

Amin battling troop mutiny, say reports

Bulletin

DAR ES SALAAM, Tanzania (UPI) — Tanzania said Tuesday that Ugandan armed forces have entered Tanzania and that "all necessary measures are being taken to meet this aggression."

NAIROBI, Kenya (UPI) — President Idi Amin was reported Monday to be fighting a bloody military mutiny in southern Uganda, though Kampala Radio broadcasts insisted the battles were against Tanzanian invaders.

Kenya's newspaper *Nation* said the uprising involved a battalion of Simba troops in the city of Mbarara that wiped part of an armored regiment and killed 150 soldiers loyal to the mercurial Ugandan dictator.

Trucks carrying the bodies of soldiers killed in three weeks of fighting around Uganda's southern border with Tanzania were reportedly seen driving into a military barracks near the capital.

The *Nation* report was published as Uganda continued to issue communiqués insisting that a contingent of Tanzanians and dissident Ugandans had invaded the southern region of the country.

An official Kampala Radio broadcast Monday said the fighting with Tanzania "reached its hottest peak this morning" and claimed a squad of 50 Ugandan marines had broken through the Tanzanian lines.

The Ugandans have threatened to launch air strikes deep into Tanzania.

Tanzania has denied Uganda's charges of an invasion, and diplomatic observers in Kenya were convinced they were designed as a smoke screen for internal unrest such as the reported military mutiny.

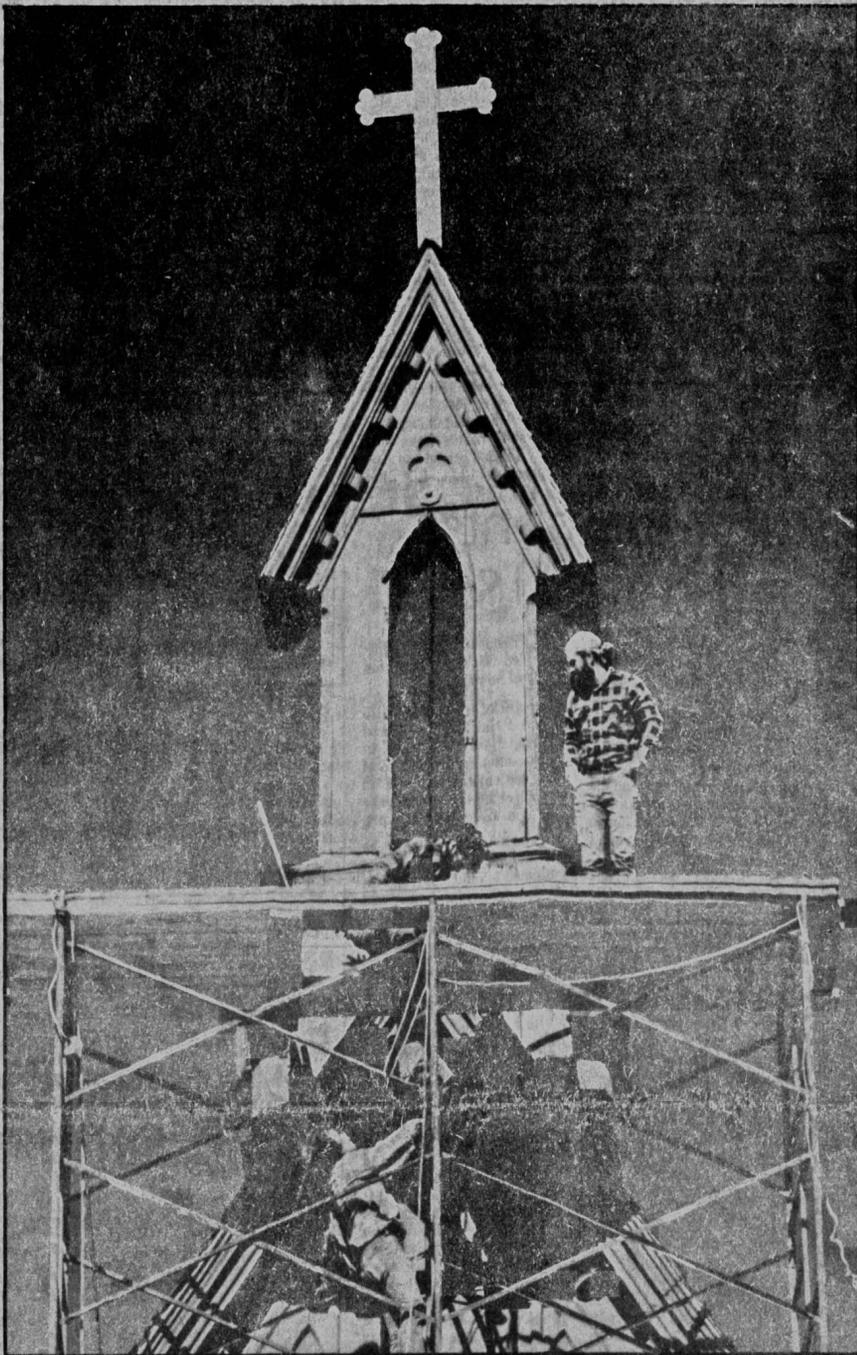
The report in the *Nation* said the uprising was staged on behalf of former Vice President Mustafa Adrisi, who was seriously injured earlier this year in what Amin's regime described as an automobile accident.

Adrisi was flown to Egypt for treatment and the *Nation* said he has been granted political asylum in Cairo.

The mutiny was said to have broken out three weeks ago in the Simba battalion stationed at Mbarara, a town about 25 miles from the Tanzanian border.

The *Nation* said loyal government troops had pushed the rebels into the border region and on Friday launched a major attack that was repulsed by the rebels, who shot down one of Amin's planes.

Amin's government is said to be running seriously short of foreign currency and unable to ply its troops with the luxury consumer goods he has used to buy their loyalty.



Repairing a gateway to heaven

The Daily lowan/John Danicic Jr.

Egypt-Israel talks to resume

WASHINGTON (UPI) — Israel and Egypt agreed Monday to resume formal, face-to-face peace talks for the first time in a week and a half. Israel's chief negotiator predicted approval of a treaty "in a very short time."

Butros Ghali, Egypt's acting foreign minister, announced the reopening of the formal talks after a "very constructive and positive" meeting with Secretary of State Cyrus Vance.

Ghali said the chief U.S., Egyptian and Israeli negotiators would resume their formal meetings at 11 a.m. EDT Tuesday in Blair House — a step considered necessary for final approval of a treaty.

The last time the three delegation heads met together formally was 10 days ago — a session that resulted in the announcement of tentative agreement on the text of a peace treaty.

But the Egyptian and Israeli governments, which have to endorse the text for final approval, later insisted on changes in the sensitive preamble to the treaty.

The major issue to be resolved appeared to be the delicate wording of the preamble's reference to the future of the occupied West Bank and Gaza Strip.

Israeli Foreign Minister Moshe Dayan, who met with Vance before the Egyptians, also reported "good progress on very important issues concerning the text of the peace treaty."

Dayan, head of Israel's negotiating team at the American-mediated peace conference with Egypt, said, "I see no obstacles, really, in getting an agreement."

"I still think it is feasible and attainable and we can get it in a very short time," he said at the end of the second of the day's two U.S.-Israeli negotiating sessions.

George Sherman, a State Department official acting as the conference spokesman, said, "I wouldn't disagree with the foreign minister's assessment."

The Egyptian delegation, headed by Defense Minister Kamal Hassan Ali and

Acting Foreign Minister Butros Ghali, following Israel to the State Department for separate talks with Vance.

Dayan, accompanied by Defense Minister Ezer Weizman, told reporters there was a possibility of three-way talks later in the day — a development considered essential to final approval of a treaty.

The pace of the talks stepped up Monday after a weekend lull in which the negotiators examined the sensitive issue of the West Bank, which includes such Biblical towns as Jericho, Bethlehem and Hebron.

The Israeli government considers the two occupied areas part of the Jewish state's Biblical heritage, but Egypt sees them as the site of a future Palestinian homeland.

The recent Camp David summit agreed on two frameworks for peace — one providing for an Israeli-Egyptian treaty and the other leading to Palestinian self-rule on the West Bank and Gaza under Jordanian auspices.

But efforts to link the two issues in the preamble of the treaty have run into trouble over Israel's insistence of the right of Jews to live in Judea and Samaria — the Biblical lands that made up what is now the West Bank.

As if to emphasize Israel's intention to maintain a Jewish presence in the two occupied lands, the government of Prime Minister Menachem Begin announced plans last week to expand its settlements on the West Bank.

Begin has said the Camp David talks gave Israel the right to expand its West Bank settlements, but Carter has insisted he agreed only to minor increases — nothing on the scale now envisioned by the Jewish state.

Israel captured the Sinai and Gaza from Egypt, the West Bank from Jordan and the Golan Heights from Syria during the 1967 Middle East War. Syria has condemned the Washington talks, but Jordan has taken a wait-and-see attitude.

Iran: Police kill 11, oilmen strike

TEHRAN, Iran (UPI) — Security police killed 11 anti-government demonstrators in western Iran Monday and wildcat strikes by petroleum workers disrupted Iran's \$20 billion-a-year oil industry.

The troubled nation underwent its third cabinet reshuffle in two months.

Security units killed 11 demonstrators in what appeared to be a major outbreak of anti-government activity in the town of Paveh, 23 miles from the Iraqi border in western Iran, radio reports said.

Police used tear gas on protesters in Sanandaj, east of Paveh, and several other towns, the radio reports said, but they gave no details.

Worsening wildcat strikes by petroleum workers disrupted Iran's crucial \$20 billion-a-year oil industry and shut down a cross-country natural gas pipeline to the Soviet Union.

It was the first strike of its kind in Iran's oil industry.

Shah Muhammad Reza Pahlavi received Prime Minister Jaafar Sharif-Emami in a palace audience Monday and accepted a third cabinet reshuffle in two months.

Justice Minister Mohammad Baheri was replaced by Hossein Najafi and Mustafa Paydar became the new minister of state for executive affairs.

'Desperate Jepsen-backers will sling mud'

DES MOINES (UPI) — Democratic Sen. Dick Clark predicted Monday night supporters of his Republican opponent — "well behind and going down" — would step up their attacks on him during the final week of the campaign.

Clark, appearing with Republican nominee Roger Jepsen on WOI-TV, lashed out at the conservative National Right-to-Work Committee for accusing him of breaking the law by accepting more than \$5,000 in contributions from organizations affiliated with the AFL-CIO.

An attorney for the Federal Election Commission said the charge was baseless and that the law clearly allows a \$5,000 contribution from the political arm of the national union as well as political committees affiliated with the union on a regional or state level.

Clark said the charge could be an indication of what will come in the closing days of his heated battle with Jepsen for the seat Clark has held since 1972.

"I'm not surprised that charges like this are leveled in the last hours of the campaign," he said. "When supporters

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of candidates who are well behind and going down, they often resort to these tactics.

"It seems to me this may be the beginning of a long week of charges — and that often happens at this stage of the campaign," the senator said.

Clark's campaign in recent weeks has been beset by attacks from unidentified sources, which have mounted an intense anti-Clark effort using material compiled

by the John Birch Society and hitting Clark on emotional issues like abortion and gun control.

Jepsen has disavowed any involvement in those undertakings and Monday night said he had not heard about the latest charges by the right to work committee.

"But you did receive \$100,000 from George Meany and the AFL-CIO," he shot back at Clark.

"No, I didn't," Clark replied. "I received \$5,000."

Jepsen hit Clark hard on the issue of abortion — a topic the Republican nominee has used in an attempt to woo Catholic Democrats, but one which he has been reluctant to raise publicly.

"Senator Clark's record ... is as being one of the strongest proponents of taxpayer-paid abortions in the United States

Senate," Jepsen said.

Clark, insisting he agreed with Jepsen that abortion was not an acceptable method of birth control, said his objection to a proposed anti-abortion amendment to the U.S. constitution stems from concern for women who are raped or victims of incest and who would not be able to obtain abortions.

ERA referendum cleared

WASHINGTON (UPI) — The Supreme Court Monday refused to block a Nov. 7 referendum in Nevada on whether the legislature should ratify the Equal Rights Amendment.

In a brief order, the court rejected a request by ERA supporters that the

advisory referendum on the issue be blocked on constitutional grounds.

The issue had been submitted to the full court by Justice Thurgood Marshall, to whom the anti-referendum forces had turned following rejection of their stay request by Justice William Rehnquist on Oct. 20.

Briefly

Legionnaires

A doctor who says he has developed a test which will detect Legionnaires' Disease more quickly than tests now in use will hold a seminar at 4 p.m. today in the UI Medical Alumni Auditorium.

Richard C. Tilton, professor of medicine at the University of Connecticut, said his test takes from 30 minutes to three hours to perform. Tests currently require between five days and three weeks.

Tilton developed the process during the past several weeks. The technique was tested last week by using specimens taken from two survivors of the disease.

Judge withdraws

from Flood trial

WASHINGTON (UPI) — A federal judge Monday withdrew from the pen-

ding criminal trial of Rep. Daniel Flood, D-Pa., because of a telephone conversation he had with Flood in 1964 while serving as an assistant attorney general.

U.S. District Judge Louis Oberdorfer tentatively set Jan. 14 as the date for Flood's trial but put it up for assignment to another judge.

Oberdorfer did not disclose full details of the telephone conversation but it was learned Flood attempted to persuade the Justice Department to drop tax charges against James Tedesco, a reputed organized crime figure.

In a memorandum filed in federal court Oberdorfer said Justice Department officials had elected not to prosecute Tedesco 12 days before Flood telephoned.

Oberdorfer said Flood asked the department to consider the "economic impact of the prosecution ... on his district" because Tedesco's company was the largest employer there.

According to court documents, Flood made the call at Tedesco's request.

Tedesco, an official of Pagnotti

Enterprises, recently pleaded no contest to federal charges of fixing the price of coal.

Branstad plane

malfuction 'scarey'

SIoux CITY, Iowa (UPI) — An airplane carrying Terry Branstad, the Republican candidate for lieutenant governor, circled the Sioux City Airport for more than two hours today, then landed safely without its main landing gear.

"It was a beautiful job," a flight service attendant at Graham Aviation said about the landing. "Those guys bailed out of their airplane like they knew what they were doing."

No one was injured, but the plane was damaged.

"We're thankful to have it over with," Branstad told UPI. "It was a pretty scary experience, but we came through it without being injured. We're pretty

thankful."

On the plane with Branstad were his wife, Chris, campaign coordinator Randy Smith, Jack Clark of Des Moines, the pilot, and his wife, Gelda.

The plane had been scheduled to land at Sioux Falls about 11:15 a.m.; however, the main landing gear locked and the pilot circled the field while emergency crews stood by.

"We tried manually to get the running gear down and kept in constant contact with the Sioux City tower," Branstad said. "But, it became obvious nothing would get it down and would have to land it. The pilot did a super job of putting the plane down on its belly."

An airport spokesman said the runway was foamed, but after circling nearly two hours, the pilot brought the plane down on grass.

"We stayed upright," Branstad said. "We landed it right on grass next to the runway and we skidded on to the runway. It obviously was a hard landing, because the wheels were not down."

Inside



Harriers stride along

Page 8

Paper talks recess

NEW YORK (UPI) — Pleading "exhaustion," negotiators for the striking pressmen's union and the New York Times and Daily News Monday recessed a marathon bargaining session aimed at ending the 82-day-old strike against the two dailies.

"I am sorry to report that we do not as yet have an agreement," said a weary mediator Theodore Kheel, 2 1/2 hours after the latest round of negotiations began. The session was the longest thus far in the course of the strike, which began Aug. 9.

"The fact we do not have an agreement is not from a lack of determination or effort," said Kheel, a day's growth of beard on his face and still wearing the same clothes he had on Sunday.

He recessed the talks subject to his recall, probably by Wednesday.

"Exhaustion had replaced the opportunity that seemed to be present for a resolution," Kheel said, adding that it

would be "unfair and unwise to keep these negotiations going."

Kheel said the talks were snagged on what he said were "in my judgment three principal issues," including job guarantees for pressmen at the Daily News's color plant, which is a separate operation from its regular printing facilities.

Weather

Has your weather staff brewed up a Halloween for you! Scary skies of blue, harrowing highs in the 50s and tonight — crisp lows in the lower-30s under star-struck skies — absolutely perfect for spending a night with Starla. (Oh, and about that Third Week in October Contest that started last week: The administration, running its contest record to 2-0, canceled it. To the 900 or so of you hopefuls that entered, we can only say, C'est la fucking vie.)

Takes

What do students need?

NEW YORK (UPI) — College students lack a "serious encounter" with moral and ethical issues, Harvard's top dean told education leaders Monday.

Speaking at the 1978 National Forum of the College Board, Henry Rosovsky, dean of Harvard's Faculty of Arts and Sciences, said colleges that neglect this vital area include Harvard.

"It may well be that the most significant quality in educated persons is the informed judgment which enables them to make discriminating moral choices," the dean explained.

He reported that a core curriculum, built around the liberal arts, is moving off the drawing board at Harvard. He said it includes mandatory grounding in moral and ethical problems as one mark of an educated person.

"It isn't a matter if such is good for Harvard, it is good for the nation," Rosovsky said of the attempt to put more structure into the undergraduate curriculum via the core curriculum.

"It's a matter of it is right, it is good for the nation."

"Undergraduates don't know what they don't know and they need direction," the dean said. "Most colleges have been lacking in giving such direction the last 10 or 15 years."

Other marks of an educated person built in as goals of the core curriculum at Harvard and outlined by Rosovsky for the 1,200 school officials at the Forum:

—An educated person must be able to think and write clearly and effectively. The core curriculum reaffirms the importance of expository writing.

—An educated person should be informed with the aesthetic and intellectual experience of literature and the arts, with history as a mode of understanding present problems and the processes of human affairs, with the concepts and analytic techniques of modern social science, with philosophical analysis.

—An educated person must be exposed to foreign languages and cultures to expand the range of cultural experience, to provide fresh perspectives on his or her own cultural assumptions.

—An educated person should have achieved depth in some field of knowledge.

Rental car firms still liable for parking tickets

WASHINGTON (UPI) — The Supreme Court Monday let stand an Illinois ruling that a city can hold car rental companies responsible for parking violations by their customers.

It turned down appeals by Avis, Hertz and Chrysler Leasing Corp., which sought to avoid paying hundreds of thousands of dollars in parking fines levied against them by the city of Chicago.

The companies say the issue is of great importance to them, since a number of cities across the country have similar laws. However, the Supreme Court's refusal to review their appeal in this case sets no national legal precedent, merely settling the law in Illinois.

The case began when Chicago brought suit against the three rental companies in 1967, seeking to recover nearly \$200,000 in fines from them as owners of vehicles that were illegally parked in 1966.

Vicious suicide watch

NEW YORK (UPI) — A judge Monday ordered a 24-hour suicide watch for British punk rocker Sid Vicious, charged with stabbing his girlfriend to death in New York's fading landmark Chelsea Hotel.

Justice Leon Becker ordered the surveillance after postponing a preliminary hearing on the charges until Nov. 21.

Vicious, 21, has been in Bellevue Hospital since he slashed his right forearm Oct. 23 while free in \$50,000 bail and sharing a hotel room with his mother.

His lawyer today the court Monday that Vicious may be moved to a private hospital pending the hearing, but did not give the name of the hospital.

Vicious, whose real name is John Simon Ritchie, is charged with the stabbing death of his girlfriend, Nancy Spungen, Oct. 12 in their \$35-a-night room at the Chelsea, which caters to artists and would-be artists.

Quoted . . .

Philosophers solve the world. We change it. — Karl Marx

The Daily Iowan

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Nader group questions Leach image

By TOM DRURY
Staff Writer

First District Congressman Jim Leach has presented himself as a more moderate politician than he is, Ralph Nader's Congress Watch group recently concluded.

Leach is "a skillful politician," the profile states, but adds, "unfortunately, his skills include waffling on controversial issues, presenting 'compromises' which are unacceptable to all, and portraying anti-reform votes as moderate."

"The rhetoric of moderation during the campaign speeches does not match his voting record," the consumer advocacy organization's analysis charges.

The freshman congressman from Davenport voted the Republican party line 67 per cent of the time in 1977, compared to what the group designated as a moderate percentage: the 47 per cent of Rep. John Anderson, R-Ill.

Leach was accused of "playing it both ways" on issues such as the Office of Consumer Representation and public financing of Congressional

elections — two proposals that were defeated.

"In each case," the analysis states, "he paid lip service to the need for some legislative action, but promoted alternatives that seemed destined to fail — and which did fail."

When the report became public recently, Leach responded, "Unfortunately,

Election '78

single issue politics have come to monopolize Congressional elections this year. When I voted against Ralph Nader's call for a centralized consumer protection agency and instead supported a decentralized approach, he quickly named me to his hit list of Congressmen to be defeated in this fall's election.

The profile his organization developed is intended to provide a one-sided perspective to influence an Iowa election.

"I am confident, however, the voters will decide on the issues

that matter to them rather than the biases of one organization whose principal piece of legislation I voted against and that was defeated by the majority of Congress," Leach said.

Congress Watch also criticized Leach on a number of other issues, including his vote against the Cooperative Bank Bill, which established a national bank to make loans at market rates to cooperatives. The bill passed.

The analysis continues: "His vote to limit the number of children eligible to participate in federally funded summer food programs would have denied nutritious meals to thousands of poor children in urban areas."

Leach was also criticized for his support of the Kemp-Roth 30 per cent tax cut, which the report says would have been inflationary and provided tax cuts ranging from approximately \$260 for a family with a yearly income of \$15,000 a year, to over \$50,000 for a family earning \$500,000.

Chris Hurst, administrative assistant to Leach, was asked about Leach's stand on the Cooperative Bank Bill, but

would not discuss it.

"I don't want to get into a big discussion on all these issues," Hurst said. "I'll stand on our response to that particular issue (the consumer protection office)."

Hurst said the Congress Watch profile was part of a general attempt to criticize representatives who opposed the consumer agency and who are from marginal districts. In all, Congress Watch profiled six Democratic representatives and six Republicans.

The report on Leach is drawn from a number of sources, ranging from the *Congressional Quarterly* to interviews with persons from the 1st District; it is not entirely critical of Leach's record. The analysis does praise his vote against deregulation of natural gas and against a 29 per cent pay raise for high government officials.

Congress Watch also lauded Leach's votes against the B-1 bomber and against the Clinch River Breeder Reactor, "a vote not only against unsafe nuclear power development but also

against massive cost overruns."

Leach is called "one of the most active of the freshman Republicans," but is also accused of "grandstanding" and offering proposals that have little chance of passing.

And, "on pivotal issues, Leach often sides with the position urged by big business," the report states.

That argument has been a

major campaign theme of Leach's challenger, Dick Myers. Owner of the Hawk Truck Stop in Coralville, Myers is a former Coralville city councilor and former mayor of the town.

The Congress Watch is affiliated with Nader's Public Citizen advocacy group, which gave Leach a 50 per cent approval rating for 1977.

Israel adds settlements, requests aid from U.S.

JERUSALEM (UPI) — Israel said Monday it will add 400 housing units to its settlements in occupied Arab lands and wants Washington to pay \$170 million for the loss of 14 settlements in Egypt's Sinai Desert.

In Washington, Foreign Minister Moshe Dayan told Israeli radio there had been "appreciable progress" in some areas of peace talks with Egypt, but cautioned, "there are some areas in which each side remained in its position."

Details of the planned expansion of settlements were

released by the World Zionist Organization, a quasi-official group that helps the Israeli government carry out its settlement policies.

Some 400 housing units will be added to settlements in the occupied West Bank of Jordan, the Gaza Strip of Egypt and the Golan Heights of Syria at a cost of \$16 million, said Shimon Ravid, head of the group's Settlement Department.

The Cabinet decision last week to expand the settlements angered Egyptian President Anwar Sadat and led him to recall his Washington negotia-

tors. President Carter later persuaded Sadat to keep his envoys at work.

The official Israeli radio also reported Israel has asked Washington for \$110 million in compensation for the loss of 14 Sinai settlements and \$150,000 for each of the 400 families to be relocated to the Negev desert.

It was not clear whether the \$170 million was part of the estimated \$4 billion overall cost of the Israeli military and civilian withdrawal from Sinai for which Israel was requesting U.S. aid.

Syria calls anti-Egypt move

BEIRUT, Lebanon (UPI) — Syria's foreign minister, attending an Arab League meeting in Baghdad boycotted by Egypt, Monday urged that Cairo be expelled from the league for talking peace with Israel.

Moderate Saudi Arabia was trying to head off any move moving to isolate Egypt and host Iraq was working hard to avert a head-on clash between the Saudi-led moderates and the Arab hardliners, conference sources said.

The harsh Syrian statement came in two meetings of foreign ministers from Arab League member nations called to set the agenda for the presidential summit that begins Thursday in the Iraqi capital.

The summit was called to unite the Arab world against the U.S.-backed Middle East peace talks between Egypt and Israel. Egypt did not send an envoy to the foreign minister's meeting and was expected to boycott the summit.

Syrian Foreign Minister Abdel Halim Khaddam told the foreign ministers that "Egypt should be expelled from the Arab League, in that its president is already cooperating with Israel," Damascus radio reported.

Conference sources said the Saudis were acting on a weekend statement that the summit must not isolate Egypt from the Arab world, and Iraq seemed to be trying to act as the unity-maker.

Iraqi Foreign Minister Saadoun Hammadi earlier in the day urged all Arab nations to

join in opposing the Egyptian-Israeli peace talks, with each nation preserving its own views on how to deal with the problem, the official Iraqi news agency said.

"We should put aside the particulars and our differences and prepare for greater sacrifice," Hammadi was quoted as saying in the agency report, monitored in Beirut.

The foreign minister of moderate Saudi Arabia, Prince Saud al Faisal, was expected to oppose any move over anti-Egyptian moves. Last week he said the summit's aim should not be to isolate Egypt but to restore confidence among all Arab nations.

Arafat, Gromyko consult in Moscow

MOSCOW (UPI) — PLO Chairman Yasser Arafat, in Moscow to muster opposition to the Egyptian-Israeli peace talks, met Foreign Minister Andrei Gromyko Monday to discuss the upcoming "struggle" in the Middle East.

The official Tass news agency said the talks were held "in an atmosphere of cordiality and mutual understanding."

They concerned "the Middle East situation and objectives of struggle for a just solution of the Palestinian problem within the framework of a comprehensive Middle East settlement," Tass said.

The agency said the first day of preparatory talks among Arab foreign ministers was held in a "friendly" atmosphere.

In opening remarks, delegates from Iraq and fellow hardliners Syria and the Palestine Liberation Organization spoke of the need to put aside subsidiary quarrels.

Egypt has been an outcast in the radical Arab world ever since President Anwar Sadat visited Jerusalem last November in what the hardliners saw as an attempt to negotiate a separate Egyptian peace treaty with Israel.

The Saudis officially have expressed reservations about the Camp David accords.

The Kremlin has joined the Palestine Liberation Organization in condemning the Camp David accords and the Egyptian-Israeli peace talks, charging they fail to solve the basic problems behind the Middle East conflict — Israeli occupation of Arab lands and the future of the Palestinians.

Arafat, the latest in a stream of hardline Arab leaders and envoys to confer with top Soviet officials, arrived in Moscow Sunday.

"This visit is no great surprise," said one Western diplomatic observer.

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Council a bus purchase improved

By JESS DEBOER
Staff Writer

The Iowa City Council approved the purchase of two used buses for the city transit system for \$31,000 at the council's informal session Monday afternoon.

The buses will be used to improve service on the East College and Towncrest routes, said Hugh Mose, transit superintendent.

The council also discussed the legal status of agreements with the Iowa Department of Transportation (DOT) on Freeway 518 and the status of the model lease program.

Mose said bus ridership is exceeding expectations, because of decreased parking downtown and the state program subsidizing monthly bus passes to state employees.

"This is a short term solution that will get us out of the problem we'll most certainly have in a month," Mose said.

Several council members suggested cutting night service to help pay for improved service during rush hour.

"I can't see paying bus drivers to ride around alone all evening," said Mayor Robert Vetter.

Mose said that the night bus service is now near the target ridership of 300 per night. He said the night service might encourage people to use the bus service during the day.

"A lot of people ride in the morning knowing that they can ride in the evening," Mose said.

In December 1977 when the night service was started the ridership increased 14 per cent, while in the preceding month the ridership had declined slightly, Mose said. Ridership usually increases steadily through the fall, peaking in January or February.

On the Freeway 518 issue, the council will ask the legal department of the DOT for an opinion on the DOT's need for an agreement with the city before entering into a compromise agreement on 518.

Ray, opp

DES MOINES (UPI) — Republican Gov. Robert D. Ray and Democratic challenger Jerome Fitzgerald Monday accused each other of resorting to "rhetoric" and "cheap personal" attacks as the campaign draws to a close.

Ray told reporters at a news conference the 1978 campaign has been marked by more severe "rhetoric and gobbledy gook" than any of his previous re-election bids.

At the same time, Fitzgerald issued a statement contending Ray has tried to divert attention from issues in the campaign by making personal innuendos about Fitzgerald's family restaurant.

Ray said Fitzgerald has changed from a positive thrust in his primary election victory over Tom Whitney to a negative campaign in the general election race.

"The Democratic state chairman said they were going to fight in the streets," said Ray.

Brain function

John Zachary Young, a professor of anatomy from University College, London, will speak on the programs of the human brain tonight at 8 p.m. in the Physics Building, lecture room one.

The human brain has many interconnected programs, which is how it differs from the animal's brain, Young said. The information flowing into a human brain must be connected with a previous experience and be attached to "some grand scheme," he said. Young said he is one of the scientists who wants to determine why man needs to generalize his ideas and animals don't.

"I don't think animals have to work that way," Young said. "They don't have to explain (why things happen.)"

Young has tried to find the answer to this problem by performing experiments on octopuses. Young said the octopus brain structure is different from that of a human because the different functions can operate independently. For example, the vision part of an octopus brain can function independently of the section of a brain that controls touch and vice-versa. In a human brain these senses would be in

Council approves bus purchases, improved service

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Mose said that the night bus service is now near the target ridership of 300 per night. He said the night service might encourage people to use the bus service during the day.

"A lot of people ride in the morning knowing that they can ride in the evening," Mose said.

In December 1977 when the night service was started the ridership increased 14 per cent, while in the preceding month the ridership had declined slightly, Mose said.

Ridership usually increases steadily through the fall, peaking in January or February.

On the Freeway 518 issue, the council will ask the legal department of the DOT for an opinion on the DOT's need for an agreement with the city, before entering into a compromise agreement on 518.

"Before we go into this we want to know our strengths and weaknesses," said Councilor Carol deProse. "We want to know if it's even worth pressing the issue. If they don't need the approval of the city, they can run 518 through the Jefferson Building, if they want to."

Councilors Clemens Erdahl and Mary Neuhauser will go to the DOT Commission meeting in Ames Thursday as council representatives, said Erdahl. Erdahl and Neuhauser will discuss the compromise proposals for the realignment of Freeway 518 and the delay of the 518 interchange with Melrose Avenue.

The model lease being developed for Iowa City by landlord and tenant groups is at an impasse, said Mike Kucharzak, director of Iowa City housing and inspection services.

The representatives of the Apartment Owners Association and the tenant groups had met four times and were nearing a final agreement on the model lease when the landlords were told by Kucharzak that the council would act on the lease, Kucharzak said.

"We hit an impasse: They (the landlords) did not feel that it was appropriate for a public body to act on this," Kucharzak said.

The council agreed that they did not want to get involved with the lease unless absolutely necessary and did not intend to legislate the lease.

"If they can't work it out we'll stick our fingers into the pie, and maybe when they hear that it will put enough pressure on them to finish it," said deProse.

The consensus of the council was to focus on reassuring the landlords of the city's desire to remain uninvolved and the need for a previous-damage checklist for new tenants.

"Maybe if both sides agree on a checklist and see that the city won't interfere, it will be easier to work on the lease," Erdahl said.



Workers clean up glass and debris after righting this school bus which flipped over in an accident

Monday outside McHenry, Ill. At least 40 students, grades kindergarten through five, were injured.

Bus crash injures riders

MCHENRY, Ill. (UPI) — A speeding school bus with 40 elementary school children aboard swerved off a road Monday, struck a tree and overturned, police said. Four students were hospitalized, one in critical condition. The driver

was cited for excessive speed. Paul Davidson, 10, was admitted to McHenry County Hospital in critical condition, a hospital spokesman said.

Two other students were in satisfactory condition and another youth was in satisfactory

condition at Woodstock Memorial Hospital. Several others were treated for injuries and released.

Police said the bus was carrying students in kindergarten and grades one through five.

Miranda decision under review

WASHINGTON (UPI) — The Supreme Court agreed Monday to take up a California case that gives it an opportunity to expand or limit the 1966 Miranda decision outlining the rights of suspects in police custody.

At issue, specifically, is a ruling by California's top court that police should not have questioned a 16-year-old murder suspect after he asked to contact his probation officer.

The California Supreme Court said the youth's request to contact the probation officer,

who had counseled him in the past, was "a call for help" invoking his Fifth Amendment privilege against self-incrimination just as surely as though he had asked for a lawyer.

The confession he subsequently gave police thus was ruled invalid, even though he had been informed he had a right to have a lawyer and to remain silent, and that anything he said could be used against him.

The nation's highest court, back in public session Monday following a two-week break, also agreed to review two other cases involving young people:

—It will examine the constitutionality of a Massachusetts law that required unwed girls under age 18 to get approval from their parents or from a judge before having an abortion.

A U.S. district court panel has knocked down the law, although it is somewhat more flexible than a flat parental "veto" in Missouri which the Supreme Court ruled unconstitutional in 1976.

—It granted a hearing to Texas, which is appealing a U.S. District Court ruling striking down parts of its child abuse law.

The lower court said some Texas procedures did not do enough to protect the rights of parents whose children are seized, and failed to require appointment of a legal guardian

Class listing delayed

The Schedule of Courses for the UI's new computerized registration will not be available to UI students until Friday, Nov. 3, UI Associate Registrar Harold Duerksen, said Monday.

The schedules were to be made available Wednesday but a problem in the printing process caused the delay, Duerksen said. Once available, the schedules may be picked up at Room 1 in Jessup Hall.

Duerksen said UI faculty advisers and departments will receive schedules before Friday, as soon as enough are available.

Students currently registered

are expected to meet with their advisers between Nov. 7 and 20 to receive their registration forms and to plan their approved schedules for the spring semester.

Computerized early registration will take place from Nov. 20 through Dec. 15 in the Registration Center, Room 30 in Calvin Hall.

Duerksen stressed that each student should read the registration procedures in the first section of the course schedule very carefully to minimize confusion and to answer questions students may have about the new system.

Ray, opponent trade accusations

DES MOINES (UPI) — Republican Gov. Robert D. Ray and Democratic challenger Jerome Fitzgerald Monday accused each other of resorting to "rhetoric" and "cheap personal" attacks as the campaign draws to a close.

Ray told reporters at a news conference the 1978 campaign has been marked by more severe "rhetoric and gobbledy gook" than any of his previous reelection bids.

At the same time, Fitzgerald issued a statement contending Ray has tried to divert attention from issues in the campaign by making personal innuendos about Fitzgerald's family restaurant.

Ray said Fitzgerald has changed from a positive thrust in his primary election victory over Tom Whitney to a negative campaign in the general election race.

"The Democratic state chairman said they were going to fight in the streets," said Ray,

who is seeking a fifth term. "We Republicans want to try and not use the buzz and trigger words."

Fitzgerald said Ray's comments through an aide about the closing of the Fitzgerald family restaurant in Fort Dodge was a "cheap personal attack" designed to confuse voters and violated "Iowa's tradition of fair play and good taste in politics."

Last week, Ray aide David Oman suggested the closing of Fitzgerald's restaurant was a reflection of the Democrat's ability to operate a business, saying a person who could not keep a restaurant open could not handle the administration of state government.

Fitzgerald said the closing of the restaurant had nothing to do with running the state. He said he closed the restaurant because he could not devote enough time to the business while running a statewide campaign.

"The most charitable interpretation of the governor's repeated slur is that he is trying to divert public attention from the failures of his administration to which, without apology, I will continue to call public attention," Fitzgerald said.

"My record in public service is fair game for the governor, just as his record in his unprecedented four terms in the Statehouse is fair game for me. By my restaurant, like my home and family, is my private business and is not a legitimate target for political attack."

Fitzgerald said he could not believe the governor "would stoop to such a shabby tactic," adding, "It makes one wonder what 10 years in power has done to the nice guy image."

Later, Fitzgerald told a Rotary Club audience in Fort Dodge Ray is trying to take credit for tax reforms the Democratic-controlled Legislature passed over Ray's opposition.

Fitzgerald said Ray takes credit in a television commercial for pushing for a change in the method of assessing farmland for property tax purposes to a formula based entirely in productivity. Fitzgerald said Ray vetoed portions of a 1976 tax bill that contained the productivity formula.

The following year, Ray

Police beat

UI freshman David Jones, 18, was charged Monday with third-degree theft after Campus Security officers found a stolen television set and a stolen calculator in his room at the Oakdale campus.

Sgt. Richard Gordon said he was visiting Jones for another unrelated investigation when Jones showed the items to him. A preliminary hearing is scheduled for Nov. 8 in Johnson County District Court.

Both the TV set and the calculator, reported stolen in September, were engraved with the UI ID numbers of two female students.

Gordon said the numbers were engraved on the items during a five-week project called Operation Identification, when officers went through the dorms asking students if they wanted merchandise identified. Engraved property ranged

from expensive musical instruments to a \$1.50 frisbee, Gordon said. Students who missed having their property engraved can still get the service by requesting it from Campus Security headquarters, he said.

An 18-year-old weekend visitor from Waukee, Iowa, was charged Sunday morning with fourth-degree criminal mischief while staying at Burge Residence Hall.

Campus Security officers say John Trost took a fire extinguisher off the wall and sprayed its contents around the 1200 floor lounge. The only expense from the spree, Capt. Oscar Graham said, will be refilling the fire extinguisher.

A hearing on the misdemeanor charge was set for Nov. 20 at the Iowa City Civic Center.

Co-op \$ denied

By DENNIS FITZGIBBON
Staff Writer

A request for \$60,000 in city block grant funds by a student housing cooperative group will apparently be denied because not enough money is available, a city official said Monday.

Curtis Purington, chairman of the Committee on Community Needs, said the request by the River City Housing Collective, Inc. does not have a high enough priority, and added that "budgetary concerns" are also involved.

"We have \$2.1 million in requests, and only \$1.1 million to allocate," Purington said.

The committee, which is in charge of recommending to the Iowa City Council how the grant funds should be allocated, will meet Wednesday to decide its final recommendations.

During a meeting Oct. 18, the committee unanimously decided against giving funds to the collective, Purington said, although this was only tentative. But he said he does not expect the committee to change

its position during Wednesday's meeting.

The committee will present its recommendations to the council early next week, and the council will hold a public hearing on the fund allocations Nov. 14.

Don Doumkes, president of the housing collective, said the funds would be used to buy another house and to rehabilitate three houses currently rented from the UI.

The renovation would include partitioning off some areas to add more rooms, making the houses more energy efficient and making them accessible to the handicapped, Doumkes said.

"We're hopeful we can get (the committee) to recommend our request to the City Council," Doumkes said, adding that it would be a "good chance for the council to give co-op housing a real shot in the arm."

But, he conceded, "The chances (of obtaining the funds)

are kind of lean."

Twenty-one people are living in the co-ops this year, Doumkes said, with another 10 to 20 on a waiting list. "Right now the vacancy rate is zero, and I don't anticipate any vacancies for another six months," he said.

Co-op housing began at the UI in August 1977. The collective pays \$75 rent to the UI each month on each of the three houses. Tenants pay \$45 per month for a double and \$75 for a single.

The \$1.1 million in funds are what remain of a five-year, \$8.2 million grant that was given to the city in 1975 through the Community Development Block Grant program, according to Julie Conlin of the Department of Planning and Program Development.

The program operates under the auspices of the U.S. Department of Housing and Urban Development.

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Comings must go

Bob Comings instilled tremendous hopes in Iowa football followers when he took over the Hawkeyes' head coaching job five years ago. Today, those hopes lie in ruin.

When Comings assumed command, Iowa football was ready for the scrap heap, with an 0-11 record in 1973 that qualified the Hawkeyes as one of the worst teams in major college football. Comings was brought in to lead the team to a better neighborhood. But now Iowa football is headed for the junkyard again, with a 1-6 record and a good shot at 1-10.

After five years of running the show, Comings is almost back to square one with the program he inherited. To be sure, the Hawkeyes are not nearly as pathetic as that woeful 0-11 team, but they have not really matured and progressed the way one would expect them to if they had a wise and capable teacher.

A change is needed. Bob Comings should resign. If he does not resign by the end of the current season, he should be fired.

For the 17th year in a row, Iowa's football team will not have a winning record — Purdue ensured that Saturday afternoon. Five of those losing seasons have been in Comings' reign. It's not that Comings has had his chance to build a winner and now must be shipped out for failing. It's that his teams have not shown the steady progress that is expected from a five-year coach. His record is mediocrity punctuated by the occasional upset.

It is not easy to build a winning football team from scratch — especially in the Big Ten — and everyone around here realizes that: the influential alumni, the players, even perhaps the fans who sing "Goodbye Bobby" from the Kinnick Stadium stands.

For four years they have all been patient, trying to believe Comings' constant litany that Iowa football was finally emerging from the Dark Ages. This season was supposed to be the Renaissance. But the team, particularly when it has the ball, has looked antiquated and moribund.

During Comings' first year at the controls, the Hawkeyes posted a 3-8 mark, and some people are still trying to figure out how they did it. No one dared to complain, because three wins are better than none. The next year Iowa again finished at 3-8, but it was obvious that the team was better. Year No. 3 under Comings saw the Hawkeyes improve to 5-6. A winning season isn't far away now, Comings said. The powers that be in the Athletic Department apparently felt the same way, because they extended his contract for another three years (it expires after the 1979 season).

Last season was supposed to be the great revival of Iowa football — but an encouraging 2-0 start turned into a dismal 4-7 finish. And this year the situation has declined precipitously.

An Iowa football program that seemed to be marching toward a winning objective during Comings' first three years has now reversed field.

Around the Big Ten, the current coaches have shown that success is indeed possible within five years. At Purdue, Jim Young has a winner in his second season. At Michigan State, third-year coach Daryl Rogers put together a winner in two years. At Minnesota, Cal Stoll, now in his seventh year, won in his second season after finishing even in the conference his first time out. At Michigan and Ohio State, Bo Schembechler and Woody Hayes, respectively, were winners in their initial season many moons ago. At Indiana, things have gone a little slower for sixth-year Coach Lee Corso, but he posted an even mark in the Big Ten in his fourth year and was above .500 in conference play his fifth. Northwestern and Wisconsin both have first-year coaches, and Gary Moeller is only in his second year at Illinois.

Maybe it is the Hawkeye players who are to blame. Perhaps, but everyone

wearing an Iowa football jersey this year was signed to a scholarship by Comings. There are no holdovers from the 0-11 debacle or from his first recruiting year in 1974, which he admits was a washout. This is the first full-fledged Comings team. He's got who he wants playing where he wants. The blame should fall on the coach, not the players.

The players have done all they could to make Iowa football a winner. Last year, after the disappointing finish, the players called a team meeting to figure out why they weren't winning. They came up with some ideas and presented them to Comings and his coaching staff as a list of grievances, which included everything from practice conditions to offensive philosophy.

According to several players, Comings called the list "99 per cent bullshit." But, the players thought, maybe things would be better in 1978. They have not been.

Although some changes were made, overall, glaring problems still exist.

The Hawkeye offense is about as varied as a flat Iowa cornfield — you've seen one, you've seen 'em all. The offense, under Comings' play-calling, has engineered very few sustained drives, scoring most frequently on "trick" plays. To date the performance chart shows: eight touchdowns, four field goals in seven games.

The defense, considered to be the strength of the team, has revealed that it is indeed a porous substance, especially when the opponents take to the air. It's yielded an average of three touchdowns a game. The offense couldn't match that if it played for eight quarters every Saturday.

Comings has frequently said that an Iowa football team cannot win without emotion. This year, the Hawkeyes aren't even winning the emotional games. In the battle for state supremacy with Iowa State, Iowa was blown out of Kinnick Stadium, 31-0. In the fight over Floyd Rosedale against Minnesota — the only thing close to a bowl game for Iowa during the season — Iowa fell to the Gophers, 22-20. Saturday was Homecoming, when emotion should be at a fever pitch. Also, ABC-TV was on hand to broadcast the proceedings throughout the Midwest. The game's being televised gave the Hawkeyes "the greatest incentive imaginable," Comings said. "Here's a group of people who haven't done as well as people expected, and now we have a chance to show we are a good football team."

The Hawkeyes showed 57,000-plus fans in Kinnick Stadium and millions of television viewers just the opposite. The Hawkeyes suffered numerous breakdowns: The offense sputtered again, the defense yielded again, and the coaching lapsed again. Arousing the emotions of your players is a primary duty of the coach. They call it motivating, something that Comings does not do very well.

Winning is the bottom line on the contracts signed by all coaches, in all sports, all levels of competition. Bob Comings knows this. It is a shame his dreams have not come true, his hopes realized. But there is still a debit on that bottom line.

This is not to say that whoever replaces Comings will turn Iowa into an instant winner. With teams of the caliber of Oklahoma and Nebraska on the schedule in 1979, it would take a miracle worker to turn the program around in the near future. However, it is clear that as long as Bob Comings is coach, things will never turn around.

Iowa football fans have been suffering for 17 years — longer than any group of rooters at any other NCAA Division IA school. Comings has been unable to provide a cure. It is time for a new formula, a new approach, a new coach.

ROGER THURLOW
City Editor
BILL CONROY
Editor

The Daily Iowan

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'Unorganized' women workers

WASHINGTON (KFS) — Ellen Goodman, the splendid Boston Globe columnist, writes women should receive equal pay for comparable work. As of now, they make somewhat less than 60 per cent of what men do because most women, regardless of the publicity about lady airplane pilots, continue to work in traditionally feminine occupations where the pay is lower.

"Where," Goodman asks, "was it writ that a clerical worker is worth less than a truck

nicholas
von hoffman

driver?" Or conversely, it could be asked where it is writ that a man like Steven J. Ross, chairman of Warner Communications at \$992,000 per year, is really worth 90 to 100 times as much as the secretaries who type his and his fellow executives' letters? This is not to denigrate Mr. Ross personally, but simply to ask, can anybody be worth, or earn in any meaningful sense, that much money?

Women in the women's occupations are paid less because, in the past at least, they've been willing to accept less. As the young person working only till marriage, or as the second breadwinner in the family, they've seen themselves, and been seen by their prospective employers, as cheap labor.

As Goodman points out, that situation isn't likely to change until there is "increased organization and clout among women workers,"

which sounds like a diplomatic way of getting around reference to a labor union. Among American mass production workers, women clerical employees have been among the most impervious to the union idea and the union appeal.

Not that unions have made any appeals in that direction. Of all the blown opportunities and missed chances, the worst has been that men of organized labor failed to see that the women's movement constituted the greatest labor organizing opportunity in a generation or more. Of course, you can't organize women office workers with cliched labor-union types. You need a different approach to convince secretaries and computer technicians that joining a union isn't the same as joining a goon squad or signing up with the Mafia.

The fact that it has proved possible to organize teachers suggests that the anonymous thousands of the banking and insurance industry can be organized also. The most successful teachers' union, the National Education Association doesn't call itself a union and it didn't grow up in the union world. But although it began life primarily as a professional association in the days when teaching still had pretensions to being a profession of equal status with law and medicine, it later began to represent the economic interests of its members. It became a union in fact though still abjuring any connection with George Meany and his plumbers.

In analogous manner, a few organizations born of the women's movement appear to be tackling wages and conditions of work for women in a union-like way. It remains to be seen how effective they'll be at recruiting. Workers in the office factory, as opposed to the factory-factory,

are much closer to management in dress, comportment and social outlook. Effective union organizing depends on social distance, lack of credible downward communication and a dollop of estranged antagonism betwixt the bossed and the bossing.

Without those conditions and without organizers of white collar gentility there can be no union and women will have to depend on male management's intrinsic desire to see that justice is done. That'll be the day, as Buddy Holly used to say.

For millions of women, the extra pay that would bring them roughly equal to what men make isn't just something it would be nice to have — it's something they need. Many are the sole breadwinner in single parent families and others are married women whose husbands can't make enough money to maintain the family unit's standard of living. That second salary that was once for the extras is becoming a family necessity.

Whether any of this will push women to organize to protect their economic interests is questionable. People have to be driven far and long before they take action and current salary differentials may not be enough to do it.

What may push both white collar women and men into political action uncharacteristic of them is inflation, particularly if it persists over a prolonged period of time and continues to erode middle class life as it has begun to do. In the 1960s we had tumult arising from what was called the Revolution of Rising Expectations; in the 1980s we may face the Revolution of Falling Living Standards.

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Readers: IBM, Delavan and IT

To the Editor:

Today, Oct. 31, an IBM representative will be recruiting on campus. This letter is directed to all students who are granted interviews with IBM.

I'm not sure exactly what the IBM rep will tell those students. However, I am sure of one thing she will not tell them. No mention will be made of the fact that IBM is racist — IBM is involved, along with many other major U.S. corporations, in supporting the racist South African white minority government.

I would like to encourage all students who are interviewed by IBM to ask the representative what IBM is doing in South Africa. On March 13 of this year, an IBM recruiting representative on the UI campus was confronted with that question by a student picket line opposing IBM's involvement in South Africa. At that time, Don Riley from IBM said, "...IBM would never be involved in a system infringing on human rights" (DI, March 15). However, *Race to Power: The Struggle for Southern Africa*, a document compiled by the Africa Research Group, an independent research and educational collective, states that, "At this point in South Africa's economic development, high technology industries such as data processing appear to be the ones that will grow most rapidly, providing the foundation for more sophisticated industrialization. American companies like IBM have a near monopoly on computer and computer-related industries in South Africa."

All adults in South Africa must carry a passbook of personal data at all times, and these passbooks are made possible in part by IBM computers. IBM has refused to limit the sales of computers to South Africa; this enhances the passbook system, the prison system and the country's new nuclear power plant, where computers could be used as a defense apparatus.

South Africa and apartheid are synonymous with infringement on human rights. IBM is there in a big way — so why would someone representing IBM lie? That is another question I would encourage interviewees to pose to the IBM rep. Meanwhile, I would like to offer an answer. There are two aspects to IBM's lying. One is the fact that they are involved in South Africa and don't want people to find out; the second aspect is what happens when people find out. There is a movement which is beginning to grow on campuses all across the country — a movement to get the U.S. and its corporations out of South Africa. It's growing on the campuses because many of the colleges and universities, like the UI, have stocks in those corporations that are ripping off the people of South Africa and supporting South Africa's white minority regime. The demand is being raised to IBM and all other corporations: U.S. get out of southern Africa! And here we demand: UI sell the stock; divest now!

Joe Isobaker
for the Revolutionary Student Brigade

Delavan

To the Editor:

Press coverage of the strike at Delavan Co. of West Des Moines has been filled with inaccuracies and ambiguities. It is unfortunate that the DI's coverage (Oct. 28) of the recent presentation of Beverly Dagget and Willard Evans, two of the strikers, increased this confusion by incorrectly stating several facts concerning the strike. Several corrections should be made.

The article states that jobs are available at

Delavan and that the strikers are "fighting a losing battle, and may return to work soon." This incorrectly implies that the strikers are going to end the strike and return to work for Delavan in the near future. It should be made clear that the strikers will not return to work for Delavan without a union and will not accept unreasonable contract terms (such as stripping of seniority rights) even if the decertification vote results in

forced out of a job solely, they say, because they belonged to a union. It seems Delavan has not only seriously disrupted the lives of the strikers but in the long run lost a very valuable asset, the trust and goodwill of employees who feel that they have some meaningful control over their working conditions and wages.

Finally, a word should be added to the article explaining why Willard Evans was incorrectly arrested for trespassing on Delavan property. Evans had been carried onto company property by the force of a car of a non-union worker entering the plant.

Eric Tabor
721 E. Market
for the National Lawyers Guild

Letters



the union retaining its representative status. Moreover, depending on the National Labor Relations Board's (NLRB) decision, present employees at Delavan may be deemed "permanent" employees, thereby foreclosing the return of the strikers to Delavan, with or without a union. The bitterness these long-term employees feel toward the new management at Delavan and its recent activities apparently aimed at destroying the local union makes the striker's reluctance to humbly return to work for Delavan on its terms perfectly understandable.

The article's tone seems to imply that the workers are being unreasonable in their demands. Granted, "unfair labor practices" is a legal conclusion to be determined by the NLRB, but this should not hide the serious allegations concerning the propriety of Delavan's recent activities. The strikers' charges that Delavan prompted the strike through tactics such as constant surveillance of the workers in the plant, forced searches of workers' lunch boxes, presentation of a completely unacceptable contract and alleged failure to bargain in good faith are serious and should not be dismissed lightly by the press or by the NLRB. Moreover, the company's activities since the strike, supported by very broad court injunction, have convinced the workers that they have been "ripped off by the law" and denied the opportunity to effectively present their grievances to the company.

It should be stated that these long-time employees, prior to recent changes at Delavan, were very satisfied with the plant as a good place to work. They were proud and diligent workers. Today, however, they feel resentment for being

Projection

To the Editor:
Re: "Elmer Fudd Ice Queens," (DI, Oct. 25) "Complex people" and "The infamous IT" (Oct. 27).

Congratulations, Mr. Nelson, you hit the nail right on the head. People certainly are more complex than to allow the behaviors of a few to be generalized to the majority at large. As for you, Mr. Goldberg, it seems to me that both you and Mr. Harvey could take a lesson from Mark Twain. To paraphrase what he once said, it is always better to remain silent and appear to be the fool than to open your mouth and remove all doubt.

Mr. Goldberg, your ever-present reference to the infamous "IT" leads me to wonder not only what kind of man you are but also how old you are. It makes sense to me that by the time a young man makes it into college, his vocabulary should have expanded to the point where he could at least think of something to call sex or making love other than "IT."

As for what kind of man you are, Goldberg, I'll leave you with this thought to dwell on:

There exists in psychology a defense mechanism known as "projection." This is the process by which an individual will justify his own behavioral tendencies by identifying those tendencies in the people around him. This concept has proven very useful to psychologists in uncovering the innermost thoughts and desires of people.

Marian Ceschin
29 W. Burlington

What's what?

To the Editor:
In regard to Al Goldberg's letter to the editor on Oct. 27. Dear Mr. Goldberg, what the hell is IT?

Dave Richmond
1028 N. Governor

Letters to the editor MUST be typed, preferably triple-spaced, and MUST be signed. Unsigned letters will not be considered for publication. For verification, letters should include the writer's phone number, which will not be published; and address, which will be withheld upon request. The DI reserves the right to edit all letters for length and clarity.

Jose Molina com

Inter

By JUDITH GREEN
Staff Writer

The Spanish dance company of Jose Molina — six dancers and four musicians — gave a rigorous, colorful performance at Hancher Sunday afternoon. Although their concert was

Dance

somewhat too long, the intensity never flagged, and there was some attempt to show us the many facets of the national dance form besides the flamenco movements with which American audiences are tolerably familiar.

Many dance techniques begin with the assumption that one particular part or action of the body — the spine, the pelvis, or the measured intake of breath — initiates and controls movement. Spanish dance has its origin in the overarched small of the back, which hyperextends the chest and flares the ribs and hips to produce the characteristic strutting, arrogant stance. Sinuous, supple arms soften the line of the upper body, and brilliant staccato footwork provides an effective, dramatic counterpoint to the stiff torso and lengthened neck.

Molina is himself a superb dancer, lithe, volatile, and fiercely involved with his art. His two flamenco-style solos were lengthy, complex demonstrations of his virtuosity, performed with fiery energy.



All Saints' Eve is upon us. Come as a surprise to you. Lie upon this Quasimodo war.

A tale of 2

SALEM, Mass. (UPI) — Linda McCartney sat quietly on her blackened wood chair, legs crossed and three grinning skulls looking on.

With her eyes closed she spoke softly for a while about the vengeance she brought upon a former unfaithful lover by sinking his boat in nearby Salem harbor. A black cat slithered past the antique chair. Candles flickered.

Then, suddenly, she became a whirlwind of animation, jumping from her seat, gesturing, her voice raspy. "A witch is a witch!" she cried. "A witch is not a card reader or a story teller. A witch possesses powers and is able to control people as well as material things. Witchcraft is a ritualistic religion."

Linda, a life-long resident of Salem, the historic home of witchcraft in America, until now has been a closet witch keeping her religion a secret.

The lifestyle of the unemployed clerk is opposite that of Laurie Cabot, the "Official Witch of Salem," a title she received, along with the Patriots' Award, from Massachusetts Gov. Michael Dukakis. Cabot, 45, moved to Salem

RED STALLION LOUNGE
Live Country Music Nightly
NO COVER CHARGE Monday thru Thursday
This week: the DALE THOMAS SHOW
featuring Styka Schutz on drums
Mon.-Thurs. Special: \$1.25 Pitchers
8 pm - closing
Wed. Happy Joe in Corvallis



GENTLEMEN, START YOUR ENGINES...

Jose Molina company gives colorful performance

Intensity, vigor, vibrancy — and not just flamenco

By JUDITH GREEN
Staff Writer

The Spanish dance company of Jose Molina — six dancers and four musicians — gave a vigorous, colorful performance at Hancher Sunday afternoon. Although their concert was

The ensemble presented the most varied choreographic material. The opening, "La boda de Luis Alonso," based on music from the popular 17th-century zarzuela (Spanish

heels, and used large-scale movements that appeared in no other piece. They also grouped and regrouped freely in "Navarra," forming circles, lines, and deliberately un-

were difficult, exhausting pieces of virtuoso improvisation, but there was not enough diversity among the dance offerings to sustain the audience's interest. Azucena

Vega, in brilliant red, performed the liveliest solo, "Garrotin"; she punctuated her swirling, stamping dance with some comedy involving a black stiff-brimmed hat, tipping it

rakishly over one eye to mock her male companions' mannerisms.

The program's loveliest dance was a sultry, erotic duet, "Seguiriyas" (which translates to "Follow!") between Molina and Vega. Although the dancers rarely touched, the piece was boldly sexual, a hundred tiny details of posture and gesture contributing to the overall

mood: the taut curve of the woman's neck angled to look back at her partner, the violent manipulations of the long train on her skirt, the expressive, flexible hand motions.

Guitarist Beltran Espinosa provided a welcome diversion with a set of exquisite solo pieces in contrasting colors: casual, somber, roughly playful, tender. A section of the

final piece was played entirely by the left hand on the fingerboard, creating a muted, intense effect. This all-too-brief segment of the program provided a refreshing respite from the vibrant physicality that surrounded it, and it gave the audience an opportunity to express its appreciation of Espinosa's fine classical guitar technique.



Dance

somewhat too long, the intensity never flagged, and there was some attempt to show us the many facets of the national dance form besides the flamenco movements with which American audiences are tolerably familiar.

Many dance techniques begin with the assumption that one particular part or action of the body — the spine, the pelvis, or the measured intake of breath — initiates and controls movement. Spanish dance has its origin in the overarched small of the back, which hyperextends the chest and flares the ribs and hips to produce the characteristic strutting, arrogant stance. Sinuous, supple arms soften the line of the upper body, and brilliant staccato footwork provides an effective, dramatic counterpoint to the stiff torso and lengthened neck.

Molina is himself a superb dancer, lithe, volatile, and fiercely involved with his art. His two flamenco-style solos were lengthy, complex demonstrations of his virtuosity, performed with fiery energy.

opera buffa), was a set of stylishly arranged floor patterns. A charming Castilian folk dance, "Lagarteros," showed a delightful dash of humor, as two women tease a prospective suitor and each other. A zapateado by the noted composer Sarasate was a pleasant excuse for some flashy footwork (zapata means shoe). The first half's closing number, "Viva Navarra," had the most skillfully choreographed look of the entire program. This jota was a robust, energetic, enthusiastic piece. The dancers knelt, jumped up, clicked their

balanced ensembles (in contrast to the absolute static symmetry of most of the other dances) that gave this piece a welcome vigor and a certain homespun glee. The costumes for all the ensemble numbers were elegant and flashy, but those for "Navarra" were especially charming; stylized peasant garb in beautiful floral prints, and clumsy looking laced shoes that the dancers delighted in proving were no hindrance.

The second half of the concert, the "Cuadro flamenco," was a long series of competitive solos and duets. The variations



University of Iowa old gold singers fall show

november 3 & 4, 1978
8 pm clapp recital hall
tickets \$2.50 hancher box office
353-6255



The Daily Iowan/Mary Locke

All Saints' Eve is upon us again, so it should not come as a surprise to you if you should stumble upon this Quasimodo wandering the streets

of our fair city tonight, searching for some Esmeralda. Just give him some candy and point him in the direction of the nearest organ music.

A tale of 2 modern-day witches

SALEM, Mass. (UPI) — Linda McCartney sat quietly on her blackened wood chair, legs crossed and three grinning skulls looking on.

With her eyes closed she spoke softly for a while about the vengeance she brought upon a former unfaithful lover by sinking his boat in nearby Salem harbor. A black cat clattered past the antique chair. Candles flickered.

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seven years ago and has parlayed her witchcraft into a profitable business with the commitment "to teach witchcraft as a science, for the good of all people."

She has taught witchcraft at Salem State College for the past five years; lectures before groups of psychiatrists, doctors and educators; publishes a "Witches' Newsletter" that goes to 2,500 persons in the United States and Canada; and peddles potions, pottery, and witchcraft paraphernalia from her store, the "Crow's Nest Corner," in Salem.

She was hired once to brew a hex to help the Boston Red Sox break a losing streak.

While Laurie Cabot is a space-

age witch, Linda McCartney is of the old school.

She has never belonged to a coven or shared her knowledge. She's been ridiculed by her mother and rejected by friends.

Linda gave up practicing witchcraft, she says, as a direct result of covorting with the devil. She said that twice she felt she had contacted Satan. Her body "began to warm summer nights and then seemed to be paralyzed," she said.

At that point, she decided to withdraw. So she put away her crystal ball, trimmed her hair to a stylish shoulder length and began polishing her nails in colors other than black.

The Very Best in Live Rock & Roll
Tonight
HALLOWEEN PARTY
featuring
COCOA
1/2 Price Pitchers
No cover - if in costume
costume judging at midnight
\$20 Prize

NO COVER CHARGE
MON-TUE-WED
1/2 PRICE
• DRAFT BEER
• BAR LIQUOR
• WINE
TUESDAY BONUS
• FREE DRINK TICKET UNTIL 10 PM.
7:30pm-2:00am, Mon-Sat
223 E. Washington
Iowa City

"DOUBLE-UP!"
AN IOWA CITY TRADITION
THE FIELD HOUSE

Tuesday, October 31
GABE'S HALLOWEEN PARTY

\$1 60 oz Pitchers
9 - 10
1 case of Heineken given to the best costume.
1 "our gang" spookies and a Harold Lloyd Haunted House Film
Featuring the Music of **SOURCE**
Get your costumes ready
Doors Open at 9

SPEND THE NIGHT WITH

STARLA
and
THE BOYS IN THE BAND
BRENDAN LEMON
RON ROHOVIT
MARK SCHUBERT
TONIGHT • 9 pm • \$1 COVER
Sanctuary
405 S. Gilbert 351-5692
Open daily at 4:30

TRY OUR T-BONE
PONDEROSA
#3 RIB-EYE
\$3.39
#2 RIB-EYE
\$1.99
CHOPPED BEEF
\$1.89
SAVE AFTER 4 P.M.
TUESDAY NIGHT IS EXTRA SPECIAL
PONDEROSA
SQUARE MEAL SQUARE DEAL
Coralville - 516 Second Avenue
(5 Block West of First Avenue)

121 E. College
Michael Howe presents
(The Nitty Gritty)
DIRT BAND

Jeff Hanna Jimmie Fadden Al Garth John McEuen
Merle Bergante Richard Hathaway
Wednesday, November 1
Tickets: \$7 Advance
\$8 At the door
Limited Tickets Available
Doors Open at 7 p.m.

ints

to management in dress, social outlook. Effective union is on social distance, lack of communication and a delusionism betwixt the bossed and

conditions and without the collar gentility there can be an will have to depend on male insinc desire to see that justice the day, as Buddy Holly used

women, the extra pay that roughly equal to what men something it would be nice to hing they need. Many are the in single parent families and women whose husbands can't ney to maintain the family living. That second salary that extras is becoming a family

of this will push women to ct their economic interests is ple be driven far and take action and current salary not be enough to do it.

both white collar women and il action uncharacteristic of particularly if it persists over a of time and continues to erode as it has begun to do. In the mult arising from what was ion of Rising Expectations; in face the Revolution of Falling

King Features Syndicate, Inc.

solely, they say, because they on. It seems Delavan has not rupted the lives of the strikers h lost a very valuable asset, the ll of employees who feel that meaningful control over their is and wages.

should be added to the article Willard Evans was incorrectly passing on Delavan property, carried onto company property car of a non-union worker en

Lawyers Guild

tion

add Ice Queens," (DI, Oct. 25) "and "The Infamous IT" (Oct. 26)

s, Mr. Nelson, you hit the nail d. People certainly are more allow the behaviors of a few to the majority at large. As for g, it seems to me that both you could take a lesson from Mark hruse what he once said, it is remain silent and appear to be open your mouth and remove all

your ever-present reference to "IT" leads me to wonder not only you are but also how old you nse to me that by the time a s it into college, his vocabulary nded to the point where he could omething to call sex or making "IT."

id of man you are, Goldberg, I'll his thought to dwell on:

in psychology a defense n as "projection." This is the n an individual will justify his tendencies by identifying those e people around him. This con- very useful to psychologists in nnermost thoughts and desires

what?

Goldberg's letter to the editor Mr. Goldberg, what the hell is

or MUST be typed, preferably d MUST be signed. Unsigned considered for publication. For rs should include the writer's hich will not be published; and ill be withheld upon request. the right to edit all letters for y.

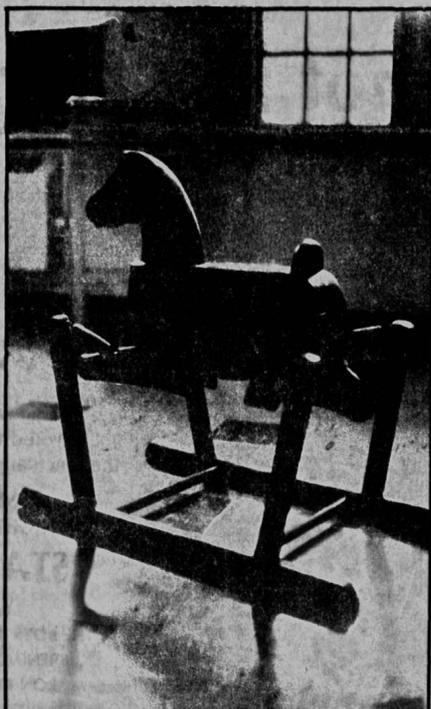
Hospital echoes with memories

Photos by D.R. MILLER

On March 23, 1919, Henry Louis was the owner of the Rexall and Kodak store on College Street. America was about to enter the Roaring Twenties, and the terrazzo corridors of Children's Hospital were dedicated to the citizens of Iowa.

The red brick structure spawned out from a central administration building. The corridors housed the orthopedics wards and operating facilities for the care of diseased and crippled indigent children. Also in the building were the surgical supply depot, central sterilizing services, extension housing, and the physical plant. There was no furnace when the hospital opened, nor were there any storm windows or screens. The building needed a lot more to finish it off but 300 patients moved in.

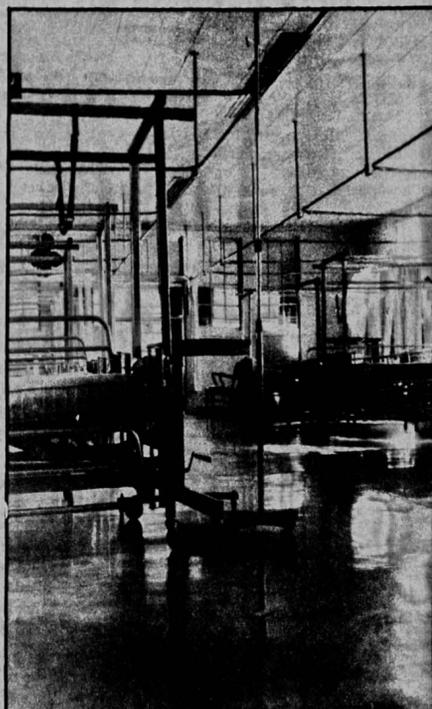
In 1928, General Hospital was built with a grant from the state and the Rockefeller Foundation. The west side of campus was turning into a large medical complex, destined to become the largest teaching complex of its kind in the United States. In 1948 Student Health



was added to Children's. The Hospital was not only growing in size but also in stature. Men like Dr. Stiedler and Dr. Flatt gave Children's a leading place

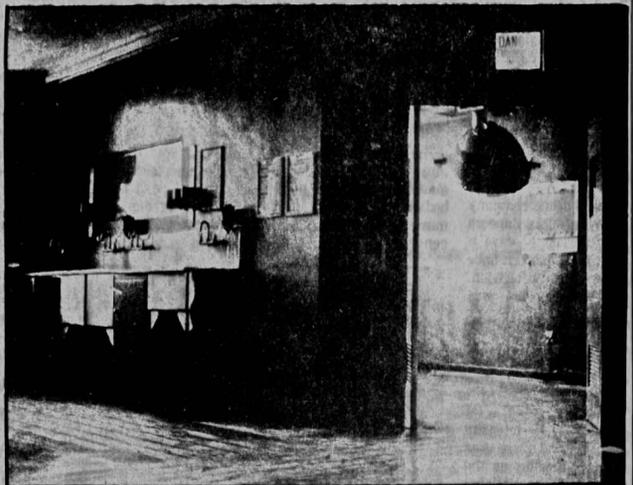
in the world of orthopedic surgery.

Sept. 2, 1978, wards A, B, C and D, the operating room and the dietary services moved



from Children's into multi-million dollar Roy J. Carver Pavilion. A few services still remain, such as Student Health, but the wards are empty. By

day workmen remove the remnants of the hospital, and by night... well, the janitors say you can hear the voices of little children... or is it the wind?



Jepsen: Clark leans socialist

DES MOINES (UPI)—Roger Jepsen said Monday the philosophies of Dick Clark and other liberals in the U.S. Senate are "leading us... in the direction of socialism."

Jepsen, in a telephone interview from his Davenport campaign headquarters, said the view of government held by liberal politicians sounds similar to the strong role of government advocated by socialists. At stake, he said, are the principles underlying the Constitution, which he said are threatened by the liberal perspective.

"We have Socialist Party candidates, and some of the things they are espousing, it's difficult to tell them apart from the very liberal candidates — and remember, Clark is the most liberal member of the U.S. Senate — because they're saying government knows better what's best for

people," the Republican candidate said.

"That's not the United States of America that I know or that I love. I'm not saying Clark is a socialist. But we've got a centralized group that wants to tell the people what to eat, what to wear and when to sleep. That's the direction these liberals are leading us — in the direction of socialism."

Clark's high ratings by the liberal Americans for Democratic Action has been a keystone of Jepsen's campaign and his attempt to portray Clark as too liberal for Iowa.

Clark, battling Jepsen for a second term in the Senate, scoffs at Jepsen's labels. In a recent interview, Clark said the activism once embraced by liberals has disappeared and with it has gone the ability to classify anyone as conservative or liberal.

"I'm not apprehensive about

it," he said of his image as a liberal. "But it conjures up so many different things in people's minds."

"I think that those people who believe government can play an important role in solving social and economic problems are on the defensive these days because those programs haven't worked all that effectively. I think what we have to do is find ways to make those programs work more effectively."

Recently, Clark has been more vocal in calling for restraints on government spending and measures to ensure federal programs are cost-effective.

Some observers may think that reasoning more appropriate for a conservative such as Jepsen, but Clark says even the most liberal of the liberals are looking beyond the grand designs of social programs

enacted during the activism of the 1960s.

"It's not out of lack of desire for these kind of programs," he said. "But you can't help but be impressed when people who made this their lives' work come to you and tell you those social programs aren't working."

Jepsen says Clark "has given a lot of double talk" on the main issue of concern to conservatives — the role of government in the day-to-day lives of its citizens.

"With the liberal direction we're going, we have more government regulation of our lives," he said. "The liberals like Sen. Clark would have you believe that government is the answer. But we're not a nation of handouts. We're a land

of opportunity, personal liberties and productivity, and the liberals want to destroy all those."

Jepsen also contended Clark has cast votes contrary to the views of Iowans, adding he would vote in accordance with the consensus of the electorate on specific pieces of legislation if elected.

On ratification of the Panama Canal treaties, Clark voted with the administration "even though an overwhelming majority of Iowans opposed the give-away of the canal," Jepsen said.

As a senator, Jepsen said, he would present the facts on specific issues to the public, then "sit back and listen to the whisper of the people."

Spies given 50 years

NEWARK, N.J. (UPI)—Two Russian employees of the United Nations convicted of espionage were each sentenced Monday to 50 years in jail by a federal judge who recalled the Cold War threats of Nikita Khrushchev.

Valdik Enger, 39, and Rudolf Chernyayev, 43, were sentenced by U.S. District Judge Frederick Lacey, who said the two men had been under direct orders from the Soviet government to engage in espionage activities.

Pending an appeal, the two men were allowed to remain free in the personal custody of Soviet Ambassador Anatoly Dobrynin, who assured the court in a letter the defendants

would be available for all appearances.

Lacey restricted their movements to the Riverdale section of the Bronx, where they live and prohibited them from going to airports, seaports or the Soviet Mission in Manhattan.

The two were convicted of paying a U.S. Navy officer more than \$20,000 for military secrets.

"They intended to use them, if the day ever comes when they decide to attack us, to do as one of their leaders once said, 'bury us,'" Lacey said, referring to a boast once made by former Soviet Premier Nikita Khrushchev.

Lacey sentenced each defendant to 50 years in jail for their

conviction on one espionage count and 10-year concurrent terms on two conspiracy counts. Defense lawyers said they would appeal the conviction.

Enger and Chernyayev remained stoic as they sat at the defense table listening to the sentence.

the DEAD

When it rains we pour WOOD

6 S. Dubuque

CINEMA-1 Mail Shopping Center

ENDS WED. 8:00

THE SOUND OF MUSIC

COLOR BY DE LUXE

CINEMA-1 Mail Shopping Center

ENDS WED. 7:15-9:25

SILVER BEARS

They were after silver and they struck gold.

ENGLERT

ENDS WED. SHOWS 1:30-3:30 5:20-7:20-9:20

Secrets

JACQUELINE BISSET

LONG STAR PICTURES INTERNATIONAL RELEASE

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ASTRO

Now Ends Thurs

It was the Deltas against the rules... the rules lost!

NATIONAL LAMPOON'S ANIMAL HOUSE

A UNIVERSAL PICTURE TECHNICOLOR

1:30-3:30-5:30-7:25-9:25

IOWA

ENDS THURSDAY

SHOWS 1:40-4:00-6:30-9:00

Goldie Hawn Chevy Chase

Foul Play

PG A PARENT STRONGLY CAUTIONS

Tuesday Special

\$1.00 Pitchers

Bud-Blue Ribbon-Schlitz
Anheuser-Busch Natural Light
Blue Ribbon Natural Light

8-10 pm
no cover

Joe's PLACE
115 IOWA AVE.
IOWA CITY, IOWA

CROSSWORD PUZZLE

Edited by EUGENE T. MALESKA

ACROSS	DOWN	12 Not imaginary	35 Taking by choice
1 Pluck	1 "Johnny, — Your Gun!"	13 Nervous	36 Impede
5 Less risky	2 College-game yells	18 Bishops' wear	41 Humorous poet
10 River in Bavaria	3 Words of comprehension	19 Without water or soda	42 Three sheets to the wind
14 Pave the way	4 Fitzsimmons' men	23 "Mighty Lak' —"	43 Campanile
15 Wading bird	5 Embarrassing displays	24 Balance-sheet item	44 A partner of time
16 Oats, e.g.	6 Firth of Clyde isle	25 Drum major's need	45 River under the Ponte Vecchio
17 Old Glory	7 Equitable	26 — - garde	46 Ponce de —
20 Research conference	8 Ref. book	27 Go-between of 1780	47 Goods: Abbr.
21 With intensity	9 Change one's mode of life	28 Mature	48 Tunney or Sarazen
22 British machine gun	10 Something sometimes irrefusable	32 Related on the mother's side	49 Impetuous arbor
23 Not quite closed	11 Assist	33 Liable to be separated	50 Kind of pan or bowl
24 Lessons			52 High rock
27 In — (bogged down)			53 Printemps follower
28 Knock			
31 Frugal one			
32 Seth's son			
33 Partake of sustenance			
34 Old Glory			
37 Geological time divisions			
38 Word with say or devil			
39 Blessed —			
40 Trinitrotoluene			
41 Commercial paper			
42 Chores			
43 Kind of measure			
44 School orgs.			
45 Nearly			
48 Exulted			
51 Old Glory			
54 Fuselage part			
55 For the — (temporarily)			
56 Cobbler's concern			
57 Extraordinary fellow			
58 Rapacious desire			
59 Duck, in Duren			

ANSWER TO PREVIOUS PUZZLE

PLUCK COVER JAWA
LAGO OTARU OOR
THE W HAN TWHITTE
RENDERS ANTIES
CITY TANS
ROMANO MUNG SIT
LIVES TONAL PRY
LITTLEWHITTELES
ENE ADIOS ANNO
DEB VETTS BORDEN
DINGS HOLES
SAGAS MOLLUSK
THEWHITTECOMPANY
AONE BOSUN ERIE
EYES AMAIS DATA

Postscripts

Opportunities

Parents who could care for a physically and mentally handicapped girl are urgently needed. Someone with experience in this type of child care is preferred. For more information, call the United Way Volunteer Bureau at 338-7825 or visit the office at 26 E. Market... There will be a two-day computer assisted data analysis training session today and tomorrow. All faculty and students are invited to attend. Further information is available from Robert Hamer, 352 LCM, 353-6708.

Programs

Nadejda Kahlbarava, poet and editor from Bulgaria, will discuss her life and work and read from her poetry at 3:30 p.m. in EPB 304... Paul L.M. Serruya, professor of Chinese at the University of Washington, will discuss origins and early history of Chinese writing at 8 p.m. in EPB 304... and Speak Easy's Halloween edition will take a serious look at the subject of witches and the Salem witch trials and what it all means to us today. The program is broadcast on WSUI (910 AM) at 8 p.m. and again at 3 p.m. tomorrow.

Meetings

The Organization for Space Exploration and Development meets at 4:30 in Room 418 of the Physics Building... The Inter-Varsity Christian Fellowship will fellowship at the Union information desk at 6:30 p.m. in costume... There will be a Bible study in the Upper Room of Old Brick at 7 p.m. and Overesters Anonymous meets at 8 p.m. (newcomers 7:30 p.m.) in Room 207 of Wesley House.

THE NICKELODEON

OLD STYLE
7 oz Bottle
25¢

* Happy Hour 4:30 - 7:00 *

Halloween Special

Mon. 7
Tues. 9:30

BIJOU * BIJOU * BIJOU

Charlton Heston
as
MAJOR DUNDEE
(1965)

The story of Major Dundee and his enemy Lt. Tyreen, united in their pursuit of a band of Apaches who have kidnapped the children of local settlers. Sam Peckinpah's troubled epic is now available for the first time in its original Cinemascope format.

Sam Peckinpah

Major Dundee has been substituted for The Man from Laramie.

* BIJOU * Mon. 9 & Tues. 7 * BIJOU *

Early sign-up for marathon ends today

Today is the last day to register for the Iowa Multiple Sclerosis Marathon, the \$4 entry fee.

Runners who enter Wednesday through race time Sunday will be charged \$5. Entry fee includes T-shirts and certificates.

Entry forms and placards for the 26.2-mile, 10-mile and 6.5-mile races are available at Eby's Sports Goods, Plaza Center One.

SHOP IN IOWA

NOVEMBER NIGHT

Full or part-time
Good hourly wages
Monday

THE IC POWER

an equal

100% POWER

now accepting prep people, sons, day night dishwashers, people, day

Apply in person Monday

To place your classified ad in... come to room 111, Communications Center, corner of College & Main 11 am is the deadline for placing cancelling classifieds. Hours: 8 a.m. Monday thru Thursday; 8 a.m. on Friday. Open during the hour.

MINIMUM AD 10 WORDS
No refunds if cancelled
10 wds. - 3 days - \$3.40
10 wds. - 5 days - \$3.80
10 wds. - 10 days - \$4.80
DI Classifieds Bring Results

INSTRUCTION

El Estudio De Guitarra - Cl... Flamenco, folk, etc. Professional instructors of 6 and 12-string guitar. Buy, sell, trade and service types new and used instruments. 9216, leave message. 11-21

CHILD CARE

THE Boleo Childcare Cooperative openings for children in the three-year-old range. Open Monday Friday, 7:30 am - 12:30 am. Maureen or Susie at 353-4658 for an interview.

GREEN THUMBS

THE Florida Plant Market - plants at wholesale prices. Street, Coralville, across from River Power Company, 11-53-35-1113.

Junior Nursing



Early sign-up for marathon ends today

Today is the last day to pre-register for the Iowa City Multiple Sclerosis Marathon at the \$4 entry fee. Runners who enter Wednesday through race time Sunday will be charged \$5. The entry fee includes T-shirts and certificates. Entry forms and pledge sheets for the 26.2-mile, 13.1-mile and 6.5-mile races are available at Eby's Sporting Goods, Plaza Center One.

SHOP IN IOWA CITY

EXPERIENCED FULL-TIME CEMENT CREWLEADER NEEDED
LOCATION: Immediately.
START: Immediately.
WE OFFER:
 * Top starting wages.
 * Time and a half over 40 hours.
 * Liberal profit-sharing plan.
 * Paid holidays and vacation.
 * Company insurance benefits.
 * Opportunity with Midwest's largest employer.
JOB REQUIREMENTS:
 Must be able to read blueprints, lay out individual jobs, and have experience in forming for agricultural and some commercial cement work. Must also be able to supervise people and assume responsibility for equipment and job performance.
SEND JOB HISTORY IN WRITING TO:
 Personnel Dept.
 LESTER'S of Minnesota, Inc.
 Lester Prairie, MN. 55354

The One And Only IOWA CITY

NOW HIRING NIGHT COOKS

Full or part-time weekdays or weekends. Good hourly wage. Apply between 2 - 4:30, Monday through Friday

THE IOWA RIVER POWER COMPANY

an equal opportunity employer

IOWA RIVER POWER COMPANY

now accepting applications for day prep people, full time cocktail persons, day maintenance, day and night dishwashers, day and night bus people, day and night coat check.

Apply in person between 2:30-4:30, Monday through Friday

To place your classified ad in the DI come to room 111, Communications Center, corner of College & Madison. 11 am is the deadline for placing and cancelling classifieds. Hours: 9 am - 5 pm, Monday thru Thursday; 8 am - 4 pm on Friday. Open during the noon hour.

MINIMUM AD 10 WORDS
 No refunds if cancelled
 10 wds. - 3 days - \$3.40
 10 wds. - 5 days - \$4.80
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 DI Classifieds Bring Results!

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El Estudio De Guitarra - Classical, Flamenco, folk, etc. Professional instructors of 6 and 12-string guitar, mandolin. Buy, sell, trade and service all types new and used instruments. 337-226, leave message. 11-21

CHILD CARE

THE Boleo Childcare Cooperative has openings for children in the three to six-year-old range. Open Monday through Friday, 7:30 am - 12:30 pm. Call Maureen or Susie at 353-4658 to set up an interview. 11-13

GREEN THUMBS

THE Florida Plant Market - Tropical plants at wholesale prices. 101 5th Street, Coralville, across from Iowa River Power Company, 11 - 5:30 daily. 351-1113. 12-6

PERSONALS

HYPNOSIS FOR Weight Reduction Smoking Improved Memory Tension Control Self Hypnosis Compare Costs and Services

Michael Six 351-4845 Iowa City Flexible Hours

NEED someone with scientific background to help artist construct time-capsule capable of surviving nuclear-holocaust. Non-work study applicants welcome. Wage is knowing the human-spirit endures. 338-7124, Lorraine. 11-1

TRADITIONALIST Episcopalians and others interested in starting local Prayer Book mission of Anglican Church in North America call, 338-8903.

CIGARETTES 55¢ - Gas 63.9 - Beer Cheap - Smiles Free... From Liz and The Guys at the UNION 76 STATION across from the Adult Pleasure Palace!! 11-9

ATTENTION TREE PEOPLE I am alive and well and serving "The Best Damned Drinks in Town" a Magoo's. I miss you. Come see me soon. Liz from The Tree House. 11-4

HYPNOSIS for Weight Reduction, Smoking, Improved Memory, Self Hypnosis. 351-4845. Flexible Hours. 11-22

DISCO - Professional mobile disco available for weddings and private parties. (319) 886-6472. 11-7

ALCOHOLICS Anonymous - 12 hour, Wednesday, Wesley House; Saturday, 216 North Hall. 351-9813. 12-5

YOUR choice of any 12 pack of beer only \$3.09 with a gas fill, 10 gallon minimum. Bill's 1-80 DX. 351-9713. 11-7

PREGNANCY screening and counseling. Emma Goldman Clinic for women 337-2111. 11-9

VENEREAL disease screening for women. Emma Goldman Clinic, 337-2111. 11-9

QUALITY metal frames - Discount prices! Five colors. Call Shannon, 338-4656. 11-29

TRAVEL

HEAD for the mountains, Jackson Hole - January 8-13, \$129. 8 days 5 nights at the Hilton Inn only 100 yards from lifts. 5 1/2 days of ski tickets. Discounted ski rental. 7-8 pm. Wednesday on Wheel Room or call 351-0181 for more information. 11-1

THINK snow, ski Aspen January 6-13, \$175. 8 days 7 nights in accommodations 100 yards from slope. 6 full day 3 mountain lift. Discounted ski rental. 7-8 pm. Wednesday in Wheel Room or call 351-0181 for more information. 11-1

FOUND - Bicycle wheel near Phillips Hall. Identify to claim. 354-2409. 11-1

LOST - Black and white Huskie mix, lean build, south of Iowa City. Reward. 354-4108. 11-7

LOST AND FOUND

\$20 reward for return or information leading to the return of short-hair, solid gray, neutered male cat. One year old, wearing tan collar, tags. Lost on Brown St., October 26, 354-1744, 353-6938. 11-2

FOUND - Bicycle wheel near Phillips Hall. Identify to claim. 354-2409. 11-1

LOST - Black and white Huskie mix, lean build, south of Iowa City. Reward. 354-4108. 11-7

PERSONALS

FRESHMAN pre-business male seeking decent female companion likes TV, hiking, academics, no booze or sex, no wild night life. Send name, picture and character description. Write 6-2. Daily Iowan. 11-2

PROBLEM pregnancy counseling for expectant single parents. No charge. Lutheran Social Service, 351-4880. 11-2

BIRTHRIGHT 338-8665
 Pregnancy Test
 Confidential Help 11-6

STORAGE - STORAGE Mini-warehouse units - All sizes. Monthly rates as low as \$15 per month. U Store All, dial, 337-3506. 11-27

SCARED? We listen - Crisis Center 351-0140 (24 hours) 112 1/2 E. Washington 11 am - 2 am 11-27

HELP WANTED

NEED extra Christmas money or extra \$\$ to pay those unexpected bills? National company now hiring men, women, students in local area to service customers. Part-time or full time. average \$7 per hour. No more looking, you can start now! Come to Job Service of Iowa, Friday, November 3 at 1 pm sharp, for a personal interview. An equal opportunity employer. 11-2

BOARD crew - Board plus wages. Phone 338-9869 after 4 pm. 11-6

\$55 a month - 8 hours work - Need reliable car, 45 mile newroute each Saturday around 3 am for 2 hours. 354-3082 after 5. 11-6

BOLEO Childcare Cooperative has an opening for a work study person to cook dinner (3:30-4:30, Monday-Friday) and plan menus for the children. Starting wage \$3.50 an hour, 15-20 hours a week. Call Maureen or Susie at 353-4658. Applicants must qualify for work study. 11-13

WANTED - Full time person or research project, Oakdale Campus, \$3.75 hourly, steady work, some typing, free parking, excellent cafeteria. Campus. Call 353-6727. 11-13

WANTED - Work study Oakdale Campus, \$3.50 hourly, research project, Campus, free parking, excellent cafeteria. Call 353-6727. 11-13

SCHOOL BUS DRIVERS

Part-time Work
 7:40-8:30 am; 2:45-4:15 pm
 chauffeur's license required we will train apply at

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- Reno, Brown, Ronalds, N. Johnson, N. Dodge - \$50/mo.
- Taylor, Tracy Ln, Hollywood Broadway - \$35/mo.
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SECRETARY to Director ISEA Unit in Coralville, permanent half-time, flexible hours. \$5.25 hourly or more. Self-starter for typing, transcribing, copying, filing, reception, phoning, etc. Equal opportunity employer. Call 354-4894. 11-3

BUS driver needed - Transportation for elderly, every other weekend Saturday and Sunday, 8 am to 4 pm. No chauffeur's license needed. Call 351-1720 for interview appointment. Oaknoll. 11-1

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DI Classifieds 111 Communications Center

HELP WANTED

WANTED - Youth service workers, apply in person to Heartwood Treatment Center, 519 15th St. NE, Cedar Rapids, Iowa. 11-10

SATURDAY and Sunday morning office help needed, includes running shortage papers, need own transportation. 338-8731. 10-31

IOWA City Center for Men needs ten hour work-study person to be Office Coordinator, \$3.50 per hour. Call evenings, 338-1611 or 338-0054. 11-9

HELP wanted - Full or part-time, apply at Burger King, Hwy. 6 West, Coralville. 11-2

RECEPTIONIST clerical permanent position - Must be personable, will train in electronic sales. Call for appointment, 251-0250. 11-3

WORK study and part-time jobs available at the library. See Bill Sayer, Main Library or call 353-4570. 11-9

SECRETARY receptionist general office duties, 8-5, Monday through Friday. Phone 338-3663. 11-3

FREE ENVIRONMENT EXPERIENCED typist; office manager needed to handle our financial records. If you care about our environment, call 353-8888. Work-study only; \$3.50 with merit increases. 11-1

BEST JOB ON CAMPUS Free Environment will need a new work-study Director in January. S/he will oversee programs of this student environmental action group, and be involved in a variety of administrative and action opportunities. Experience will be evaluated individually. Call Tiane, 353-3888, for more information. 12-6

OWNER OPERATORS Immediate openings - permanent lease. Excellent pay and benefits. Contact Ray Hegland (319) 355-6887 collect or call toll free (800) 558-7082 (Scott Hansen). Diamond Transportation. 11-2

CAMBUS needs drivers now, must be eligible for work-study. Campus, 351-6565. 11-10

WANTED - Part-time cooks and waitresses-waiters. Apply in person, Sycamore Eating and Drinking Company, The Mall Shopping Center, Iowa City. 11-2

WORK study positions available for child care workers and a cook whose rate is arranged, \$3.25 per hour. Debbie, 353-6714 or 337-4753. 11-1

DES Moines Register carriers needed: W. Benton area, \$160; Oakcrest area, \$130; Hawkeye Drive-Mark IV, \$116; Brown-Ronalds area, \$160; Dodge-Burlington, \$150; Burlington-S. Governor, \$180; Downtown Iowa City, \$120. Route areas take 45 minutes to an hour and half daily. Profits are for a four week period. Call Connie, Joni or Dan, 337-2289 or 338-3865. 11-28

FULL time maintenance person for local restaurant. Responsible for maintenance of equipment buildings and grounds. Evenings hours. Apply in person, McDonald's in Coralville. 11-2

PETS CHEAP aquarium setups, many sizes available, also supplies. Lee, 354-7551. 11-14

PROFESSIONAL dog grooming. Puppies, kittens, tropical fish, pet supplies. Breneman Seed Store, 1500 1st Avenue South. 338-8501. 11-29

WHO DOES IT? FIX-it carpentry, electric, plumbing, masonry, restoration. 351-8879. 12-12

BLACK and white film processing and printing. 35mm through 2 1/2x2 1/4. Randy, 338-7468. 12-7

JIM'S Tree Service: Trees cut and baled inexpensively. 644-2895. 10-31

FIX-IT carpentry, electric, plumbing, masonry, restoration. 351-8879. 12-12

Ferree, Fuller run to one goal

By CATHY BREITENBUCHER
Staff Writer

Last summer, it looked like Tom Ferree and Rich Fuller were going to go their separate ways this cross country season. Ferree was planning to run with Hawkeyes and was looking forward to a successful comeback from a broken foot. Fuller, though, had decided to skip cross country and go directly into track workouts.

The two did take different paths this fall, but not the ones they chose during the summer. It turned out to be Fuller, not Ferree, who was out with the Iowa harriers on most of their training runs.

While Ferree has been sidelined much of the season with an ankle injury and mononucleosis, Fuller has run a solid second to Joe Paul in the Hawks' races. Fuller, who felt there had been too much harmful competition within last year's cross country squad, wasn't even planning to go out for the team this year until two weeks before the first meet. "I knew things had to change," he explained. "Before (last year) we were always racing in practice, and it seemed like our workouts had no direction at all."

But a summer of good road racing (including a strong eighth place finish among more than 600 runners in a Cedar Rapids race), and a bit of prodding from his former high school coach at Davenport Central convinced Fuller he should run cross country.

And the Iowa junior hasn't regretted his decision. His times have been consistently good throughout the fall, and his race Friday in the Wisconsin dual meet (where he was sixth in a season best of 20 minutes, 32 seconds) has sent his hopes soaring as the Big Ten meet approaches.

A hard two weeks of workouts gave Fuller the confidence he needed going into the meet with the defending league champions. "We didn't do any really sharp stuff until after Purdue. But since then we've worked really hard. One day we did 22 220's and four 440's, plus the regular morning run. That's what really helped me in this race," he said.

The Wisconsin meet also marked Fuller's highest individual placing since the Northwestern dual meet in September, when he was fifth. "I was trying to keep track of Joe during the race," he explained. "I beat (Mark) Miehle, and he was 17th in the conference race last year, and (Pete) Chandler (33rd in the '77 Big Ten meet) wasn't that far ahead of me."

Fuller has also been encouraged by the fact that he hasn't been injured this season. "Working hard helps you both physically and emotionally. Joe and I both did a hundred miles a week, a hard hundred," he said. "It gives you some incentive and makes you feel good when you run a hard week and don't break down."

But Fuller's teammate Ferree hasn't known the pleasures of a healthy season of high-quantity mileage. "The longest I've ever been able to run at a time since April (when he broke his foot in a steeplechase race) has been two weeks," Ferree moaned.

The Panora, Iowa, senior has run just one race this fall—the Northwestern dual—where he finished sixth in 20:41 just behind Fuller. A few days later, he was down with mononucleosis.

"I got the OK to run again two days before Purdue. I've been doing totally base work, really slow work, but I've had to throw in a little quality work with it," said Ferree, who has now been able to put in 70-

plus miles per week.

"In April I was really burned out on competition," Ferree said of his attitude. "It had been eight solid months of running. The injury really brought my head around. Now I'm really ready to compete because I haven't done anything in such a long time."

The pair is anticipating Saturday's conference meet in hopes of improving on last year's seventh place team finish. Since a last place finish in 1974, the Hawks have moved up one spot each season.

"I'm really looking forward to the Big Ten meet," Fuller said. "Both Joe and I are working for (NCAA) districts too. Last year we didn't look beyond the Big Ten, but this year we're going for something bigger. It's something you know you can do. Looking beyond the Big Ten—that's the main thing."

Fuller said he hopes to finish in the top 25 in the race (well ahead of his 56th place in the '77 meet), while Ferree is shooting for the top 40 after running 49th last year.

"I just have to go in and do the best I can and give it all I've got. There's not much more you can ask for," Ferree said. "I don't have any idea where I'm at (in relation to the rest of the conference), and I don't know how having had mono will affect me."

"Anything could happen because there are so many good runners in the conference," said Fuller, who cited Wisconsin, Ohio State and Indiana as the teams to beat.

Ferree and Fuller have taken different routes to the coming weekend. But they have a common goal at the Big Ten meet: leading Iowa to a respectable finish. "Joe and Rich have a lot of pressure on them," Ferree noted, "but I'm the third man so a lot depends on how I do too."



The Daily Iowan/Cathy Breitenbucher

In their only race together this season, Tom Ferree (left) and Rich Fuller finished only a few seconds apart in a dual meet with Northwestern. Now back together after Ferree missed most of the season with injuries, the pair is getting ready for the Big Ten meet Saturday at Indiana.

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Rated teams upset in IM playoffs

By HEIDI McNEIL
Staff Writer

Monday's intramural flag football playoffs went wild as upsets prevailed in each division with rated teams falling by the wayside.

The biggest shocker of the day occurred when Too Far North completely stunned fourth-ranked Rienow 5th in a heated match (19-6). The next surprise came when No. 1 women's team, Under the Hill Gang, was defeated by third-ranked Out-of-Season (9-6) while fourth-ranked Daumones blitzed Porth's 4th (20-0). Alpha Chi Omega and Delta Gamma, who were tied for fifth in the rankings, were both knocked off the tourney trail by Pi Beta Phi

(13-12) and Chi Omega (7-0), respectively. Maddog Masochists squeaked by Bordwell (7-6) while Struck hit Currier 3rd (19-12) in other playoff excitement.

The independent league narrows down to the top four teams after today's round of play. First-ranked One hopes to continue their winning ways when they are challenged by the Krasaders while the Bagsuckers II will attempt to hold the No. 5 Fubar's tough offense. Two rated teams, No. 7 Cannery Row and tenth-ranked Burlington Northern meet in an explosive match as Mulberry Molar and Combola's battle for quarter-final spots. The Whiz Kids tangle with P-Z Nads in a lone co-ed game. Starting time

for all contests is 3:45 p.m.

Women's tennis singles have finally reached the championship match with Robyn Linn and Kathy Rowlett vying for the all-university crown. Both share the independent title with Linn defeating sorority champ Carolyn Hass (9-7) and Rowlett dropping dorm tittist Barb Conway (8-1) in semi-final competition.

Co-ed innertube water polo moved into quarter-finals Sunday with first round contests ending last Thursday. Over the Hill Gang advanced by swamping the Med-Kats (10-1) while Wet Satin Sheets II (14-10) and Currier Fourplayers drowned PEK-Water Wonders (12-1). Last Thursday's preliminary results include Wet

Satin Sheets over Jaws (14-4), Chi Omega-Alpha Chi Sigma defeating the Rubber Riders (5-4), Whiz Kids overpowering the Highlanders (4-2) plus South Quad gaining a forfeit win over The Jungle.

Women's racquetball and table tennis competition continues into the third round as men's racquetball and badminton go into second round play. Participants should be aware that all contests not played before the individual deadline dates will be considered forfeits.

The fall IM schedule includes four more activities with deadlines set for each event. Men's one-on-one basketball entries are due at 5 p.m. Wednesday in the IM office (Rm. 111, Field House). The top four finishers will be awarded trophies sponsored by McDonald's.

Other deadlines: Swim Meet (Nov. 6), Pre-Holiday Basketball (Nov. 13) and Turkey Trot (Nov. 16). Signup for all events is in the IM office with entry forms available outside of the office.

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The Navy Representative will be at Engineering Placement Tomorrow!
Career Services and Placement on Nov. 2nd.

Dolan, Burke probable starters

Quarterback Bill Dolan will make his second start in an Iowa uniform when the Michigan Wolverines come to town for Saturday's Big Ten matchup.

Dolan, who went the distance in last week's 34-7 loss to Purdue, will be the first Hawkeye signal-caller this year to get the starting nod in two consecutive contests.

Coach Bob Cummings and his staff have had nothing but headaches with this season's quarterback position, with the main problem having to do with injuries. Four players have started at the position and Cummings said those results have meant an inconsistent offense.

"I really believe had we been able to go with the same quarterback for three or four straight games, we could have established more of an offense," he said.

Dolan, starting the season as the No. 4 quarterback, moved into the starting slot after injuries sidelined Bob Cummings Jr. and Jeff Green and Pete Gales was ineffective.

Although Dolan completed

only seven passes for 92 yards against league-leading Purdue, Cummings said he could not fault his quarterback's performance.

"I thought for three quarters Billy was in command of the situation," Cummings said. "I didn't like what happened in the fourth quarter and neither did Billy."

Cummings also announced some other changes pertaining to the offensive backfield. Freshman Kenny Burke will get the call at the starting tailback position in place of Dennis Mosley. It will be the first start for Burke, who gained 52 yards in 14 carries against the Boilermakers.

Defensively, tackle Joe Hufford, who has missed the last three games with a knee injury, remains doubtful for the Michigan game while cornerback Cedric Shaw is also questionable.

Shaw returned to action against Purdue after being sidelined with an injury, but hurt his knee in a freak incident. While standing on the sidelines, Shaw was hit by a Boilermaker player who had been knocked out of bounds in the midst of

Hawkeye Brad Reid's touchdown run.

Michigan holds a whopping 24-4-3 edge in the series with Iowa, but Cummings said his squads usually play well against the Wolverines.

"We've got to keep our chins up and good things will happen," he said.

On the Line

And now for the rules: Circle the winner or both for a tie. Circle the winner and predict a score for the tiebreaker and then clearly print your name and address. Send your one and only entry to On the Line, The Daily Iowan, Room 111 Communications Center through the campus or U.S. mail by Thursday noon or drop it off personally in Room 111 by Thursday noon.

Once again we present a list of Big Ten and nationally-ranked teams battling it out and, hopefully, challenging your prognosticating abilities.

Michigan at Iowa
Michigan State at Illinois
Northwestern at Purdue
Ohio State at Wisconsin
Coe at Cornell
Maryland at Penn State
Notre Dame at Navy
Baylor at Texas Tech
Oklahoma at Colorado
Tiebreaker: Indiana _____ at Minnesota _____

Name: _____
Address: _____

Atlanta upsets L.A., 15-7

ATLANTA (UPI) — Newly-acquired Kim Mazzeiti, who was out of football and tending bar less than a month ago, kicked five field goals Monday night to help Atlanta Falcons overcome the loss of starting quarterback Steve Bartkowski and score a 15-7 upset over the Los Angeles Rams.

The Falcons, who have beaten the Rams only four times in 25 meetings, fell behind on the opening play of the second period when Pat Haden threw a 10-yard touchdown pass to Ron Jesse in the right corner of the end zone. But from that point on it was Atlanta's ballgame,

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The Daily Iowan/Cathy Breitenbucher
race together this season, Tom Ferree (left) and [unclear] finished only a few seconds apart in a dual meet with [unclear]. Now back together after Ferree missed most of [unclear] due to injuries, the pair is getting ready for the Big Ten [unclear] at Indiana.

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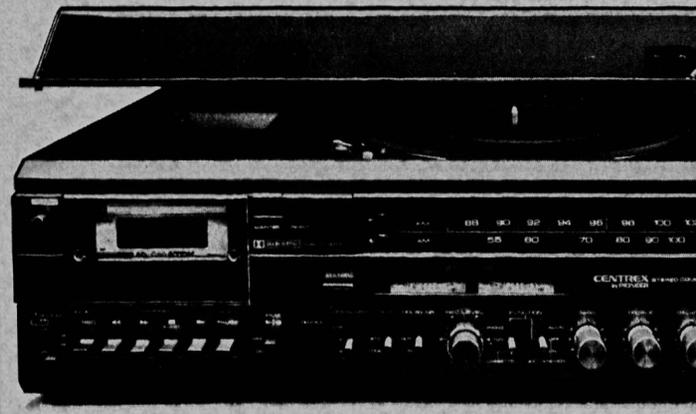
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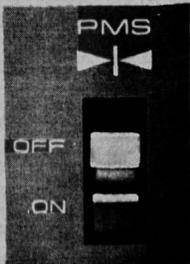
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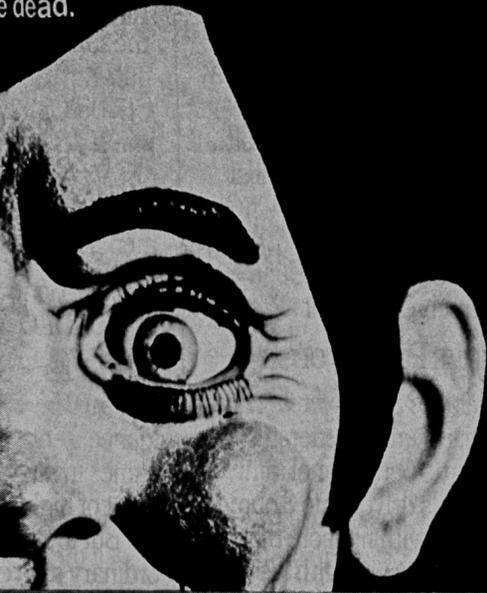
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New Contributors

LEONARD BROWN (In Print) has written for television in the Fifties, radio in the Sixties, and print in the Seventies. Now, he says, he's starting to work his way backwards.

DWYN SEAY (In Print, On Disc) attended San Francisco Art Institute. His book, *Spark's Leap*, "a supernatural thriller with moral overtones," is being prepared for release next year by Harper & Row.

JANE MILSTEAD (In Print) has been writing about youth since she was one, an editor of *Dig* and *Yea Screen* and contributor to *Ten*, *Life*, *Date Book*, *Fabulous* and dozens more. She has never met the Beatles; it's their loss.

JOEL PATTERSON (On Tour) once attended San Francisco State, but he escaped to a farm in Virginia where he's collecting pounds of literature on nuclear energy, for what reason we dare not speculate.

JOHN DALMAS (On Disc), a former Yalie, is now an editor of a New York-based music trade publication far, far away from the tables down at Mory's.

MIKE JOYCE (On Tour) is a graduate student at the University of Maryland and a freelance contributor to a number of magazines, "the less-known," he adds, "the better."

KRISTINE MCKENNA (On Disc) lives in Los Angeles, is a working artist, and contributes regularly to publications as prestigious as *The Los Angeles Times* and *McGraw-Hill's Magazine of Gourmet Bathing*.

RICHARD AARON (photo, On Tour), is a prominent Gotham-based shutter-snapper. His credits include the cover of *Franklin's Come Alive*.

JEFF BURGER (On Disc) received his degree in English from the State University of New York in Albany. He's since squandered his skills on a number of major and minor music publications, and is now working on a "musical biography" of Bob Dylan for Sire Books.

SCOTT MITCHELL is a senior, majoring in anthropology at the University of Texas in Austin.

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IN ONE EAR...

Illuminating

While I'm not one to endorse crackpot conspiracy theories, the mysterious disappearance of your illustrator, Hal Vettika, on September 23rd from the *Ampersand* Sundeck, has all the earmarks of a Bavarian Illuminati caper.

We all remember the tragic death of Sandra Glass, teen-aged journalist, shortly after she exposed the Illuminati in *Teenset Magazine* (which itself died a tragic death in 1969).

And then there was Robert Stanton, who wrote a letter to *The Playboy Advisor* about the Illuminati. Shortly after his letter was published, with *Playboy's* scoffing answer stating that there is no such organization as the Bavarian Illuminati, Stanton was found with his throat torn out, as if by the talons of some enormous beast. No animals were reported missing from the local zoos.

Also, as students of the Illuminati all know, the number 23 is frequently associated with disaster and other mysterious occurrences.

On the other hand, not all these disappearances have a sinister explanation. Some people have been known to get into Illuminati studies and, after heavy doses thereof, just sort of float away. Check the contents of that ashtray and watch the skies over Laurel Canyon.

ROBERT SHEA
(CO-AUTHOR, *ILLUMINATUS*)
GLENCOE, IL

Errant Blame

My interest in your interview with Richard Dreyfuss (*Ampersand*, October) all but disappeared in the second paragraph. He obviously thinks of President Nixon as a bad man. But to blame him for the killings at Kent State just shows how much he refuses to listen to facts. The students were killed by the Ohio National Guard, who were sent to Kent State by Governor James Rhodes, who deserves the credit. As for how the people of Ohio feel, Gov. Rhodes was elected to an unprecedented third term in 1974, and by all indications, may be elected to a fourth term this year. People from [Dreyfuss'] half of the generation refuse to look at the facts that Mr. Nixon opened up communications with China and stopped the war in Viet Nam. People like Mr. Dreyfuss blame former President Nixon for everything from the acne they had when he was in office to the hemorrhoids they have now.

FRITZ HARRELL
PURDUE UNIVERSITY

Harumph

As a Sherlockian, I am always glad to see the Master get deserved publicity. Thus I was glad to see that Merrill Shindler listed *The Hound of the Baskervilles* with Nigel Bruce and Basil Rathbone in a list of obscure film classics (*Ampersand*, September).

But I must take exception to Shindler's rating of the film. It is not "the best of the Sherlock Holmes series." It is not even the best of the Basil Rathbone-starring Sherlock Holmes series.

The best is *The Adventures of Sherlock Holmes*. That is not merely my opinion, but that of many Sherlockians. *Adventures* is set in London, not on the moors. And though it is an original screenplay not directly based on any Holmes story, it captures the Holmes character and milieu better than *Hound*. (The Rathbone *Hound* and the original story are themselves different to a considerable degree, by the way.)

Adventures is commonly listed among the five all time best Holmes films, as well—and there are over 160 now.

JOHN FARRELL
(PRAED STREET IRREGULAR)
CALIFORNIA STATE UNIVERSITY LONG BEACH

Farrell should know; among his other accomplishments, he's author of *The Sherlock Holmes Cookbook*. He doesn't fool us with that "Praed Street Irregular" stuff, though: that group is composed of fans of August Derleth's tacky "Solar Pons" pastiches.

We are writing in regard to your sophomoric review of the fine new live album by Thin Lizzy. Did it ever occur to you that some people might be interested in reading a more literate and thought out review of the album as opposed to some immature joker's idea of humor? For a magazine supposedly geared toward informing college students of recent musical developments and trends. We find it hard to believe that Chris Clark is not aware of the fact that Thin Lizzy is the number one concert band in England and gaining popularity here in the U.S.

From the comments of Mr. Clark we are led to believe that Thin Lizzy is a cross between a baby (DADADADA... DADA...) and a machine (thunk, sputter, fizz), and even their mother isn't sure who they are. Instead the band is a group of hard working talented and professional musicians trying to put out the best product they can. For that they deserve at least some semblance of critical respect.

Pan the album if you want but at least let us know in more usable terms why you have chosen to do so, instead of supplying us with cheap, flippant and ignorant remarks which serve as a total waste of time to the reader.

M. PATRICK MONAHAN
KATE MCCALL
UNIVERSITY OF PITTSBURGH

Cheap, flippant and ignorant remarks are hardly ever a waste of time, claims Chris Clark, who stands (and not alone) by his snappy Thin Lizzy review in the September *Ampersand*. Besides, Chris knows how to punctuate and spell, two virtues you would do well to cultivate.

Flash

Whatever happened to the members of Flash, that shortlived but fantastic group formed by Peter Banks, formerly with Yes? After hearing their 1973 *Out of Our Hands*, I was eagerly awaiting their next album, but, alas, this has not happened yet... Please help me solve this mystery by relaying some information on what Banks, Colin Carter,

Ray Bennett and Michael Hough are up to these days.

T. THOMAS
NORMAN, OK

Peter Banks, now living in Los Angeles, tells us that he admires your patience and appreciates your concern. "After *Flash* broke up at the end of 1973, I recorded a solo LP, *The Two Sides of Peter Banks*. I then recorded an album in England with an American girl singer, Sydney Foxx, and it was never released. Two years ago, I moved to Los Angeles, where Sydney and I put together a band called *Empire* and recorded another album, which should be out soon. Sydney has been appearing in the theatrical production *Zen Boogie*, and will be heard on the original cast LP. I've been doing session work with acts ranging from Lonnie Donegan to Craig Mirijian; putting together a new band; and may be in Chaka Khan's backup group for her upcoming tour. All of the other members of *Flash* are living in Los Angeles, too, so far as I know, but I never see any of them more than once a year."

Lonely? Misunderstood? Misinformed? Snap out of it by writing to In One Ear, % Ampersand, 1680 N. Vine Street, #201, Hollywood, CA, 90028. We'll put your name in print. Try to be nice; we've never done you any harm, though we've often considered it.

In Here

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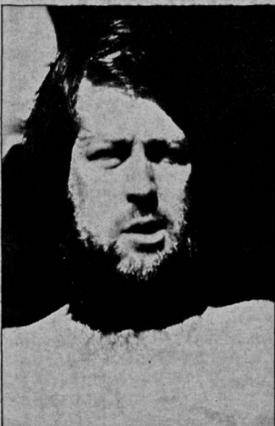
OUR COVER

Our phantasmagoric cover illustration is by Darryle Purcell, who said that it would take too much time & space to identify the fifty-odd (or, fifty odd) characters. Consider this a challenge: if you think that you can identify 'em all, send us your list. We don't promise any prizes, but you never know.

Hint: call a Hobbit a Hobbit.

& OUT THE OTHER

Pass the Soy Sauce, Please



NEXT TIME YOU GO OUT TO DINNER and see Brian Wilson at the same restaurant, you'd better leave fast. Photographer Judi Lesta and her husband were innocently dining on Chinese chicken salad at Madame Wong's, a new hotspot in L.A.'s Chinatown, when she noticed Tom Petty and Rodney Bingenheimer sitting with Brian Wilson, who was behaving in a very loud and obnoxious manner. Wilson came over to Lesta's table and began to scoop up her chicken salad with his hands and shovel it into his mouth. She said, "I wish you wouldn't have done that," whereupon Wilson threw the chicken salad at her. She and her husband left, but not before Bingenheimer apologized profusely, paid for their meal and explained that Beach Boy Brian "just broke up with his wife and he's having problems."

6,000 Miles Too East

GILBERT MOSES, DIRECTOR OF *The Fish That Saved Pittsburgh* (as well as a segment of *Roots*) was arrested in his Pittsburgh hotel room in late September on charges of possession of cocaine and stolen airline tickets. His wife was also arrested, but charges against her were later dropped. Police were reportedly acting on a tip from the FBI, which is involved in cracking the ticket scam; police had earlier been alerted to the possible use of quantities of coke on and off the movie set.

It was just one more in a series of problems besetting *Fish*—like importing actors to Pittsburgh only to have them sit around for several weeks without working, changing the script every day, and going over budget. The film stars real-life basketballer Julius Erving as... a basketball star and is a musical comedy, with the basketball sequences filmed to music (by the Sylvers, among others, with original music by Thom Bell). The company needed huge crowds to fill the Pittsburgh Arena but was unable to find enough people for several days of shooting; the mayor of Pittsburgh went on television and exhorted everyone to get down there and cheer, while the mayors of Cleveland and Baltimore sent snide messages saying they'd be happy to fill their arenas if the company would change lo-

cation. In fact, the mayor of Baltimore displayed uncommon wit when he offered to "save *The Fish that Saved Pittsburgh*." But as more than one languishing actor thought while twiddling thumbs in Pittsburgh, "Why couldn't it be *The Fish That Saved Honolulu*?"

A provocative aside to Moses' arrest: several years ago Linda Ronstadt was questioned when authorities discovered she and her band had been traveling, innocently, on bogus airline tickets. It so happens that a person or persons involved in Linda's career back then is now involved with *The Fish That Saved Pittsburgh*. Probably just a coincidence.

Free Martin Mull

WHEN MARTIN MULL hit Dallas in the midst of his 40-city tour recently, he was kidnapped. Yep. Two women held him hostage for several hours until he gave them jokes. They were fans, not femmes fatales, who researched the snatch for a month and hauled Mull away in a van (a van?). He eventually kidded his way to freedom and didn't press charges, the sweetheart. Later on the same tour, Mull was awarded the key to the city of Norwood, Ohio, which is supposedly a Fernwood look-alike. When Mull's minions called Norwood City Hall to make arrangements for the ceremony, Mayor Donald Prues himself answered the phone. When Prues presented the key he said, in part, "This is our way of getting even..." Mull's *America 2Night* was cancelled, but he'll do a one-man show on Broadway over Christmas and then Mull offers for movies and record labels. In other words, he'll be out of work.

New Discs

MICHAEL MURPHEY'S ABOUT TO RELEASE an album cut "live" at the Palomino in North Hollywood several weeks ago. The well-received set included songs from various stages of the singer-songwriter's career (though not, sad to say, his earliest flings as a folkie with "Boomer and Travis"—he was Travis—or as a commercially oriented country composer) plus rock oldies "Chain Gang" and "Western Movies" and a squeaky ad-lib snatch of "Rocky Mountain High" that will probably never make it to the album. Murphey played guitar and banjo and grinned a lot. Also grinning was producer John Boylan, who'd assembled an all-star pickup band including bassist Bob Glaub, drummer Mike Botts, fiddler Byron Berline, steel guitarist Dan Dugmore and backup singers Katy Moffatt, Tom Kelly and Bobby Kimball... also due for live albums are Richard Pryor and the jazz triumvirate of McCoy Tyner, Sonny Rollins and Ron Carter (see "On Tour," this issue), recorded on their recent tour.

THE ROLLING STONES, planning for the likelihood of Keith Richards' conviction on Canadian drug-related charges, are recording furiously; the Stones have been holed up in Wally Heider's L.A. studios, and Richards has been working on a solo album a few miles across town at the Record Plant. Ron Wood's first solo album for Columbia is somewhere in the works, and Mick Jagger is reportedly making it known he is available for film assignments. All of which should help fill the time—if any—that Keith is in the slammer.

New Deals

DAN PEEK, WHO QUIT THE BAND AMERICA 1½ years ago explaining that "it wasn't God's will that [he] become a superstar," has signed with Pat Boone's Lamb & Lion label where he will record "contemporary Christian music" and, we fearlessly predict, fail to become a superstar.

AUDREY HEPBURN will try to lend some class to Sidney Sheldon's *Bloodline*, which has been screenplayed by Gore Vidal. Audrey's role has been changed, since the character was a 20-year-old girl in the book. Robin Williams, the only watchable part of *Mork & Mindy*, has been signed to a multi-picture deal by Columbia... *The Word According to Garp* will be a movie, and James Bridges, brave soul, will write it; he also wrote *9/30/55* and *China Syndrome* (with Jane Fonda and Michael Douglas, formerly titled *Power* and then *Eyewitness*).

MARTHA VELEZ, who once recorded an album (*Fiends and Angels*) backed by members of seemingly every British band from the Rolling Stones to Fleetwood Mac, has signed with ABC Records, where she will be produced by Mike Appel, trying for his own comeback after his falling-out with Bruce Springsteen, whom he managed and produced. Velez, in an exclusive *Ampersand* interview quoted here in its entirety, says that "Appel got a raw deal" from the press.

PHIL MAY, founder and leader of early Brit-rock band, the Pretty Things, is now fronting a new group, Fallen Angels.

Rejects

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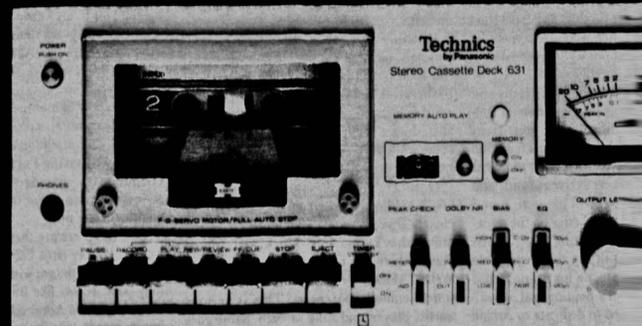
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The RS-631. With all those controls, your performance will match ours.

While the specs show how well the Technics RS-631 performs, show how well you'll perform.



THE OTHER

New Deals

DAN PEEK, WHO QUIT THE BAND AMERICA 1½ years ago explaining that "it wasn't God's will that [he] become a superstar," has signed with Pat Boone's Lamb & Lion label where he will record "contemporary Christian music" and, we fearlessly predict, fail to become a superstar.

AUDREY HEPBURN will try to lend some class to Sidney Sheldon's *Bloodline*, which has been screenplayed by Gore Vidal. Audrey's role has been changed, since the character was a 20-year-old girl in the book. Robin Williams, the only watchable part of *Mork & Mindy*, has been signed to a multi-picture deal by Columbia. . . . *The Word According to Garp* will be a movie, and James Bridges, brave soul, will write it; he also wrote *9/30/55* and *China Syndrome* (with Jane Fonda and Michael Douglas, formerly titled *Power* and then *Eyewitness*).

MARTHA VELEZ, who once recorded an album (*Fiends and Angels*) backed by members of seemingly every British band from the Rolling Stones to Fleetwood Mac, has signed with ABC Records, where she will be produced by Mike Appel, trying for his own comeback after his falling-out with Bruce Springsteen, whom he managed and produced. Velez, in an exclusive *Ampersand* interview quoted here in its entirety, says that "Appel got a raw deal" from the press.

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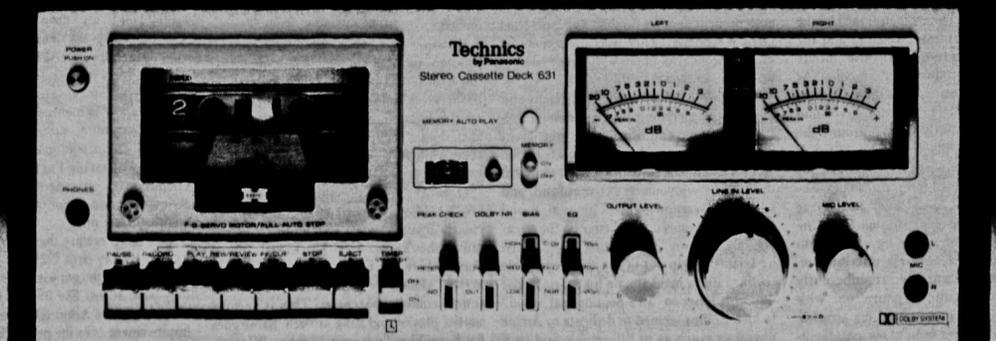
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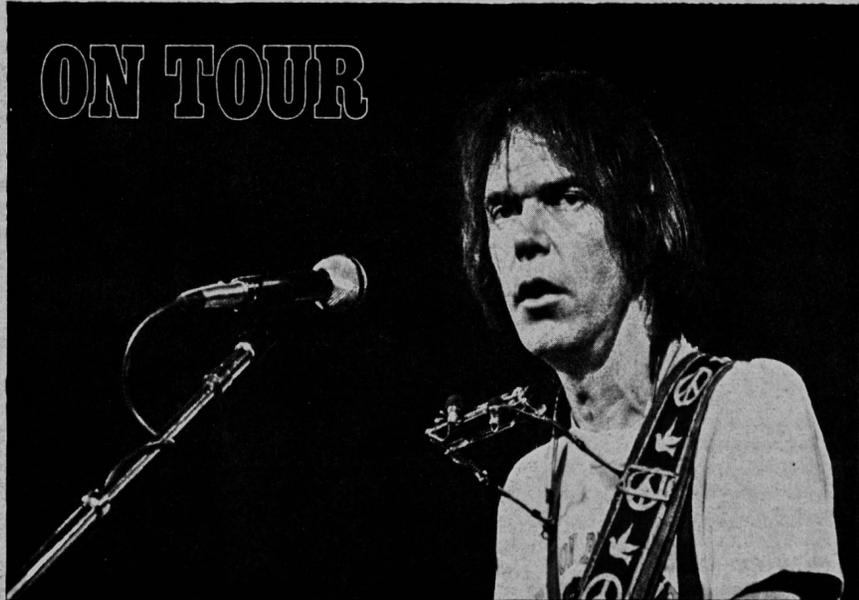
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ON TOUR



Neil Young: a media blitz

Neil Young and Crazy Horse, Capitol Center, Largo, MD

It was clear from the start. This wasn't going to be your typical Neil Young concert. As the lights dimmed and Jimi Hendrix's contorted *Star Spangled Banner* reached a feverish pitch, the stage was swarming with creatures in hooded robes scampering about like so many wired gerbils. Dressed as *Star Wars* Sand People, Young's roadies (or road-eyes as he calls them, a reference to their red light-emitting Texas Instrument eyeballs) carried a mock ten-foot microphone to center stage where they struggled to upright it in a scene originally choreographed by Ira Hayes and the Marines on Iwo Jima some years back.

To the left of the stage stood Doctor Deaf and Professor Decibel, the custodians of a bogus MacIntosh amplifier the size of a small car. To the right a couple of Conehead clones formed a chorus of observers who watched intently as the road-eyes began to hoist a number of enormous trunks off the stage. Underneath the trunks lay four fabricated PA speakers and one sleeping Neil Young. Awakened by the applause, Young sat up, stretched out and surveyed the scene. He must have felt like he had stayed overnight at Alice Cooper's place.

As the concert got underway, the only nightmarish aspects to surface were the inordinately high sound levels maintained by the certifiably deaf Professor Decibel and the repetitious narrative from the movie *Woodstock* which ran during intermission. As for Young, his acoustic set was the most effective. His always vulnerable tenor served him well as he nonchalantly strolled around the stage as if he were playing for himself. Seldom did he acknowledge the monstrous props that surrounded him, which occasionally, on songs like "I Am a Child" and "Sugar Mountain," complemented his material. The freedom of movement Young enjoyed on stage, thanks to a wireless microphone, allowed him to transform an inherently theatrical setting into a natural one with remarkable ease. Throughout his acoustic set, Young performed some of his most familiar works, pausing momentarily to change harps or retreat to a nearby piano. The crowd chanted the names of a few favorites but for the most part requests for "Southern Man,"

"Heart of Gold" and the like went unnoticed. When Crazy Horse mounted the stage, Young displayed a heavy foot on the fuzztone pedal during solos that brought "Cortez the Killer" and "Like a Hurricane" to life despite the distorted levels and a curious backdrop: the flashing drum logo from the old *Shindig* TV show. Crazy Horse's abrasive approach to rock proved to be a perfect vehicle for Young's bittersweet lyrics and tenuous vocals. The group's powerful performance prompted two encores before the inevitable return of the Sand People.

The surrealistic staging with its bizarre allusions to pop culture artifacts was Young's creation; his sense of the absurd was always apparent, and his announcement that he plans to release a disco version of "Welfare Mothers Make Better Lovers" seemed almost plausible, considering the circumstances.

Mike Joyce

Ron Carter, Sonny Rollins & McCoy Tyner, with Al Foster, Civic Auditorium, Santa Monica, CA

There was something vaguely artificial about this ensemble of three Milestone Records "Jazzstars" (plus hardworking drummer), in the sense that these are hardly musicians who would have toured together had they not been "packaged" by some imaginative entrepreneur or other (in this case, label chief Orrin Keepnews). There was also something vaguely wonderful about it, because when it worked it worked superbly.

There were no extraneous musicians and there was no electronic trickery (though Rollins' tenor was amplified). The musicians played as a quartet and in various trio, duo and solo contexts. Rollins sounded excellent throughout—joyous, assertive, proud, and seemingly overflowing with his rich, round tone. He was especially effective on the opening song, his own "The Cutting Edge," when he seemed to rip out of the thick ensemble textures like a machete; on his no-nonsense duo with Tyner on "In a Sentimental Mood" (which Rollins seemed to dedicate to Archie Shepp as much as to Ellington); and on a raucous calypso trio, "Don't Stop the Carnival," in which his music seemed to dance all over the stage.

Tyner, of course, is Tyner—a masterful

pianist with a room-filling orchestral sound and technique to burn. (Someone once remarked that he'd be a more interesting pianist if he lost a couple of fingers.) He was particularly beautiful on his own Debussy-like solo composition "A Little Pianissimo"; on Antonio Carlos Jobim's "Once I Loved" (which seems to refer harmonically to "Love for Sale"); he verged on the ponderous.

Carter has a wonderful sense of humor as a soloist and a wonderful sense of placement as an accompanist—and, certainly, the longest, strongest fingers in the world of jazz bass. His own solo, "Blue Monk," worked up to a series of fast, clean bars (or near-bars) that was truly stunning. Foster played sensibly throughout; his subtle comment behind Carter's solo on Tyner's "Nubia" and his own melodic solo on the same song were particularly tasteful.

Colman Andrews

The Blues Brothers
Universal Amphitheatre, Los Angeles

Dan Ackroyd and John Belushi debuted their "Blues Brothers" act on *Saturday Night Live* last year. It worked well enough there that they were invited to open Steve Martin's recent Los Angeles engagement and record a live album during the gig. Further appearances may follow, depending on the individual Brothers' schedules. They're not to be missed.

Whether or not you like the brand of Chicago-spawned blues sung and played by the Brothers, they're entertaining. On a basic, visual level, they're amusing: black suits, fedoras, shades; Belushi, the chief vocalist, does a peculiar little dance around the stage while Ackroyd, who plays harmonica, stands to the side and blows.

Only here's the really funny part: these men aren't kidding. Chicagoans themselves, they clearly love, respect, and understand the music they're playing. The visual appeal may be there, but Belushi isn't singing Junior Wells' "Messin' with the Kid" because of the tune's comedy potential. This is serious music, played and sung as such. Same goes for King Floyd's reggae number, "Groove Me," (though the delivery was pretty funny, what with Belushi's interjections of gratuitous reggae-related phrases like "Guava jelly!" and "Rastaman vibration!" during

instrumental breaks.) The only totally hilarious number during the entire performance was Ackroyd's sole vocal spot, a reading of the Chips' hopelessly obscure "Rubber Biscuit," which consists chiefly of some bass scatting. Record collectors who hear this one will faint. Anyone who's even heard of the song is clearly no dilettante.

The band hired to back the Blues Brothers included such high-priced L.A. session types as reedman Tom Scott; Matt "Guitar" Murphy, who's played with Muddy Waters and James Cotton; and Steve Cropper, the legendary Memphis r&b guitarist-songwriter-producer.

Laugh all you want to, but these guys may do more for the blues than any band since the days when J. Geils had something to offer.

Del Porter

Jerry Brown, East Plaza, San Francisco State University, San Francisco

He's pretty. He does it with Linda Ronstadt. He smokes drugs, maybe, and he wants to be your President. How can you refuse?

If elected in 1980, Jerry would be the nation's first rock and roll Chief Executive. (Jimmy by that time having crumbled to dust, if we're lucky.) But for now he's got to convince those old odious Powers That Be that he won't really change things, or else he'll get himself shot.

But They could let him ease us into the alternatives. In that necessary part in presidential politics called Knowing the Country's Destiny (Without Ever Quite Being Able to Say What It Is, and therefore Please As Many People As Possible), Jerry takes it in the first heat. His spaced, coherent rhetoric reads like a travelogue of the future—fantastic changes in store for us all.

But before he can be President he must be re-elected Governor.

Jerry kicked off his second gubernatorial campaign in California at a noon-time rally at San Francisco State. We flocked to it like drones. Our chance with the Shell Answer Man.

These meetings—they're forums where various kinds of people beat their meat. Jerry does it in a three-piece suit. He does it by appealing to the best in people: "If I try to boil down what it is I've tried to do... it's to open up the government. Not in some vague, abstract way, but in a very specific way." He spoke of more minority and women appointments than ever before. He rattled off a list of state-wide innovations that left the rest of the world in the dust. But he was realistic.

"These aren't problems we solve once and we're done. It's a process to be lived, to be struggled through, to be enjoyed. And I'm asking you to give me a chance to suffer for another four years (laughter), to enjoy another four years... As I said four years ago, we need a new spirit in Sacramento, and now I say there's no substitute for experience.

"You know, sometimes I hear it said that it's all style and no substance. Well, I would only call your attention to that list of things, and reply by saying I'm running against five (Republican contenders) who have neither style nor substance. For that reason alone you ought to elect me!"

True... there are these creepy *deja vu*'s to Adolph H., say circa 1924. Young, charismatic, hits you in the gut with your pride... but they pass. It feels like Brown's on your side.

And a Brown Administration would be an improvement over the present keepers of the castle. Come to think of it... I voted for JB for President in '76 in the primary, and never did get around to voting for James Earl Carter.

Joel Patterson

November, 1978

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Ampersand

When was the last time you hummed a car specification?

Our new receivers have superb specifications.

But so do many other receivers.

What makes us better is the way we sound. More musical, with air between the instruments. Spacious, with extraordinary articulation that allows each instrument to register deep into your musical consciousness.

Why do our receivers sound that way?

It starts with ultrawideband frequency response and remarkably low TIM (transient intermodulation distortion) and SID (slewing induced distortion). But these are merely minimum design parameters for our engineers.

Of course, it is possible to build adequate receivers where others build them—in the laboratory. But that's not where you build exceptional ones. You make them in the listening room.

The fact is that there are many different specifications, but the texture of music. Theaters actually listened for character of every component and in combination—the audio chain of all our receivers. Every transistor. Every resistor.

They listened for differences in component parts—immeasurable differences in product—changing, refining, tuning the instrument until it emerged that sounded exactly as they wanted it to sound.

In short, we care about our great sound than about specifications.

Come listen. Give you something to hum.



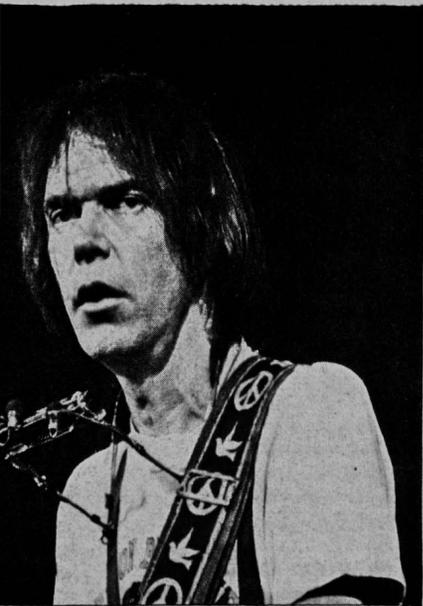
harman/kardon

Hear all the music.

55 Ames Court
Plainville NY 11803

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Carter has a wonderful sense of humor as a soloist and a wonderful sense of placement as an accompanist—and, certainly, the longest, strongest fingers in the world of jazz bass. His own solo, "Blue Monk," worked up to a series of fast, clean bars (or near-bars) that was truly stunning. Foster played sensibly throughout; his subtle comment behind Carter's solo on Tyner's "Nubia" and his own melodic solo on the same song were particularly tasteful.

Colman Andrews

The Blues Brothers
Universal Amphitheatre, Los Angeles

Dan Ackroyd and John Belushi debuted their "Blues Brothers" act on *Saturday Night Live* last year. It worked well enough there that they were invited to open Steve Martin's recent Los Angeles engagement and record a live album during the gig. Further appearances may follow, depending on the individual Brothers' schedules. They're not to be missed.

Whether or not you like the brand of Chicago-spawned blues sung and played by the Brothers, they're entertaining. On a basic, visual level, they're amusing: black suits, fedoras, shades; Belushi, the chief vocalist, does a peculiar little dance around the stage while Ackroyd, who plays harmonica, stands to the side and blows.

Only here's the *really* funny part: these men aren't kidding. Chicagoans themselves, they clearly love, respect, and understand the music they're playing. The visual appeal may be there, but Belushi isn't singing Junior Wells' "Messin' with the Kid" because of the tune's comedy potential. This is serious music, played and sung as such. Same goes for King Floyd's reggae number, "Groove Me," (though the delivery was pretty funny, what with Belushi's interjections of gratuitous reggae-related phrases like "Guava jelly!" and "Rastaman vibration!" during

STEPHEN BISHOP



IN A WORLD
GONE CRAZY,
EVERYBODY NEEDS...

Bishop

PRODUCED BY STEPHEN BISHOP ON ABC RECORDS AND GRT TAPES



BY MICHAEL GLYNN

"Something's wrong in there." Jerry Casale, a.k.a. Jerry Devo, points to his head and rears back in laughter. The topic is mad scientists, which he and his four fellow Devo-teens can instantly identify with. As self-appointed Boris Karloffs of modern music, they enjoy creating a little mayhem of their own.

"Our music is mutations, combinations, fusions and pieces put together in a new way that completely alters the picture of the songs they were removed from. Kind of scientific."

Devo (short for "the de-evolution band") has a message to its madness. Responding to the tug of genetic destiny, the "spud boys," as they describe themselves, got together at the inception of the Seventies in Akron, Ohio. Although they shared little in terms of musical style at the time, their attitudes toward life around them provided a common ground. They could all tell that . . . things were falling apart.

Living in the Rubber City had provided the impetus for such ideas, but articulating them in some concrete fashion was another thing. In 1972, Devo began to take form.

"It just got more and more organized. Things started moving in one direction. It was like water changing to ice."

Devo became not only the name of the group but of the human condition on the planet as well. The masses were known as "spuds" because of their rather ordinary nature. Devo could accept this fact of life but the other spuds could not. Egos tended to get in the way, as they often do. The apes were in command.

Meanwhile, Devo, feeling more than a little alien themselves, continued to observe. The information which they gathered was put into song.

"People aren't in control. The forces that drive them are biology, fear of death, sex and food. That's devo. They develop these elaborate, lofty ideas about why they are doing things and they ignore the gut level information about themselves and the world. It starts some psychotic reality because nobody will admit the truth."

Finding gigs became considerably harder for the band. No one in Akron wanted to hire a group that wore yellow factory suits and grotesque masks onstage. It didn't help that their songs were about pinheads, mongoloids and paranoia accompanied by jerky, quirky metallic sounds. Like good little apes, however, they persevered. "The fittest shall survive but the unfit will live."

Two other aliens from other regions of the planet, a Bowie and an Eno, found some merit in what these spuds were doing. Luckily for Devo, these were two influential beings. The boys were duly rewarded for their efforts with a recording contract.

The saga of Devo, however, neither begins nor ends here. It's all just part of the ongoing process as they continue to follow the commands of Mr. DNA. Like most other normal bands, they must follow certain conventions to support their recently released album. This means rehearsing and touring. After meeting the guys at their manager's office, it becomes very clear that these spuds ask for no particular favors. In fact, they see it as their duty to spread the word of Devo around, albeit a pleasant one.

"Let's put it this way, if you do it in a basement, it doesn't matter how hip you are. The nature of society is corporate. The nature of art is popular. We're a rollerball team for the corporation. We're a musical rollerball team. We have both limitations and freedoms like everyone else. You just do your bit as best you can to fulfill your function."

Despite the obvious rhetoric which surrounds the concept of de-evolution, the band members themselves seem ingenuous and honest. They readily admit that while they are Devo, they are also individuals and remain as such outside of the group set-up.

"Individuals manifest their identity rather than presenting it *a priori*. In any system, an up front person develops. Devo started out a lot more anarchic than it is now but for the sake of communicating with people it had to become a lot more ritualized."

If anything, the band sees their ideas as being realistic without being cynical. There is no need to get uptight over the fact that many of the notions we hold so near and dear can be shattered as easily as glass. Jerry offers an example.

"There is no reason to be equal. The only reason is that everyone seems to be equal. Everyone seems to be equal. Where it's you again where it's you again. This line of thought is satirically pinpointed."

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THE SPUDS WHO



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"There is no reason to believe that we can't accept the idea that people aren't equal. The only reason we can't is because we put a bad value on that way of thinking. Everyone seems to feel that they have to be the martyr/hero, like in the movies, where it's you against the world."

This line of thought extends directly into their music, naturally. "Shrivel Up" satirically pinpoints the problem in taking commonly held ideas as the last word.

*well it's a god-given fact (that
you can't go back)
it's a god-given law that
you're gonna lose your maw
it's a god-given fact you gotta
buy 'em by the sack*

©1978 Devo Music/Virgin Music, Ltd.

By reducing everything to such an absurd level, it becomes a little easier to get past the protective defenses we will inevitably create. Conspiracy through comedy, perhaps? Humor becomes a technique, one of many in the Devo arsenal.

Don't get the impression that they're out to attack or put one over on you. They prefer to look at what they do as an alternative or "a parallel reality." They are not so pompous or pretentious to believe that everything they say should be taken literally. Then again, Devo doesn't sweep things under the rug.

"We are the guy floating around in the Ty-D-Bowl tank. Devo is king of the clean-up squad for the flaccid Seventies. As long as there are dirty bowls there will be a use for us. Who doesn't need a maintenance firm?"

They smile at each other silently agreeing that the janitorial position is fine with them. After all, they tend to dress the part, even onstage, favoring Army-Navy surplus clothing and mechanics' coveralls. The style, they claim, had been dictated by a financial reality back in Ohio. More importantly, however, is the fact that their inexpensive antifashion visually reinforces the band concept of anonymity and similarity. They point out that it is also quite comfortable.

Devo music, like their ideas, may be demanding on the surface but they hope that it doesn't scare anyone away. Although they do incorporate a variety of electronic effects, it remains primal at the core. The crux of the biscuit is to stimulate the sensibilities rather than attack.

"We have at least three levels of reality happening at once. As long as we're playing at the same time, in the same key, it doesn't matter that you're hearing different expressions musically. Without the jungle beat, any of the layers wouldn't matter."

The responsibility, they insist, lies in our willingness to decide things for ourselves. Self-determination, though they don't use that particular phrase, is key in promoting a new level of awareness.

"People, rather than being passive receptacles, should embody a principle within themselves. That's what Devo is all about. We don't want anybody to listen to us because we're commercial but we don't want anybody to not listen to us because we're not. Those are both stupid. We should always be able to make distinctions, eat information and spit it back out. Don't take anything as religion. We invite people into the process. We encourage imitation."

The cavemen seem restless at this point. Alan, the drummer, fidgets in his chair and Jerry gets up to visit the men's room. Mark, lead singer in charge of genetic special effects, leans over the tape recorder and hollers into it.

"Do you hear me!! He went to take a pee!!!!"

Jerry re-enters the room with a large stuffed animal resembling Wile E. Coyote. He's holding it like a divining rod.

Breaking his concentration as he looks for water under the rug, he says:

"Anybody who's honest with themselves will like us."

"Who's honest?"

"We don't know . . . Those who still get off on the enema, fart or the belly laugh . . . whoever is in touch with the poot mechanism."

Mike Glynn first saw Ampersand while attending Northwestern University last year. He waited until graduating with a major in English lit and creative writing before moving to Los Angeles and contacting us, else you'd have been hearing from him sooner.

THE SPUDS WHO ATE AKRON

On Screen

THE BIG FIX, starring Richard Dreyfuss, Susan Anspach and Bonnie Bedelia; written by Roger Simon; directed by Jeremy Paul Kagan.

Ah, those fabulous Sixties! Viet Nam, tear gas, protest marches, sit-ins, assassinations, Kent State. Those were the days, right kids?

If you too are feeling sentimental about political and social upheaval, then this movie is for you. It has the political sensibility of an amoeba, but it pretends to deal with the problem of a displaced Sixties radical, one Moses Wine, detective (Dreyfuss), trying to survive in a culture that ignores or rejects everything he once stood for. A perfectly legitimate subject for a film, but this bastardized piece of mush treats the "glorious" Sixties like fondly remembered backseat sex in Golden Gate Park.

The plot, like all good detective-story plots, is convoluted and somewhat confusing: dirty tricks in a California (where else?) gubernatorial election. A Sixties radical figurehead resurfaces from a long nap underground to "endorse" a candidate who doesn't want to be endorsed. There's also a Cesar Chavez type, an Abbie Hoffman type, and a nasty rich right winger, not to mention two stupid candidates for governor. Dreyfuss has an est-bound ex-wife (Bedelia), a rekindled old flame (Anspach), and two cute kids. Throughout this morass, Dreyfuss is relentlessly adorable, except for his unfortunate tendency to choke and twitch and cry whenever he's struck by an emotion more serious than joy. There are many nice touches: his relationship with his sons; his solitary, intense and continuous game of Clue; his ever-changing story of how he broke his arm; and his wonderful Aunt Sonya, an unrepentant communist who tells stories of workers and mass production instead of Mother Goose. But these are isolated sketches and fail to make the whole any more wholesome.

The blame for much of this is on Dreyfuss, since he co-produced the film and has said in several interviews (one in the October *Ampersand*) that he too was a passionate Sixties radical. He apparently believes this is a serious look at how the Seventies have co-opted the values of the Sixties; when the Abbie Hoffman-type quips, "It's hard to be a radical in this country, it's hard to say no to all the goodies," he says it while cooking hamburgers on a barbecue beside his pool which he acquired after changing his identity and making a good living as... an advertising executive!

Sharing the blame with Dreyfuss are director Kagan, who gave us the blighted *Heroes*, and Roger Simon, writer (of the book, too). If this is the best these self-appointed radicals can do, it's enough to make me a conservative.

Judith Sims

A DREAM OF PASSION, starring Melina Mercouri and Ellen Burstyn; written, produced and directed by Jules Dassin.

An internationally famous Greek film actress, Mercouri, returns to her native land to star in a stage production of *Medea*, Euripides' epic tale of marital infidelity and revenge; as a publicity stunt she arranges to visit an American woman imprisoned for killing her three children, a woman dubbed "the modern Medea" by the press. Mercouri, haunted by Burstyn, returns later and in subsequent visits tries to understand

Burstyn's mind and motives, an exercise that becomes much more than mere research for the role of Medea.

The scenes between Mercouri and Burstyn are so powerful they make the rest of the film almost disappear, but even under the best conditions the supporting players would sound and look phoney. Perhaps director-writer-producer (and Mercouri's husband) Dassin wanted to emphasize the parasitic posturing of the theatrical crowd, but he didn't have to do it with such completely unconvincing actors, namely Andreas Voutsinas as the director and Yannis Voglis as a BBC interviewer. In one uncomfortable scene, the theatre folk are hanging around chatting about acting, as is their wont, and about actors who put themselves into their roles; Mercouri cites Brando's monologue in *Last Tango in Paris* as an example of self-revelatory acting, and then proceeds to a little self-revelation of her own in front of the handy BBC camera. Are we to imagine this Mercouri being Mercouri, or Mercouri as Maya the actress? The introspection is unconvincing, shallow; when she raves about beating her unwanted child from her 18-year-old body, it's pure histrionics.

But Burstyn, god, she's amazing. Her character, Brenda, is a mad woman, buried in religion to ease her pain and remorse; she's compelling, riveting, and utterly believable. Her eyes wander off, unfocused; she's touchingly grateful for attention and flowers, suddenly violent and brutal when thwarted in any way. The re-enactment of her children's murder is one of the most painful things I've ever watched... and we don't actually see the murder. The irony is that simple-minded Brenda, whose handwriting is like a child's, who built her whole life around her husband and could not forgive his infidelity, is immensely more tragic and dramatic than Medea, the epic figurehead. I don't think it was planned that way; I think Burstyn made that happen.

This is, ultimately, a film about woman's rage against man, and one woman's vengeance, as terrible as her pain; another woman, from an entirely different world,

comes to understand that pain. Thanks to Burstyn, we all understand.

J.S.

SOMEBODY KILLED HER HUSBAND, with Jeff Bridges and Farrah Fawcett-Majors; written by Reginald Rose; directed by Lamont Johnson

Somebody Killed Her Husband is a lethal dose of ridiculousness, contrivance and sheer stupidity. While trying to recapture the charm and suspense of an old Audrey Hepburn lady-in-distress film, *Husband* turns into a travesty instead of a *Charade*.

The plot is incredibly familiar. A misunderstood wife, Fawcett, meets an understanding man, Bridges, and they fall in love at first sight (this being a movie) right in the toy department of Macy's. He is an aspiring children's book writer and she once dabbled in illustrations; not that either pursuit is pursued once they fall into each other's arms. The story begins when Fawcett's husband, an insurance executive, is murdered moments before she is going to tell him about Bridges. For reasons that never make sense, Bridges and Fawcett decide they can't go to the police (who will think they did it); instead they put the dead body in the deep freeze (the benefits of a well-equipped kitchen) and set out to find the killers.

There is the usual array of predictable plot twists and a few quirky supporting players for spice. Bridges struggles valiantly to be as adorable as Richard Dreyfuss in *The Goodbye Girl*, but the *Husband* script, by the once-competent Reginald Rose (one of the glitter boys from TV's golden age) is pathetic. And Farrah? Well, she's quite nice. I'm not sure movie superstars are ever made by being quite nice, but at least she doesn't have to be embarrassed, even if she may have to stick to television.

The real mystery is why an actor as talented as Jeff Bridges would be involved in this sort of tripe. Especially after *King Kong*. This not-yet-30-year-old cut his teeth in admirable movies such as *The Last Picture Show*, a dramatization of Eugene O'Neill's *The Iceman Cometh* and *Fat City*. Right now he seems intent on throwing away his career.

Jacoba Atlas

WHO IS KILLING THE GREAT CHEFS OF EUROPE? starring George Segal, Jacqueline Bisset and Robert Morley; written by Peter Stone; directed by Ted Kotcheff.

The book on which this film is based (titled *Someone Is Killing the Great Chefs of Europe*) and the movie itself promise all sorts of gluttonous, epicurean pleasures with a plot about the systematic murder of haute chefs in the manner of their specialties: Pressed Duck becomes Pressed Chef, and so on. But none of the promises are fulfilled; we're left with a Chinese dinner, after which we hunger for a real movie.

George Segal, as a junk food tycoon, is doggedly cute, mugging, snuggling and smirking at his ex-wife and Great Dessert Chef, Bisset. She is awesomely gorgeous, but her treatment of light comedy is to raise her voice to shrillness and exaggerate her English accent, although she plays an American. This is no *Touch of Class*, alas, except for Morley who, as an overbearing epicure, waddles away with his scenes; he's the only one who sounds completely at ease uttering the contorted epithets that pass for dialogue. Said dialogue occasionally descends to abysmal depths, as when Bisset remarks, after the death of one chef who was roasted in his own oven, that he would "never overcook that way."

Director Kocheff, who gave us the small jewel, *The Apprenticeship of Duddy Kravitz*, and the unwieldy rhinestone *Fun with Dick and Jane*, directs *Chefs* as if listening to a private symphony of rimshots and laugh tracks—nothing is underplayed.

The grand tour of European locations consists of several hotel entrances and restaurant interiors; they might as well be sets for all the trouble taken to identify such palate palaces as Tour D'Argent or Maxim's. Bisset's clothes (by Judy Moorcroft) make her look as if she's auditioning for the lead in *Nanook of the North*, while the soundtrack alternates between shrieking loudness and unintelligibility. Even the food is disappointing, supervised by hotshot chef Paul Bocuse, the feasts are visually whelming but not really appetizing. Bisset's specialty, La Bombe Richelieu, is laughable; it looks like an enormous igloo. It was more fun reading the recipes in the book.

I'll be mightily surprised if several reviewers don't call this "a witty soufflé" or at least "a glittering concoction," what with all the food, but it's really just a smidgeon of Brie on a giant Ritz cracker.

J.S.

Morley, Bisset & Segal and a chocolate bombe in *Who's Killing the Great Chefs of Europe?*



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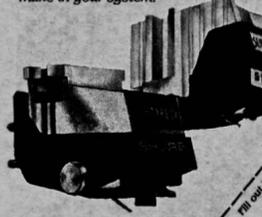


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RITA MAE BROWN, author of Rubyfruit Jungle, has written a new novel.

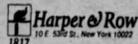
Sweeping through three generations and the years 1909 to 1980, *Six of One* tells the stories of "the women who, in any small town, become the subjects of a lot of gossip and legend, both affectionate and malicious." It is a celebration of life itself, and Rita Mae Brown writes with "the same effervescent yet secure trust in her local characters that Eudora Welty feels for hers."

"The jaunty, naturalistic tone that made Brown's earlier novel *Rubyfruit Jungle* such a success is at work again. This is a lively and very lovely book." —Publishers Weekly

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1. New York Magazine
2. Kirkus Reviews



on disc

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Kristine McKenna

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Although none of the songs are particularly original, they are all performed well and make up, on the whole, a very pleasant album. There's nothing too complicated; just nice, simple rock music to sit back and relax to.

The emotions set forth in the lyrics are identical to those in just about any other hard rock album of the last decade. And the lyrics are just about the same, too: forgettable. Why hard rockers can't seem to write about anything other than sex and love is a question for a bigger mind than mine.

Coverdale's voice seems especially suited to blues-rock, and his solo work has given

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Crossing the teachings of the Holiness Church with, frequently, the contemporary r&b feel of Marvin Gaye and Earth, Wind & Fire, Crouch has come up with something that's both modern and ageless. The singer-pianist has a sense of humor; that's welcome, too. This two-disc set is fairly well edited, handsomely packaged, and as good an introduction to Crouch and his talented troupe as could be imagined.

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You may know Dave Edmunds for his best-selling single, "I Hear You Knocking," some years back, or as part of the Rockpile band that backed pure popster Nick Lowe on his recent tour. He's an English singer-guitarist with an abiding passion for the pure teen romance found in rockabilly, classic rockers like Chuck Berry and early Sixties pop. Usually he does one of those three-years-in-the-studio, one-man-band perfectionist numbers, but this time Edmunds has chosen to record with Rockpile (he and Lowe share the leadership duties, so on Rockpile's current tour, Dave gets to stand in the middle and make all the announcements) and feature mostly original material by band members rather than loving re-creations of vintage classics. The results are mixed, with some ordinary songs and a somewhat one-dimensional sound that lacks the stylistic variety of last year's excellent *Get It* being the chief drawbacks. Still, fully half of the songs here are choice cuts, and the verse of "What Looks Best on You" is almost worth the price of the record alone. *Tracks on Wax 4* isn't the best album Edmunds has ever made (*Get It* probably is), but the vitality of his lean, hard-rockin' approach makes it worthwhile.

Don Snowden

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(Atlantic)

Nine songs—three moods. There are dancing tunes, sobbin' songs, and easy-listening mellows. The danceable numbers clearly stand out as the best. In Donna Summer-style, Flack really flaunts her voice on "What a Woman Really Needs," "Independent Man" (terrific alto sax!), and "Baby I Love You So."

The sobbin' songs represent the second mood, headed up by Flack's rendition of "You are Everything," an old Stylistics heartbreaker revisited. "If Ever I See You Again" is a good song, and it would be even better if it weren't affiliated with the movie of the same name. "When It's Over" has a sad piano style that gives it a true blues feeling.

The remaining three mellows could be melted together and played backwards and they would make about the same impact. They don't have the definite mood or emotion that Flack needs to pull at our hearts or work up the sweat, yet in all the songs, class and exactness are apparent. The main goal seems to be diversity with intensity. Nice try.

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This unexpected offering by totally unknown Johnson comes close to being my choice as

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The Big Kiss

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All of this was brought on by the simultaneous release of solo efforts by each member of the band. We selected four reviewers representative of *Ampersand's* extensive college readership: two male, two female; one from the East Coast, one from the West, and two from the Midwest; two in college, and two just out. All have expressed an affinity to hard rock, though not expressly Kiss.

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John Krout

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Ah, where do I start? The album suffers from several things, but lack of cohesion is as bad as any of them. Some of the songs contain Who-like guitar riffs, some of them sound like a latter day Kinks song (with [Simmons] doing his own interpretation, imitation, or whatever of Ray Davies) and some of the songs sound sort of like ELO. But there is no single cohesive force, no certain style to tie the songs together.

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album of the year. It was ostensibly recorded at Peter C.'s home; fortunately, he was able to convince talented pals like Nils Lofgren, Andy Pratt, Freebo, and the Batteau brothers to drop by for punch, cookies and overdubs. But the chief talent here is Johnson's, as he sings, plays (keyboards and guitars), and writes some quite astonishing, truly original material. What's it sound like? Imagine Donovan during his best years, brought into the mid-Seventies, and you'll be partly there. "Snowblind" is the only drug song I've liked since "Eight Miles High." (Oh. That *wasn't* a drug song? Sorry.) The album's first two cuts are the weakest; give it a chance past that point and you'll have something new to tell your friends about. Promise.

T.E.

NICOLETTE LARSON
(Warner Bros.)

There are a lot of contenders these days for the turf Linda Ronstadt once had all to herself. The latest is Nicolette Larson, a full-voiced country rocker who got her foot in the door singing backup for vocalists including Hoyt Axton and Neil Young. Her debut album kicks off to a rousing start with the Holland-Dozier-Holland classic, "Baby, Don't You Do It," a song so great it's virtually unwreckable. Things then proceed to get a little confused as she leaps to a country tearjerker by the Louvin brothers, whereon she sounds exactly like Emmlyou Harris. The album goes on to include a variety of

(Continued on page 28)

The Big Kiss-Off of 1978

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she was fourteen. Since then, she's attended the University of Utah and settled in the same valley as Robert Redford and the Osmonds. And Michael J. Backus, whom some of you may remember from his feisty letter to "In One Ear" last issue, is a journalism major at Purdue. All except Krout are here making their first assigned contributions to *Ampersand*.

To ensure that opinions be unbiased, we sent each reviewer an unmarked "white-label" test pressing of one album, before its official release, eliminating any chance of seeing it in stores or hearing it on the radio. So that the reviewers wouldn't suspect what we were up to, we supplied a fictitious artist's name for each album, explaining that the artist was "a new band from New York," and a list of correct song titles; nothing more.

(The first, John Krout's assessment of Ace Frehley's album, appears as we received it. "Robin Strange" is who he thought he was listening to. In the interest of clarity, the singers' actual names have been substituted for the pseudonyms in the other three reviews.)

ACE FREHLEY (Casablanca)
[ROBIN STRANGE]

First the bad news, then the good. The bad news is that somebody has secretly cloned Cheap Trick, those zany crunch-rockers from Chicago, and hired out the full-grown results. Cheap Trick probably isn't too happy about that since their own musical identity is none too firmly rooted in the minds of American vinyl consumers. The good news is that breeding alone does not a band make: Robin and his cohorts have inherited none of their forerunners' talent for melodies or satirical wit. And they haven't learned any tricks of their own, either. No amount of fuzz-choral thrashing can disguise the fact that Robin Strange reduces minimalist music to the trivial. So . . . America is still safe for Cheap Trick. Back to the test tube, Robin.

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The 11 cuts on this album share only one thing and that is wretched overproduction. Every song is heavily laden with unneeded orchestral strings, choir backing, synthesizers and anything else you can think of.

The strings don't add to the music, they fight against it. And [Simmons] also suffers

from a lack of good material. There isn't one outstanding cut on this album and all but maybe one or two are totally forgettable. The best cuts ("Burning up with Fever," "See You in Your Dreams") are hardly original but feature a nice, thumping base line and riffish guitar work.

[Simmons'] lyrics are nearly as forgettable as the music. He does make a stab or two (and misses) at humor in a song called "Living in Sin" and a couple of others that I've forgotten (see!).

[Gene Simmons] seems not to know what he wants to do and unless he finds out quickly, he's in a lot of trouble.

Michael J. Backus

PAUL STANLEY (Casablanca)

[Stanley's] lack of novelty intimates that if he played warm-up at a concert, he wouldn't be encored. Misusing the album concept of pleasing both rockers and sleepers, he clumsily retreats to the acid rock of early Seventies, locking himself into a time warp of imitation. His song titles display void cleverness that is also found in his lyrics, and the instrumentation competes with itself and the vocals.

He's not stupid, though; amidst remnants of rock rubble sweetly sit the Eagle-istic "Ain't Quite Right" and Manlow-ic "Hold Me, Touch Me," likely candidates for AM hit singles. The rest is bad, loud rock.

[Stanley] hasn't a style uniquely his own; he begins side one with "Tonight You Belong to Me," a "soft" that's barraged by R.E.O.-ish rock, followed by a Montrose-saic piece called "Move On." "Wouldn't You Like to Know Me" might find its way to Nugent-

mentality fans, but even that appeal is suspect. The clincher for the side is "Take Me Away," a dreamy starter, but it too explodes like a rowdy guest at a quiet party. The second side continues with macho-egotism; ". . . want me to stay satisfied, it's Alright." Next, a Steppenwolf-ish howler called "Love in Chains," uses the worn, unrequited, drooling-passion theme. Finally, it's a Grand Funk kiss-off with "Goodbye"; a most welcome thought, indeed!

Overall, this album fails to reflect the blending and expansion of techniques and styles in today's music. More importantly, it does not present us with a clear picture of who or what [Paul Stanley] is. The album really isn't that bad; it's just nothing!

Shelly Fisher

PETER CRISS (Casablanca)

Joe Cocker did it with "You Are So Beautiful." Rod Stewart does it all the time. But [Peter Criss] doesn't do it enough. The husky voice sings the tender love song. It starts out slow and soft. Intensity builds. The voice scrapes for a high note. Then it is tender again. Like a good steak—tender but meaty. Three cuts on this solo album, "Easy Thing," "Kiss the Girl Goodbye," and "I Can't Stop the Rain," have that elusive combination. If only the remaining songs had some redeeming quality. But they don't. As for originality, the lyrics sound like they could have come off of any Boston, Foreigner, or Stones album. When does all the work get done if everybody's in the back room making love? Still, there are definite possibilities for [Criss] if he decides to go with the toned-down style. Three of the songs on the disc prove it.

Amy Fischer

Hand-Made Movies

What's Up, Doc?

BY DARRYLE PURCELL, SANDY BAKER & BECKY SUE EPSTEIN

You spent hours in front of the television as a child, watching Mickey Mouse and Rocky and Bullwinkle. Your mother took you to see re-releases of *Bambi* and *Pinocchio* on a Saturday afternoon. When you moved out of the house, you went, stoned, to *Fantasia* and *Fritz the Cat*. Now you look at TV on an occasional Saturday morning and you can't believe that anyone could be mesmerized by that junk. Today it seems that the only acceptable premise for the Saturday morning animated film is one in which a group of teenagers who have non-existent parents travel around the country with their dog performing as a rock group. Occasionally the group will be chased by mad scientists. Most of the gags used in the programs are puns that radio turned down in its infancy, and the only action is "Look out! Here comes a mad scientist!" Unless something changes soon there seems to be no hope.

But there is hope. It won't be found on Saturday morning television, but there are rays of light peeping through the Hanna-Barbera wilderness. Ralph Bakshi's full-length version of *Lord of the Rings* will be released soon, and *Watership Down* (based on the best-selling rabbit parable) is just out; television commercials (Levi's, 7-Up, Chevron, etc.) and specials (*Puff the Magic Dragon*, *Raggedy Ann & Andy in the Great Santa Claus Caper*) are more dazzling than ever. Perhaps the best news of all: Warner Bros. has once again commissioned short cartoons to be shown in theatres. Bugs Bunny and Roadrunner. How we've missed them.

Ralph Bakshi (*Fritz the Cat*, *Heavy Traffic*, *Coonskin* and *Wizards*) has filmed the entire story of *Lord of the Rings* in live action (in Spain) and trained a group of 300 animators for the transformation of this reality, through the use of the roto-scope, into his version of Middle Earth.

In the past, Bakshi has been attacked for just about everything he's ever done. His early films were criticized for their sex, violence and dirty words; his later ones were panned by fellow animators as having less than complete animation (Bakshi integrated some live action footage into his films) and for being unsustainable in plot. Sitting in his Hollywood offices, Bakshi gave the impression that he wouldn't have been there unless his publicist had dragged him in (for the sake of publicizing *Lord of the Rings*), and that if the publicist hadn't stayed, Bakshi would have bolted.

In a somewhat hostile, bewildered fashion, he contradicted all the press releases sent out on the new film, and then he contradicted his own earlier statements, as if he felt like a poor-but-honest animator caught in the big-money game of Hollywood film production. Though Bakshi admits he plans to direct a live-action feature sometime soon, he claims that "animation can do films stronger than live action." Paradoxically, the very animators who criticize Bakshi are hoping *Lord of the Rings* will be a hit; that would mean more work for everyone.

Murakami-Wolf-Swenson Films is another member of this new crop of animators, and the company behind *Puff the Magic Dragon*, a half-hour special for television. Chuck Swenson is an animator, not a businessman, and it took him a while to admit he was actually one-third of the business, with his name on it, too. *Puff*, which uses the combined forces of two different background designers (for mood changes), is one of the most spectacularly modern and innovative uses of half an hour of television time that you're likely to see—animated or otherwise. Supervised by Peter Yarrow (and based on the Peter, Paul & Mary hit song of several years ago), the film deals



with the real problems of young Jackie Paper by introducing therapy in the form of a dragon. Through it all are the loveliest, most well-designed backgrounds seen since the early days of Disney.

Veteran Warner Bros. animator Chuck Jones, who helped develop Bugs Bunny, Daffy Duck, Wile E. Coyote and Roadrunner, has just signed to do the first theatrical short cartoon made in years. It will be a Daffy Duck (hallelujah!), a sequel to an old Buck Rogers parody, *Duck Dodgers in the 24½ Century*. Currently Jones is working on *Raggedy Ann & Andy in the Santa Claus Caper* for television.

But what is new in the industry? Technically, not much. Computers can add color to black and white cartoons, but they cannot make a rabbit do a double take; in 1959 Ub Iwerks (Disney's partner) invented the Xerox camera which transfers pencil drawings directly to cels and eliminates the inking process, cutting costs without hurting quality. But this was 19 years ago; even earlier in 1937, Disney Studios developed the multi-plane camera, which takes up an entire room at Disney; it rides on a track where several background cels are positioned, giving the illusion of a three-dimensional picture.

Other than these paltry advances, animation techniques today are much the same as they were back in the dark ages—1909, to be more precise, when Winsor McCay produced *Gertie the Dinosaur*. This early feature was actually a vaudeville act with McCay appearing on stage as a trainer while *Gertie* responded to his commands on film. Since the film was prior to the invention of the clear plastic cel, McCay had to redraw the background with every frame, which involved over 10,000 drawings.

The Max Fleischer Studio was also founded in the early days of animation. It was here that Max and his brother Dave created their famous "out of the inkwell" idea. This concept was a combination of live action and animation and became the basis for their first successful series—*Koko the Clown*. The Fleischers' *Koko* concept went something like this: Max would be at his drawing board and *Koko* would climb out of a bottle of ink and start to perform. *Koko* was actually Dave in a clown suit; Dave was filmed while performing the clown's tricks and then, through the use of roto-scope, the film was projected—one frame at a time—onto the animator's table to be traced and formed into *Koko*. The same process was

(Continued on page 24)



BY NAOMI LINDSTROM



Jackie Paper and Puff the Magic Dragon get a whiff of bad breath in this animated television special; Jackie Paper (top) defends Merry and Pippin in Bakshi's animated film of J.R.R. Tolkien's *Lord of the Rings*; and

Jiminy Cricket watches *Pinocchio*'s nose grow one more time in this fall's re-release of the Disney classic. Another animated feature coming to theaters soon: *Watership Down* animated by Tony Guy, directed by Martin Rosen (see page 25).

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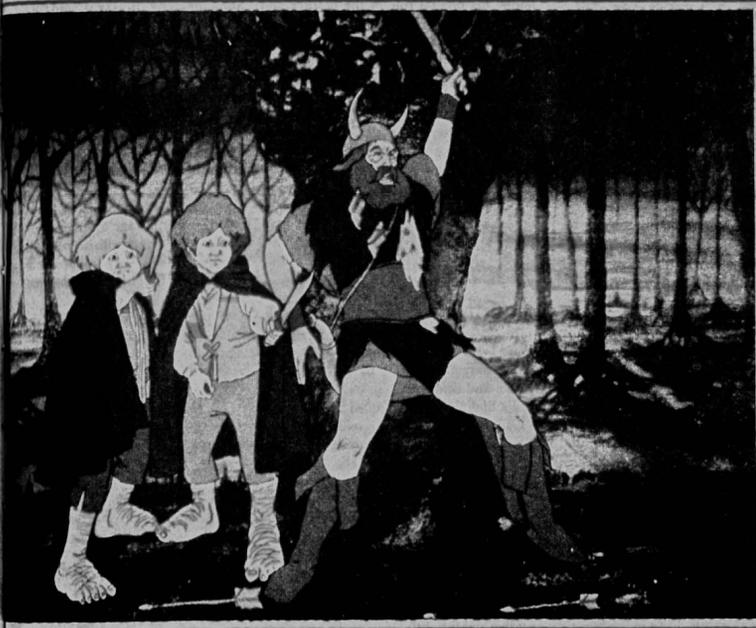
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Bakshi: Punk or Visionary?

BY NAOMI LINDSTROM

Whatever else you say about Ralph Bakshi, he made us rethink the animated film. Invading the Disneyized realm of animation with new themes (social criticism, sexual mores, adolescent anguish) and techniques (the juxtaposition of live action footage with cartoon) Bakshi has taken his lumps. Richard Schickel complained in *Time* of "the wretched excesses and artistic ineptitude of Ralph Bakshi, he of the X-rated films." Black organizations held up the release of Bakshi's *Heavy Traffic*, claiming it pandered to racial bias. *The Village Voice's* Tom Allen classified Bakshi as basically a cinematic "punk," incapable of "higher vision." Now we learn this supposedly coarse pioneer is at work on an animated version of that Holy Writ of Counter-culture, J.R.R. Tolkien's *Lord of the Rings*. Does this mean the epic *Rings* faces a sacrilege—or a revitalization?

The first clue to Bakshi's rethinking of animation came in the form of an advertising slogan: "Fritz the Cat—he's animated and X-rated!" I saw Fritz after he'd been tidied up to an R of respectability, but the point of the jingle stayed valid. We're brought up associating animated film with sweetness, childishness, conventionality and stifling decorum. Bakshi's *Fritz* had none of the above. It had, instead, girls with pignouts and wildly bouncing breasts covorting with a horny cat in the bathroom of a slum apartment. In Bakshi's seedy animated world, the stoned lay in heaps or raced around in hyperexcitement; walls peeled; there was room for the seven deadly sins to work their evil. Crude and nasty, Bakshi also revealed himself as a mordant satirist—something that didn't go down too well with the underground-comix readers who got satirized.

Fritz went on, crass and noisy, in more animated adventures. Then word came that Bakshi had really done something crude. His new work, *Coonskin*, was supposed to be so full of stereotyped images of blacks that it couldn't be released unpruned. There was talk of junkies, hustlers, mafiosi, deadbeats—and worst of all, crows. The title was condemned to be publicly burnt.

Heavy Traffic came out, looking nothing like what had gone before in cartoon or live action. Often the film wandered into the interstices between media. Its nightmare cityscape was amassed of still photographs, drawings, live footage and animated cartoon. These novel juxtapositions gave Bakshi a new language to say afresh something writers like Nelson Algren and William Burroughs had already said about the city. Rats, junk, the stylishness of ghetto culture and its terrible violence: there was a new way to show it. When the hero got it between the eyes, something most of us have seen in the movies, the screen was filled with animated bits of brain and skull flowing out toward the edges in horrifying slow motion while the hero's cartoon face still held the shock of hey-this-has-gone-too-far. Even audiences jaded by blood-bath westerns had to feel the jolt of street violence head on.

Technical innovation, crudity and satiric vision were again in the forefront, but crudity got the most attention. When the hero's castrating Jewish mother got mad at her husband, she sent a meat cleaver to lodge between his legs (near miss). The irony, though, was there all the time. The whole film gave a mocking negative reply to the American adolescent dream of magically solving all life's problems by identifying with a minority culture. Conventional styles of marital battling, teenage rebellion and cop authority were mimicked with devastating accuracy.

Last spring, Bakshi took us in a new direction with *Wizards*. But where was he going? His willingness to experiment technically was still with him, even in the murkiest parts of this fantasy ramble. The hoards of evil legions swarming across the plains were a clever use of footage from *Alexander Nevsky*, integrated into the surrounding animation; old prints, sometimes with modifications, often served as backdrop to magic goings-on. In inventing a cast of good creatures and a cast of baddies, Bakshi has drawn stylistic bits from Frank Frazetta and the whole *Heavy Metal* crew. Borrowing can be a valid point of departure for artistic invention,

(Continued on page 25)



Jackie Paper and Puff the Magic Dragon (left) get a whiff of bad breath in the new animated television special; Jiminy Cricket defends Merry and Pippin (top) in Bakshi's animated film of J.R.R. Tolkien's *Lord of the Rings*; and

Jiminy Cricket watches Pinocchio's nose grow one more time in this fall's re-release of the Disney classic. Another animated feature coming to theaters soon: *Watership Down* animated by Tony Guy, directed by Martin Rosen (see page 25).

In Print

Ampersand

November, 1978

Ampersand

Boop Boop a-Doop

An almost terminal attack of morbid curiosity found me, not many days ago, in a virtually empty theatre staring in rank disbelief at a godforsaken piece of excrement called *Tarzoan—Shame of the Jungle*.

Really, it was horrible beyond even my wildest expectation, and it's damned unfortunate that the Burroughs estate chose to dignify this cow pie by taking action against it. But there is one worthwhile purpose that *Tarzoan* served, besides helping me to avoid spending \$3 on something wasteful, like food or shelter. The animation made me long for the golden age of the cartoon—and the king of that age who was not Walt Disney, but Max Fleischer.

In his fine book, *The Fleischer Story* (Nostalgia Press, \$12.50), Leslie Cabarga chronicles the rise of the Fleischer empire, from 1915 when Max invented the rotoscope (a simple device which allowed animators to trace the movements of humans and turn those movements into animation) through Betty Boop, Koko the Clown and Popeye the Sailor, right up to animation features like *Gulliver's Travels* and *Mr. Bug Goes to Town*.

Cabarga, a 23-year-old San Francisco illustrator, approaches Fleischer with all the reverence of the true believer before his guru. Normally, this would lead to a fawning, and false, book, but in this case Cabarga's research is so extensive, his history so exhaustive and the book's hundreds of drawings so remarkable, that Fleischer's godlike status becomes believable. Here was one of America's great originals, laboring in the shadow of Disney, quietly creating characters who are as much the mythology of America as Mickey Mouse.

As I tried to scrub the mess of *Tarzoan* from my consciousness by gazing longingly through *The Fleischer Story* one other thought occurred to me: For all the nudity, randiness and general lewdness that pervaded *Tarzoan*, there was nothing in the film to compare with the tantalizing sexiness of Betty Boop, who's always been G-rated. Not bad for a little flapper who's just reached her 46th birthday.

Merrill Shindler

Reflections of Calamity

Depressed by inflation, crime, low morals and rampant violence? Yearning for the good old days? May I suggest a romp through the 14th Century in Barbara Tuchman's marvelous new book, *A Distant Mirror* (Knopf, \$15.95)? Subtitled "The Calamitous 14th Century," this exhaustive work paints an unrelenting portrait of human greed, avarice, rapacity, lust and stupidity against the backdrop of one of the most perplexing and frightening periods in western man's history.

There is little to be faulted in Tuchman's self-propelled narrative style; she has proven (with *The Guns of August*, *Stillwell and the American Experience in China*, etc.) her singular ability to weave facts, dates and individuals into compelling historical reading. In *A Distant Mirror* she has provided us with a measure of that age and our own as well. The overriding similarity between the two, she tells us, is change. Both epochs were marked

by tremendous, inexplicable change—in society, government and consciousness. Faced with a profound altering of theological and political precepts, coupled with the unbridled excesses of the dying order and a series of natural and manmade catastrophes of staggering magnitude, medieval man's reaction to his own case of future shock was madness. If enlightened self-interest is the mark of rationality, Tuchman comments, then no age was "more naturally mad."

The period treated in *A Distant Mirror*, the latter half of the century, was one fraught with those precise terrors which have become, for modern minds, symbols of the time. The 100 Years War, a conflagration that engulfed five generations; the Plague, which killed a third of the world's population; the endless petty bickering of feudal potentates; an absurdly corrupt yet all-pervasive church, replete with lascivious friars, bejeweled popes and hysterical nuns; rampant brigandage by armies of bloodthirsty mercenaries; inbred nobility, squalor, fanaticism and that cruellest of all grand illusions, chivalry. Chivalry dies a terrible death in Tuchman's 14th Century. As an ethical code, personified by the Arthurian legends of 600 years before, chivalry by the 1300's had become the foundation of a ruthless class structure, an intricate and duplicitous excuse for rapine and repression. Whether as a result of the hybrid growth of capitalism, the innate hypocrisy of the canons of "nobility" or simply the bizarre logic of the times, the chivalric code of honor as it was practiced by knights of the 14th Century is uniquely indicative of the perversity of the age.

Tuchman, as usual, shines in her depictions of battles and campaigns. Swords clash, arrows fill the air, and tremendous military blunders are committed throughout the book's pages. *A Distant Mirror* is, however, more interesting and more important in its descriptions of everyday life at all levels of society. What was it like to be a child at that time? What of women's life, the peasant's lot? Tuchman takes great care in bringing to the reader the totality of the epoch, and within it creates a picture of life that is inspiring if only for its tenacity. In writing of the latter years of the century, her message seems frightfully clear: the human spirit has limits of endurance.

As a narrative vehicle and representative of the time, Tuchman employs one Engurrand De Coucy, the Sire De Coucy, related through birth and marriage to most of Europe's ruling houses. Through his life as a

noble, his pivotal role in the politics and intrigues of the Hundred Years War, the reader is allowed an intimate glimpse of the medieval mentality. Embodying the folly and failing strength of the 14th Century, Engurrand becomes, through Tuchman's detailed and sympathetic unraveling, a singular sort of hero. She renders him in full context to the time and succeeds in understanding the man as completely as 600 years' distance will allow.

Davin Seay

Equal to His Time

Leon Trotsky was one of the great romantic figures of the 20th Century: a dedicated revolutionary, a concise thinker, an impassioned orator, he, as much as anyone, forged the Soviet Union from the iron grip of Czarist Russia, only to be vilified by his own countrymen and condemned to wander in exile until a Stalinist assassin ended Trotsky's life in 1940. Irving Howe, a fine analyst and historian who gave us *World of Our Fathers*, which included perceptive passages about the Leftist tradition among Eastern European and Russian Jews, honors the romantic in Trotsky and dissects the politician in this slim volume titled simply *Leon Trotsky* (Viking, \$10.00). While not the definitive Trotsky biography—that distinction still belongs to Isaac Deutscher—Howe offers an extended essay that is nevertheless a fascinating, provocative and insightful view of the architect of permanent world-wide revolution.

Howe knows his subject well and respects the man for virtues not often eulogized by the Left: his passion for literature and the arts; his devotion to his second wife, Natalya (and vice versa); his sense of humor and his sense of honor. Whatever one may think of Trotsky's politics, there is something grand, if not downright grandiose, about a man who refuses in the face of extreme adversity to bend to the will of a dictator; to say nothing of a man who held tight to his convictions even after watching his dream (the new Russia) destroyed by the very seeds he helped to sow.

Howe, briefly a Trotskyite in his youth, treats his subject as one of the major thinkers of the 20th Century, rather than simply as a political figure. It's a fortuitous choice, because it enables Howe to bring in Trotsky's clear-minded analysis of literature and culture. As a critic, Trotsky was far more successful than as a revolutionary.

The volume is a masterful piece of organization and perception. Howe writes with an ease and accessibility that puts many historians to shame. It's impossible not to admire a writer who in the middle of a complicated analysis can write, with humor, "there appears to be some evidence that the young Bronstein (as Trotsky was born) picked up a few smatterings of Jewish Education. After all his parents would not want to think of themselves as ignoramuses. Later in his

autobiography, Trotsky skipped this part of his youthful experience. Revolutionists do not care to remember their Bar Mitzvah."

There is much sweep and grandeur here: an escape from a Siberian prison camp reads like a passage from a Dovchenkov film; the sacrifice of health and will that stalks the exile; the struggle to defend his honor against Stalin's slander (Stalin accused Trotsky in the Moscow trials of being a Fascist); Howe's conjecture as to what the wandering exile—thrown out of every country in which he settled (denied passage to America)—would have made of Israel, with its "right to return" law, available to every Jew, or what Trotsky would have thought of that other great Russian moralist, Solzhenitsyn.

Trotsky's life was one long struggle. In a time when holding on to consciousness seems almost an exercise in futility, there is much to be admired in a man who aligns himself with the underdog and refuses to surrender. Writes Howe, "his greatest books transcended political dispute; they are a part of the heritage of our century. For Trotsky embodied the modern historical crisis with an intensity of consciousness and a gift for heroic response which few of his contemporaries could match: he tried on his own terms to be equal to his times." And Howe, fortunately for us, is equal to his subject.

Jacobs Allis

For Christ's Sake

Macmillan has billed this boxed set of C.S. Lewis essays as "six spiritual classics" by "the most original Christian writer of our century," and indeed from the evidence of these slim volumes, Lewis can rightfully lay claim to being one of the most clear-headed, reasonable and sympathetic of Christian apologists. Addressing his readers in an intimate and wholly rational tone, Lewis presents a breadth of subjects for a diverse audience in an effort to illuminate Christian themes in contemporary society. The fact that four of these books were written in the early-to-mid-Forties attests not only to their continued relevance but to the ongoing problems facing Christian thought and doctrine in the modern world.

As the author of *The Chronicles of Narnia* and *Space Trilogy*, C.S. Lewis has long occupied a venerated position in the hierarchy of fantasy fiction. While it may seem odd that an author so skilled in escape literature could produce essays of such persuasive insight, the fact that Lewis was brought to the faith by the undisputed master of the English fantasy genre, J.R.R. Tolkien, indicates that Christian belief and an active imagination are not mutually exclusive.

There is nary a hint of dogma in Lewis' logical and theological constructions, nor is there the Socratic obscurity of much modern religious writing; in its place, a sense of play prevails, a sense deriving from his familiar



The single that gets to the heart

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Macmillan has billed this boxed set of C.S. Lewis essays as "six spiritual classics" by "the most original Christian writer of our century," and indeed from the evidence of these slim volumes, Lewis can rightfully lay claim to being one of the most clear-headed, reasonable and sympathetic of Christian apologists. Addressing his readers in an intimate and wholly rational tone, Lewis presents a breadth of subjects for a diverse audience in an effort to illuminate Christian themes in contemporary society. The fact that four of these books were written in the early-to-mid-Forties attests not only to their continued relevance but to the ongoing problems facing Christian thought and doctrine in the modern world.

As the author of *The Chronicles of Narnia* and *Space Trilogy*, C.S. Lewis has long occupied a venerated position in the heirarchy of fantasy fiction. While it may seem odd that an author so skilled in escape literature could produce essays of such persuasive insight, the fact that Lewis was brought to the faith by the undisputed master of the English fantasy genre, J.R.R. Tolkien, indicates that Christian belief and an active imagination are not mutually exclusive.

There is nary a hint of dogma in Lewis' logical and theological constructions, nor is there the Socratic obscurity of much modern religious writing; in its place, a sense of play prevails, a sense deriving from his familiar



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Ampersand of the Month



This month's squiggly is the appropriately seasonal Ampersandwich, sent by Deborah and Philip L. Hughes of Columbus, Ohio; she studied medical technology at Ohio State University; he is the video tape librarian for the Ohio Educational Television Network. They're \$25.00 richer. You too may earn as you learn; send us your original Ampersand—black ink on white paper, please, and do be neat—to Ampersand of the Month, 1630 N. Vine Street #201, Hollywood, CA 90028.

Jane Milstead

Mac Attack

Fleetwood never would have authorized to print) as well as reproductions of English newspaper stories, concert tickets and flyers and other assorted "local" memorabilia. But the color photos printed with all the guitarists backwards (even the name Gibson glares off the page at you in reverse order) are annoying. Otherwise, this book is informative and easy to read either quickly or for reference.

Flo & Eddie

Geronimo Rides Again

Geronimo's legend is as mysterious and vague as it is potent; we all know who and what he was, but few of us know what he did. In Hatch for Me on the Mountain (Delacorte, \$9.95), Forrest Carter fills in the gaps with rich lore, some of it documented, much of it fanciful.

Geronimo's Indian name was Gokhlayeh, but when he and his warriors conquered a Mexican village on the feast day of St. Geronimo (Jerome), he was forever after known as Geronimo. He was never a chief, but a War Shaman, a mystic who liked to stand up in battle and taunt the soldiers, "You'll never catch me shooting." And they didn't; he was captured only once, by treachery; he surrendered, alone, in 1886 after fighting for forty years, and died on a reservation in 1909.

Carr (who wrote the Josey Wales novels and the autobiographical The Education of Little Tree) tells fascinating stories of Apache

guerrilla warfare: Geronimo dressed as a plant in uniforms, completely befuddling the cavalry that dashed to the rescue; a woman warrior devised and led a rescue of two captured Apache women (the Mexicans ran a profitable Indian slave trade) by disguising the warriors as soldiers and more captive women; they rode straight into town and left devastation in their wake.

It is Carter's fancy that Geronimo surrendered so that the white man would not find a secret valley in the mountains where Apache children were hidden and where, supposedly, their descendants still live, ready to rise again.

Carter is so persuasively chauvinistic he makes us wish we were all Apaches; certainly the whites in this book, as in history, are corrupt and disgusting, but Carter never tells of a single Apache fault. Even the Apache scouts, who hunted their own kind for the Army, are forgiven; they were only doing it to feed their families. Nor is Carter very believable when his Apaches chat with the deity, which they do, often.

But these are minor carps. Carter has drawn a legend in living colors, and it looms all the larger. It's a familiar tale of defiance and defeat, but Carter tells it as if for the first time.

I hope there is a secret valley somewhere. Judith Sims

Kirsch Collected

So you have vagrant thoughts about becoming a book reviewer? A productive first step would be to pick up a copy of Lines, Works & Transformations (Capra Press, \$10.95), a selection from Robert Kirsch's 25 years of daily book columns in the Los Angeles Times. There is more, it seems, to this branch of journalism than fascinating freebies and space to air your opinions.

For one thing, Kirsch will show you that it is possible to keep one's head in the hullabaloo of hype which is the raucous accompaniment to some 82,000 new and reprinted titles each year. He is, himself, an astonishingly eclectic and energetic reader, with that probing curiosity by which an inspired journalist is lured along various paths, whether freeways or byways. Much of what he reviews is nonfiction, biographies, histories, letters, books of ideas, and so on. He demystifies fiction that it is entertaining, and one of his pieces is about taking a sabbatical from study the novel before it became a reflection of life rather than of imagination. He finds time to write novels of his own.

He explains in his introduction how he got to be a book columnist (he needed a job to supplement teaching income), and he stipulates his own biases (books about talking animals or with Florida background). He states his professional obligation "to give my space to a deserving book for which it may be the only review," and defines his commitment to his readers. Even though he is not always as he says he would be, there is a quality of rectitude in his approach which deserves to be copied.

What is to be gained by this sampling of his erudition, some of it dated and ephemeral as might be expected of any such journalistic overview? The answer is that Robert Kirsch has raised the level of book reviewing substantially, thereby setting an example to stretch the standards and range of interest of both his readers and of others in his profession.

Linda Rolens edited this collection from more than seven and a half million words written during the quarter century of Kirsch's tenure at the Times. Her achievement is a balanced and diverse summation of literature in our era. Leonard Brown

IN BOTH EARS

Metal Tape & Giant Cassettes

...being successful is like getting hit lightning; the odds are against it. Don't get it personally, for it applies to large corporations as well as to individuals. Typical examples are four-channel sound, which never made the grade despite all the hoopla, and the Edsel, which furnished comedians with material for years.

More than a year ago, a new tape format was introduced at the Consumer Electronics Show. Hailed as a competitor to cassettes, and possibly a replacement, the Elcaset, or "large" cassette, had many things going for it. Standing behind the Elcaset are some electronic companies—Sony, Teac, Technics and its sister company, Panasonic. The Elcaset is as easy to load as a cassette. Measuring 1 1/4" x 3/4", almost four times the volume of a cassette, Elcaset operates at 3 3/4 ips, the speed of a cassette. The higher speed is significant for it means the tape has a better signal-to-noise ratio capability and a better high-frequency response. Elcaset tape is wider than cassette, 0.25 inch compared to 0.125 inch, meaning about a 3db reduction in noise. The dynamic range is much better than cassette.

Elcaset is mono/stereo compatible, meaning you can use it to record either, but it is Elcaset. The greater width of Elcaset means there is room on the tape for more tracks, suitable for sound synchronization, or for any other control purpose.

Aside from their obvious intention to edge out of the market and substitute Elcaset, what were the manufacturers up to? One of the causes of the non-acceptance of Elcaset sound was the suspicion on the part of audiophiles that it was a ripoff. It is not a ripoff. Yet, Elcaset makes a lot of noise, and so does four-channel sound.

Elcaset you only had two options for recording: either open reel or cassette. Elcaset supplies much better high-end response, has a lengthier recording capability, is easier to edit, and has a better signal-to-noise ratio. But a cassette is more convenient; you can pop it in and out of a deck as fast as a slice of bread into a toaster. Eight-track tape, also known as cartridge, is mostly for the car, although you can get blank 8-track tape. The problem is where to find a quality eight-track unit that can record as well as play.

One of the difficulties that immediately confronted Elcaset was that it required the development of a new tape deck, one that would accommodate the size of the larger Elcaset tape. While a few manufacturers such as Sony, JVC all made plans to produce an Elcaset deck, we once again had the old and unanswerable chicken-and-egg problem. Which comes first? It really meant that Elcaset and Elcaset tape decks had to be manufactured and promoted simultaneously, something extremely difficult to implement. In the meantime, cassette wasn't sitting around waiting for Elcaset to take over. At the Consumer Electronics show, the 3M

Company introduced a new cassette, known as Metafine IV, having electrical properties far superior to ordinary top-line cassettes.

Metafine IV has metal particles having a much higher magnetization capability than ordinary cassette tapes. The new "pure metal" tapes cannot use existing cassette tape decks for recording, but for playback only. To handle the new tapes, manufacturers are in the process of designing new cassette decks. Tandberg has just released its Model TCD 340 AM cassette deck having metal particle tape capability. The unit has a signal-processing capacity (headroom) more than 20db above the level of any tape system available on the market today, and is equipped with 100 percent electronic logic control.

Pricewise, the key word is "up." Someone must pay for all that research and development and that someone is the consumer. The new pure metal tapes will be more expensive than the top of the line cassette tapes. No prices have been set as yet and 3M won't be the only manufacturer, for Ampex has already announced it will also have such a tape. No word yet, though, from TDK or Maxell. And since manufacturers are innovative, they will probably have a cassette deck that will be able to accommodate regular cassettes as well as pure metal cassettes.

One of the possibilities of the new pure metal tape is that it may lead to cassette decks operating at only 15/16 ips instead of the 1-7/8 ips presently being used. We do have 15/16 ips recorder/players but these are voice grade units only, not hi-fi components. The advantage of the slower speed is that it means twice the playing time of present cassette tapes. Since the maximum we now have is a C-120 supplying a total playing or recording time of two hours, this will mean an extension to four hours, suitable for recording anything except some 6-hour operas. Also, with 15/16 ips tapes we may move more strongly in the direction of mini cassettes, battery operated and not much larger than some hand-held calculators.

Presently, though, cassettes seem to dominate the tape market and because of the introduction of a pure metal formulation, seem to have a firmer grip than ever. This is a bit unfortunate because Elcaset does have much to recommend it. Elcaset is a logical intermediate step between open reel and cassette, and if the pure metal formulation could be applied to Elcaset, it would really give tape recording and playback a tremendous boost.

Elcaset seems to have been a victim of poor timing. Had it been introduced 10 years ago when cassettes were struggling to get away from their "voice only" designation by audiophiles, it might well have the near-impregnable position cassette has today.

The lack of acceptance of Elcaset doesn't mean audiophiles are unreasonably obstinate and stubborn. Having invested in cassette tapes and cassette decks, they cannot be faulted for not wanting to make their equipment obsolete. Unfortunately, there was no way to make Elcaset compatible with cassette. Further, one of the early arguments against cassettes was the scarcity of pre-recorded titles, an argument now being applied to Elcaset. In the meantime, phono records keep twirling happily, still using basic techniques originally developed by Edison and Berliner. With tracking forces having about the weight of a postage stamp, it is hard to see how present techniques can be improved, except incrementally. However, for records there is a competing threat looming in the future, with a variety of methods suggested, but whether radically new approaches will succeed is a big question mark. Elcaset has supplied a warning: better doesn't necessarily mean automatic acceptance. Martin Clifford



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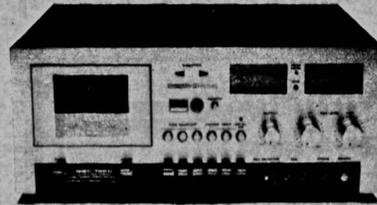
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- BROWN EYED HANDSOME MAN
- THE RIVER AND THE WIND
- IF YOU FEEL IT - TEXAS (When I Die)
- IT'S NICE TO BE WITH YOU

Produced and Arranged by Jerry Goldstein
A Far Out Production for Tanya, Inc.
on MCA Records

& OUT THE OTHER



From left: Michael Murphy; Katy Moffatt; Tom Kelly; Bobby Kimball. Lurking over Murphy's right shoulder: Byron Berline.

Continued from page 6)

Chicago will be attempted by Liza Minnelli, who hasn't had a hit movie in three tries: *New York, New York*; *Lucky Lady* and *A Matter of Time* all died well-deserved box office deaths.

PEAKING OF DANCERS, Mikhail Baryshnikov, the twinkle-toed cutie, has formed a production company so he can film the life of great dancer Nijinski. Starring himself, no surprise. Two other Nijinski films are planned (the producers of which are probably slashing their wrists after Baryshnikov's announcement): one to star Nureyev, the other, starless, written by the *Turning Point* team of Herb Ross and Nora Kaye.

For What It's Worth

MOTOWN ARCHIVISTS HAVE DISCOVERED a number of tapes cut in 1965 by a little known band called the Mynah Birds, and they're more than a little excited. The band was headed by Rick James, now on the label with a hot album under his own name, but the Mynah Birds' personnel also included Neil Young and Bruce Palmer before they founded the Buffalo Springfield with Richie Furay, Stephen Stills and Dewey Martin; and John, later a founding member of Steppenwolf. Now, Motown's only problem is figuring out what to do with the (admittedly primitive) tapes; there aren't enough selections for an album. Best bet: a promotional extended-play sent to disc jockeys and such, to see if any enthusiasm gets stirred up. Speaking of drummer Dewey Martin, he recently let word slip, via a music trade-paper column, that he's in Hollywood and looking for work.

Prime Pairs

RAY BUSEY, WHO JUST SIGNED with A&M Records, was on location in Minneapolis during his next film *Foolin' Around*; on several recent nights he jammed with visiting musicians Stoneground; sat in with John Mellencamp and daughter Bonnie, who did a rock and roll version of *Oklahoma!* and after that they joined in with Tom Petty. Things must be pretty dull in Minneapolis.

AL DIAMOND AND BARBRA STREISAND are recording together for the first time on

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THIS CHRISTMAS SEASON CBS plans a tribute to Bing Crosby, a compilation of many moments from his 17 years' worth of Christmas shows; one of the segments will be the Bing Crosby-David Bowie duet on "Little Drummer Boy."

Wax Fax

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Break

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Break into the

BIG TIME



Last year *Ampersand* paid out some \$10,000 to free lance contributors—writers, artists and photographers—and this year we'd like to double that sum. This is *real* money, not Monopoly paper; we pay 10¢ per published word, \$25 per black & white photo, more for color. Think of it, your name in print. Your mother will be so proud.

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Music in Motion

BY SOL LOUIS SIEGEL

Since the American release of Bruno Bozzetto's *Allegro Non Troppo* coincided pretty neatly with the latest release of *Fantasia*, comparisons seem appropriate. There's just one problem: the peculiar mixture of animation and classical music is about the only thing the two have in common. Where the Disney-Stokowski classic is big and serious (even its attempts at the antic fall squarely within the bounds of good taste), Bozzetto's opus is brief, satirical and wildly caricatured.

In fact, the purposes behind the two films are entirely different. *Fantasia* was, and was intended to be, a "landmark" film which would awaken large segments of the public to the true potential of the animated film as well as to the beauties of "serious" music. Although it took longer than its creators expected, it succeeded in this to a very real degree. Forty years later, partly because of Disney's pioneering work, Bozzetto was able to do anything he damn well pleased, and used his art to rip at the foundations of Western Society and culture—and, while he was at it, at *Fantasia* itself.

Bozzetto has another advantage in that he was able to learn from Disney's mistakes. The biggest of these was the attempt to utilize large-scale classical works as backgrounds for animation. Unless there's a clear-cut story line, lengthy animations tend to get monotonous pretty quickly. The Beethoven "Pastoral" Symphony, even played in a mutilated edition, is just too long; one can only take so much of Disney's cute seraphim and centaurs and unicorns and the like.

Bozzetto therefore expends his energies on the type of short character pieces which Disney used to score his greatest successes. Where Disney's realizations are straightforward, however, Bozzetto's most decidedly are not. A prime example is Debussy's *Prelude to the Afternoon of a Faun* which in *Allegro Non Troppo* becomes the background to the sad tale of an aged faun struggling vainly for a chance to prove he can still get it up. A Dvorak Slavonic Dance becomes a comic fable about leadership and conformity; a Vivaldi concerto serves as elegant counterpoint as a bee is frustrated in its attempt to have a nice, leisurely supper by a human couple's lovemaking.

Perhaps the most telling contrast between the two films is in their treatment of evolution. Disney's, set to Stravinsky's *Rite of Spring*, is a reasonably accurate rendition of the age of dinosaurs. Bozzetto has the first amoeba emerge from a Coke bottle

discarded by astronauts, then metamorphoses it into a wide and wild variety of creatures who move across the screen in a continuous left-to-right progression, set, in a masterstroke, to the *Bolero*, whose 15-minute crescendo matches the animation perfectly.

The visual styles, of course, contrast as much as the treatments. Disney was an almost fanatical realist, carefully basing his animated creatures on what they looked like in real life and keeping his settings recognizable. Bozzetto, on the other hand, resorts to caricature that is often spectacular. Disney is generally soft-hued; Bozzetto's imagery is much sharper, although he modulates it to match the music. Bozzetto likes to put bright hues on the screen whenever he can, and some of the contrasts are stunning. In the *Halse Frise*, which deals with memories of lost happiness, the contrast between the bright colors of the past and the grey, dismal present almost literally brings tears to the eyes.

If I have given the impression that *Allegro Non Troppo* (title translation: "Fast, but not too fast") is a vastly superior work to *Fantasia*, I'd like to dispel it now. Brilliance and satire have their limitations. Bozzetto takes up fully a third of his movie's 75-minute running time with black-and-white live-action scenes concerning a harried cartoonist who is persecuted by a sadistic conductor of a motley orchestra composed of old women; these play like second-rate Monty Python. I much prefer Deems Taylor's "respectable" introductions in the Disney film. More important, many of Disney's segments, such as the marvelously loony *Dance of the Hours*, the delightful *Nutcracker Suite* and the still-scary *Night on Bald Mountain*, retain all of their ability to amaze and delight.

Finally there is the matter of the music itself. Bozzetto uses Deutsche Grammophon recordings, mostly by Von Karajan and the Berlin Philharmonic, and they're very good. But the Stokowski soundtrack for *Fantasia*, recorded in multi-track stereo (in 1938!), gives a better idea of what the Philadelphia Orchestra sounded like in Stokiev's heyday than just about anything else; it was and remains something special.

Fantasia remains one of the outstanding achievements in the history of the animated film. Bozzetto's movie is fully worthy to stand beside it... or at least very near.

Sol Louis Siegel's classical concert reviews have appeared in several past Ampersands; he lives in Philadelphia and studies at Temple University.

What's Up, Doc?

(Continued from page 16)

used to add the live action portion to the animated cels when photographing the final product.

When sound was added, Max and Dave scored high with *Betty Boop* and *Popeye*. Then, from 1941 to 1943, the Fleischer Studio produced one of the finest action cartoon series ever made—*Superman*. Through the use of rotoscope and a number of excellent artists, the Fleischers' "Man of Steel" performed feats of spectacular special effects. One such amazing visual was the use of backgrounds and foregrounds that changed in perspective as the camera angle changed. This same effect was also used in the *Popeye* and *Betty Boop* films of the late Thirties and early Forties.

Walt Disney and Ub Iwerks met in a Kansas City art studio in 1919. Together they gained experience at the Kansas City Film Ad and eventually moved to California where they started making short animated films in a garage. Iwerks—whose name sounds like a character in a W.C. Fields movie—was Disney's right hand man.

The Disney outfit went through several ups and downs until Al Jolson sang in *The Jazz Singer* and kicked off the age of the talkies. Shortly after this Disney and Iwerks put together the first animated film with synchronized sound—*Steamboat Willie* with Mickey Mouse. Ub did the animating.

Mickey was a hit. His personality was well defined in *Steamboat Willie* and this set the trend for all future cartoon characters. No matter how good the story lines or gags, the personality of each character had to be defined. The audience needed to know in advance that if Goofy moved a piano he would screw it up, Donald Duck would always lose

his temper and Sylvester would forever try to make a meal out of Tweety.

Disney fared better than anyone else in the art, probably because he surrounded himself with the best talent. Disney thought nothing of hiring great artists like Rico Lebrun and Salvador Dali to teach and design layouts. If the Disney Studios didn't invent it, they improved it.

Through the Thirties and Forties, every major movie studio had an animation department. Dinosaurs, mice, rabbits, and funny ducks were appearing everywhere. Hugh Harmon and Rudolph Ising, two early Disney animators, teamed up to create Warner Brothers' original *Looney Tunes* and *Merry Melodies*. Later Bob Clampett, Chuck Jones and Tex Avery developed the Warner Bros. stable of characters even more with Bugs Bunny and Daffy Duck among the funniest characters ever created. They were as real to audiences as Clark Gable and Spencer Tracy.

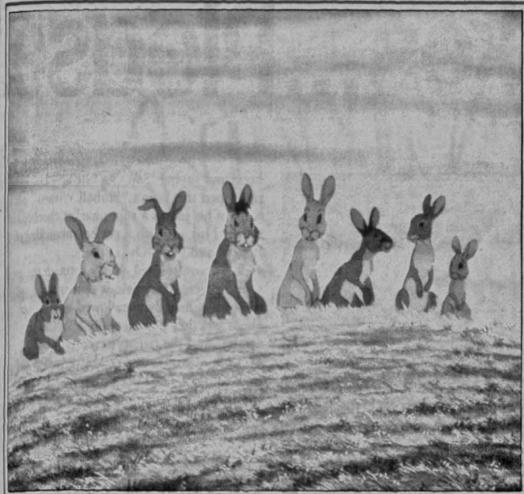
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Now, fifteen years later, there is renewed interest. To more than a few artists, animation is the ultimate 20th Century art form, encouraging the imagination to indulge in its most grandiose dreams and fantasies. If it can be dreamed, it can be animated; the art of Walt Disney, Ub Iwerks, Max Fleischer and countless others has demonstrated this repeatedly. And, as Bill Kroyer of the Disney Studios says, animation is "the last film medium that has to be hand-made."

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Puff and Jackie on the way to Hana Let.



Bunnies on the move in Watership Down.

Bakshi

(Continued from page 17)

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Wizards was interesting just to see how many ways Bakshi could recombine elements of various media within a basically cartoon framework. Anyone not interested in this line of experimentation might fail to see the point of *Wizards* even existing. Its plot was pure and undiluted garble. The evil technologist was muttering incantations; the good magician pulled out a handgun to defeat his foe. Worse, elves gamboled about playfully among the good guys, out-cutting most of Disney. This lapse into adorability was especially alarming when it was the work of the man who had de-sweetened animation.

Given Bakshi's record so far, is he a suitable animator for the *Rings*? Bakshi's famous crudity versus Tolkien's celebrated ethereality? A little consideration reveals a surprising amount of fit between the work of the two animators.

First, we have two great borrowers. Tolkien wrote his epic trilogy with a whole lot of help from the illustrious dead. For instance, at Tolkien feasts it "snows food and rains drink"—something that also happened in Chaucer. Plot lines, landscapes and phrases come courtesy of Homer, Virgil, *Beowulf*, etc. As with Bakshi, the goal is to give an original treatment to a mass of material that may be gathered from here, there and everywhere.

Secondly, Tolkien and Bakshi are both artist-moralists. For Tolkien, morality can be put in the foreground, while Bakshi is sneaker. Still, Good and Evil are clear and important forces pulling at the characters in both men's work.

Thirdly, each is concerned with rethinking a genre. Tolkien was forever striking out on impossible missions, such as writing the great sagas that our forebears neglected to leave us during the Middle Ages. Moreover, he would write this missing medieval work from the point of view of a twentieth-century medievalist. The craving to invent new, previously-impossible, artistic forms marks the production of both filmmaker and writer. Finally, crudity is really rampant in certain Tolkien passages, though his fans choose to

cling to his airier moments. The Gollum, a memorable figure, has flesh pulled into a lengthy, contorted mess from years of twisting in the grips of Evil. Foulness of flesh and extreme physical disfiguration are commonly found among Tolkien's bad guys; these unattractive fiends are described in loathesome and often lengthy detail. This strong propensity toward the grotesque and horrifying in Tolkien could, potentially, fit Bakshi's flagrant visual nastiness perfectly.

What remains to be seen is whether Bakshi can make it work to good advantage. He could easily debase *Rings*, not so much with coarseness—which is appropriate—as with triviality and rambling. The aimlessness of *Wizards* makes one apprehensive. At the same time, Bakshi is perhaps uniquely equipped to put real harshness and irony into a visual realization of Tolkien's tale of good and evil.

Naomi Lindstrom is a teacher at the University of Texas at Austin and won't tell us much more than that.

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What's Up, Doc?

(Continued from page 16)

used to add the live action portion to the animated cels when photographing the final product.

When sound was added, Max and Dave scored high with *Betty Boop* and *Popeye*. Then, from 1941 to 1943, the Fleischer Studio produced one of the finest action cartoon series ever made—*Superman*. Through the use of roscope and a number of excellent artists, the Fleischers' "Man of Steel" performed feats of spectacular special effects. One such amazing visual was the use of backgrounds and foregrounds that changed in perspective as the camera angle changed. This same effect was also used in the *Popeye* and *Betty Boop* films of the late Thirties and early Forties.

Walt Disney and Ub Iwerks met in a Kansas City art studio in 1919. Together they gained experience at the Kansas City Film Ad and eventually moved to California where they started making short animated films in a garage. Iwerks—whose name sounds like a character in a W.C. Fields movie—was Disney's right hand man.

The Disney outfit went through several ups and downs until Al Jolson sang in *The Jazz Singer* and kicked off the age of the talkies. Shortly after this Disney and Iwerks put together the first animated film with synchronized sound—*Steamboat Willie* with Mickey Mouse. Ub did the animating.

Mickey was a hit. His personality was well defined in *Steamboat Willie* and this set the trend for all future cartoon characters. No matter how good the story lines or gags, the personality of each character had to be defined. The audience needed to know in advance that if Goofy moved a piano he would screw it up, Donald Duck would always lose

his temper and Sylvester would forever try to make a meal out of Tweety.

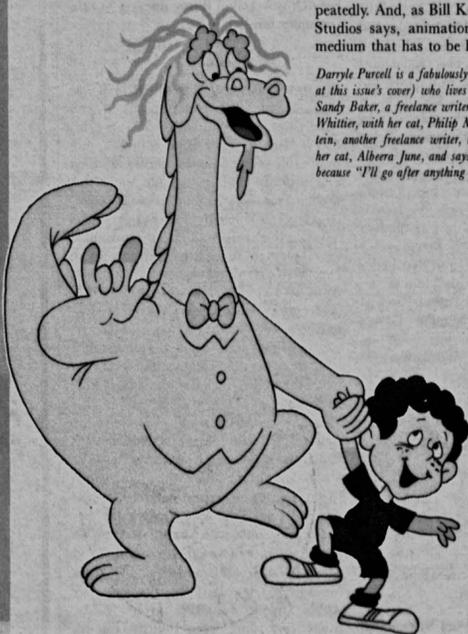
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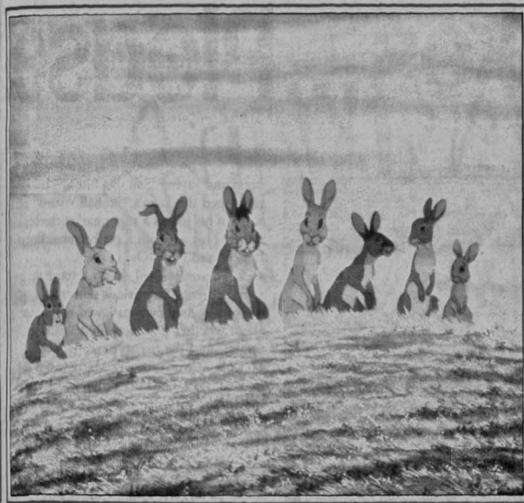
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Take These Jokes... Please!

BY JAYSON Q. WECHTER

Thirty-eight people in one room vying for laughs is either a class of fifth graders whose teacher has stepped out, or the Third Annual San Francisco International Open Stand-Up Comedy Competition. Held this September, it drew professional and amateur comedians from as far away—450 miles—as Anaheim, California. Just as in the classroom, some of their jokes had folks gagging on laughter, while others sank like teamster officials in wet cement.

The contestants included a fellow who stripped from construction-worker garb down to stockings and garter belts and stuffed piles of candy into his mouth; a wheelchair-bound comedian who made jokes about his affliction; an ecological comic who combined one-liners with pollution warnings; and a young man who demonstrated the many inventive things you can do with a lamp.

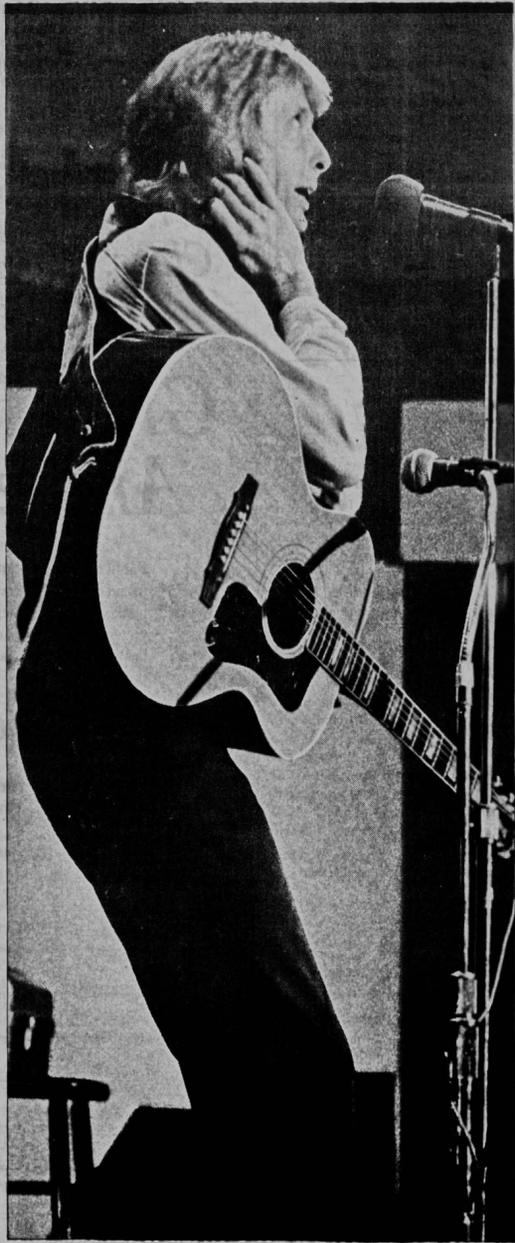
Their efforts were directed at a very unfunny \$3,000 in prize money, with judges like comedians George Carlin and Jay Leno rating their routines. And, of course, there was the exposure, which is as valuable to a comedian as bottled water from the fountain of youth.

The contest included five weeks of preliminary and semi-final rounds at seven different Bay Area clubs, plus a finals night at The Old Waldorf which sold out three weeks in advance.

The audience was suspecting—and rightly so—that they might catch someone as hot as Robin Williams, star of the ABC comedy series *Mark & Mindy*, who got his comic start in San Francisco and placed second in the comedy competition two years ago, when television scouts raided its corps of local talent to recruit Williams and Jim Giovanni, Bill Rafferty and Nancy Bleiweiss for *Laugh-In* and Lou Felder for *Fernwood 2Night*. Contenders in this year's competition hoped that some of them might also be drafted for network duty. In fact, one night's performance started late to accommodate the talent scout from *The Tonight Show* who'd flown up from L.A. for the occasion.

The finals night, emceed by actor and comedian Dick Shawn, featured guest appearances by Robin Williams and Jay Leno. Leno served on the judge's panel along with George Carlin, actress Debralee Scott of *Mary Hartman, Mary Hartman*, actor Jack Riley of *The Bob Newhart Show* and several local columnists. They rated comedians on stage presence, technique, delivery, response, rapport and material.

When the results were tallied the first prize of \$1,000 went to Mark McCollum, a native San Franciscan who'd been performing in local clubs and coffeehouses for two years. His twenty-minute blend of musical comedy and impressions—covering everyone from Elmer Fudd to the Bee Gees—was polished in the style of true cabaret entertainment, and his impersonations were so on target they might as well have been Memorex. He told how he hadn't seen *Saturday Night Fever* 'til it played in Chinatown, then lapsed into a hilarious pidgin-Chinese rendition of "Staying Alive." He talked about the opposition his father had to his career: "He was so negative, he could jump-start a Mack truck just by opening the



Mark McCollum: from Elmer Fudd to Chinese disco

hood and saying 'Son of a bitch.' He revamped the Who's "Pinball Wizard" into a story of his job as a supermarket checker, and finished his act with a perfect mimicking of Popeye and Olive Oyl in the sack—accomplished chiefly through the use of sound effects. His obvious skill and professionalism overshadowed any doubts about whether he was really a "stand-up comic," and the twenty-seven year old McCollum won out over Marty Cohen and Jack Marion, both sharp, funny, L.A.-based comedians with more conventional Las Vegas-style routines, who placed second and third, respectively.

Other contestants included Sid Rosenbloom, a polio-stricken comedian whose routine consisted largely of wheelchair jokes ("What do people in wheelchairs do when they're alone in a room together? Get up and stretch"), and Daryl Henriques, heard regularly on KSNM-FM as "The Swami from Miami" and "Joe Carcinogeni—The Purple Poisoner, recommending the poison that's right for you."

Few of the contestants make their living with comedy; Mitch Krug, who placed fourth, claimed to have started in the business as "an industrial comedian" telling jokes to factory workers and getting "a piecework rate of five cents a laugh."

Most make the rounds of a half-dozen small local clubs like The Other Cafe and the Holy City Zoo, which feature regular comedy nights as well as open mikes for neophyte comedians to gain practice. Frank Kidder, a local comedian who ran a comedy night in the basement of a church coffeehouse for several years, started the Comedy Competition in 1976 to increase the visibility of comedians in the Bay Area and draw bigger audiences. Comedy, he said, has always "come up big" after wars and national disasters (like Watergate), and the overwhelming success of comics like Steve Martin and shows like *Saturday Night Live* is natural, since audiences are looking for a sense of comic relief.

The young comedians' material, for the most part, is cleaner and less intellectual than that of their predecessors a decade or two ago. Routines about politics, marriage, human relationships and social problems have given way to material focused on TV shows and commercials, new age lifestyles, and, of course, drugs. The tone of the humor is sillier, with flippant, almost burlesque-like characterizations, rather than more detailed sketches dealing with character-types of the sort Mike Nichols and Elaine May made famous.

But their jokes are still funny, and they work as hard as ever to get the laughs. "The laughs are at the heart of it," remarked one comedian. "The contest is fine, but in the end it's the laughs that count. They're what this business is all about."

GREG MANCUSO
Jayson Wechter is an ex-cabdriver from New York who now lives in San Francisco and writes for magazines including *Cracked*, *Sick* and *New West*. He's working on a musical comedy about the Alaska Pipeline, "sort of like Oklahoma, only with polar bears." Gregg Mancuso attended the University of Massachusetts and Syracuse University, attaining his degree in journalism, before moving to San Francisco and enjoying the life of a free-lance photog.

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ALLOW 3-5 WEEKS

AMPERCHART

ROCK

1. Don't Look Back
Boston/Epic
2. Grease
Soundtrack/RSO
3. Who Are You
The Who/MCA
4. Double Vision
Foreigner/Atlantic
5. Some Girls
Rolling Stones/Rolling Stones
6. Twin Sons of Different Mothers
Dan Fogelberg & Tim Weisman/Full Moon
7. Nightwatch
Kenny Loggins/Columbia
8. Living in the U.S.A.
Linda Ronstadt/Asylum
9. Stranger in Town
Bob Seger & The Silver Bullet Band/Capitol
10. Pieces of Eight
Sly & M.C.
11. The Stranger
Billy Joel/Columbia
12. Natural High
Commodores/Motown
13. Sgt. Pepper's Lonely Hearts Club Band
Soundtrack/RSO
14. Mixed Emotions
Exile/Warner/Curb
15. Worlds Away
Pablo Cruise/A&M
16. Saturday Night Fever
Soundtrack/RSO
17. Bat Out of Hell
Meat Loaf/Cleveland Int'l
18. Skynard's First and Last
Lynyrd Skynyrd/MCA
19. Sleeper Catcher
Little River Band/Capitol
20. Children of Sanchez
Chuck Mangione/A&M
21. Dog and Butterfly
Heart/Portrait
22. City to City
Gerry Rafferty/United Artists
23. Along the Red Ledge
Darryl Hall & John Oates/RCA
24. Time Passages
Al Stewart/Arista
25. Bish
Stephen Bishop/ABC

RECOMMENDED NEW RELEASES

- An American Prayer
Doors/Elektra
- Tormato
Yes/Atlantic
- Wavelength
Van Morrison/Warner Bros.
- Comes a Time
Neil Young/Reprise
- Tracks on Wax 4
Dave Edmunds/Swan Song
- Stage
David Bowie/RCA
- Never Say Die
Black Sabbath/Warner Bros.
- Boys Will Be Boys
Hero/20th Century-Fox

JAZZ

1. Children of Sanchez
Chuck Mangione/A&M
2. Cosmic Messenger
Jean-Luc Ponty/Atlantic
3. Images
Crusaders/Blue Thumb
4. Secrets
Gil Scott-Heron & Brian Jackson/Arista
5. You Send Me
Roy Ayers/Polydor
6. Sounds
Quincy Jones/A&M
7. Friends
Chick Corea/Polydor
8. Reed Seed
Grover Washington, Jr./Motown
9. Pat Metheny
Pat Metheny/ECM
10. Feels So Good
Chuck Mangione/A&M
11. What About You
Stanley Turrentine/Fantasy
12. Sunlight
Herbie Hancock/Columbia
13. In the Night Time
Michael Henderson/Buddah
14. Tropic
Gato Barbieri/A&M
15. Before the Rain
Les Okear/Elektra
16. Carnival
Maynard Ferguson/Columbia
17. Larry Carlton
Larry Carlton/Warner Bros.

SOUL

1. One Nation Under a Groove
Funkadelic/Warner Bros.
2. Blam
Brothers Johnson/A&M
3. Strikes Again
Rose Royce/Whitfield
4. Is It Still Good For You
Ashford & Simpson/Warner Bros.
5. Togetherness
L.T.D./A&M
6. Live and More
Donna Summer/Casablanca
7. Step II
Sylvester/Fantasy
8. Life Is a Song Worth Singing
Teddy Pendergrass/P.R.
9. A Taste of Honey
A Taste of Honey/Capitol
10. In the Night Time
Michael Henderson/Buddah
11. Come Get It
Rick James & the Stone City Band/Gordy
12. Natural High
Commodores/Motown
13. Get Off
Foxy/Dash
14. Summertime Groove
Hamilton Bohannon/Mercury
15. Betty Wright Live
Betty Wright/Alton

RECOMMENDED NEW RELEASES

- Funk or Walk
The Brides of Funkenstein/Atlantic
- The Man
Barry White/20th Century
- Give Thanks
Jimmy Cliff/Warner Bros.
- MF50
The Gamble-Huff Orchestra/P.R.

COUNTRY

1. Heartbreaker
Dolly Parton/RCA
2. Stardust
Willie Nelson/Columbia
3. Let's Keep It That Way
Anne Murray/Capitol
4. When I Dream
Crystal Gayle/United Artists
5. Love or Something Like It
Kenny Rogers/United Artists
6. Expressions
Don Williams/ABC
7. Living in the U.S.A.
Linda Ronstadt/Asylum
8. Elvie Slings for Children and Grownups Too
Elvis Presley/RCA
9. Waylon & Willie
Waylon Jennings & Willie Nelson/RCA
10. Tear Time
Dave and Sugar/RCA
11. Only One Love in My Life
Ronnie Milsap/RCA
12. The Best of the Statler Brothers
Statler Brothers/Mercury
13. I'm Always on a Mountain When I Fall
Merle Haggard/MCA
14. Womanhood
Tammy Wynette/Epic
15. Everytime Two Fools Collide
Kenny Rogers & Dottie West/United Artists

RECOMMENDED NEW RELEASES

- Greatest Hits
Marshall Tucker Band/Capricorn
- I've Always Been Crazy
Waylon Jennings/RCA
- Greatest Hits, Vol. 1
Roy Acuff/Elektra
- Dark Eyed Lady
Donna Fargo/Warner Bros.
- Turning Up and Turning On
Billy Crash Craddock/Capitol



Disc

(Continued from page 15)

styles—pop, rock, etc.—and we come away with no knowledge of Larson beyond her vocal capabilities. The girl can sing, there's no doubt about that, but at this point she's suffering a bit of an identity crisis. Larson's best give some thought to developing a more focused persona for herself before she's cast on the junk heap of competent but faceless girl singers.

VAN MORRISON

Wavelength (Warner Bros.)

With a bumper crop of strong rock 'n' roll records proving to be abundant in quantity as well as quality, it's appropriate that Van Morrison should further upgrade the season average by turning in his most energetic album in six years. *Wavelength* isn't so much a collection of songs as it is a carefully crafted, exuberant swing that paces some of his best post-*Astral Weeks* recordings and he achieves it so effortlessly that any lingering doubts of this diminutive titan's potency should be effectively silenced.

The thematic poles are familiar—eros and essence, playfully juggled or delicately entwined, in settings ranging from husky expectancy to romping jubilation. The gothic r&b scale of the last album, *A Period of Transition*, has been retracted to a more conventional ensemble, here peppered with British players (including Morrison's old The Chieftans partner, Peter Bardens) rather than the excellent vocal arrangements bloom into surprising chromatic resolutions and nimble counterpoint.

There are highlights: "Kingdom Hall," "Checkin' It Out" and the utterly narcotic title song, which works as a hymn to (a) Van's audience; (b) Van's music; (c) the radio and (d) true love, all at once, and still doesn't sound dumb. Even the screwball asides ("Venice, U.S.A.") are ear-filling.

John Dalmacio

THE MUPPETS

Sesame Street Fever (Sesame Street Records)

Muppet Show 2 (Arista)

Falling somewhere between parody and tribute, *Sesame Street Fever* starts promisingly with its cover photo of Grover, a Muppet, in white-suited, finger-to-the-sky John Travolta pose and Bert, Ernie and the Cookie Monster lined up Bee Gee-like behind him. Inside, the songs are with one exception old Sesame Street numbers done up with a contemporary disc beat. The arrangements and playing are the equivalent of any hit disco album—read the way you like—but the writers sadly run out of ideas before long. The Cookie Monster steals the record with his heartfelt get-down reading of "C Is for Cookie," guest star Robin Gibb fills in for Oscar the Grouch on "Trash" (quite convincingly, too); and Ernie boogies through "Rubber Duckie" in what might be the most sophisticated pop laced with veddy, veddy humor that rocked out quite convincingly. Overall, the album's a cute idea, possibly entertaining for young children and a nice gag gift for your favorite victim on Saturday Night Fever.

Older Muppet fans, though, will find the second compilation of material culled from their frequently hilarious syndicated TV show infinitely more listenable. Included

regular features as a Sam the Eagle musical, an episode of "Pigs in Space," and a very amusing selection of songs, ranging from the standard "Who" (sung, of course, by Zilda and her Singing Owl) to Billy Joel's "New York State of Mind" and Stephen Stills' "For What It's Worth." Damned good, all of it.

THE RESIDENTS

Meet the Residents; Third Reich N Roll; Fingerprince (Ralph)

Only weeks after I termed Wildman's new release "the weirdest record I've ever heard," I have stumbled upon no less than three new contenders for the throne. All of them come from the Residents, the only act on the obscure Ralph Records.

The outfit's first and fourth LPs, *Meet the Residents* and *Fingerprince*, prove almost as responsible as they are clever and unique, containing headache-inducing, frequently mordant originals, they sound like what you'd expect from a group of musicians who've had front-row seats to the modernist avant-garde. Even less accessible is the group's second album, *Not Available*, mainly because it is and always has been just that. *Not Available*, however, cannot be so easily dismissed. Treating Sixties pop hits as if they were avant garde, the set attacks an already fascist rock culture while affectionately massacring such familiar tunes as "Hey, Hey," "96 Tears," and "It's My Party." You might get a headache from this disc, too; but if you have strong memories of Sixties music as a sardonic sense of humor, you may be laughing first.

They are available from Bomp Records, Box 1, Barbank, CA 91510.

Jeff Burger

THE SHIRTS

Shirts (Capitol)

Shirts is the first group from New York's palladium CBGB's to exhibit the sort of potential capable of capturing the vast audience for whom new wave is just another Excedrin headache. The six-member band accomplishes this by ignoring the maxim of minimalism, opting instead for well-modulated amalgam of styles and genres, resulting in a thoroughly listenable album.

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Davin Seay

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Things We Do for Love" and gradually assembled a permanent six-man edition of 10CC. *Bloody Tourists* is their first studio excursion and, like most travellers, they've forgotten a few things—namely to pack their rock and roll shoes (save for "Shock on the Tube") and to properly place their collective tongue in cheek (excepting "The Anonymous Alcoholic" and the album title and cover photo). Everything's played quite competently and produced quite glossily, mind you, but this is more like an AAA-approved group tour of safe and familiar tourist traps than the wild days and nights of swashbuckling romance and adventure you dream about.

Don Snowden

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Spitballs (Berserkey)

Rather than release a traditional-style sampler album of various-label stars performing tunes from their own long-players, Bay area-based Berserkey has come up with this nutty and novel approach. Members of several of the label's acts—Earth Quake, the Modern Lovers, the Greg Kihn Band, the Rubinoos, and the Tyla Gang—are gathered in various permutations performing their youthful garage style of the bands in real life, their roots are largely Sixties punk and English Invasion groups. Included are perfectly acceptable versions of relatively well-known tunes like Paul Revere and the Raiders' "Just Like Me," Creedence Clearwater Revival's "Bad Moon Rising," and the Who's "Boris the Spider," plus lesser-known songs deserving greater recognition including the Move's "Feel You Good," Gino Washington's hilariously self-deprecating "Gino Is a Coward," and the Lafayette's Revere-ish "Life's Too Short."

In keeping with Berserkey's self-conscious peculiarity, nowhere are the performers on the album identified. But you shouldn't have too much trouble spotting Jonathan Richman's classically wimpy reading of "Chapel of Love."

T.E.

YES

Tormato (Atlantic)

There has been for years a conspiracy of silence among Yes fans. To our friends (who are skeptical, musically naive, and usually trying desperately to think of an errand they have to run) we have discoursed for hours about the group's virtuosity, genius for melody and counterpoint, rhythmic sophistication—all fair enough, but all just slightly beside the unspoken point: that a Yes album, while remaining respectably cerebral, provides an escape into a world of cosmic whicky-whacky that is greatly in demand by those of us who decided so reluctantly in high school that seventeen, for God's sake, was getting a little old to be reading Tolkien.

Alas. Not only is the music on *Tormato* ugly, boring, and insulting to the intelligence, but the old Yes mystique is gone as well. The band's attention to melodic coherency has disappeared, exposing a bare framework of trick rhythms stapled awkwardly to a parade of major triads which never goes anywhere. The lyric lines, which contain a lot of nonsense about UFO's and even politics, are crammed in whether they have the right number of syllables or not, thus completing the whole impression of musical goulash.

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Scott Mitchell

"Joan Armatrading has the reach in range of sound that don't..."

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CHART

18. **Weekend in L.A.**
George Benson/Warner Bros.
19. **Magic In Your Eyes**
Earl Klugh/United Artists
20. **Mahal**
Eddie Henderson/Capitol

RECOMMENDED NEW RELEASES

- Mr. Gone
Weather Report/Columbia
- The Man
Les McCann/A&M
- Legacy
Ramsey Lewis/Columbia
- Innocence
Kenny Barron/Wolf

SOUL

1. **One Nation Under a Groove**
Funkadelic/Warner Bros.
2. **Blam**
Brothers Johnson/A&M
3. **Strikes Again**
Rose Royce/Whitfield
4. **Is It Still Good For You**
Ashford & Simpson/Warner Bros.
5. **Togetherness**
L.T.D./A&M
6. **Live and More**
Donna Summer/Casablanca
7. **Step II**
Sylvestre/Fantasy
8. **Life Is a Song Worth Singing**
Teddy Pendergrass/P.I.R.
9. **A Taste of Honey**
A Taste of Honey/Capitol
10. **In the Night Time**
Michael Henderson/Buddah
11. **Come Get It**
Rick James & the Stone City Band/Gordy
12. **Natural High**
Commodores/Motown
13. **Get Off**
Foxy/Dash
14. **Summertime Groove**
Hamilton Bohannon/Mercury
15. **Betty Wright Live**
Betty Wright/Alston

RECOMMENDED NEW RELEASES

- Funk or Walk
The Brides of Funkenstein/Atlantic
- The Man
Barry White/20th Century
- Give Thanks
Jimmy Cliff/Warner Bros.
- MF5B
The Gamble-Huff Orchestra/P.I.R.

COUNTRY

1. **Heartbreaker**
Dolly Parton/RCA
2. **Stardust**
Willie Nelson/Columbia
3. **Let's Keep It That Way**
Anne Murray/Capitol
4. **When I Dream**
Crystal Gayle/United Artists
5. **Love or Something Like It**
Kenny Rogers/United Artists
6. **Expressions**
Don Williams/ABC
7. **Living in the U.S.A.**
Linda Ronstadt/Asylum
8. **Elvis Sings for Children and Grownups Too**
Elvis Presley/RCA
9. **Waylon & Willie**
Waylon Jennings & Willie Nelson/RCA
10. **Tear Time**
Dave and Sugar/RCA
11. **Only One Love in My Life**
Ronnie Milsap/RCA
12. **The Best of the Statler Brothers**
Statler Brothers/Mercury
13. **I'm Always on a Mountain When I Fall**
Merle Haggard/MCA
14. **Womanhood**
Tammy Wynette/Epic
15. **Everytime Two Fools Collide**
Kenny Rogers & Dottie West/United Artists

RECOMMENDED NEW RELEASES

- Greatest Hits
Marshall Tucker Band/Capricorn
- I've Always Been Crazy
Waylon Jennings/RCA
- Greatest Hits, Vol. 1
Roy Acuff/Elektra
- Dark Eyed Lady
Donna Fargo/Warner Bros.
- Turning Up and Turning On
Billy Crash Craddock/Capitol



(Continued from page 15)

styles—pop, rock, etc.—and we come away with no knowledge of Larson beyond her vocal capabilities. The girl can sing, there's no doubt about that, but at this point she's suffering a bit of an identity crisis. Larson's best give some thought to developing a more focused persona for herself before she's cast on the junk heap of competent but faceless girl singers.

VAN MORRISON Wavelength (Warner Bros.)

With a bumper crop of strong rock 'n' roll records proving to be abundant in quantity as well as quality, it's appropriate that Van Morrison should further upgrade the season's average by turning in his most energetic album in six years. *Wavelength* isn't so musically ambitious as most of Morrison's mid-Seventies work—and it isn't nearly so eratic, either. What Morrison is going for here is the friendlier, exuberant swing that preceded some of his best post-*Astral Weeks* recordings, and he achieves it so effortlessly that any lingering doubts of this diminutive titan's potency should be effectively silenced.

The thematic poles are familiar—eros and essence, playfully juggled or delicately entwined, in settings ranging from husky expectancy to romping jubilation. The gothic r&b scale of the last album, *A Period of Transition*, has been retracted to a more conventional ensemble, here peppered with British players (including Morrison's old Them partner, Peter Bardens) rather than the Yanks Morrison has relied on recently, the excellent vocal arrangements bloom into surprising chromatic resolutions and nimble counterpoint.

There are highlights: "Kingdom Hall," "Checkin' It Out" and the utterly narcotic title song, which works as a hymn to (a) Van's music, (b) Van's music, (c) the radio, and (d) true love, all at once, and still doesn't sound dumb. Even the screwball asides ("Venice, U.S.A.") are ear-filling.

John Dalmacio

THE MUPPETS Sesame Street Fever (Sesame Street Records) Muppet Show 2 (Arista)

Falling somewhere between parody and tribute, *Sesame Street Fever* starts promising with its cover photo of Grover, a Muppet in white-suited, finger-to-the-sky John Travolta pose and Bert, Ernie and the Cookie Monster lined up like Bee Gees behind him. Inside, the songs are with one exception old *Sesame Street* numbers done up with a contemporary disco beat. The arrangements and playing are the equivalent of any hit disco album—read the way you like—but the writers sadly run out of ideas before long. The Cookie Monster steals the record with his heartfelt get-down reading of "C Is for Cookie," guest star Robert Gibb fills in for Oscar the Grouch on "Trash" (quite convincingly, too); and Ernie boogies through "Rubber Duckie" in what might turn out to be a surprise hit single—if the Children's Television Workshop is into boogies. Overall, the album's a cute idea, possibly entertaining for young children and a nice gag gift for your favorite victim of Saturday Night Fever.

Older Muppet fans, though, will find the second compilation of material culled from their frequently hilarious syndicated TV show infinitely more listenable. Included

regular features as a Sam the Eagle musical, an episode of "Pigs in Space," and a very amusing selection of songs, ranging from the standard "Who" (sung, of course, by Zilda and her Singing Owl) to Billy Joel's "New York State of Mind" and Stephen Stills' "For What It's Worth." Damned good, all of it.

T.E.

THE RESIDENTS Meet the Residents; Third Reich N Roll; Fingerprince (Ralph)

Only weeks after I termed Wildman's new release "the weirdest record I ever heard," I have stumbled upon no less than three new contenders for the throne. All of them come from the Residents, the only act on the obscure Ralph Records.

The outfit's first and fourth LPs, *Meet the Residents* and *Fingerprince*, prove almost as respectable as they are clever and unique. Remaining headache-inducing, frequently brilliant originals, they sound like what Edward Varese and Frank Zappa might collectively produce after they'd had frontal lobotomies. Even less accessible is the group's second album, *Not Available*, mainly because it is and always has been just that. *Not Available*, "96 Tears," and "It's My Party." You were avant garde, the set attacks an early fascist rock culture while affectionately massacring such familiar tunes as "Hey, Hey," "96 Tears," and "It's My Party." You had a headache from this disc, too; but if you have strong memories of Sixties music as a sardonic sense of humor, you may be laughing first.

All are available from Bomp Records, Box 12, Burbank, CA 91510.

Jeff Burger

THE SHIRTS (Capitol)

The Shirts is the first group from New York's underground CBGB's to exhibit the sort of potential capable of capturing the vast audience for whom new wave is just another Excedrin headache. The six-member band accomplishes this by ignoring the maxim of minimalism, opting instead for a modulated amalgam of styles and genres, resulting in a thoroughly listenable album.

This Brooklyn-based ensemble boasts an impressive asset in lead vocalist Annie Goldberg, who brings genuine interpretive skill to originals from Shirts writers Arthur Americano, Robert Racioppa, and Ronald Quirkness prevails, and to real advantage on these whimsical pop laments. Goldberg's voice harks back to such mid-Seventies memories as Cilla Black and Petula Clark, while all the sharp edges and 180° turns at which The Shirts excel give the album an intriguing depth. The theatrical guitar progression, hand-played and shouted of the opening cut, "Resonance to Whisper," for example, are a perfect combination, with that rarest of all commodities, a memorable hook. By carefully measuring all their musical components, The Shirts have come up with a fine fit, one they wear very well.

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"Joan Armatrading's music has that rare quality to reach into and express a range of emotions others don't often approach."

The *Los Angeles Times* heralded "her arrival as a major pop figure." The *New York Times* proclaimed "once a cult figure, Miss Armatrading's become a phenomenon." *Rolling Stone* said her last album was one of the most important of the year. And the *Philadelphia Inquirer* observed "a steady growth of passionate followers who found themselves hooked on the music." And with Joan Armatrading it is the music. Music with that rare quality to reach into and express a range of human emotions that others don't often approach. Music with a rhythmically compelling mystery that others don't often capture. Music that takes you "To The Limit."

JOAN ARMATRADING - TO THE LIMIT



Joan Armatrading
"To The Limit"
On A&M Records & Tapes

Produced by Glyn Johns
Management: Mike Stone/Agency: Jerry Heller
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Wrote Men's Fifth? (Ult Classical Music Quiz)

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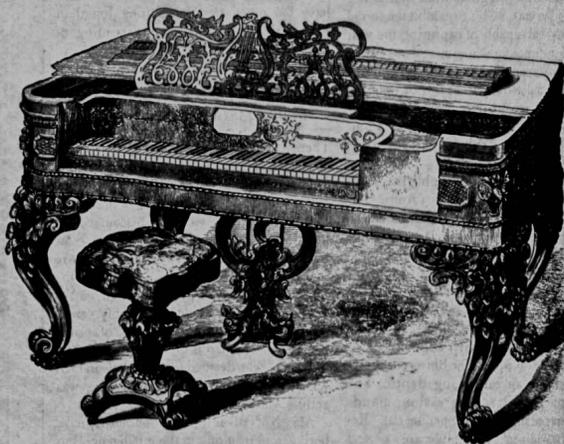
struments. For three
dwind or percussion

9. A number of classical composers have scored Hollywood movies. Match the film score with the composer.
- | | |
|----------------------|----------------------------|
| (a) Aaron Copland | <i>Slaughterhouse Five</i> |
| (b) Erich Korngold | <i>Red Pony</i> |
| (c) Miklos Rozsa | <i>Ben Hur</i> |
| (d) J.S. Bach | <i>Psycho</i> |
| (e) Bernard Herrmann | <i>Elvira Madigan</i> |
| (f) William Walton | <i>Sea Hawk</i> |
| (g) W.A. Mozart | <i>Henry V</i> |

10. For two points each, what musical compositions employ:
- (a) an airplane engine _____
 - (b) artillery _____
 - (c) Hoover vacuum cleaner _____

Score

130-150	Maestro
110-129	Virtuoso
90-109	Concertmaster
70-89	Back desk player
50-69	Second fiddle
30-49	Talented, needs seasoning
0-30	Back to scales



Answers

1. (a) Beethoven 3rd; (b) Schubert 8th; (c) Tchaikovsky 6th; (d) Mendelssohn 5th; (e) Mozart 5th (old numbering); or 9th (new); (f) Schumann 1st; (g) Mozart 41st; (h) Haydn No. 83; (i) Mahler 2nd; (j) Nielsen 4th; 2. (a) Mendelssohn; (b) Grieg; (c) Bach; (d) Beethoven; (e) Purcell; 3. (a) 104; (b) 200; (c) \$2; (d) 32; (e) 507; (f) 600; (g) 94; 4. Peri, *Korinth* (1600); Monteverdi, *Orfeo* (1607); Gluck, *Orfeo ed Euridice* (1762); 5. All are piano but Paganini, violin; 6. *Das Rheingold*, Die Walküre, Siegfried, *Götterdämmerung*; 7. (a) Verdi; (b) Mozart; (c) Richard Strauss; (d) Donizetti; (e) Massenet; (f) Richard Strauss; (g) Duke Ellington; 8. (a) string; (b) string; (c) brass; (d) woodwind; (e) string; 9. (a) Copland, *Rodeo*; (b) Korngold, *Sea Hawk*; (c) Rozsa, *Ben Hur*; (d) Bach, *Slaughterhouse Five*; (e) Herrmann, *Psycho*; (f) Walton, *Henry V*; (g) Mozart, *Elvira Madigan*; 10. (a) Anthiel's Ballet; (b) *Mohamud*; (c) Tchaikovsky's *1812 Overture* and/or Beethoven's *Melting Pot*; (d) *Hoheing's Interplanetary Music Festival*; (e) Concerto for Hoover Vacuum Cleaner in C and Orchestra.

body

"I'VE ALWAYS BEEN CRAZY"

He's always been crazy, but it's kept him from going insane. And it's kept his music real and totally his own.

Waylon's new album is "I've Always Been Crazy." Listen to him prove it, with songs by Tony Jo White, Johnny Cash, Merle Haggard, Shel Silverstein, a medley of Buddy Holly hits and his latest hit single, "Don't You Think This Outlaw Bit's Done Got Out Of Hand."

WAYLON

