6-13

### WORK WANTED

**PART-time** housekeeper, experienced, summer only, Martha, 338-4573. 6-13

### MUSICAL INSTRUMENTS

**ROLAND** Electric Piano, good condition, \$275 or best offer. 338-7073. 6-16

**1972** Gibson Les Paul, \$275, 1965 Fender Stratocaster, \$375, 337-7588. 6-19

**PEAVEY** Festival amplifier, 110 watts RMS, \$400, 338-3085 after four. 6-21

**FOR** sale: Voden Nobel clarinet, two barrels, accessories, 338-3444, 7-10 pm. 6-13

**UPRIGHT** piano for sale. Has fancy covers, etc. Best offer over \$160, you move. 351-0516, after five. 6-13

**LOTS** of fun—1928 National guitar, excellent condition, \$325, 338-1621. 6-19

### SPORTING GOODS

**JOHNSON** outboards 1978 - 25 hp, \$739, 15 hp, \$683. Fifty used outboards, Lund, Monarch, Alumacraft, Polar Craft, 16 ft. X wide jon boats, \$489, 15 ft. TriHull, \$599. Tilt trailer, \$185, 17 ft. aluminum canoe, \$215, Stark's, Prairie du Chien, Wisconsin. Open Sundays. Phone 326-2478. 6-17

### PETS

**HOME** needed for two fifteen months, male, purebred Beagles, 351-4481, 6-15

**FLUFFY**, very friendly, black, male cat - Neutered, shots free, 338-1219, 6-15

**PROFESSIONAL** dog grooming. Puppies, kittens, tropical fish, pet supplies. Brennaman Seed Store, 1500 1st Avenue South, 338-8501. 6-22

### HELP WANTED

#### MEN'S CLOTHING DEPARTMENT

We have an opening that offers a challenging opportunity for advancement. This person must be motivated, have sales experience in men's wear, be ready to handle responsibility, enjoy working with the public and able to supervise others. Anyone qualified and interested please apply in person to the Personnel Office or send a resume with full details to:  
Mrs. Shirley Guy  
PETERSEN HARNED VONMAUR  
131 W. Second St.  
Davenport, Iowa 52801

### LOST & FOUND

**FOUND:** Black male dog, thirty pounds, 354-1446, keep trying. 6-13

**LOST** near campus - Brown leather billfold. Please return important papers. Reward. Mail or phone 712-792-3641. 6-12

### HELP WANTED

#### THE DAILY IOWAN

the following areas need carriers during the summer:  
\* 20th Avenue, 8th St.  
Deliver by 7:30 am 5 days per week. No collections, no weekends. Call the circulation dept., 353-6203, 8-11 am, 2-4 pm.

**RESEARCH** assistants in Child Psychiatry wanted. No experience necessary, good pay, flexible hours. Must be eligible for work study. Call 353-7381. 6-23

**BABY** sitter wanted: Two-month-old infant, afternoons only, Monday-Friday my home. 354-4444, 10-9. 6-16

**WANTED** - Part-time secretary, typing phone interviews, clerical duties associated with Special Research Project of Involuntary Civil Commitment of the Mentally Ill. 10-15 hours per week afternoons-hours flexible. Work-study preferred but may take nonwork-study Wage - university scale or \$2.65 per hour. 353-4453 or 6981. 6-16

**MESSAGE** technician needed, part-time hours, excellent wages, good summer job for student. Call after 1 pm 338-8423. 6-23

**HOUSE** cleaning needed, twelve hours per week, \$3 an hour. Call after 5 pm 337-5433 or 337-5209. 6-16

**BARTENDER**, two evenings per week. Call Pleasant View Lodge, 626-2106 or 626-2152 for interview. 6-13

**WORK**-study opening: Working with children, Alice's Daycare Center, Great for resume experience. 353-6714. 6-15

**WORK**-study help wanted: Secretarial work, must be able to type well and have a good command of English, 15-20 hours weekly. Apply at Student Senate Office, IMU. 6-13

**CITY OF IOWA CITY CIVIL SERVICE EXAMINATION FOR FUTURE VACANCIES POLICE OFFICERS**  
Apply to Personnel Office, 410 E. Washington, by July 7, 1978, for July 12 written, psychological, and physical testing. Salary \$875-\$1,240 per month, plus benefits. An affirmative action, equal opportunity employer M.F.

**NURSING** student for part-time child care, guaranteed \$40 weekly for June and July. Will work hours around summer schedule. Call 351-7988 anytime. 6-12

**ARTIST** for graphic design studio, knowledge of production techniques and some experience preferred. After 5, 337-7509. 6-20

**PARALEGAL** (legal assistant) to work in area of family law in federally funded law office serving low income clients in live-in county area. Immediate opening. Salary negotiable. Please send resume and letter of application to Managing Attorney, Hawkeye Legal Services, 114 E. Prentiss, Iowa City. 6-12

**RESEARCH** Assistant I - University of Iowa Div. Child Psychiatry. Primarily laboratory responsibilities involving neurochemistry, neuropharmacology. Must have adequate background, experience and be able to work independently. 353-4847, business hours. 6-12

**LAND USE STAFFPERSON** Work-study 10 hours/week, \$3.50/hour. Starting immediately, to coordinate project work on urban land use issues. Some experience helpful. Call Triene Free Environment, 353-3888. 6-19

**WHO DOES IT?**  
**FIX-IT** carpentry, electrical, plumbing, masonry, restoration. Jim Juifs, 351-8879. 6-13

**WE SELL PLEXIGLAS** and we cut it, bend it and drill it for home business and medical research. Come see the Un-Frame at 18 East Benton. It's a totally new concept in picture framing. Plexiforms, 351-8399. 6-21

**WOODBURN SOUND SERVICE** rents TV and PA systems 400 Highland Court 338-7547. 6-20

**FATHER'S DAY** Gift Artist's portraits, charcoal, \$15; pastel \$30; oil, \$100 and up. 351-0525. 6-16

**SEWING** - Wedding gowns and bridesmaids' dresses, ten years' experience. 338-0446. 6-12

**WEDDING** bands, unique, handmade or design your own. Call Bobbi, 351-1747. 6-30

**CHIPPER'S** Tailor Shop, 128 1/2 E. Washington St. Dial 351-1229. 6-27

### MISCELLANEOUS A-Z

**MAXELL** UDXL 2-90, 12 for \$49.50. VOOBURN SOUND SERVICE, 400 Highland Court. 6-20

**USED** vacuum cleaners reasonably priced. Brandy's Vacuum, 351-1453. 6-12

## DI Classifieds 353-6201

### MISCELLANEOUS A-Z

**CLOSE OUT** recliners, \$79.95. Sofa and chair, \$149.95. End and one coffee table - All three \$49.95. Goddard's Furniture, West Liberty - Just minutes away from Iowa City on Hwy 6 east. 7-17

**UNCLAIMED FREIGHT** - Sofa, chair and love seat, choice of colors, \$229.95 for all three. Goddard's Furniture, West Liberty. Open week nights until 9 pm, Saturday, 9-5; Sunday, 1-5. 7-17

**MOVING** - Must sell Kenmore washer and dryer, dehumidifier. Man's 5 speed, woman's 10 speed. Phone 354-2219. 6-15

**JUST MARRIED?** Three rooms new furniture; living room, six piece bed set and kitchen set, \$395. Goddard's Furniture, West Liberty, 627-2915. We deliver. 7-1

**THE BUDGET SHOP**, 2121 S. Riverside Drive, is consigning and selling used clothing, furniture and appliances. We trade paperback books 2 for 1. Open weekdays 9:45 to 7 pm, Sundays 10-5. Call 338-3418. 5-16

**NEW** three-piece couch set, must sell, \$185. 351-7299. 6-13

**TYPING**  
**TYPIST** - Former secretary, IBM Selectric II, papers, manuscripts, resumes 354-1853. 7-24

**TYPIST** - Carbon ribbon electric, editing experienced. Dial 338-4847. 7-18

**GLORIA'S TYPING SERVICE** CALL 351-0340 6-19

**FAST** professional typing - Manuscripts, term papers, resumes, IBM Selectric, Copy Center, too. 338-8800. 6-22

**TYPIST**: Former secretary wants typing to do at home. 644-2259. 5-15

**EXPERIENCED** typing - Cedar Rapids, Marion students. IBM Correcting Selectric, 377-9184. 6-22

**JERRY** Nyal Typing Service, IBM Pica or Elite. Phone 338-3026. 6-14

**BIKES**  
**21** inch Fuji, men's frame. Call after 5:30, 354-7198. 6-16

**TEN** speed, high quality, 19 1/2 inch frame, very light weight like new, 351-5123. 6-20

**MOTORCYCLES**  
**1976** Triumph 750cc, 3,200 miles, king-queen seat, cover, two helmets, 354-2566. 6-16

**HONDA** 350CB, real good condition, must sell best offer. 338-4796. 6-21

**1975** Yamaha RD200, good condition, electric start, 950 miles, inspected. \$425. 351-4594 after 6. 6-14

**SUZUKI** T350 1971, 10,600 miles, luggage rack, crash bars, \$325. 338-6547 evenings 353-3390. 6-14

**SUZUKI** GT550, 7,500 miles, mint condition, \$795. 351-9902. 6-12

**HONDA** close out 1978 - GL1000, \$2,720, CB750K, \$1,839. All Hondas on sale. Stark's, Prairie du Chien, Wisconsin. Phone 326-2478. 7-17

**GARAGES-PARKING**  
**PARKING** lots, 214 E. Davenport \$7.50 per month, 337-9041. 7-19

**AUTOS FOREIGN**  
**1976** Toyota Corolla 1600, inspected, good condition, \$3,000, 354-2350. 6-16

**1975** Fiat 128 Sports L, 34,000 miles, great on gas, inspected, reasonable. 351-0594. 6-15

**1972** MG Midget, inspected, 351-8838 after 5 pm. 6-13

**MERCURY** Capri V6, 1972, AM/FM radio, new brakes, \$845, negotiable. 351-5543. 6-13

**1972** Volkswagen Super Beetle, excellent condition; two new tires, new muffler, \$1,150 or best offer. 354-2301. 6-15

**'74 VW CONVERTIBLE** Excellent condition, 1-365-9283 6-20

**AUTO SERVICE**  
**VOLKSWAGEN** Repair Service - Factory trained mechanic - Drive a little - Save a lot. 644-3661, Solon, Iowa. 7-11

**AUTOS DOMESTIC**  
**1969** Mustang - Inspected, six cylinder, automatic, 64,000 miles. 351-6467, evenings. 6-20

**1977** Buick, automatic transmission, air conditioned, power steering, power brakes, good mileage. 354-7281. 6-20

**1973** Ford Pinto Runabout, 43,500 miles, automatic transmission, AM radio. Call 338-6490 after 5 pm. 6-13

**1973** Vega wagon, 4 speed, air, new tires, brakes, shocks, \$795 or best offer. Call 338-6506, after 5. 6-12

**DO YOU REALLY** need that second car? Iowa City Transit can save you money. Call 351-6336 for information. 6-30

**HOUSING WANTED**  
**WANTED** to sublet for one month - Mature woman with two young girls needs furnished apartment from approximately June 25 to July 20. References available. 351-3143, days: 351-4612, evenings. 6-16

**SHARE** upstairs of furnished farmhouse six miles from campus on Highway 6 West. No dogs. Evenings, 645-2812. 6-13

**FURNISHED** sleeping room, kitchen, private entrance, 351-7136 after 5 pm. 6-13

**LARGE** furnished rooms close to campus. \$80. After 5 pm, 337-5487. 6-13

**ROOMS** with cooking privileges, Black's Gaslight Village, 422 Brown St. 5-15

**AVAILABLE** now - North side, three-bedroom, two bath, basement, family room, central air, children welcome. Call 337-7065. 6-15

**AVAILABLE** now - North side, three-bedroom, two bath, basement, family room, central air, children welcome. Call 337-7065. 6-15

### HOUSE FOR RENT

**PRIVATE** furnished cottage, bus, air conditioner, possession immediately. Call 338-3071 after 6. 6-21

**SHOP IN IOWA CITY**  
**LARGE**, furnished, five bedroom, close to town, summer only, \$350. After 5 pm, 337-5487. 6-13

**YOU** haven't found the BEST place to live if it's not near the BUS. Call 351-6336 for Iowa City Transit information. 6-30

### ROOMS FOR RENT

**SUMMER** rooms in sorority near Currier. Phone 338-9869. 7-19

**AIR** conditioned room, nice location, close in, no cooking, share refrigerator, 354-7176. 6-13

**SUMMER** and fall furnished rooms with kitchen, nonsmoker preferred. 337-5652 after 5. 7-19

**TWO** bedroom furnished, air, close in. 354-5609. 6-23

**WESTHAMPTON** Village summer sublet, two bedroom, pool, air, June 12-August 12, \$225 includes furniture. 351-5543. 6-13

**LARGE**, two bedroom apartment, walking distance University Hospital, on campus route, no pets, \$270. 338-5421. 6-22

**AVAILABLE** July 1 or before - One bedroom unfurnished, modern, air conditioning, water, heat paid, 337-3684. 6-22

**AVAILABLE** now - First floor, clean, furnished apartment near Towncrest. 338-8455. 6-15

**SPACIOUS** unfurnished apartment with bay windows near campus available July 1. Call 337-9398. 6-13

**HUGE**, new, two bedroom, excellent location, summer rate \$200. Call after 5, 337-4389. 6-15

**COUNTRY:** Beautiful, new, Vest Branch, Storage, utilities. 354-4621, 643-2030 showing. 6-21

**NICE** apartment, reasonable summer rate, free garage, available now. 679-2436. 7-20

**ONE** bedroom available beginning of July, \$180 monthly, unfurnished, clean, pool, air conditioned, bus route. Vestgate St. Call 338-2593 or 1-365-6821 (in Cedar Rapids after 5). 6-14

**LARGE**, two bedroom apartment, central air conditioned, carpeting, draperies, washer and dryer hook-ups in each apartment. Spacious grounds, Coralville bus line. Holiday Garden Apartments, 351-8404. 7-12

**LARGE**, one bedroom apartment, private entrance, must move immediately, bus routes \$205. Days 353-3254, evenings 338-8772. 6-13

**NE** W North Dodge St. Apartments, large, two bedroom, air, private entrance, close in bus line, available June 24, \$250. Call 338-3731 or 337-3680. 6-13

**SPACIOUS** two-bedroom apartment, private entrance, carpet, drapes, central air, all appliances, children's room, Coralville area, on bus line, immediate occupancy. 351-5943, or 353-6590. 6-20

**UNFURNISHED** two-bedroom, Lantran Park Apartment, carpet, drapes, central air, dishwasher, available July 1, \$245. 354-3361. 6-13

**GREAT** two-bedroom townhouse, full "live-in" basement, air, garage, dishwasher, close to bus. \$320. 338-9050. 6-19

**ONE**-bedroom furnished apartment available July 1. Phone 337-5813. 6-12

**SUBLET** one bedroom, close in, \$175. Call 338-4574. 6-12

**QUIET** location, two bedroom unfurnished, stove, refrigerator, carpet, drapes, air, Year lease. No children, no pets. Available May, 351-9925, days: 683-2445 after 6. 6-16

**WALK** to University Hospital, two bedroom, air, \$260. Call 351-5916. 6-20

**MOBILE HOMES**  
**1973** Sheffield 12x60, central air, appliances, washer, dryer, shed, bus. Western Hills, \$6,500. 645-2745. 6-16

**BARGAIN** 12x52 mobile home - \$2,000, take over payments, 38C Meadowbrook, 354-2181. 7-21

**1971** Hallmark 12x60, attractive, air, washer, mower, furnished, Evenings, 354-3638. 6-22

**MUST** sell: 1962 Moon 10x50, air conditioned, skirting, two bedrooms, shed, good condition. Make offer. 43 Forest View Court, 354-2433. 6-14

**WHY** lose that monthly rent payment? Invest in a mobile home. 145 Forest View, one-two bedroom partly furnished, cats OK, laundry close, garden space, bus line, immediate possession. Price negotiable. 1-462-3988 after six. 6-12

**12x60** 1972, two bedrooms, 1 1/2 baths, washer-dryer garden. Bon Aire. 354-3967. 6-19

**1964** Elcar 10x50, two bedrooms, air, appliances, low lot rent, on bus line. 351-4576. 6-20



By United Press International

Nancy Lopez raises her arms in celebration of her six-stroke victory in the LPGA Championship. It was the fourth straight win for the rookie pro, who surpassed \$100,000 in winnings with the title.

## Rookie Lopez wins fourth straight

MASON, Ohio (UPI) — Record-setting rookie Nancy Lopez continued her mastery of women's professional golf Sunday, shooting a 2-under-par 70 for a 72-hole total of 13-under 275 to win the LPGA Championship by six shots.

Amy Alcott was a distant second, six in back of Lopez, at 7-under-281 after a final round 71.

The victory was the fourth in a row for the 21-year-old resident of Roswell, N.M., tying a record, and her sixth this year on the LPGA tour. The \$22,500 first prize also boosted her 1978 earnings to \$118,984, the earliest any LPGA player has ever passed the \$100,000 mark.

Lopez, who led by five shots over Alcott and JoAnn Washam going into the final

round, was never seriously challenged as she toured the front side of the par-72, 6,250-yard, Jack Nicklaus Golf Center course with nine straight pars.

Alcott, who picked up \$14,650 for her second place finish, got to within four shots of the lead at the ninth hole when she knocked in a 6-foot eagle putt to go 7-under, but that was as close as anyone could get the rest of the way.

Washam, the co-leader the first two days, was still within five shots when she birdied the ninth. But bogeys on the 11th and 12th and a double bogey on the 13th ended her hopes and she finished with a 75 and in fifth place at 285.

Judy Rankin finished in third place behind Alcott with 283, while JoAnne

Carner, who bogeyed the final hole, was another shot back at 284. Rankin had a final round 72 and Carner a 71. Rankin earned \$10,510 and Carner \$7,700.

The four-straight tour wins matches a feat which has been accomplished on four other occasions, twice by Mickey Wright and once each by Kathy Whitworth and Shirley Englehorn.

Lopez also becomes the first rookie to win the LPGA Championship since Sandra Post turned the trick in 1968 and the six wins as a rookie professional (PGA or LPGA) marks the first time a first-year player has won more than twice. She also is the only multiple winner on the LPGA tour this year.

## Affirmed takes Triple Crown by a nose

NEW YORK (UPI) — In 1973, Secretariat stunned the racing world with his 31-length victory in the Belmont Stakes, becoming the first Triple Crown champion since Citation swept the Kentucky Derby, Preakness and Belmont in 1948.

Then last year, Seattle Slew made it look almost easy as he galloped home four lengths in front of the field to win the Belmont and become only the 10th horse in history to take the three-race series.

Now Affirmed has won the Triple Crown with his dramatic head finish over arch foe Alydar in Saturday's Belmont, marking the first time in history there have ever been back-to-back champions.

After such a long spell — 25

years — without a horse who could win all three races, it does seem somewhat noteworthy that a brief span of six years has seen three Triple Crown champions.

But that doesn't mean winning the three-race series has lost its significance, or that the Triple Crown has gotten any easier. Not the way Affirmed had to run to take Saturday's \$184,300 final leg of the series.

The race is supposed to be a test of a horse's stamina, and courage — but Affirmed and Alydar turned the grueling 1½-mile contest in a match race beyond comparison.

"It practically was a match race," said trainer Laz Barnera, who just missed the Triple Crown in 1976 with Bold Forbes.

"You are never going to separate these two horses. But I tell you — if Affirmed and Alydar keep running, John Veitch is going to wind up with a bigger ulcer than I got."

At first it seemed as if Affirmed would gallop through most of the race and indeed turned in leisurely fractions of :25 and :50 for the first half-mile.

But then Jorge Velasquez was not content to wait until the stretch to hook the bright chestnut colt and charged Alydar up on Affirmed's right

flank with a mile to go. "I expected him then," said Barnera. "But I know my horse. He like to fight and he no give up."

It was Affirmed's seventh victory in the nine duels with Alydar, an unprecedented rivalry that began in early 1977 and continued through three states and two years.

The two may meet again as early as August, in the Travers Stakes at Saratoga, but Barnera did not rule out the Swaps Stakes in California July 2.

## Bean cops Memphis title

MEMPHIS, Tenn. (UPI) — Andy Bean, the winner of last week's Kemper Open, rolled in a 35-foot putt on the first playoff hole Sunday for a sudden death victory over Lee Trevino in the Memphis Golf Classic.

The playoff began on the 200-yard, par-3 15th hole of the Colonial Country Club course after Bean and Trevino finished the 72-hole event with identical scores of 11-under par 271.

Both Bean and Trevino hit

their tee-shots on the 15th hole about 35 feet from the pin, but Bean was on the putting surface and Trevino landed just off the green.

Bean putted first and started his ball downhill. The putt lipped the cup, then dropped in. Trevino's putt was wide, giving Bean a \$50,000 check to add to his \$60,000 winnings from last week.

Trevino, a two-time winner in Memphis, collected \$28,500 for his second-place finish.

## Michael Spinks arrested

ST. LOUIS (UPI) — Boxer Michael Spinks, an Olympic gold medal winner and brother of heavyweight champion Leon Spinks, has denied possessing any marijuana that police said was found during a scuffle at Lambert Field.

Warrants charging Spinks, 21, with resisting arrest, assaulting a police officer, possession of a controlled substance and failing to obey a police officer have been taken under advisement.

The brush with the law Friday night was the latest in a series of incidents involving the Spinks brothers and authorities in their hometown. Leon Spinks has paid fines for traffic charges and was charged in April with possession of cocaine, a charge that was later dropped after he appeared before a grand jury.

Spinks was released on \$1,500 bond and ordered to appear in St. Louis County Magistrate Court June 29.

## Final eight chosen in World Cup soccer

BUENOS AIRES (UPI) — The first stage of the 1978 World Soccer Cup came to a sensational end Sunday in a riot of goals that gave the final qualifying places to Peru, Holland and Brazil.

It also handed Europe its best chance in years to win the trophy for the first time on South American soil.

But there was confusion about the second-round disposition of Brazil and Austria, and FIFA, the governing body of soccer

world-wide, announced a meeting scheduled for Monday to make a ruling.

Austria and Brazil completed their Group 3 matches with the same points and an equal goal difference. Ordinarily, the team that scored the most goals would be classified first — in this case Austria — but there was a body of opinion that said this did not apply if the teams finished in the top two spots and that positions should be decided by drawing lots.

FIFA said Monday's meeting would decide if a drawing was necessary. Sources close to the ruling body said several members felt the rules were ambiguous.

A draw could affect the make-up of Groups A and B in the second round.

In on-field action, Scotland finally took the high road to edge Holland, 3-2, but the Dutch went through on goal difference. Peru predictably beat 1,000-1 outsider Iran, and Brazil scraped past Austria, 1-0.

The day was notable for the 1,000th goal in the finals of the World Cup — scored by Robbie Rensenbrink of Holland — and a hat-trick by Peru's master strategist, Teofilo Cubilla, who now leads the Cup scorers with five goals.

Ten goals were scored in the final two games, four of them coming on penalties.

France, Hungary, Mexico, Tunisia, Sweden, Spain, Iran and Scotland started packing their bags for home.

The remaining eight teams went into two second-round groups as follows:

Group A — Italy, West Germany, Austria, Holland.

Group B — Argentina, Poland, Brazil and Peru.

The teams play on a round-

robin basis and the two group winners meet in the final.

If the original Group 3 positions stand, all three South American teams will be in Group B, giving a European nation the best chance of lifting the trophy.

If Brazil goes to Group A, the European chances will be lessened, although two of the three South Americans will stay in Group B.

Italy has played the finest soccer of the tournament and West Germany and Holland were respectively winner and runner-up in the 1974 Tournament. Though their play this time around has been less sparkling, it was devastating.

## Scoreboard

NATIONAL LEAGUE				AMERICAN LEAGUE			
By United Press International				By United Press International			
East				East			
Team	W	L	Pct.	Team	W	L	Pct.
Chicago	32	22	.593	Boston	38	19	.667
Philadelphia	30	22	.577	New York	32	23	.582
Montreal	31	25	.554	Detroit	31	24	.564
Pittsburgh	25	29	.463	Baltimore	31	25	.554
New York	27	32	.458	Milwaukee	29	26	.527
St. Louis	23	37	.383	Cleveland	26	28	.481
West				West			
Team	W	L	Pct.	Team	W	L	Pct.
San Francisco	34	21	.618	Oakland	32	25	.561
Cincinnati	35	24	.593	Texas	29	25	.537
Los Angeles	30	27	.526	Kansas City	28	26	.519
Houston	24	30	.444	California	29	27	.518
San Diego	24	32	.429	Chicago	24	30	.444
Atlanta	21	34	.382	Minnesota	21	35	.375
Saturday's Results				Saturday's Results			
San Diego 10, Chicago 8	San Francisco 2, New York 1	Cincinnati 6, Pittsburgh 4	Los Angeles 5, Montreal 4, night	Kansas City 6, Detroit 3	Milwaukee 5, Toronto 0	Baltimore 1, Oakland 0	Cleveland 4, Minnesota 3, night
Atlanta 4, Philadelphia 0	Pittsburgh 3, Cincinnati 1	San Francisco 7, New York 5	Chicago 7, San Diego 4	Los Angeles 11, Montreal 4	St. Louis 8, Houston 3	Monday's Probable Pitchers	(All Times EDT)
Montreal (Hogers 7-5) at San Francisco (Knepper 7-4), 4:05 p.m.	St. Louis (Vuckovich 3-3) at Atlanta (Mahler 8-2), 7:35 p.m.	Chicago (R. Reuschel 7-4) at Cincinnati (Bouthain 7-0), 8:05 p.m.	Pittsburgh (Candelaria 5-6) at Houston (Dixon 2-2), 8:35 p.m.	Philadelphia (Lomborg 5-3) at Los Angeles (Huston 4-5), 8:40 p.m.	New York (Zachry 7-1) at San Diego (Jones 5-4), 10 p.m.	California (Brett 2-3) at Boston (Lee 7-3), 7:30 p.m.	Seattle (House 4-4) at Baltimore (D. Martinez 5-3), 7:30 p.m.
St. Louis at Atlanta, night	Chicago at Cincinnati, night	Pittsburgh at Houston, night	Philadelphia at Los Angeles, night	New York at San Diego, night	Montreal at San Francisco, night	Minnesota (Goltz 2-4) at Toronto (Moore 2-0), 7:35 p.m.	Oakland (Keough 4-4) at New York (Guidry 9-0), 8 p.m.
Milwaukee (Rodriguez 6-3) at Detroit (Wilcox 4-3), 8 p.m.	Cleveland (Waltz 3-4) at Chicago (Kravec 4-4), 8:30 p.m.	Texas (Alexander 5-3) at Kansas City (Hassler 6-3), 8:30 p.m.					

**Remember Dad! Sunday, June 18.**

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Supplement to The Daily Iowan

Sally Field Conquers Cuteness, Finds

JUNE, 1978

VOL. 1, NO. 7

June, 1978

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JUNE, 1978

VOL. 1, NO. 7

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Success &  
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**Ampersand**

Talk  
Back to  
Your Tube  
Movies  
& Music:  
Summer's  
Coming  
Attractions

June, 1978

Ampersand



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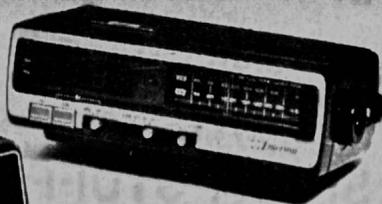
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**Summer '78 Music Calendar**

<b>JOAN ARMATRADE</b> June 11 Honolulu, HI June 17 Hamilton, Ont. June 18 Toronto, Ont. June 20 Montreal, Que. June 22 Winnipeg, Man. June 24 Regina, Sask. June 27 Edmonton, Alta. June 28 Calgary, Alta. June 30 Vancouver, B.C.	<b>CRYSTALS</b> June 19-24 San Francisco, CA June 26-July 8 Los Angeles, CA July 10-15 San Diego, CA <b>DOOBIE BROTHERS</b> July 1 Santa Cruz, CA <b>DRAMATICS</b> June 2-4 Cleveland, OH June 9-11 Chicago, IL June 14-18 N.Y.C., NY July 1 Memphis, TN <b>FREDDY FENDER</b> June 1 Buffalo, NY June 3 New Haven, CT June 10 Corvallis, OR June 14 Lubbock, TX June 15 El Paso, TX June 17 Orland, CA June 24 Bructon Mills, WV July 1-6 Valencia, CA July 14 Santa Rosa, CA July 15 Petersburg, WI July 16 Green Bay, WI July 20 Santa Rosa, CA July 23 Salem, OR Aug. 8 Norwich, NY Aug. 12 Billings, MT Aug. 13 Washington, DC Aug. 19 Mt. Holly Springs, PA	<b>B. B. KING</b> June 1 Minneapolis, MI June 2 Kansas City, MO June 3 Omaha, NB June 7 Blowing Rock, NC June 8-10 Atlanta, GA June 20-22 N.Y.C., NY June 24 Hampton, VA Aug. 15 Boston, MA <b>THE KINKS</b> June 1 Pittsburgh, PA June 2 N.Y.C., NY June 3 Providence, RI June 4 Boston, MA June 6-7 Washington, DC June 8 Philadelphia, PA June 10 Columbus, OH June 11 Chicago, IL June 12 Milwaukee, WI June 13 Minneapolis, MN June 16 San Jose, CA June 17 Medford, OR June 18 Portland, OR June 19 Seattle, WA June 21 Berkeley, CA June 23 Los Angeles, CA <b>KRIS KRISTOFFERSON</b> July 12-15 Los Angeles, CA	Aug. 25 Owings Mill, MD Aug. 27 Warwick, RI <b>BARRY MANILOW</b> June 24-25 Providence, RI June 28-July 1 Columbia, MD July 3-8 Holmdel, NY July 9 Saratoga Springs, NY July 12 & 14 Phila., PA July 16-18 Cleveland, OH July 20-23 Clarkston, MI July 25-26 Chicago, IL July 29 N.Y.C., NY July 31 Boston, MA Aug. 3-16 Las Vegas, NV Aug. 19-20 Denver, CO Aug. 23-24 San Francisco, CA Aug. 27-Sept. 3 Los Angeles, CA <b>MAZE</b> June 2 San Diego, CA June 9 Houston, TX June 17 Kansas City, MO June 23 Cincinnati, OH June 24 Toledo, OH July 14 Macon, GA July 15 Memphis, TN July 21 Milwaukee, WI July 29 Oakland, CA Aug. 29-30 Devon, PA	Aug. 1 Scranton, PA Aug. 3 Broome County, NY Aug. 4-5 Owings Mill, MD Aug. 7 Vienna, VA Aug. 9 Birmingham, AL Aug. 10 Dothan, AL Aug. 12-13 Valley Forge, NC Aug. 15-30 Westbury, NY Aug. 22-27 Valley Forge, PA <b>ROLLING STONES</b> June 17 Phila., PA July 1 Cleveland, OH July 4 Buffalo, NY July 8 Chicago, IL July 13 New Orleans, LA July 23 Anaheim, CA <b>LEO SAYER</b> June 23-25 San Carlos, CA June 27-July 2 Los Angeles, CA July 4 Phoenix, AZ July 6 Las Vegas, NV July 11 Springfield, MO July 20-23 Chicago, IL <b>BOZ SCAGGS/LITTLE RIVER BAN</b> June 9 Edmonton, Ont. June 10 Calgary, Alta. June 12 Vancouver, B.C. June 13 Portland, OR June 14-15 Eugene, OR
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**& IN ONE EAR...**

**Ampersand**  
 Publisher  
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 CATHERINE LAMPTON  
 Typography  
 NEIL MOSKOWITZ

**To Hell With Ian Whitcomb**  
 All I had to do was read "To Hell with the Beatles" and a few small paragraphs and it was enough to make a monkey laugh sideways. The Beatles aren't God and everyone knows that and they didn't change the world into chemical fruit for human consumption. People ate LSD because they wanted to and not because of the Beatles' artwork! There is absolutely no reason why I should be complaining about such a worthless article that should have never been printed in the first place, but I figure the title and seriousness of the article were enough to spark a

versities and colleges in the following cities: New York; Philadelphia; Boston; Atlanta; Washington, D.C.; Chicago; St. Louis; Houston; Dallas; Seattle and San Francisco. Anyone interested in a career as a Disney animator who is unable to attend these events, should send a portfolio and letter of inquiry to Don Duckwall (honest, that's his name), Walt Disney Studios, 300 S. Buena Vista, Burbank, CA 91521.

I've never been able to find the answer to the mystery concerning the sudden personal change that took place with Renaissance several years ago; the entire band seems to have reorganized between their first and is "... the sort of music that results when good jazz players (accomplished or promising) decide they want a house in the hills just like Herbie Hancock's." This absurd and overworked notion makes me sick. I've read countless critics who say the same thing, in different words, as Andrews. It's the popular cliché of the day to say that fusion is nothing more than a commercial sellout, and that it is of no aesthetic value. I wish people would stop and listen to some of this excellent music, instead of pre-judging it as commercial trash.

A prime example of genius in fusion is Chick Corea and Return to Forever. The

Produced by Ron Albach for Love Songs Productions, Inc. MCA RECORDS

Dave Robinson  
 Ron Albach  
 Charles Lloyd  
 Mike Love

**Celebration**  
 as performed by:

Written by BRIAN WILSON, MIKE LOVE AND AL JARDINE  
 MCA-40891

*Summer Storm*

A new single, from the soon-to-be-released  
 Soundtrack album and motion picture:

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June, 1978

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A new single, from the soon-to-be-released  
 WRITTEN BY BRIAN WILSON, MIKE LOVE AND AL JARDINE

*Tommy Stinson*

# Summer '78 Music Calendar

## Summer '78 Music Calendar

<b>JOAN ARMSTRADING</b> June 11 Honolulu, HI June 17 Hamilton, Ont. June 18 Toronto, Ont. June 20 Montreal, Que. June 22 Winnipeg, Man. June 24 Regina, Sask. June 27 Edmonton, Alta. June 28 Calgary, Alta. June 30 Vancouver, B.C.	<b>GATO BARBIERI</b> July 10 Montreal, Que. July 18 Rochester, MI July 21-22 N.Y.C., NY July 23 Westbury, NY July 25 Poughkeepsie, NY July 26 Vienna, VA July 28 Boston, MA July 30 Kansas City, MO	<b>NORMAN BLAKE</b> July 7-9 Winnipeg, Man. Aug. 4-5 Stee, AL	<b>DAVID BROMBERG</b> Aug. 14 Boston, MA Aug. 15 Philadelphia, PA	<b>JACKSON BROWNE</b> June 9 Santa Rosa, CA June 10 Calaveras City, CA	<b>NEW DAVE BRUBECK QUARTET</b> June 9 Denver, CO June 15-18 Dallas, TX June 29 N.Y.C., NY July 13 Interlockin, MI July 29 Concord, CA July 30 Oakville, CA Aug. 4-5 Las Vegas, NV Aug. 9 Minneapolis, MN	<b>CHARLIE BYRD</b> June 3 Chevy Chase, MD July 4-9 Redondo Beach, CA July 14-15 San Francisco, CA July 19-22 Seattle, WA July 23 Portland, OR Sept. 24 Saratoga, CA	<b>CAPTAIN &amp; TENNILLE</b> July 6-9 San Carlos, CA July 13-26 Las Vegas, NV Aug. 3 Cleveland, OH Aug. 10-13 Niles, IL Aug. 17-20 N. Tanawanda, NY Aug. 27 Minneapolis-St. Paul, MN Aug. 30 Allentown, PA Sept. 2-3 Charlotte, NC	<b>JOHNNY CASH</b> July 15-21 Lake Tahoe, NV Aug. 18-19 Owensboro, KY Aug. 26 Vienna, VA Aug. 27 Saratoga Springs, NY	<b>HARRY CHAPIN</b> June 9-10 St. Petersburg, FL June 11 Wallingford, CT July 28-29 Los Angeles, CA Aug. 4-6 Westbury, NY Aug. 7-8 Philadelphia, PA Aug. 11 Chicago, IL Aug. 13 Tonawanda, NY Aug. 16 Saratoga Springs, NY Aug. 17 Columbia, MD Aug. 20 Warwick, RI Aug. 21-22 Hyannis, MA	<b>CHUBBY CHECKER</b> June 11 Chicago, IL June 15 Toronto, Ont. June 17 Lockport, NY June 18 Fort Stanley, Que. June 18 Barrie, Ont. June 26-July 1 Myrtle Beach, SC July 3 Lillip, NY July 6 Boston, MA July 24 Baltimore, MD July 31-Aug. 5 Myrtle Beach, SC Aug. 7 Ocean City, MD	<b>CHICAGO</b> Aug. 6-11 Los Angeles, CA	<b>DOUG CLARK &amp; THE HOT NITS</b> May 29-June 3 Montgomery, AL June 10 Goldsboro, NC July 2 Chapel Hill, NC July 8 Greensboro, NC	<b>VASSAR CLEMENTS</b> June 3 Craig, CO June 22 Salt Lake City, UT June 23 Phoenix, AZ June 24 Telluride, CO June 25 Kansas City, MO	<b>JAMES COTTON</b> June 27 Toronto, Ont. Aug. 5 Jefferson, NH	<b>FAPA JOHN GREACH</b> June 9 Castle Berry, FL June 11 Tampa, FL June 14 Shreveport, LA June 15 St. Martinville, LA June 16 Baton Rouge, LA June 17 Austin, TX June 18 Houston, TX	<b>FABLO CRUISE</b> June 2 Dowell, VA June 3 Charlotte, NC June 4 Nashville, TN	<b>CRYSTALS</b> June 19-24 San Francisco, CA June 25-26 Los Angeles, CA June 27 San Diego, CA	<b>DOOBIE BROTHERS</b> July 1 Santa Cruz, CA	<b>DRAMATICS</b> June 2-4 Cleveland, OH June 8-11 Chicago, IL June 14-18 N.Y.C., NY June 21 Memphis, TN	<b>FREDDY FENDER</b> June 1 Buffalo, NY June 3 New Haven, CT June 5 Corvallis, OR June 10 Lubbock, TX June 14 El Paso, TX June 17 Orlando, CA June 24 Bruceton Mills, WV July 16-18 Valencis, CA July 14-18 Leslie, GA July 15 Petersburg, IL July 16 Green Bay, WI July 18 Santa Rosa, CA July 23 Salem, OH Aug. 8 Norwich, NY Aug. 12 Billings, MT Aug. 15 Washington, DC Aug. 19 Mt. Holy Springs, PA Aug. 20 Roseland, SD Aug. 26 Charleston, WV Sept. 6 Blackfoot, ID Sept. 9 Commerce, CA	<b>FLASH CADILLAC</b> Aug. 11 Belvedere, IL Aug. 12 Monticello, IA Aug. 14 Windsor, MN Aug. 18 Green Bay, WI Aug. 25 Grange Fair, Cr. Hill, PA Aug. 26 Painesville, OH Sept. 2 Randolph, OH Sept. 2 Mendota, IL	<b>EARL "FATHA" HINES</b> June 25 Toronto, Ont. June 29-July 10 N.Y.C., NY July 11-23 Timonium, MD July 28-30 Annapolis, MD Aug. 7 Philadelphia, PA Aug. 17 Chautauqua, NY	<b>ANDY GIBB</b> June 2 Louisville, KY June 3 Detroit, MI June 6 Long Beach, CA June 8 Fresno, CA June 9 San Francisco, CA June 12 Norman, OK June 13 Kansas City, MO June 15 St. Louis, MO June 16 Detroit, MI June 17 Cleveland, OH June 18 Chicago, IL June 19 Milwaukee, WI June 21 Philadelphia, PA June 21 Saratoga, NY June 26 Syracuse, NY June 28 Boston, MA July 1 Long Beach, CA July 2 Washington, DC July 3 Charlotte, NC July 5 Tampa, FL July 7 Milwaukee, WI July 9 Miami Beach, FL	<b>STEVE GOODMAN</b> Aug. 24 Swankville, PA	<b>THE ISLEY BROTHERS</b> May 29 Norman, OK June 2 Pittsburgh, PA June 3 Richmond, VA June 3-4 Chicago, IL June 9 Columbus, OH June 10 Richfield, OH June 11 Saginaw, MI June 16 Roanoke, VA June 17 Landover, MD June 18 Richmond, VA June 23 Nashville, TN June 24 Louisville, KY June 25 Detroit, MI June 30 Savannah, GA July 1 Columbia, SC July 2-3 Atlanta, GA July 4 Columbus, GA July 6 Lakeland, FL July 8 San Francisco, CA July 9 Fresno, CA July 14 Benardville, CO July 15 Los Angeles, CA July 16 Phoenix, AZ July 21 San Diego, CA July 22 Tucson, AZ July 23 Albuquerque, NM July 28 Birmingham, AL July 29 Jacksonville, FL July 30 Lakeland, FL July 31 Miami, FL Aug. 4 Buffalo, NY Aug. 5 N.Y.C., NY Aug. 6 Norfolk, VA	<b>EDDIE KENDRICKS</b> June 2-3 Columbia, SC June 9 Richmond, VA June 10 Washington, DC June 12-14 Augusta, GA June 16-17 Atlanta, GA June 20-22 Detroit, MI	<b>R. B. KING</b> June 1 Minneapolis, MI June 2 Kansas City, MO June 3 Omaha, NB June 7 Blowing Rock, NC June 8-10 Atlanta, GA June 20-22 N.Y.C., NY June 24 Hampton, VA Aug. 15 Boston, MA	<b>THE KINKS</b> June 1 Pittsburgh, PA June 2 N.Y.C., NY June 3 Providence, RI June 4 Boston, MA June 6-7 Washington, DC June 8 Philadelphia, PA June 10 Columbus, OH June 11 Chicago, IL June 12 Milwaukee, WI June 13 Minneapolis, MN June 16 San Jose, CA June 17 Medford, OR June 18 Portland, ME June 19 Seattle, WA June 21 Berkeley, CA June 23 Los Angeles, CA	<b>KRIS KRISTOFFERSON</b> July 12-15 Los Angeles, CA July 25 Kansas City, MO July 26 St. Louis, MO July 28 Chicago, IL July 29 Milwaukee, WI July 30 Indianapolis, IN Aug. 2 Buffalo, NY Aug. 3 Saratoga Springs, NY Aug. 4 Providence, RI Aug. 5 Hartford, CT Aug. 6 Portland, ME Aug. 9 Pittsburgh, PA Aug. 10 Philadelphia, PA Aug. 11 Largo, MD Aug. 12 Richmond, VA Aug. 13 Roanoke, VA Aug. 15 Johnson City, TN Aug. 16 Knoxville, TN Aug. 17 Atlanta, GA Aug. 19 Charlotte, NC Aug. 22 Savannah, GA Aug. 23 Birmingham, AL Aug. 24 Mobile, AL Aug. 25 Huntsville, VA Aug. 26 Hampton, VA Aug. 28 Cuyahoga Falls, OH Aug. 29 Rochester, MI Aug. 30 Dayton, OH Sept. 2 Kalamazoo, MI	<b>L.T.D.</b> June 2 San Diego, CA June 3 Denver, CO June 10 Houston, TX June 10 Kansas City, MO June 17 Greensboro, NC June 18 Philadelphia, PA June 23 Cincinnati, OH June 25 Hampton, VA June 26 Washington, DC July 2 New Orleans, LA July 12 Milwaukee, WI July 22 Oakland, CA July 29 Phoenix, AZ	<b>MELANIE</b> June 3 N.Y.C., NY June 4 Poughkeepsie, NY June 8 Washington, DC June 12 Tarrytown, NY June 13 Hartford, CN	<b>PATILABELLE</b> June 9-11 Philadelphia, PA June 16-18 Washington, DC June 22-25 N.Y.C., NY Aug. 13 Columbia, MD Aug. 18-20 Louisville, KY Aug. 21 Akron, OH Aug. 25 Toronto, Ont. Aug. 27 Columbus, OH Aug. 28 Clarkston, MI Aug. 30 Dulane, NY Aug. 31 Sioux City, IA	<b>JOHNNY PAYCHECK</b> June 1 Fort Smith, AK June 3 Paducah, KY June 18 Clinton, IA June 24 Excelsior Springs, MO June 27 Denver, CO July 1 Lake Ozark, MO July 3 Fairview, TN July 25 Cheyenne, WY July 10 York, GA Aug. 11 Chesham, VA Aug. 15 Columbus, OH Aug. 20 Los Angeles, CA Aug. 23 Malone, NY Aug. 25 Saratoga Springs, NY	<b>JEAN LUC PONTY</b> July 9 Morristown, NJ July 10 Philadelphia, PA July 13 Montreal, Que. July 15 Quebec City, Que. July 26 Rochester, MI July 28-30 Cleveland, OH	<b>OWINGS MILL, MD</b> Warwick, RI	<b>BARRY MANILOW</b> June 24-25 Providence, RI June 28-July 1 Columbia, MD July 3-8 Holmdel, NJ July 9 Saratoga Springs, NY July 12 & 14 N.Y.C., NY July 16-18 Cleveland, OH July 20-23 Clarkston, MI July 25-26 Chicago, IL July 29 Boston, MA July 31 Las Vegas, NV Aug. 3-16 Denver, CO Aug. 20-24 San Francisco, CA Aug. 27-Sept. 3 Los Angeles, CA	<b>MAZE</b> June 2 San Diego, CA June 9 Houston, TX June 17 Kansas City, MO June 23 Cincinnati, OH June 24 Toledo, OH July 14 Macon, GA July 15 Memphis, TN July 21 Milwaukee, WI July 28 Oakland, CA	<b>RONNIE MILSAP</b> June 29-July 2 Devon, PA July 8 Brunton Mills, WV July 9 Salem, OH July 16 St. Clairsville, OH July 27 Westbury, NY Aug. 2 Nashville, TN Aug. 4 Clearfield, PA Aug. 5 Salem, VA Aug. 10 Hopkinsville, KY Aug. 11 Ionia, MI Aug. 18 Sedalia, MO Aug. 19 Springfield, IL Aug. 20 Indianapolis, IN Aug. 25 Imperial, NB Aug. 26 Kansas City, MO Aug. 27 Eureka, MO Aug. 15 Duquesne, IA Aug. 28 DuQuoin, IL	<b>ANNE MURRAY</b> Aug. 5-7 Rapide Isle, ME Aug. 11-12 Presque Isle, SD	<b>PARLIAMENT</b> June 2 Roanoke, VA June 26 Hampton, VA June 8 N.Y.C., NY June 10 Buffalo, NY June 11 Toledo, OH	<b>DOLLY PARTON</b> June 9 Lubbock, TX June 10 Dallas, TX June 11 Lake Charles, LA June 12 Corpus Christi, TX June 14 Amarillo, Texas June 15 San Antonio, TX June 16 Austin, TX June 17 Tulsa, OK June 18 Norman, OK June 20 Wichita, KS June 21 Hays, KS June 23 Springfield, MO June 24 Edwardsville, IN June 25 Cedar Falls, IA June 27 Dulane, MN June 28 Green Bay, WI June 29 Milwaukee, WI July 1 Edmond, Alta. July 22 Cheyenne, WY July 26-27 Rapid City, SD July 29-30 Great Falls, MT July 30 Minot, ND June 9-11 Regina, Sask. Aug. 11 Hershey, PA Aug. 12 Holmdel, NJ Aug. 13 Columbia, MD Aug. 18-20 Louisville, KY Aug. 21 Akron, OH Aug. 25 Toronto, Ont. Aug. 27 Columbus, OH Aug. 28 Clarkston, MI Aug. 30 Dulane, NY Aug. 31 Sioux City, IA	<b>JOHNNY PAYCHECK</b> June 1 Fort Smith, AK June 3 Paducah, KY June 18 Clinton, IA June 24 Excelsior Springs, MO June 27 Denver, CO July 1 Lake Ozark, MO July 3 Fairview, TN July 25 Cheyenne, WY July 10 York, GA Aug. 11 Chesham, VA Aug. 15 Columbus, OH Aug. 20 Los Angeles, CA Aug. 23 Malone, NY Aug. 25 Saratoga Springs, NY	<b>SCRANTON, PA</b> Brome County, NY Owings Mill, MD Vienna, VA Birmingham, AL Dothan, AL Valley Forge, NC Westbury, NY Valley Forge, PA	<b>ROLLING STONES</b> July 1 Philadelphia, PA July 1 Cleveland, OH July 4 Buffalo, NY July 8 Chicago, IL July 13 New Orleans, LA July 23 Anaheim, CA	<b>LEO SAYER</b> June 23-25 San Carlos, CA June 27-29 Los Angeles, CA July 4 Phoenix, AZ July 6 Las Vegas, NV July 11 Springfield, MA July 20-23 Chicago, IL	<b>BOZ SCAGGS/LITTLE RIVER BAND</b> June 9 Edmonton, Ont. June 10 Vancouver, B.C. June 13 Portland, OR June 14-15 Eugene, OR June 17 Salt Lake City, UT June 18 Las Vegas, NV June 19 Phoenix, AZ June 21 Denver, CO June 23 Waterloo, IA June 24 St. Paul, MN June 25 Omaha, NB June 27 Detroit, MI June 28 Milwaukee, WI June 29 Cleveland, OH June 30 Pittsburgh, PA July 2 Springfield, MA July 3-4 Cape Cod, MA July 5 N.Y.C., NY	<b>PHOEBE SNOW</b> July 14 Montreal, Que. July 14 Owings Mill, MD July 17 Toronto, Ont. July 18 Rochester, MI July 22 Westbury, NY July 25 Poughkeepsie, NY July 26 Vienna, VA July 27 Philadelphia, PA July 28 Boston, MA Aug. 8 Chicago, IL Aug. 9 Kansas City, MO	<b>DONNA SUMMER</b> July 17-18 Los Angeles, CA July 4-9 Devon, PA July 11-16 Westbury, NY July 21-22 Ft. Lauderdale, FL	<b>TAVARES</b> June 30-31 Miami Beach, FL July 9 Providence, RI July 10 Dallas, TX	<b>TEXAS WORLD MUSIC FESTIVAL</b> July 1-3 Dallas, TX Aeromusic, Emmylvon Harris, Heart, Kris Kristofferson, Willie Nelson, Ted Nugent.	<b>STANLEY TURRENTINE</b> July 17 Philadelphia, PA July 18-Aug. 1 N.Y.C., NY	<b>BOB WELCH</b> June 2 Greensboro, NC (w/Foreigner) June 3 Pittsburgh, PA (w/Starship) June 4 Roanoke, VA (w/Foreigner) June 6 Rochester, NY (w/Foreigner) June 18 Providence, RI (w/Foreigner)	<b>DON WILLIAMS</b> June 16 Huntsville, AL June 18 Shreveport, LA June 24 Salem, VA June 25 Bowling Green, VA June 30 Kansas City, MO July 2-3 Flagstaff, AZ June 6 Franklin, TN July 21 Franklin, GA July 23 Douglas, GA July 29 Tomah, WI Aug. 12 Billings, MT Aug. 18 Arlington, TX Aug. 19 Corpus Christi, TX Aug. 20 Dallas, TX Aug. 24 Jonesboro, TN Aug. 25 Crown Point, IN Aug. 26 Petersburg, IL Aug. 27 Duquoin, IL	<b>WARREN ZEVEON</b> June 2 Austin, TX June 3 Dallas, TX June 6-7 San Francisco, CA June 9 San Jose, CA June 10-11 Calaveras, CA
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 DENNIS COPELAND (Photo, On Tour) is a photographer for *The Analogue Journal* in Lubbock, Texas. His main occupation is finding a way to get out of same.  
 BILL OAKLEY (On Disc) is a freelance writer based in Austin, just returned from a lengthy stay in Nashville. He collects country music literature, writes regularly for *Country Song Roundup*, and manages singer Tena Lester.  
 KEVIN PHINNEY (On Tour) is a freelance Disco Journalist who aspires to be a Lebanese terrorist. His hobbies include a variety of drugs, and shooting pop-rocks soaked in bourbon into an orange by syringe.  
 DON SNOWDEN (On Tour) is one of *Ampersand's* biggest writers — 6'5" — and he says he'll beat the hell out of anybody who disagrees with his finely-honed critical acumen.

**Ask & Ye Shall Be Answered**  
 In a recent issue of *Ampersand* I saw an item (I think it was in *& Out the Other*) that said the Disney studio was looking for young animators to hire. Where can I get more information about this?  
 A Disney Studio spokesman tells us that animator Ward Kimball (not Ollie Johnson and Frank Thomas, as originally planned) will tour several college campuses in November to screen Pinocchio, answer any questions, and seek new animators. They have tentatively scheduled appearances at uni-

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## IN ONE EAR...

**To Hell With Ian Whitcomb**  
 All I had to do was read "To Hell with the Beatles" and a few small paragraphs and it was enough to make a monkey laugh sideways. The Beatles aren't God and everyone knows that and they didn't change the world into chemical fruit for human consumption. People ate LSD because they wanted to and not because of the Beatles' artwork! There is absolutely no reason why I should be complaining about such a worthless article that should have never been printed in the first place, but I figure the title and seriousness of the article were enough to spark a few nasty letters. I also figure you love to see nasty letters and that's probably the basic reason behind printing such an article.

I was five when the Beatles came to America. Most think I was too small to remember but they are wrong. I remember the Ed Sullivan broadcast and the excitement of the LSDs. I didn't know what pot was, let alone LSD. If the Beatles took drugs, I couldn't care less. For in the next winter I got the new single which had "I Am the Walrus" on it. That was my favorite song. I would sing that chorus and play that record all the time. I did not care if it was psychedelic or not. That was a great song. The point I'm trying to make is that the Beatles and the Rolling Stones were part of my childhood, and I wouldn't want it any other way. They didn't rule my life. I was just a kid. I played baseball and army like every other kid. But I also listened to music which was exciting back then and even more exciting today. I wish I was old enough to appreciate them like I do now.

Another thing which Mr. Whitcomb says is the Beatles and the Stones sent kids to their doom. He makes it sound like they put leashes around kids necks and dragged them into the world of drugs. I think it's the other way around. The kids put leashes around the necks of the Beatles and Stones. I think it's poor to blame the Beatles and the Stones for teenage drug problems. Finally, his claim that "one real Beatle does survive: Paul McCartney," is not a fair claim. What does he think John Lennon is doing at the present? The last I heard he was "semi-retired" so that he could be with his wife and son. I just wish someone would give him a little credit.

**Jim Dixon**  
 UNIVERSITY OF ILLINOIS, URBANA

versities and colleges in the following cities: New York; Philadelphia; Boston; Atlanta; Washington, D.C.; Chicago; St. Louis; Houston; Dallas; Seattle and San Francisco. Anyone interested in a career as a Disney animator who is unable to attend these events, should send a portfolio and letter of inquiry to Don Duckwall (honest, that's his name), Walt Disney Studios, 500 S. Buena Vista, Burbank, CA 91521.

I've never been able to find the answer to the mystery concerning the sudden personnel change that took place with Renaissance several years ago; the entire band seems to have reorganized between their first and second albums. Could you give a brief history of the band?  
 NATHAN NEMOTO  
 UNIVERSITY OF HAWAII

Well, Nathan, there doesn't seem to be any such thing as a "brief" history of Renaissance. Here with is the quickest we (with the help of ace triviaist Jim Bickhart) could devise. Maybe the folks at Sire Records, their current label, should take notes; they didn't know any of this.  
 Renaissance was formed by singer Keith Relf and drummer Jim McCarty of the Yardbirds following the demise of that band. The new group's emphasis was to be on classically-oriented, acoustic music. Other founding members included Relf's sister, Jane, session bassist Louis Cennamo, and keyboardist John Hawken, ex-Nashville Teens. Their first album was released in this country on Elektra, circa 1969. The members began to drift apart almost immediately (there was a U.S. tour) and their second album, *Illusion*, featured varying personnel on different cuts. Jane Relf was the first to leave, followed by Hawken. Pianist John Tout played on *Illusion*, though not on all selections.  
 Keith Relf and Louis Cennamo left to form a "heavy" band, *Armageddon*, whose album was released stateside on A.M. Hawken joined the Stravbs, and McCarty formed the group *Shoot*, whose album was released here on Capitol.  
 The name "Renaissance" was thus left empty, and Tout decided to appropriate it, apparently with no resistance from any of the founding members. The "new" Renaissance included Tout, Annie Haslam (who had sort of replaced Jane Relf, though the band had operated with no female vocalist for a while), bassist Jon Camp, drummer Terrence Sullivan, and a guitarist, none of whom had been doing anything of particular interest previously. Also important was non-performing Betty Thatcher, who had written with McCarty for the first group, and who also collaborated on some *Shoot* songs.  
 That group appeared on the new band's first album, released on Capitol in 1972. The guitarist died in an accident, and was replaced by Michael Dunford. That line-up, with Thatcher, has remained constant from 1973 through the band's new release, *A Song for All Seasons*.  
 Ironically, at the time of his death by electrocution in summer, 1976, Keith Relf was re-forming the original band. That group — Cennamo, McCarty, Jane Relf and Hawken, plus a keyboard player and drummer (McCarty having switched to guitar) recorded an album, released last year on Island, under the group name *Illusion*. And that's the last time we'll answer that question.

**Miscellaneous Missives**  
 In your May '78 issue Colman Andrews contends that the new music called "fusion"

is "... the sort of music that results when good jazz players (accomplished or promising) decide they want a house in the hills just like Herbie Hancock's." This absurd and overworked notion makes me sick. I've read countless critics who say the same thing, in different words, as Andrews. It's the popular cliché of the day to say that fusion is nothing more than a commercial sellout, and that it is of no aesthetic value. I wish people would stop and listen to some of this excellent music, instead of pre-judging it as commercial trash.  
 A prime example of genius in fusion is Chick Corea and Return to Forever. The same holds true for Passport, Weather Report, Jean Luc Ponty, and the other masters of fusion.  
 BOB MARSH  
 NORTHERN ILLINOIS UNIVERSITY

*& Out the Other* section titled, "I believe should be retitled. This section is wasted space in an interesting newspaper. Retitle it please, "Oldies but Nasties Return."  
 ANDY BEAN  
 UNIVERSITY OF SOUTH CAROLINA  
 "Oldies but nasties" — are you talking about us?  
 I thoroughly enjoy your publication. I'd rather read it than do my English Composition paper because it makes me laugh but then again, so do my English papers. Keep up the good work.  
 NANCY W. CAVANAUGH  
 UNIVERSITY OF OHIO

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If you've been hearing good things about John Pine, you're mistaken.

Amperсанд

June 1978

Amperсанд

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# & OUT THE OTHER



## We Think We've Spotted a Trend

IF THE WRETCHED TELEVISION SERIES *Joe and Valerie* didn't sate your disco craves (you call that dancing?), take heart. *Variety's* casting column notes that the producers of *Disco Queen*, a musical comedy, are searching for an actress for the title role; they want someone "lovely, well built, graceful, good disco dancer, fine actress." They also need a Mr. D.J., "egotistical, tough, macho." Just like real life. And if that news doesn't set your soul a-hustling, catch these backbeats: a pilot for a new television series called *Stayin' Alive*, based on, you guessed it, *Saturday Night Fever*, has been picked up by ABC, and Robert Stigwood has announced plans for a sequel to the film, you surmised it, *Saturday Night Fever* — but John Travolta hasn't said yes yet. There's also a *Thank God It's Friday*, which is about disco but has nothing else to do with, you knew it, *Saturday Night Fever*. Speaking of John Travolta... in his latest three-picture deal with independent production company Orion, Travolta was given a precedent-establishing right to final cut of the films. This has agents and producers in a tizzy, because now every big star will want final cut. There's a catch hidden in all this: what director worth his percentage will work with a 23-year-old kid who has final approval of an entire movie?

## A Rose By Any Name Is Just As Smelly

MICHAEL MCKEAN AND DAVID L. LANDER were all set to appear on *America 2 Night* in their usual guises as Lenny and Squiggy from the *Laverne and Shirley* show. The script was written, the hair greased, all was ready — and then Paramount Pictures said no, they couldn't do it. It seems that McKean and Lander sold Paramount all rights to the Len and Squig characters (for a rumored \$5.00, and no jokes about being overpaid). Paramount did not deem *America 2 Night* a suitable showcase for their property, but McKean and Lander went on the show and did Lenny and Squiggy anyway. They just called themselves Denny and Anthony.

## Write If You Get Work

ROBBIE ROBERTSON AND MARTIN SCORSESE no longer share a luxurious pad in Bel

Air; they now share the luxurious Sherry Netherlands Hotel in New York City, along with Robbie's near-constant companion, actress Genevieve Bujold. Also moved to New York are Michael Becker and Donald Fagan of Steely Dan. They never did like Los Angeles and bitched about it all the time they lived there, but they're not dumb; they kept their Malibu beach houses, just in case. So will Linda Ronstadt — keep her Malibu colony beach house, that is — but she'll lease it, furnished, for a rock-queeny sum while she moves closer to dry land and the action.

## What, No Bambi?

PAUL WINTER CONSORT'S NEW ALBUM, *Common Ground*, lists these somewhat unusual composers: a wolf, an eagle and a whale. Honest. Winter says he was inspired by their sounds, and any songwriting royalties earned by the beasties will be donated to wildlife protection organizations. The song "Wolf Eyes" has Winter and his saxophone jamming with a she-wolf in a forest in Indiana, which so intrigued Dr. Erich Klinghammer, director of Wolf Park and a prof at Purdue, that he's decided to study imitative behavior in wolf-call patterns. You see, after Winter left the forest, the wolf continued to howl to Winter's tune for four nights.

## Rock Nightmares

TOM WAITS AND ARTIST GUY PEEL-LAERT, the man who painted evocative scenes full of famous faces in *Rock Dreams*, are collaborating on a book about Las Vegas. Yep, that's the big V. Peellaert, who lives in Paris, will do 80 paintings for the book and send transparencies of them to Waits in Los Angeles as they come off the easel; Waits will then write about each. So far they have one painting of Marlene Dietrich alone on a plane, one of Vegas' gangster founder Mickey Cohen and one of Meyer Lansky, bookkeeper for the Mafia. Waits has never been to Vegas, so he went for three-day's research and was outraged. When not toiling over transparencies, Waits is writing songs for his next album and considering film offers which have started to trickle in since his acting stint in *Paradise Alley*. He plays a barroom piano player, even wrote three songs for the Sly Stallone flick, one of which has the wonderful title, "Hello Sucker, Merry Christmas."

## Bad News:

CBS RENEWED *The Incredible Hulk*.

## Good News:

ABC CANCELLED *The Six Million Dollar Man* and *Baretta*.

## Best News:

WARNER BROS. PICTURES will bring back short subjects and cartoons to your neighborhood screens. The *Rockrunner*, *Bugs Bunny*, *Daffy Duck*, and *Porky Pig* will return in brand new adventures. Included in this rebirth will be a new installment of *Duck Dodgers in the 24½ Century*, which director Steven Spielberg has volunteered to write.

## We May Be Sick

TO HYPE ITS NEW FILM, *If Ever I See You Again* (starring, produced and directed by Joe You Light Up My Life Brooks), Columbia Pictures and a computer have set up a toll free matchmaking service so that unrequited or even forgotten lovers might find each other again. Just like the man in the movie, who tries to find and rekindle an old flame, all you (unlike the poor slob in the movie, who has no computer) have to do is call 800-423-5250, leave your name as the person knew you, the name of the person you're trying to find, your telephone number and the city that "would link the two of you." If the object of your ancient affection also calls in, bingo. If not, maybe you'd like a date with the computer. It's a real cute XL40 Pertec computer, and it's a lot more interesting than Joe Brooks or his movies.

## Wax Fax

COMEBACKS: The Moody Blues' first album in six years, *Octave*, will be out almost immediately... Black Sabbath celebrate their 10th anniversary this year with a U.S. tour beginning June 30 and a new album, *Never Say Die*, which has World War II as its cover motif... Remember Cheech and Chong? They just finished their first feature film, *Up in Smoke*, also starring Stacy Keach, Strother Martin and Edie Adams... Iggy Pop is on the road in Europe with three members of the original Stooges and one original MC5... David Bowie says he'll launch three of his own projects this summer, one of which is probably a film (he finished *Just a Gigolo* with Dietrich)... Marty Balin is producing

## R.I.P.

YET ANOTHER SENSELESS ROCK DEATH occurred on April 21, when vocalist Sandy Denny, 31, succumbed to head injuries suffered in a fall down the stairs of a friend's home in England four days earlier. Best-known for her work with British folk-rock groups including Fairport Convention and Fotheringay, Denny had also recorded well-received solo albums and was twice voted "best female vocalist" by readers of *Melody Maker*. Denny played the part of the nurse in the all-star Ode Records version of *Tommy*; duetted with Robert Plant on Led Zeppelin's recording of "The Battle of Evermore"; and wrote a number of songs, including "Who Knows Where the Time Goes," popularized in this country by Judy Collins. She sang early rock and roll tunes on an album with several of her friends, jointly billed as "The Bunch." She married Fotheringay/Fairport guitarist Trevor Lucas in 1973; their daughter, Georgia, was 9 months old at the time of Denny's death.

RICK EVERS, 30, Carole King's third husband, died March 21 in Los Angeles after an apparently accidental overdose of cocaine, although some of King's music business associates think it may have been suicide. Police said there were "signs of injection." King was in Hawaii at the time. Evers and King were married about a year ago; Evers, who reportedly did time for robbing a 7-11 store in his native Utah, was making leather

Jesse Barish for RCA; Barish wrote the Starship hit "Count on Me"... Dickey Betts and his new wife had a baby boy, named Forest Duane.

## Flick Fax

HENRY AND JANE FONDA will finally star in a film together, but not as father and daughter. In *The Journey of Simon McKeever*, Fonda pere will play an old man in search of an arthritis cure; Fonda file will portray a doctor in Glendale who has the cure... James Caan and Alan Arkin will star in their second venture together, and perhaps it will be much, much better than their dreadful *Freebie and the Bean*... Sam Peckinpah is allegedly off in Bolivia researching a movie about the cocaine traffic... Francis Ford Coppola wants to release the 70mm print of *Apocalypse Now* with no credits. No titles, no names, no printed words at all. A program listing the cast and crew would be issued to audiences. *Apocalypse Now* will open in 35 theaters in 18 cities sometime next year; later, the 35mm prints in smaller theaters will have credits... Jerzy Kosinski's novel *Being There* will be a movie soon... and NBC will run a 10-hour mini-series of *Studs Lonigan* this fall.

## Turnabout

STEPHEN BISHOP DID A FAVOR for his friend, director Richard Landis, by appearing as a cameo crazy in *Kentucky Fried Movie*. Now Landis has returned the favor, by appearing as a Bishette on Steve's latest album. Landis' special talent: whistling. Doesn't sound like a fair trade to us.



jackets when he met King. After they married he became active in her career and co-wrote several songs with her that appeared on her last album, *Simple Things*. They moved to Idaho about 8 months ago but returned to Los Angeles recently where they reportedly quarreled, after which King went to Hawaii. No one is quite sure how Evers' death was kept so quiet for almost two months, but friends think her normally reclusive life, plus the fact that Evers was not well known, were major contributors. No official announcement was ever made.

## On Tour



Steve Martin, Lubbock, Texas

Ask comedian Steve Martin, and he'll tell you — it's lonely at the top. His picture was splashed on the cover of *Newsweek*, he was signed to do yet another hosting of NBC's *Saturday Night Live*, and he's nearing the end of negotiations for a feature-length film he's written. On top of that, Martin had just begun his second tour in four months, the first netting him a cool million dollars. Martin stands virtually unchallenged as the "hottest comedian in show business," yet now it appears his career is challenged by its own momentum. In concert, the old Martin gags are getting older, and Steve seems to have gotten his fill of saying, "Excuuuuuse me" while flashbulbs pop.

While Martin is clearly to blame for using outdated material, it is exactly what his audiences clamor for. They show up at the concert in full Martin-esque regalia, complete with arrows-through-the-head and rabbit ears. Inside, they yell out, "Do 'Foggy Mountain,'" or "Sing the 'Grandmother's Song,'" and sheepishly, Martin obeys.

That was the setting for Steve Martin's appearance in Lubbock. Running onstage after his film short, "The Absent-Minded Waiter," Martin stepped into the limelight, announcing, "I'm a Ramblin' Guy." He then watched with genuine concern as the audience sang the words. Like anyone with a mass audience, Steve Martin has something for everyone. Balloon animals, juggling, songs, and magic — all are just facets of a multi-talented comedian. Once Martin can assure himself that it's all right to move on to new material, and granting that his fans will allow it, a Steve Martin concert will be a memorable experience, indeed.

Kevin Phinney

## Foghat/Eddie Money, The Forum, Los Angeles

"They came, they boogied, they conquered" is probably the motto found on the Foghat coat of arms. The veteran blues-rock quartet has reached its present position by virtue of years of constant touring and a musical policy of giving the audience exactly what it wants.

The show at the sold-out Forum was a typically workmanlike, crowd-pleasing performance. Compensating for its lack of onstage charisma with massive sound and lighting systems, Foghat blasted through staples like "Fool for the City," "Slow Ride" and "Home in My Hand" in a methodical, professional fashion.

A touch of mindless boogie never hurt anyone, but 90 minutes of the stuff has been known to induce severe brain damage. Still, Foghat has shown its willingness to put its reputation where its roots are, so I'm not about to begrudge 'em success.

With his debut album in the Top 50, Eddie Money is clearly an up-and-comer to be reckoned with. The New York captured-San-Francisco-rocker served up a very well-received collection of well-crafted arrangements in a melodic hard rock vein, true-love-and-heartaches lyrics and Eddie's own Stewart-styled vocal rasp.

Most of the material was quite listenable — "Baby Hold On" and "Two Tickets to Paradise" are excellent songs — but overall the set suffered from a lackluster stage presentation. The chief liability was Money himself. He's a very awkward performer — imagine Herman Munster without the neck knobs trying to be Rod Stewart — but that might be one of his greatest assets as well. Money's appeal seems to be that of a rock and roll version of one of Kotter's Sweathogs — obviously flawed. But he wants to make it so badly that if enough people identify with his aspirations, Eddie might well realize them.

Don Snowden

## Grateful Dead, William and Mary Hall, Williamsburg, Va.

It has been written that there is nothing like a Grateful Dead concert. It would seem, however, that there's an essential corollary to this rather audacious assertion: there is nothing like a Grateful Dead audience. This particular Saturday's drove of Dead Heads was no exception; from the opening notes of "Half-step, Mississippi Uptown Toodle-oo," the faithful down front balanced upon treacherous folding chairs, singing along and rocking to and fro. It took a little longer for the renowned Dead ethos to drift high into the packed rafters, but by evening's end everyone was lit up for an encore. Few con-

cert crowds are more consistently blissed out of their skulls (!) than those who come to sway with Garcia, Weir and company; here even the air sports a lazy grin.

Given a crew so loyal it would be easy for the band to become just that — lazy; but the Grateful Dead display the class that separates the transient flashpots from the institutions in rock and roll. You simply don't amass audiences this huge, happy, or enduring by playing flaccid engagements. This is especially true in the case of a band whose studio efforts have all too often been anemic reflections of their on-stage abilities. Before their disciples (if you'll pardon the precious metaphor) the Dead come to life, infusing their intricate compositions with a snap and ring only rarely pressed into the vinyl versions.

The band presented a broad cross-section of selections from their lengthy career, but conspicuously absent (save for an altered-tempo rendering of "Friend of the Devil") were the Dead's signature songs ("Truckin'," "Uncle John's Band," and so on). Instead, the band offered their interpretations

of some old standards like "El Paso," lesser-known album material (Bob Weir's "Weather Report Suite" from *Wake of the Flood*), and a recent song or two from *Terra-pin Station*. This approach afforded them the flexibility to explore improvisational possibilities. Only once did this jam format become tedious, when an otherwise smoothly-wrought medley of "Playing in the Band," "Not Fade Away," and "Morning Dew" was overblown by too much unfocused instrumental rambling.

By the close of the second set, however the adrenaline was on the way up again. Rhythm guitarist Bob Weir was starting to get excited on the rockier numbers anyway; when he began to leap about singing the lead vocals at the close of the set, the audience responded in kind. The single, long-awaited encore brought back Weir on voice with the rollicking "One More Saturday Night," a fast slice of rock and roll from the old school heightened by the singer's energetic delivery. It also brought a bit of a surprise: some of the crowd boomed when the band failed to return with more music.

Robin McLeod

Foghat blasts & boogies



DALE TRAVIS

## on disc

(Continued from page 9)

**Prokofiev: Peter and the Wolf.** David Bowie, narrator; Philadelphia Orchestra; Eugene Ormandy, conductor (RCA)

Plunging right into the record business' current wolf mania, David Bowie's latest release is a reading of this Russian musical children's classic. (Benjamin Britten's *Young People's Guide to the Orchestra* is heard, sans Bowie, on the other side). Though everyone from Peter Ustinov to Mia Farrow has read Peter on record, the choice of Bowie is ingenious as well as commercial. His reading holds the right amount of subdued drama without condescension to his young listeners — and he has that thriller for Americans of all ages, an English accent. A more appealing package design and more complete annotation could increase the album's appeal still further; the green vinyl is a nice touch, though.

B.S.E.

**Rachmaninoff: Concerto #3** Vladimir Horowitz; New York Philharmonic; Eugene Ormandy, conductor (RCA)

This is powerful proof that some giants still walk the land. Horowitz restores all of the drama and excitement bleached from this

romatic warhorse by too many performances by too many midgets.

E.C.

**Jean-Pierre Rampal, Lily Laskine:** Japanese Melodies for Flute and Harp (Columbia)

Rampal's silver flute substitutes for the traditional wooden instrument, and Laskine's harp Westernizes the sound of a koto in this delightful, off-the-wall collaboration recorded in France for — originally — Columbia's Japanese affiliate. The melodies date back, sometimes, hundreds of years. Perhaps the music's chief strength is the serenity it carries.

T.E.

**Shubert: Symphony #9** Columbia Symphony Orchestra; Bruno Walter, conductor (Columbia/Odyssey)

The late Bruno Walter was the quintessential interpreter of Viennese music. Shubert was the quintessential Viennese composer. The result is glorious music-making, at a bargain price.

E.C.

**Stonebolt: Stonebolt 78 (Parachute)**

This chameleonic Canadian band echoes influences ranging from the Eagles to Forcener in a generally winning collection of easygoing countryish rock. The singing and playing are for the most part fine, though one wonders how much lasting appeal the songs contain — no matter how attractive they may be to the ear the first time around. Stonebolt's best tune may be the Allman

Bros.-like "Singing in the Street," runner-up is "Sail On" — which is, I'm told, about the band Heart.

D.P.

**Jethro Tull: Heavy Horses (Chrysalis)**

It seems as though Ian Anderson is currently indulging himself by writing for his children about his own passion, the English countryside. The album package contributes strongly to creating a British atmosphere somewhat between those of *The Wind* and the *Willows* and *Lady Chatterley's Lover*, all of which is lovely, if irrelevant to current music. Most of the songs are about animals: a mouse, a cat, faithful dog Rover, workhorses, and a weathercock among them. "Moths" comes closest to what made Tull great in their pr-Songs from the Wood days. On this album, the lyrics read like poetry but the melodies don't sound like songs, and I hear no musical hooks on either side.

B.S.E.

**Wings: London Town (Capitol)**

Wings has done it again: a great-sounding record with adult production and grade-school lyrics. No matter what they say about Linda, no one could ever accuse Paul McCartney of not being able to sing. And many of his tunes are so full of melodic hooks that you just want to hear them again and again. Which is good, as they're on the radio constantly. If the McCartneys' music can render the juvenile quality of the words unnoticeable, more power to it.

B.S.E.

# JOHN PRINE BRUISED ORANGE

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Produced by Steve Goodman.

Nobody has good things to say about John Prine. Whether it's the millions who own his records, the crowds who stand in line to see him perform, or the million-selling artists who record his songs, John Prine fans won't settle for anything but the best and neither should you. So when someone tells you that John Prine is "pretty good," set the record straight. John Prine is simply "great!"



If you've been hearing good things about John Prine, you're mistaken.

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# & OUT THE OTHER



Air; they now share the luxurious Sherry Netherlands Hotel in New York City, along with Robbie's near-constant companion, actress Genevieve Bujold. Also moved to New York are Michael Becker and Donald Fagan of Steely Dan. They never did like Los Angeles and bitched about it all the time they lived there, but they're not dumb; they kept their Malibu beach houses, just in case. So will Linda Ronstadt — keep her Malibu colony beach house, that is — but she'll lease it, furnished, for a rock-queenly sum while she moves closer to dry land and the action.

## We May Be Sick

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Jesse Barish for RCA; Barish wrote the Starship hit "Count on Me" . . . Dickey Betts and his new wife had a baby boy, named Forest Duane.

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June, 1978

## On Tour



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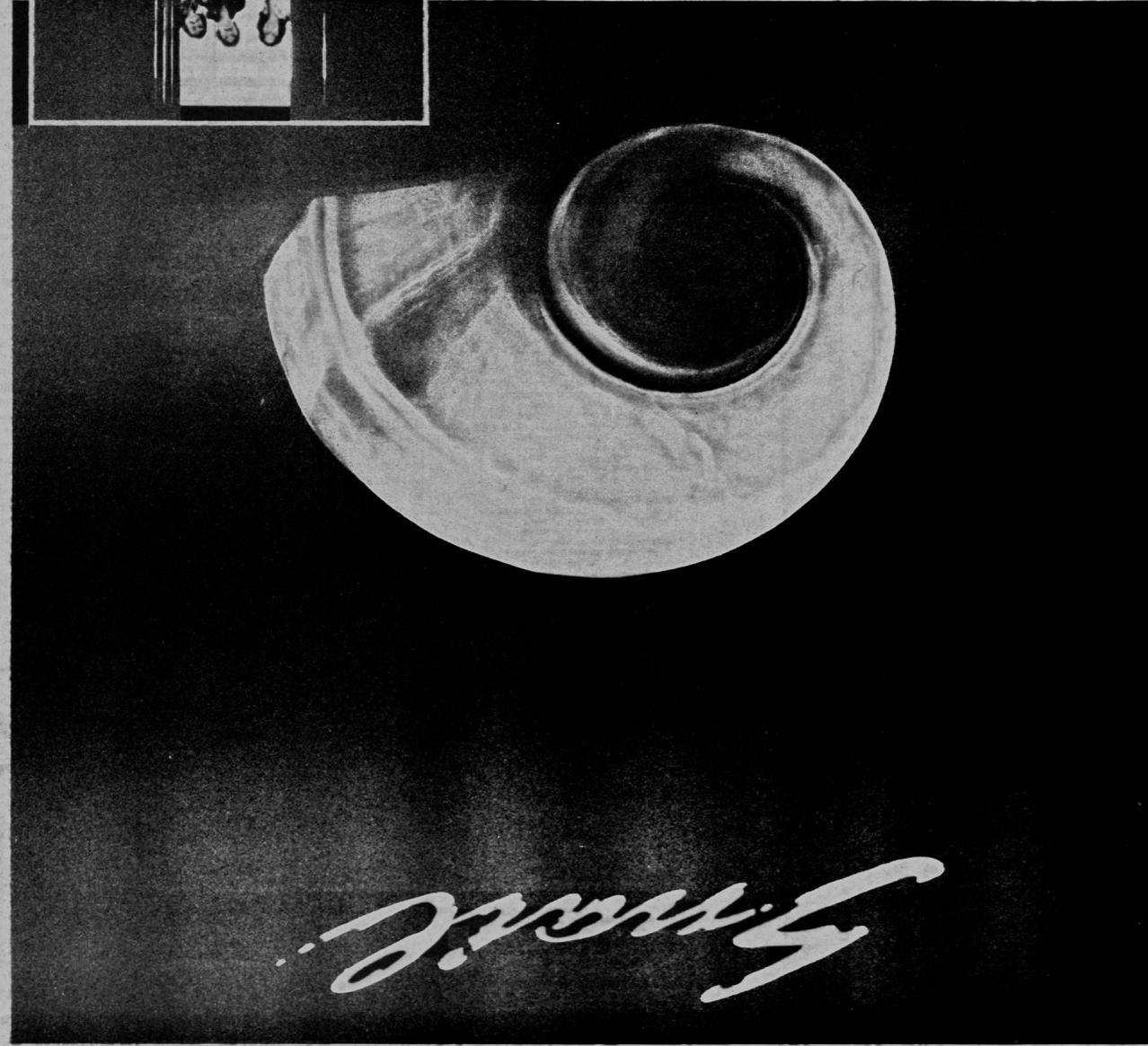
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21

# VARIATIONS

from MCA Records

## the sensational new album by ANDREW LLOYD WEBBER

ANDREW LLOYD WEBBER VARIATIONS



# on disc

As Ampersand rings out the end of this school year, we've asked some of our regular — and irregular — record reviewers to help us cover as many albums as possible in the relatively short space available. While these may not be the cream of recent releases, nor are they the whey. The list is meant to be representative, the format experimental. If you feel that this short shorts method of coverage is superior, inferior, or equal to our usual, lengthier format, we'd like to hear from you. If you don't care, and would rather see the space devoted to something else, tell us that, too. Happy vacation, and keep the wax out of your ears!

**Issac Asimov:**  
The Mayors from Foundation (Caedmon).  
**Frank Herbert:**  
Dune — The Banquet Scene (Caedmon).  
Most of us met up with Caedmon records in junior or senior high school when we were forced and occasionally inspired to listen to *The Canterbury Tales* in Middle English, or Richard Burton soliloquizing in Shakespeare. No doubt about it, Caedmon meant Culture.

These days Caedmon has pop culture too — science fiction, but you'll hear no *Star Wars* laser beeps, no whosch of intergalactic commuters; damn few sound effects at all, just the authors reading their own words. This helps us know how to pronounce the mysterious names, but personally, I'd rather hear Richard Burton.

While *Dune* and *The Foundation Trilogy* are undeniably works of art and genius, they are books; they should be seen and not heard because Herbert and Asimov do not have stirring, or even interesting, voices; the drama and color of the pivotal scenes presented in these two albums is dissipated by droning.

Both authors have written nifty liner notes, which only enforces the conviction that they should keep their mouths shut and their typewriters clattering. **Judith Sims**

**Randy Bachman: Survivor** (Polydor)  
The first "solo" effort from the co-leader of the Guess Who during that band's best years and leader of Bachman-Turner-Overdrive during its is a perhaps surprisingly engaging affair, softer than hard but clearly rock and roll. There's a concept involved, dealing with Bachman's ability to have lived through sixteen years as a professional musician, most of them in the Big Time. If he keeps up with albums like this one, Bachman will be welcome for years to come. Rock gossips note the presence of Burton Cummings on several cuts. **Todd Everett**

the natives as expatriate American jazzmen have been before him. Though Baker's work on electric guitar brought him his initial fame, the present album is totally acoustic — though there is sometimes extensive overdubbing from time to time. The program ranges from bluesy to jazzy and includes "Baby, Please Don't Go," "Spoonful," "Corrina, Corrina," and "Stack O'Lee." Stephan Grossman appears in a supporting role, also on guitar, on a couple of cuts. Aspiring Baker clones note that, as usual, a tab book is available through the label: Kicking Mule Records, Box 3233, Berkeley, CA 94703. **T.E.**

**Marcia Ball: Circuit Queen** (Capitol)  
If you're into Waylon and Willie, check out Marcia Ball — she's been Austin's top female singer for five years. This album is not contemporary bedroom country: the title cut is the finest rodeo ballad since Ian Tyson's "Someday Soon." There are a couple of rockin' toe-tappers, "Train to Dixie" and Johnny Cash's "Big River." Ball has a hauntingly beautiful voice. Except for two weak, pop-schlock tunes, the album is a winner. **Bill Oakley**

**Berlioz: Te Deum.**  
Jean Dupuy, tenor; Daniel Barenboim, conductor (Columbia)  
The French have a long tradition of bravura music for religious purposes, but never any-



**Fiddlin' Frenchie Bourke:**  
Big Mamou (Crazy Cajun)  
This is the type of music you could expect to hear in a Texas dance hall. It leans more towards Bob Wills than Cajun, although there are a few French tunes, including "Jolie Blonde." The production is not as clean as it could be, but one could argue that the result is a natural, authentic sound. Among the collection of standards are "Cotton Eyed Joe," "Faded Love," "San Antonio Rose," "Cowtown" and "White Lightning." There is some duplication with Bourke's album on the 20th Century label, released in 1975. **B.O.**

**Brahms: Ein Deutsches Requiem.**  
Lorin Maazel, conductor (Columbia)  
This is surely the greatest choral work of the Romantic era, noble and ennobling. Maazel, who suffers too many critics' carps, brings it all out with the aid of Ilcana Cotrubas, Herrmann Prey, Yvonne Minton, and the superb Ambrosian Singers. Particularly recommended. **E.C.**

**Brahms: Piano Quartets (complete)**  
Alexander Schneider, violin; Walter Trampler, viola; Leslie Parnas, cello; Stephanie Brown, piano (Vanguard)  
Felicitous musicmaking by veterans of the Marlboro Music Festival. One has the feeling of having dropped in on four talented friends who just got together to play some music that they happen to like. **E.C.**

**Lisa Burns** (MCA)  
If it isn't enough to tell you that this is the best consistent Phil Spector imitation since Dave Edmunds' *Subtle as a Flying Mallet*, let me continue: Burns is among the best "new wave" acts I've heard — smashing Blondie and all of the other girls, and right up there with the Ramones and Plastic Bertrand. The original songs, by Burns and collaborators plus John "Moon" Martin, are in a class with the standards including "When

you Walk in the Room" and a version of the Box Tops' "Soul Deep" that sounds filtered through "You've Lost That Loving' Feeling."  
**Lynne Manor**

**Dickey Betts and Great Southern:**  
Atlanta's Burning Down (Arista)  
One of the great innovative guitarists of the Sixties, Betts brought country fiddle licks to the instrument for the first time in a popular rock context. For his second album with his own band, the Allman Bros.-like (same instrumentation) Great Southern, Betts extends himself further stylistically, and at the same time comes up with some catchy tunes. The addition of former Waylon Jennings crosby Billy Ray Reynolds as co-writer has doubtless helped considerably in that respect. Now if Betts can just decide whether it's really "Dickie," "Richard," or the current "Dickey," we can all rest easier!  
**Del Porter**

**The Carla Bley Band:**  
European Tour 1977 (Watt)  
Contemporary jazz without a trace of disco, played on acoustic instruments; this music's both more adventurous and funnier than Frank Zappa's, and doesn't need vocals to make its point. Roswell Rudd's boozey trombone playing is a special delight, but the entire combination of world-class musicians (Elton Dean, Hugh Hopper, Michael Mantler, NRBQ's Terry Adams, etc.) is wonderful. The album, though hard to find, is worth the search. (Order from New Music Distribution Service, 6 West 9th Street, New York, N.Y. 10025). **Ray C. Robinson**



**Kate Bush: The Kick Inside** (Harvest)  
Sounding something like Renaissance's Annie Haslam and a bit like Phoebe Snow, the nineteen-year-old protégée of Pink Floyd's David Gilmour is backed by a full orchestra for this impressive debut album of original folk-art material. "Wuthering Heights" was recently a #1 record in England, so the album must be judged "commercial" in some respect. But generally, it's probably too sophisticated for popular tastes. Come on, prove me wrong — any example of something as arcane in its appeal as this would make a welcome replacement for airplay given the like of anything from James Taylor and his relatives to today's flabby metal bands. **L.M.**

**Carillo: Rings Around the Moon** (Atlantic)  
Leader Frank Carillo is a Phantom of the Studio, familiar only to those who read the small type on the backliners and inner sleeves of albums. An American living in England and working with folk like Peter Frampton (with whom he recorded three albums), he's returned to form a strong band and record his own long-player. Much of the writing, singing and playing is in the pre-psychedelic early-mid-Sixties vein that's making a (to these ears) welcome resurgence. A familiar song would have strengthened proceedings a bit, but overall, the album is an interesting and worthy "debut." **T.E.**

**Ron Carter: Peg Leg** (Milestone).  
Ron Carter is a superb bassist — fast and clean and fluid and full of beautiful, sophisticated musical ideas. Here, he has augmented his regular quartet (Ben Riley, Buster Williams, and Kenny Barron) with a quartet of woodwinds arranged and conducted by Robert M. Freedman, and the results are wonderful. Carter is always the star, but he is never overbearing about it. He is modest, even when he's carrying solo lines. He lets you know so firmly that he doesn't have to show off, that in fact, he really *doesn't* have to show off. He's also very funny sometimes, as when he quotes a standard disco bass line ever so briefly on "My Ship," or floats a bit of "S'Wonderful" through his solo on "Epistrophe," only to be echoed almost tauntingly by the woodwinds. A most appealing album. **Colman Andrews**

## AMPERCHART

### ROCK

- 1 Saturday Night Fever Soundtrack/RSO
- 2 London Town Wings/Capitol
- 3 Running on Empty Jackson Browne/Asylum
- 4 Eric Clapton Slowhand/RSO
- 5 Point of Know Return Kansas/Kirshner
- 6 Earth Jefferson Starship/Grunut
- 7 Son of a Son of a Sailor Jimmy Buffett/ABC
- 8 The Stranger Billy Joel/Columbia
- 9 Champagne Jam Atlanta Rhythm Section/Polydor
- 10 Excitable Boy Warren Zevon/Asylum
- 11 Feels So Good Chuck Mangione/AMM
- 12 Even Now Barry Manilow/Arista
- 13 Weekend in L.A. George Benson/Warner Bros.
- 14 Magazine Heart/Mushroom
- 15 All Steely Dan/ABC
- 16 The Grand Illusion Styx/AMM
- 17 Van Halen Van Halen/Warner Bros.
- 18 And Then There Were Three Genesis/Atlantic
- 19 Infinity Journey/Columbia
- 20 FM Soundtrack/MCA
- 21 Boys in the Trees Carly Simon/Elektra
- 22 Heavy Horses Jethro Tull/Chrysalis
- 23 Waiting for Columbus Little Feat/Warner Bros.
- 24 This Year's Model Elvis Costello/Columbia
- 25 Warner Communications Average White Band/Atlantic

### RECOMMENDED RECENT RELEASES

Together Forever Marshall Tucker/Capricorn  
Rockin' Fuzz Alvin Lee/RSO  
Stone Blue Foghat/Bearsville  
Snail Snail/Cream  
FM Soundtrack/MCA  
Bonnie Tyler Bonnie Tyler/RCA  
Hanging on a Star Lane Caudell/MCA  
Just Fly Pure Prairie League/RCA  
Hermit of Mink Hollow Todd Rundgren/Bearsville

### JAZZ

- 1 Weekend in L.A. George Benson/Warner Bros.
- 2 Feels So Good Chuck Mangione/AMM
- 3 Rainbow Saefer Joe Sample/ABC
- 4 Say It with Silence Hubert Laws/Columbia
- 5 Live at the Bijou Grover Washington, Jr./Kudu
- 6 Modern Jazz Stanley Clarke/Nemperor
- 7 Loveland Lonnie Liston Smith/Columbia
- 8 Love Island Deco/Atlantic/Warner Bros.
- 9 Casino Al DiMeola/Columbia
- 10 Let's Do It Roy Ayers/Polydor
- 11 Hold On Noel Pointer/UA
- 12 The Path Ralph McDonald/Marlin
- 13 West Side Highway Stanley Turrentine/Fantasy
- 14 The Mad Hatter Chick Corea/Polydor
- 15 Just Family Dee Dee Bridgewater/Elektra

### SOUL

- 1 Showdown The Isley Bros./T. Neck
- 2 Central Heating Heatwave/Epic
- 3 So Full of Love O'Jays/P.I.R.
- 4 Weekend in L.A. George Benson/Warner Bros.
- 5 Saturday Night Fever Soundtrack/RSO
- 6 Street Player Rufus/Chaka Khan/ABC
- 7 Player of the Year? Bootsy's Rubber Band/Warner Bros.
- 8 You Light Up My Life Johnny Mathis/Columbia
- 9 Funkadelic vs. Placido Syndrome Parliament/Casablanca
- 10 Reaching for the Sky Peabo Bryson/Capitol
- 11 Blue Lights in the Basement Robert Flack/Atlantic
- 12 Raydio Raydio/Arista
- 13 Warner Communications Average White Band/Atlantic
- 14 Fantasy Love Affair Peter Brown/Drive
- 15 All 'n All Earth, Wind & Fire/Columbia

### RECOMMENDED RECENT RELEASES

Almighty Fire Artois Franklin/Atlantic  
Thank God It's Friday Soundtrack/Casablanca  
Midnight Believer B.B. King/ABC  
Love Is So Easy Steppard/MCA  
Natural High Commodores/Motown  
Three Chances of Love Three Chances of Love/Motown  
If That's the Way You Want It... You Got It Hot/Big Tree

### COUNTRY

- 1 Waylon & Willie Waylon Jennings & Willie Nelson/RCA
- 2 Everytime Two Fools Collide Kenny Rogers & Dottie West/UA
- 3 Ten Years of Gole Kenny Rogers/UA
- 4 Son of a Son of a Sailor Jimmy Buffett/ABC
- 5 Quarter Moon in a Ten Cent Town Emmylou Harris/Warner Bros.
- 6 Here You Come Again Doby Parlor/RCA
- 7 Take This Job and Shove It Johnny Paycheck/Epic
- 8 Someone Loves You Honey Charley Pride/RCA
- 9 Entertainers... On and Off the Record The Statler Brothers/Mercury
- 10 Variations Eddie Rabbitt/Elektra
- 11 The Best of the Statler Brothers The Statler Brothers/Mercury
- 12 He Walks Beside Me Elvis Presley/RCA
- 13 Simple Dreams Linda Ronstadt/Asylum
- 14 Billy "Crash" Craddock Billy "Crash" Craddock/Capitol

### RECOMMENDED RECENT RELEASES

Stardust Willie Nelson/Columbia  
Tonight's the Night Roy Head/ABC  
I Still Believe in Love Charley Rich/UA  
Stella Parton Stella Parton/Elektra  
I'll Never Be Free Jim Ed Brown/Helen Cornelius/RCA

## Don't Knock the Rock

Plowing through *Rock 'n' Roll Is Here to Stay* (by Steve Chapple and Rebecca Carroll; published by Nelson Hall) is about as exciting as a Saturday night with a keyboard on a nonally lapses into prime-time *National Enquirer* gossip instead of sticking to unprejudiced facts.

In fact, it would seem the authors have an ulterior motive for the performers in general, reducing them to chart statistics, mechanized morons, and containing their music biz is no longer a part-time operation, but a billion-dollar baby-boom industry, turning rampant in rock over the years. The enlightening on the corruption (no humor) but apparently someone decided we needed the use of capitalism in the Arctic Circle (none of whom O'Brien resembles) put together.

O'Brien was a loving humorist, and he knew, incidentally, how to make the English language dance and sing as well as Joyce or (and, one presumes, also the Gaelic) literature ones — the ones which are a joy to read — are seldom of much practical use; James Stephens did. Consider "One afternoon I was reclining on the rusler in the end of the house considering the ill-luck and evil that had befallen the Gads . . . or, better still: "Not everybody knows how I killed old Phillip Mathers, smashing his jaw in with my spade; but first it is better to speak of my friendship with John Dwyer because it is ultimately, of art.

Travel guides are like cookbooks: The witty, literate ones — the ones which are a joy to read — are seldom of much practical use; James Stephens did. Consider "One afternoon I was reclining on the rusler in the end of the house considering the ill-luck and evil that had befallen the Gads . . . or, better still: "Not everybody knows how I killed old Phillip Mathers, smashing his jaw in with my spade; but first it is better to speak of my friendship with John Dwyer because it is ultimately, of art.

# ImpPrint

**Crusken Lawn** columns in *The Fish Times* were wiser and wittier than John Leonard, Art Buchwald, and Jimmy Breslin (one of whom O'Brien resembles) put together.

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# In Print

## Cooking Up A European Holiday

Travel guides are like cookbooks: The witty, literate ones — the ones which are a joy to read — are seldom of much practical use; and even the other sort, the volumes of the nuts-and-bolts variety, can rarely be followed to the letter. Like good cooks, good travelers have to know the basic rules; beyond that, it is a question of instinct, and, ultimately, of art.

The *Let's Go* series of guides to Europe, assembled by the Harvard Student Agencies, might be described — to continue the traveling/cooking analogy for just one more sentence — as a sort of college-level *Joy of Cooking* for the footloose.

*Let's Go: Europe, Let's Go: Britain and Ireland, and Let's Go: France* (Dutton, \$4.95 for the first, \$3.95 for each of the other two), are not just for college students, of course — though they do contain plenty of information about student canteens, youth hostels, and other facilities open only to holders of International Student Identity Cards or such. The books, in general, are digests of information of all sorts — transportation, local customs, sights to see, budget-priced hotels and restaurants, etc. — directed at anyone who must count kroner (or francs or dinars) while abroad.

The *Europe* volume covers 30 countries, including all of Eastern Europe (except Albania), Israel, Turkey, some of North Africa, and the U.S.S.R. The other two volumes are, obviously, a good deal more complete about their respective areas and do not appear to be drawn from the same original material, as there are considerable differences in the places listed and the way they are described.

A few casual errors appear here and there (*moules farcies* are described as "stuffed clams," to the surprise, no doubt, of mussel-lovers and students of the French language alike; *saltimbocca*, the complex rolled veal specialty of Rome, is dismissed as "a spicy ham dish"; the denizens of the remarkable Mother Earth's in Paris are identified as "expatriot Americans"), but the books seem sound for the most part, and are nothing if not functional.

The *Let's Go* books are updated annually, incidentally. These are dated 1978/79. A detailed guide to Italy will be published in February of next year.

Colman Andrews

## O'Brien Sings, Miller Chats

A *Flann O'Brien Reader* (Viking, \$11.95), edited by Stephen Jones, is a topping introduction to a too-little-known writer whom it is a great pleasure to meet, thank you very much. Flann O'Brien, born Brian O'Nolan and sometimes known as Myles a Golan, was a very funny, very warm writer (he died in 1966), whose five novels (perhaps the best of them are *At Swim-Two-Birds* and *The Poor Mouth*) are minor classics and

whose "Cruiskeen Lawn" columns in *The Irish Times* were wiser and wittier than John Leonard, Art Buchwald, and Jimmy Breslin (none of whom O'Brien resembles) put together.

O'Brien's was a loving humor, and he knew, incidentally, how to make the English (and, one presumes, also the Gaelic) language dance and sing as well as Joyce or James Stephens did. Consider: "One afternoon I was reclining on the rushes in the end of the house considering the ill-luck and evil that had befallen the Gaels . . ."; or, better still: "Not everybody knows how I killed old Phillip Mathers, smashing his jaw in with my spade; but first it is better to speak of my friendship with John Divney because it was he who first knocked old Mathers down by giving him a great blow in the neck with a special bicycle-pump which he manufactured himself out of a hollow iron bar."

A *Flann O'Brien Reader* includes selections from each of the five novels, some representative newspaper columns, and a good range of other short material. Viking has also published (in 1974) a splendid edition of *The Poor Mouth*, with illustrations by Ralph Steadman.

Henry Miller's little book of portraits (the written kind), *My Bike & Other Friends* (Capra Press, \$7.95 hardbound, \$3.95 paper), is a pleasant, touching, minor work of casual biography and reminiscence. It is the second volume of the author's *Books of Friends*, and, like its predecessor, it is chatty, a tiny bit self-conscious, and occasionally quite innocently obscene.

C.A.

## To Hell with von Däniken & Shields

*In Search of Ancient Astronomies* (Doubleday, \$10) is a collection of pieces in the field of archaeoastronomy — the study of the astronomies of ancient and prehistoric times through archaeology — by several engineers and astronomers, edited by the director of the Griffith Observatory in Los Angeles, Dr. E.C. Krupp. It is popular science, as opposed to pop science, and is richly illustrated with photographs and diagrams. Velikovskiy, von Däniken, et. al. are given appropriately short shrift, by the way. Of von Däniken, Krupp writes that, "He has revitalized P.T. Barnum's assessment of the skepticism and intelligence of the human mind, and astronomy and archaeology are left holding the bag." He also points out that the very underpinnings of the Swiss writer's theories are racist in nature.

I can heartily recommend *The Brooke Book* by Brooke Shields (Wallaby, \$3.95 paper) to anyone who is interested, on any level, in the observation and examination of popular cultural phenomena. Like Marilyn Chambers, Shields used to be a model for Ivory Soap. Now, at 13, she is a movie star (of Louis Malle's *Pretty Baby*). The book is a collection of photographs of her, from infancy to infamy, together with some "documentary" material (horoscope, handwriting analysis, etc.) and some darling little poems, stories,

## Don't Knock the Rock

Plowing through *Rock 'n' Roll Is Here to Pay* (by Steve Chapple and Reebee Garofalo; published by Nelson Hall) is about as exciting as a Saturday night with a textbook on the rise of capitalism in the Arctic Circle, but apparently someone decided we needed enlightenment on the corruption (ho hum) running rampant in rock over the years. The music biz is no longer a part-time operation, but a billion-dollar baby-boom industry, and Chapple and Garofalo (two ex-Yalies and concert promoters) think they have all the answers, 350 pages worth. Exposés of payola (gasp), drugola (shriek), and record companies' initial low investment of \$1.55 per album are presented as dramatically as the Nixon resignation, when any listener worth his turntable could have told you about it five-ten-fifteen years ago.

It does make for an interesting study on the horizontal and vertical development of the major record companies (CBS owns everything from Discount Records, a retail chain located near college campuses, to the Fender Guitar and Amplifier Co.), but a book like this which purports to be analyzing the business side of rock shouldn't be hurling barbs at Dick Clark ("there is something hateful and pure about this man"), AM deejays ("cheerful robots") and John McLaughlin ("the utterly-ridiculous old-time religion route"), true as they may be.

Chris Clark

and, er, essays that Brooke herself has written. Pick up a copy of this one and pack it away somewhere and bring it out again in 20 years or so when somebody asks you, "Were the late '70s really that bad? Really that soulless?"

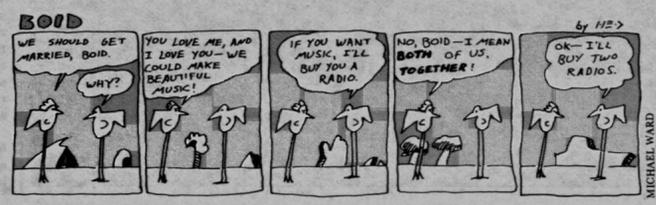
C.A.

## Victorian Pop

In *Beyond the Looking Glass* (Pocket Books, \$6.95) Jonathan Cott has brought together "Extraordinary Works of Fairy Tale and Fantasy: Novels, Stories and Poems from the Victorian Era." Why he has chosen these ten tales from the thousands available is never explained. They are not divided into fairy and fantasy, or by decade written, or by fame vs. obscurity, or into any other categories that I can see.

The fairy tales that we know are ancient orally-preserved stories, written down in recent centuries by collectors like the brothers Grimm. The "fairy tales" in this book were created in the nineteenth century. They may refer to familiar legends, or they may use some of the conventionalities of fairyland (like happenings in sets of threes or the guarding of one's true name) but that's neither enough to give them a place in our traditional literature, nor to endear them to the modern reader. Nor are the fantasy stories particularly inspirational, though

Becky Sue Epstein



MICHAEL WARD

You Won't Miss School, But You Might Miss Ampersand



### AMPERCHART

RECOMMENDED RECENT RELEASES

SOUL		ROCK	
1	Showdown The Jay Boos/T. Neck	1	Saturday Night Fever New Orleans Sprozza
2	Central Heating Hokwever/Epic	2	London Town Wings/Capitol
3	So Full of Love O'Jays/ATL	3	Run Run Run Jackson Browne/Asylum
4	Weekend in L.A. George Benson/Warner Bros.	4	Eric Clapton Sawmire/RSO
5	Saturday Night Fever Soundtrack	5	Point of Know Return Korner/Kirshner
6	Street Player Rita/Columbia	6	Earth Korner/Kirshner
7	Don't Ask My Neighbors Bay City Rollers/Atlantic	7	Son of a Sailor Jackson Browne/Curt
8	Don't Ask My Neighbors Bay City Rollers/Atlantic	8	The Streets Jimmy Buffet/ABC
9	Don't Ask My Neighbors Bay City Rollers/Atlantic	9	Cherry Pie Jimmy Buffet/ABC
10	Don't Ask My Neighbors Bay City Rollers/Atlantic	10	Exotic Boy Warren Zevon/Asylum
11	Don't Ask My Neighbors Bay City Rollers/Atlantic	11	Feels So Good Chuck Mangione/AMM
12	Don't Ask My Neighbors Bay City Rollers/Atlantic	12	Even Now Barry Manilow/Arista
13	Don't Ask My Neighbors Bay City Rollers/Atlantic	13	Weekend in L.A. George Benson/Warner Bros.
14	Don't Ask My Neighbors Bay City Rollers/Atlantic	14	Mezzanine Rita/Columbia



You Walk in the Room" and a version of the "Soul Deep" that sounds filtered through "You've Lost That Loving Feeling." Ed Gray into a some tour de force. Del Porter

### on disc

As Ampersand rings out the end of this school year, we've asked some of our regular — and irregular — record reviewers to help us cover as many albums as possible in the relatively short cream of recent releases, nor are they the why. The list is meant to be representative, the format experimental. If you feel that this shorts method of coverage is superior, inferior or equal to our usual, lengthier format, we'd like to hear from you. If you don't care, and would rent "Dicky," we can all rest easier! it's really "Dicky," "Richard," or the cur- spect. Now if Bets can just decide whether doubtless helped considerably in that re- croy Billy Kay Reynolds as co-writer has The addition of former Waylon Jennings- same time comes up with some catchy tunes- tends himself further stylistically, and at the strummentation) Great Southern, Bets ex- own band, the Allman Bros.-like (same in- rock context. 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**Dolly Parton: In the Beginning (Monument)**  
This rouser of some of the singer's earliest recordings doesn't feature her sitting on the porch picking the banjo. Nor is it anything like today's Dolly Parton, who sings of "sexy love" in "Dolly Parton" and "Sun Seeds" and "Save Your Love for Me," is surprisingly elegant. **C.A.**



**Ry Cooder: Jazz (Warner Bros.)**

This musicologist-musician's latest tour is through what he refers to as the "fringes" of jazz, created during the period of 1890-1930, or thereabouts. Typically, the mixture of rags, coon songs, and gospel material is as entertaining as it is educational, and an album of the stuff is likely to nudge you in so many new musical directions that your whole listening life will change — and for the better. Titles include "Big Bad Bill Is Just Sweet William Now," "In a Mist," "Shine," "Happy Meeting in Glory," and "Nobody." And, friends, Cooder's singing is improving radically! **D.P.**

**Larry Coryell and Phillip Catherine: Twin-House (Elektra)**

These are acoustic guitar duos (with a little bit of overdubbing snuck in) by two very good contemporary guitarists — neither of whom has been heard anywhere often enough in so pure a context. Coryell has, in

fact, been playing mostly rubbish for some years. Here he sounds fine and strong; he has forgotten none of his eloquent speed. Catherine is ultimately the more interesting of the two players, both for his calmly stated single-note lines and his almost spidery delicacy. Next, how about Catherine with Herb Ellis, or Coryell with Barney Kessel? **C.A.**

**Daryl Hall and John Oates: Livetime (RCA)**  
I understand that these guys are supposed to be intense and soulful, but nevertheless I can't help chucking at their exaggerations of black Philadelphia clichés. They aren't the first white act to rub burnt cork on their musical faces, and they're far from the worst. But still... they're one of the funniest. This one-disc album was recorded live, somewhere, and features particularly strong readings of "Do What You Want, Be What You Are" and "Abandoned Luncheonette," the latter held back somewhat by the fact that Hall (or is it Oates?) sounds as though he's singing with a clothespin on his nose. "Sara Smile" goes on forever (eight minutes, actually). The band is a bunch of guys who used to work for Elton John. And whatever happened to Hall's solo album with Robert Fripp? **L.M.**

**Etta James: Deep in the Night (Warners)**  
Damn, but this woman sings good. Not flashy. Not pyrotechnically incommensurable. Just good. She never goes for the hard stuff, but then she never goes for the easy stuff, either. She's just right there. Jerry Wexler produced the album, and, yes, it's overdone in places, and yes, it's shamelessly commercial. But there are true gems here: "Only Women Bleed," done as a torchy blues; "Take It to the Limit," brimming



over with soul; Kiki Dee's "Sugar on the Floor"; "Blind Girl," which Etta James wrote (and which Rod Stewart sings as "I'd Rather Go Blind"); and, best of all, a raw, hot gospel tune called "Strange Man." Zowie! This album will make Etta James, again, a star — and if it doesn't, this writer, for one, is going to join the Longines Symphonette Society. **C.A.**

**Rick James and the Stone City Band: Come Get It! (Gordy)**  
According to his official record company biography, James was in bands with Neil Young and Bruce Palmer before those two formed the Buffalo Springfield in 1966 — and James is now only 25 years old! Stevie Wonder had better look out! But seriously, folks, James is a singer-guitarist whose apparent influences include George Clinton, Sly Stone and Larry Graham, and Johnny "Guitar" Watson. The resulting debut album is hip, funky, danceable, and not just a little fun to listen to. **R.C.R.**

**Melanie: Photogenic — Not Just Another Pretty Face (Midsong International)**  
Too long absent from the recording scene, Melanie disappears for a couple of years at a time, resurfacing on another label; this is her fifth; at least. The program is a typical mix of standards and the singer's originals, performed with customary taste, insight and wit. Songs you'll know right off include "Knock on Wood," "We Can Work It Out," "Let It Be Me," and a sex change performed on Jesse Winchester's "Yankee Lady." Her own songs are not to be ignored, with the funky "Spunky" a particular standout. **T.E.**

Love with You" is both the album's weakest link and briefest track. Maybe they knew. **R.C.R.**

**Randy Meisner: Randy Meisner (Elektra)**  
Like fellow high-voiced Poco alumnus Richie Furay, Randy Meisner has chosen to include a 1960 Drifters' hit, composed by Doc Pomus and Mort Shuman, on his current album for Elektra/Asylum: "Save the Last Dance for Me." Other tunes include Gene Pitney's "It Hurts to Be in Love" (1964), a reggae reading of Jimmy Soul's 1963 "If You Wanna Be Happy," and a somewhat thin carbon of Meisner's own oldie, "Take It to the Limit," dating all the way back to his stint with the Eagles. Time does fly. In any event, Meisner's fans will find little here to surprise or disappoint them, and detractors of what is reputed to be the characteristic Los Angeles country-rock sound will find plenty of that here, too. Look at it this way: now there can be twice as many Eagles albums released every year. **L.M.**

**Etta Jones: My Mother's Eyes (Muse)**  
Not to be confused with soul singer Etta James, Etta Jones is a jazz vocalist in the Billie Holiday mold. This collection of standards from the Twenties through Forties — with one ringer — is lovingly sung and played by an ensemble including saxophonist Houston Person, drummer Idris Muhammad, and vibraphonist George Devens. That all don't play at the same time is one of the album's strong points: the musicians are grouped for tastefulness, not bombast. Jones' versions of two songs strongly associated with Holiday — "Don't Misunderstand" and "Gloomy Sunday" — more than hold their own. The self-consciously funky reading of "This Girl's in

the Beatles? Was there no way to disguise the studio fakery? But what's more important than mere technical virtuosity is the spirit, right? And this movie is full of spirit, energy, fun and screams. In varying ways and through various crises, all wishes come true, which is only right. The Beatles made a lot of our wishes come true. **J.S.**

**F.M., starring Michael Brandon, Eileen Brennan, Cleavon Little, and Martin Mull; written by Ezra Sacks; directed by John A. Alonzo.**  
The less you know — or care — about the actual operation of radio, FM or otherwise, the greater are your chances for enjoying this somewhat amusing trifle. It's pleasant to look at; Martin Mull's performance is terrific if you like Martin Mull, and Linda Ronstadt has seldom appeared to better advantage. There's a story, something about a "progressive" station that seems to play only huge Top-40-type hits and no commercials, with a program director (Michael Brandon) and staff who worry about selling out. Several potentially interesting plot threads — Karras as an over-the-hill jock and a conspiracy to hijack a rival station's concert among them — are abandoned midstream to make way for such superfluous padding as Jimmy Buffet singing a song originally written (by him) for an obscure film, *Rancho Deluxe*. Joe Smith, chairman of Elektra/Asylum Records and a former Boston d.j., appears quite respectably as a bad guy. Disc jockeys themselves should love the picture: it supports the popular myth of radio announcer as culture hero and implies that they have scruples and get laid fairly frequently. See what I mean about "the less you know"? **Todd Everett**

**The Last Waltz, starring the Band, Bob Dylan, Neil Young, and Joni Mitchell; directed by Martin Scorsese.**  
If *The Last Waltz* is indeed Rick Danko's idea of "... a very honest movie," with "very little backstage footage to pad the performances" (*Ampersand*, May, 1978), Danko's sense of honesty is as warped as his sense of brevity. The film is packed with extraneous footage, including less-than-memorable close encounters between glassy-eyed members of the Band and spaced-out director Scorsese as well as two segments of "concert" footage filmed several months and several hundred miles away. As a record of the Band's Thanksgiving '76 farwell event, the

film's credibility is equally shaky. An unbilled girl singer drifts into Neil Young's number (obviously dubbed in later); others drop in unannounced, play, and leave; songs are heard that don't appear on the soundtrack album (and, even more so, vice versa); poets Michael McClure and Lawrence Ferlinghetti are given embarrassingly short shrift; some of the interview footage is unbelievably sloppily edited; and the staging and camerawork vary from very good to first year film school dropout quality. Even though the album costs four times the movie's admission price, it's a better buy — more music, and less Scorsese. As for *The Last Waltz*, maybe it could be circulated to hygiene classes, as an example of the ravages of cocaine. **Lynne Manor**

**A Different Story, starring Perry King and Meg Foster; written by Henry Olek, directed by Paul Aaron.**  
He's a dress designer who likes to cook and sew and is obsessively tidy. She's a real estate agent, a slob who can't cook or keep house. They're both homosexuals. They fall in love, get married and have a child and, you guessed it, the story stops being different. The first hour is a lightly amusing love story that only slightly exploits the stereotypes listed above, but once they're settled into marriage the plot becomes another dull muddle about the trials of marital bliss. He throws himself into his job as dress designer and she, poor housewife (who suddenly has learned to cook), stays home feeding the baby. The burning issue in the latter half of the movie seems to be whether he will cheat on her with a man or a woman. And once he is discovered cheating, will he win her back? **J.S.**

**King & Foster in A Different Story**  
King and Foster are excellent actors who never let us down even when the script does. Although this film will probably offend some homosexuals with its apparent endorsement of heterosexual marriage, Foster's Lesbian relationship with schoolteacher Valerie Curtin is handled with sensitivity; they're obviously friends who care deeply about each other. And one small scene in a bathroom, where Doug Higgins tries to pick up King, is as tentative and restrained as any tender heterosexual advances in a romantic drama. The dreadful soundtrack music, the worst since Paul Williams discovered movie scores, is by David Frank; you may want to bring earplugs, since it is very loud. **J.S.**

**Power boosters have no operating controls, so you can tuck them somewhere beneath the dash and forget about them. They are available with different audio power outputs, and 30 watts per channel is quite common, but if you want more you can get it. Just be careful that you don't exceed the maximum operating power of your speakers.**  
You can also get a bi-amplified stereo power booster. This type of unit has two stereo low frequency amplifiers and two stereo high frequency amplifiers. These separate amplifiers are connected to the woofers and tweeters of your auto speaker system and drive them separately. Unfortunately, most auto speakers with woofers and tweeters have just a single pair of connecting terminals, so for this you will need to buy separate woofer/midrange drivers and separate tweeters. This kind of setup does take some expertise.  
You'll also get better auto sound if you have four speakers instead of two, with two speakers in front and two in the rear. A judicious blend of sound between front and

back is much more enjoyable than sound coming from the front only. A balance control to govern left/right sound and a fader control to adjust front/rear sound makes this into an ideal arrangement.  
Just adding speakers alone is no guarantee of better musical reproduction. More speakers means you need more audio power, just as switching on more light bulbs in a room means a higher electric bill. So, if you want to go the additional speaker route, consider whether your receiver and/or tape player has enough audio output. It should be able to supply at least two watts per speaker minimum. If not, you might consider adding a modest audio power booster.  
The tone controls used in many auto radio receivers are pathetic and may consist of a single control for bass and treble tones for both sound channels. This may or may not bother you, but if you want to do better than that, and you can, you might consider an outboard audio graphic equalizer. An equalizer is an elaborate tone control, but it divides the audio spectrum into a lot of sections so you can get better control of each.  
As far as tape players in cars are concerned, most of them are just that — players only. This applies to both cassette and cartridge units. You can take along pre-recorded tapes provided you remember that tapes are more sensitive to heat and cold than you are. During very cold weather your tape player may warble. When this happens, turn the player off and give both the player and the tape a chance to get warmer. Don't leave tapes on the back window ledge of the car during a hot summer's day with the windows tightly closed. It's a good idea to get a tape carrier to bring your tapes into your home during weather extremes.  
If you like and enjoy carphone listening, don't try to use them in your car if you're the driver. It's a dangerous driving practice and in some states would be regarded as reckless driving. No such restrictions apply to the passengers. However, possibly to discourage this practice, auto radio receivers and tape players aren't equipped with input jacks for headphones. **Martin Clifford**

TRANS WORLD FILMS CORP. PRESENTS

# HANGING ON A STAR

A STORY OF LOVE MUSIC, ... AND MAKING IT!

"Hey, this movie's gonna make you happy. If I'm lying, I'm dying."

A G.M. PRODUCTION OF A MIKE MACFARLAND FILM

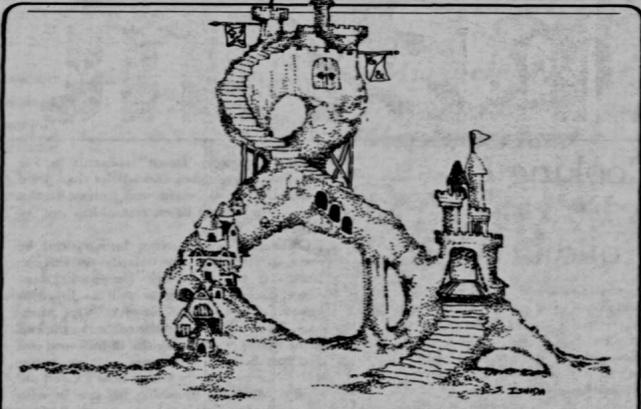
Starring: **LANE CAUDELL** **DEBORAH RAFFIN** **DANIL TORPPE**  
**JASON PARKER** **MICKEY McMEEL** and **WOLFMAN JACK**

Written by STU KRIEGER, DAVID TALISMAN & TED ANASTI  
Executive Producer JOSEPH R. LAIRD, JR., RONALD DANIEL & KENNETH J. FISHER  
Associate Producer KENNETH A. YATES, KOOL LUSBY, DANIEL DUSEK & DAVID KAHLER  
Director of Photography DEAN CUNDEY  
Music Written & Performed by LANE CAUDELL  
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SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN



**AmperSand of the Month**  
Susie Ishida created this elegant AmperSand Castle; she's a fine arts major at Long Beach State, 20 years old, and claims she's "not getting younger or richer." But she is — \$25.00 richer for this fine art.

# IN BOTH EARS

## Auto Audio

Most auto radio receivers and tape players have skimpy audio power output, generally just a few watts. This power is fairly evenly distributed between two speakers or among four. However, the maximum power output of receivers and tape players is usually accompanied by quite a bit of distortion, with 10 per cent total harmonic distortion quite common. To get better sound you can connect a power booster. This is an audio power amplifier and is inserted between your speakers and the audio output of the receiver or tape player.

Power boosters have no operating controls, so you can tuck them somewhere beneath the dash and forget about them. They are available with different audio power outputs, and 30 watts per channel is quite common, but if you want more you can get it. Just be careful that you don't exceed the maximum operating power of your speakers.

You can also get a bi-amplified stereo power booster. This type of unit has two stereo low frequency amplifiers and two stereo high frequency amplifiers. These separate amplifiers are connected to the woofers and tweeters of your auto speaker system and drive them separately. Unfortunately, most auto speakers with woofers and tweeters have just a single pair of connecting terminals, so for this you will need to buy separate woofer/midrange drivers and separate tweeters. This kind of setup does take some expertise.

You'll also get better auto sound if you have four speakers instead of two, with two speakers in front and two in the rear. A judicious blend of sound between front and

This is the last of three columns devoted to car sound.





Your senior year lasts you the rest of your life.



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Ampersand

June, 1978

# DIAL-A-DEATH

## Talk Back To Your Tube

BY GEORGE SHEA

COLUMBUS, Ohio — John and Susan Russell sat before their television set watching a boy of about 10 twirl a baton in a talent contest.

After 40 seconds, the words "touch now" appeared at the bottom on the screen and Susan turned to her husband: "Well, want to give him a yes, John?" she asked. He said good-naturedly, "Give him a yes. We can't vote against the kids."

Susan pressed a button on the box set held by her side attached to the TV set. A few seconds later, figures flashed on the screen indicating that the boy, still performing, had the approval of

83% of the viewing audience. He was allowed to continue.

New figures appeared every five seconds as viewers changed their minds. A drop of the baton brought a drop in the lad's approval percentage. Susan continued to hold down the approval button but at one point warned, "One more drop and we change our vote." She looked at a visitor and acknowledged her mischievousness. "You get real vicious at home," she explained.

The rules are that disapproval of more than 50% of the viewers brings the act to an abrupt halt.

—from a recent Los Angeles Times article on two-way cable TV in Ohio.

Two way TV shows such as these (where the viewers directly influence a show's outcome) may well be the wave of the future. Presently, two-way TV is causing a lot of fuss and excitement in Columbus, Ohio. It's being tested in a \$12 million experiment launched by Warner Cable, a subsidiary of Warner Communications. The new cable TV system is called Qube (pronounced cube. The word doesn't really mean anything). An undisclosed (but apparently enthusiastic) number of Columbus residents have plugged into the Qube system at a base rate of \$10.95 a month.

For this, a Qube subscriber gets access to 30 different TV channels. Some are conventional commercial TV stations any local viewer can get. Some are standard commercial channels piped in from nearby cities such as Cleveland and Indianapolis.

One special cable channel offers a full day of exclusively children's programming; another offers only religious shows. There are separate channels that give printed readouts of news and weather and price comparisons of local shopping market.

Nine additional channels carry pay TV programs. A viewer pays extra for these shows — anywhere from \$2.50 for an Ohio State basketball game to \$1 for an old Marx Brothers movie or \$3.50 for a more recent film such as *Network*.

But the new show that's getting the most attention is *Columbus Alive*, a talk-variety show that features a local two-way version of the *Gong Show*. This is the one where the viewers press that Yes or No button that sustains or terminates the performances of assorted amateur baton twirlers, belly dancers and would-be Howard Cosell impersonators.

Right now, it's carried on only one of the 30 Qube channels, and it's the only two-way TV show in the country. But, observers say, give it time. Some foresee the day (and it may not be far way) when two-way television will be as common as one-way TV is today. Everybody will have it and everybody will be getting (breaking) into the action.

Let's jump ahead to the year 1993. Two-way TV has, by now, gone totally national. Everybody has it, and everybody's playing it all the time.

A couple is watching *Baretta*. The show has somehow survived all the ratings wars and cancellation threats. Robert Blake, a little older, a little slower, a lot paunchier, is still out on the hustings killing and busting for 60 action-packed minutes a week.

It's now minute 53. A slimy, slobbering psychotic killer holds a computerized butcher knife to the throat of a young woman undercover cop. In his other hand he grasps a .357 Magnum. A few feet away, a second slobbering killer cradles a loaded sawed-off shotgun. Any second now, Baretta will burst in the door, gun in hand. The dialogue runs as follows:

Killer B: (the shotgun wielder) Hey, Grundge, that phone call really fooled Baretta. He's on his way over here right now! (Baretta dialogue has changed remarkably little in 15 years.)

Killer A: (butcher knife & Magnum) Great! Haw! Haw! (to the Woman Cop) Ya think yer friend Baretta's gonna save ya! Fat chance! He comes through dat door an' I stick dis knife in yer neck an' we empty our guns into his ugly punk cop face! Haw! Haw!

Woman Cop: We'll see about that. Baretta's not so dumb as you guys think.

Killer A: (Afraid, defensive) Whadya mean?!

Cut to Baretta, gun in hand. He's charging up the stairs. He's about to burst through the door.

Suddenly the action stops — freezes. Four viewer choices are flashed on the screen:

- |                        |                     |
|------------------------|---------------------|
| 1. KILLER A DIES       | 2. KILLER B KILLED  |
| 3. BOTH KILLERS KILLED | 4. EVERYBODY KILLED |

The couple has 20 seconds to choose.

"What do you say, Hon?" says the husband. "You want to let the guy with the shotgun live?"

"I don't know. He was pretty mean to that blind newsdealer. I'm tired tonight. Why don't we just kill both of them?"

"I guess you're right," says the husband. He presses the button for option number 3. Neither he nor his wife has seriously considered option number 4 (EVERYBODY KILLED) since it would mean the immediate cancellation of the series.

Back to the action. The vote is tabulated. The result is not immediately announced. Instead, we first watch the will of the majority played out on the screen.

Baretta bursts through the door. He drops to the floor. His first shots bring down the shotgun wielder (Killer B). The Woman breaks free and karate chops Killer A on his butcher knife hand. He drops the knife, but retains the Magnum. He fires wildly, two shots that rip away huge chunks of the floor and wall but miss Baretta.

Baretta fires two more shots. Killer A drops to the floor. Baretta and the femme cop embrace in the center of the room. Baretta glances shyly around at the two men on the floor. Neither is moving. Both are obviously quite dead. Option number 3 has triumphed.

Baretta: Sorry, I hadda do dat. But a guy's gotta do his job. Aw . . . those two punks. . .

Woman Cop: They were no good. They got what they deserved.

Baretta: Sure.

- After the commercial and the fade-out, the voting results are flashed on the screen:
- |                           |                              |
|---------------------------|------------------------------|
| 1. KILLER A KILLED 19.2%  | 3. BOTH KILLERS KILLED 58.7% |
| 2. KILLER B WOUNDED 11.3% | 4. EVERYBODY KILLED 10.8%    |

"Hey, how do you like that, Honey? We called it right again," says our husband. And our couple goes to bed happy and satisfied — vindicated. Democracy (and electronic trigger action justice) have triumphed again.

But all is not so happy over at the network. There's that 10.8% of the audience who voted to see everybody snuffed out. It's the first time the vote for the Total Death Option has ever exceeded 10.0%. There's an emergency meeting about it at ABC the next morning.

"10.8 per cent! What's wrong with people?!" an anxious executive inquires rhetorically. "What are they — animals?! Now they want to kill *Bobby* and the girl?! Don't we give them enough blood night after night? Now they have to start taking away our jobs too?!!!"

Just how far-fetched is this scenario? Probably not very. One-way television has been with



us for 20 years now. Given the marketing philosophy of the medium (Give The Public What It Wants) and the misuses to which we've put it in its first 30 years, it seems highly unlikely that TV will turn itself out much differently over the next 30.

Violence as entertainment is popular, has been popular, and barring any sudden changes in our collective consciousness (i.e. preferences) it will probably go on being popular.

Too bad. But there it very likely will be, but with one very important difference. The viewer's relationship to televised violence will no longer be passive. It will become active. Violence will no longer be something to merely watch and enjoy, it will be a dramatized opportunity to actively choose.

In the comfort of their living rooms, people will order killings as casually as they order pizzas or songs on a juke box. Everybody will get a chance to play electronic Godfather. A cable TV exec has recently joked about the new system's possibilities: "It's the Roman arena all over again." It is — or it will be. And it will be carried to its ultimate technological perfection.

Arthur Miller can graciously retire and stop penning all those turgid moral dramas about collective guilt. The next time around — with one flick of the finger — we really all will be guilty.

No kidding.

George Shea is a free lance writer and television watcher living in Southern California. He has written satire in a number of different media.

DARVYLE PURCELL

# On Screen

## New Movie Crop: Wilted, Stunted & Rotten

PRETTY BABY, with Brooke Shields, Keith Carradine, Susan Sarandon; written by Louis Malle and Polly Platt; directed by Malle.

It's easy to be outraged by *Pretty Baby*. The subject matter alone — child prostitution — is enough to set most people's minds on edge. Considering that today the kiddie porn industry is one of the fastest growing businesses in America, it's difficult to accept a movie that couches child prostitution in softly luscious tones, completely ignoring any suggestion that the world's oldest profession, as practiced by society's youngest citizens, is a damaging, insidious travesty of morality.

Louis Malle's vision of his pretty baby, a 12-year-old whore-in-waiting named Violet, is cautious, careful and calculated. His camera work (executed by the brilliant Swedish cinematographer Sven Nykvist) is almost achingly beautiful, and the insular world he creates for his tender young heroine is so delicate one would almost think she was an orchid growing up in an expensive, loving greenhouse. Any sense of disease, failure, frustration or exploitation that women forced into prostitution have felt since time began is completely ignored. Instead Malle sets up a bogus, seductive world that refuses to admit the concept of right and wrong.

Malle and his novice screenwriter Polly Platt developed *Pretty Baby* after reading several accounts of Storyville, the notorious redlight district of New Orleans that was finally shut down by the Navy in 1917. They read about a 12-year-old whore called Trick Baby who worked in tandem with her mother, servicing the well-heeled citizens of the city. Malle and Platt also saw the exquisite photographs of a man named E. Bellocq, a hydrocephalic who lived among the women and photographed them with the loving tenderness and clear-eyed classicism of a saint.

In the film (not in actuality) Bellocq falls in love with *Pretty Baby* and eventually marries her. Malle would like us to believe that Bellocq is the victim and Violet the aggressor, but it's a literary conceit that contradicts what we know about human nature: children, however tough-minded and willful, are still at the mercy of adults. *Pretty Baby* is the ultimate male-oriented fantasy where a child, ripe and ready for sex, welcomes the activity without regard to her own needs and emotions.

On the surface the movie is graceful, lyrical and lush. At its heart it's corrupt and sinister, not because of its subject matter but because Malle refuses to grapple with the issue. He's created a rose-colored world as contrived as second-rate Maxfield Parrish.

Jacoba Atlas

F.I.S.T., starring Sylvester Stallone, Rod Steiger and Peter Boyle; written by Joe Eszterhas and Sylvester Stallone; produced and directed by Norman Jewison.

Recent months were filled with Hollywood stories of how Stallone rewrote Eszterhas'



Stallone: a fat stick with a speech impediment

original script so that Stallone's character would be a nicer guy. He also fought for a happy ending, but at least he lost that battle. F.I.S.T. offers ample evidence that Stallone is a one-character actor, but he was not cast as a loveable loser this time. He is supposed to be magnetic, pragmatic and very successful, but he fails to demonstrate half the charisma his character allegedly has; he shouts often, clenches his fists frequently and projects all the power and sex appeal of a fat stick with a speech impediment. Even the brief courtship scenes with Melinda Dillon are pallid *Rocky* retreats.

Stallone plays Johnny Kovac, a common laborer in Cleveland whose natural instinct for leading men helps elevate him to the presidency of the Federation of Interstate Truckers. Kovac is corrupted along the way — not just because he's weak or ambitious or given to demagoguery (none of which are explored), but because he brings the Mafia into the union to help end a labor dispute. Kovac is portrayed as a prostitute with a heart of gold, bedding down with the Mafia but still keeping his integrity. Sure, sure.

Eszterhas, a talented reporter and former senior editor at *Rolling Stone*, deserves another chance. I'm not sure about Stallone, and Jewison, who has given us such turkeys as *Jesus Christ, Superstar* and

*Rollerball*, should go back to Canada and leave us alone.

Judith Sims

REYNOLDS & FIELD wasting their time and talent



*thing*. While the film is unsettling, it is not ultimately frightening; the Klan has, after all, nowhere near the power it had in the Twenties when nine million adult males were enrolled.

Distributed primarily to colleges and universities, *The New Klan* is remarkably photographed and edited, marred only by a rather stentorian narrator. I saw *The New Klan* with an audience composed of a few vociferous Klan sympathizers and several equally vociferous Klan haters; both factions found something to cheer.

J.S.

THE END, starring Burt Reynolds, Dom DeLuise and Sally Field; written by Jerry Belson; directed by Reynolds.

Silly Burt, tampering with his mad-dash, cocked-eyebrow, shoot-'em-up action success formula. He changed his pace, all right, but to a crawl: Burt plays a man with a fatal disease and one month to live, so he tries to kill himself — often, and not very amusingly.

Sally Field, as Burt's girlfriend, is given all of ten minutes in which she isn't very good, but then she has nothing to do except jump up and down and cry. Same goes for Joanne Woodward as Burt's ex-wife, except that in her ten minutes she's angry. DeLuise, as a Polish lunatic, and Robby Benson, as a young priest, are both good for a laugh, and that's about all we take home from this movie. Two laughs.

Not even Reynolds' undeniable charm saves this dreary tale. What's most puzzling about all this is why Reynolds ever wanted to make this picture in the first place.

J.S.

METAMORPHOSES, screen treatment, produced and directed by Takashi.

Five animated tales from Ovid's ancient masterpiece backed with excruciatingly dull rock music (occasionally leavened by Joan Baez, the Pointer Sisters and the Rolling Stones, though not nearly often enough), *Metamorphoses* is unimaginative, cutesy and dreadful. At one point, when an arrogant young hunter is transformed into a deer (and gets hunted himself, of course) he looks

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Sally & Burt: a rare public outing

think of the box office; you get the power to do these parts partly from box office; a director may want you but he still has to sell you to the studio.

She explains herself as if she had thought out the answer long before the question was asked. Sally may still look tiny and cute but, during her lunch break from the filming of *Hooper* at Burbank studios, she's all business — with not time for small talk or anything frivolous. No wrinking of the nose or Gidgetish giggling.

"You have to be versatile. That's one of the keys to being a working actress forever, not just three years, or five years, but until I'm 69. I did *Smoky* because I wanted to follow *Sybil* with being a romantic, grown-up woman, sitting across from Burt Reynolds and have Burt Reynolds be attracted to her. When you do something as heavy as *Sybil*, people will say, 'Yeah, she's a good actress, but she's ugly . . . or she's weird, has no sense of humor, she can't play comedy.'

"It's just as hard, believe it or not, to do *Smoky* and the *Hands* as anything else. I don't want to put *Sybil* down because I'm very proud of it, but it was like glitter, fancy, everyone goes 'wow.' Subtle comedy is the hardest thing, fancy comedy to establish herself as a box office power seems to be working. Three movies have followed *Smoky* (*Heroes*, with Footwork. I'm not saying it wasn't hard, but it looks flashy so cause I'm very proud of it, but it was like glitter, fancy, everyone goes 'wow.' Subtle comedy is the hardest thing, fancy comedy to establish herself as a box office power seems to be working. Three movies have followed *Smoky* (*Heroes*, with Footwork. I'm not saying it wasn't hard, but it looks flashy so cause I'm very proud of it, but it was like glitter, fancy, everyone goes 'wow.' Subtle comedy is the hardest thing, fancy comedy to establish herself as a box office power seems to be working. Three movies have followed *Smoky* (*Heroes*, with Footwork. 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A pair of fishermen cast out into the Atlantic Ocean from a pier

## Sunrise

# Leach wants rep

By TOM DRURY  
Staff Writer

The Carter administration's placement of a group of U.S. technicians in Zaire may require reporting to Congress under the War Powers Act, Rep. Jim Leach, R-Iowa, said Monday.

A source close to the Senate Foreign Relations Committee, however, said the 1973 act does not mandate a presidential report to Congress concerning the use of the 70-plus Defense Department employees in the recently embattled African country.

"It's an area open to conflicting in-

U.S. armed force "hostilities or imminent involvement clearly indicated by that section of the act be highly probable be involved in his not clearly indicated circumstances (in Zaire Leach said, "The whether the president disclose to Congress U.S. crew in Zaire technicians located Zaire.

He said the treaty between the United States and Morocco by the United States replacement of those soldiers via U.S. F-16s part of "an ongoing Zaire government. The United States very careful not to escalating situations cautioned in a telephone Washington on Monday. In Iowa City, congressman said should avoid armed all costs."

"The United States time have a basic in Africa," he said expressed last week Dick Clark, a Democratic senator in the Carter administration, to Congress something" to counter Cuban aid to rebellions.

He cited the use planes in the airfield soon after fighting said Carter "may statutory authority somel to Zaire Congress. Leach said the U

# Briefly

## Full U.S.-China ties coming, paper says

TAIPEI, Taiwan (UPI) — The United States may establish full diplomatic relations with the People's Republic of China by next February, the newspaper China News reported Monday.

It quoted James Hsiung, director of the Modern Far East Program at New York University, as saying the U.S. National Security Council has drawn up a comprehensive plan to normalize relations with China. The report followed the visit to Peking earlier this month of Zbigniew Brzezinski, the U.S. national security adviser. Peking has demanded three conditions for normalization of U.S.-Chinese

## Italian go sweeping

ROME (UPI) — Backed Christian two referendum nationwide test kidnapping and Premier Aldo Moro Voters overwh urging of both the

## Election '78

terpretations," Leach said, citing the possibility of a congressional attempt to receive a formal report on the situation in the near future.

The freshman 1st District congressman stated it was important for the administration to "publicly disclose exactly what's at stake and what they're doing" in Zaire.

The group of Americans may be in a position involving "an imminent possibility of conflict," Leach said, which he indicated would qualify it for being reported under the act.

Carter has not reported to Congress the presence of the technicians. A group that reportedly ranges from 50-150 in number is in Zaire as part of the U.S. airlift of troops into and out of the Shaba Province, that was invaded by Katangan soldiers from Angola several weeks ago. The War Powers Act states in part that in the absence of declared war the president must report to Congress any

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# Sally Flew & Faltered, Now Flowers

BY STEPHEN RANDALL

It left some of the more serious-minded Hollywood artists scratching their heads. Why would Sally Field, who had worked so hard and so successfully to erase the image pinned on her by three of the most insipid television series ever produced, take a giant step backwards and sign up to do *Smokey and the Bandit*, the same type of frothy and mindless comedy that nearly ruined her career in the first place? Hadn't she learned?

They pondered the Sally Field saga. Discovered virtually days after graduating from a Los Angeles high school, Sally was cast as the lead in *Gidget*, a 1965 surf-bunny TV series that established her as cute — certifiably, button-nosed, girl-next-door cute. When *Gidget* wiped out, Sally traded her bikini for a habit in *The Flying Nun*, a cute little nun who, because of her tiny size and large, wing-like habit, was often carried aloft by gusts of wind. "Only people who hate daisies and ice cream could find Sally Field less than adorable," gushed *Look* magazine in 1967. "I hate being called cute," countered the *Flying Nun*. "When someone says I'm cute, I want to throw right up."

After three years of being adorably airborne, Sally was given another set of clothes to package the same old character. This time the girl next door was married (to equally cute John Davidson) and had ESP, making her *The Girl With Something Extra*. It was all a little too darling. Any one of these shows could have slowed down the career of even a gifted actress. But doing all three of them — in succession, with no other roles to balance them out — would have ruined Laurence Olivier. Sally Field did not need ESP to realize this and, at the age of 25, she retired to rethink her career.

For three years, she thought. And studied — not only acting at the Actor's Studio, but voice and dance lessons as well. To her friends in the workshop, she was an unknown talent with a well-know name. It was one of those friends, actress Zhora Lampert, who arranged Sally's modest re-entry into show business — a supporting role as a Southern tease in *Stay Hungry*, an offbeat movie set against a backdrop of bodybuilders. All three of Sally's previous efforts — especially the *Flying Nun* — had been devastated by the critics. And she knew her background was not likely to warm a reviewer's heart.



"I knew that some people might want to use my past as an opportunity to make a joke; after all, something called *The Flying Nun* is a built-in punchline. I knew my work in *Stay Hungry* had to be strong; it had to be beyond laughter. I couldn't be timid as an actress because if there was one inkling of the girl I once was, I'd be dead. They'd grab on to that and strangle me with it."

Sally knew that this was her comeback; people would be watching to see if she failed. "I suppose I was afraid somewhere, but you can't allow yourself to feel that — it's not productive. I was like Scarlett O'Hara, I just said 'I won't feel that now, I'll feel that tomorrow.' By the time that day comes and you allow yourself to feel it, it just overwhelms you and floods you with insecurities. You want to go jump off a cliff. But I had already faced the possibility that I would never reach my potential publicly, that I'd end up doing it in little theaters or by teaching. But I knew I had done good work in *Stay Hungry*."

It was not the splashy comeback that, say, Frank Sinatra made in *From Here to Eternity*. But it was a comeback nonetheless — solid, subtle and professional . . . and not at all girl-next-door cute. Plus, it was a stepping stone to an even bigger breakthrough, the lead role of the multi-personality schizophrenic in the TV-movie *Sybil*.

It would have been a *tour de force* for any actor, but for Sally it was even more. It won her an Emmy and erased once and for all that image of a cute little nun soaring with the breeze. Industry wags could only marvel at how effectively Sally Field had carved out a brand new career for herself as a serious actress.

Then, as if she had lost interest in her "respectable" career, she signed up to play the female lead opposite Burt Reynolds in *Smokey and the Bandit*, which was certainly not the proper vehicle for an *artiste*, any more than Sally's three TV sitcoms had been. It was as if Norman Mailer had said, "Yeah, this is nice, but I'd rather be writing the type of books Harold Robbins and Irving Stone do."

"I was scared to do it because it was commercial and lightweight and that was the background I was trying to get away from. But I think that actors make a grievous error when they think that they should go for serious heavy-duty meaningful drama and they don't ever think of the audience