

Spartan Daily

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Friday, May 8, 1981

A.S. refuses to re-draw budget



photo by Norma Minjares

A.S. President-elect Tony Robinson, left, and current president Mike Medina discuss the ramifications of the A.S. board of directors' decision not to draw up a budget incorporating the effect of the AFI.

Board sends '81-82 plan to Fullerton without AFI

by Jeffrey R. Smith

Associated Students directors voted Wednesday not to draw up a new A.S. budget which would implement the more than \$120,000 in cuts made necessary by the passage of the Automatic Funding Initiative.

The board's 5-1 vote, with two abstentions, reversed its decision last week to include AFI in its budget before the May 15 deadline imposed by SJSU President Gail Fullerton. The president has the power of final approval over the A.S. budget.

Fullerton said last week she would not sign a budget which did not make the allocations to six academic programs mandated by AFI.

Bruce Alderman, author of the initiative, called the board's decision "a desperate move by a bunch of outlaws masquerading as a student government."

The board closed its meeting to the public for an hour while it con-

ferred with A.S.-funded attorney Bob Fulton.

Before the meeting was closed, Fulton told the board it was "facing impending litigation."

"You cannot discuss your strategy of litigation in a public place," he said.

The board then voted 6-1, with two abstentions, to close the meeting.

Alderman and A.S. President-elect Tony Robinson were incensed at being kicked out of the meeting.

Alderman called closing the meeting "the most outrageous display of arrogance I've ever seen by this board."

"It's an abridgement of freedom of the press and highly questionable whether they're acting within the legal bounds," he said.

Robinson questioned the board's right to exclude students from its consultation with an A.S.-funded attorney.

"How can there be an attorney-client relationship between the

board and an attorney when it's the students who pay for the attorney?" Robinson asked.

Robinson also complained that Jim Babb, who is not an A.S. executive or a member of the board, was not excluded from the meeting. Babb is a paid assistant to A.S. President Mike Medina.

"Where do you draw the line?" Robinson asked.

Those who stayed at the meeting refused to comment on the discussion with the lawyer or on any legal action planned by A.S. to combat the AFI.

When the meeting was again opened to the public, Alderman told the board funds for the Independent Weekly should be "a top priority" in the budget. He said the Weekly "may be out of funds" and is one of the most important services funded by A.S.

Alderman said "bureaucracies, salaries and clerical services" should be cut instead of student services like the Weekly.

Dean candidate says 'no thanks' to engineering post

by John McNicholas

The School of Engineering is continuing its search for a new associate dean for facilities and finance after the top candidate turned down the school's offer two weeks ago.

"Money was not the only consideration, but it was a major one," said the current associate dean, Prof. Harvey Sharfstein, in explanation of the refusal.

Sharfstein, who has held the position for 10 years, intended to

interviewed yet because of the cost of bringing them to the university.

"It becomes a matter of economics," he said.

None of the candidates' names were revealed by school administrators, but J.A. Lima, associate dean for academic affairs, said the three initially interviewed were from the universities of Hawaii and Wisconsin and the Air Force Academy in Colorado.

"There are two candidates right now in the running," Lima said, but "the committee has not yet made a decision" to make an offer to either one.

The new dean may be hired at any rank up to full professor, depending on his qualifications and the university president's approval, according to Lima. He would not say what rank the new dean would be offered.

Sharfstein said it was a matter of negotiation.

The associate dean of facilities and finance oversees the business operation of the school and is responsible for developing research and securing contracts from government and industry.

If no new dean is selected by next year and Sharfstein returns to teaching, Lima said it will mean "others will have to take on the additional responsibilities."

"We have always managed to do something," Sharfstein said. "Not easily, but we have always managed to keep the offices filled."

Sharfstein said the selection committee will meet to decide between the two candidates interviewed and make an offer "as soon as possible."

'Money was not the only consideration, but it was a major one'

leave two years ago but stayed on when Jay Pinson was hired as the school's new dean.

"I've been here forever and ever," said Sharfstein a faculty member of the Mechanical Engineering Department. "It's time to return to full-time teaching."

He said it was "highly unlikely" he would return as dean if no one is found to fill the position.

Of the three candidates interviewed, one was dropped from consideration by the selection committee and one has now declined the school's offer. Another candidate was interviewed yesterday and the committee has not yet met to discuss the interview.

Sharfstein said "six or eight" candidates have not been in-

Dorm havoc costs \$75,000

Vandals may be expelled

by Doug Kelley

A new approach on vandalism is being taken in the dormitories and it may cost the student who is caught more than money—he could be expelled from school.

That is the word from Tom McGinley and Will Koehn, members of a new anti-vandalism committee set up to stop costly acts of destruction on dormitory buildings.

"With the kind of money we're spending on repairs we could put a swimming pool in each dorm," Koehn said.

McGinley said vandalism costs dormitory residents about \$75,000 per year or about \$42 each. He estimated 80 percent of the vandalism occurred in Joe West Hall but because of the standard rates all dorm residents shared the cost of repairs.

"The overall sense the committee wants to portray is that the students are the ones who pay for the damage," Koehn said.

Koehn said 5 percent of the residents are causing the problem and the same names keep coming up when vandalism occurs, but they can't prove anything against the students.

"We're going to take a very hard line if we catch anyone committing acts of vandalism," Koehn said. "We will revoke their contract and possibly expel them from school," Koehn said.

McGinley said the punishment would fit the act and students would only be expelled for malicious acts such as kicking in fire doors.

This has become so prevalent Auxilliary Enterprises intends to

replace all the wooden fire doors with steel doors.

Vandalism in the dorms has ranged from graffiti to putting glue in keyholes and from poking peep holes out of doors to pulling fire alarms off the walls, McGinley said.

"If a resident thinks that repair funds come from the state, they're dead wrong," Koehn said. "The funds come from the student rents and vandalism costs are considered when dormitory rates are set for the next year."

"All of the security measures taken around here were to protect the students from being robbed and raped."

"The only grief around here now is from students and their friends doing senseless acts of vandalism," he added.

McGinley estimated Auxilliary Enterprises collects \$15,000 from students each year for damages to their rooms.

"If we can't determine which roommate caused the damage, we split the cost between them," McGinley said.

It is difficult to determine who caused damage in the common areas of the dorms, so all dorm residents have to pay for the damage, he said.

To combat vandalism, the Housing Office has hired 10 additional resident advisers for 10-story Joe West Hall, bringing the total to 32. There will be a total of 50 resident advisers for all the dorms.

"They weren't hired to be policemen but they will probably end up spending a lot of time in that role," Koehn said.

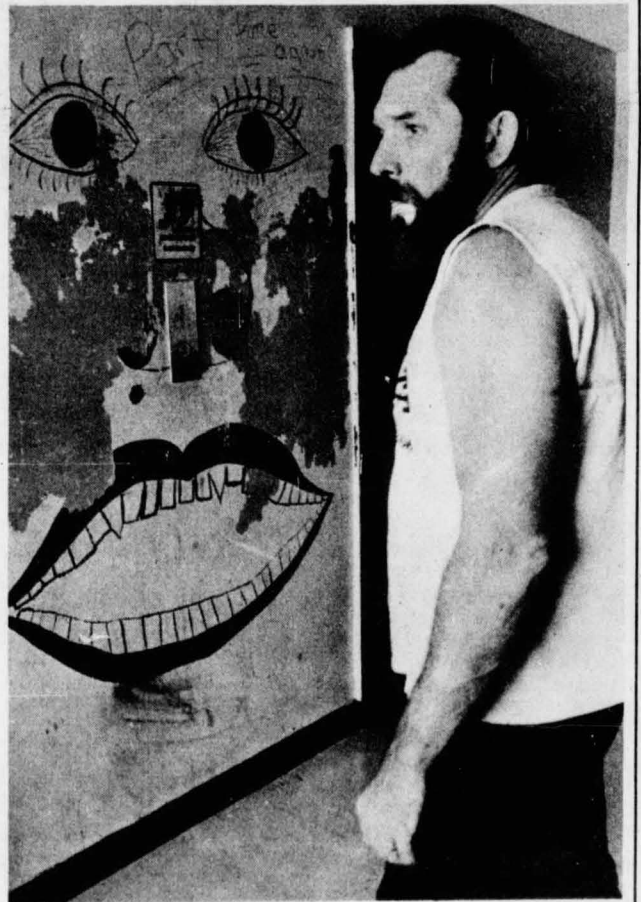


photo by Norma Minjares

Resident adviser Will Koehn eyes graffiti on the eighth floor of Joe West Hall.

Rates will go up for three services

Increased S.U. budget passed for 1981-82

by Nancy Gibson

The Student Union board of governors unanimously passed a \$935,574 budget for 1981-1982 at its meeting Tuesday.

The budget now goes to SJSU President Gail Fullerton and will be sent to the CSUC chancellor's office by the end of the month for final approval.

The budget is \$107,570 higher than last year's.

This increase is due to operating costs which increased \$46,677 and salaries and wages which increased \$60,893, according to Student Union Director Ron Barrett.

About \$27,000 was cut from original staff requests to make the budget balance. These cuts were made mainly in student assistant

funds, according to finance committee chairman Michael Tsai.

These cuts will not result in layoffs, students "will probably be reassigned to other positions," he said.

Magazine subscriptions and office expenses, were also cut, Tsai said.

The board also increased the rates for three Student Union services in an attempt to meet rising costs and produce additional revenue.

All of the rate increases will go into effect at the start of the fiscal year July 1.

In the S.U. Games Areas, student bowling will go from 60 cents to 75 cents per game, while non-students bowling will increase from

Staff request slashed by \$27,000, but cuts will not result in layoffs, however. Students 'will probably be reassigned to other positions.'

85 cents to \$1.

Student billiards will increase 50 cents over this year's rates and non-student billiards will go up 75 cents.

A game of billiards will cost \$2 for students and \$3 for non-students.

The board also approved rate increases for conference rooms for off-campus groups. Rates for larger conference rooms will go up by a

larger percentage than rates for smaller rooms.

Rates for the smaller S.U. Pacheco Room, for instance, will remain the same. The S.U. Pacifica Room, a mid-sized room, will cost \$5 more for a meeting of less than four hours and \$25 more for a meeting more than four hours long.

The S.U. Pacifica Room will rent to off-campus groups for \$60 for

a meeting four hours or less and \$100 for longer meetings.

The S.U. Ballroom, the largest room available to groups, will cost \$100 more for events less than four hours and \$200 more if the event lasts more than four hours.

An off-campus group will have to pay \$300 for the shorter meetings and \$450 for longer ones.

Audio-Visual service rates will also increase. For some services off-campus groups will have to pay up to twice as much as on-campus groups.

For instance, an on-campus group will have to pay \$3.50 for a slide carousel while off-campus groups will have to pay \$12. An overhead projector is free for on-campus groups but off-campus groups must pay a \$6 charge.

The revenue from the increased audio-visual rates will go toward keeping up with equipment costs. The revenue from increased games rates will have a substantial affect on Union income because of the volume of students using the service, according to Student Union bookkeeper Kris Rogers.

Increasing rates "is not an answer to the problem of a deficit" Rogers said, "the board next year will have to start looking into new revenue-generating ideas."

One idea considered by the board earlier this semester to require university departments to reimburse the Student Union for facilities "died" because "the board members were not happy with it," according to Tsai.

Mormon church inflexible, harmful for young missionary



Arlene Stenger
Staff Writer

Basically, there is nothing wrong with the principles of the Mormon Church or its followers. The people of this faith seem to be a very happy, homogenous and self-reliant group.

Their ways do have one unfortunate drawback, however, and that is the way they process their missionaries. Mormon missionaries are all alike: they look alike, they walk alike and they do, indeed, talk alike.

For two years of their young adult life, these people — mostly men — are put through a rigorous training program and then go anywhere in the world the church tells them to.

They work 16 hours a day, six days a week, spreading the gospel as taught to them by the Church of Jesus Christ of Latter-Day Saints.

A one-month long, very tedious training program drills them in eight presentations, which are actually a series of questions and answers that the missionaries must relay practically verbatim to their listeners.

The rules governing their lives are Victorian at best. The missionaries are not allowed to go to movies, watch TV or listen to popular music. They can't call their parents and dating is strictly taboo.

The men must wear their hair cropped well above the ear and their attire is limited to white shirts, dark suits and ties. Shoes must be polished to a high gloss.

Women are taught to dress modestly and also have a certain way to wear their hair.

They address each other as "elder" and "sister,"

never by first names.

For the 30,000 missionaries working in the church last year and the 150 million hours spent in spreading the doctrine, only 211,000 people converted to their faith.

This kind of strain is surely detrimental to any young person's development.

There is no creative outlet whatsoever during their two years on the revered road. During this time they do little else but spew out dictated material and never in-

'There is no creative outlet during two years on the revered road'

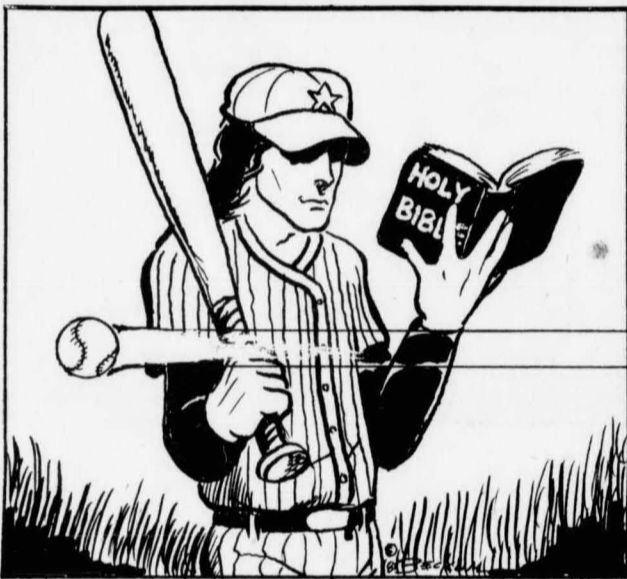
terject their personal thoughts.

Building relationships with members of the opposite sex as well as with the same sex is difficult. These young men and women are programmed to get married soon after their mission is completed and 64 percent of them do just that.

Unfortunately, their missions do not prepare them for this type of responsibility and marital problems as well as a high divorce rate plague young Mormon couples.

Completing a mission is a growing and enriching experience for any ambitious young person — it should not be filled with such negative drawbacks.

These youths should be given the chance to have more freedom and responsibility without all the stringent controls. Their purpose should not be solely for converting the unconverted, but should branch out and serve the needy as well.



Big leaguers sign-up for 'God Squad'



Richard de Give
Staff Writer

In the springtime tradition, the last issue of "Inside Sports" magazine made its predictions on the pennant races.

The magazine said the San Francisco Giants would finish fifth because of their belief in God.

As a Christian, I must disagree.

In fact, I will go as far as to state that the "born again" players on the Giants will win — they are going to Heaven when they die.

It has become very popular to laugh off the Giants as being the "God Squad" because of the high number of Christians on the roster. The cries have already been heard that Billy Graham would make a better manager for the club than Frank Robinson.

Although it has become popular for sportswriters to blame a player's commitment to Christ for losing the big game, this can be attributed to ignorance on the part of the press.

They are a part of the newest revolution in sports and the nation — the Christian athlete.



ONE WATT

These athletes aren't all big stars like Mike Schmidt of the Phillies and Mickey Marvin of the Raiders, but they can be found among the reserves on a club, like Mitchell Page of the A's and Jerry Terrell, recently released by the Royals.

When Terrell was released, he said to Baseball Chapel News, "Getting released happens to every ballplayer at one time or another. But God is in control of my life. If He wants me to go somewhere else, whether it is in baseball or not, I'm willing to go."

Or, as Jack Clark of the Giants said in an interview, "Reporters ask you questions, but they don't want to hear about the Lord and how He helps you. They only want to hear about how great you were on the field."

Giants Chapel leader Gary Lavelle has been complimented for his improved performance as a relief pitcher by the San Francisco Chronicle. It said, "He has never let his Christianity interfere with his work on the mound."

Lavelle said in an interview that he was "just doing his job, which is to get the hitter out."

With the new interest in the person of Jesus Christ in the country and the world and the great plan God has for lives, it is quite natural that you would find Christians in the sports world.

But, the best part is, we too can have Christ on our side like the Giants.

letters

'Happy to tell the whole story'

Editor:

Please permit me to respond to two letters that appeared in yesterday's paper directed at myself and the Program Board.

First, to Mr. Goswick. I've attended a few of your studio hour programs. They are always held in a small studio tucked away deep in the Theatre Arts Department. Almost all your advertising is done within the department, as you admit yourself, so that the mainstream of students never know what's going on over there.

And, of course, they are held far removed from where the students gather. These "free cultural" programs are intended for the benefit of the theatre arts students, and nobody else. You tell us, Mr. Goswick, that all this will change, because now you have oodles of money. Please forgive me if I don't hold my breath.

Secondly, to Mr. Wood. I never said a thing about waste under the Automatic Funding Initiative, or without it. You must've read somebody else's letter. Please read mine.

As for the trip to San Antonio, please forgive me if I did not return with the Rolling Stones on one arm and Bruce Springsteen on the other. But did you know that through a contact made at the conference, we got a discount on the group Ambrosia, a discount that paid for the entire trip? And, that by attending the conference we get first crack at getting Peter Gabriel next semester? That the convention made the Blues Festival possible, simply by talking to the right people? Not to mention the seminars and classes available that brought the Program Board up to date by providing us with state of the art information?

I've got two real good ideas for you, Mr. Wood. First, read my letter. Secondly, if you really have any questions about what we do, what we don't do, or what we'd like

to do, please drop me a line. I'll be more than happy to tell anyone the whole story. Then, Mr. Woods, you can write letters to the Daily that are based on fact, not hearsay, and your letters will sound ever so much better.

Bill Rolland
Director
A.S. Program Board

Athletic program marketable asset

Editor:

In response to your May 6 editorial, "Sports want too much," I disagree.

When the State Legislature (which determines funding for the CSUC system) is starting at a billion-dollar or more deficit for the coming fiscal year, SJSU finds itself thrust into a position of having to go into the private sector to raise more money. Any marketable asset must be considered a plus in fundraising.

Like it or not, the successful intercollegiate athletics programs for men and women at SJSU is a marketable asset. It is a vehicle which constantly keeps SJSU in the news.

SJSU alumni, who are rightfully proud of the academic and cultural accomplishments of SJSU, also take pride in its athletic excellence. On a daily basis, throughout California and across the nation, the only ongoing news about any university will be found in the sports pages.

How can an SJSU alum feel in touch with SJSU if it suddenly drops its athletic programs — which it would have to do without Instructionally Related Activities Funding (IRA)? It's awfully tough to convince a graduate to make a gift to his or her alma mater if he or she never sees it mentioned in the media.

I have no quarrel with the legitimate needs of other programs asking for IRA funding. In fact, it seems the time has come for athletics to develop more alter-

native sources of funding to IRA — which is being done.

However, this is not the time to slash IRA funding for athletics and therefore demolish SJSU's most important fund raising asset. The return on a \$263,883 IRA investment in athletics — in the form of advertising and credibility for fundraising purposes — is impossible to calculate.

It is difficult for those not interested in Spartan athletics to accept the fact that success in sports is an integral part of the fund-raising process. Despite the tremendous academic accomplishments of a Stanford or a University of Southern California or a UCLA, it is the presence of successful athletic programs which accounts for the lion's share of general giving by alumni and friends of those universities.

If intercollegiate athletics disappeared from all the campuses, SJSU would be on more equal footing in fundraising — but we know that won't happen. Destroy athletics at SJSU and we'll begin the destruction of many other programs in this era of economic instability.

Wynn Cook
Alumni Association

King Lear an 'experience'

Editor:

I have just returned from an SJSU performance. I wish to congratulate the players and those involved in the production of "King Lear."

I also wish to extend feeling of gratitude. Gratitude? Yes, thanks for making "King Lear" an experience instead of merely a show. The realism was exceptional.

When the storm thundered, the tree shook. When the wind blew the earth's dirt swirled. When the fool jested, I saw truth. When Gloucester kissed the hand of Lear, I smelt the stench of mortality. When Lear cried, I cried. When Lear died, I was

forgiven. Thanks for making me a player.

Carolyn D. Sexton
Mathematics
freshman

Opinion piece 'short sighted'

Editor:

In response to Mr. Kelley's article in the May 6 issue of the *Spartan Daily*, I'm surprised at his short-sighted views of President Reagan's proposed budget cuts.

Mr. Kelley believes that Reagan plans to cut taxes and at the same time raise defense expenditures, which is partially true, but he gives very little mention of Reagan's proposed budget cuts in his article.

Budget cuts are not the same as tax cuts, and if Mr. Kelley researches the president's proposal he might understand that the president seeks to do away with unnecessary expenditures within the federal bureaucracies.

He is pushing for a 25 percent decrease in the budget. These cutbacks are designed to eliminate wastes and unnecessary jobs, as well as certain "give-away" programs which benefit mostly non-working class citizens as well as refugees, and are funded primarily by middle-class tax payers whose children do not receive free lunches at school.

With the money we save from budget cuts, Mr. Reagan plans to build up the national defense. Mr. Kelley obviously does not feel that such a buildup is necessary. I disagree. Is Mr. Kelley unaware of the happenings in Syria, Afghanistan, Iran, Israel, Poland, North Ireland, El Salvador...?

Does Mr. Kelley feel that the United States should revert back to an isolationist policy, and pay no attention to Soviet aggressions? Does Mr. Kelley not know that the quality of our military personnel, as well as the strength of our defense has declined and is no longer superior to the Soviet Union?

I feel it is time we face up to the

realization that the USSR is a powerful military foe, and unfortunately the only way we can avoid a major war is through a defense buildup. Whether or not the Kremlin ever intends to have a major confrontation with the United States remains to be seen, but they are far less likely to do so if we are prepared, and as it stands now I seriously doubt that we are.

I personally am glad to see someone in the Oval office who has the courage not only to defend our country, but to do away with wastes, which have resulted from the "New Deal" and the "Great Society" programs. President Reagan may have faults, but at least he has guts.

Eric Gill
Undeclared
sophomore

Spartan Daily 'is not a rag'

Editor:

Mike Medina, you have gone too far!

You say that you won't speak to the *Spartan Daily* reporters because they won't tell the true story behind the Daily's AFI endorsements. Don't you realize that by not talking to them you make things worse? Then there is no chance of them ever telling the truth.

Believe me, you have to take your chances and speak, Medina, speak. I spoke to them (see yesterday's "Funding petition circulated for Weekly") and of course most of the quotes were wrong, of course there were a few inaccurate facts (it takes 651 signatures to get a petition on the ballot, not 251), and of course my basic opposition to the petition was not made clear, but at least they printed the story.

There is an advantage to that. Now there is a chance that the truth might get out. Somebody could read between the lines and through the hidden bias, and figure out what is really going on. Or, maybe somebody who knows what is going

on will get upset and write a letter to the editor.

Such a letter might read as follows:

Editor:

I'm mad as hell and I'm not going to take it anymore. The *Spartan Daily* is not a rag. It is a newspaper that carries a lot of weight on this campus. But it should be made clear that it is not a student newspaper.

It is a department paper. This point can be demonstrated quite simply. First, the fact that every other day the Daily prints a story on the Daily, (on why the Daily needs money, or how it is going to get it, or why somebody is a bad guy because he won't let the Daily get money). Newspapers traditionally hate writing about themselves — unlike department newsletters which write about nothing but themselves.

Second, is the way the Daily arrives at its editorial decisions. Take the AFI editorial for example:

1) Editorial board votes on the editorial

2) If the vote doesn't go the way the department would like it to then send an adviser in to change it.

3) Have the adviser make the editorial board of students (whom he grades) feel like shit if they don't change their minds.

4) Take another vote.

5) Then even if the first student vote was nearly unanimously against something it won't matter. They'll all change their minds.

So stop calling the Daily a rag. Just realize that is an overblown, all-too powerful, way-too-expensive, self-indulgent department newsletter that also serves as a classroom lab experience for a few students. If you keep that in mind then you won't get mad at the Daily.

Rats Anonymous

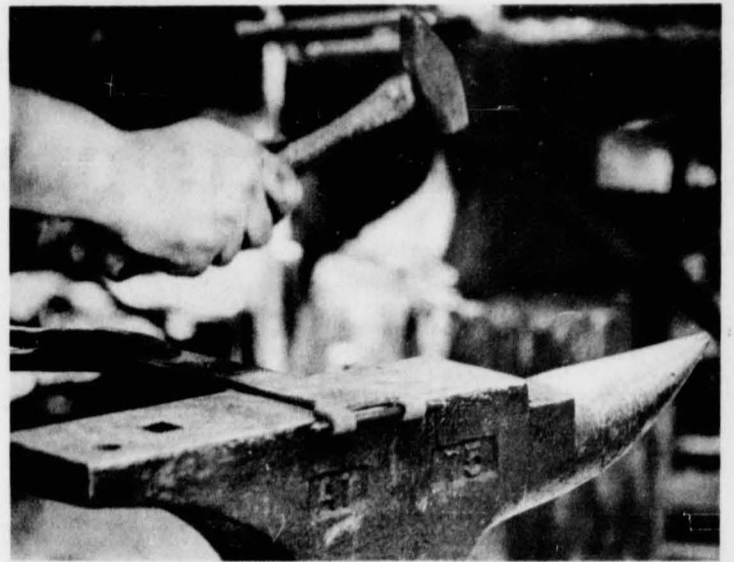
So mend your ways, Medina: things could brighten up quite a bit if you do. If you talk there is some chance of the uth getting out somehow, even if it's despite the medium you're talking to.

Scott Shifrel
English
junior

Pounding out a new image



The image of the husky blacksmith endlessly pounding wheels hasn't changed, but instead of wagon wheels, today's smiths have screened doors and decorative pieces. Micah Curtis and Chris Axelson, left, were two of many who learned decorative techniques at the Blacksmith's Convent held last month at the SJSU foundry.



Photos by Linda Colburn



BUDGET

-continued from page 1

Board member Ed Asiano replied that money allocated by AFI to the Music Department would provide very little service to students.

Board member Charles Tate then engaged in a heated debate with Alderman, asking him, "As long as you're in a school, are you going to keep introducing initiatives giving money to programs you support?"

Alderman said the Weekly should receive A.S. funds because, like the programs funded by AFI, it provides a service to all students.

He also stressed students have the option to waive any of the allocations made by AFI of their student fees.

Asiano said waivers of this kind "are very seldom opted for."

Alderman then criticized the board members for assuming the voters who approved AFI were "ignorant" and for setting themselves above the average student.

After the board voted not draw up a new budget which would incorporate the AFI allocation, Alderman yelled, "How arrogant can you get?"

Robinson, who takes office May 13, will now have the responsibility of drawing up a new budget along with the incoming board of directors if Fullerton rejects the non-AFI budget.

After the board's vote, Robinson said, "I can't believe this."

Anderson advocates public financing of political races

by Rich Robinson

Former Presidential candidate and congressman John Anderson was one of the featured speakers in the forum on campaign financing Wednesday night.

The discussion held at

Stanford University was sponsored by the League of Women Voters and Common Cause.

Anderson supported the idea of public funding for campaigns. He had some harsh words for his former colleagues in the Congress who have failed to pass a bill making public funding available.

"Congressmen don't like public financing because their opponents will get money," Anderson said.

On the average, Anderson explained, 92 percent of all incumbents are reelected to the Congress.

Anderson attributed this to the fact that most of the money donated to candidates in political races is donated to incumbents.

Sue Rouder, a political science instructor at City College of San Francisco and a member of Common

Cause, echoed Anderson's words.

Rouder said Sen. Russell Long, R-La., got the most contributions from Political Action Committees in the country.

According to Rouder, Long was once quoted as saying, "Political campaign contributions are like monetary bread cast upon the waters to be returned a thousand fold."

Rouder also quoted a 1874 statement that "An honest politician is one who, when bought—stays bought."

Rouder said most political action committees on the corporate level are not just giving money to be heard but expect to get something in return.

"They have a legislative purpose," said Rouder.

Seymour Lipset, political science professor and a member of the Hoover Institute at Stanford, disagreed with the idea of public financing.

According to Lipset, public financing would put too much power in the hands of media consultants.

Lipset also disagreed with the concept of limiting personal donations for a person's own political campaign.

According to Lipset, the Supreme Court has already ruled that to do so is a violation of free speech.

Anderson didn't address the Supreme Court decision, but said there "ought to be a limit on how much an individual can spend."

Anderson pointed out that Jay Rockefeller spent more than \$9 million to get

elected governor of West Virginia.

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AFI cheered by Daily, KSJS

by Richard de Give

Advocates at radio station KSJS and the Spartan Daily are excited about the amount of money they may receive now that the Automatic Funding Initiative has been ruled constitutional by the Associated Students

Judiciary.

The initiative allocates \$1 of each student's A.S. fee to the Music Department, 50 cents to the Daily and 25 cents each to KSJS, the art galleries, the Radio-TV News Center and drama productions.

"We will re-apply for a radio wire service and also go for the Associated Press audio service," Assistant Prof. Kenneth Blase said.

Blase is adviser to KSJS's news department. The audio service will include an "actuality service" which will make the station sound more professional, Blase said.

The actuality service would send tapes of events like presidential press conferences to the stations that subscribe for their own use.

"The service would also include public affairs shows that we can use," Blase added.

"I personally see the AFI as a guaranteed

source of income," Gary Satre of the "Newsbreak 91" staff said.

"It will help to keep all of our equipment ship-shape," he added.

The Spartan Daily has a projected deficit of \$16,873 for this fiscal year.

"I think that the controller's office will be kinder to us in determining how will we pay the accounting bill now that we have a guaranteed source of income," said Prof. Clyde Lawrence, business manager of the paper.

The paper owes \$13,040 to the university accounting department for keeping its books.

The paper will use AFI funds to get back the Associated Press wire the department stopped last year, according to Journalism Prof. Bill Tillinghast, co-adviser to the paper.

"The AFI is a mandate from the students," Tillinghast said. "The A.S. board will not be able to duck it."

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Since 1934
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Guest artist highlights outstanding 'King Lear'

Theatre Arts presents masterful production

by Bruce Buckland

Berkeley Shakespeare Company guest artist Gail Chugg and the SJSU Theatre Arts Department stunned a packed house at the University Theatre this weekend with their masterful rendition of "King Lear."

Play Review

Technical excellence was only part of the polish and professionalism of the production. Gail Chugg brought a rare passion to the part of Lear.

"I'm 54 and I've been wanting to play it (Lear) for 25 years," Chugg said in a recent interview.

Those 25 years seasoned Chugg's insight into the character with depth and earnestness.

Although Lear was the outstanding character in the story, each element of the production, including each cast member,

stretched the practical limits of creativity to their outer bounds.

The sets were as authentically medieval as one would expect to see walking through a torchlit 15th century castle.

Stone battlements skirt the stage on either side. Simple, bare wooden floors and gates lend realism to the total impression created onstage.

But the realism of the setting and costumes create a sharp contrast with the unreality that grows in Lear's mind during the course of the story.

Lear, in the early stages of his dotage, decides to divide his kingdom among his three daughters, Goneril, Regan and Cordelia, according to the amount of love each expressed for him.

Goneril, played by Beverly Mathis, and Regan, played by Susan Brenner, both profess the boundlessness of their love for Lear.

Cordelia, scorning the self-serving hypocrisies of



Lear, right, and Edgar, center, agonize over their plight while Lear's Fool and the Earl of Kent look on helplessly.

her sisters, says her love is in her heart, not her mouth, and refuses to indulge in the cynical charade.

Cordelia (Tia Speros), becomes the tragic victim of Lear's folly, finding her honesty rewarded by her father's rejection and disinheritance.

Each of the three sisters seems perfectly cast. Goneril and Regan, scheming ruthlessly for their father's legacy, beguile the audience with their beauty and repel it with their inner corruption.

Speros dealt perfectly with the role of Cordelia, a part that must portray tragedy without being maudlin.

Daniel D. Measles and Peter Warren as the Dukes of Cornwall and Albany each bring the kind of sinister arrogance to the role that enables the audience to hate them instantly without reservation.

Art Ward as the Earl of Gloucester, walking blinded and aimlessly through the countryside, recalls the forlorn figure of

Oedipus wandering in the Grecian wilds.

Although Chugg noted in an interview that "It's hard for modern actors to deal with soliloquy," brothers Edgar (Nicholas Rempel) and Edmund (Lance J. Holt), overcome this difficulty, each delivering his soliloquies with feeling and finesse.

Rich Montgomery as Lear's Fool quips, tumbles and rolls around the stage in a spirited performance of the one character who can tell Lear the truth about himself with impunity.

The story contains two distinct but related episodes of filial ingratitude in two different families. For this reason, there has been a historical debate over whether Shakespeare achieved artistic unity in "King Lear."

Despite whatever fault may be found with the story itself, as performed by the Theatre Arts Department and guest artist Chugg - it's the best deal in town.

photo by Larry Brazil

Struggling writers, poets and artists get free space in Reed magazine

by Nancy Gibson

SJSU boasts the oldest continuously published literary magazine on the west coast.

Reed Magazine, a 35-year-old publication serves as a vehicle for students to have their poetry, prose and art work published for free.

"We complain that people can't write," English professor and Reed adviser Robert Sweet said. The Reed is the only way to show "That there is a lot of good writing at this school."

"In the history of literature in the United States, the smaller magazine is about the only place literature has a chance of being shown," Sweet said. "Every major author's work first appeared in a smaller magazine."

According to Sweet, Reed wouldn't publish many of the popular literary works because "The best seller list is shallow and fluffy. We try to publish serious work."

Most students aren't aware of what Reed is," said art director and production manager Kirsten Wood. "If they knew what it was they would jump at the chance" to have their work published.

"The art students I talked to were very excited to be asked to have their work printed."

"It is a vehicle for students to publish something as well as showing the rest of the university what is going on-making them aware of the talent here."

This year's edition of Reed contains 112-pages of short stories, poems, art and photos.

At one time, contributions were accepted from as far away as New York, Sweet said. "Then we decided we ought to keep it in the San Jose community."

About 98 percent of the works in Reed are done by SJSU students.

After the artwork and literature are submitted, the staff composed of students, review the work and decide what they want published, basing the decision on a scale from one to five.

"We determine what we like best as a staff, but Dr. Sweet has veto power," said assistant managing editor Julia Montgomery.

The faculty doesn't always agree with the students' decisions, Sweet said, "But apparently we



photo by Tom Mestaz

Members of the 1981 Reed Magazine staff, left to right, Assistant Managing Editors Julia Montgomery and Vance Tomchalk, Art Director Kirsten Wood and Dr. Robert Sweet.

did this year because we're publishing several of the Phelan award winners."

The Phelan awards are cash awards given through the English Department for literary merit.

"We had a hard time putting the magazine together in the last couple of weeks," Wood said. "One of the problems is that we have not publicized, for contributions at least in the art department, and I was the only one with any experience in production."

"We need more people from the graphics

department. This is a good chance for practical experience in production."

According to Sweet, more than 1,000 manuscripts and a "fair amount" of art works were received "But I wish we could get a lot more."

As the adviser to the student staff, Sweet acts like "glue." "Each year the students don't know what they're doing," he said. "And each year the problems are different."

"I let the students work things out by themselves, or I would be an editor instead of an adviser. If

things fall apart I try to patch them up."

Reed is funded by the Associated Students and received \$4,000 for printing, \$100 for publicity and \$150 for honorariums to poetry readers this year.

Each year the staff has had to go through special allocations, and last year the magazine nearly lost its funding. "We had a book burning to dramatize the fact that A.S. was not funding us," Sweet said. "It turned out they did fund us but they weren't terribly eager to do it. They think it doesn't serve as large a part of the student body."

"They say writing is one of the most important things a person can do then they don't fund the magazine," he continued. But then, A.S. doesn't read."

The magazine will be on sale Monday in front of the Student Union and faculty offices, the Spartan Bookstore and the A.S. Business Office.

Phil Collins sheds stigma to play what he wants

by Tom Mays

Sometimes it's nice to break away, even when things seem to be going so well.

That's the message that Genesis drummer Phil

Record Review

Collins conveys on his debut solo album "Face Value," as he sheds a confining musical stigma to play the kind of music he wants to play.

While many solo efforts turn out to be flat and bland, Collins makes use of a plethora of musical diversity and creativity to produce a tasty album.

With the help of classical string arrangements and the soulful slickness of the Earth, Wind and Fire horn section, Collins is able to project his own musical image to the listener.

His songs seem to cover the spectrum of musical tastes - from soul to soft rock - and his own piano, synthesizer and drum work show that what he wants to play is

something that people want to hear.

The opening number, "In the Air Tonight," seems to be the anthem of Collins' solo effort and the closest resemblance on this record to his proven style of progressive rock.

You can feel the anticipation in both the lyrics and the music as Collins gradually builds up the tempo of the song with soft, soothing lyrics and an Indian-like pitter patter of drums and Rhodes synthesizer, until the moment approaches when you just can't stand it anymore.

The musical climax is reached when Collins explodes with a thundering crescendo of heavy drumming and highly dramatic vocals.

The musical pickup leaves you aching for more.

A handful of songs, such as "The Roof is Leaking," exemplify Collins' amazing ability to carry a song with his moving vocals and masterful piano work.

"Droned" and "You Know What I Mean" contain elaborate string arrangements conducted by Arif Medlin to further

highlight the English rocker's musical attributes.

The rest of the album leans strongly toward soul, which seems to be Collins' true love next to the progressive rock sounds he whips out with Genesis.

"I Missed Again," Collins' first big hit, has him teaming up with the lively Earth, Wind and Fire horn section. As is true with most of the soul-oriented songs on the album, the highly rhythmic and slick backdrop of Earth, Wind and Fire complement Collins' riveting singing style.

To add the icing to a thoroughly delectable piece of musical wizardry, Collins does justice to a Lennon/McCartney number "Tomorrow Never Knows," which sounds reminiscent of something off The Beatles' "White Album."

The album may be a disappointment to the true-blue Genesis fan - who may expect more of the same from Collins - but is a diverse work of brilliance from a creative musician who gives it all he's got.

And then some.

'Annie' comes to San Francisco

The award-winning musical "Annie," will return to San Francisco May 20 for a limited engagement at the Golden Gate Theater.

The Broadway hit recently celebrated its fourth anniversary after playing its 1,699 performance, and is the

winner of seven Tony awards, including Best Musical.

Set in New York City in the height of the depression era, "Annie" is in search of her lost parents. The musical comedy is based on the comic strip "Little Orphan Annie," which began in New York in 1924.

The official opening for the San Francisco engagement is Friday, May 22, 8:30 p.m., with special low-priced previews on May 20. Tickets are available by mail or by calling the Golden Gate Theater box office, BASS and all other major outlets.

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Nine seats open for students on services advisory board

Students who want to have a voice in the services that affect them and apply for one of the nine vacant positions on the newly-formed Student Services Advisory Board.

The board, consisting of the dean of student services, the Associated Students president, the student services director and nine students at large, was formed to evaluate the allocation of money from the student service fees. The fees comprise \$82 of each student's \$117 semesterly fee.

The board will also look into student complaints about any student services including housing, health, financial aid, career planning, counseling, the Educational Opportunity Program, leisure services and the Student Union.

The committee will report to the student services dean and the A.S. president, should contact Scher at the A.S. office in the Student Union, or call 277-3201.

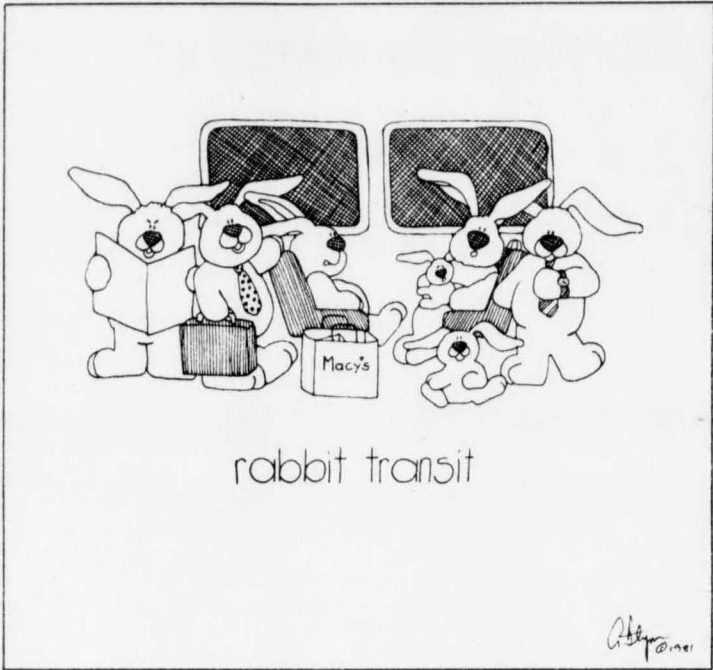
Applicants, who will be considered by the student services dean, the director and the A.S. president, should contact Scher at the A.S. office in the Student Union, or call 277-3201.

timely," said Diane Scher, outgoing A.S. director of student services.

"Now, students can contribute ideas directly by serving on this board," she said. "The buck will definitely stop here."

the lowest form of humor

amy flynn



Musical concert Sunday

The SJSU Concert Choir and Symphony Orchestra will hold a joint performance Sunday for Mother's Day at 2 p.m. in front of Morris Dailey Auditorium.

Admission is free for the two-hour performance.

The German Club will host a party tonight at 7 open to all foreign language students. Sign up for the party in the foreign language office or call Robin Morrison at 268-4510.

Pi Sigma Alpha will host the annual political science banquet tonight at the Italian Gardens. Dr. James March will speak. Cocktails begin at 6 p.m. and dinner at 7 p.m. Tickets are \$10 and can be purchased in the political science office (Business Tower, room 450) until 4 p.m. today.

Spring Football, sponsored by men's athletics, will include the Spartans vs. the Alumni tomorrow at 7:30 p.m. There will also be a drawing for a 1981 Volkswagen Rabbit, for which tickets can be purchased at the gate or call athletics at 277-3248. From 8 a.m. to 5 p.m. the Quarterback Club "flea market" will be held in the Spartan Stadium parking lot.

The Student Health Service will present a film on stress management from noon to 1 p.m. today.

in the S.U. Guadalupe Room. For more information call Osa Odiase at 277-3622.

The men's basketball team is looking for an underclassman to manage the team for the 1981-82 season. If interested call Bruce Meisenbach or Phil Rosemurgy at 277-3247 or at the basketball office.

The Portuguese Brazilian Club will host a Viva Brasil concert-dance tonight at 9 at the Hotel St. Claire. For more information call 322-9177.

'Special' people to compete

Mentally retarded young people will have a chance to prove their athletic skills and win awards this Saturday at the fourth annual Special Olympics tournament sponsored by the Special Education Department.

Track and field events for both ambulatory and wheelchair-bound people will take place, as well as softball throws.

The 200 participants are from Agnews State Hospital.

Each athlete must be accompanied by a chaperone.

According to special education major Mark Pattenau, more volunteers are needed and those wishing to donate their services may call 257-5708.

The Special Olympics will be held at Bud Winter Field at Tenth and Alma streets between 8:30 a.m. and 4:30 p.m.

Summer health care

Though its staff will be cut from 10 physicians and four nurse practitioners to two of each, the Student Health Service will provide all the normal services available to the students during the summer.

But because there is no student service fee during summer session, there will be a charge of \$4 to continuing students and \$10 to summer students.

Students who are enrolled just for the summer session may use the service only during the session in which they attend class.

Students who will return to SJSU next fall can use the service whether or not they are enrolled in summer school.

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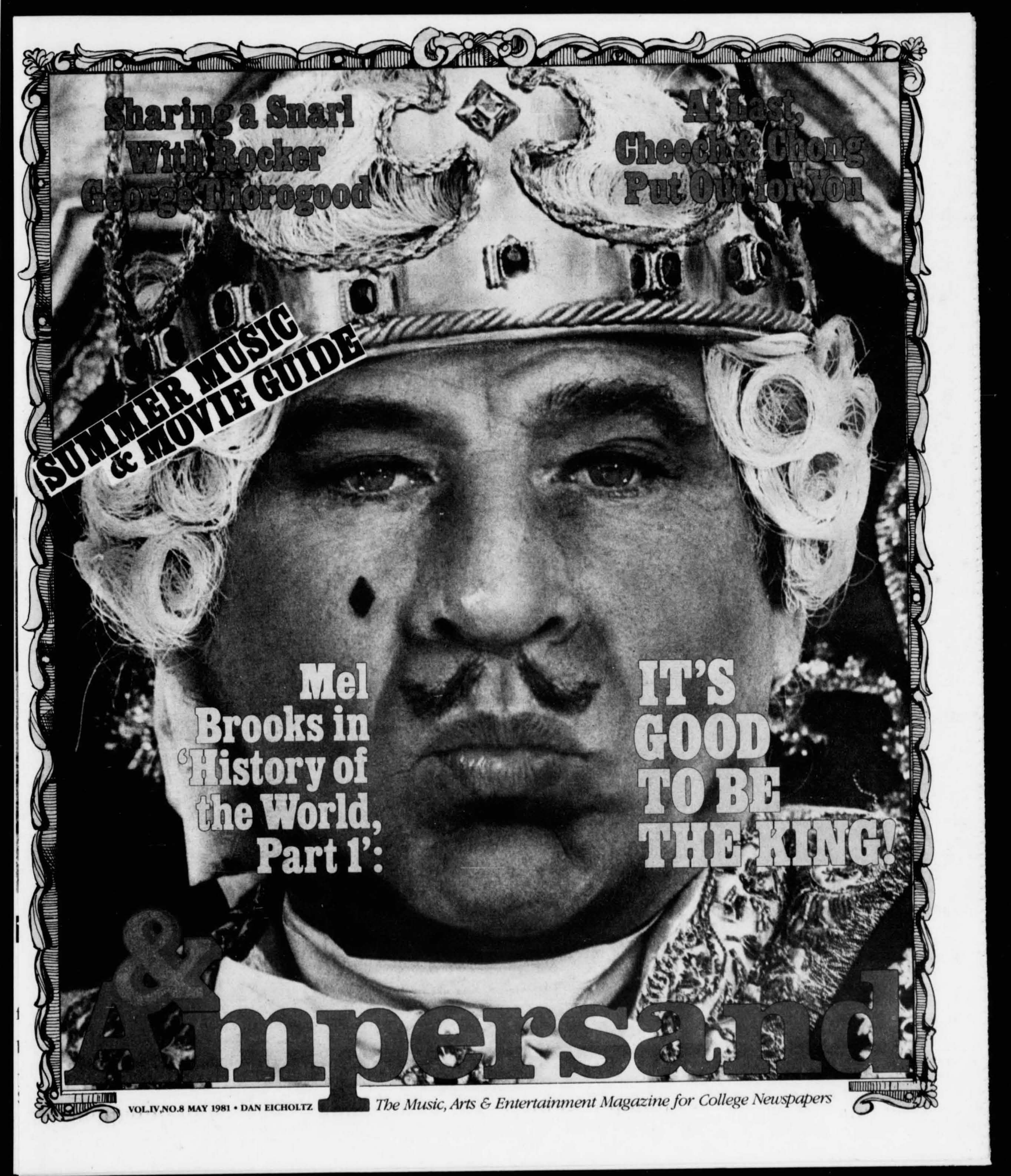
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OUR COVER

Mel Brooks stars as Louis XVI in *History of the World, Part I* (in which he also plays a Roman, a member of the Spanish Inquisition, a caveman and a waiter at the Last Supper). The pic is from the pic; the coloring is by Dan Eicholtz.

I find Manfred Wolf's article, "Costa Rica is not Nicaragua" upsetting for two reasons: one, his irrelevant and uninformed remarks about Nicaragua, El Salvador, Guatemala, and Mexico; and two, his chauvinist American attitudes towards "vacation" countries.

First, Costa Rica is affected by the problems in El Salvador: its military forces are a possible intervention force should Washington decide to invade El Salvador. True, for the swinging American tourist El Salvador and Nicaragua are hardly a paradise now, but they were *never* a paradise for their own people. At last the Nicaraguans and the Salvadorans have the chance to make their countries democratic, peaceful, and orderly, for they are ridding themselves not of cultural diversity (Wolf's explanation for their problems) but of the American businessmen and plantation owners who have crushed them for 100 years.

I had hoped that the ugly American tourist, expecting the rest of the world to kiss his feet, had died out—but he has risen again in the form of Mr. Wolf. Countries should be praised for their cultural treasures, not for subservience to Americans.

Costa Rica may well be a paradise for those looking for single's clubs. If it is a paradise, let it stand on its own merits, not on faulty comparison. *Ampersand* is a good music paper—leave the travel guides to those who have something intelligent to say.

George Hartley

The University of New Mexico

are videotaped by schools and television stations to be shown at other times.

Leo has an excellent rapport with his audiences, especially when he speaks at colleges and universities. It is not unusual for him to spend an hour after a lecture talking with, listening to and *HUGGING* people who come up to the stage to see him.

Rosanna Bencob
University of Virginia

We're embarrassed. Residing in Southern California is obviously not enough. But we're prepared to love our neighbor Leo, even if we don't know him.

Send your comments, praise, complaints, praise, opinions and praise to *In One Ear*, 1680 N. Vine St., Suite 900, Hollywood, CA 90028.



Rottin' and a 'Rollin'

AND NOW FOR the third *Fitzcarraldo* item in three months: ailing Jason Robards was replaced by Klaus Kinski, and now he and Mick Jagger and director Werner Herzog are happily rotting and filming in the Peruvian jungle. This film is supposed to take a long time, but we're told (nay, promised) that the Rolling Stones will indeed tour the U.S. this June. This could also make life complicated for Stones drummer Charlie Watts, since Watts may be encouraged to tour with Rocket 88, a collection of pre-rock jump blues musicians also starring Ian Stewart, perennial pianoman on Stones tours; ex-Cream bassist Jack Bruce; and early British blues guru Alexis Korner. Atlantic just issued Rocket 88's live LP.

Enough, Already

LOOK FOR THREE, count 'em, three TV series based on females in the armed forces: *Private Benjamin* (already on the air), after Goldie Hawn's film that started it all; *Hot Wacs*, about a group of women sent

to an island full of men; and *Wendy Hooper*, described as "a female Gomer Pyle."

THERE WERE TWO versions (of several originally planned) of the Israeli raid on Entebbe; now at least six versions of the Iranian hostage crisis are stewing, but the first into production is based on the Canadian embassy rescue of Americans from Teheran. The less-than-appealing title is *Escape from Iran: The Canadian Caper* (caper?). Filmed in Toronto, directed by Lamont Johnson, it will be a two-hour CBS docudrama.

IF WE CAN stand one more Elvis movie, *This Is Elvis* has just emerged amidst much Warner Bros. hoopla. Producers promise never-before-seen footage of the King (home movies and other tapes from Elvis' collection), plus an actual duet between Elvis and Frank Sinatra, in which Sinatra sings Elvis' hit "Love Me Tender" and Elvis simultaneously croons Sinatra's "Witchcraft." The whole shebang is produced by Andrew Solt and Malcolm Leo, who did the TV special *Heroes of Rock and Roll*.

(Continued on page 4)



EVEN IN SPACE —
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& OUT THE OTHER

(Continued)

WHO SAYS MOVIES aren't sensitive to college trends? No less than three flicks are now in the works based on the campus killer game, assassination: *Tag* (starring Robert Carradine and Linda Hamilton), *KAOS (Killing as an Organized Sport)*, and *The Killing Game*. The latter is of particular interest to us, since it is written by two *Ampersand* contributors, Bill Braunstein and Eric Estrin (see Mel Brooks feature this issue).

THREE SEPARATE FILM biographers of jazz great Charlie Parker are in the works — to star Richard Pryor, Billy Dee Williams and Ben Vereen, respectively. The assorted filmmakers may decide to pool their resources into one film.

HE SWEARS THIS one is the last: Sylvester Stallone is about to launch *Rocky III*.

Sign 'em Up

TIM HUTTON is being considered for the lead in *Sophie's Choice* (the narrator's

role), to be directed by Alan Pakula (*Starting Over*). No Sophie yet... Linda Ronstadt won't appear in the Los Angeles version of *Pirates of Penzance*; her replacement has not yet been cast, but Rex Smith will definitely be replaced by Andy Gibb... John Belushi and Dan Aykroyd will star in *Neighbors*, based on the Thomas Berger novel; director will be John G. Avildsen, writer Larry Gelbart... Richard Gere won't star opposite Bette Midler in *Hot Streak* (formerly titled *Jackpot*), as rumored here last month; it'll be Ken Wahl (*Fort Apache, the Bronx*)... And after that, Bette heads for *How I Danced with the Prince*, co-starring John Hurt. 'Tis rumored that Bette is considering the lead in an American remake of *The Toy*, surely one of the lamest French comedies of the last decade. Richard Pryor supposedly has the title role, an out-of-work journalist who becomes a rich kid's plaything... Tennis player John McEnroe was not, contrary to popular rumor, offered half of the title role in the film version of the cartoon *Terry and the Pirates*. But McEnroe Senior, father and manager of the ace kid, told *Ampersand* "We would think about

doing movies if someone offered us a serious role." We?

Collaborations

ACE ANIMATOR RALPH BAKSHI will collaborate with sword-and-sorcery artist Frank Frazetta on a film called *Fire and Ice*, Bakshi to animate Frazetta's drawings. "I also wrote the story," Bakshi told us — but he wouldn't give it away. "It's in the fantasy genre, as opposed to science fiction. I'll try to live up to Frank's work." Bakshi said the film won't be ready until about a year from now, and will be closer "to Frank's comic book work" than to his Conan illustrations (Bakshi said both he and Frazetta had turned down the live-action *Conan* currently being filmed by John Milius). As for their working partnership, Bakshi said, "Frank likes pizza, and we're both from Brooklyn, so it's like going home again."

TV STAR VALERIE BERTINELLI (*One Day at a Time*) is going to marry blood-and-guts guitarist Eddie Van Halen.

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Flick Facts

THE KING OF COMEDY boasts a bizarre cast and plot: Robert De Niro plays a comedy fan who kidnaps talk show host Jerry Lewis and holds him hostage. The ransom: Lewis must teach De Niro a stand up comedy routine. If people laugh, Lewis goes free; if not, his head gets blown off. Directed by Martin Scorsese, the film also stars Harvey Keitel.

STIR CRAZY cost \$8 million to make and earned \$91 million; principals Richard Pryor, Gene Wilder and director Sidney



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Poitier all had percentages. Over here, fellas.

GEORGE C. SCOTT has optioned the book *The Last Days of Patton*, written by *Patton: Ordeal and Triumph* author Ladislav Farago, about the last nine months of Patton's life. A previous film, *The Brass Target*, also dealt with Patton after the war, but it was, as they say, highly fictionalized.

CHARMED LIVES, the best seller by Michael Korda about his colorful Hungarians-in-Hollywood family, will be filmed, but only the last part—about uncle Alex and his young wife. To be written and directed by Nicholas Meyer (*Time after Time*).

SAMUEL FULLER, the director-writer whose *Big Red One* earned critical acclaim last year, will next do *White Dog*, based on the Romain Gary novel, but Fuller announced he would deviate from the book's focus on Gary and his then-wife actress Jean Seberg, and instead would concentrate on the tale of a young woman who inherits an attack dog.

Bad Taste Is Timeless

A&M THOUGHT THE group's name was in bad taste," a spokesperson for the Dead Kennedys independent label, IRS (their records are usually distributed by A&M), told *Billboard* recently, "but we think of them as the American Sex Pistols."

A&M's reluctance is especially whimsical in light of an album cover and promo shot they put out about a month earlier. It depicts the "artist," Patrick D. Martin, grinning wickedly and holding pistol-grip devices, apparently detonators. A thick wire leads from each device to the miniskirted crotch of a female model, seen only from the waist down. If A&M's policies have a rationale, it must be that sexual mutilation is terrific but political satire is repulsive.

FORMER MAMAS AND PAPAS founder and currently cured junkie John Phillips says he's still planning to reorganize his group, but it would include only two originals—Phillips himself and Denny Dougherty, plus Phillips' daughter, actress MacKenzie Phillips, and Spanky MacFarland, who had a

number of hits in the late Sixties with Spanky and Our Gang.

This Month's Lawsuit

ACTRESS SALLY KIRKLAND filed a \$2 million damage suit against actor Dennis Hopper for allegedly cutting her with a knife during filming of *Human Highway*, Neil Young's epic. Kirkland is also suing Young and the film company. Meanwhile, Young's representatives don't even want to admit he's making a movie; they refuse to say if he appears in it (he does), what it's about or whether it's finished. We did learn that Young's manager Elliott Roberts is the producer, filming began three years ago, stopped for awhile and resumed one year ago. No comment from anyone on Hopper's accused knife wielding.

Hiatt on the Block

IF THE ROOF had collapsed," said an *Ampersand* correspondent who viewed John Hiatt's recent L.A. club dates, "the record industry would've had to shut down." Indeed, representatives of Geffen, Warners,

A&M, Chrysalis and Atlantic all turned up for Hiatt's first performances since divorcing himself from MCA Records and completing a tour as supporting guitarist to Ry Cooder. According to our man on the scene, the notorious Davin Seay (who wrote our March issue feature on Hiatt), "When he finished a set, you got the feeling they would climb the stage and auction him off."

Playing Chess, One More Time

CLASSIC RECORDS BY Muddy Waters, Howlin' Wolf, Chuck Berry, Bo Diddley, Little Milton, J.B. Lenoir and even the Rolling Stones once emanated from a funky South Side Chicago studio owned by Chess Records. The Stones, in fact, included an instrumental track named "2120 Michigan Avenue" on an early LP. Leonard Chess died in 1969, a millionaire thirty-six times over, but his studios have long been silent. Recently, however, Gerald Sims and Kathleen Newman, partners in Gerim Recording, Inc., have revitalized the facility at 2120 S. Michigan Avenue, installing 16- and 24-track machines. Welcome back.



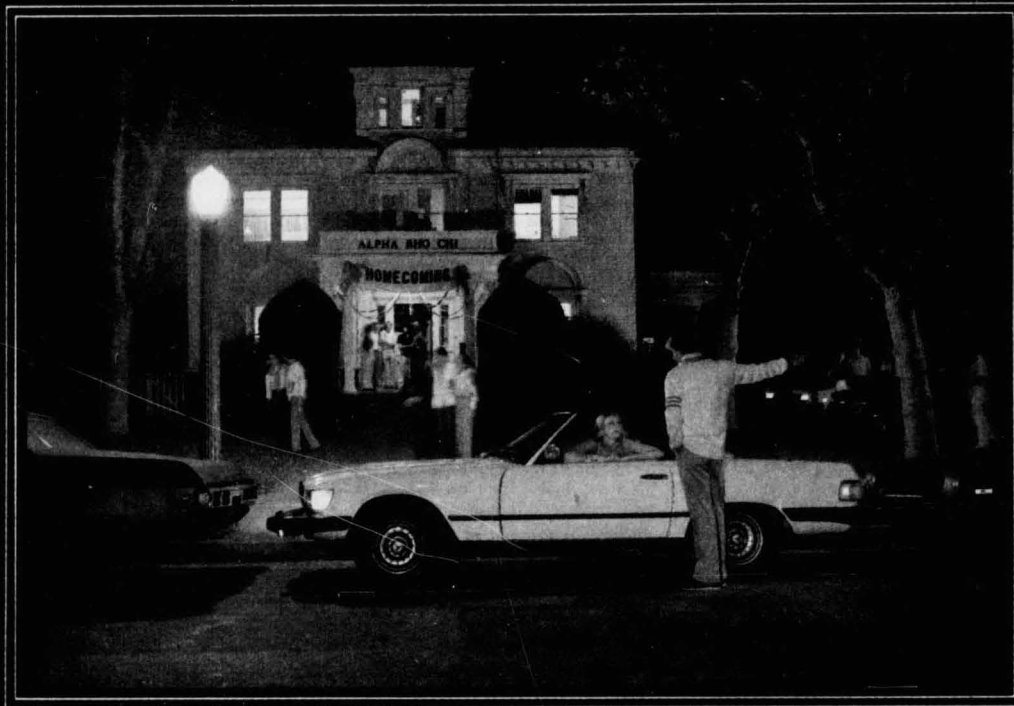
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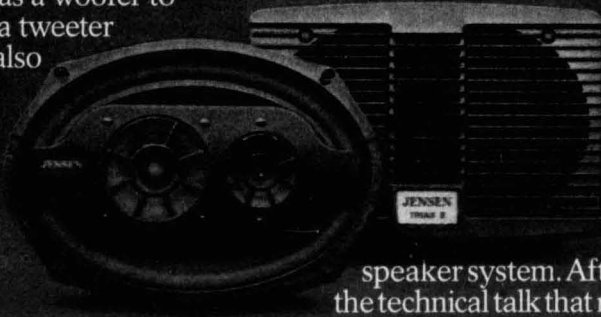
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George Thorogood & The Destroyers:

"Wherever we play, we turn it into a dump!"

BY CHRIS MORRIS

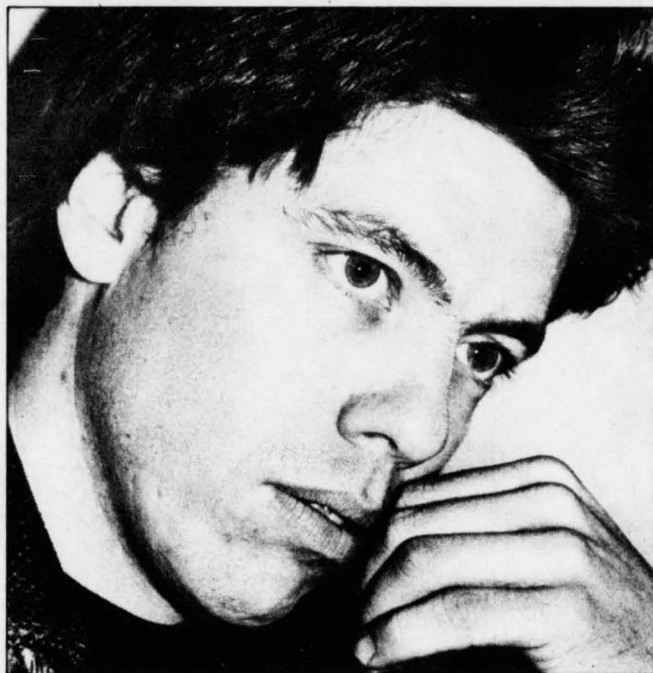


PHOTO: HOWARD ROSENBERG

"You've seen the show, right? Then what's the need of an interview?" George Thorogood curls his lip as he says this, revealing a set of large, dangerous-looking teeth. "Fangs" may be the better term, considering Thorogood's apparel. Clad in a scintillating snakeskin jacket (identical to the one worn by Marlon Brando in *The Fugitive Kind*) and matching boots, he looks like a rattler coiling up for the strike. As Thorogood half-scowls and pushes another cracker into his maw, he eyes my tape machine. I begin to wonder if it's next on the menu.

"If I have to explain it to ya . . ." Thorogood slumps wearily against the wall of his subterranean dressing room in Pasadena's Perkins' Palace, where he is preparing for two sold-out evening shows. He continues, "I mean, you must have a general idea of what it's all about from seeing the shows!"

Responses like these shave years off an interviewer's life span, but Thorogood may have a point. The Wilmington, Delaware singer-guitarist's music—drawn from such diverse sources as the blues of Elmore James, John Lee Hooker, and Hound Dog Taylor, the rock 'n' roll of Chuck Berry and Bo Diddley, and the country and western of Hank Williams and Johnny Cash—is loud, rowdy and direct, and better felt than explained. Thorogood's live concerts are mini-Springsteenian frenzies, with "Lonesome George" himself orchestrating the riot. As the Destroyers—drummer Jeff Simon, bassist Billy Blough, and saxophonist Hank Carter—lay down a barrelhouse roar behind him, the guitarist does a Berry-style boogie duck walk across the stage, pausing to dip the neck of his guitar over the heads of the crowd like a roadhouse Pope blessing the masses. If it's a club show, Thorogood will dance across the ringside table tops, all the while wringing amped-up shrieks and sawmill bottleneck noise from his Gibson 125. He's right: at moments like these, the brain shuts down and the feet start moving.

Thorogood bristles like a porcupine if you request any deep thoughts about his music. "It's dirty, man, it's dirty," he replies. "We just play it, man. We dig it. If it's too loud, we turn it down. If it's not loud enough, we turn it up. What we do, I don't define it anyway. It's entertainment, period. Some of it's funny, some of it's . . . out of tune. That's very funny."

Although Thorogood greets most questions about his career as churlishly as master journalist blaster Frank Sinatra, a rough outline emerges. He first caught the bug for blues and good-time rock 'n' roll about 10 years ago listening to a band whose repertoire bears a marked similarity to the Destroyers—the Rolling Stones. At the same time, he got a chance to hear the black greats of the style in person, in clubs and at concerts in New England and the Northwest.

"I saw 'em play, not a lot, but anytime I heard they were playing anywhere within 3000 miles, I went to see 'em play," Thorogood says. I ask him if he ever saw Hound Dog Taylor, the late Chicago blues and boogie king whose "Just Can't Take It" appears on Thorogood's third Rounder Records album. "Oh, sure," he replies. Where? "Oh, Washington, D.C., Philadelphia, Cambridge, in Connecticut, Ann Arbor. . . ."

Thorogood began his professional career about seven years ago. The current members of the Destroyers joined up along the way—Simon early on, Blough about two years later, and Carter, whose leathery-toned sax playing enlivens Thorogood's recent release, *More George Thorogood and the De-*

stroyers, two years ago. Of Carter, Thorogood says, "He likes to drink, I like to drink. It was a question of time before he joined."

The Destroyers' original trio line-up played "every bar" in New England in their early days; one such gig attracted the attention of John Forward, who brought the group to his friends at Rounder Records, a small folk specialist label headquartered in Somerville, Massachusetts. Rounder went on to release the group's first album in 1977, and the record, which featured Thorogood's raucous talking blues version of John Lee Hooker's "One Bourbon, One Scotch, One Beer," became a national radio hit and a sales dream come true for tiny Rounder.

Two other records—1978's *Move It on Over* and last year's *More*—followed; Thorogood himself refers to the vinyl trilogy as "A Fistful of Dollars, For a Few Dollars More and *The Good, the Bad, and the Ugly*." A good measure of the Destroyers' growing popularity lies in MCA's attempt to capitalize on the band's success with the 1979 release of some 1974 demos cut by the band for the label. Thorogood, incensed by this rather cheap move, took the group off the road for seven months to avoid inadvertent publicity for the record. Not that he minded that much: the layoff coincided with the baseball season.

"I embarrass myself in the infield," Thorogood says of his playing as second baseman with the semi-pro Delaware Destroyers. The band doesn't tour during the baseball season (drummer Simon is a teammate), but Thorogood makes light of the music press coverage accorded his baseball mania. "They've got this thing blown all out of proportion," he snarls. "It's just an activity I have." Asked about reports that he is "giving up baseball for music," he replies, "If I'm gonna give it up for somethin', she's gotta be good-lookin' at least."

The sports-oriented conversation turns to professional wrestling, and Thorogood's mood momentarily brightens. "My favorite tag team is Chief Jay Strongbow and Indian Billy White Wolf," he confides. I bring up the name of Handsome Jimmy Valiant, a peroxidized pro I used to know in Chicago. "That dick," Thorogood mutters. "You ever seen that little pendant that Elvis Presley gave him?" I am about to say that George himself, with his bulky frame and disquieting disposition, would make a good mat bad guy, but I think better of it.

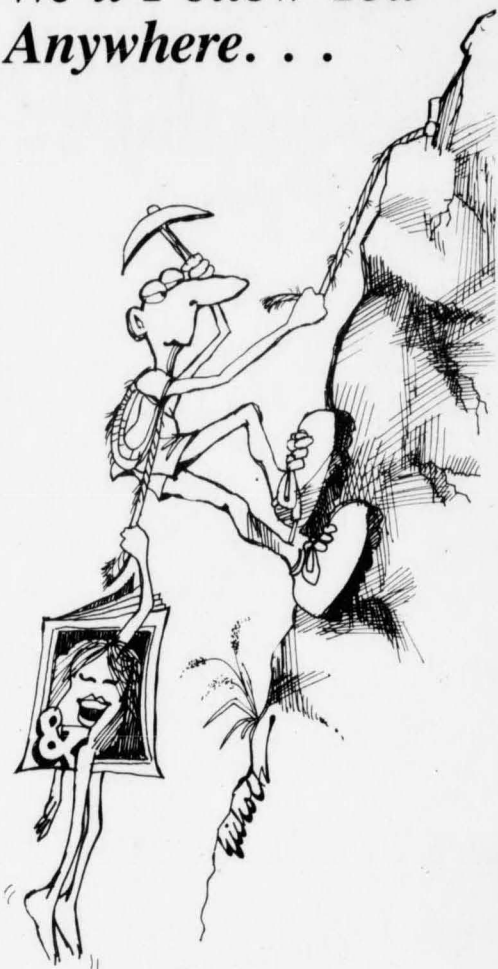
The talk returns to music, and the relative scarcity of original material in Thorogood's repertoire (one instrumental, "Kids from Philly," is credited to "Jorge Thoroscum"). Thorogood replies earnestly, "I've been doing original material off the stage, but the songs aren't any good! If they were as good as the ones we play, we'd be usin' 'em, you dig? I don't even let these guys (indicating the band members) hear some of the stuff, it's too embarrassing."

So the Destroyers will continue to record and play bar-band-tough covers of roadhouse rock 'n' roll and blues? At the word "roadhouse," Thorogood gives me one of his "What-do-you-mean-sir" looks. "When I heard all that music, I didn't really think it belonged anywhere. I didn't think it belonged in a roadhouse or a big place or a bar or on the street or what. We just listened to it." He points to his gleaming boots and says, "It's like sayin' I dig snakeskin boots, nobody's gonna tell me where to wear 'em or where not to wear 'em, you follow?"

With pride, he continues, "Besides, wherever we play, we turn it into a dump. Whether we're playin' or not, it becomes devastated. It's the five-man trio, that's our act."



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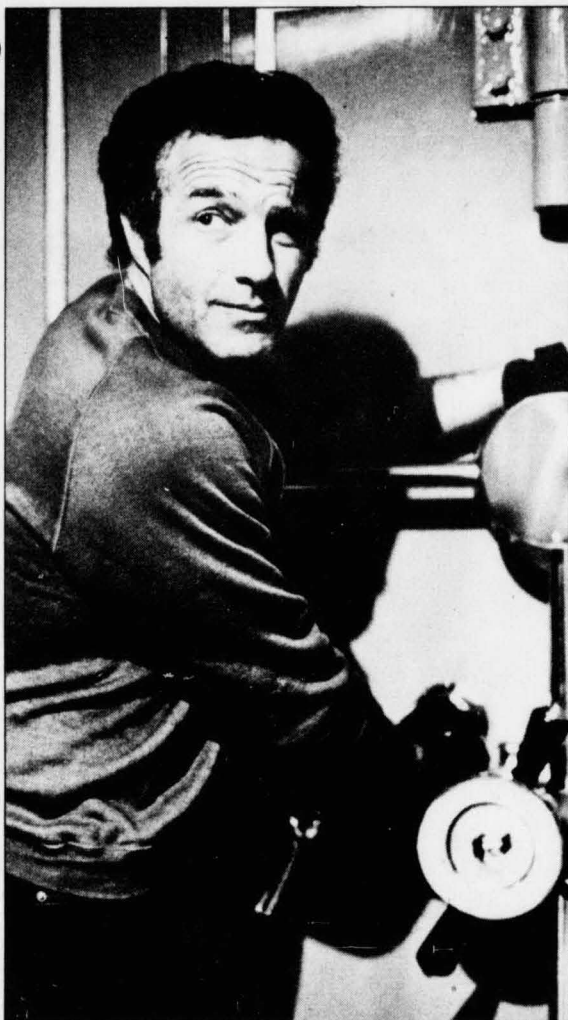
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ON SCREEN



And to celebrate (sort of) our Summer Movie Guide, here's an Ampersand movie camera designed by Joe Kevin Hash, a student at Ohio State University. He earns \$30. Others of talent may submit original Ampersands too — make sure the artful creation is in black ink on firm white paper, with name and address on the art. Those who wish to submit seasonal or holiday Ampersands should do so at least two months before the holiday. And now that we're all off for a summer of alleged leisure, we'll expect dozens of astounding Ampersands come July. Right? Send them to Ampersand of the Month, 1680 N. Vine, Suite 900, Hollywood, CA 90028.

Modern Romance

starring Albert Brooks and Kathryn Harrold; written by Brooks and Monica Johnson; directed by Brooks.

Modern Romance has been called Albert Brooks' *Annie Hall*, and in a few ways that's accurate: it depicts an obsessive, possessive neurotic man's hot and cold romance, reportedly based on one of Brooks' own, but here he gives himself the role of a film editor. Brooks, unlike Allen, is entirely unsentimental; he never begs us to love him, as Allen often does. Brooks refuses to pander, refuses to be adorable — and therein lies his strength and weakness.

While Brooks' satire (when the film director interferes with the editing, or when Brooks and his assistant must add sound effects to a silly space flick) is aimed at the film industry and it's deadily accurate, much more uncomfortable in its hilarity than Allen's Hollywood party in *Annie Hall*. Allen makes fun of Hollywood as an outsider; Brooks is very much an insider, at times devastating, other times (almost) compassionate.

Brooks' screenplay is uncompromising in its depiction of a jerk, a man who can't or won't grow up, make up his mind or stick with a decision. There are really only two problems with *Modern Romance*: Harrold's role is underwritten; she seems far too normal to put up with Brooks. She must have had some obsessive quirks of her own, but these are never revealed. And second, Brooks never lets the audience side with him. I wanted to like his character, wanted him to tickle the old empathy gland, but most of the time I just wanted to rattle his teeth.

Modern Romance is terrific; it's just not very likeable. That shouldn't matter — but it does.

Judith Sims

Judith Sims

Thief

starring James Caan, Tuesday Weld and Willie Nelson; written by Michael Mann, based on the book *The Home Invaders* by Frank Hobtmer; directed by Mann.

After the recent glut of expensive, dreadful and near-dreadful movies (*All Night Long*, *The Final Conflict*, *Back Roads*, *Lion of the Desert*, etc.), along comes this wonderful sleeper, a film noir dark streets-jewel heist-crime movie with a good love story and, of all things, a message. A point of view. Something to say.

Caan is an ex-con, a master diamond thief with a used car lot and gin mill cover; his henchmen (John's brother James Belushi as the electronics expert and William LaValley as the backup) are also expert; they are like family, close. There is respect, if not exactly honor among these thieves, until a larger-scale gangster (Robert Prosky) butts in, the cops start swarming around for their share of the take, and everything generally gets very mean. Caan, who wanted only to go straight, marry Tuesday Weld, raise a family and

forget his illegal trade, must cut himself loose from that dream in order to survive. Survival doesn't seem like much — but working for Prosky is even less.

Caan's movies are not always successful, but they're almost always interesting and rewarding. He holds his own with strong women like Streisand and Fonda; he's tough, masculine, but also sensitive and emotional (one of few actors who has an extraordinary range in his eyes while the rest of his face remains stoic). In *Thief* Caan is remarkable, a hero in a hopeless life, with enough resonance in a hard stare or a loving glance for two or three movies.

The grainy shots of Chicago and fancy trick shots (following a drill through the hole into a safe, looking up an elevator shaft as debris falls on the camera) are almost, but never quite, obtrusive; writer/director Mann never loses track of the narrative. The tension *bursts*, which makes the violence alarmingly satisfying. The music by Tangerine Dream is like a million needles piercing the brain: the right kind of music for this film, but too much and too loud. The dialogue is frequently inaudible, an annoying fault in an otherwise dazzling movie.



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ON DISC

ADAM & THE ANTS *Kings of the Wild Frontier*

(Epic) Suitable gimmicks aren't easy to come by these days, especially now that Adam and the Ants have laid claim to a whole handful. Get this: a (formerly) mohawked gay guy called Adam Ant who dons feathers, warpaint and a pirate suit, promotes "Antmusic for Sexpeople" and sings stuff like "brush me daddy-o." The weirdest part is that this odd concoction actually works.

First of all, the music is dominated by the Indian motif. The foundation of *Kings of the Wild Frontier* is formed by two drummers beating out tribal rhythms — both Indian and African. This constitutes the Antsound, as recognizable a musical trademark as has been created in rock music. The Ants feel no remorse namedropping Geronimo, making reference to the Kiowa, Pawnee and Apaches and utilizing chanting vocals and choruses throughout.

The package is calculated and pretentious, but Adam Ant's vocals are confident, inventive and versatile. When supported by strong melodies and neat-o Marlboro advertisement-style guitar lines, Mr. Ant makes a convincing case for his Antmusic.

But Antsound, being relentless and self-obsessed, grows wearisome. This band isn't content with one theme song, it has five. Which means they spend more time singing about themselves than anything else, as in "The Magnificent Five." Of course, urban cowboys and outlaws spend 24 hours a day in self-absorption too. Maybe, for some, Antmusic is the Ant-idote.

Vicki Arkoff

JOE ELY *Musta Notta Gotta Lotta*

(Southcoast/MCA Records) Joe Ely's problem with vinyl may not be evident to those who've never witnessed his incendiary live show, but for the fortunate who have, nothing he's committed to grooves comes close with the possible exception of *Live Shots*, an English import featuring some London club dates with members of the Clash sitting in. *Musta Notta Gotta Lotta* — certainly a prophetic title — is no exception. It's another in a disappointing run, casting Ely — surely one of the most exciting and astute songwriters and song interpreters in the hard country vein — as a pallid and stand-offish Jerry Lee Lewis clone.

To be fair, not everything that's wrong with this album is Ely's fault. *Musta Notta* is not the strongest collection of tunes he's ever attacked; particularly weak are the contributions from long time collaborator, Butch Hancock, who wrote the magnificent "West Texas Waltz," "Fools Fall in Love" and "Boxcars" on earlier Ely LP's. "Wishin' for You," one of two Hancock titles here, sounds like a Jimmy Buffett outtake.

Also ill-advised are half-hearted renderings of Roy Brown's classic "Good Rockin' Tonight" and Shorty Long's "Rock Me My Baby." Herein lies the central, and fatal, conceit of *Musta Notta Gotta Lotta* — Joe Ely the rocker. Despite the turned-up collar and greased back hair he sports on the cover, Joe Ely is most decidedly not a

rock and roll singer. His formidable lyric talent and undeniable sensitivity to nuance place him firmly in a venerable country tradition — he has more to say than a backbeat could ever tell.

Sadly, he has almost no opportunity to say it here. Even with some respectable wordplay in hand — Jimmy Gilmore's "Dallas" or his own "I Keep Gettin' Paid the Same" — Ely is rushed through like a wino given the bum's rush. His phrasing is shot to hell and the search for frenzy relegates his consummate backing band to boogie wonderland.

Joe Ely's sojourn with the English new wave has done the lad no good; the distance he feels from this material is all too evident. Look homeward, Joe, back to where you once belonged.

Davin Seay

McCOY TYNER QUARTETS 4X4

(Milestone) 4X4 is the latest, and probably final, collaboration for Milestone Records between pianist/composer McCoy Tyner and producer Orrin Keepnews (Keepnews has resigned as head of A&R, McCoy recently signed with Columbia), an association that has found Tyner in many exotic recording contexts.

On this date, McCoy uses bassist Cecil McBee and drummer Al Foster as a house rhythm section, both men giving the leader exactly the rugged, intense supports he thrives on, and he invites old friends Bobby Hutcherson and Freddie Hubbard and new confreres Arthur Blythe and John Abercrombie to each play a side. The program, consisting mostly of Tyner's pulsating originals and selected standards, is a satisfying offering.

Vibraharpist Hutcherson is one with Tyner; he's without his customary brothers, so it's natural that their three tunes are the album's zenith, with Thelonious Monk's "Pannonica" a tour de force for the leader. Taken at a gentle gait, this enchanting piece shows how much McCoy has grown as a pianist. Perhaps inspired by Monk's handsome composition, he plays with a tuneful restraint and lightness often missing in his work, bringing out elegant, tinkling curved lines of immaculate clarity and beauty. Hutcherson's moments come on "I Wanna Stand Over There," where, not needing to pause for breath, he gallops ecstatically over quiet yet probing compings. "The Seeker" is a well-swung medium walker that both men groove on.

Hubbard is without his customary verve and spark though the trumpeter manages to make the most of McBee's "Paradox," riding to a bubbling climax following a rollicking trio outing, where Foster's back beats lay the groundwork for a locked-hands crescendo from Tyner. Bonfa's "Manha De Carnival" is uneventful but pleasant and the trio is dashing on "Inner Glimpse."

Hardly the radical many critics deem him, altoist Blythe scores well here, sporting a bright, singing tone on "Blues in the Minor," building his solo by pushing the volume then hitting long, high, wailing notes. Though his vibrato is too wide on the ballad, "Stay As Sweet As You Are," he acquires himself handily on the uptempo cooker, "It's You or No One," demonstrating a solid technique. Tyner kicks back the structure on "Blues" and heads for

(Continued on page 13)

SUMMER SOUNDS

DOC WATSON

June 3 York, PA
 June 7 Vienna, VA
 June 13 Salina, KS
 June 14 Des Moines, IA
 June 19 Boone, NC
 June 20 Williamsburg, VA
 June 21 Poughkeepsie, NY
 June 27 Dalton, GA
 July 4 Charlotte, NC
 July 11 Vernon, NJ
 August 1 Mole Lake, WI

Please take this advice: double-check these listings in advance. Tour schedules get rewired and crosscalenderized all the time. It's also possible the typist took a slug too many of carrot juice and wrote "Vienna, VA" when he should've said "Ocean City, NJ." To be sure instead of being sorry, check with local sources.

DEADLY EARNEST & THE HONKY TONK HEROES

June 3-6 Columbus, OH
 July 4 Cleveland and the Lake, OH

DIRT BAND

June 12 Buena Park, CA

SISTER SLEDGE

June 1 Lake Tahoe, NV
 June 8 Detroit, MI
 June 19 Chicago, IL
 June 23 New Orleans, LA
 July 31 Pittsburgh, PA
 August 25 Cincinnati, OH

CHET ATKINS

June 13 Baltimore, MD
 July 10 Atlanta, GA
 August 8 Twin Lake, MI
 August 30 Collegedale, TN

MOSE ALLISON

June 10-14 Atlanta, GA
 June 27-28 Washington, DC

ASLEEP AT THE WHEEL

July 16 Menomonie, WI
 July 31 Mole Lake, WI

LACY J. DALTON

June 12 Hanford, CA
 June 13-14 San Diego, CA
 July 16 Menomonie, WI
 July 17 Minot, ND
 August 6-7 San Jose, CA
 August 14 Rapid City, SD
 August 19 Louisville, KY
 August 20 Crown Point, IL
 Aug. 25-28 Indianapolis, IN

OZZIE OSBOURNE (Formerly of Black Sabbath)

June 1 Austin, TX
 June 3 Dallas, TX
 June 4 San Antonio, TX
 June 5 Shreveport, LA
 June 6 Lake Charles, LA
 June 7 Houston, TX
 June 19 Albuquerque, NM
 June 20 Las Vegas, NV
 June 23 Tucson, AZ
 June 24 Phoenix, AZ
 June 26 San Diego, CA
 June 27 Long Beach, CA
 June 30 Fresno, CA
 July 2 San Bernardino, CA
 July 4 San Francisco, CA
 July 6 Reno, NV

JOE WALSH AND DAVID LINDLEY

June 5 Oklahoma City, OK
 June 6 Kansas City, MO
 June 7 Omaha, NE
 June 9 St. Louis, MO
 June 10 Minneapolis, MN
 June 12 Chicago, IL
 June 13-14 Detroit, MI

June 16 Cincinnati, OH
 June 17 Indianapolis, IN
 June 21 Rochester, NY
 June 23 Columbia, MD
 June 24 Philadelphia, PA
 June 26 New York City, NY
 June 27 New Haven, CN

ARETHA FRANKLIN

June 6 San Diego, CA
 June 13 Atlanta, GA
 June 28 Hampton, VA
 August 1 Cincinnati, OH
 August 16 Kansas City, MO

BLOOD, SWEAT & TEARS

June 12-13 Tulsa, OK
 June 14 Salinas, KS
 July 19 Warwick, RI

DAVE BRUBECK QUARTET

July 5 Saratoga Springs, NY
 July 11-12 Saratoga, CA
 July 19 Oakville, CA
 July 24-25 San Diego, CA
 August 7 Highland Park, IL

CHUBBY CHECKER

June 30 Muskegan, IL

EARL "FATHA" HINES

August 10 Philadelphia, PA

JANE OLIVOR

June 24 Vienna, VA
 June 27-28 Cohasset, MA
 June 30 Holmdell, NJ
 July 17-19 Seattle, WA

RAMSEY LEWIS

June 10 Denver, CO
 July 13 Philadelphia, PA
 August 1 Oklahoma City, OK

RICK NELSON

July 4-5 Milwaukee, WI

FREDDY FENDER

June 6 Salem, VA
 June 13 Odessa, TX

HANK THOMPSON

June 13 Seminole, OK
 June 20 Fort Worth, TX
 June 27 Petersburg, IL
 July 4 Jay, OK
 July 11 Duson, LA
 July 19 Manassas, VA
 August 15 Austin, MN
 August 23 Andarako, OK

MUDDY WATERS

June 6 Raleigh, NC
 June 12 Niagara Falls, NY
 WILLIE NELSON
 June 2-4 Los Angeles, CA
 June 26 Fresno, CA
 June 27 Oakland, CA

DIZZY GILLESPIE

June 2-7 Washington, DC

ARLO GUTHRIE

July 19 Hoffman Estates, IL
 July 20 Detroit, MI
 July 26 San Francisco, CA
 July 27-28 Los Angeles, CA
 July 29 Denver, CO
 August 5 Long Island, NY
 Aug. 17 Devon (a.k.a. Devo), PA

JOHN HARTFORD

June 5 Eden, NC
 June 6 Knoxville, TN
 June 7 Vienna, VA
 July 10 University Park, PA
 August 1 Mole Lake, WI
 August 22 Salem, MO
 August 28 Boulder, CO

TAJ MAHAL

June 27 Telluride, CO

JOE ENGLISH BAND

FEATURING BONNIE BRAMLETT
 June 6 Atlanta, GA
 June 26 Minneapolis, MN
 July 11 Vancouver, WA

PABLO CRUISE

June 22-23 Del Mar, CA

GORDON LIGHTFOOT

August 5 Vienna, VA
 August 6 Elmira, New York
 August 7 Pittsburgh, PA
 August 8 Clarkston, MI
 August 12 Cincinnati, OH
 August 14 Highland Park, IL
 August 15 Indianapolis, IN
 August 17 Holmdell, NJ
 Aug. 18 Saratoga Springs, NY
 August 23-25 Los Angeles, CA
 August 27-31 Reno, NV

JAN & DEAN

June 20 Williamsburg, VA
 June 25-26 Milwaukee, WI
 August 2 Warwick, RI
 August 3-4 Westbury, NY
 August 10-11 Valley Forge, PA
 August 9 Holmdell, NJ

GEORGE JONES

June 6 Chatham, AL
 June 11 Houston, TX
 June 21 Midland, TX
 July 4 Groveport, OH
 July 5 Salem, OH
 July 11 Black River Falls, WI
 July 18 St. Clairsville, OH
 July 19 Lancaster, PA
 July 25 Franklin, GA
 August 1 Arlington, TX
 August 15 Nashville, IN
 August 21-22 Bossier, LA
 August 23 Sedalia, MO

HIROSHIMA

July 4-5 Saratoga, NY

SANTANA

June 3-5 Charleston, MD
 June 7 Poplar Creek, IL
 June 12 Philadelphia, PA
 June 13 Cayohago Falls, OH
 June 27 Saratoga, NY
 July 4 Hyannis, MA
 July 9 Pittsburgh, PA
 July 10 Columbia, MD
 August 11-14 Los Angeles, CA

& OTHERS AREN'T... SOME'RE MOVIES

Oh boy, gang, it's sun and surf time (almost). Brace yourselves: Hollywood has a big clot of summer movies which producers hope will arrest your coronaries and your money. Lots of comedies. Hollywood believes summer is for laughing. Here, once again, in no particular order, the season's goodies:

Raiders of the Lost Ark, directed by Steven Spielberg, stars Harrison Ford and involves archeological adventures.

S.O.B. has Julie Andrews and William Holden, Marisa Berenson and Larry Hagman in a satirical Hollywood tale.

Gas, a comedy about a gas crisis (how contemporary) stars Donald Sutherland, Susan Anspach, Sterling Hayden. Its producers like to call it "this year's *Meatballs*."

Escape to Victory, directed by John Huston, gives us Sylvester Stallone, Michael Caine and soccer star Pele in an action flick (soccer figures prominently).

Clash of Titans. Greek mythology, with Laurence Olivier as Zeus.

Dragonslayer concerns a sorcerer's apprentice in 6th century Britain, starring people we've never heard of and Sir Ralph Richardson.

Blow Out, with John Travolta and Nancy Allen, directed by Brian de Palma (*Dressed to Kill*). About a motion picture sound man who witnesses an auto accident that turns out to be a "sensational political murder."

Looker, starring Albert Finney, Susan Dey and James Coburn, is a fantasy adventure in which fashion models begin to disappear, replaced by robots. Sort of a haute couture version of *The Stepford Wives*.

Underground Aces stars Dirk Benedict; a comedy about those zany hotel parking lot attendants who mangle our cars.

Escape from New York: John Carpenter's first non-horror effort; it's an action adventure set in 1997, when New York City is a walled-in prison. The president's plane crashes inside, the

president is held for ransom by the inmates, and hero Kurt Russell must get him out.

Take This Job and Shove It, based on the song, concerns "the plight of the blue collar worker of America against the conglomerate establishment." About a brewery, actually. Stars Robert Hays and Barbara Hersey, Art Carney, Martin Mull, Eddie Albert.

The Night the Lights Went out in Georgia, after another song. All about Kristy McNichol's love, devotion and determination to get her singer brother (Dennis Quaid) into a recording studio. Mark Hamill also stars.

An Eye for an Eye. Chuck Norris, karate, Christopher Lee, San Francisco, revenge.

Eye of the Needle, based on Ken Follett's best seller, is a spy thriller/love story starring Donald Sutherland and Kate Milligan.

National Lampoon Goes to the Movies: four separate small movies are parodies of big movies, with an all-star cast, etc.

Tarzan the Ape Man, supposedly cleaving more closely unto the original Burroughs books, stars Bo Derek as Jane, Richard Harris as her father and newcomer Miles O'Keefe as the muscle man of the jungle.

Heavy Metal. Feature-length animation fantasy/adventure based on *Heavy Metal* magazine pieces.

Endless Love. Could be called *Endless Publicity* for Brooke Shields. Also stars newcomer Martin Hewitt, directed by Franco Zeffirelli, based on Scott Spencer's novel.

An American Werewolf in London, directed by John Landis. Howling at the moon, but in England this time.

The Muppet Caper Movie. 'Nuff said.

Deadly Blessing is yet another screamer, this one about a weird religious sect (leader of said sect played by Ernest Borgnine).

History of the World, Part I is Mel Brooks' latest contribution to high brow culture (see feature this issue).

Chu Chu and the Philly Flash gives us Carol Burnett and Alan Arkin as two down-and-outers in San Francisco who happen upon money and adventure.

Zorro and the Gay Blade, in which George Hamilton plays Zorro — and his little-known effeminate brother. Lauren Hutton is the femme.

Wolfen stars Albert Finney. A horror tale, complete with a series of bizarre murders.

Under the Rainbow, with Chevy Chase and Carrie Fisher and dozens of small people; about the casting of the Munchkins for *The Wizard of Oz*.

Prince of the City stars Treat Williams, based on the book about a New York cop forced to spy on fellow officers.

All the Marbles is a comedy about women wrestlers; Peter Falk stars as their manager.

Superman II, in which Christopher Reeve and Margot Kidder enjoy domestic bliss and other thrills.

Arthur is a comedy starring Liza Minelli and Dudley Moore.

Planet of Horrors. Outer space. We had to have one, right?

Cheech & Chong's Nice Dreams, this time directed by Chong. Further antics of America's favorite aging hippies.

Stripes stars Bill Murray in a "comedy set in the military," but it's not a military satire. You figure it out.

Nobody's Perfect (cute). Gabe Kaplan, Alex Karras, Robert Klein and Susan Clark in a comedy farce and romance set in Miami.

Cannonball Run. Burt Reynolds, Farrah Fawcett and a cross country race.

Urgh! A Music War is a documentary rock flick with performances by Cramps, Police, Gary Numan, Devo — 40 new wave bands in all.

Mel Brooks Rewrites the History of the World:

LIONS 10, SHORT JEWISH COMIC 10 1/2

BY ERIC ESTRIN

Even on the Twentieth Century Fox lot, surrounded by sets of Wild West saloons and *Hello Dolly's* elevated train station, Mel Brooks manages to attract attention. Running around in a Roman gladiator's helmet, he could be a crazed refugee from a Saturday morning cartoon show, a cross between, say, the Road Runner and Daffy Duck. A young courier cruising by in a golfcart does a doubletake when Brooks jumps suddenly from his position face down on the cement to the top of his car, tilts back the hat, gestures wildly and begins shouting suggestions a-mile-a-minute to a visiting photographer.

Even when he's settled down upstairs in his spacious corner suite, Brooks seems to take as much pleasure telling guests about his new film, *History of the World, Part I*, as they do from viewing his frenetic performance.

"I read a lot of history books," he begins. "I've got a book over there, *The First Two Million Years*. The first two million years were a gas, and then when the vapors coalesced, you had the earth.

"Gas is good," he continues, not waiting to figure out if anybody got the last one. "I used it in *Blazing Saddles* and it made me a fortune. But seriously, ladies and germs, history is fascinating. . . ."

You can take a comic out of the Borscht Belt, but this babbling Brooks will always be the same Melvin Kaminsky from Brooklyn, telling "Jew jokes" and making up in energy, determination and chutzpah what he might lack in finesse. In fact, sitting comfortably upstairs in knit shirt, blue jeans and tennis shoes, he seems like nothing so much as your sweet Uncle Mel—the one who thrills the kiddies by pulling quarters magically from their ears.

Friends and co-workers praise Brooks for his warmth and professionalism as much as for his manic wit. Says Gregory Hines, a successful Broadway singer/dancer/actor making only his second film appearance in *History of the World*: "He's a wonderful guy. He can talk camera talk with the camera man, lighting talk with the lighting man—whatever needs to be done. I just got the feeling that when he says to do something a certain way, it's gonna go down right."

Not that Brooks doesn't appreciate good advice. On the contrary, co-writers and performers all praise him for his openness to their suggestions during the filmmaking process. As Hines puts it, "He gives you the creative freedom to let you make an ass of yourself."

Thinner, grayer and a little balder than he was three-and-a-half years ago when he played Dr. Richard Thorndyke, head of the Psychoneurotic Institute for the Very, Very Nervous in his last film, *High Anxiety*, Brooks is almost 55 now and still eager to play the creative ass, so long as it works on film. In addition, while writing, producing, directing, helping score and performing several major roles in the new movie, Brooks also found time to establish his own production company whose first project, *Elephant Man*, co-starring his wife, Anne Bancroft, captured eight Academy Award nominations.

"I took *Elephant Man* to everybody, and I could not sell it to anybody, to anybody," he says. "I took it to every studio in town, and they said, 'A distorted human being shot in black & white? Oh, it sounds like a little downer. A small downer.' I said, 'You're confusing *Elephant Man* with valium.'"





With comedy enjoying a Hollywood renaissance, Brooks had no such troubles getting *History* off the ground. He's earned clout not only because he turns out hits, but because he turns them out on time and inexpensively. The new one, for instance, cost about \$12 million to make — not much by Hollywood standards, especially since it's so rich in atmosphere from different historical periods.

Where other filmmakers pad budgets with cocaine expenses and travel allowances, Brooks works hard to eliminate waste — a standard he applies to his own life as well. "I don't feel I'm a Rolls Royce," he says, by way of explaining why, with his considerable wealth, he still drives an old Honda Accord. "I'm a little person, you know ... I would look silly in a Rolls Royce."

Still, the new film is his most expensive, ambitious project to date. The idea for it hit him as he was wrapping up *High Anxiety*, a salute to Hitchcock-style suspense films. Brooks had already done sendups of several film genres — the Western in *Blazing Saddles*, the horror film in *Young Frankenstein*, the oldies in *Silent Movie* — and he wanted to tackle something bigger.

"I said, 'I'm gonna go past the genre state, right to where it happened. I'm gonna go right to history. History is so beautiful, so grand, so spectacular, that to play little human jokes against it is perfect counterpoint."



PHOTOS: BILL BRAUNSTEIN

"For instance, in the Roman Empire (that's where he got the helmet), Gregory Hines, a young, black actor, and I are running away together, and the Roman army is after us because we've had a lot of trouble with Nero. And we run into Oedipus, and he has a big sign that says, 'Give to Oedipus, I'm blind,' and he's tapping his way along.

"And Oedipus somehow recognizes

the black guy, Josephus, and he says, 'Hey, what do you say, Josephus?' And Josephus says, 'Hey, mother--r, how are you?'

"So a lot of people laugh because we just use the word 'mother--er,' but a lot of people realize that Oedipus was indeed the only one you could use that appellation for."

No need to tell Brooks that some people might call that a crass way to get a laugh; Brooks has made crassness a personal cause. From all indications, *History* will outgross all his other films in more ways than one.

"I think taste is one of the worst detriments to good comedy," he explains with obvious commitment. "Taste is in the eye, ear, nose and throat of the beholder, right? Thank God, I am bereft of any smidgen of it."

Normally gentle and kind-hearted, Brooks gets worked up over critics who fail to appreciate his comic style. When told that Molly Haskell once wrote that he championed the "bulging eyes and bosoms" school of humor, he snaps, "What is a Molly Haskell, and what will she ever contribute to the education, culture or entertainment of her world? She's part of a small army of snipers that don't understand the process and have no talent for it — very much like a eunuch watching the sexual act performed. He can watch it, but he doesn't understand it."

Brooks gets his revenge in *History of the World, Part I* (no Part II is planned). During the opening segment, which takes place during the Stone Age, his old pal Sid Caesar plays the world's first artist. "And then we have a critic, a caveman critic," he says, delighted with the imagery. "Right away, as soon as the first artist appears, there's the critic."

What the critic does, in typical Brooksian fashion, is stand on a rock and urinate all over the cave wall, washing away the artist's work and chasing admirers away by the foulness of his act.

If Brooks gets antsy over criticism of such scenes, it's because they touch close to the heart of his view of film comedy. "Comedy is a very tricky and delicate process, and the closer you are to the mark, the closer to the truth, the bigger the reaction is going to be," he says.

Blazing Saddles did nothing more than just tell the truth about some cowboys around a campfire; we didn't do anything but have them eat beans and drink coffee, and what followed was very natural."

Not surprisingly, Brooks began developing his style as a "tumbler" in the Catskills during the 1940s. There, he was charged with running around, keeping hotel guests happy and playing drums for the saxophonist-comic, Sid Caesar. When Caesar broke into the fledgling television industry in 1949, he brought Brooks along to help write his material for \$50 a week.

Your Show of Shows became Brooks' vehicle for stardom. His salary increased a hundred-fold during the next 10 years, and he developed his craft with such luminaries as Woody Allen, Neil Simon, Lary Gelbart and Carl Reiner.

His association with Reiner soon made comedy history when in 1960 Brooks created a character dubbed the Two-Thousand-Year-Old Man. Capitalizing on his quick wit and Reiner's talents as straight man, the two would go into the recording studio and ad lib for hours on end.

"Carl would ask me about different characters," Brooks says. "He would say, 'Did you know Cleopatra?' And I would say, 'I knew her, she was the next pyramid over.' And he said, 'Did she really die that way?' I said, 'Nonsense. No asp, no biting, none of that bulls--t. The woman died at 83 from a stroke.'"

From there, Brooks jumped into films, and he hit the ground running. His first picture, *The Producers*, included the classic production sequence, "Springtime for Hitler (in Germany)," with scores of chorus girls formed into swastikas, singing this absurd number that Brooks wrote. Even today he admits that, artistically, *The Producers* is a tough act to top. And in the Sixties, Brooks created the TV series *Get Smart* — still playing on local channels across the country.



By now, Brooks says, he has developed an involved process of filmmaking that practically guarantees him public acceptance with each work. "I have bribed 16 million Americans. I've given them \$3 apiece to laugh at my movie."

No, no, that's not it. He really does have a process; it involves screening each film at different stages, rewriting, that sort of thing. And he's certain that it works, so certain that the only time he'll allow himself a little self-doubt is when a movie opens. "On that night," he says, "I'm a little suicidal. I'm always on the ground floor because if I was in the balcony, I'd hurl myself to my death."

The situation can indeed be a problem. One L.A. journalist tells a story about the time she was invited to view an early screening of *Blazing Saddles* and had the misfortune to sit in front of some guy who, every time anything the least bit amusing occurred on screen, would guffaw so loudly as to obscure the lines.

She finally got up the nerve to ask him to quiet down, but thought better of it when she turned around. The offending patron, she realized, was Brooks.



Jeffreys: intriguing, passionate, stirring

(Continued from page 10)

open country, driven on by Foster's popping kit, while McBee supplies the necessary harmonic foundation, and then solos with sensibility and vigor.

Lastly, Abercrombie's electric mandolin, which emits a diminutive sound, results in an unexpected timbre amidst Tyner's vastness, and there is a soothing warmth and ease about "Backward Glance," a moody number with subtle shifts in harmony, while "Forbidden Land," a remake of Coltrane's "Impressions," finds the pletrist spewing out tough phrases that rise above the heat of the fray created by Tyner and friend.

Zan Stewart

GARLAND JEFFREYS
Escape Artist

(Epic) Garland Jeffreys has been a rock and roll also-ran for so long that one wonders if his star will ever truly shine. He keeps trying, though, and *Escape Artist* shows that he's more determined than ever. Whatever its faults, the LP is not a lazy, half-hearted effort.

Something fundamentally likeable about Jeffrey's brand of street-tough rock makes his shortcomings less grating. His lyrics examine romance ("Modern Lovers," "Christine"), urban alienation (Mystery Kids") and youthful ambition (R.O.C.K.") with the believable passion of Bruce Springsteen at his best. But his flaws are hard to ignore — he tends to be awkwardly pretentious as a songwriter, reaching for The Major Statement but rarely saying anything of substance. "Miami Beach" (included on the album's bonus EP) is an irritating example of this, intended as a hard-hitting comment on racism but ending up slight and silly.

Jeffreys is on firmer ground musically. He rocks out with a vengeance on *Escape Artist*, forcefully singing over exceptionally intense band ar-

rangements. It's the production, in fact, that grabs the attention most. Featuring appearances by members of the Rumour and the E Street Band, among other notables, each track is a volatile mix of firecracker drum bursts, churning guitars and reedy organ lines. One cut, "Jump Jump," pits a synthesizer against an accordion, creating a strange cabaret ballad/rock hybrid. The album's overall sound is dense and garish, but has its stirring moments.

This is yet another semi-successful but still worthwhile LP from Jeffreys, one of rock's more intriguing lesser lights. He may never make the break through he craves, but he has staying power, and that definitely counts for something.

Barry Alfonso

JESSE WINCHESTER
Talk Memphis

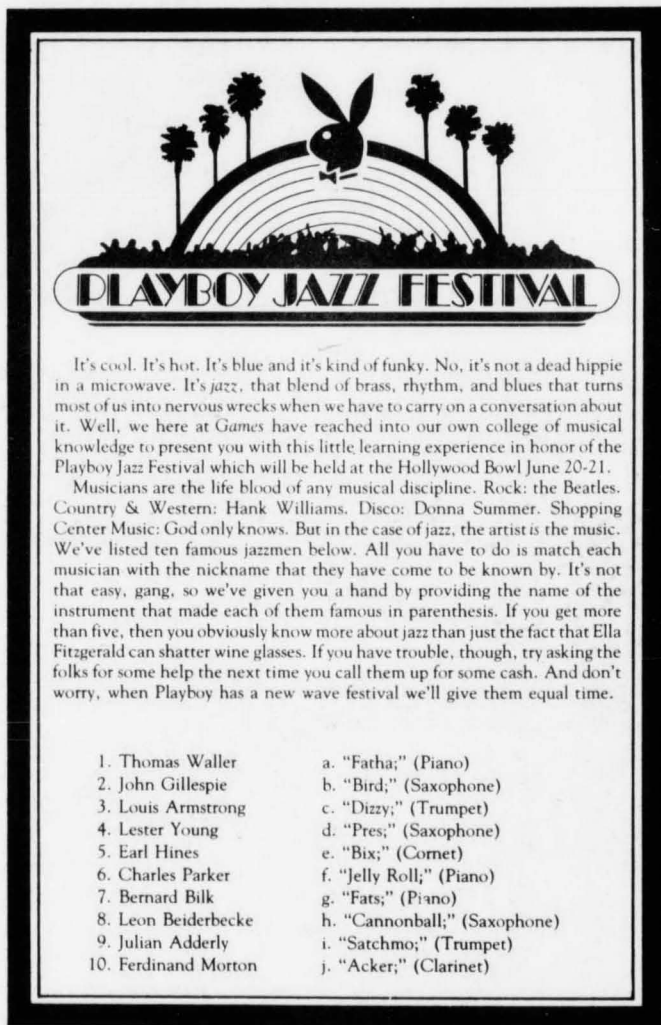
(Bearsville) Though often light and breezy in his viewpoints, Jesse Winchester has always shown glimmers of brilliance. His latest album is a work of impressive craft and sincere warmth. Bouncing to a lively r&b feel, its exercises in white soul compare favorably with similar efforts by James Taylor and Stephen Bishop.

Winchester has always tempered his honey-sweet romanticism with fatalistic acceptance in his songwriting, and on this disc "If Only" and "I Love You No End" work well in this vein. His coy humor is present, too, in such songs as "Hoot and Holler" and "Sure Enough." If the topics aren't fresh for him, he handles them with greater care and ease than ever. His genial vocal style, brightened with smooth touches of falsetto, is also in fine form. Don't expect to be overwhelmed by *Talk Memphis* — its virtues are modestly displayed, but in evidence all the same.

Barry Alfonso

COLLEGE GAMES

A not-for-credit mind-bender fiendishly devised by the editors of GAMES magazine to drive you bananas.



It's cool. It's hot. It's blue and it's kind of funky. No, it's not a dead hippie in a microwave. It's jazz, that blend of brass, rhythm, and blues that turns most of us into nervous wrecks when we have to carry on a conversation about it. Well, we here at Games have reached into our own college of musical knowledge to present you with this little learning experience in honor of the Playboy Jazz Festival which will be held at the Hollywood Bowl June 20-21.

Musicians are the life blood of any musical discipline. Rock: the Beatles. Country & Western: Hank Williams. Disco: Donna Summer. Shopping Center Music: God only knows. But in the case of jazz, the artist is the music. We've listed ten famous jazzmen below. All you have to do is match each musician with the nickname that they have come to be known by. It's not that easy, gang, so we've given you a hand by providing the name of the instrument that made each of them famous in parenthesis. If you get more than five, then you obviously know more about jazz than just the fact that Ella Fitzgerald can shatter wine glasses. If you have trouble, though, try asking the folks for some help the next time you call them up for some cash. And don't worry, when Playboy has a new wave festival we'll give them equal time.

- | | |
|----------------------|------------------------------|
| 1. Thomas Waller | a. "Fatha;" (Piano) |
| 2. John Gillespie | b. "Bird;" (Saxophone) |
| 3. Louis Armstrong | c. "Dizzy;" (Trumpet) |
| 4. Lester Young | d. "Pres;" (Saxophone) |
| 5. Earl Hines | e. "Bix;" (Cornet) |
| 6. Charles Parker | f. "Jelly Roll;" (Piano) |
| 7. Bernard Bilk | g. "Fats;" (Piano) |
| 8. Leon Beiderbecke | h. "Cannonball;" (Saxophone) |
| 9. Julian Adderly | i. "Satchmo;" (Trumpet) |
| 10. Ferdinand Morton | j. "Acker;" (Clarinet) |

For more mind-stimulating quizzes, puzzles and other fun features, pick up the current issue of GAMES wherever magazines are sold, or to subscribe, write to GAMES,

Subscription Dept., 515 Madison Ave., NYC.

Answers to last month's "SUPER COMICS QUIZ":

Captain America	Supergirl	Captain Marvel
Wonder Woman	Spiderman	Human Torch
Flash	Green Lantern	Batman
Thor	Atom	Wasp
Daredevil	Iron Man	Hulk

GAMES magazine. A Playboy Publication.

Cheech & Chong Finally Answer Your Questions!

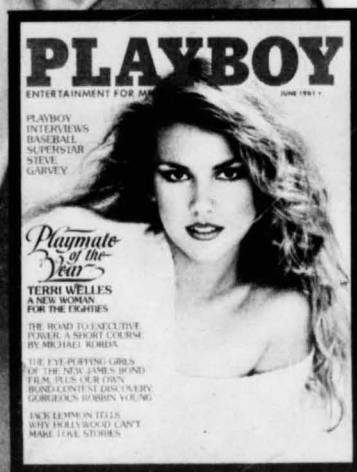
Remember several issues back, we asked you to send us profound, in-depth questions for Cheech & Chong to answer? You did, and they did, and here are the questions and answers chosen for this major event (just in time to publicize their new movie *Cheech & Chong's Nice Dreams*; convenient, isn't it?). Oh yes — each person whose question appears here will receive a free gift from good old C & C: an expensive (so they say) motorized theater display! Just like the ones that will be in theaters when this movie plays. How neat.

You were expecting maybe a free trip to Hollywood? Cheech & Chong aren't the only ones with nice dreams.

- 1 Is indoors outdoors with four walls around it? This one's for Cheech.
Only on Monday mornings.
- 2 For Chong. Is athlete's foot a state of mind?
No, it's a psychic disease.
- 3 For Chong. Is an opera over when a fat lady sings?
For us it's over when it starts.
- 4 Is it true that Cheech & Chong are the sounds you guys make when you're chewing gum?
False.
- 5 Did all those farmers in the Midwest actually kill their cows 'cause they were contaminated with PCP? And do they dump that stuff in the Gulf of Mexico? ('Cause if they do I'm going to the beach more often)
Dan Zellner, New Orleans, Louisiana
Why go to the Gulf when you can go to the Butcher.
- 6 Where's Dave?
Charles Lemerand, Michigan State University
Dave's not here, man.
- 7 There have been many comedy teams throughout the years of radio and TV, i.e. Abbott and Costello, Laurel and Hardy, the Three Stooges, George and Gracie Burns and Johnny Carson and Ed McMahon, just to name a few. What comedy team throughout radio and TV history would you say your style most closely resembles?
Kirk Houchin, Normal, Ill.
Reagan and Haig.
- 8 Why does the porridge-bird lay his egg in the air?
Bob Baumgartner, Tampa, Florida
You tell us!
- 9 Is God a) The One and Truly Supreme Being; b) Down on Nuns; c) The Last Guest on the Tonight Show, with David Brenner hosting?
Paul Filipkowski, Gainesville, Florida
None of the above since God is still in the green room waiting to go on.
- 10 In both your movies, *Up in Smoke* and *Cheech & Chong's Next Movie*, you smoked a huge joint. Now my question is were they made out of real weed or your old socks?
Juventino P. Rosas, Jr. (No address given; write to us for your prize!)
In Up in Smoke we used old socks; since the movie grossed over one hundred million dollars we were able to drop the socks for Cheech & Chong's Next Movie.
- 11 Why did the first lady say to the dragon: How did the centipede lose its legs?
William Hawks, San Diego, Calif.
Dear William: Don't ever come to Los Angeles, don't ever call us and don't ever write us.
- 12 What kind of love, respect, feelings, do you have for each other?
Tommy and I woke up the other morning, looked at each other, and asked the very same question.
- 13 What were the day and circumstances like when you first realized that you could be funny people?
It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hopes, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way — in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.
- 14 Do you take your lunch or ride your bike to the recording studio?
Peter F. Young, University of Hawaii at Manoa, Honolulu, Hawaii
Yes.
- 15 If there are six fishermen who each have a sack which contains six cats in each sack, and each cat has six kittens, how many legs are there in total? There's a mind twister for you!!!
Kathy Wallenborst, Univ. of South Florida
4th year in computer programming
 $6Fx2 + 6Cx4 + (6K)2 \times 4 = 180$
- 16 Where is the silver lining of a cloud?
Amy Gage, East Lansing, MI
Where are Bubba Smith, Clint Jones, Gene Washington, Mad Dog Thornbill, and George Webster?
- 17 Can you please give me an example of something you take seriously?
Paul E. Brunmeter, Urbana, Ill.
a) Eventual disintegration of the Taj Mahal due to oxidation.
b) Money.

Playmate of the Year

June is a very special PLAYBOY issue because it traditionally features a very special lady. Our popular Playmate of the Year. And this June, it's a spectacular choice indeed: Miss Terri Welles. One of the most gorgeous centerfolders ever to grace our staples. In addition to a multipage takeout on Terri, you'll learn all about the art of Power Thinking from Michael Korda, enjoy a preview of the new James Bond thriller *For Your Eyes Only*, and discover the state of the art in motorcycle design. There's also a complete guide to summer travel, an interview with baseball's Steve Garvey and lots more. In June PLAYBOY, at newsstands everywhere.



on sale now

You told her you have your own place. Now you have to tell your roommates.



You've been trying to get to know her better since the beginning of the term. And when she mentioned how hard it is to study in the dorm, you said, "My place is nice and quiet. Come on over and study with me."

Your roommates weren't very happy about it. But after a little persuading they decided the double feature at the Bijou might be worth seeing.

They're pretty special friends. And they deserve a special "Thanks." So, tonight, let it be Löwenbräu.



Löwenbräu. Here's to good friends.

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