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KENTUCKY Kernel

an independent student newspaper

Vol. LXXI, No. 81
Tuesday, December 12, 1978

University of Kentucky
Lexington, Kentucky



Flood victims in Valley View, Madison County look over the damage done by the flooded Kentucky River which destroyed their homes. Louise Kelley, 67, who is sitting in the truck, said she had never seen any flood that bad. "I put my things up on my bed," she said, "and that didn't do any good." As she shrugged

her shoulders in disbelief she said, "I lost my air conditioner, TV and... everything's gone." Her house in which she lived her entire life was almost totally submerged in water. Kelley is currently staying with her son on higher ground.

By LINDA CAMPBELL/Kernel Staff

New grocery store offers lower prices

By MARK GREEN
Staff Writer

An experimental no-frills grocery store recently opened for business in Lexington. Grocery Box opened a few weeks ago in the Hollow Creek Shopping Center on New Circle Road. The store, which offers non-perishable grocery items, cuts overhead costs in every possible way in order to sell its items at lower prices. Right across New Circle Road from the Grocery Box in the North Park Shopping Center is a Kroger's superstore. John Redmond, manager of the Kroger's said, "I believe it will affect my business very little; and that will only be in the grocery area... I do believe it's a good concept."

Redmond cited the greater selection available at his store — 13,000 dry grocery items compared to 4,000 at the Grocery Box — as a reason shoppers choose the bigger store. He did admit that the mark-up on items is higher at Kroger's — 18 percent — as opposed

to Grocery Box's 10 percent.

The prices are lower. A comparison of 10 items from Grocery Box and 10 similar items from Kroger's at Gardenside Plaza resulted in totals of \$5.62 and \$7.34 respectively.

The items at Kroger's were either the lowest price among several brands or were on sale. Some of the prices at Grocery Box can be beat at other stores during sales and by using coupons from papers and flyers. Grocery Box publishes a price list weekly or less often if there are few price changes. Store Manager Danny Noe said on an average week he expects two to three price changes as opposed to about 150 per week at most stores.

Cutting overhead to a minimum is a new concept for the Lexington area but an idea which is spreading in the Midwest. Noe said the idea is about three years old and that there are about 30 stores cost-cutting stores in the St. Louis area. Overhead costs are kept down in a

Item	Kroger's	Grocery Box
potatoes 20lbs.	2.12	1.19
onions 3lbs.	.60	.39
bread, one loaf	.30	.29
green beans, 16oz. can	.37	.25
corn, 16oz. can	.36	.25
peas, 16oz. can	.36	.25
spaghetti sauce, 1lb.	.60	.65
sugar, 5lb.	1.25	1.09
flour, 5lb.	.89	.77
margarine, 1lb.	.49	.49

The chart compares prices of various staple foods at two Lexington grocery stores, Kroger's and the Grocery Box.

number of ways.

—There are no shelves in the store — items are displayed in their cardboard shipping boxes which have the front cut out of them.

—Prices are not individually marked, but hang above the items from a metal rod suspended from the ceiling.

—There is no refrigeration, which is a "tremendous expense" Noe said, thus only non-perishable items can be stocked.

—There are no bagboys. In fact, unless customers bring their own bags, they will have to buy those for three cents apiece in the store.

Continued on page 4

Residents say dam would prevent flooding

From Associated Press Dispatches

Many people in the Red River Valley recovering from the latest in a series of devastating floods — are condemning politicians and environmentalists who blocked construction of an Army Corps of Engineers dam.

The dam, supporters say, would have prevented the most recent disaster, when high waters forced more than 300 of Clay City's 1,500 residents from their homes.

Gov. Julian Carroll toured the Red River Gorge area, as well as other hard-hit flood areas, by helicopter Sunday.

"He Carroll is the — who kept us from getting the dam," said Burt Martin, a retired Powell County mortician. "I hope he don't come. I hate to see the governor embarrassed, and he could easily be."

Jim Potts, principal of the Clay City School where those driven from their homes were housed and fed, said the governor was a main topic of conversation since residents began coming to the emergency shelter Friday night.

"They feel like we would have the Red River Dam if he Carroll had not intervened," said Potts. "They blame him totally from the comments that I've heard."

After the Sierra Club and other environmental groups successfully stalled the dam for years, Carroll killed the project in 1975 by withdrawing state support.

Opposition to the flood control project centered on the Red River

Gorge, a scenic area a few miles upstream from Clay City. Major portions of the gorge would have been inundated by the dam.

The governor, following his inspection tour, said that he was extended to "find devastation to the extent that I did in central and eastern Kentucky."

Carroll described the devastation as major along the Kentucky and Red Rivers, but said he was unable to assess what effect the proposed Red River Dam would have had on the flooding.

The governor said that until he knows the extent of the flooding, he will stand by his previous decision to oppose construction of the dam.

U.S. Rep. Carl Perkins, D-Hindman, a major supporter of the dam, visited his stricken Powell County constituents Saturday, telling them the dam would never be built until central Kentucky cities such as Lexington and Frankfort run short of water and need another major reservoir.

Although the flood waters are receding, Powell County Judge-Executive Billy Joe Martin said yesterday that many of the evacuees would stay at the school of with friends until their homes could be made liveable again.

National Guard helicopters brought in cartons of canned goods, sacks of flour and dried milk Sunday, and a serious water shortage was averted with the reopening of the town's flooded water treatment plant.

Continued on page 4

U Senate passes gerontology proposal

By DEBBIE MCDANIEL
Copy Editor

After revising amendments and "chasing adjectives around" for half an hour, members of the University Senate laughed at the chaos resulting from its efforts to amend one sentence in a proposal yesterday.

The amended proposal to establish a Gerontology Center passed the Senate after the approximately 100 attending faculty members and deans rewrote a sentence describing the organization of the Center's advisory council.

In addition, two editorial changes were read before the floor was opened for questions.

According to the proposal, the multidisciplinary center for research, teaching and service in aging will sponsor and co-sponsor workshops, continuing education programs and

demonstration projects.

Research will be conducted by UK faculty, research associates and staff and will be supported by grants and extramural funding according to the proposal.

Multidisciplinary courses relating to gerontology will be listed in the center and co-listed in appropriate departments. Faculty from various UK disciplines will teach courses for upper division undergraduates and graduate students.

After a lengthy debate on the organization of the center's seven-member advisory council, the Senate amended the paragraph on the council to list four permanent members and three rotating members to be appointed by UK President Otis Singletary.

The vice president for academic affairs, vice president for the Medical Center, the dean of the graduate

school and the dean of the College of Medicine will be permanent members on the council.

The amended sentence states in part, "The three members to be appointed by the President shall include the deans of those colleges significantly involved with the topic of Gerontology."

After circulating through committees for more than two years, the recommendation will now be forwarded to the administration for "appropriate action," according to the proposal.

Senate Chairman Joe Bryant also spoke to the Senate about problems reported by students of non-native teaching assistants who have difficulty speaking English.

The issue was not a "matter of prejudice," Bryant said, declaring, "It's a matter of fact." Although non-native TA's can read and write

English, "when they are speaking to students with untrained ears they can't be understood."

The issue originated in the Senate Council last month when student government members brought the problem to the council's attention.

Bryant informed the University Senate of a suggestion accepted by the

Continued on page 3

Student Center expansion discussed at SG meeting

By BRIDGET McFARLAND
Staff Writer

Student activity fees will be increased to finance the proposed Student Center expansion according to a University feasibility study presented to the Student Government Senate last night. The study, which was compiled by University administrative staff, was presented by representatives from the Student Center Board.

The expansion which calls for 69,000 additional square feet at a cost of \$4.3 million, could raise activity fees for full-time students from \$12 to \$22

per semester. Summer activity fees would be raised from \$6 to \$11 and part-time students would pay \$2 per credit hour. The revenue from the raised fees would cover debt service and additional operational costs of the expansion.

Lisa English, SCB president, said the Student Center was in desperate need of expansion. She said UK ranked behind all the other comparable universities contained in the study in areas of offered services and space.

According to English, all of Kentucky's state schools' student centers have more square footage per

student than UK except for University of Louisville. She said the last time UK's Student Center was expanded was in 1963 when UK had a student population of 9,190.

SG's 150 account was also discussed at last night's meeting. The 150 account is profit earned from money-making ventures funded by this account and donations. Since this money is privately raised it is not under state regulatory controls and is not lost at the end of the SG fiscal year.

The account currently contains \$4,788. Receipts from the SG student calendar and deposits returned from the insurance program and student

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today

state

A HANDFUL OF LAWMAKERS INSISTING GOV. JULIAN CARROLL illegally postponed a special legislative session, held their own version yesterday outside the Capitol.

The only business was to adjourn until tomorrow afternoon — the same time Carroll has rescheduled the session.

The leaders of the dozen or so legislators huddling against the cold wind were Reps. Louis DeFalaize, R-Fort Mitchell, and Bill Weinberg, D-Hindman.

The delegation — with almost an equal number of Democrats and Republicans — contended the state constitution gives the governor power only to change the site of a special session in the event of emergencies — not to reset the date.

Carroll acted because of the record high waters that swamped downtown and Frankfort, where the Capitol is located, during the past weekend.

nation

THE INTERSTATE COMMERCE COMMISSION yesterday awarded the nation's railroads a 7 percent overall freight rate increase, a key victory for President Carter's anti-inflation program.

The ICC said the increase, which meets the administration's anti-inflation guidelines, would take effect Friday. It could provide the financially pressed railroads 1.5 billion in new annual revenue.

The rail industry last month agreed to trim its proposed 11.1 percent freight increase request to 7 percent to comply with Carter's program.

At the time, Transportation Secretary Brock Adams hailed the decision as a "break-through in the administration's efforts to hold down prices through a voluntary program by private industry."

world

THREE ISRAELIS TOOK OVER THE WEST GERMAN cultural center in Tel Aviv, Israel last night and seized a woman hostage, but released their captive and surrendered to police after a two-hour stand-off.

The raiders reportedly demanded abolition of the West German statute of limitations whereby those accused of Nazi war crimes could not be tried after 1978.

A member of the group told the Associated Press by telephone no one had been hurt in the takeover.

Israel radio said the leader of the group was Andre Kilchinski, who last May set fire to himself outside the West German embassy and shouted anti-Nazi slogans. He was not seriously hurt.

HUNDREDS OF THOUSANDS OF IRANIANS chanting "Down with the shah" filled the streets of Tehran yesterday in the second such peaceful demonstration in two days. A similar protest in the ancient city of Isfahan turned bloody and at least five persons were reported killed.

Official sources said troops closed in on the Isfahan protesters when they began attacking banks and other buildings in the downtown section and tore down statues of Shah Mohammad Reza Pahlavi and his father, Reza Shah the Great.

It was reported that protesters in three other Iranian cities attacked banks and public buildings and pulled down statues of the shah, but no casualties were reported.

weather

PARTLY CLOUDY TODAY with continued cloudiness tonight and tomorrow. Highs today in the mid to upper 40's and lows in the upper 20's tonight. Tomorrow highs expected to be in the low to mid 40's.

KENTUCKY Kernel

editorials & comments

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He'll learn

Anderson's candor is liked by press, but referees could make him pay

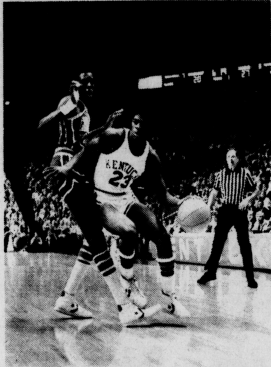
Mistakes by freshman basketball players aren't always made on the floor, or even during the game. UK's Dwight Anderson may learn that the hard way the next time he's in a game refereed by either of the officials who worked the UK-Kansas contest last weekend.

Anderson drew a charging foul from a Kansas player at a crucial moment in the game, which UK went on to win in an incredible comeback effort. After the game, Anderson was unusually candid. The "charge" was only an Oscar-winning performance on his part, the Wildcat first-year man admitted.

The officials, and their colleagues, probably won't appreciate the candor. They don't like being made fools of in public, no matter how many mistakes they might privately concede.

If anything, Anderson is to be admired for being forthright. The nuances of basketball — the crowd, the officiating, and even the acting — can be just as important as the players' skills. Embellishing a foul is accepted procedure, some coaches even devote practice time on how to fake the charge.

So, officials, take it easy on freshmen who are still adjusting to college. In time, the new stars will get to be as careful about living in the public eye as the seniors are now. So much for good quotes, but then it's all part of the game.



Dwight Anderson (23): Like all freshmen, he'll learn



Letters deadline

Wednesday's *Kernel* will be the final paper of the semester. All letters to the editor for publication before the semester break must be

submitted by 3 p.m. today. Letters and other submissions may be brought to 114 Journalism Building. All submissions must be typed.

Letters to the Editor

Worthy topic

The Nov. 27 issue of *The Grehan Sheet* (a weekly newsletter published by the School of Journalism for its students and staff) had announced that the student chapter of the Society for Professional Journalists, Sigma Delta Chi, would be covering the Kentucky Alcoholism Conference this past week (Nov. 27-Dec. 1) as a service project. I never paid much attention to the announcement since I have no direct involvement with alcoholism.

On the same day, the *Kernel* ran an ad saying student tickets would be available to those wishing to attend the lecture Thursday evening, with Ralph Waite as the guest speaker. Having the opportunity to hear the man behind the "John Walton" character (of the

television show *The Waltons*) was a chance that I couldn't pass up. He was unpretentious, down-home, and as he said, "feeling right at home among all these drunks."

The real treat came when Waite announced that the 600-plus people in the audience would be viewing the world premiere of a movie that he had written, produced and directed, as well as played in.

We were not disappointed. On the *Nickel* is Ralph Waite's statement to every person with a drinking problem. He lets them know, and not in a very pretty way, that the answer must come from within. Singin' Sam, the reformed skid row hero of the movie, said simply, "I woke up one morning and realized I just couldn't drink anymore. I just couldn't."

I regret that the *Kernel*, through

news releases from those student journalists supposedly covering the conference, did not see fit to give any exposure to the Waite lecture or the movie premiere. The subject of alcoholism, particularly on a campus noted for its love of and frequent overindulgence in spirits, is one of the worthier topics the student paper could cover as a public service. Sharon L. Rice
Journalism junior

(EDITOR'S NOTE: Images Editor Nell Fields, who attended the lecture for the *Kernel*, said that Waite declined to talk to the press about alcoholism since the organization that he belongs to has a policy against it. He also asked the press to make no public comment concerning the film, since it has not been officially released.)

BY LINDA GLASS

I have been tempted on other occasions to write a letter to the *Kernel* concerning the reporting done by the *Kernel*, but someone else would do it for me. When I picked up Wednesday's (Dec. 6) and saw the summary of the speech by Jerry C. Rubin, I was appalled. It was ironic

known as the Pentagon Papers.

Rubin didn't come just to retell stories of the 1960s. He said, "I don't believe in the '60s nostalgia." As he compared the '60s and '70s, he saw three main reasons for the lack of activism today. This is where the quote "We were smashed" came from that Fields used in her article. This quote could only be understood in the

paragraphs from Fields' article:

"The alternative," Rubin said, "is getting in touch with assertiveness and power." But how to do this he never said."

This quote is also taken out of context. Rubin doesn't explain how to do it because he isn't even talking about an alternative. He was making a statement referring to the women's movement. The actual quote went like this, "Women have gotten together in the 1970s and are getting in touch with their assertiveness and their power, and that comes out of the '60s and that's powerful."

Fields also mentioned that George Potratz spoke "at length on his role in the Iranian demonstration controversy" during the question-and-answer period after Rubin's speech. Yes, he spoke at length, but he was not trying to emphasize his role in the Iranian affair and he apologized if that was how it appeared.

He said that it was unfortunate that in the '70s people wouldn't support such issues as the Iranian one today as they would in the '60s. After this there was a round of applause, so, contrary to Fields' opinion, I think he made his point.

She also failed to mention that Jerry Rubin again took the microphone at this point and explained that he had asked Potratz to get up and speak during the session following the speech.

I have no special interest in the Iranian issue. I am not an activist, nor have I taken a journalism course. I do not wish to condemn Fields' journalism prowess, only her discretion concerning this particular article.

opinion

that on Tuesday the paper had two front-page articles on Rubin, but after he had given his speech only a vague article appears, mentioning, of all things, the hole in his pants!

I attended the speech armed with a tape recorder to help me write my analysis for speech class. Either Nell Fields had a faulty memory or he tape recorder didn't catch the important or relevant information that Rubin gave. I thank my tape recorder for my quotes and all my English classes that taught me how to summarize such things as speeches and recognize the important facts.

Concerning the Pentagon incident, Fields mentioned the exorcism performed by Abbie Hoffman. But what about the other group that actually broke into the Pentagon? Or what about the conversation between Rubin and Daniel Ellsberg in which he admitted being so inspired by the courage of the group that he made copies of secret documents and released them to *The New York Times*? These documents are now

context of the speech, but in the *Kernel* article it wasn't even explained.

Rubin felt that infiltration by government agencies and the incident at Kent State quelled the activism of the '60s. Concerning the Kent State incident, Rubin said, "Everybody in this room, to some extent, is brain damaged as a result of those murders at Kent State."

A second reason for the lack of activism today wasn't because the '60s failed, but that they were successful. "Watergate... is the culmination of the activism of the 1960s," said Rubin. He mentioned the women's movement as one of the greatest outgrowths of the '60s activism.

The third reason dealt with the fact that the activists were conditioned by society. "By the end of the 1960s, the activists embodied the very contradictions we were opposing and therefore it was necessary for the structure to stop..." said Rubin. These contradictions involved fighting power with power.

I would like to quote the following

Linda Glass is an undecided freshman.

Letters policy

The *Kentucky Kernel* welcomes and encourages contributions from the UK community for publication on the editorial and opinion pages.

Letters, opinions and commentaries must be typed and triple-spaced, and include the writer's signature, address and phone number. UK students should include their year and major, and University employees should list their department and position.

The *Kernel* reserves the right to edit all submissions for spelling, grammar,

clear, libelous statements. The publisher may also choose to condense or reject contributions, as well as limit the number of submissions by frequent writers.

Letters to the Editor, opinions and commentaries may be delivered personally to the *Kernel* newsroom, 114 Journalism Building. Some form of identification is required. Submissions may also be mailed to Editorial Editor, Kentucky *Kernel*, 114 Journalism Building, University of Kentucky, Lexington, Kentucky 40506. For contributions being mailed on campus, our Speed Sort number is 04221.

Letters: Should be 30 lines or less, 60 characters per line.

Concern particular issues, concerns or events relevant to the UK community, or remarks concerning the operation and reporting of the *Kentucky Kernel*.

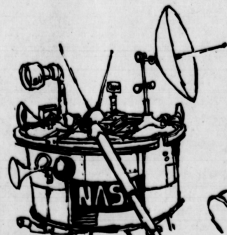
Opinions: Should be 90 lines or less, 60 characters per line.

Give and explain a position pertaining to topical issues of interest to the UK community.

Commentaries: Should be 90 lines or less, 60 characters per line.

Are reserved for articles whose authors, the editors feel, have special credentials, experience, training or other qualifications to address a particular subject.

THE VENUS PROBE LANDED... BUT THERE'S NO SIGN OF INTELLIGENT LIFE...



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The student South Basketball - Marc Sunday Student and act colseur present student 8 p.m.

Any lottery two set evening can onl four-ga cash on

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By NEIL FIELDS/Kernel Staff

Bah Humbug!!

Even Dr. Patterson is in the Christmas spirit as classes quickly draw to a close and the final fury of exams set in. Fifth-year architecture students Mark Bowles, Greg White and Charlie Keyes gave UK's famous statue a hat to battle the cold and a sign to welcome the yulet season.

'Pro-life' action approved

Continued from page 1
book exchanged raised \$3,812 this year and \$965 was carried over from last year.

In other business, the Senate appropriated \$65 to finance the printing of student discount cards. David Fields, senator-at-large, told the Senate that last semester's discount cards failed because of the quality and small amount of stores participating. He said this

year's cards would be accepted by at least 15 stores including Leonard Cox and Fannark stores. The cards will be ready for distribution the third week of January.

Another bill passed providing Birthright of Lexington with stencils and reams of paper to help publicize Birthright's services. The bill also asked that "Student Government give its

approval to Birthright's generous and humanitarian work."

Steve Petrey, a Birthright volunteer, told the Senate that although Birthright is pro-life, it is not the same as Right to Life. "We provide people with problem pregnancies a viable alternative to abortion," Petrey said. "We make no decision for the person but we encourage the woman to have the baby."

He added that Birthright does not do abortion referrals. The bill was heavily debated. "I don't care about personal feelings. Birthright is providing a service to the student body. Forty pregnant young ladies are seen each month at the student health center," said Mark Metcalf, senator-at-large and sponsor of the bill.

"I don't care how you cut it, it's still anti-abortion," said Kathy Bering, Fine Arts senator. "If we support this bill we have to support pro-abortion groups."

The bill passed by a voice vote.

Thanks for reading the KERNEL

Political journalist laments history loss

IN SEARCH OF HISTORY
By Theodore H. White
(Harper & Row)

In Search of History is subtitled "A Personal Adventure." A better name for it would be "Confessions of a Journalist." It is the most important book to come to the attention of the reading public this year.

While not regretting his chosen profession, White laments that during his 40 years as a journalist, he has covered whatever story was current and

missed "History" which he always sensed lurking in the background.

So now he sifts back through his notes in hopes of separating the durable history from the perishable news. Nothing is surprising in the notion that a gap exists between the headlines and the history texts telling of the same event; historians, after all, do not have to meet deadlines.

White comes closest to history when writing of his years in China. These are the

Continued on page 5

PATTERSON STUDIO OF LIGHTING

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Get something for your parents, or tell them about that study light you've been needing.

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And some very different items.

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CAMPUS BUS SCHEDULE FOR THE HOLIDAYS

Dec. 15-21, 1978

South and North Routes - 7:30 a.m. to 5:30 p.m.

Dec. 22, 1978

South Route only - 7:30 a.m. to 5:30 p.m.

Dec. 23, 1978

Jan. 1, 1979

No Service

Jan. 2-12, 1979

South Route only - 7:30 a.m. to 5:30 p.m.

Jan. 15-16, 1979

South Route - 6:30 a.m. to 4:30 p.m.

North Route - 7:30 a.m. to 5:30 p.m.

Jan. 17-31, 1979

Resume all regular bus schedules.



UK PUBLIC SAFETY DIVISION

Check the classifieds!

Ageing center approved

Continued from page 1

council that any non-native students regularly enrolled at UK who wish to improve their spoken English attend the English department's summer institute.

He said the program runs from June 13 to Aug. 9, and costs under \$800, which includes tuition, fees, books and room and board.

"We're interested in being helpful," Bryant said. He added that no one was forced to attend the program which he described as a "legitimate service."

In other business, Bryant asked department chairman and deans to forward minor

catalog changes to the Senate Council office. He requested the information after the council discussed the necessity to curb unapproved course changes appearing in the catalog.

"We need to know about them," Bryant said, adding, "We like to know about them."

He said major changes have gone into the catalog without the council's knowledge; major changes must be debated and approved by the University Senate according to University regulations.

He defined major changes as requiring a different grade point average for admission or graduation from a department

and a change in credit hours, required courses or practice.

All major changes should go through the Registrar's office for editing, and then be forwarded to the council.

Bryant said recent action at a Board of Trustees meeting defined the catalog as a legal document and therefore the departments should operate under University laws.

Wanted



delivery persons

Part or full time. Flexible hours and days. Must be at least 18. Must have own car. Must be able to work weekends.

\$2.85 an hour to start, plus commissions and tips.

Apply in person between 4:30pm and 9:00pm. 820 Lane Allen Rd. 1641 S. Limestone 470 New Circle Rd. N.E.



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SEC ticket lottery to be held Sunday

The lottery for 200 UK student tickets for the Southeastern Conference Basketball tournament Feb. 28 - March 3, 1979 is 8 p.m. Sunday in Memorial Coliseum. Students with a validated I.D. and activity card can enter the coliseum 7 p.m. and must be present for the drawing. No students will be admitted after 8 p.m.

Any student who wins the lottery will be allowed to buy two sets of tickets for the four evenings of games. The tickets can only be bought in complete four-game sets for \$45 each, cash only.

Student ticket distribution for the LSU game Jan. 6, 1979, and Mississippi, Jan. 8, 1979, will be inside Memorial Coliseum Sunday afternoon from 2-5 and Monday and Tuesday 9 a.m.-4 p.m. Students may purchase two upper level guest tickets for \$4 each, cash, or can get one student ticket and purchase one lower level guest ticket for \$5 cash. The shuttle bus from the Complex will not operate for these games.

The first ticket distribution next semester will be Sunday, Jan. 14 from 2-5 p.m. for the Tennessee and Georgia games.

If you've been sleeping through your 8 o'clock...GOOD LUCK

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Eckrich Bacon \$1.49 1 Lb.

SAVE ON GAS & GROCERIES- DAY AND NIGHT!

Kentucky & Euclid, Lexington, Ky. 1120 Winchester Rd., Lexington, Ky.



Save Mart

Preschoolers can attend UK

By KIM BROWN
Staff Writer

Gretchen Yzenbaard attends UK three days a week, three hours a day. She doesn't belong to any student organization. Last week, she made Christmas decorations as a class project.

The primary difference between Gretchen and the rest of the UK community is that Gretchen is only four years old. Gretchen is a bright child. She can recite the alphabet with tremendous confidence, count to 50 (which is probably 100 by now) spell her name and is sparked by drawing and finger painting.

But she does not attend the University, instead her early education is beginning in UK's nursery school, while her father, James Yzenbaard, director of UK's language lab, is at work.

Yzenbaard said UK's Child Care program, which includes a full-day care program and two nursery schools is "top rate." His daughter attends the morning session which begins at 8:30 and ends at 11:30. The afternoon nursery school hours are 12:30 to 3:30.

Kathy Thornburg, director of the Early Education Program, said the full-day care unit was opened September, 1977; however, nursery schools have existed at UK for the past 40 to 50 years.

The child care center, located in the Home Economics Building, assists UK students and community parents. The program provides an opportunity for early childhood and family studies and Education students to acquire practical experience and teacher training. It also relieves some

parents of the hassles involved with incompetent babysitters.

The center can accommodate 24 children in each of the three units, however, Thornburg said the program is "barely reaching the needs of the community." Limited facilities, fire code regulations and staffing have caused the present quota system. Each semester there are a few openings; however, they are not filled on a first-come, first-served basis.

Thornburg said previously enrolled children are granted priority; after that enrollment is based on boy-girl ratios, age and balancing the number of children with various socio-economic backgrounds.

Program costs are \$25 per week for full day care children and \$80 a semester for three-days-a-week nursery school. Parents unable to meet the

financial expenses of a child care center may seek aid through the "Purchase of Day Care" program, administered through the Bureau of Social Services, a branch of the Department of Human Resources.

Jim McClure of the bureau said the program supplements day care cost for those individuals who are eligible. Title XX of the Federal Social Security Act provides most of the funding for those qualified for such social services as day care centers.

The amount of money allocated to parents is based on annual gross income and the number of members in the family" McClure said. The program assists 420 families in Fayette County. Seven UK families receive money from the service.

The state capitol still closed because of weekend flood

Continued from page 1

Still, health officials began giving tetanus shots at a makeshift clinic at the school and advised residents to boil their drinking water.

For many, the flood meant only a wet basement or soaked carpets and hardwood floors.

But Bobby Curtis, whose month-old mobile home was ruined, suggested that those who had opposed the Red River Dam should have been brought to Clay City to spend the weekend.

In Frankfort

The benchmark for residents of the valley in Frankfort was 1937. Most believed the high water never could exceed the 47.5 feet of the Kentucky River at that time.

But during the weekend the swirling waters rose one foot above the previous high and, as they began to slowly recede yesterday, it was time for waiting.

Fire Chief Joe Jennings said a sprinkling of evacuees had been allowed to return to their damaged homes because, he said, "the more the mud dries, the harder it is to clean up."

In most instances, however, residents could not get back to almost 1,000 houses which either were awash with the chilly water or lacked all utilities.

The flood began ebbing earlier yesterday, but only a few inches and authorities simply did not know how many days it would take before streets were passable and houses accessible.

A spokesman for the Columbia Gas Co. said that even when the flood waters recede, there will be a problem of water seeping into gas lines, and he cautioned that it could be weak before heat was restored to most homes.

Elsewhere in Kentucky

While some people were returning home, others braced for new flooding.

Some 10,000 residents of Paintsville and neighboring communities continued to settle into their homes, two days after being told a leaking dam tow miles above them posed no further danger.

The residents were evacuated Saturday after the Army Corps of Engineers found the leak in the temporary earthen dam on the Paintsville reservoir.

Other eastern Kentucky residents began clean-up

efforts yesterday as state officials expressed concern about the possibility of more flooding in other parts of the state later this week.

Rushing water continued to swell the Kentucky River downstream from Frankfort, posing problems for smaller communities, and the Ohio River was forecast to crest from seven to 15 feet above flood stage in different areas.

Funeral services for flood victims scheduled

BOWLING GREEN (AP)

A joint funeral service is scheduled today for Tina Wright and her son, the only two people to die of weather-related causes during a weekend of severe flooding in many parts of Kentucky.

"We were together all our lives, just about," said Terry Wright as he mourned the death of his childhood sweetheart and wife and their five-year-old son, Terry Jr.

The 22-year-old woman and her child apparently drowned when their car was swallowed by flood waters on a dark rural road.

State police say Tina Wright probably saw a warning sign a short distance ahead of the point on Cave Mill Road just south of Bowling Green where a swollen creek had covered the road as she returned home with her son after an evening out Friday.

But in the rainy, midnight darkness, she apparently kept on driving until the car was underwater. The car, with two bodies inside, was not found until someone noticed an antenna sticking up from the receding waters the next day.

Verlice Wright, Tina's mother said she has asked her daughter several times not to

use Cave Mill's route, which because of its steepness makes the gauging water depth difficult even in the daylight. Along several stretches, there are no shoulders and the roadbank slopes sharply into a gully.

"I just hate that road, and I hate it even more now," said Mrs. Wright.

Terry Wright, who was working the midnight shift as a towmotor operator at a local plant, said he wasn't concerned when he returned home from work early Saturday morning and found that no one else was at home.

"I just figured she's stayed at her father's," Wright said, because Tina's father had been ill. "Then the deputy sheriff came and woke me up."

Family members who joined Wright Sunday to console him were obviously stunned by the deaths.

"She was the Rock of Gibraltar," said Mrs. Wright referring to Tina's reputation as the family member most often looked to for stability in time of trouble. "She was a big part of my life, a big part."

Married since he age of 15, Terry and Tina Wright became childhood sweethearts in the third grade.

Store cuts canned goods costs

Continued from page 1

All purchases must be cash or food stamps.

After the initial four-week start-up period advertising will be cut to almost nothing.

Stock is often bought on "deals," such as buying truckloads at a time.

Noe gave some comparative figures between the no-frills store and other supermarkets. He said the start-up cost for the Grocery Box was around \$80,000 as opposed to \$250,000-275,000 for an average supermarket. Wages at the Grocery Box will amount to 3 1/2 percent of gross versus 10 percent at regular stores. Total overhead will amount to 9 1/2-10 percent at Grocery Box

while the more luxurious stores' overhead will ring up at 18 1/2-22 percent of gross intake.

Noe also said that so far the average purchase at Grocery Box has been larger than the average purchase at other stores. The average has been \$15 while other stores average \$7. Noe said the percentage of food stamp purchases has been below normal for a grocery store.

Noe was formerly with the Kroger Company which operates a number of stores in the Lexington area.

He said that Grocery Box, which is owned by Malone & Hyde Inc., a food wholesaler, is

an experiment for this area. It will be operated for a few months to find out what works this type of store. After the test period the store will be sold to a private individual. There are plans to franchise other stores if this one is successful.

Noe said of the customers who have been to the store, "ninety percent have liked what they have seen." Although the store is in the north end of town, customers have been coming from all parts of Lexington and even from Nicholasville to shop. Noe said the store would be especially beneficial to large families and senior citizens with fixed incomes.

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Regular schedule will be resumed effective January 2, 1979.



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Exile on 52nd Street

Billy Joel sells out at Riverfront: Only the good get away with murder

By WALTER TUNIS
Arts Editor

A year ago, Billy Joel played in Louisville's 2,000-seat Memorial Auditorium. He had the benefit of a moderate hit ("Movin' Out") and his latest album, *The Stranger* was ready to go gold.

Last Sunday, Joel packed 15,000 into Cincinnati's Riverfront Coliseum. He had the benefit of a moderate hit ("Movin' Out") and his latest album, *The Stranger* was ready to go gold.

Success may have spoiled Joel's music just a bit, but it doesn't really matter. So what if *52nd Street* wasn't as good as *The Stranger* which in turn wasn't as good as *Turnstiles*? Joel is still a remarkably realistic singer and composer. His albums are wonderfully arranged and executed tales of people and their lifestyles, full of the same pretension and modesty we all endure daily.

That is what is at the heart of Billy Joel's music. He is probably one of the most observant judges of characters

you'll ever meet.

But what was even more important Sunday was that Joel is clearly a man who loves to entertain, to show off, to crack jokes, to sing, and to enjoy himself.

This is nothing new at all to people who have followed Joel for years. Even though it took an album like *The Stranger* to give him the astonishingly large following he has now, Joel never forgot the songs that his fans followed before then.

Of course it was the material from the last two albums (both of which were performed nearly in entirety) that garnered the most response from the audience, and he wasted no time in performing them.

Coming onstage to a taped version of his own instrumental piece from *Streetlife Serenade*, Joel sat at the piano atop his two leveled stage, his cigarette smoke outlining his face, and began the whistling prelude to "The Stranger."

Between songs Joel displayed much of his performing wit. It varied from most versions of Christmas carols to hilariously true sagas of mornings after.

Joel occasionally yielded to camp, but he kept it all within limited, enjoyable bounds. His extended version of "New York State of Mind" had Joel running across the stage in shades while a screen projected a pencil drawing of the Big Apple behind him.

He even went as far as to have his stagehands come out decked out as street hoods just to snap their fingers during "Silent."

Joel was backed by a neat, reserved five-piece back-up band that helped add the instrumental spice to tunes like "Anthem" and "Vienna."

Still, it was the older material that came off the best. Two songs specifically from *Streetlife Serenade* captured better than of his recent material Joel's remarkable insight into people and their various lifestyles.

The first deals with his own lifestyle, "The Entertainer." The hurried verses reveal that he couldn't be happier with what he's doing, but that he realizes how hard the struggle to the top was and how even the fight to stay on top will be: "I may have won your heart, But I know the name and you'll forget my name/

And I won't be here in another year. If I don't stay on the charts."

The other was Joel's last of his two-hour plus set, "Souvenir." It was also the only number he performed solo. A short, direct message about yearning for a memory, but then succumbing to the realization of how useless wanting one is.

After he finished he admonished the applause, thanked his audience again and warned the Cincinnati crowd not to "take any shit from anyone."

A pretentious thing to say? Perhaps, but with the following Billy Joel had with him in Cincinnati, he could almost get away with murder.



Book review

White's newest a must

Continued from page 3

most vivid chapters in the book. White was a young man in a foreign country and his eyes were opened wide by what he saw: war, famine, and the clash of old vs. new in the world's oldest civilization. He captures the color of the immediate scene and lends life to the historical interpretations of others.

The later chapters lack urgency. Not only is the war over, but White has gotten colder. He hangs around the power centers of Europe and the United States, and his passion for name dropping becomes irritating.

What should make this book required reading for all newspaper readers whose interests go beyond the comics page is White's revelation of how the modern news media functions. He humanizes journalism by showing how his fears and biases have caused him to deviate from the ideal of objective reporting. White was one of many to fall under a shadow during the McCarthy era because he had written about China and the Chinese Communists. After clearing his name, he kept silent. Instead of protesting in print, as he now feels he should have, he went on to write of other stories, and

abandoned China.

Another interesting confession concerns the Kennedy-Nixon campaigns of 1960. White's *Making of a President 1960* became a bestseller. Now he admits he deliberately chose Nixon as his villain. The rich and graceful John F. Kennedy held a certain fascination for White, who never ougrew his image of himself as a poor Jewish boy from Boston.

At the end, the author hints at another book taking up where this leaves off. White's next book has a tough act to follow.

-Ellen Mizell



Weekend Warrior

In keeping with Detroit's reputation for producing ugly rock stars, Ted Nugent displays his cruelty to machines during his concert Sunday night in Rupp Arena. Riding on the popularity of his newest album *Weekend Warriors*, Nugent performed his own brand of churing, earshattering rock. The rock group Stars opened the concert for Nugent.

Photo by JIMM CLIFTON

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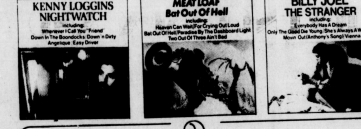
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Camelot Music
Fayette Mall

K sports
Morehead races past UK 83-76

By BRIAN RICKERD
Staff Writer

Morehead State's Lady Eagles erased an early Kentucky lead and went on to earn a shaky 83-76 win over the Lady Kats' basketball team last night before a crowd of 600 fans at Memorial Coliseum.

Although Morehead led most of the way, Kentucky made several runs at the Eagles, but never could sustain any momentum.

The Eagles' final spurt and telling blow came midway through the second half. Morehead, which led 44-39 at halftime, jumped out of the gate quickly and established a 10-point lead (62-52) with 11 minutes remaining.

On the brink of getting blown out, UK Coach Debbie Yow signaled for a timeout. "I told them 'Get the ball into Liz (Lukachu); get it into Liz,'" Yow said. "We'd been telling them to do that the whole game. And we did."

As a result, the Lady Kats reeled off 10 straight points and tied the game at 62. But it didn't last long. Lukachu, who finished with 17 points, picked up her fourth foul with 6:54 left, and Morehead coasted to the final margin.

The loss was a hard one for UK, as it gave Morehead a one game lead in the KVIC standings. The winner of the conference earns a first round bye in the state tournament to be played later this spring at Western. And the Eagles, 7-0, played like they aren't going to lose many games this season.

Nevertheless, Yow was not down about the outcome. "I expected to be crushed, but I'm not," she said. "It's a long season and I think we're going to be okay. We found some faults that we weren't aware of and we'll work on it."

One of the faults Yow spoke of may have been the fast break

which hurt UK last night, as well as Sunday when the Czechoslovakian National Team beat Kentucky 76-71. Morehead Coach Mickey Wells admitted his Eagles use the fast break offense extensively. Although he credited the Kats with a sound defense most of the game, there was a lapse on UK's part.

Down 19-18 with 8:41 remaining in the first stanza, Morehead took charge and outscored Kentucky 18-8 during the following four minutes. That gave the Eagles a 36-27 lead and the Lady Kats were never able to completely turn the tide.

UK center Liz Lukachu said it was a mental lapse. "It must have been," Lukachu observed, shaking her

head. "I don't know. We're still a young team."

Yow said the Lady Kats will improve on defending the fast break as the season progresses. "It's something we can't really work on in practice because we don't have that much speed," Yow said. "Our style is to go inside."

Lukachu felt rebounding was a major key in the outcome, as Morehead dominated the boards 48-35. "We just didn't get on the boards, particularly on defense," Lukachu said. "That surprised me."

On the Eagles' side, forward Donna Murphy almost single-handedly destroyed Kentucky. The multi-talented junior poured in a game high 32 points (14 of 25 from the field), and

tacked on 18 rebounds.

And when Murphy didn't do it, freshman guard Robin Harmon and center Donna Stephens did. Harmon tallied 21 points, while Stephens added 18. Those 18 points included 12 free throws, a spot the Eagles often found themselves.

Morehead connected on 27 of 32 charity tosses as compared to 10 of 16 for the Lady Kats. For UK, Lukachu and forward Debra Oden each contributed 17 points while Caroline Huelskoetter and Timperman followed with 12.

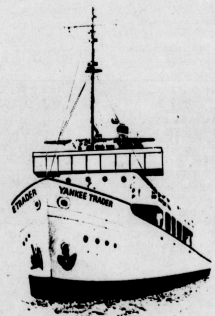
Kentucky will meet Florida this Friday at 8 p.m.



By LINDA CAMPBELL/Kentucky Staff
Despite intense pressure by several Lady Kats, Morehead forward Donna Murphy prepares to pump in two of her 32 points. Murphy, obviously a versatile performer, added 18 rebounds, leading all players in both departments.

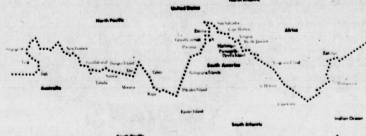
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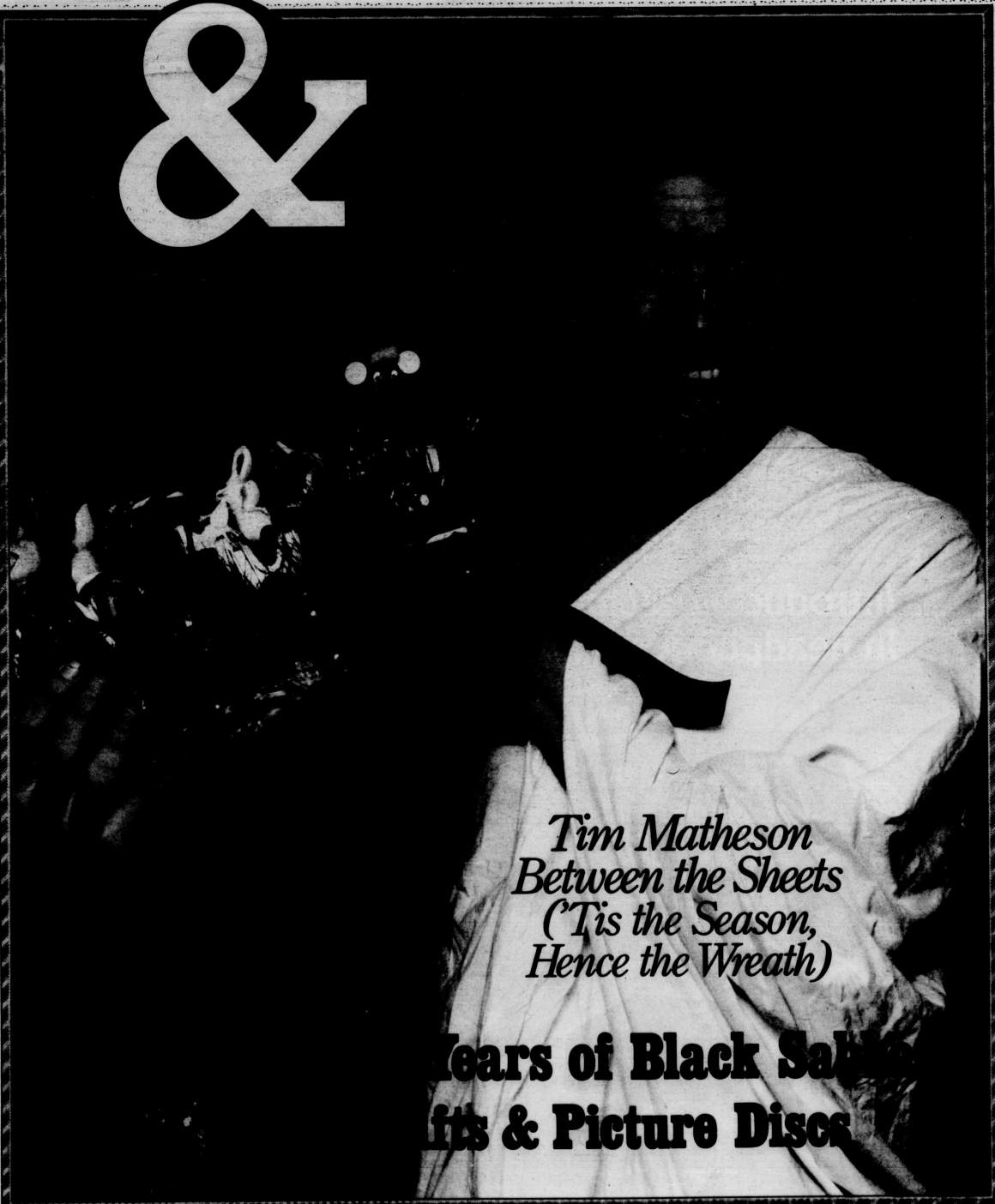
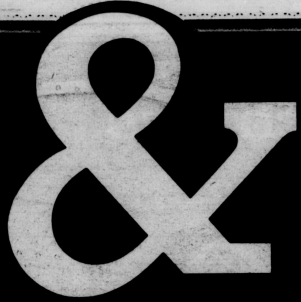
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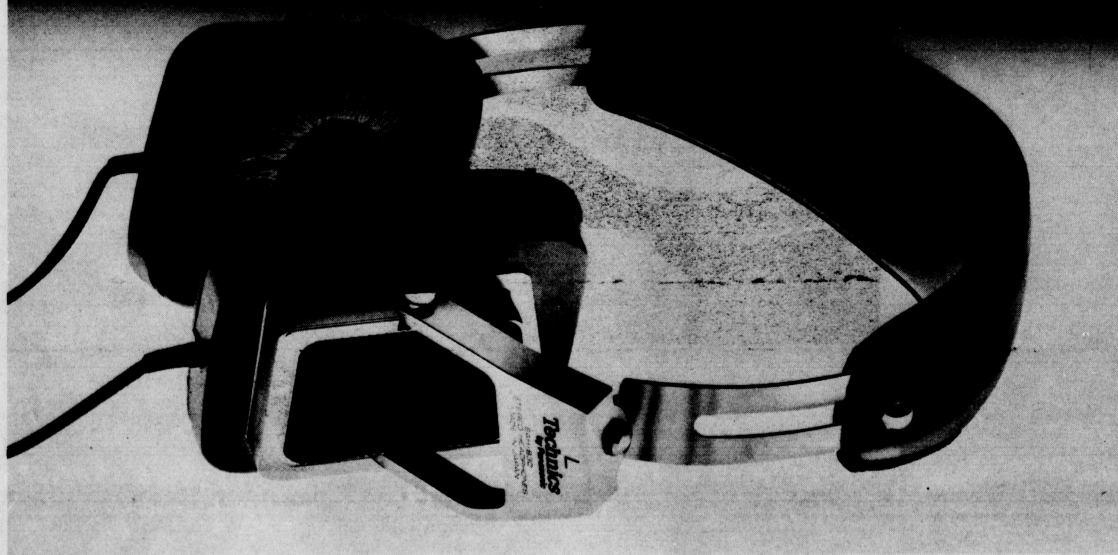
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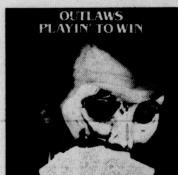
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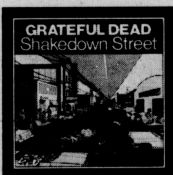
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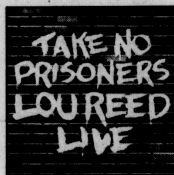
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Suite 201, Holly
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CAROL GREENBER



Ampersand

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New Contributors
VICKI ARKOFF (On Disc) attends Cal State, Northridge, as a radio/TV major. A closet punk, she's resolutely devoted to the dictum that "Bodd [Roundgreen, we think] is God."
MARK BACICH (In Print) is a 25-year-old graduate student in English at San Francisco State.
CAROL GREENBERG (Masthead, In Both Ears) is a student at Cal State Long Beach; she didn't know what a Christmas wreath was, but she drew a nice one anyway.
BILL GUPTON (On Tour) is a senior majoring in journalism at the University of Tennessee. He claims to be "just your average short-haired guy who happens to live for rock & roll." Raise those goals, Guyton!
DAVE HELLAND (On Tour) lives in Iowa City and likes blues and vintage jazz. To reconcile all of that, he spends as much time in Chicago as possible.
BYRON LAUREN (On Screen) formerly of Oregon, now lives in L.A. and has written "Cahooning Blvd.," as that was the only L.A. place-name not yet in a popular song.
RICHARD JONES (In Print) lives in New York City, is exceedingly poor, and hates to get out of bed before two in the afternoon.
GARDNER MCKAY (On Tour) is an actor, playwright, and drama editor of the Los Angeles *Harold Esquire*.
BILL NESBITT (On Tour, photo) used to carry around a black object, point it at girls, and say "click... click." Sure, it was a great idea, but when it occurred to him to buy a camera, things really fell into place. Bill attends the University of Houston.
KEVIN PHINNEY (On Disc; On Tour) is about to begin his fifth year at Texas Tech and adds that he is "glad to help curb inflation by working so cheap for *Ampersand*."
KIRK SILSBEE (On Disc) is a senior in illustration at Cal. State Long Beach who also writes about jazz.
SCOTT YANOW (On Disc) is the jazz editor of *Harold Esquire*. He also hosts a weekly jazz radio program at KCSN-FM (California State University, Northridge) and plays alto saxophone in the Fly-by-Night Twenties Jazz Band.

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CAROL GREENBERG

IN ONE EAR...



Who's What?
We've had several vain attempts to identify all the critics on the November cover; the closest (missing only four) came from a most mysterious reader:
Table 5, Proofreading,
Texas Legislative Council,
State Capitol Building,
Austin, Texas

Here with their identifications, with the correct in brackets. This runs, generally, left to right and top to bottom.

Screwy Squirrel with gun aimed at Tweety Bird, Rocky the Flying Squirrel, Snoopy, Superman, Daffy, Bertie the Dinosaur, Heckle the Maggie [Crow from *The Fox and the Crow*], Dudley's horse *Horse*, Caspar, Natasha Fatale, Foghorn Leghorn, Blue Meanie [Max], Mr. Magoo, the Pink Panther, Dudley Doornight, Roadrunner, Pinocchio, Koko, Puff the Magic Dragon and Jackie Paper, Bosco, Hobbit, Boris Badanov, Hobbit, Oswald the Rabbit, Pepe Lepeu, Spooky, Speedy Gonzales, Quacky Doodle [Dinky Duck], Scamp, Bird from *3 Caballeros*, Ignatz, Mr. Peabody, Gollum, Pixie and Dixie, Jerry and Tuffy, Mighty Mouse.

Review Reviewed

Regarding your review of my book, *Fleetwood Mac—The Authorized History* [November]: as a critic myself, I like to think that I'm open-minded enough to accept reasonable criticism of my own work. However, I bristle when such criticism is made by parties who have quite obviously barely familiarized themselves with the work in question.

Flo and Eddie's statement that "the author relies heavily on direct quotes from former members Bob Welch and Danny Kirwan reading of the book clearly reveals that Kirwan is not "directly quoted" even once, since he was totally unavailable for interviews. The next point, wherein Kaylan and Volman smugly suggest that I glorified Welch and Kirwan at the expense of Peter Green, is simply another indication that they didn't bother to read it; for in the first couple of chapters, I think, Green—who is in fact extensively quoted—comes across as the band's driving force in its early stages and a vital figure not only in Fleetwood Mac but in all of pop music.

Flo and Eddie's further implication that the entire book is merely a giant stroke for the

current line-up hardly even merits rebuttal. There are four chapters about early Macs, and a total of one about the Stevie/Lindsey band; the latter group is depicted on the covers and throughout the book for the simple reason that it is *this* Fleetwood Mac who have become popular and will sell books. The work is called "authorized" because 1) Fleetwood Mac themselves supplied most of the pictures and helped with the layout, and 2) I and only I, both as a freelancer and a *Record World* editor, conducted interviews for use in a proposed history—the band refused to cooperate with anyone else. Under no circumstances were they given copy approval rights; not a member, past or present, ever saw my manuscript before it went to print. Again, I believe that a thorough perusal of *Fleetwood Mac* would reveal that it was written by a critic who happens to be a fan, not a cheerleader.

SAM GRAHAM
LOS ANGELES

Flo and Eddie reply: "Gee, and we thought that we were writing a favorable review of Graham's book!"

Stroke, Jab

Great looking issue [November] and particularly insightful piece on Bakshi by Naomi Lindstrom.

MERRILL SHINDLER
TIBURON, CA

Point on Bakshi—about three years ago, between *Coonskin* and *Wizards*, he did a movie for Warners called *Hey, Goodlookin'*, which has never been issued. It's probably a stinker, but we may never know for sure.

My sympathies for Ed Cray, who had two composers misspelled on him. (That's *Haydn* and *Wibern*.) By the way, a lot of the questions didn't have scoring instructions with them; I still can't figure out how you're supposed to get 150 points out of that quiz. Could you clarify?

SOL LOUIS SIEGEL
PHILADELPHIA, PA

Busted again. We snipped a couple of questions from the *Classical Quiz* to save space; we thought we were damnably clever because we snipped the answers, too. But we forgot to adjust the scoring. Nor do we have any idea how those composers' names were misspelled; probably a saboteur at the printers.



Our Culpa

Last issue we mistakenly called The Magician of Lubalin, starring Alan Arkin and Valerie Perrine, Yentle, the Yeshiva Boy.

The *Credibility Gap*'s proposed "Nine False Kings" will be a follow-up to "Hello World, This Here's Wrong Number," not the B side; and Herb Ross and Nora Kaye will produce a film on Nijinski, not write it.

Deck the Halls

You may notice a preponderance of green elves tumbling through this issue; they're the seasonal inspiration of our whimsical art director, who wants everyone to know this is *Our Christmas Issue*.

In Here

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OUR COVER	
Fresh from his debonair role of Otter in "Animal House," Tim Matheson dropped by to fiddle with a Christmas wreath and fool around in a toga one more time. Faithful hirsute photographer Neil Zlozover just happened to have his camera ready. The sprightly holiday wreath was wrought by Sande Rice of Inglewood Park Florists.	

& OUT THE OTHER

Who Is He?

"PETER AND JOHN discussed it, and decided that Kenny was the only drummer, other than Keith, that they'd really enjoyed playing with." So, according to *Ampersand's* Secret Source, Kenny Jones has been recruited to fill Keith Moon's place behind the Who drum kit. Jones is, of course, a founding member of England's other mod band of the mid-Sixties (and beyond), the Small Faces. What casual observers may not realize, according to the source, who is always with us, Jones ghosted for Moon on much of the *Tommy* soundtrack. "He can play like Keith, and he can play any other way that's needed," elaborated our informer—a person quite close to the action. "Keith, on the other hand, could only play like Keith. Another thing about Kenny is that you can be sure he'll be there and ready to work when he's supposed to be." Those and other attributes may be why Jones was recently offered the Wings drum chair—which he turned down.

Pass the Apple Pie and Ammunition

HIT THAT MOTHER is, according to show biz trade paper *Variety*, a proposed game show which will try to "bring some taste to the outrageous formats." Producer Ralph Andrews claims programs like *The Gong Show* "are disgusting; we will not use characters, looks or freaks on our show. Each week we will have three well known mothers-in-law who will be roasted, insulted and humiliated, with the survivor—if there is one—to get gifts and honors. The sons-in-law or the daughters-in-law will do the roasting." Just so it isn't disgusting.

This Month's Travolta Item

THE YOUNG CUTIE just bought an avocado farm near Santa Barbara, for which he had to scratch up a \$1 million cash down payment . . . he just earned his pilot's license . . . his co-star in *American Gigolo* will not be Julie Christie; she turned it down, and now Candice Bergen wants it badly. Stay tuned.

Party, Anyone?

AFTER QUEEN'S HALLOWEEN concert at New Orleans Auditorium, the group gave itself a party at the Imperial Ballroom of the Fairmont Hotel, replete with acres of nudity, weird costumes (lots of drag), illusionists, snake charmers, transvestites, and a video tape of the nude bicycle race made in England to hype the group's current two-sided hit single, "Bicycle Race." "Fat Bottomed Girls." Press vultures were flown in from this country, England and Japan by Queen's royal label, Elektra/Asylum, where they're guessing the whole bash cost at least \$50,000.

BACK IN L.A., Atlantic welcomed Foreigner to the Forum with an airplane that blinked out a message (guess they couldn't get the blimp) and a party after the show attended by dozens of Hollywood demigods (Cher, Kristy McNichol, blah, blah); food of many nations was arranged under flags of many nations (foreign, get it?) while a mobile disco blared and two ice sculptures slowly melted.

There's More to Radio Than Music

SEARS RADIO THEATER, starting February 5, will air one-hour original plays five nights a week following the 7 p.m. network newscast. Five celebrity hosts (so far Richard Widmark, Andy Griffith and Vincent Price have been announced) will introduce the programs.

ALIEN WORLDS, A SERIES of new, original half-hour science fiction radio programs, will debut in many cities next month. The program is being produced in the States (the words) and London (the music) by Watermark, the people who bring you *American Top 40*. The lead character, Buddy Griff, is played by Chuck Olsen, who started his show-biz career as a boy actor on old-time radio serials including *Red Ryder* and *The Lone Ranger*.

Collectors' Item, Maybe

WE HAVEN'T SEEN this set and aren't endorsing it or the company, but you'll have to admit they've got nerve: a current incarnation of the formerly Texas-based International Artists Records is offering for sale a boxed set of their entire catalog of that state's glassy-eyed psychedelic bands from the mid-Sixties. Included are a dozen long-players by acts such as the Red Crayola, Lost and Found, the Bubble Puppy, the 13th-Floor Elevators, Dave "The Man" Allen, Endle St. Cloud, and bluesman Lightnin' Hopkins (him? psychedelic?). Price for this remarkable set? Just \$120—that's \$10 each LP . . . If you're still looking for a Christmas (or whenever) gift for the record collector who has nothing, consider another boxed set, this one offered by EMI in England and Capitol here. It's a collection of the Beatles' twelve studio albums—in their preferred, British versions—plus a bonus LP of 17 "rarities" including B-sides, alternate takes, and the first version of "Across the Universe." This 5,000-unit limited edition is priced at a bargain (compared to the International Artists set) \$100 in England, and \$133 stateside . . . Or, there are always picture discs. Announced too late for inclusion in our article on same, this issue, are pic-disc versions of the *Lord of the Rings* soundtrack; the Rolling Stones' *Hot Rocks*; the *Star Wars* soundtrack; and albums by Anthony Phillips, Wilding Bowles, Lenny Lovich, Jonah Lurie, Wreckless Eric, Mickey Jupp, and Rachel Sweet, the last five relative unknowns on the Stiff label. But read the article before buying any of 'em.

Silly Series

ABC'S ANIMAL HOUSE series will star Joshua Mostel (son of Zero) as John Belushi . . . *The Bad News Bears* will be oh-so-cute every week on CBS . . . Mary Tyler Moore will keep trying until she gets it right, with a CBS situation comedy/variety show. She'll play the star of a variety show, with a continuing supporting cast and a real life guest (first, Gene Kelly). In the "Spare Us" category: James Komack, perpetrator of *Chico and the Man* and *Welcome Back, Kotter*, is readying a series pilot called *Faculty Lounge*, to star Nanette Fabray, George Gobel, Arte Johnson, Jackie Mason, Rose Marie, Maureen McCormick and

Larry Storch, a list of has-beens. The show takes place in Cleveland, Ohio. All this delight from NBC, which is still in the ratings cellar, and small wonder.

GREG GARRISON (who produced all those classy Dean Martin shows) is readying a syndicated series called *Late Show Burlesque*. Yep, burlesque, with lots of girls and dumb sketches, exotic dancers, even a belly dancer, but no nudity. Leer, smirk.

Going to the Wells One More Time

NORMAN JEWISON, who directed *Jesus Christ, Superstar*, *Rollerball* and *F.L.S.T.*, is determined to do a musical based on the stories (not the life) of H.G. Wells. What with *Time After Time* currently in production—about H.G. and Jack the Ripper traveling to modern Frisco in the time machine—and *The Shape of Things to Come* about to be launched and *The Time Machine* remade for television, do you suppose there's revived interest in old Wells?

Mags

THE DECEMBER ISSUE of *Mother Jones* exposes the Werner Erhard/est Hunger Program; already the writer and the magazine have received dire threats of lawsuits from estian representatives. *Mother Jones* was first to break the defective Pinto story, remember, and Ford is still reeling.

A ROSE BY ANY OTHER name: *Crawdaddy*, hoping to widen their readership, is changing their name to *Feature*. Catchy, eh? *Pickin'*, an excellent bluegrass-oriented magazine, tried to expand their readership by changing their name to *People in Music* earlier this year. Long-time readers' response was so strong, and so negative, that the name was changed, and so negative, that the name was changed back, my pronto. *Nova*, Bob (Penthouse) Guccione's science/sci-fi monthly, is now called *Omni*. Prompting the switch was a threatened lawsuit by a Boston TV station, which was programming a show called *Nova* and claimed exclusive rights to the name.

Money, Honey

AUDREY HEPBURN will be paid \$1.2 million for her role in *Bloodlines*; Peter Falk, whose last several films made about \$2.50 all together, is getting \$1.2 million to do *The In-Laws*; Jane Fonda and James Caan each received more than \$1 million for *Comes a Horseman*, which is dying a slow tortured death at the box office. Seems there are only two stars who can guarantee box office whoopee these days: Burt Reynolds and Clint Eastwood.

DINO DE LAURENTIS has stopped production design of *Flash Gordon*, denying rumors that he has a severe cash flow problem, what with *Hurricane* going light years over budget. Dino says he's postponed the space classic until he gets a script he likes, but insiders are betting this one is a *Flash* in the pan.

WHILE YOU WEREN'T watching closely, CBS raised the list price on six best-selling albums. Formerly \$7.98, now \$1 more, are the current releases by Heart, Billy Joel, Ted Nugent, Santana, Boston, and Chicago. When Columbia tried this routine a year or so ago, raising the then-standard list price of

\$6.98 by a dollar, several dealers protested, refusing (for a while) to carry the inflated product. As to today's situation, *Record World* quoted one dealer, "consumers [that's you] have yet to show any significant resistance to higher-priced records, and businessmen, including record retailers, are in business to make money."

Sue Me, Sue You

GREG REEVES, THE bassist who played on Crosby, Stills, Nash & Young's 1970 *Deja Vu*, is suing the group's members for \$1 million punitive damages and asking for a full accounting of royalties due from the album. Reeves says that when he played on the sessions (he was a "naive" 18-year-old) he was promised 10 per cent of the profits made by the band. Reeves remained with the group, as a road musician, through March, 1972.

PETER FRAMPTON was granted a restraining order by a New York judge, preventing the Robert Stigwood Organization from billing the Bee Gees equally with Frampton on RSO's *Sgt. Pepper* soundtrack album. Frampton's contract called for above-the-title star billing "in a size of type 100 per cent that of the credits of any other person." No matter that the Bee Gees are outselling every other act in the world, a contract is a contract.

Where Are They Now?

SPOTTED SHOWCASING THEMSELVES at Los Angeles' Starwood recently were two bands made up of veteran rockers whose whereabouts have been, um, vague. Briton Graham Bell, who married and settled in L.A. a couple of years ago, was seen fronting an aggregation including guitarist John Siskaley (of Spirit and such), bassist Kim Gardiner (of Ashton, — and Dyle), and singer Mirabal, once a fixture in Greenwich Village clubs, on guitar and backup vocals. Stu Perry is the drummer . . . Opening was Omega (the name would have to go, even if there weren't two other Omegas already recording), an Elvin Bishop spin-off with singers Mickey ("Fooled Around and Fell in Love") Thomas and Reni Slais, and keyboard whiz Bill Slais counted among the nine or so members.

TAPES OF COUNTRY-ROCK pioneer Gram Parsons' first recordings, with an East coast-based coffee-house circuit band, the Shilohs, have been unearthed and will be released imminently by the small, specialist Sierra label. Betcha didn't know this: back home in Florida during the mid-Sixties, Parsons, Jim Stafford, and Kent "Lobo" Lavoie were all members of the same group—not, sad to say, the Shilohs. None of the rest of them (George Wrigley, Paul Surrat and Joe Kelly) made any further waves in the music business.

DRUMMER BUDDY MILES, 30, who worked with Jimi Hendrix in the Band of Gypsies, among other groups and attempts at starting a career as leader, was sentenced to two years in prison after pleading no contest to charges of grand theft (some clothing from Nudie's custom western wear store) and grand theft, auto (a vehicle parked in front of Miles' home). Miles was already on probation on a charge of angel dust possession dating back to last year.

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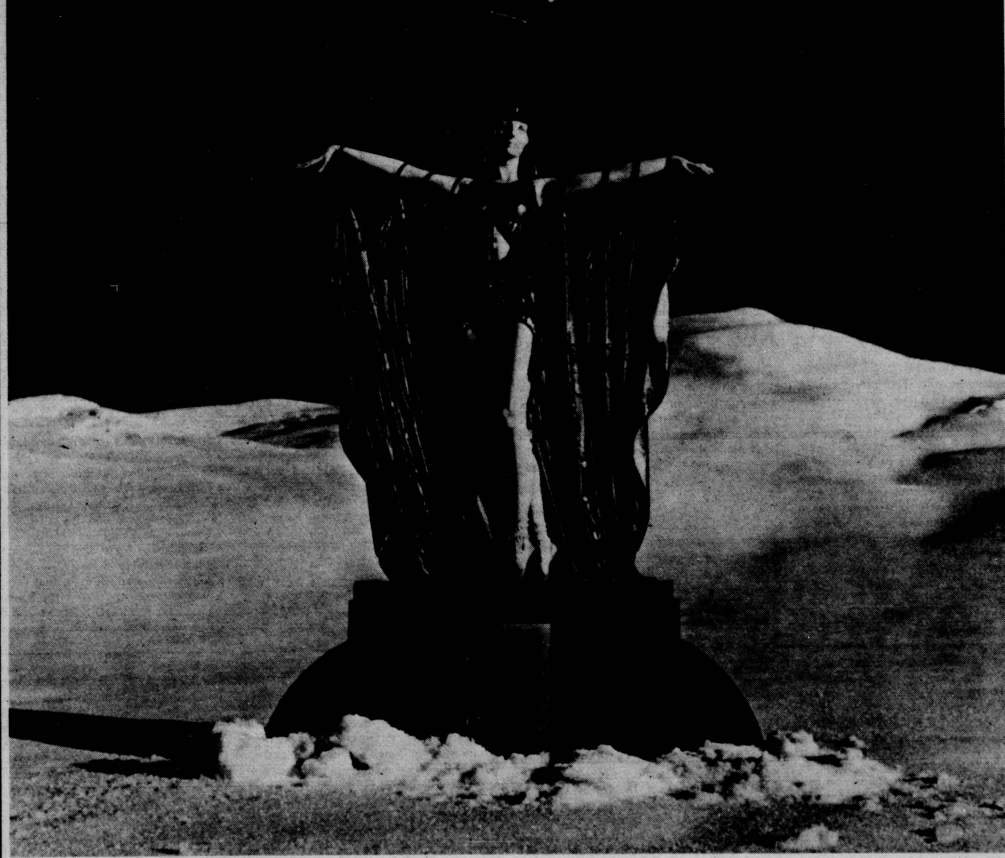
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WINGS GREATEST



THE LATEST ALBUM BY PAUL McCARTNEY & WINGS
CONTAINS FOUR RECORDINGS NEVER BEFORE ON AN ALBUM



on disc

ART BLAKEY
Live Messengers (Blue Note)

Duke Ellington wrote in the early thirties, "It Don't Mean a Thing If It Ain't Got That Swing." Drummer Art Blakey has never forgotten, living by those words ever since he began leading the Jazz Messengers in 1954. Many of his sidemen became stars in their own right after departing Blakey.

Live Messengers features two separate editions of the Messengers and is taken from three previously unissued live dates. Trumpeter Clifford Brown was one of the giants of jazz before his premature death in a car accident. His creativity and total control of his instrument were an inspiration to many young trumpeters. Clifford recorded at Birdland with Blakey on Feb. 21, 1954, in a unit that actually predated the Messengers by a few months. Two previous albums from that night were released long ago, but this twofold includes three additional numbers: a fast blues, a slow blues and "The Way You Look Tonight." Although the recording quality is a bit shaky at times, any new recordings by Brown are a revelation and he is in fine form.

Most of *Live Messengers* features one of Blakey's strongest units, his 1962-62 sextet. Trumpeter Freddie Hubbard was only in his early twenties but was already a virtuoso possessing an easily recognizable if not striking sound. Tenor saxophonist Wayne Shorter was more explorative but still firmly rooted in the bop tradition. Curtis Fuller has always been a very fluent inventive trombonist despite his lack of notoriety, while pianist Cedar Walton is a bit overshadowed by the three horn soloists but provides excellent backing. This sextet performs six numbers, five at least 11 minutes long. The jam-session style is pure bop with many extended solos and much riffing. Swing is the main thing and although there are a few moments of hesitancy, these are greatly outnumbered by the many moments of brilliance.

Scott Yanow

JACK DEJOHNETTE
New Directions (ECM)

Lester Bowie, a member of the dazzling quartet on this album, is probably the best contemporary jazz trumpeter playing today. He has a casual but complete (as opposed to a cold, strictly formal) mastery of his horn. His tone is beautiful. He glisters and glares and soars and strikes. He is nimble and brash and breathes like an angel. He plays with a kind of passionate excitement reminiscent both of Lee Morgan's later live recordings, though he has more muscle than Morgan, and of *Bitches' Brew*. Bowie is not better-known, simply because most of his playing has been firmly in the avant-garde, mostly with the Art Ensemble of Chicago. The exigencies of that sort of playing (his work with the Art Ensemble spans many styles and stances and at different times both satirizes and apotheosizes many kinds of music, both black and European) have apparently given Bowie both an incredible fluency and an extremely broad dramatic range. He is a complete player.

It should be added that the group as a whole is quite wonderful, too. DeJohnette's drumming seems unusually sensitive and even sometimes sly, and he holds his merely



Lester Bowie: the best jazz trumpeter playing today?

competent piano playing to a minimum. John Abercrombie plays mandolin and, particularly, guitar with rare articulateness: his languid ascending and descending figures on "Where or Wayne" are a subtle masterpiece. And bassist Eddie Gomez holds a perfect balance between force and delicacy. This is perhaps the best he's ever sounded.

For some reason, ECM releases a lot of quartet albums in which the solo horn is a trumpet. This is without question the best of them, and by a good, long way. It might even be the jazz album of the year.

Colman Andrews

THE DOORS
An American Prayer (Elektra)

Jim Morrison recorded some of his poetry in the Elektra studios shortly before he went to Paris in 1971, where he died later that year. That poetry, with new instrumental accompaniment by the original Doors (Ray Manzarek, keyboards; Robbie Krieger, guitar; and John Densmore, drums) and two previously unreleased live recordings by the band, make up *An American Prayer*, the first original Doors-with-Morrison material released since *L. A. Woman* in the year of Morrison's death.

Morrison's lyrics and poetry came the closest of any rock songwriter to capturing the spirit of Raymond Chandler's vision of Los Angeles: erotic, exotic, a sunny city with a grim dark underbelly. In Morrison's songs, sex was equated with death and resurrection; although he sometimes lapsed into corniness, he more often jolted us with images and passions we didn't expect to find in good old rock and roll. Seven years after his death, his poetry still has that same power.

The new music here is restrained, tasteful, almost too subdued, reflecting the old Doors sound but not recapturing it. "The Hitchhiker" has Manonesque overtones of death in the desert, while Morrison's "Lament" (for his cock, no less) is a dose of serio-comic Freudianism; a live version of "Roadhouse Blues" from 1970's *Morrison Hotel* is brief relief from the chilling mysteries and violent undercurrents.

For those unfamiliar with one of the best and most unusual groups of the Sixties, *An American Prayer* is a good introduction; for the rest of us, it's a slightly perverse pleasure to sink into Morrison's twisted mind again. I've missed him.

Judith Sims

FLINT
Columbia

There's considerably more variety here than one might expect from a Grand Funk spinoff (Brewer, Schacter, Frost, and a couple of ringers). But there's the same hard edge and crude energy that won the earlier band plenty of fans, plus the guest participation of Todd Rundgren, Frank Zappa, and Wet Willie's Jimmy Hall. Good try.

Del Porter

STEVE FORBERT
Alive on Arrival (Nemperor)

The fact that Forbert is really good is liable to be overshadowed by the equally valid truth that he's this year's "Next Dylan." You'd think that CBS (of which body Nemperor is an appendage) would have learned by now. Historical note: "Settle Down" is probably the world's first Eddie Money imitation.

Lynne Manor

ARLYN GAYLE
Back to the Midwest Night (ABC)

Surely only PR people pretend to believe in virgins, yet here's a spectacularly complete new writer-singer from an ambiguous obscurity whose ten-line auto-bio tells you exactly nothing. Arlyn Gale and his debut album have the tough acrylic finish and confident authority of a career in midspan, more authentic than most of Springsteen, as arrogant as Billy Joel and infinitely fresher than Dylan.

He sings with a hoarse intensity, backed by a tight, whippin'-along four-piece rock band made up of people whose names are as unfamiliar as is their star's. His melodies are mostly low contrast to his biting lyrics—sample: "You're gonna claw the night to pieces/Then you'll fingerprint the dawn/You're gonna curl up on the sofa/Like a Tiger on the Lawn."

Interestingly, Gale's producers, Mike Appel and Louis Lahav, were both formerly associated with Bruce Springsteen. Apparently they learned a lesson about over-hype from that outrageous example.

Leonard Brown

LEVON HELM
Helm

Evidently Levon really enjoyed the Band's *Rock of Ages*, where Allen Toussaint came up

with those snappy New Orleans-style horn charts. Each track here uses that format, but mostly to ill effect. It works on "Play Something Sweet," a Toussaint original with Levon singing in his best (for a drummer) barroom baritone, and "Let's Do It in Slow Motion," which the horns accentuate without getting in the way. Where Helm's style falters is on the already overdone Remake of the Year, Al Green's "Take Me to the River." The song is so conventionally arranged that it adds nothing to Green's definitive version nor to the quirky remakes that Brian Ferry and Talking Heads came up with earlier this year. The only tunes that make it are where Helm cops to his Band influence. If only as derivations, "Driving at Night" and "Standing on a Mountaintop" work because of what they sound like, rather than what they are.

You may not believe it, but there is such a thing as too much of a good thing. And in the case of Band solo spinoffs, I'll take a pass.

Tom Vickers

MARK-ALMOND
Other People's Rooms (A&M/Horizon)

The lyrics of Mark-Almond's first album do stand out: Tommy LiPuma's production and a new version of "The City" first recorded for the duo's 1970 debut album, also produced by LiPuma. "The City" has life and a memorable tune, without falling into the trap of catchiness with nothing to back it up. LiPuma and engineers Hank Cicalo and Al Schmitt live up to their hard-earned reputations with clear, distinct sound on this album. It's too bad, though, that they didn't have more exciting material to work with.

Becky Sue Epstein

LEE MORGAN
The Procrastinator (Blue Note)

Lee Morgan was one of the most significant jazz trumpeters of the Sixties. He extended the bopish style of Clifford Brown to fit the more complex compositions of his time and influenced both Freddie Hubbard and Woody Shaw. But his death at age 34 cut short his career and has resulted in his accomplishments being underrated.

The Procrastinator teams together two previously unissued sessions from Morgan's prime. The first date showcases Lee in a sextet from 1967 that includes tenor saxophonist Wayne Shorter. Shorter was greatly influenced by John Coltrane (circa 1960) and resembles him on up-tempo numbers. However Shorter's two compositions are original and memorable, especially the quiet, sparse "Dear Sir." Vibist Bobby Hutcherson and pianist Herbie Hancock fit in well during the six modern hard-bop pieces although their solo spots are brief. Lee Morgan, who contributed the brilliant multi-theme title cut, is in excellent form with many sharply crisp but tasty trumpet flights during the date.

The second session on this twofold is from 1969 and has more of a Jazz Messenger feel to it. The front line includes trombonist Julian Priester, one of the few new voices on this instrument during the late sixties, and Miles Davis veteran, tenor saxist George Coleman.

(Continued on page 27)

STEVE MARTIN "A WILD AND CRAZY GUY" IS WHERE

Millions of Steve Martin fans have been waiting for it. And his new album is (excuse us) another masterpiece by a comedian who is becoming a legend.

Like all the greats before him, Steve's career is multi-faceted.

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And a lot more television.

But, like all the greats, it is the comedy he presents on stage that really gets to the heart of his talent.

Side one of "A Wild And Crazy Guy" was recorded at The Boarding House in San Francisco.

Side two was recorded at a recent concert attended by 9,000 people at Red Rocks, an outdoor amphitheater near Denver, Colorado.

Like his Grammy Award winning first album, "Let's Get Small," we can assure you that "A Wild And Crazy Guy" is THE album for your wild and crazy record collection.

We're having some fun now.



Produced by William E. McEuen
Aspen Recording Society
On Warner Bros. Records and Tapes



*For a special kind of message from Steve himself, call one of these toll-free telephone numbers: In California: 800 232 2318/In the rest of the U.S.: 800 423 2632
(Sorry, offer excludes Hawaii and Alaska.)

For information regarding the Steve Martin Fan Club and for Steve Martin posters and shirts, please write to:
A Wild and Crazy Guy, P. O. Box 77505, San Francisco, Ca. 94107

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10 Years of Paranoia & Chuckles With

BLACK SABBATH

BY JUDITH SIMS

They certainly don't look ten years older; an early Black Sabbath photograph shows Osbourne with shorter hair and Iommi, Butler and Ward with considerably more; Ward has a beard now. That's about it. They're still selling out arenas across this country (and have been since August, with one month off while they sold out auditoriums in Europe) and they're not through with us yet. Their first new album in 18 months, *Never Say Die*, is finally out, after a recording process roughly analogous to a Caesarian section.

And after all these years people still think they're Satanists. Vocalist and chief lurcher Ozzy Osbourne shakes his head. "There's always one of these people in the audience doing all these weird black magic signs . . . throwing garlic on the stage . . . it's raining Bibles these days, all with little quotations underlined spelling out, like, 'Ozzy, you are going to die,' stuff like that. They must spend a lot of time on this, underlining and all. Why me? I don't do it," Frank Sinatra."

Osbourne keeps all the booty thrown on Sabbath stages, or so he claims. "I've got vaults of Bibles, I'm a hoarder. Built a room especially for my junk. I have a stuffed bear, seven feet tall, a Russian bear. I call him Eric."

Osbourne and company have long been characterized by the press as having personalities like their music—dour, somber, lethal, a four-part barbiturate inducing numbness of the skull. At times this has been true, because they are simple lads and don't often bother to put on an act for the press. Earlier on this tour Osbourne, upset and miserable one day, granted an interview, the extent of which was Ozzy saying "screw this and screw that, I wanna go home." But on a good day—and they're not all that infrequent—Ozzy is a comic, a rapid-fire, staccato machine gunner who can exaggerate any subject to a laugh. Such as Iommi's vitamin pills, lined up on his dresser like squat brown soldiers. "He used to take much more," Osbourne says, grinning wickedly. "He was like a *rattle* at the end of the day, shake him and he sounded like an *avalanche* . . . he gave me a huge niacin horse pill once, said 'take this you'll feel better,' aha . . . it was so big you had to take it in three chapters . . . I started to feel hot, I thought I was *dyin'* . . . my hands and arms were all red . . . Christ, I'm *explodin'* . . ."

It's hard to imagine the band without the rough energy of Osbourne, but they lost him for two whole months when he quit the band last year. "My father was dying," Osbourne said. "I went through a lot of trips in my own head, I couldn't get it together while I was with the band. When you're in a band you're a part of it 24 hours a day." Later, when he faced certain career decisions, "what was the point of leaving one band and going into another with the same trips? If it ever happens again, I think I'd give it up completely. Eventually everyone has to slow down."

One happy outcome, they claim, of all the leaving and regrouping and retiring and not retiring: they no longer have a manager. "Managers! All you get is a broken heart and a tax bill." (They employ a man who does managerial tasks—without the usual per centage.)

When Osbourne left the others carried on. According to soft-spoken Iommi, "we were writing new numbers all the time; we wrote some with Ozzy, then Ozzy left, we wrote

some more numbers, Ozzy came back, we wrote some more numbers." In between, Dave Walker, who was once with Fleetwood Mac and Savoy Brown, joined the group "and we wrote new songs for him. We had so many songs, we just kept doing them." They had to edit and choose and record . . . in Toronto, for tax reasons. "Toronto was absolutely bloody freezing, we couldn't believe it." (Continued on page 24)

Still hairy after all these years: (left to right) drummer Bill Ward, vocalist Osbourne, bassist Geezer Butler & guitarist Tony Iommi.



ANDREW KENT

You've read what *they* want you to know.
Now, here's the real lowdown:

The Last Picture Disc Story



(They might cost too much, and they might *sound* like Rice Krispies on your stereo, but they sure do *look* nice)

BY HAROLD BRONSON

While more records than ever before are appearing in lively single-hued transparent vinyl instead of their usual black, 1978 may well go down in record merchandising history as The Year of the Picture Disc.

The effect of one, as anyone who's seen even a mediocre sample can testify, is impressive: it looks as if a full-color photograph were pressed into the album's surface. The process actually seals a piece of paper, or "slick," which contains the artwork, into transparent vinyl that is pressed like a regular album. As the turntable spins, Peter Frampton's photo whirls around the spindle.

Picture discs are nothing new. Dating back to a 1914 release of the then-popular "St. Louis Blues," various best-selling artists—Jimmie Rodgers and bandleader Art Mooney among them—had records released in picture disc form. During the tight-money years of the Forties, the practice was considered frivolous. In the Fifties and Sixties, they reappeared chiefly as an advertising tool. In 1970, Warner Bros. Records' British division released what is conceded to be the first rock music pic-disc. A special issue of 20,000 copies of Curved Air's debut album, pressed in Germany, was unique—but failed to generate any Picture Disc Fever.

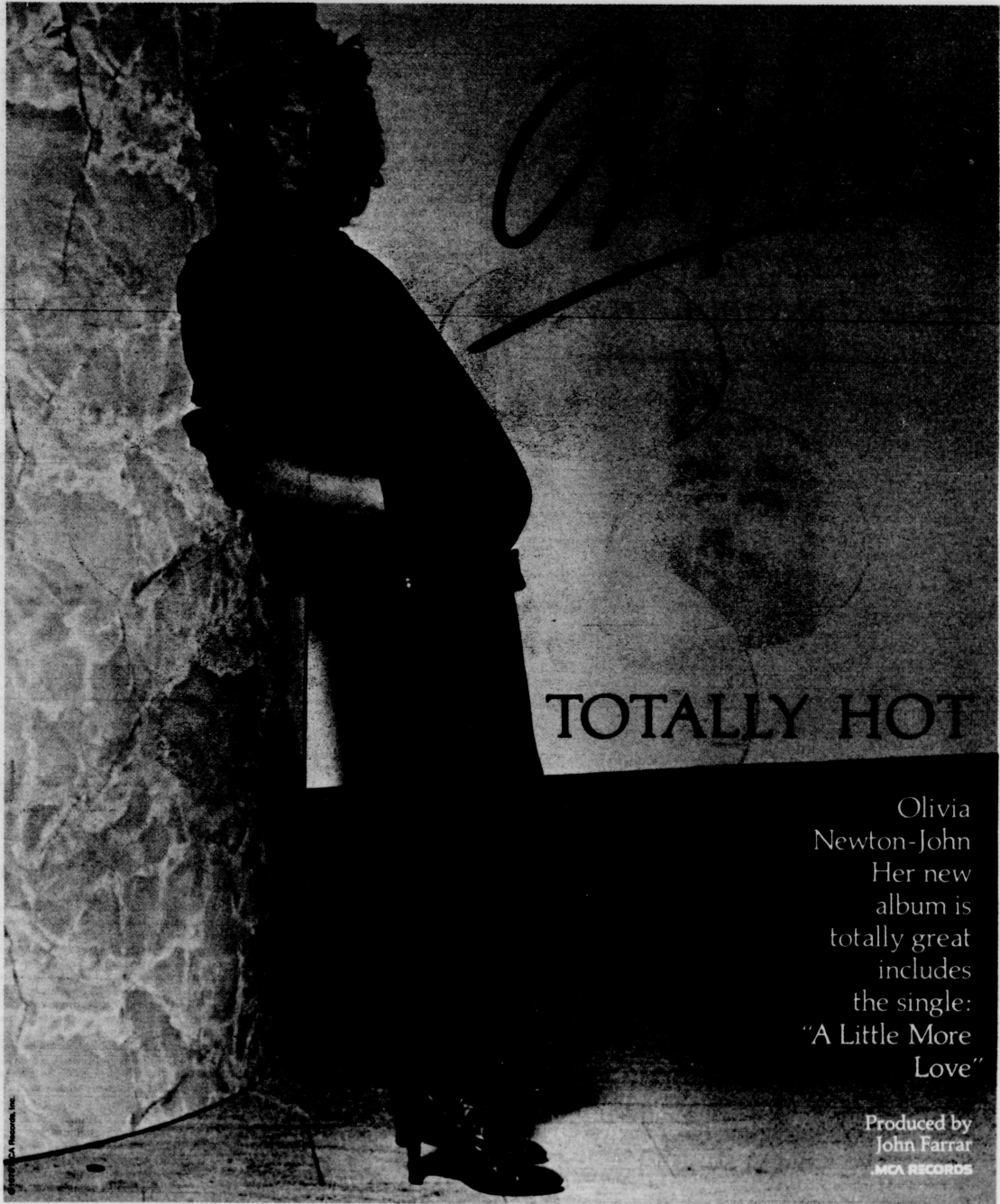
The current craze for rock-oriented picture discs began slowly, two years ago. James William Guercio, then manager and producer of the rock band Chicago, had formed his own

record label, Caribou, to be distributed by CBS. To kick off the label's first release, Guercio wanted a promotional device that wouldn't be quickly forgotten. The result was the Caribou picture disc, a sampler of the label's acts, issued in October, 1976 to disc jockeys and the like. The pressing was a strictly limited edition of 1,500.

Two of Guercio's partners, Larry Fitzgerald and Mark Hartley, then exited the Caribou organization to form their own management firm (Rufus, Quincy Johnson, Tom Jans, and Quincy Jones are among Fitzgerald-Hartley's current clients). As a sideline, the two contacted Harold Dague, inventor of the process used on the Caribou disc, and holder of certain important patents. Fitzgerald and Hartley arranged, first, to act as salesmen for Dague's picture discs and, later, to buy the firm that manufactures them.

The first major spurt of pic-discs came from Columbia, and was arranged by Fitzgerald and Hartley. The albums were intended as attention-getters, for promotional use only. Fifteen hundred were the average run. But when such highly-special discs were issued by acts who were *already* cult figures—Elvis Costello, Bruce Springsteen and Meat Loaf were among the earliest—a huge demand was formed on the collectors' market. Discs like the aforementioned and Warren Zevon's (a 12" single of "Werewolf of London") were changing hands for prices

(Continued next page)



TOTALLY HOT

Olivia
Newton-John
Her new
album is
totally great
includes
the single:
"A Little More
Love"

Produced by
John Farrar
MCA RECORDS

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Cassettes for everybody's stocking. From Angel & Seraphim.

They're easy to wrap.
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Angel titles and 65 Seraphim, there's sure to be a cassette for every taste,
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(By the way, these are all on LPs, too. They won't fit in a stocking, but
they're beautiful under the tree!)

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cond. 4XG-60316

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4XG-60168

Beethoven: Appassionata, Moonlight & Pathétique Sonatas. Solomon.
4XG-60286

Vivaldi: The Four Seasons. Toulouse Chamber Orchestra; Auricombe cond.
4XG-60144

Holst: The Planets. Los Angeles Philharmonic; Stokowski cond.
4XG-60175

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Philharmonic; Karajan cond. (2 tapes) 4X2X-3848

Vieuxtemps: Violin Concertos Nos. 4 & 5. Perlman, Orchestre de Paris;
Barenboim cond. 4XS-37484

Rodrigo: Elogio de la guitarra (with Torroba: Piezas características & Music
by Albéniz and Celedonio Romero). Angel Romero. 4XS-37312

Beethoven: The 5 Piano Concertos. Weissenberg, Berlin Philharmonic;
Karajan cond. (4 tapes) 4X4S-3854

Impressions for Flute (Satie: Gymnopédie No. 1; Ravel: Pavane & 12 more).
Ransom Wilson. 4XS-37308

Grieg: Piano Concerto in A Minor (with Schumann: Piano Concerto in A
Minor). Gutiérrez, London Philharmonic; Previn cond. 4XS-37510

Mahler: Symphony No. 1 in D "Titan." London Philharmonic; Tennstedt
cond. 4XS-37508

Haydn: Cello Concertos in C & D. Rostropovich, Academy of St. Martin-in-
the-Fields; Marriner cond. 4XS-37193

Ravel: Boléro (with Debussy: La Mer; Prélude à l'après-midi d'un faune).
Berlin Philharmonic; Karajan cond. 4XS-37438



Picture Discs

(Continued from page 4)

as high as \$100. It didn't take long for record companies to figure that picture discs could become a success through usual commercial channels.

Mushroom Records did fairly well with a 100,000-copy pressing of Heart's *Magazine*. Next, Ode Records sold out of its 25,000 "limited" pressing of the *Rocky Horror Picture Show* soundtrack. But Capitol made the biggest impression of all with its edition of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. Though the company pressed up an impressive 150,000 copies, the records were so scarce that stores were charging inflated prices, and customers gladly paid the difference. A large New York chain sent employees down the street to a competitor, had them purchase *Sgt. Pepper* at \$15.98 list, and then marked them up and resold them in their own store at an even higher price.

Record companies suffer little financial risk in the manufacture of picture discs. No new music is recorded; no new photo sessions have to be staged (the photos are generally enlarged from existing album cover art). Labels hurriedly readied a rash of releases by Linda Ronstadt, Styx, the Brothers Johnson, Rod Stewart, and others. This winter, Arista is issuing a two-record pic-disc version of Barry Manilow's greatest hits for \$25.98 list and is certain to move them all.

Fitzgerald-Hartley, under the trade name of Pic Disk, Inc., presses 75 per cent of the discs, both commercial and promotional, including both the rarest (Charlie's *Lines*: only 650 copies were run) and most popular (*Sgt. Pepper*). The remainder are manufactured by the Alberti company, another Southern California concern.

Detractors of the Fitzgerald-Hartley discs charge that they contain an unsatisfactory amount of surface noise. There is a problem, enough so that F-H discs' sleeves are frequently printed with a low-fidelity warning. Buyers generally purchase a copy of their favorite album in the pic-disc version and in regular, high-fidelity black vinyl, the latter for actual listening.

Alberti's, which include *Rocky Horror*, Blondie's *Parallel Lines*, and Linda Ronstadt's *Living in the U.S.A.*, are thought to be slightly less noisy. Notes Dan Alberti: "We do many things differently [than Fitzgerald-Hartley] but I've no intention of revealing the differences." Mark Hartley says that you can tell one of the differences simply by looking at samples from the two manufacturers: "Ours are thicker. They have a black vinyl core, and tend to warp less." Hartley adds that he suspects a possible breach of patent, and that he is checking Alberti's process "more carefully." In late October, F-H began legal proceedings against Alberti, charging possible copyright infringement.

With list prices for the pic-discs standardized at \$15.98, down to about \$11 at some discounters, *someone* is making a lot of money. While a regular album's average cost for material and printing is about 63¢, a picture disc's is close to double that—\$1.25. The discs, though, are pressed in relatively small numbers (the presses are run by hand, and only a few can be run at a time) and require no advertising or promotional expense. Packaging is usually minimal: in most cases just a die-cut cardboard sleeve and—maybe—a plastic inner liner. In view of the albums' inferior sound quality, the high retail price must be considered an outrage.

Record company spokesmen attempt to justify the high selling price, but they're vague, if not downright inaccurate. Chrysalis' national sales manager, Stan Layton, maintains that his company will only "break even" with a \$14.98 list price on a 50,000 run of Blondie's *Parallel Lines*. Jim Charne, Epic Records' associate director of product management, admits that a healthy profit is his label's main motive in issuing commercial pic-discs by acts including Meat Loaf and Boston. But he, too, tries to defend the high price. "I'm not real sure of all the elements, but the artist royalty rate has to be renegotiated, I think that the discs have to be remastered, and there's much pressing waste because the presence of the paper slick keeps defective pressings from being melted down and recycled."

The records in fact *don't* have to be remastered, and the record companies only pay for those records pressed properly. According to managers and their representatives—Toby Mannis of Blondie; Nola Leone of Shaun Cassidy, and Hartley—it appears that the performer's royalty percentage is the same as with regular recordings, and that album cover photographers do not receive any additional payment for re-use of their work.

Stephen Peeples, a publicist at Capitol, (who has *Abbey Road*; *Band on the Run*; *Dark Side of the Moon*; *Book of Dreams*; and *Stranger in Town* scheduled for pic-disc release) explains: "The way it usually works is that a flat fee is given the artist when the art work or photograph is turned in. The contract includes a provision that the record company can use the artwork on future releases."

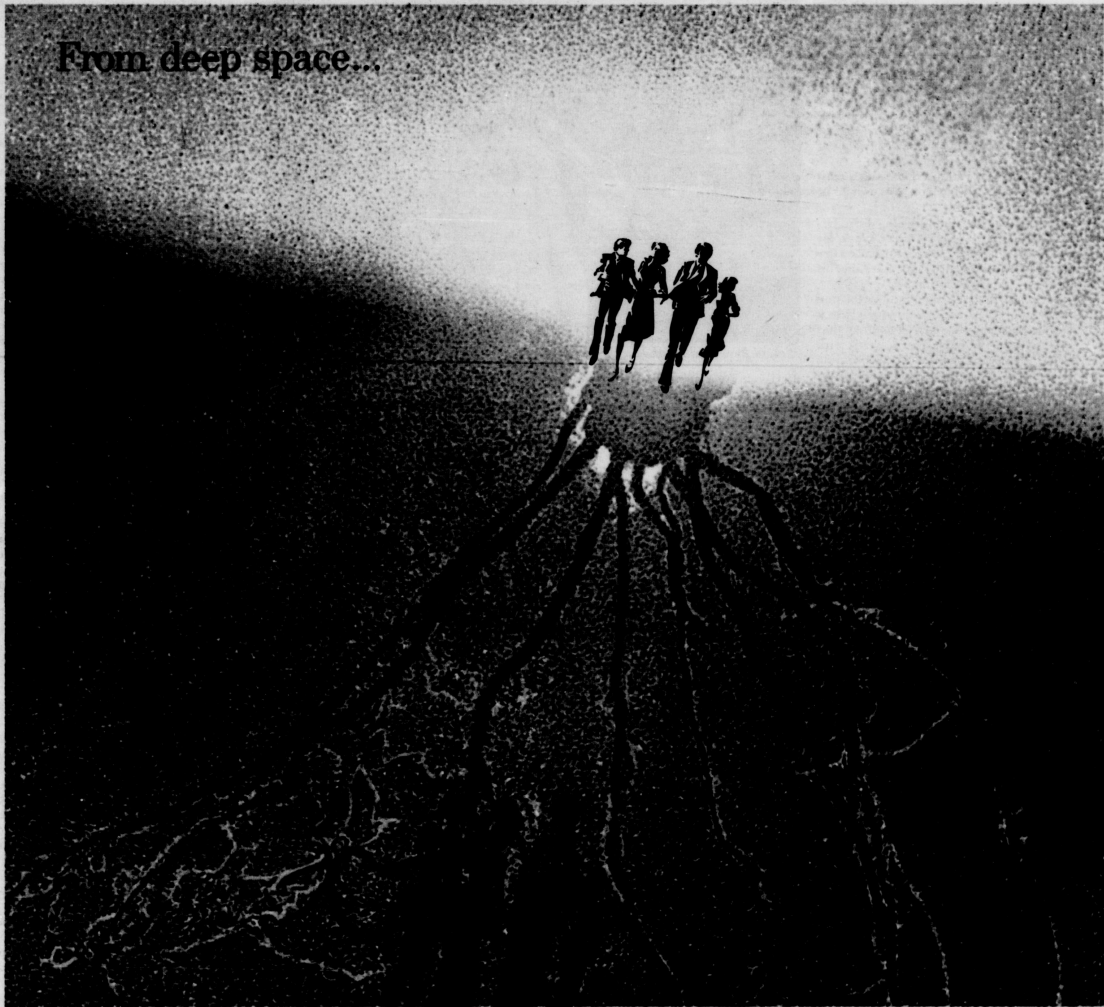
Profit seems to take priority over all other aspects of pic-disc manufacture. Rather than search out the original *Sgt. Pepper* artwork, Capitol appears to have settled for a colorful, if grainy, blowup taken from an album cover. Epic's Charne admits that he hadn't even heard of Alberti, let alone checked to see if better pressings than Fitzgerald-Hartley's existed. And Ode's second pressing of 40,000 *Rocky Horror* pic discs is list-priced at \$19.98.

Picture discs are a good idea. Record collectors amass them much as they do picture sleeves from 45s. Others display them in wall frames, where they can hang like posters or awards. And certainly they have investment potential, while *looking* more interesting than Krugers; *sounding* (if sometimes only slightly) better than vintage automobiles; and *costing* rather less than renaissance art.

It's unfortunate, though, that record companies are milking the craze. Overkill has ruined many an otherwise good thing. And with poor sound, unlimited "limited" editions and too-high prices working against them, picture discs' appeal may wane rapidly. So if, for some reason, you find these novelties appealing, here's some advice: procure what you can now, before sales slack and the major labels divert their attention to The Next Big Thing—whatever that may be.

Illustration, previous page: some of the rarer picture discs. Clockwise from top right: Bob Welch, "French Kiss"; Caribou Records sampler; Elvis Costello sampler; Charlie, "Lines"; Warren Zevon, "Werewolf of London" 12" single; Peter Frampton, "I'm In You"; (center) Curved Air, "Air Conditioning."

Author Bronson's first contribution to Ampersand was October's examination of inflated recording budgets. He's an executive of Rhino Records, who will debut their own line of picture discs, with a bargain-basement \$9.98 list price, soon.



Invasion of the Body Snatchers

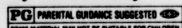
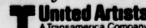
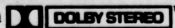
The seed is planted...terror grows.

A Robert H. Solo Production of A Philip Kaufman Film "Invasion of the Body Snatchers"

Donald Sutherland · Brooke Adams · Leonard Nimoy · Jeff Goldblum

Veronica Cartwright · Screenplay by W. D. Richter, Based on the novel "The Body Snatchers" by Jack Finney

Produced by Robert H. Solo · Directed by Philip Kaufman



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**Richard Pryor,
Summit, Houston, TX**

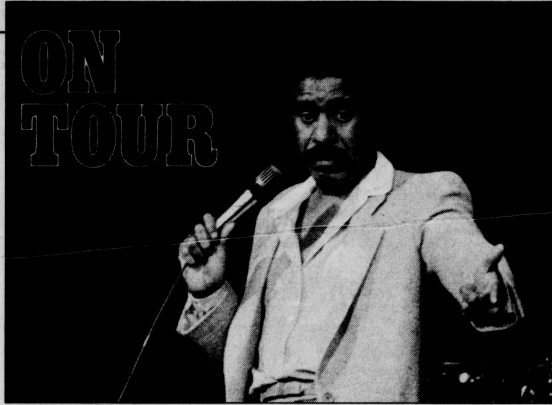
Richard Pryor has had more than his share of show business's ups and downs. In the past two years, he has become a box office star, a boob tube flop, and a personality as celebrated for his offstage excesses as his onstage success. Pryor's embattled personal life has left no public scars; they just add mystique to his already considerable charisma.

Pryor is one of a kind. While today's most popular comics rely more on their own insanity than society's ills for material, Pryor stands alone as the leading social satirist. His principal targets are ethnic stereotypes, his weapons four-letter words and back alley slurs. And when Richard Pryor takes aim, his accuracy is pinpoint.

Such was the case for Pryor's Houston performance. To a predominantly black audience, Pryor immediately noted that niggers is waay back." So it went, with Pryor disarming whites and charming blacks. Thus, where there had been a perceptible tension in the crowd, laughter drowned out racial differences.

All of Pryor's material was new. Many of the funniest bits of the set were autobiographical, close to Pryor's recorded form. He told of an eighteen-year-old girl who was having sex with his father when he died, and that, for the next three years, "she couldn't give that stuff away."

Though much of Pryor's repertoire was blue, he seldom resorted to the cheap laugh. More often, jokes were the incidental result of elaborate and well-constructed scenarios, funny not because they were obscene but because they were true. With alacrity and



Richard Pryor: calling them as he sees them.

precision, Pryor painted a picture of whites uncomfortable because they know they can never really be "cool," and blacks so laid back they sometimes appear to be in between comas.

As a figure of intense public curiosity, Richard Pryor seems to relish living on the fault line of mental health. At any minute he might fall over the edge, lost forever in the abyss of his own lunacy. But he doesn't. He is instead the quintessential umpire, content to span the bridges of sanity and race, calling them as he sees them. He is possibly the only great comic today asking the really important question: Which Way Is Up?

Kevin Phinney



Vincent Price as Oscar Wilde,
University of Southern California,
Los Angeles

Vincent Price—who has for years squandered his generous talents on films which, if

they were averaged, would yield no better than a C+, and on television commercials not only drab but dishonest (does he really prefer Napa Valley to Chateau Magdalene?)—has gone back to his origin, the stage.

I feel he has not done it out of penance, but

**Heart; Walter Egan,
Civic Coliseum, Knoxville, TN**

Heart can dish it out two ways. On stage, like in the studio, the Seattle sextet soothes listeners with a beautifully crafted melodic ballad and then turns around and has audiences stomping feet to an all-out rocker.

Group leader Ann Wilson delivered a vocal performance the likes of which would make Grace Slick blush with envy. The elder Wilson was equally adept at the Linda Ronstadt-type soft stuff ("Magazine," "Mistral Wind") and the aggressive rock most fans expect from Heart. Roger Fisher aided

from a great sense of right, and he has chosen well. John Gay's "Divisions and Delights" is on one hand a brilliant idea for a presentation and on the other, an incomplete presentation of that idea. It is that Oscar Wilde might have given an evening at a concert hall in 1899, the year before he died. Of course he never did.

It is the year of his final descent. He is through with jail, he is recognized in the streets and generally scorned. His reputation is so contagious he feels he might "ruin" a small hotel (even in France) just by taking a room there. He suffers from a disease of the middle ear, a disease which will stay with him and eventually, it is thought, kill him. He has become devoted to absinthe, a narcotic liquid candy.

Though "Divisions and Delights" is not so wise as its purveyor, it is nonetheless an evening rich in feeling and intelligence. Vincent Price manages, while sometimes boring (an unrewarding anecdote about a holy man) and sometimes naive (Wilde's calls backstage for more absinthe), to show the great misunderstanding this strong and even noble man endured.

When Wilde's life suddenly turned, his creative days turned, too, and there was little left of him after the soul-wrenching experience of his trial, conviction and sentence. As Vincent Price shows us, the man had a heart of mint aspic, but had a spine of tempered steel.

Mr. Price carries with him a baroque, 18-foot-high proscenium arch, and he wears a Wildean frock coat designed by Noel Taylor, and a wig of ringlets, parted in the middle.

The show will be touring, mainly college campuses, through the second week in December; and a second leg of major city appearances will begin next January and continue well into the Spring.

Gardner McKay

the latter with searing guitar licks on such hits as "Crazy on You" and "Barracuda," while drummer Michael Derosier and bassist Steve Fossen furnished fine rhythm lines on both.

Nancy Wilson proved as versatile as her sister, contributing to the performance with backing harmonies on all numbers and offering professional, if very restrained, help on electric guitar and mandolin. The often-overlooked Howard Leese was not nearly as subdued, jumping back and forth between his synthesizer keyboards and six-string to take frenzied control of "Magic Man," which proved to be the crowd favorite.

Walter Egan took the packed house by surprise with an opening act which deviated vastly from his pop-oriented, Fleetwood Mac-produced album sound. Egan proved his merit as both a lead vocalist and a hard-rock guitarist; in fact, "Magnet and Steel" seemed a letdown after Egan and Tom Moncrieff, who looks like an escapee from the Sex Pistols, doubled up on lead guitar to blaze through "Tunnel of Love" and "Make It Alone."

Egan, however, was not alone, as Annie McLoone subbed well for Stevie Nicks' female vocals, supplying Egan with an energetic stage foil during Moncrieff's solo interludes.

Bill Guppton

**Sea Level; Jan Hammer Group,
University of Iowa, Iowa City**

Mugging like B.B. King, and duck-walking like Chuck Berry, Jan Hammer played the custom-built keyboard strapped around his neck for most of the set. Not familiar with the material from the group's *The First Seven Days, Melodies and Jeff Beck's Wired*, I found the tone of Hammer's guitar-riff style a harsh electric fuzz, Hendrix-like, with little of the traditional two-fisted jazz approach.

Second keyboardist Bob Christianson's voice was ineffective against the heavy fusion of an excellent drummer, Greg Carter, ex-Mahavishnu bassist Rick Laird, and Hammer. The lyrics were too-simple love songs.

By Sea Level's encore I hoped Hammer would sit down to play a real piano when he came out to jam on "Statsboro Blues." But he plugged in his strap-on keyboard, and when it came his time to solo, if you'd closed your eyes, you'd have thought you were hearing the most badass slide guitarist. Sea Level guitarist Davis Causey thought so, too. Taking off his axe, he held the neck like he was going to break it over his upraised knee. No doubt about it: Hammer can pick out any guitar technique easy as you or I would ring a bell.

Sea Level also mixes funky jazz and sophisticated rock but with a more natural tone and literate lyrics. When Randall Bramblett took an alto or soprano break, 1800 people heard as close to the pure and natural sax sound as you can expect from a rented sound system run by a man who didn't understand the band. Causey's and Jimmy Nalls' long, intertwining guitar runs were clean, fat tones accented by Chuck Leavell's heavy-fisted piano chords.

Besides playing flowing melody lines on piano, Leavell alternates with Bramblett on funky Hammond organ and the group's two electric keyboards, and sings the set-opening "I'm Ready," party tunes like "Shake a Leg" and the southern rave-up "Country Fool." Leavell can stretch out more on keyboards and Lamar Williams plays a funkier bass in this context than they could with the Allman Brothers Band, with whom they will not be reuniting. Sea Level's new drummer is Joe English, formerly of Wings.

Dave Holland

In Print

Ampersand

19

Digging Archaeology

The Luck of Nineveh (McGraw-Hill, \$14.95) purports to be the story of Austen Henry Layard, discoverer of the ruins of Nineveh, Babylon and other Biblical sites, and father of Assyriology. As the tale of a model Victorian hero—explorer, scholar, writer, archaeologist, diplomat and adventurer—it should be, and sometimes is, a fascinating account. Yet the limited success *The Luck of Nineveh* achieves in telling its story is almost entirely due to the circumstances of Layard's life and times, as opposed to any new insight the hackneyed and ineffectual writing of author Arnold C. Brackman could bring to this biography.

The amazing exploits of Layard in Mesopotamia during the middle of the 19th Century as recounted in *The Luck of Nineveh* should encourage any reader interested in the history of archaeology to throw down this uninspired effort and seek out Layard's own account of his travels and discoveries. Brackman as much as tells us this in his descriptions of Layard's literary triumphs. *Nineveh and Its Remains*, the first of a highly successful series penned by Layard (followed by *Early Adventures in Persia, Susiana and Babylon*; *Discoveries in the Ruins of Nineveh and Babylon*, and others) is described as a runaway bestseller of the time, a classic of the period later to be compared with *Tom Sawyer* and *Jane Eyre* as epitomes of Victorian literature. Brackman goes so far as to suggest that Layard's writings became the stylistic foundation for all subsequent books by archaeologists concerning their discoveries. So why, Brackman seems inadvertently to be saying, are you wasting your time on this turgid, cliché-ridden tome when you could be getting the real stuff? Brackman's grating habit of using Biblical and Assyrian quotes as chapter headings is indicative of where this book has gone wrong. For instance, the chapter dealing with Layard's removal of statues from the Nineveh site opens with the quotation, "I departed from Nineveh—Ashurnasirpal," proving only that Assyrians wrote down mundane things as often as any other culture.

In spite of Brackman's wretched job, the adventures of Austen Henry Layard, his contribution to our knowledge of the past and the authentication, through his work, of history's most compelling myths, makes for fascinating reading. All the more reason to capture the full flavor of the man, his time and place, from firsthand accounts. Layard's books are classics . . . Brackman's will never be.

Devin Seay

Moral Ain't Necessarily Good

As the title—*On Moral Fiction* by John Gardner (Basic Books, \$8.95)—indicates, this is a work of judgment where the author decies the current state of the novel. Under the banner of "Moral Fiction" Gardner also manages to belittle many of his contemporaries while implicitly praising himself. Regrettably, the phrase was no clearer to me after reading this book than before. It seems to be something the classic novels had; they were, in Gardner's words, "models of human

action." The novels of today are merely "language-sculpture." What Gardner sees as the fragmentation of traditional literature is the writer's attempt to keep fiction alive by mirroring our reality and trying to transcend it: that, after all, is what literature is supposed to do. But Gardner condemns contemporary novels in terms that make us feel their authors have left heaps of language lying about somewhere: they are filled with "stunning effects, yet fraudulent and adventitious novelty, rant."

However fuzzy this theorizing may be, it certainly pales in comparison to Gardner's attacks on his contemporaries in what is the most impassioned section of his work. He lumps together such diverse talents as Philip Roth, Walker Percy, Joan Didion, Saul Bellow, and Joseph Heller; tries them, and finds them guilty of "black peevish," "creepy characters" and (in Bellow's case) "sprawling works of advice, not art."

That all this should come from one of the most prestigious (though not commercially successful) novelists of the era should be enough to make the reader suspect; about the only major novelist to escape Gardner's attack is Gardner himself. Most readers will find in Gardner's fiction a world stuck in yesterday, or more accurately, thirty years ago, mired as it is in the pseudo-realistic style of the 1940s. His novels are certainly "models of human action," but at the expense of humor, joy, and language, sculptured or not. And it is to exactly this kind of literature that Gardner would have us return, so that even his most righteous indignations are, ultimately, self-serving. Unfortunately, Norman Mailer has already used the title—how much better it would have been to call this work *Advertisements for Myself*.

Mark Bacich

Dirty Work in the Cuckoo's Nest

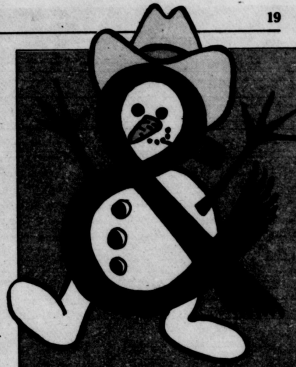
I must preface these comments on Fredric Neuman's novel, *The Seclusion Room* (Viking, \$8.95), by saying that it arrived for review when I was in the middle of a book by Peter De Vries, surely one of our most consistently droll writers. I grudgingly put De Vries aside in order to meet a deadline. In addition, the Neuman novel is harrowingly similar to one I recently wrote myself, and which I have had a bitch of a time getting a publisher to read. These circumstances, perhaps, stacked the odds, but even so, *The Seclusion Room* succeeded admirably in providing an entertaining couple of hours of reading.

The story is set in a mental institution, and is narrated by Dr. Abe Redden, a psychiatrist on the staff. It is a murder mystery, written in standard whodunit fashion. A patient is found dead in the seclusion room in the first chapter, and the rest of the book revolves around the question, murder or suicide? About midway through, another body turns up, this time of a nurse, and here the question is, murder or accident? The answers to these questions are simultaneously pursued by Dr. Redden and a police detective named Moore, who is vaguely evocative of Colombo, and the counterpoint of their differing motives and methods gives the book one of its themes. As the narrative progresses, contemporary psychiatric practice takes its usual well-

deserved beating, and the peculiar inhumanity of that system is another of Neuman's thematic concerns.

As a mystery, *The Seclusion Room* is not especially good. In a successful mystery, the perpetrator is revealed in specific events and these are what damn him in the end. The better the mystery, the more subtle and complex the web of these events, but here, the events, the facts, follow no intricate logic. One might waste a good deal of effort trying to figure out the presence of a towel over a TV camera which could have filmed the crime, only to learn that a paranoid schizophrenic covered it because she thought it shot rays at her. This may be a perfectly realistic instance of schizophrenic behavior, but it does not exemplify tightly reasoned mystery writing. The plot, then, is not particularly imaginative and one gets the feeling that Neuman isn't much interested in it anyway. The story serves mainly as a vehicle through which he can present amusing incidents and reveal his characters, and on that score, the book fares better.

Dr. Redden is the best developed and most interesting figure in the novel. He is a disheveled, sarcastic and depressed individual with a better than average mind and a genuine, if grudging, concern for mankind. One minor character is also a marvelous and grisly creation—the forensic pathologist, Dr. Berman. He is first encountered doing a post mortem which is the occasion of some of the book's most grotesquely funny passages. Later, he discourses on death by strangulation, with special reference to issues of tidiness. "When someone hangs really properly, . . . he dies very abruptly because his spinal cord is torn off between the medulla and the pons. Now if the drop is too high, fifteen to twenty feet, for instance, the head comes flying right off, and blood



In keeping with our holiday theme, December's Ampersand of the Month is a jolly snowman, sent to us by Jerome Annen of Corvallis, Oregon, now \$25.00 richer. If any of the rest of you feel especially creative, send your works of art (original, in black ink on white paper, and be neat) to Ampersand of the Month, 1680 N. Vine Street, Suite 201, Hollywood, CA 90028.

spatters all over everyone." Delightful man. *The Seclusion Room* does offer diverting reading and it certainly beats an evening of television. Television, however, is free, and at the \$8.95 hard-cover price, one might be well advised to wait for the paperback edition. This is not a book to be read again and again, and one wonders, in fact, why publishers don't bring books of this sort out in soft cover in the first place.

J.C. Norton



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NEIL ELZOWIER

Tim Matheson Is Mr. Wonderful: Even His Mother Says So.

BY SUSAN FILE

Every girl I know who saw *Animal House* wished she had been laid by the inimitable Otter. This is probably because no one I know ever encountered such a master of the art of seduction on any college campus in America. "Mr. Thoughtful, with a dozen roses for y-o-u," cooed Otter as he stepped blithely into the room at the one-shot motel where the neo-Nazis of the Omega House were waiting to give him his comeuppance.

It's hard to believe a character like Otter ever existed, but he most definitely did. Chris Miller, one of the three writers of *Animal House*, knew a guy called—you got it—Otter, back at Dartmouth in the Sixties and wrote him into the script as the definitive rush chairman of the Deltas. Finding someone to play the part in the movie was another story. Where is the young Cary Grant, now that we need him, to uplift the spirit and deface the moral fiber of the women of America?

Director John Landis almost puked when an 8x10 glossy of Tim Matheson showed up on his desk when he was playing his own version of pledge director in casting the Deltas for his first major studio picture (*Kentucky Fried Movie* was his first big-screen effort). His reaction to the photo of a smiling hippie cowboy was, "I don't want this guy," remembering Matheson in hackneyed television series and movies-of-the-week. *The Quest* was supposed to be a hip, updated version of John Ford's classic *The Searcher*; even though it was voted the "most violent" show of the 1976 fall season by the National Citizen's Committee for Broadcasting (usually a sure sign of killer ratings), NBC slotted it opposite the debut season of *Charlie's Angels*, and Tim Matheson riding across the wide open spaces week after week in search of a lost sister kidnapped by savage Indians was no competition for the Farrah

phenomenon, and the show disappeared after 13 weeks. So much for Tim's first really big shot at the small screen, and this year he's thanking his lucky stars for such small favors.

Landis is the first to admit his mistake. Despite the horror of first impressions, he allowed Tim to read for the part of Otter and found him to be exactly the combination of cocksman, looks, charm and intelligence he wanted. As a relative neophyte to the world of studio-financed pictures, the 28-year-old director needed to assemble a little repertory company of outstanding young actors to help him pull off the right blend of reality and absurdity he had in mind. "I wanted a good actor who was good looking and could give me that bullshit sincerity and maintain that twinkle in his eye," Landis recalled. "And, Tim is a very professional actor. He's grown up in film and television, so hitting his mark was no problem." The two have become each other's biggest fan.

Tim Matheson really made it with *Animal House*. He'll be 31 in December and can finally admit it. No longer having to lie about your age to producers, directors, casting agents and reporters is a good early indication of success for an actor—it means that people who hire you finally know who you are and want you anyway. Only big stars, like Jane Fonda and Jack Nicholson and Warren Beatty are allowed to act their age or any fraction thereof if the part is pleasing enough to them. It's all a matter of box office appeal. Aspirants on all other levels are forced into fibbing or forging new dates on drivers licenses and resumes for the mere opportunity of auditioning for the current rage of 18- to 24-year-old John Travolta types. Coming out of this closet must be a kind of relief for a guy like Tim, who's been carrying the cross of "child actor" and "professional juvenile" for the past 18 years across TV and movie screens.

He's been acting since the age of 12 and has actually been making a decent living at the game since high school. I must have seen him a hundred times on my favorite kid TV shows like *Leave it to Beaver* and *Twilight Zone* before I noticed him in *Animal House*. Maybe it has something to do with coming of age.

When I first spotted our matinee idol, he was wearing a bowling shirt. He had just finished making a film called *The Dreamer*, in which he plays a Rocky of the pin set, and he was still putting a few hours in at the lanes every now and then to improve his high score of 224. Not quite the Ivy Leaguer I had expected to sweep me off my feet, but he was certainly charming.

"Mmmm, Yeah. I'm like that sometimes. I've got a lotta that stuff," was the response when I asked him if he's a lot like Otter. By this time we had consumed a six pack of Heineken's (light), and our minds were drifting on to respective obligations. He's building his own solar home out in the mountains above Malibu and is really excited about getting some work done out there before he starts his next project, which he's really excited about. (Tim gets really excited a lot.) No wonder—it's Steven Spielberg's new film, *1941*, in which Los Angeles thinks the Japs are attacking them instead of Pearl Harbor and goes nuts. Tim gets to do another kind of Cary Grant in this one—he's a reckless Lothario whose attempt to score with a girl who gets hot in airplanes triggers an air raid alert. Details on *1941* are still a little sketchy (Spielberg likes to surprise people; he won't be uttering a word on the subject until 1980), but with John Belushi already set as a kamikaze pilot, Toshiro Mifune operating a submarine lurking somewhere off the shores of Santa Monica and Tim tackling the



female element, it looks like something *anyone* could really get excited about.

If he can put this one across, Tim will be set for the rest of his life as a real movie star. Maybe next year he'll be as unapproachable as Robert Redford and Al Pacino, but for the time being he's as unaffected as your kid brother. Things *are* starting to get a little ridiculous—he's becoming an in-demand item for the talk show circuit. He undertook a three-day publicity blitz to New York in August to hype the opening of *Almost Summer* for Universal; it was the first time he'd been to Manhattan since he did the Ed Sullivan show back in 1968 when he was a member of the Lucille Ball-Henry Fonda family in *Yours, Mine and Ours*. He's keeping his head about him, though—when the offer from Hollywood Squares came in, he said, "No way."

Meanwhile, he's available for golf dates with friends like Peter Riegert (Boon in *Animal House*), is still able to put time aside for important events like the World Series, strategic football games and buddy John "Bluto" Belushi's adventures on *Saturday Night Live*. He runs three miles on the beach below his house every morning and is occasionally capable of slipping out of town with his girlfriend for a weekend in Vancouver. Most important, he keeps in touch with his mother.

Tim told me he wanted to get into acting as a kid to help out his family because they were "real poor." This is not exactly true. According to Mrs. Sally Matheson, who should know: "Ninety-five per cent of that is true. We were not exactly poor. He probably didn't tell you that his father and I had a business, and his father worked for the airlines until Tim was 7 and his sister was 8, and then we separated . . ." (In fact, his father was one of the founders of PSA airlines.) "Tim did a lot of things to help us out," Mrs. Matheson explained. "But he loved acting from the time he was little. He loved everything to do with television, everything to do with any sort of acting. I had the television out when he was four, and it was being repaired—it was a console-type. I couldn't find him, and I looked and looked, and I went into the living room, and there was that face sticking out from behind the glass. He was on television. The only way I could punish him was to take his television away."

Ah-ha. A slightly different picture of the cagey Otter comes

into focus. Especially when you find out that his mother went to work as a secretary in the police department after her divorce, and that *Animal House* is the first R-rated movie she's ever seen. "I nearly lost my mind," she said, although she thought her son was "fantastic. There's no doubt about it."

Tim Matheson was a tiny little kid throughout high school, all the way into college, which he experienced for six months as a psych major at Cal State Northridge. For a long time he looked like he was about twelve, and when the offers began to pour in for him to appear as an eight-year-old here, a ten-year-old there, he totally lost interest in his education. His career moved over to the next logical stage, "professional juvenile," when he was a senior at Burbank's John Burroughs High School and grew five inches almost overnight. Before that he and Kurt Russell were the mainstays of Walt Disney Studios.

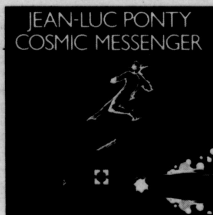
He grew from the time he finished at Burroughs until he was 21, when he attained the height to which he is presently adjusting himself (6'2"). He got away with roles as the perennial adolescent until he couldn't pull it off any longer and appeared in the TV version of his life, *What Ever Happened to the Class of '65?*

Tim Matheson is a seasoned professional actor. No matter how funny and charming and delightful he is, no matter how he likes to surprise you, no matter how much fun he can be, there's no avoiding that fact. Maybe Otter was the furthest extension of someone's wildest imagination, a fulfillment of everyone's fantasy of the supreme Male. Let's face it: no one could so epitomize both the sublime and the ridiculous as Eric Stratton. No one. Matheson's own mother summed it up: "I am looking forward to his being a star, but I will tell you one thing—outside of being a fine actor, he's a fine person. And, when his mother says that, that's something unusual. Most of them will tell you they're stinkers." Eric Stratton/Otter was a real stinker.

The point is this. Movies are movies. Tim Matheson will be setting off air raid sirens in 1981 which will reverberate in the minds and bodies of young women across America. "Eric Stratton"—Otter—turned into a gynecologist in Beverly Hills. It's only movies.

Susan Pile is a free lance writer and film publicist, a frequent contributor to Interview and a passionate beuser.

Yule love them all.



ATLANTIC AND ROLLING STONES RECORDS AND TAPES.

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IN BOTH EARS

The Audio Stocking

There's a rumor that the old man with the white beard and red suit, traveling under the alias of Kris Kringle, aka Santa Claus, has had his airborne sleigh hi-fi-equipped. About time. That "Ho! Ho!" does get to be boring. But if you think his grab bag contains hi-fi units that require the transfer of several century notes, think again. There are many accessories for sustaining a system that fall into the less-than-\$35 region.

You can get any of a number of phono cartridges from Audio-Technica in the \$35 and under class. Their ATP-2 at \$30 has a dual moving magnet and uses an elliptical 0.4x0.7 mil elliptical stylus. Tracking force is 3 to 5 grams and frequency response is 15 Hz to 22kHz.

You can get well-known brand-name Koss headphones, a slimline model selling for \$30. Frequency range is 10Hz to 16kHz and sensitivity is 100dB sound pressure level (SPL). Total harmonic distortion is 1% at 100dB measured at 1kHz. The phones weigh only 13 ounces, so your ears won't need to join Weight Watchers.

In the microphone department, Superscope will let you have their model EC-5 microphone if you're willing to part with \$30. The EC-5 is a cardioid type, meaning it is more responsive to sounds in front than those coming from the rear. Great for recording if you want to keep pickup of background noise to a minimum. The EC-5 is an electret condenser type and features a desk stand and windscreens. Frequency response is 40Hz to 15kHz, but very few mikes do much better than that. AKG does have one, their Model C-24, that covers from 30Hz to 20kHz, but how does \$1,800 grab you?

In the record care division you have a tremendous choice and you will even have enough change left over to treat yourself to some new ties. If you want to pamper your records a bit, Fidelitone has a record conditioner that includes a plush pile record cleaner with fluid in a bottle stored in the handle. Supplied with a wood storage tray, it will separate you from \$21.

Nagaoka's rolling cleaner, Model RC100, retailing for about \$20, will be available for the first time, they hope, before Christmas. The unit is designed to pick up dust and dirt from the bottom of record grooves. It uses a special grade rubber that is tacky and keeps its tackiness, forcing dirt to adhere to the roller. It can be cleaned for repetitive use with soap and water or detergent.

To some, liquid-cleaning records is too comparable to washing dishes. Hi-fi records do require housekeeping, so Vac-O-Rec has obliged with a disc vacuum cleaner. Just put the record in vertically, turn on the switch and the unit rotates the record, cleaning both sides at the same time. The cleaner has natural mohair fibers to loosen dirt while an

impeller fan vacuums the loosened material. The model 145 carries a tag of \$32.

If you want to improve your auto sound you might consider replacing one or more of your speakers. One of the problems of auto speakers is they work in a hostile environment. A hot day in your car with all its windows closed, standing in the sun, can push the mercury toward the top. Speaker cones, made of paper, lose their natural moisture. The cones, now brittle, do not reproduce well, and with high sound levels can fall apart. One solution is to wipe them with a damp cloth at regular intervals. But who knows or remembers from regular intervals? AFS/Kriket has a model 2032 speaker for which they request \$25 each. It is a two-way unit with a response of 55Hz to 18kHz. Minimum driving power is 2 watts; maximum, 25. While two speakers will push your \$35 budget out and up, even replacing a single speaker is sonically helpful.

You could also consider buying cassette, cartridge or open reel tape, either blank for recording or prerecorded for immediate use. Prices here vary all over the lot, depending on the brand name, type of tape, length of playing and recording time.

Patch cords, while not overly exciting or romantic, are essential for interconnecting hi-fi components. Most cords that come with components have a length of 3 feet, a few as much as 5. This assumes all components are right friendly and live in close approach. But if you have a record player or cassette deck sitting at opposite ends of a room, you're going to need a patch cord some 15 or more feet long. They are available, but you need a pair, one for each stereo channel, and you would be surprised at the big dent such a prosaic product will make in your \$35 budget.

An offbeat item you might consider is the DISK-SE22 mass-concentrated turntable mat. Designed as a replacement for conventional turntable mats, this item is made from a special blend of natural rubber and high density filler. This item requires \$20.

The prices quoted here are manufacturers' suggested retail. How well you do depends on your own canniness and shopping patience. But whatever you decide to get (or be given), have a happy.

Martin Clifford

Little Big Sound

For those among you who may have more than \$35 to spend on Christmas presents, for themselves or for particularly valued friends (those in the \$500 range, to be specific), Len Feldman has some hints regarding a way to purchase stereo equipment that will make just a medium-sized bite in your bank account.

There's a definite pecking order in the world of audio. The owner of a separate amplifier and tuner looks down upon the owner of an all-in-one receiver, even though both approaches to hi-fi are definitely component oriented. Yet, even though the lowly "compact system" is at the bottom of the list of music-making machines, these units continue to sell and there are perhaps more compacts around than there are component stereo systems.

Surprisingly, many compacts sold today do provide reasonably good sound reproduction. That wasn't always true. Indirectly, a bureau of the Federal Government has had a profound effect on the makers of audio compact systems. I can well remember when many makers of really inferior compact systems would exaggerate the audio power out-

put capabilities of their products beyond belief. There were compact receivers which boasted of power levels of 100 watts but which, measured conservatively, could deliver no more than five or ten watts per channel. There were even some compact systems that claimed to deliver more power to their speakers than was actually being supplied to them from the wall outlet—a rather neat trick that defied the laws of conservation of energy.

All of that changed when the Federal Trade Commission issued its rules concerning power output disclosure for home entertainment audio products. All at once, all manufacturers were required to report in the same, conservative way, specifying continuous output per channel, the frequency range over which full power can be delivered, the speaker load impedance (8 ohms or 4 ohms) and even the maximum harmonic distortion at rated power and below. Not surprisingly, makers of the inferior compacts deleted all references to power in their advertising—a dead giveaway to the knowledgeable consumer that they had been playing the numbers game with inflated wattage figures before the rule went into effect.

WHAT'S DIFFERENT ABOUT COMPACTS?

There are similarities and differences between "separate" hi-fi component systems and compacts. Both approaches use separate speakers, of course. But the compact, as a rule, features an integrated receiver, mounted in a cabinet which also may contain a record player on top and a tape deck (either 8-track cartridge or cassette) which, though physically separate from the receiver, is joined to it through the use of a common dress front panel. There is nothing really wrong with mounting these three components in a single enclosure so long as the circuitry of each of these elements is honestly designed and capable of high fidelity performance.

SPEAKING OF THE SPEAKERS

The single greatest deficiency of those early compact systems sold years ago was the poor quality of the loudspeakers. Enclosures were flimsy, with front panels and backs (if provided at all) made of thin fiberboard which produced resonances that had nothing in common with the sound the system was supposed to be delivering. Speaker elements themselves were often chosen on the basis of size, price and availability rather than because of their performance specifications and compatibility with the enclosure in which they were mounted.

Yet, the very idea of a compact system, in which one manufacturer has control of all the components, can prove to be of great advantage in the final overall design. If a manufacturer has to settle for a low power receiver (to meet a target retail price), he can also choose high-efficiency speakers to compensate for the low power of his electronics. If the response of the speaker system is less than ideal, he can design the amplifier section of the receiver to compensate, at least to some degree, for early roll-off of extreme highs and low bass. Such tonal tailoring need not be regarded with scorn by the prospective purchaser, since the end goal, after all, is good response of the entire system, from program source to listener's ears. The situation is not that different from that of the super-audiophile who installs an expensive graphic equalizer in his or her "separates" system—a corrective measure that doesn't seem to offend even the purist audio buff!

Since it's just as easy to make a good ported or vented speaker enclosure these days as it is to design a low-efficiency "air suspension" or "acoustic suspension" design, the compact buyer need not be that con-

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Okay all you "Omega" geniuses, no doubt you've seen the film "Animal House" and listened to the soundtrack, but can you answer these 11 questions correctly and complete the limerick?

- | | | |
|--|---|---|
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'cause the Deltas are lazy and mad;
in the dorms they are feared,
and the word's out they're weird</i> |
|--|---|---|

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MCA RECORDS



MCA-3048
If you're planning on throwing an authentic "Animal House" Toga Party this Christmas make sure you've got the original soundtrack album.

IN BOTH EARS

The Audio Stocking

There's a rumor that the old man with the white beard and red suit, traveling under the alias of Kris Kringle, aka Santa Claus, has had his airborne sleigh hi-fi equipped. About time. That "Ho! Ho!" does get to be boring. But if you think his grab bag contains hi-fi units that require the transfer of several century notes, think again. There are many accessories for sustaining a system that fall into the less-than-\$35 region.

You can get any of a number of phono cartridges from Audio-Technica in the \$35 and under class. Their ATP-2 at \$30 has a dual moving magnet and uses an elliptical 0.4x0.7 mil elliptical stylus. Tracking force is 3 to 5 grams and frequency response is 15 Hz to 22kHz.

You can get well-known brand-name Koss headphones, a slimline model selling for \$30. Frequency range is 10Hz to 16kHz and sensitivity is 100dB sound pressure level (SPL). Total harmonic distortion is 1% at 100dB measured at 1kHz. The phones weigh only 13 ounces, so your ears won't need to join Weight Watchers.

In the microphone department, Superscope will let you have their model EC-5 microphone if you're willing to part with \$30. The EC-5 is a cardioid type, meaning it is more responsive to sounds in front than those coming from the rear. Great for recording if you want to keep pickup of background noise to a minimum. The EC-5 is an electret condenser type and features a desk stand and windscreens. Frequency response is 40Hz to 15kHz, but very few mikes do much better than that. AKG does have one, their Model C-24, that covers from 30Hz to 20kHz, but how does \$1,800 grab you?

In the record care division you have a tremendous choice and you will even have enough change left over to treat yourself to some new ties. If you want to pamper your records a bit, Fidelitone has a record conditioner that includes a plush pile record cleaner with fluid in a bottle stored in the handle. Supplied with a wood storage tray, it will separate you from \$21.

Nagasaki's rolling cleaner, Model RCI100, retailing for about \$20, will be available for the first time, they hope, before Christmas. The unit is designed to pick up dust and dirt from the bottom of record grooves. It uses a special grade rubber that is tacky and keeps its tackiness, forcing dirt to adhere to the roller. It can be cleaned for repetitive use with soap and water or detergent.

To some, liquid-cleaning records is too comparable to washing dishes. Hi-fi records do require housekeeping, so Vac-O-Rec has obliged with a disc vacuum cleaner. Just put the record in vertically, turn on the switch and the unit rotates the record, cleaning both sides at the same time. The cleaner has natural mohair fibers to loosen dirt while an

impeller fan vacuums the loosened material. The model 145 carries a tag of \$32.

If you want to improve your auto sound you might consider replacing one or more of your speakers. One of the problems of auto speakers is they work in a hostile environment. A hot day in your car with all its windows closed, standing in the sun, can push the mercury toward the top. Speaker cones, made of paper, lose their natural moisture. The cones, now brittle, do not reproduce well, and with high sound levels can fall apart. One solution is to wipe them with a damp cloth at regular intervals. But who knows or remembers from regular intervals? AFS/Kriket has a model 2032 speaker for which they request \$25 each. It is a two-way unit with a response of 55Hz to 18kHz. Minimum driving power is 2 watts; maximum, 25. While two speakers will push your \$35 budget out and up, even replacing a single speaker is sonically helpful.

You could also consider buying cassette, cartridge or open reel tape, either blank for recording or prerecorded for immediate use. Prices here vary all over the lot, depending on the brand name, type of tape, length of playing and recording time.

Patch cords, while not overly exciting or romantic, are essential for interconnecting hi-fi components. Most cords that come with components have a length of 3 feet, a few as much as 5. This assumes all components are right friendly and live in close approach. But if you have a record player or cassette deck sitting at opposite ends of a room, you're going to need a patch cord some 15 or more feet long. They are available, but you need a pair, one for each stereo channel, and you would be surprised at the big dent such a prosaic product will make in your \$35 budget.

An offbeat item you might consider is the DISK-SE22 mass-concentrated turntable mat. Designed as a replacement for conventional turntable mats, this item is made from a special blend of natural rubber and high density filler. This item requires \$20.

The prices quoted here are manufacturers' suggested retail. How well you do depends on your own canininess and shopping patience. But whatever you decide to get (or be given), have a happy.

Martin Clifford

Little Big Sound

For those among you who may have more than \$35 to spend on Christmas presents, for themselves or for particularly valued friends (those in the \$500 range, to be specific), Len Feldman has some hints regarding a way to purchase stereo equipment that will make just a medium-sized bite in your bank account.

There's a definite pecking order in the world of audio. The owner of a separate amplifier and tuner looks down upon the owner of an all-in-one receiver, even though both approaches to hi-fi are definitely component oriented. Yet, even though the lowly "compact system" is at the bottom of the list of music-making machines, these units continue to sell and there are perhaps more compacts around than there are component stereo systems.

Surprisingly, many compacts sold today do provide reasonably good sound reproduction. That wasn't always true. Indirectly, a bureau of the Federal Government has had a profound effect on the makers of audio compact systems. I can well remember when many makers of really inferior compact systems would exaggerate the audio power out-

put capabilities of their products beyond belief. There were compact receivers which boasted of power levels of 100 watts but which, measured conservatively, could deliver no more than five or ten watts per channel. There were even some compact systems that claimed to deliver more power to their speakers than was actually being supplied to them from the wall outlet—a rather neat trick that defied the laws of conservation of energy.

All of that changed when the Federal Trade Commission issued its rules concerning power output disclosure for home entertainment audio products. All at once, all manufacturers were required to report in the same, conservative way, specifying continuous output per channel, the frequency range over which full power can be delivered, the speaker load impedance (8 ohms or 4 ohms) and even the maximum harmonic distortion at rated power and below. Not surprisingly, makers of the inferior compacts deleted all references to power in their advertising—a dead giveaway to the knowledgeable consumer that they had been playing the numbers game with inflated wattage figures before the rule went into effect.

WHAT'S DIFFERENT ABOUT COMPACTS?

There are similarities and differences between "separate" hi-fi component systems and compacts. Both approaches use separate speakers, of course. But the compact, as a rule, features an integrated receiver, mounted in a cabinet which also may contain a record player on top and a tape deck (either 8-track cartridge or cassette) which, though physically separate from the receiver, is joined to it through the use of a common dress front panel. There is nothing really wrong with mounting these three components in a single enclosure so long as the circuitry of each of these elements is honestly designed and capable of high fidelity performance.

SPEAKING OF THE SPEAKERS

The single greatest deficiency of those early compact systems sold years ago was the poor quality of the loudspeakers. Enclosures were flimsy, with front panels and backs (if provided at all) made of thin fiberboard which produced resonances that had nothing in common with the sound the system was supposed to be delivering. Speaker elements themselves were often chosen on the basis of size, price and availability rather than because of their performance specifications and compatibility with the enclosure in which they were mounted.

Yet, the very idea of a compact system, in which one manufacturer has control of all the components, can prove to be of great advantage in the final overall design. If a manufacturer has to settle for a low power receiver (to meet a target retail price), he can also choose high-efficiency speakers to compensate for the low power of his electronics. If the response of the speaker system is less than ideal, he can design the amplifier section of the receiver to compensate, at least to some degree, for early roll-off of extreme highs and low bass. Such tonal tailoring need not be regarded with scorn by the prospective purchaser, since the end goal, after all, is good response of the entire system, from program source to listener's ears. The situation is not that different from that of the super-audiophile who installs an expensive graphic equalizer in his or her "separates" system—a corrective measure that doesn't seem to offend even the purist audio buff!

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AMPERCHART

ROCK

1. Living in the U.S.A. Linda Ronstadt/Asylum
2. 2nd Street Billy Joel/Columbia
3. Grasses Soundtrack/RSO
4. Double Vision Foghorn/Affinity
5. Don't Look Back Boston/Epic
6. Pieces of Eight Styx/AM
7. Who Are You? The Who/MCA
8. Sayre Girls The Rolling Stones/Rolling Stones
9. Wet Streets Chicago/Columbia
10. Formato Neil/Atlantic
11. Twin Sons of Different Mothers Dan Fogelberg & Tim Weisberg/Full Moon
12. Dog and Butterfly Heart/Portrait
13. Nightwatch Kenny Loggins/Columbia
14. Time Passages Steve Nieve/Arts & Crafts
15. A Wild and Crazy Guy Steve Martin/Warner Bros.
16. Stranger in Town The Doobie Brothers/Capitol
17. Brother to Brother Gene Watson/AMM
18. Come a Little Neil Young/Warner Bros.
19. The Stranger Neil Young/Columbia
20. Let's Kiss It That Way Anne Murray/Capitol
21. Burnin' Out James Taylor/Chrysalis
22. Children of Sanchez Chuck Mangione/AMM
23. Mixed Emotions Exile/Warner Bros.
24. Out Out at Last Neil Young/Capitol
25. Steppin' First Aid ... Last Lined Steppenwolf/MCA

RECOMMENDED NEW RELEASES

- Washed Wanker The Ripper/Epic
- A Simple Plan Elton John/MCA
- Mean Streets Albert Bualidaga & Foad Toling/World/Give
- Tabu Tico/Columbia
- Good as Hell Steady Dan/ABC
- Steady Home Ian Matthews/Mushroom
- Live Bootleg Necromantic/Columbia
- Nonchalant Rush/Mercury
- Paper to Win Puffinberger/Columbia

SOUL

1. One Nation Under a Groove Funkadelic/Warner Bros.
2. The Man Barry White/20th Century Fox
3. Live and Let Live Donna Summer/Casablanca
4. Is It Good for You? Ashford & Simpson/Warner Bros.
5. Steppin' Again Prose Royce/Whitfield
6. Switch/Gordy Switch/Gordy
7. Itam Brothers Johnson/AMM
8. Come Get It Rick James & The Stone City Band/Gordy
9. Life Is a Song Worth Singing Teddy Pendergrass/P.I.F.
10. Baby Wright Live Baby Wright/Atco
11. Step II Sylvester/Fantasy
12. Good Good Grover Washington, Jr./Motown
13. Cheba Chaka Khan/Warner Bros.
14. In the Night Time Michael Henderson/Buddah
15. Village People/Casablanca

RECOMMENDED NEW RELEASES

- Miss Gladys Knight Gladys Knight/Buddah
- New Artists New Artists
- For the Sake of Love Jesse Hoyle/Portrait
- Chaka Khan/Warner Bros.

JAZZ

1. Live at Seed Grover Washington, Jr./Motown
2. Children of Sanchez Chuck Mangione/AMM
3. The Game Weather Report/Columbia
4. Fly Home Ramsey/Warner Bros.
5. Name Ronnie Laws/United Artists
6. Secrets Gil Scott-Heron & Brian Jackson/Arts & Crafts
7. Cosmic Messenger Jean Luc Ponty/Atlantic
8. Images Crusaders/Blue Thumb
9. Lances Ramsey Lewis/Columbia
10. Carnival Maynard Ferguson/Columbia
11. The Party Bill Metheny/ECM
12. The Blue Boy Art Pepper/Polygram
13. Before the Sun Leo Carter/Epic
14. What About You? Stanley Jordan/Fantasy
15. Roots So Good Chuck Mangione/AMM
16. Heavy Metal Bo-Boop Sonny Rollins/Arts & Crafts
17. Sonnets Quincy Jones/AMM
18. The Grover McCoy Tyner/Milestone
19. Soft Spots M.F. Machine/Panopticon City
20. Memphis - Good X Pansori/Arts & Crafts

RECOMMENDED NEW RELEASES

- Flower Ronnie Laws/United Artists
- Phosphor American Dream/Blacks City
- John Hammond/ABC
- Indiana Stevenson
- Sam Scott/Columbia

COUNTRY

1. I've Always Been Crazy Waylon Jennings/RCA
2. Heart Breaker Boby Evans/RCA
3. Sweetest Willie Nelson/Columbia
4. Let's Kiss It That Way Anne Murray/Capitol
5. Living in the U.S.A. Linda Ronstadt/Asylum
6. When I Dream Crystal Gayle/United Artists
7. Excuse Me Dotti Williams/ABC
8. Love or Something Like It Kenny Rogers/United Artists
9. New Time Dave & Sugar/RCA
10. Myelin & Linn Waylon Jennings and Willie Nelson/RCA
11. Elvis - A Christmas Tribute Eric Burdon/RCA
12. Only One Love in My Life Ronnie Milsap/RCA
13. Home Sweet Home The Oak Ridge Boys/ABC
14. Ten Years of Gold Kenny Rogers/United Artists
15. The Best of the Statler Brothers The Statler Brothers/Mercury

RECOMMENDED NEW RELEASES

- Pleasure & Pain Dr. Hook/Capitol
- Country Conway Twitty/MCA
- We What Believe in Magic Crystal Gayle/United Artists

Black Sabbath

(Continued from page 13)

The group says they're quite pleased with the new album: "It's a very mature album," Osbourne says; "you'll notice certain changes that have happened to the music, little bits of the old, past, future. It's been one of the most difficult to do, we'd written so much stuff we didn't know what to put on it." Osbourne's opinion aside, half of *Never Say Die* is raw Black Sabbath meat, the kind of unsophisticated blood-pulsing thumpers we expect; the other side is more experimental, with a few excursions into slower, jazzier formats that seem alien; maybe they'll get better at it.

Before recording they had rehearsed in a house in Wales, and now they're on tour, so they don't get home much. Ward's wife traveled with him (she's American, her folks live in Huntington Beach, California). Iommi is no longer married, contemplating a move to Los Angeles, but that would mean selling his country estate with its 200 rooms of antique furniture. "I want something smaller, but I also want to keep the furniture," he sighs. Osbourne adamantly refuses to consider a move to California. "I'd rather not be with my family in England than not be with my family in Los Angeles, you know?"

Osbourne, for all his boyish bumptinism ("he's the worst kid of all," Iommi said of Osbourne's paternal capabilities), obviously likes his family. His wife Thelma doesn't drink or smoke or take dope; Ozzy has a stepson, Elliot, 12; a daughter, Jennifer Starshine, 6; and son, Louis, 3, called "Louie Bombins."

Like a child, Ozzy admits "I've got to be kept amused 24 hours a day. I'm considering employing my own court jester . . . and I love getting people totalled out. I love being the only one left standing at the end of the day," he says, striking a King Kong pose.

Osbourne claims he's a drunk rather than a doper (although there are unconfirmed reports of prodigious druggery through the years). "I love English beer," he claims. "When I was a kid I couldn't wait to drink beer because I'd seen dad leave the house for the pub all grumpy and when he came back he was sooo happy." He hated that first taste, but he got used to it and started drinking steadily at age 11. "There's a great pub right here," he said, waving his tattooed arm in the general direction of the Beverly Hilton Hotel, where the group is staying. Poolside, Osbourne wore a Black Sabbath T-shirt and shorts, which revealed his legs with their disconcerting little smile faces on each knee. These tattoos, and the ones spelling out his name on his hands, look as if they were scratched in with a ballpoint pen. He has several other tattoos that were obviously executed by a professional.

Gratified by their success after such a long absence from our stages and charts—every gig has sold out, most of them very quickly—Iommi calmly smiles. "It really has been good to tour," he understates. Asked if he had ever thought the group would last this long, he shrugs. "I don't really think about it." Pause. "I wouldn't like to see it end. We all do enjoy it."



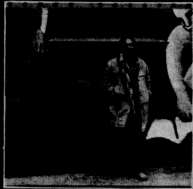
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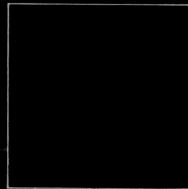
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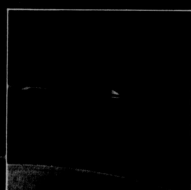
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JAZZ FUSION - A DIVISION OF THE FUTURE



ember, 1978

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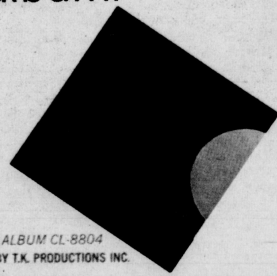
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The single that gets to the heart of the matter
is on the new Bobby Caldwell album.



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The music is slightly more conservative with the emphasis on funky blues-oriented material. "Claw-Til-De" is an attractive swinging samba that should have been extended. It is highlighted by Mickey Roker's fine drumming. Morgan has a ballad feature on "Stormy Weather," "Mr. Johnson" is a jazz waltz by Coleman, and everyone gets in their licks on the blues "Untitled Boogaloo."

Although the first date is more innovative, *The Procrastinator* is a fine well-balanced two-LP set. It makes one wonder what other treasures lurk in the vaults of United Artists.

Scott Yanow

THE NEVILLE BROTHERS (Capitol)
DR. JOHN
 City Lights (A&M/Horizon)

The Neville Brothers derive from the Meters, probably New Orleans' most distinctively indigenous band to achieve any sort of national reputation. This spinoff consists of two original Meters (Art and Cyril Neville) and two singing and drumming brothers (Aaron and Charles Neville). Producer Jack Nitzsche succeeds best with the Nevilles when he keeps them in the mood and style of New Orleans music: the rumba funk of Leiber and Stoller's "Dancin' Jones" (a medium-sized hit for co-writers Dino and Sembello a few years ago); the voodoo sound of "Break Away"; and the hot horns that propel "All Night, All Right" demonstrate the Nevilles' capabilities at cooking a musical gumbo. The ballads, especially Aaron's reading of David Forman's "If It Takes All Night," are done with equal fervor and feel. The only place that the Nevilles fall is where they try to emulate more current musical styles, like the disco death of "I'll Take My Chances," or the War-sounding "Speed of Light."

Dr. John, another New Orleans homeboy, has been transported to a New York studio filled with that city's finest session musicians. It's a long way from South Rampart Street.

Though Dr. John has a great, guttural voice, New Orleans piano style and mystical image, very little of that emerges here. He sings of sleaze and honky-tonks, tears and pain that I'm sure he's seen, but the instrumentation and arrangements rob the lyrics of their rawness.

Dr. John still manages to pull off a few good ones. "Dance the Night Away with You" opens the album on the right foot with a joyous lyric, strong boogie piano, and crisp (as opposed to "clean") band playing. The title track closes the album with Dr. John singing in his best smoky Mose Allison style. What's left between the first and last cuts is some of the quirkiest music Dr. John's ever recorded—and that's sayin' somethin'. The Doc's gruff vocals do not blend with the clean session playing; his lyrics of sleazy romance don't blend, either, and the result is that Dr. John doesn't sound like he feels at home on his own album.

The Nevilles were allowed to stay in the swamp, and that's their strength. Co-producers Tommy LiPuma and Hugh McCracken took Dr. John out of the swamp. And what they replaced that with is totally incongruous, and an insult to Dr. John's roots, soul and style.

Tom Vickers

OREGON
 Violin (Vanguard)

Though its spirit and rhythm should make it quite accessible to a rock audience, Oregon's

music doesn't fit within that genre. It has been called jazz on more than one occasion, but it isn't exactly that either; Oregon's biggest influences clearly include the baroque, Indian and classical fields.

At any rate, the outfit combines a rare degree of imagination with the large, diverse instrumental skills necessary to display it. Just as importantly, its members possess a shared vision that, even on improvised num-

bers, results in cohesive, strongly directed performances.

You really ought to check out all their albums; and this entry, a collaboration with Polish violinist Zbigniew Siefert, seems as good a place to start as any. The band's free-flowing, harmonic music has never been more graceful or invigorating.

Jeff Burger

On the Sixteenth Day of Christmas

BY ED CLAY

Confronting the Yuletide—which he welcomes only as an opportunity for a skiing vacation—Ampersand's stalwart of classical music makes his recommendations for Christmas giving from among the new releases.

1 **Bach-Malloch: THE ART OF FUGUING** (ToumHall). William Malloch's arrangement of J.S. Bach's titanic, problematic *Art of the Fugue* discards the pedantic settings which have stiffened audiences for five decades. Malloch's dry wit and musicianship capitalize on the sheer joy of J.S. Bach at work. The recording of the 40-piece ensemble conducted by Lukas Foss is pristine, ideal for the living room "concert hall." A record-of-the-year candidate.

2 **Vivaldi: ORLANDO FURIOSO** (RCA). A delightful surprise that captures the theatrical glory of Venice in the mid-18th Century. Marilyn Horne's soprano and Claudio Scimone's brisk direction make this the best recording of Baroque opera in memory.

3 **Mahler: SYMPHONY No. 4** (Deutsche Grammophon). Claudio Abbado renders up the most appropriately Viennese of available recordings, with orchestra and Mahler both well served by DC's engineers.

4 **Shostakovich: PIANO CONCERTOS NOS. 1 & 2** (Columbia). None of the heavy-handed, government-stifled Shostakovich here, but punky, irreverent music performed by Eugene List and the Moscow Radio Orchestra.

5 **Bach: ST. MATTHEW PASSION** (Vanguard). Johannes Somary conducts a performance of this masterpiece notable for the attention to detail and suave singing by soloists and chorus.

6 **Holst: THE PLANETS** (Philips). Neville Martine conducts the Concertgebouw in this almost irresistible crowd-pleaser of the post-2001 era. Excellent sound and surface.

7 **Telemann: MUSIC FOR WIND INSTRUMENTS** (Nonessuch). Routine Telemann, but handsomely performed by flutist Samuel Baron et al. The best of the bargain records.

8 **Rorem: ROMBO & JULIET**. **Piston: SONATA FOR FLUTE AND PIANO**; **Francaix: SUITE FOR UNACCOMPANIED FLUTE** (CRI). Ned Rorem's "tone poem" for flute and guitar is the deserved centerpiece here, but the Pison sonata has special pleasures. Ingrid Dingfelder's flute makes this an excellent gift for the contemporary music buff.

9 **Mozart: CLARINET QUINTET AND QUINTET FOR PIANO & WOODWINDS** (RCA). Tashi, the expandable chamber music ensemble, scores again. This just may be the best of a crowded field, due to the sense of intimacy the recording engineers have captured.

10 **Beethoven: PIANO SONATAS NOS. 9, 10 & 18** (Vanguard). Pianist Bruce Hungerford died in an automobile accident before he could complete his recording of all 32 Beethoven sonatas. The loss is immense, as this record of No. 18 proves. A choice gift for pianists.

11 **Beethoven: PIANO CONCERTO No. 4** (RCA). Rubinstein may not be the greatest Beethoven performer of our time, but he is close. Daniel Barenboim and the London Phil provide aid and comfort. A good gift for someone just getting into classical music.

12 **Vivaldi, Tartini and Boccherini: CELLO CONCERTOS** (Deutsche Grammophon). Cellist Mstislav Rostropovich joins forces with the Zurich Collegium Musicum conducted by Paul Sacher in robust readings of these increasingly familiar works.

13 **Vivaldi, Nardini and Leclair: VIOLIN CONCERTOS** (Columbia). Violinist Finchas Zuckerman both solos and conducts members of the Los Angeles Philharmonic in three less familiar compositions. His virtuoso fiddling marks this as the appropriate gift to someone fond of violin music.

14 **Brahms: PIANO QUINTET IN F MINOR** (Odyssey). This reissue from the Columbia catalogue boasts Leon Fleisher and the Juilliard String Quartet in a staple of the chamber music repertoire. The sound may be somewhat dated, but the musicianship is as fresh as ever.

15 **WHAT PLEASURE HAVE GREAT PRINCES** (RCA). This two-record set of sacred and secular songs from the court of Elizabeth I is the perfect gift for someone with highly cultivated tastes in classical music. The London Early Music Group is overly mannered, overly polite, but the music itself is outstanding.

16 **A GORGEOUS GALLERY OF GALLANT INVENTIONS** (EMD). This was one of those serendipitous finds in a local record store, a raucous, rousing anthology of mostly bawdy songs from the 12th through the 17th Centuries. The City Waites treat their material as just what it was, the popular music of the day. This is a great antidote to all those prissy "authentic" recordings of early music, a well-chosen selection of songs and instrumental pieces.

OREGON

Out of the Woods (Elektra)
 RALPH TOWNER
 Batik (ECM)
 PAUL WINTER
 Earthdance (A&M)

The group called Oregon, apply, is a state or a trail (whichever you will) on the northern frontier of jazz, where a different order of fusion between elements of classical formality and jazz exuberance may sometimes occur. Oregon is four musicians of considerable authority and competence playing eleven acoustic instruments as well as assorted percussion devices. The gist of Oregon's music is chaste and complex, information imparted with ingeniously disciplined passion. In this album, they demonstrate again the richness of possibility within their self-set limitations. Each of them writes, and eight of the nine cuts are by Oregonians.

The inner mechanism of Oregon is both attractive and exciting, a balance of individual identity with ensemble role so that solo passages emerge without contrivance or disruption of the fabric. Since each is a virtuoso in his own right, the members of Oregon offer separate, interesting messages without marring the melodious, translucent unity so rare in any band. There are also fascinating dialogues between Glen Moore's bass and Colin Walcott's sitar, and again between the bass and the latter's tabla. Paul McCandless achieves an eerie spell with his reeds, occasionally echoing at the outer walls of the concept but never breaking away. Ralph Towner, perhaps the most celebrated of the four, is gifted equally at the piano, classical and twelve-string guitars, and the flugelhorn. Towner is also represented on another new album, *Batik*, playing his guitars and piano with Eddie Gomez, bass, and Jack DeJohnette, drums, as a further example of his energetic influence on current jazz—like *Out of the Woods*, a beautiful and satisfying LP.

Oregon, if this is new to you, had its antecedents in the highly original, lustrous Winter Consort, which emerged in the late 1960s, and which is currently represented by a retrospective repackaging, *Earthdance*.

Leonard Brown

JULES AND THE POLAR BEARS
 Got No Breeding (Columbia)
 JACK TEMPCHIN (Arista)

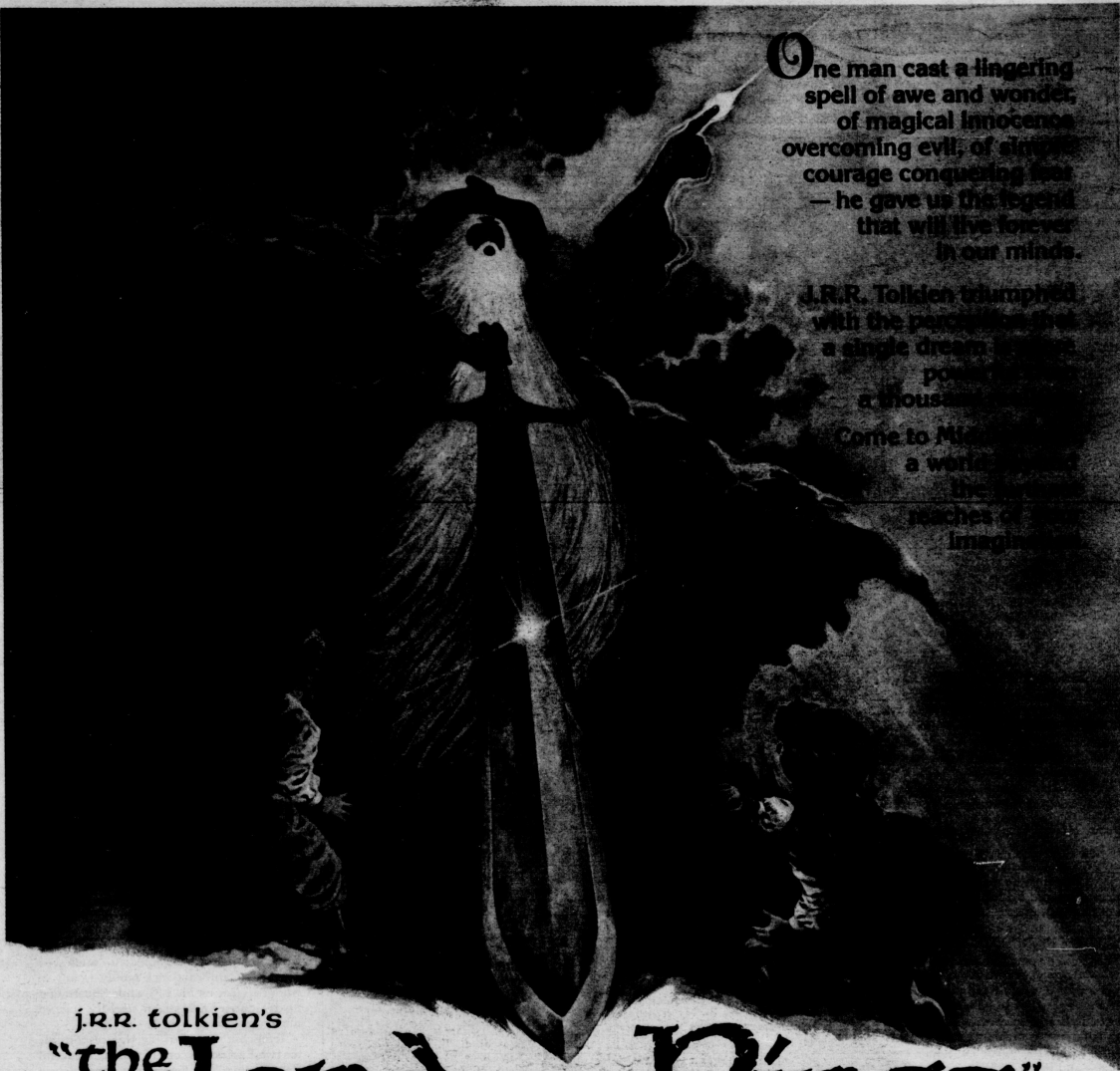
It's hard to believe that Jules Shear and Jack Tempchin ever had anything to do with each other, but they shared leadership of the Funky Kings during their brief existence. Now, Tempchin has joined the mellowed southern California rock family (many of whom appear on his LP) while Shear takes up residence in his own slightly warped mind.

Tempchin's songwriting was responsible for two Eagles hits, one of which, "Peaceful Easy Feeling," he offers here at a pace slowed practically to a stop.

Shear sings the sort of lyrics that take quite a while to decipher and even longer to interpret, but once understood (no examples here, you'll have to trust me), they're much more penetrating and insightful than Tempchin's comparably bland stories of everyday life.

Musically, Tempchin's hand-picked session men provide little more than competent support, but Shear's band, the Polar Bears (so called because they're white, hairy and cute, I suppose) become an integral part of the songs themselves. Though Tempchin's songs are just as musically and philosophically valid as Shear's, and at first may seem more so, Shear's madman-looks-at-life songs entail more conviction, interest and humor.

Vicki Arkoff



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