

High class survey response needed

by Dan Weintraub
News Assistant

A high return of the class preference surveys to be given to students next week is needed to assure the results will have any effect, according to Frank Medeiros, director of admissions and records.

The survey will be given to students Monday and Tuesday to determine which classes and times are most in demand for next semester, with hopes of increasing enrollment by offering classes most convenient for students.

"The big question is the size of the sample," Medeiros said. "We hope to get about 15,000 back. If we get 3,000 and 4,000 back, we're going to have a problem."

If the results are representative of the in-

terests of the students, Medeiros said the faculty will be more likely to accept the data.

"If we only get back 3000 or 4000 and they (the departments) say we can't make decisions based on this information, I'd have to agree with them," he said.

The deans and department chairmen are "eagerly looking forward to what it might show," said Dr. Albert Johnson, acting vice president for academic affairs.

"The kind of response we can make will be a little minimal," he said. "For the spring, all the faculty positions are already out there. There's no way we can retrieve them."

Although the results of the survey may not have a large effect on next semester's schedule, Johnson said he feels they may

be useful next fall.

"We don't know exactly what to expect," he said. "We'll respond to it the best way we can."

In the past, class schedules have been developed by examining demand in previous years, Medeiros said.

"They look at past enrollment data, within constraints on faculty and classrooms, put together the schedule and stand back," he said. "What has happened in the past is that the guess has been wrong."

"Trend data is only good as long as it holds up," Medeiros said. "That's the whole thrust of the survey."

The survey asks each student to list social security number, class level and major.

Six course requests and two alternates, as well as the days and times the student

prefers to take the classes are also needed.

The surveys will be distributed Monday and Tuesday in classrooms, and they may be returned in several ways, Medeiros said.

The completed questionnaires can be returned to the professor at the next class meeting, to department offices, the Library, Aztec Center Information Booth, and outside the Administration Building. The surveys will also be distributed with class schedules, which are now available at the Bookstore.

The results will be forwarded to the deans and department chairmen the following week, Medeiros said. They will then use their own discretion when determining how the information will be used.

SAN DIEGO STATE UNIVERSITY

THE DAILY AZTEC

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Number 56

Layoffs defined away; payback still forgiven

by John Klock
News Editor

The dispute has been raging for a month. Is it a layoff if a part-time or temporary faculty member is simply not rehired?

Now it appears it was all

academic anyway.

The answer was supposed to decide whether the CSUC system would be allowed to keep any of the \$3 million it owes the state as a result of a shortfall in enrollment.

Under Section 28.9 of the

year's Budget Act, the state can give the money back (pay back the payback!) if in so doing it would avert layoffs.

Now it appears that the part-time and temporary faculty whose

jobs would disappear are not being "laid off," but they still count in the legislative intent of the famous section.

A source in the state Department of Finance said yesterday that if the faculty members would have had "students in their classes," even a temporary position would be eligible under the bailout section.

"If the teacher were not rehired because there were no students to be taught, then there's no need to

provide any money."

"We are trying to seek out the intent the legislators had for this provision. That is the test we think applies."

Ever since figures began coming in indicating that enrollment in the CSUC would be more than the permitted two percent short of expectations, the question of invoking Section 28.9 has been disputed by professor's organizations and the staff of Chancellor Glenn S.

LAYOFFS: continues on backpage.



— Staff photo by Chris Holme.

A BODY HEAT-OPERATED train set inside Love Library drew the attention (and hands) of three curious onlookers. The train is set into motion by placing a hand on one of two panels along the side of the display. Pictured are David Fedhenko (left), Phil Williams and Sky McCormick.

Just like Jimmy the Greek

Prof gambles on grid predictions

One SDSU psychology professor with no knowledge of football had invaded the ranks of the games' oddsmakers by using psychological data to predict the winning team as well as Jimmy the Greek.

The key to winning that football pool or predicting who will win the Super Bowl may not be expertise in football.

It may just be in changing the

names of the teams from "Chargers" or "Broncos" to "A" or "B."

Dr. Robert Kaplan, professor of psychology, says his tests support this theory.

Kaplan quizzed 180 students on which teams would place where in the football world. He said he found when emotions were removed from the decision making, they were as close as professional oddsmakers in their predictions.

"They really think Oakland would win, but can't stand to put this on their report," Kaplan told the psychology colloquium audience Wednesday afternoon.

Then Kaplan substituted letters for team names so emotions were removed from the decision making. Team statistics were then presented.

Kaplan said the subjects predicted the Oakland Raiders would top the NFL this year based on ac-

tual performance in scoring, running, passing and other team performance.

Kaplan believes teams who lose big follow it up with a win the next week.

Kaplan concluded that so-called experts are not so great.

"Betting on games is not a good investment," he said. "Football experts are not as expert as people believe."

by Tina Susman
News Assistant

The resolution which would have set an open-meeting policy for committees of the faculty Senate was referred to the Academic Policy and Planning committee during yesterday's meeting of the Senate.

But the resolution, introduced by Rob DeKoven, Associated Students executive vice president, met with strong debate before the referral was made.

Popular argument against the

resolution was voiced by Leon Rosenstein and E. Nicholas, who maintained that senate committee meetings are now open.

Genovese and Rosenstein backed their claims with the current policy which leaves the decision of open or closed meetings up to committee chairmen.

Genovese, chairman of Constitution and Bylaws Committee, holds closed meetings, but says that by prior arrangement a person with interest in a committee issue would be allowed into a meeting.

Rosenstein pointed out that since committees report to the Senate, which holds open meetings, being present at committee meetings would not be necessary to be fully informed.

"It's true that the community needs to know of issues and should contribute information, but that's open now," Rosenstein said, referring to Senate meetings.

"It doesn't follow that the community need to be present during decisions (of committees)," Rosenstein reasoned.

Concerns were also voiced by Rosenstein concerning the likelihood of disruptions caused by pub-

SENATE: continues on back page.

Prof finds meaning in goddesses' lives

organizations

by Nancy Kirwan
News Assistant

In the modern media lingo, the word "goddess" is liable to refer to a Marilyn Monroe or Farrah Fawcett-Majors.

But the original goddesses, ancient female deities from the primitive earth mothers to wild Artemis of the Greeks, can have profound meaning for moderns, according to Dr. Christine Downing, chairman of the Department of Religious Studies.

She opened her Wednesday lecture, "In the beginning, God was a woman. Do you remember?"

This remembrance is important to Downing, who feels that such a remembrance "would in some way make our lives whole."

She feels that a current trend toward rediscovering goddesses provides women with a way to rediscover and share with women what it means to live in a society where the deity is masculine. For men, who "culture separates from their more feminine sides, the poetic, emotional intuitive side, the search for the goddesses provides a connection with the feminine in themselves," she said.

"I was struck as I thought of the role of mother and mother goddess in personal lives and the life of the species, that each person inevitably, necessarily knows a mother power first," she said.

She said some of the earliest archeological evidence are statuettes of goddesses.

"Though they are associated with fertility, the earliest goddesses were seen as 'creatrices' and were associated in profound ways with life and death. They were representative of the recognition of the deep connection between the realm of human beings and the rest of the natural world," Downing said.

The association of the early goddesses with the moon, and waxing and waning represents a cyclical view of time and life and death, according to Downing.

Not only are these goddesses

mother figures, but often at the same time, virgins. Downing's interpretation of this is that other than the usual definition of virginity, the term was used to mean that

GODDESS continues on page 7.

Campus Y
Campus Y and International Students are sponsoring a year-end party tonight at 8 p.m. in Montezuma Hall. All are invited to share in refreshments, dancing and fun.

Chinese Christian Fellowship
General meeting at 7:30 tonight at College Baptist Church on College Ave.

Conflict Simulations Club
Meeting tonight in Aztec Center to discuss Azteccon 2.

Criminal Justice Student Association
Softball game and barbecue Sunday at 11 a.m. on lower field. Bring food and drinks. Canceled if it rains.

FSCS Student Association
Everyone invited to Christmas Potluck dinner, Sat., Dec. 9, at 7:30 p.m. in FSCS Hospitality Room. Last chance to sign up for potluck is today in FSCS Hospitality Room.

Pre-Law Society
Important year-end meeting to discuss business events and hold elections. Meeting will be in Presidential Suite of Aztec Center.

Society for the Advancement of Management
End of the semester bash tonight at 8 p.m. More details in BA-433.

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Counseling board post opens

The Center for Counseling Services and Placement is seeking students for open positions on the center's advisory board.

Members of the board participate in assessing student counseling and placement needs, providing information to university administration concerning student service at the Center, investigating programmatic needs and services at the center, and stimulating broad student use of the service.

Interested students are encouraged to talk with Sandra Phelps (286-6851) or Dave Nesvig (286-5218).

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Page Three



by Bill Harris

One man bands have been around for a long time. Their unusual art form has been present at circuses and on street corners since antiquity.

A modern version of a one man band appeared on campus yesterday and the day before bringing his variety of homemade instruments and original songs to the steps of the Aztec Center. Bobby Brown, entertained about one hundred people per show each day.

The performer, a former physical education, turned philosophy major turned singer, sang a collection of songs dealing for the most part with ecology and respect for plants and animals.

"What I'm really trying to do is write songs dealing with ecology," Brown said. "mainly about equality with plants and animals. If some artists really take some stands I think we can accomplish these goals."

Brown's musical instruments echo his concern with ecology. They're constructed

of salvaged pipes and wood, most are electrified for easier amplification. Brown recently began employing a small synthesizer for the rhythms in his songs.

"I like the synthesizer because it is so small and light," he said.

Some really large instruments but it took a couple of people to set them up."

The unique instrumentation and

Brown's six octave vocal has led him to numerous county fairs and swap meets for performances.

"I like to go where ever there are people to listen to my songs," he said. "I've sold as much as a couple of hundred dollars worth of my albums in one show."

His two albums are sold only at his performances and, according to Brown,

they sell very well. He sold five within a very few minutes yesterday.

"I was really close to the commercial thing a while ago," Brown said. "I'm glad I left that and am now doing what I want."

His two albums reflect his lifestyle. The first is a collection of songs on ecological concerns and the second is a live endeavor from his opening performance for Fleetwood Mac in Santa Barbara.

"I was really part of the 60s thing, and I saw how people really follow the media. It's getting back to where we can put a lot of intelligent things in songs again. If you listen, all there is are love songs on the top 40. People want to hear more (in songs) again," Brown said.

After a few more shows in California, Brown will be off to Hawaii for more performances. He likes to bill himself as a "one man universal orchestra," and according to him "it came out of my realization that the relationships of my music have become aligned with God."

One man band



BOBBY BROWN and his instruments entertained a large crowd at Aztec Center yesterday and Tuesday. Brown sang original songs about the environment.



Staff photos by Louisa Campagna.

Brown the scrooge

Since last week's Board of Trustees meeting in Long Beach when Gov. Brown said the CSUC system will have to live within his proposed spending limits on state government, we have to wonder if the Governor has lost touch with reality.

Brown's cuts totalling 10 percent would amount to a loss of \$69 million to the system. And we tend to agree with Chancellor Glenn S. Dumke, there is no way of cutting back 10 percent without drastically cutting out students and faculty.

The fact is, the CSUC system has been one of California's major economizers in the past, but still Brown insists on cuts which could be made elsewhere in the state budget.

For instance, spending has declined in real dollars per student over the last 10 years.

In addition, the CSUC system has already cut \$49 million due to Proposition 13. And while the cost of living has nearly doubled in the last 10 years, the real dollar value of salaries for full-time professors with no advancement has dropped 25 to 30 percent. So Brown is no longer talking about cutting fat.

A joint statement issued by the system's

three largest faculty groups — the Congress of Faculty Association; Academic Senate; and United Professors of California — further points to the grave problems presented by Brown's action:

"Faculty workloads within the system are among the highest in the nation. Library acquisitions are far below the national standard. We cannot maintain any pretense of quality education if further reductions are made . . ."

Among the alternatives which Dumke may consider in cutting back include such academic programs as engineering, agriculture, architecture, social work or business; phasing out physical education courses and athletic programs; closing the 14 nursing programs in the system; or closing from one to five of the 19 state campuses.

Dumke has also indicated the proposed cuts could result in a loss of 31,000 students and 3,200 workers laid off.

But cuts affecting that many students and employees within the CSUC system would be a disaster for higher education in California. Therefore, Brown needs to direct his budget-cutting vengeance elsewhere, before irrevocable damage is done.



Familiarity stifles students

Let's test and utilize our knowledge

by Coleman Warner

A scene from the movie "Up the Down Staircase" comes to mind. Actress Sandy Dennis, who portrays a young teacher assigned to a tough inner-city school, faces a rude and riotous room of students. She is afraid, wary, challenged.

That story represents the reverse to what is happening in many of our lives as we graduate from San Diego State.

The typical college graduate is pictured as one who is stimulated from knowledge and eager for wild and different experiences in the real world. He or she is prepared to push for much-needed change in areas only dealt with theoretically in the academic setting.

But that impression, if it is widely held, is a far cry from the hedonistic graduate which has become the standard for today.

A good-looking automobile, spacious apartment, and a wardrobe sufficient for any social situation — these (all dependent upon higher and higher salaries) are among the highest priorities.

As young professionals, we should be providing the spice of progressive thinking in our surroundings, but the rush of day-to-day activity quickly overshadows our questions, and we slip into the status quo much as we would into a warm jacuzzi — without a ripple.

During graduation ceremonies, as we sit together in our SDSU black gowns, an appropriate speech from a visiting dignitary would be "IN SEARCH OF COMFORT."

It's true. Find a job with a well-established corporation or firm or whatever. Make sure the pay is enough to provide for the niceties, that the benefits are good

and that the prospects for promotion are solid. Clean up your image, rearrange a value here or standard there, and fit into the machinery.

Then you can marry Mary (or Bill), produce kids, buy a place in that new housing development, and fade into oblivion watching Monday Night Football. The good life.

It's considered the way to go by many, and has helped to build American suburbia. I've reaped the benefits of much of this process, and thus can't pretend to know it.

But as graduates on a threshold of sorts we need to acknowledge that comfort cannot be equated with meaning.

We need to be truly creative with what we do with our lives and our careers, open to those unusual and exotic opportunities which present themselves in the

final months before graduation.

Many students have families, or other costly commitments, and thus would be extremely limited in choosing a course, but most of us are relatively unattached and flexible.

My main contention is that we should put ourselves into situations in which our knowledge and skills would be fully tested and utilized, even if it does mean less pay and/or a harsher lifestyle.

That means possibly serving in some rural community if you're a physician, working as engineer for a small city experiencing serious growing pains, or teaching in a multi-racial class in a Southeast San Diego elementary school.

If you are where the need is greatest for your skill, chances are the pay will not be as high and the lifestyle will be much less comfortable, but it will, no doubt, have meaning.

Two out of every three SDSU graduates choose to remain and work in San Diego, according to Judy Gumbiner of the placement office.

But many of us may need to leave to find meaningful work. The job market is flooded (especially for teaching, journalism, social services, etc.) and positions are more available elsewhere.

We cling to familiarity — in people and in a living environment — when what would teach us more is to move. Why not Dallas, or Omaha, or Tulula, Louisiana (or foreign soil)?

I guess since most of us have had a haphazard lifestyle and little spare money while in school, we want to settle down somewhat after graduation.

My only fear is that I may look back years from now and think that I settled down much too quickly.

SAN DIEGO STATE UNIVERSITY

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Faculty and the syllabus

Editor:

In a story which appeared last week, a dean said that requiring faculty to supply students with a syllabus would be a waste of time and money. The comment was made in reference to a point that students wouldn't change their schedules in the beginning of each semester if they had a syllabus.

In the first place, a syllabus has become mandatory in most other campuses across the nation. The reason is because the syllabus acts as a contract between a student and a professor. Without a syllabus, a student has very little understanding of what's expected in a course. The University Student Grievance Committee has reported that many grievances are

attributable to the lack of a syllabus.

Secondly, a syllabus would help students in the selection of a course. Currently, students, for the most part, must choose courses blindly, often depending on little more than a catalog description. There is not a course or faculty handbook to aid in the process.

If syllabi were available to students prior to registration, students would have the opportunity to review them and choose a course, and a professor based on credible data, instead of this "pick 'n' choose and see" or a look at the book list for a course.

If a professor doesn't have a statement regarding curriculum to be presented, in a course, evaluation criteria, and basic course obligations, then the course shouldn't have been approved to be taught.

A syllabus is a small requirement for faculty and should be standard with course objectives, assignments, evaluative criteria, office hours, etc.

ROB DeKOVEN
A.S. Executive Vice President

Letter Policy

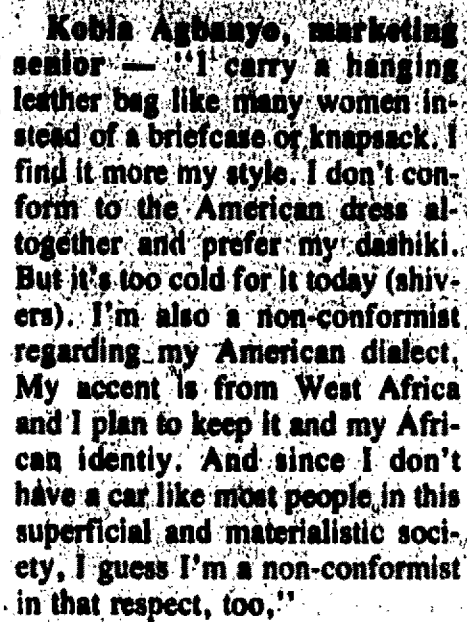
The Daily Aztec welcomes expressions of all viewpoints from readers. Letters should be kept as brief as possible and are subject to condensation. They must be typewritten, triple-spaced and must include signature, year in school and major. Initials or pseudonyms will not be used.

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Speakeasy

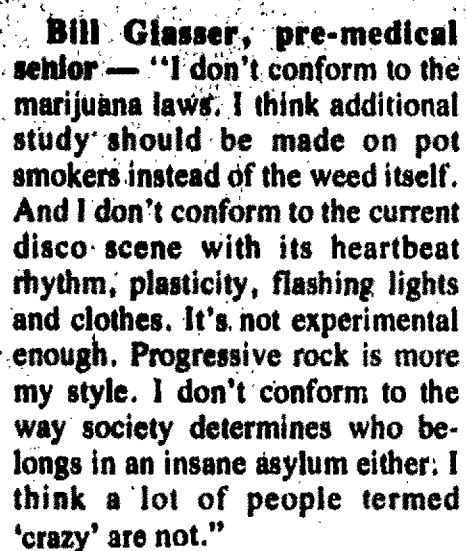
In what ways are you a non-conformist?



Kobla Agbanyo, marketing senior — "I carry a hanging leather bag like many women instead of a briefcase or knapsack. I find it more my style. I don't conform to the American dress altogether and prefer my dashiki. But it's too cold for it today (shivers). I'm also a non-conformist regarding my American dialect. My accent is from West Africa and I plan to keep it and my African identity. And since I don't have a car like most people in this superficial and materialistic society, I guess I'm a non-conformist in that respect, too."



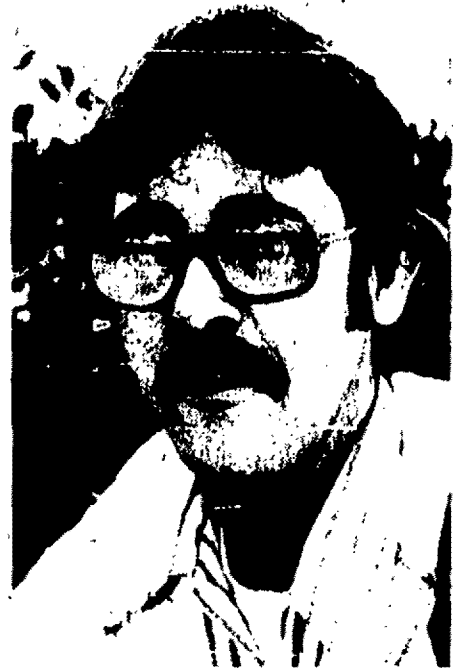
Lisa Spielman, liberal arts freshman — "I'm a non-shaver. I don't shave my legs. I feel it's an unnecessary part of my life. It doesn't do anything for me. And since I don't eat meat or canned goods, I guess I'm a non-conformist with my eating habits. I prefer fruits and nuts. Most everybody in my apartment complex comes home and lights up a joint or opens a can of beer. I quit all that. They're all dope addicts and do the same routine every day. I can relax naturally. Where I live I'm a non-conformist."



Bill Glasser, pre-medical senior — "I don't conform to the marijuana laws. I think additional study should be made on pot smokers instead of the weed itself. And I don't conform to the current disco scene with its heartbeat rhythm, plasticity, flashing lights and clothes. It's not experimental enough. Progressive rock is more my style. I don't conform to the way society determines who belongs in an insane asylum either. I think a lot of people termed 'crazy' are not."



Tom Pearson, director of financial aid — "I'm pretty much a conformist. But looking at my coat and tie I guess I'm a non-conformist when it comes to student dress. That's where I'm coming from. I can't think of any outstanding difference between me and my peers. I'm a conservative type person whose viewpoint may be non-conforming to those liberals in my age group. I figure I'm a pretty straight guy."



Deena Rae Blaylock, studio art junior — "I don't go to football games or any kind of social things, because I don't like the people that go there. They seem to judge you before you even open your mouth. Unlike most people on this campus, I'd rather talk about inner things and feelings rather than fashion and who is going out with who. And those come-on lines from guys really send me down. I like to share what people have learned about life and apply it to myself to make me a better person. I feel like a non-conformist here from the people I have met."

— Dave Urban

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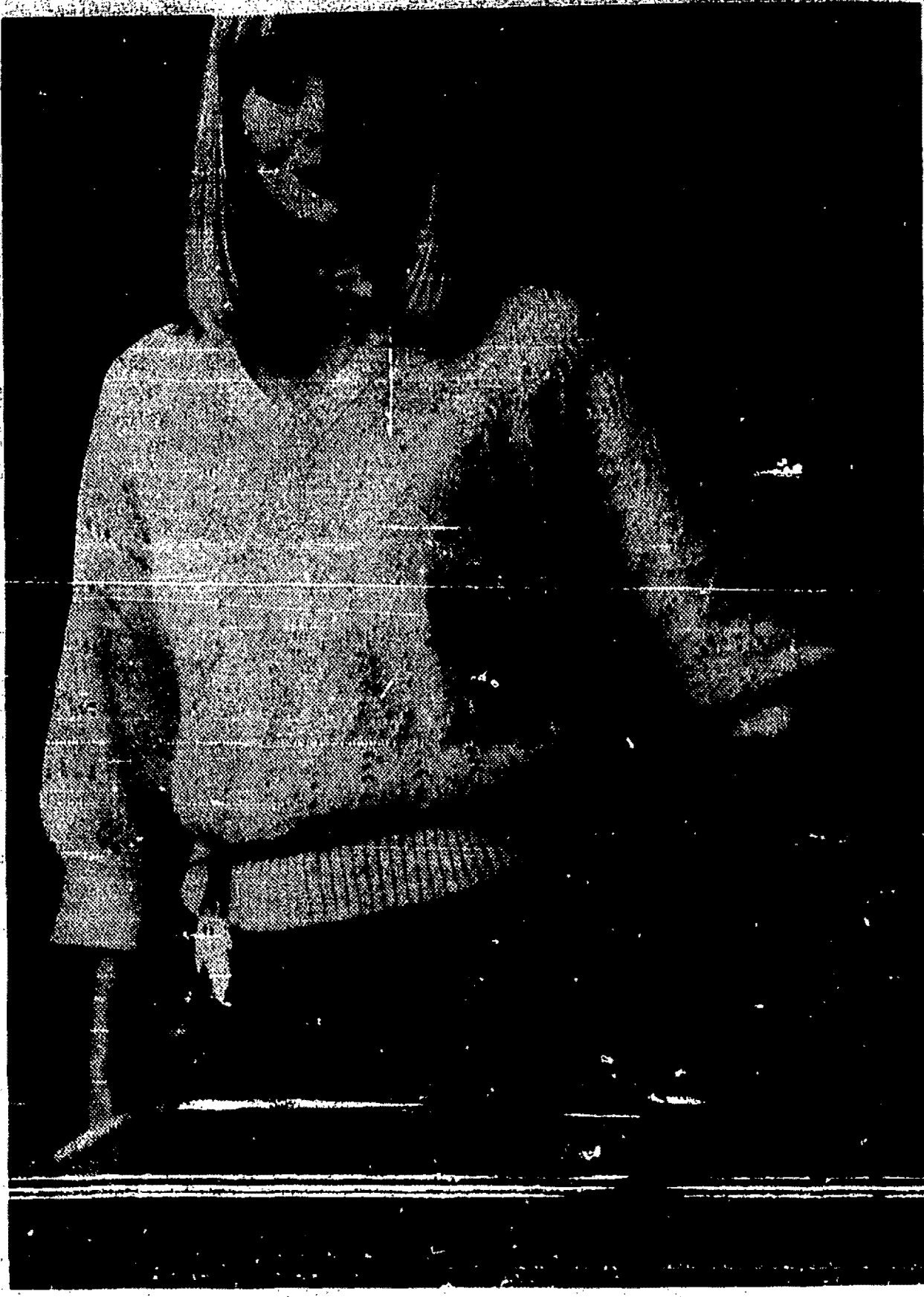
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GODDESS: Message for modern women

Continued from page 2.

the goddess had her own being centered in herself, not in her relationships to other people.

She has found in religious history a transition from a single mother "creatrice" to a mother "creatrice" with subordinate male, to a male creator with a subordinate female to the single male creator.

Even where this single male

God tradition is strong, as in the Hebrew faith, Downing has found evidence of a strong goddess worship in pre-exilic times.

"This goddess worship persisted in high places through the history of this time, which shows that there was something religiously important to them that Yahweh didn't provide," she said.

She feels that the goddess answered important emotional aspects of life that Yahweh did not. Because of the goddesses association with cycles, the depth of pain and suffering is seen as a part of a cycle rather than as punishment for sins.

She described other religions, specifically Catholicism, which even through centuries of the doc-

trine of one male creator retains forms of goddess worship through its reverence of the Virgin Mother and female saints.

The goddesses she feels have the most significant impact on our lives today are those of classical Greece.

"From these goddesses, we get

a sense of what it is to be female, a sense of our female self, and a sense of the full range of female possibilities," Downing said.

Though the visions of goddesses have been distorted in post-Homeric times, they provide important ways of naming the relationships with others and which goes on within the self.

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WANTED ATTRACTIVE FEMALES to serve drinks at cocktail party in Laguna Beach Dec. 16 Contact Terry at 285-1302 \$\$\$\$ (SDS-9079)

HOUSING

ZURA DORM CONTRACT available to spring semester. Call 583-9398. Keep trying! (SDS-9007)

FURN ROOM IN EXCHANGE for \$75 rent and cooking- laundry privileges auto dishwasher near Balboa Park. Female only. 233-6038 Steve after 6pm. (SDS-919)

3 BEDS NEEDED new condo furnished 2bdm 2bath pool jac near campus \$110 & 1/2 util pm Call 582-0376 after 6pm. (SDS-9048)

SOUTH MISSION 2 brm 1 bath unfurn \$380 year round new carpets, paint 2848 Mission Blvd. 488-2712. (SDS-9047)

READY FOR IMMEDIATE OCCUPANCY apt 1 bck SDSU contact Ben/Rich 582-2084. (SDS-9069)

2 ROOMS AVAILABLE for nonsmokers furnished. \$140 includes utilities, pool, laundry room, sauna, exercise room. 4 miles from State. Al or Val 483-4233. (SDS-9087)

FEMALE ROOMMATE NEEDED 3449 Ocean Front Walk \$118 month call 488-6503. (SDS-9085)

FEMALE WANTED to share oceanfront condo with grad student own room, bath 200 mo call 488-4828. (SDS-9097)

FEM NON-SMOK ROOMATE to share room oceanfront S. Mission \$100 488-4138. (SDS-9128)

F ROOMMATE NEEDED beautiful 2 bdrm 2 bath condo. Near SDSU pool jacuzzi \$175/mo & utilities call 283-5988 or 582-2201. (SDS-9127)

FEMALE ROOMMATE WANTED to share apt with 2 girls spring semester 1 mile from campus \$100 month call after 6 pm Beisy 286-0071. (SDS-9122)

LIVE IN EL KONK! Sp. sem-male-583-9194 rec room - pool - sauna - privacy - girls! (SDS-9125)

ROOMMATE NEEDED to share furn apt own rm 1/2 bck from SDSU call before 8 a.m. or after 10 p.m. 287-5619. (SDS-9120)

OWN RM WANTED in a 2/3 bdrm apt walking dis to state, with mature fems. Will sublease Jan 1 287-7126. (SDS-9112)

RESP F/M NEEDED to share unf 2 br wrking stud pref Pete 224-2155. (SDS-9111)

F HOUSEMATE WANTED own room furnished quiet area \$160 mo & 1/2 util 285-5884. (SDS-9109)

EXTRA LARGE DELUX 2 bdrm 2 ba apt/condo 2 mi/SDSU quiet unfurn for 4 easy, car port pool jacuzzi sauna tennis crs pvt patio, air D.W. & more, must see 232-1282/484-4127 \$375 Ask for John. (SDS-7090)

FEM ROOMMATE NEEDED — own room in 2 bdrm La Mesa apt 5 min from State — pool, laundry, parking, non-smoker, Sr. or grad-student. 12/28 — \$120 489-1467. (SDS-9132)

LIVE AT THE BEACH Riviera Dr. in PB 2 bdrm 2 bath unfurn condo 459-4375. (SDS-8538)

RMATE NEEDED room w bath next to State all conveniences pool 287-4392. (SDS-9019)

FEM RMATE WANTED friendly quiet area 105 mo & util own room call 287-9583. (SDS-9165)

FM ROOMMATE WANTED (nonsmoker) — own bdrm, bath — nr SDSU — \$150 & util — 582-5162. (SDS-9154)

ROOMMATE WANTED to share two bedroom condo 10 min from State immediately \$145 mo or ? Call Deanna 292-4147. (SDS-9151)

M RM WANTED — share MB oceanfront 2 bdrm with 3 guys 120 mo util & furn incl non big smoker call Mark 488-2220. (SDS-9148)

FEMALE ROOMMATE WANTED \$100 a mo. & util. Own room 5 mi from State. 483-6725. (SDS-9143)

M/F RMT WANTED — \$125 — 5 min/State firepl, own rm, rent 1 mo/permo 422-7715 (SDS-9142)

RMT WANTED 125, 1/2 util W/F 2 bdrm house OB serious working student call 8-10 pm 224-2084 224-6480 Jon. (SDS-9138)

FEM ROOMMATE WANTED Share 1 bed, \$95/mo, 1 mile from State. Call Jean at 287-3001 9-1 weekdays. (SDS-7400)

ZAP-ATEC CONTRACT call 286-7149 for sale rm 224 messae 582-6213. (SDS-9202)

RM WANTED spacious Bay Front apt 112.50 488-4740. (SDS-9205)

NEED FEMALE ROOMMATE to share beautiful 2 bdrm condo in Santee. Air, pool, 2 story, all deposits paid. \$135. Call Debi 449-6073 a 3. (SDS-9208)

STUDIO \$180 5 min walk to State avail now or Jan 1 pool 583-5074. (SDS-9179)

RMT NEEDED — end of sem — near SDSU — non smoker Call 582-2139. (SDS-9185)

LARGE BEACH HOUSE w fireplace 1/2 block to beach for M-F student easygoing 150/mo Also avail studio w garage same locale 200/mo after 6 pm 488-0741. (SDS-9182)

ROOMATE NEEDED IMMED. MB oceanbay view 150 & util. Own room Call 488-2347. (SDS-9190)

ROOMATE WANTED two bedroom house in Ocean Beach \$100.00 own room 223-2761. (SDS-9180)

PERSONALS

CASH PAID for used records — please call 586-5795, 582-8712, 285-0607. (SDS-8812)

TIRED OF GETTING RIPPED OFF? For \$6 you can guarantee yourself the lowest auto insurance rates in the state or your money back. For details go to Aztec Ticket Center. (SDS-9018)

KAPPA SIGMA PLEDGE ROB good luck during initiation I'm thinking of you Love your sis Shelley. (SDS-9149)

KE LIL BRO JUDD — good luck this weekend with initiation! Hang in there — I'll be thinking of you. Love YBS (SDS-9181)

TO MY SAE PLEDGE BRO'S kick back and relax — the weekend should be a slide. Fall '78 rules. (SDS-9199)

TO LA JOLLA TRIAD — Today you will die — hope you went 2 church — you'll need it. Hope you know your shirt!!!! (SDS-9204)

SAE LIL BRO JIM SIMPSON Good luck this weekend Stud you'll need it DWD. (SDS-9203)

KE JUD JAGGER AND RIKI TERADA — good luck this weekend! Love, YBSKD (SDS-9210)

HAPPY BIRTHDAY to the sweetest, loveliest most intelligent girl I know — next to my mom — to Rellia from Pablo with love. (SDS-9181)

KE LIL BRO BOB H good luck this weekend its been a great semester I had a lot of fun, I love ya YBS. (SDS-9186)

SAE L.B. Fiani have fun this weekend. You're No. 1 and I'm rooting for you 100 percent. You'll be a great Activel! Much love, YBS. (SDS-9198)

AGD PRESIDENTS — Lisa Schwab thanks a lot! Kay Beatty congrats and good luck! We love you! (SDS-9200)

KE LITTLE BRO BRIAN W. Good luck this weekend your big bro SS. (SDS-9187)

KE LIL BRO DAVE b. Good luck this weekend I'm behind you Love YBS SV (SDS-9183)

KE LB BOB S. Good luck during initiation Love YBS Robin. (SDS-9172)

SAE LIL BROS — Mark R. & Scott S. and all of Fall '78 Pledge Class — good luck and we love you! Love Lori & Anthy. (SDS-9176)

FOR SALE

CAR STEREO SEVERAL 4 sale speakers boosters & graphic equalizer. Call 292-9919. (SDS-8921)

OLMECA GIRLS CONTRACT 4 sale call 287-7349 ask for Dorothy keep trying. (SDS-9046)

\$150.00 REWARD for person(s) who can find buyers for three male El Conquistador spring sem. Contracts, Contact Chris 286-1834. (SDS-9072)

FORD VAN 1970 rebuilt 300 ci 6 cyl en paneled carpeted looks great runs great \$2000/offer 582-7315. (SDS-9058)

KENWOOD RECEIVER 60 watts per ch 201 speakers original coat \$1100 sacrifice \$550 488-2024. (SDS-9092)

EL KONK DORM: male contracts for sale for spring semester (limited No.) pool, sauna, game-room, fun ph. 582-5951. (SDS-9104)

LECTURE NOTES — overstock sale/individual sets/95c each while they last. Available at the Aztec Lecture Note Counter in the Copy Center. (SDS-8825)

EXELT. WHEELS 67 RAMB 6 cyl. Rebuilt trans clutch perfect \$550 285-1655. (SDS-8999)

PEUGEOT MOPED model 103 good condition \$250 484-0859. (SDS-9087)

HONDA EXPRESS 78 Exc condition Call Karen for info 582-3481. (SDS-9105)

BMW 2002 Tii 1972 immaculate! AM/FM cassette reb. trans, rear 1 owner this is clean! \$4950 286-4780. (SDS-9129)

FIAT X/19 excellent cond. AM/FM tape all receipts extras 2795. 286-4780. (SDS-9130)

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EL KONK FEMALE CONTRACT spring semester 286-7182. (SDS-9124)

69 VW CAMPER VAN rebuilt motor 488-6080. (SDS-9114)

3 MALE FL KONK CONTRACTS for spring sem call Ron 287-1539. (SDS-9108)

CHRISTMAS TREE SALE at Sigma Nu fraternity 10% off for students. (SDS-9162)

HOLIDAY BOWL tickets for sale call 585-7765 evenings Keep trying. (SDS-9150)

BICYCLE. Silver 10 speed. Excellent condition. \$100. Mary 697-0903. (SDS-9137)

FOR SALE Audiovox AMFM/8track car stereo w/graphic equalizer, 2 Pioneer rear deck speakers, must sell Only 5 mos old \$195 582-6552 ask for Jeff. (SDS-9174)

FOR SALE Fujica ST-805 Camera w/accessories. 3 mos. old. Good cond. Must go! 582-6552 Jeff. (SDS-9174)

SKI BOOTS NORDICA TEMPEST Used 5 times. Excellent cond. Size 9. Unbeatable price at \$125. 483-4270. (SDS-9201)

FOR SALE 1966 CORVAIR orig owner runs great 445-2262 \$650. (SDS-9212)

66 MUSTANG, 289, 3 spd, 72,000 mile runs good, 1500.00 or best offer. (SDS-9213)

CHEV 70 IMPALA 2 dr V8 air con power bral: excellent condition Craig power play 8 track stereo W 2 Jensen spkrs. \$550 contact Ghodrati 583-8135. (SDS-9187)

FOREPLAY & Fore sale '75 Kaw Z-1 Kurt 582-9720. (SDS-9192)

'70 TOYOTA CORONA DLX. 4 dr 4 sp runs good \$595 480-6550. (SDS-9196)

ANNOUNCEMENTS

STUDENTS! You can place a classified ad for 1 or 2 days for 50c per line per day, or 40c per line per day for 3 or more days. Place your ads at the AC Ticket Office. Nonstudents, check our rates too! Questions? Call 286-6977.

UNWANTED HAIR REMOVED permanently in college area at Alvarado MEDICAL Center. Call 286-1601 for appt. (SDS-7487)

FREE OIL CHANGE, LUBE & FILTER with Tune up & this coupon at TLC Tune & Lube Centers. 5099 El Cajon Blvd. AND 1005 B St., Downtown. Expires Dec. 19, 1978. No tune up over \$35. (SDS-7474)

IBM TYPING THESES, resumes, term papers. 484-7240. (SDS-7824)

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RAINBOW STATIONARY IS BACK in stock at the Logos Bookstore: \$2.50 per package! 4633 College Avenue. (SDS-8958)

TYPING: IBM/term papers/theses/dart rush jobs/editing/463-0656, 286-4936 (SDS-8987)

ATTENTION ALL GIRLS interested in spring rush — sign ups will be held Dec. 4-15 in front of Library. Come check it out. (SDS-9010)

BE KIND TO YOUR POST OFFICE: mail your Christmas cards early. Be kind to us buy your boxed and individual cards at the Logos Bookstore. (SDS-8982)

DISCO-HUSTLE SPECIAL — 8 classes for only \$10. Starts: Dec. 9, 1978. Ends: Jan. 8, 1979 Monday at 9:00 p.m. and Sunday at 2:00 p.m. At Sunshine Ballroom 224-4186. (SDS-8955)

JUST HOW FAT ARE YOU? Find out with a skinfold test at Health Services. Sign up outside Room 223 H.S. (SDS-7556)

NEED A TYPIST? 276-9299 after 12:30. (SDS-9132)

LECTURE NOTES — overstock sale/individual sets/95 cents each while they last. Available at the Aztec Lecture Note Counter in the Copy Center. (SDS-8524)

\$4.99 CHRISTMAS SPECIAL!! Evie Tournaquist's Christmas album Come On, Ring Those Bells just \$4.99! Logo Bookstore, 4633 College Ave. (SDS-9075)

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MANUSCRIPTS, THESES, term papers IBM Exec Pat Burton 461-3796 (SDS-9106)

GIVE THE GIFT OF "NOTHING" — blank books and empty boxes make unique Christmas gifts. Find out why at Logos Bookstore, 4633 College Ave. (SDS-9074)

PREGNANT? We care about you and your baby. For counseling, medical, financial, and legal aid: 583-LIFE. (SDS-9160)

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TRAVEL

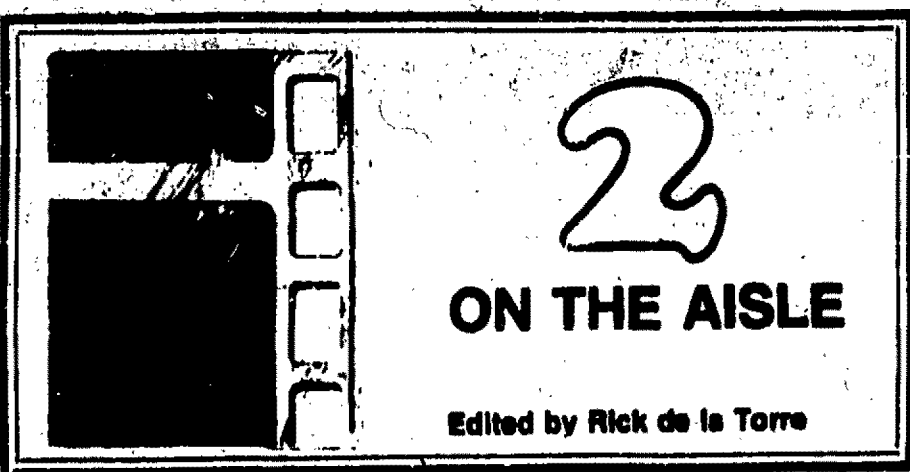
DRIVERS NEEDED to various locations 21 & over, deposit and references Scheat Onaway 697-1755. (SDS-8792)

RIDER TO SHARE exp. to Marin Co. on 12/23. Call Diane 583-3554. (SDS-9131)

LOST & FOUND

LOST! REWARD! A horn inside case at apts. on 55th St. at 6 p.m. Nov. 22. Call Jim 582-8599 after 5 will reward! (SDS-9066)

FOUND SMALL BLACK MALE DOG SDSU campus Tues. Call after 4 942-0367. (SDS-9166)



Watership Down

"Watership Down" is very simply an interesting work of cinema that gives the viewer much more than ordinary escape-type animation.

The animated film, taken from Richard Adams' novel of the same name, is a strong attempt to turn literature into entertaining film. The attempt as a whole is successful and the ideas comes across without too much confusion to the viewer.

"Watership Down" is the story of a society of rabbits, who are suffering from ironically the same problems that most civilized societies suffer from: overpopulation, tyranny, contradictory social mores, to name a few things. The rabbits are given life as if they are humans and we see them and hear them as if we are watching people.

The animation, which incidentally is done rather well, gives the rabbits the cartoon characteristics that are needed to give the idea of the novel the proper perspective. But it is how they talk (like Englishmen) and what they say (ideologies and maxims) that gets the message out and across.

Compared with the novel, the film of course is not done with exactness. No film really can be. But there are very good representations given and in general justice is given to what is cinematically practical and valuable to the story idea.

Things are left out, characters are quickly introduced, and the plot-line is telescoped, but the rabbits make a break from their oppressive doomsday society and strike out to find their own version of utopia.

The bulk of the action involves the rabbits on the run and in constant

AISLE: continues on page 10.

Weekend

Christmas time, rain or shine

It might rain or the sun might shine this weekend; no one can really be sure.

But one thing San Diegans can be sure of is a weekend filled with some good entertainment.

Let's start with the rock 'n' roll. Blues mainstay B.B. King is at the Catamaran through Sunday. Local bands Fluke and Neptune will perform at The LaPaloma on Saturday night.

The show that could be one of the best or one of the worst of the year begins at 7:30 and 10:30 p.m. at the Roxy Theatre Sunday night. Tom Waits, who can be brilliant or boring depending on when you approach him, will share the stage with "mostly boring" Leon Redbone.

Waits, who is classic, one-of-a-kind performer blending his raspy voice into blues-hop tunes, mixes both music and humor into his stage show. However, last year his show was lengthy and started late.

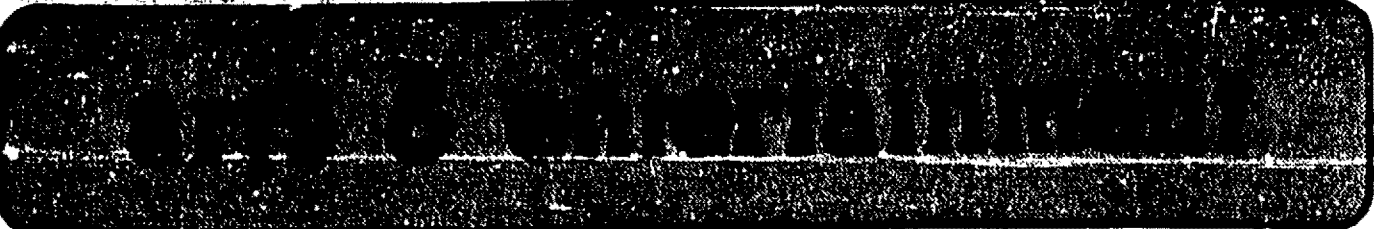
Christmas fever, much like Saturday Night Fever, one of those seasons of the year that gives everyone the right to boost businesses, began this weekend, as well.

Christmas On The Prado, in Balboa Park will feature exhibits, films and fun, while Sunday is the celebration of the 447th Anniversary of the Feast of Our Lady of Guadalupe.

Parades will go around town as well this weekend.

If you've got the time, SDSU Theatre's have got the place. This time it's "The Merry Wives of Windsor" with performance through Sunday.

- Vincent Troia



They put students on skis

by Rick de la Torre
A/E Assistant

To some students it may look like a sporting goods store, to others it may resemble a ski school, to still others a travel service office comes to mind. But to students who are looking carefully, it is the Outdoor Recreational Services, which incidentally offers at low-cost all of the above-mentioned things.

Located in a first floor cubicle of Aztec Center the ORS has somewhat of an obscure image. But if you asked two of the veteran workers there, Dave Collins and Keith Rowland, they'll tell you everything you wanted to know about the place but were perhaps too disinterested to ask.

Collins, a 26-year-old recreation administration senior, is the retail sales manager. Rowland is 22, and a junior in the same major and is one of the ski binding technicians.

Together they have teamed up their experience and have dedicated plenty of their free time to

keep the ORS operating efficiently and effectively.

According to Collins the ORS rents and sells the "total range" of outdoor equipment and services. Nearly everything from sleeping bags to cross country skis for low-cost rent or for sale as a used-item bargain.

"We are very competitive as far

as prices go. We have no overhead and it is student run so it is non-profit," Collins said.

"The money goes back in to keep the program operating. Nobody profits from the program except the students, with the services we provide," he added.

Rowland put his evaluation of

SKIING: continues on page 10.

House of Subs



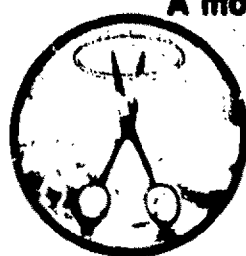
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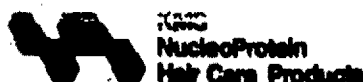


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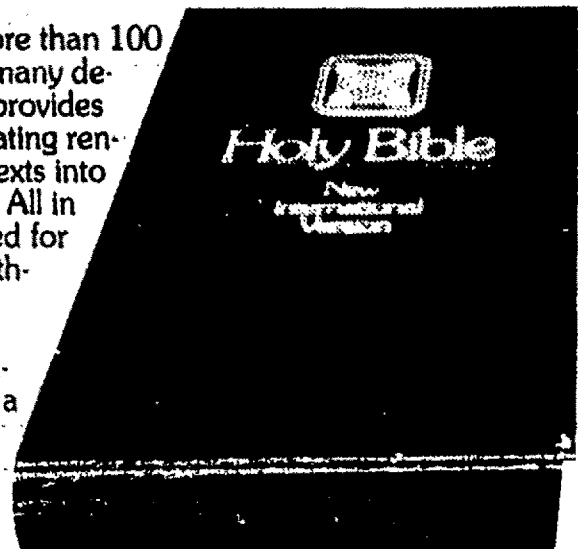
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SHOP WEDNESDAY
EVENINGS 'TIL 8 P.M.

Opera Theatre sets 'Merry' production

San Diego State University Opera Theatre will present as its 22nd annual production Otto Nicolai's "The Merry Wives of Windsor." It will be presented at 8 p.m., Friday and Saturday nights, Dec. 8, 9, 15 and 16, in the University Theatre, Dramatic Arts Building.

"Merry Wives," considered more faithful to Shakespeare's

original than Verdi's "Falstaff," is more frequently produced in Europe than in the U.S. The comedy was adapted by H.S. Mosenthal, with the English version by Josef Blatt.

Tickets are available at the University Theatre Ticket Office, 286-6884, at \$3 general admission and \$2.50 for students.



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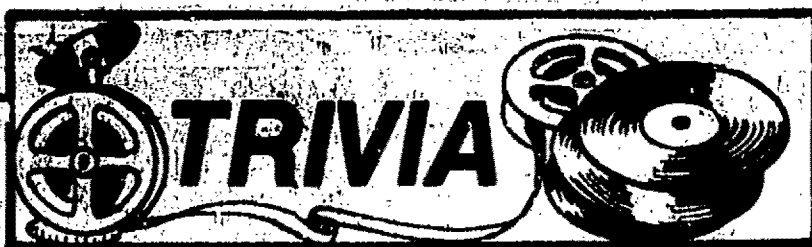
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MENU

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<p>\$1.05</p> <p>Vegetarian Deli Sandwich</p>	<p>YOUR CHOICE OF BREAD OR ROLLS</p>

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MONTY'S DEN - AZTEC CENTER



It's time again for KCR music trivia. For your chance to win three new lps, answer the questions below and turn them in to KCR (MS 106). Just include your name and phone number with your answers and we'll give you a call if you win. . . Good Luck.

1. What band was Dave Mason a member of before he joined Traffic?
2. The band AC/DC hails from what country?
3. What group did the original version of "Train Kept a ROLLIN'?"
4. Name the members of the original Quicksilver Messenger Service?
5. Name six artists that have recorded with John Mayall.
6. What are the first and last Beatle albums released in the U.S.?
7. What was the title of the Moody Blues debut album?
8. Gerry Rafferty was a member of what group before going solo?
9. What members of the Allman Brothers formed Sea Level?
10. What singer/songwriter composed "Both Sides Now"?

BAJA! January 4, 1979

EXCITING MARINE WILDLIFE CRUISE

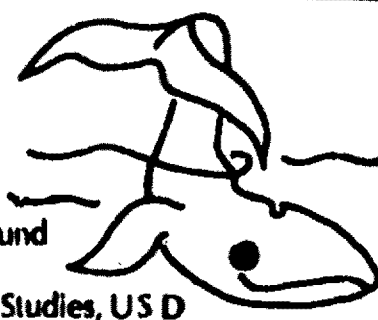
- 7 1/2 day cruise from San Diego
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Sinfonia to present free show

On Sunday, Dec. 10, at 3 p.m. in the Recital Hall, the Phi Mu Alpha Sinfonia will present a concert of wind ensemble, madrigal group and barbershop quartet. The concert is free to the public.

Phi Mu Alpha is a national professional music fraternity formed in 1898, whose goals are to further education, performance and research in the field of music and to create an awareness of music's role in the enrichment of the human spirit. The local group consists of 32 SDSU students.

The wind ensemble will perform Sousa's "Stars and Stripes Forever," Holst's "First Suite" and Ives' "Variations on America." The madrigal group will perform works by Renaissance composers.

SDSU grad to display artworks

SDSU graduate Yolanda M. Lopez will present paintings and sketches in her Master of Fine Arts exhibition Dec. 8-11 in the East Wing of Mandeville Center at UCSD.

Lopez, a local resident who graduated from Lincoln High School, emphasizes her show is an homage to Chicana women. She utilizes her family and friends as models in work done in a traditional realistic manner.

Yolanda was an organizing worker in the barrios of San Francisco and San Diego and editor for the Chicano Federation's newsletter in San Diego. She returned to SDSU to earn her Bachelor of Arts. She has attended UCSD on a Ford Fellowship.

Yolanda claims to be the first Chicana to graduate with a Master's degree from the Visual Arts Department at UCSD. Her show is co-sponsored by UCSD and the Centro Cultural de la Raza.

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AISLE: 'Ship' film up, not down

Continued from page 8.

danger as they travel through unknown worlds (forests and fields). There are plenty of chase scenes and the action is surprisingly very much up-tempo and well paced.

The problem of the film lies in the fact that one needs to have read the novel to fully understand the rabbits and what they think and feel. They have their own slang and they make reference to things that are only implied in the film, but are fully discussed in the novel.

The use of a narrator throughout the entire film may have very much aided in completing the idea of what Richard Adams was trying to put across.

But don't get me wrong, even if you haven't read the book, it's still worthwhile to go see the film.

- Rick de la Torre



Tom Waits

Waits due at Roxy

Former San Diegan Tom Waits will return home for two shows on Dec. 10 at the Roxy Theatre in Pacific Beach. Waits, best known for his brusque voice and rumpled looks, will take the stage at 7:30 and 10:30 p.m. Tickets are \$8.50.

The performer has composed songs for the Eagles, Bette Midler and others. Waits has written four of the songs which are heard in Sylvester Stallone's movie "Paradise Alley."

The musician's albums have met with good critical response

while his public appeal, although growing, is still limited to a group of loyal fans. The current tour is a follow up to the recently released "Blue Valentine" album.

Waits finds his inspirations in what can be described as life experiences. He has spent time in the city's Horton Plaza talking to other gentlemen of the road and transferring these conversations into the lines of his songs.

For more information call the Roxy box office at 488-1027.

Ramones to SKIING: Shop sells rumble at Montezuma

"New wave" rock stars, The Ramones, will perform at SDSU on Friday, Dec. 15. (This replaces the Nov. 30 appearance which was cancelled.)

The group will appear at 8 p.m. in Montezuma Hall, Aztec Center, under the sponsorship of the Associated Students' Cultural Arts Board.

Tickets are priced at \$4 for the general public, \$3 for SDSU students and \$3.50 for faculty, staff and other students.

Continued from page 8.

what they offer like this: "We're basically advisers. We provide what people need to handle and enjoy the equipment at a moderate cost."

Rowland feels that upcoming ski maintenance clinics for students will help get people interested in what Outdoor Recreational Services is all about. They will help, he cautioned, only if adequate promotion is given.

"We share information to save the poor student some bucks. I'd like to see a good number of people come on down to talk to us. Whether we help them or not

we can talk and maybe 'hey'll get interested," Rowland said.

Collins mentioned that the services at ORS serve as a vehicle for people who normally wouldn't bother or couldn't afford to do things on their own. But he added that lack of space and good promotion has hampered the development of the ORS program.

"We are looking forward to a larger facility to expand the program, no doubt about it" Collins said.

He also mentioned that with over 40 outings planned for next semester, there is a definite place on campus for ORS as a help-out organization for students.

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Aztecs 3-1 on season

Sky-high cagers face UT

by Jeff Nahill
Sports Assistant

Coming off an upset win over 16th ranked University of San Francisco Tuesday night, the Aztec basketball team will return to action tomorrow night in the Sports Arena against the University of Toledo. Tipoff is scheduled for 8 p.m.

After an opening game loss to Oregon, the Aztecs have won three games in a row. They beat Idaho State, Wisconsin-Parkside and USF. Toledo is 1-1 on the season. They lost to Detroit 76-64 and beat highly regarded Ohio State 64-58.

The Rockets, who are in the Mid-American Conference, were 21-6 last season including a 75-66 victory over the Aztecs in Toledo. That game was a close affair until a sharp shooter by the name of Ted Williams took over and scored 21 points.

Williams has graduated but the Rockets still have a strong nucleus returning. Leading the way is 6-foot-7 center Jim Swaney, who is averaging 19.5 points per game and nine rebounds.

Dick Miller, a 6-foot-6 forward, is the team's second leading scorer averaging 10 points. Miller is the team's leading rebounder at 10.5 per game. Last year against the Aztecs, Miller scored 14 points and had 10 rebounds.

Reserve forward Harvey Knuckles, a sophomore, has made great strides in a year and is averaging nine points a game. Guard

Stan Joplin, one of two seniors on the team, scored 11 points against SDSU last year but has gotten off to a slow start this year.

The Rockets are one of the favorites in the Mid-American Conference especially because of

of the year against USF scoring 23 points and garnering 13 rebounds. Malovic is averaging 18 points per game and 12 rebounds.

Dodd has been very consistent for SDSU this year scoring 18 points twice and 14 points twice

SPORTS

a 42-14 record the last two seasons under Bob Nichols.

In last year's game the Aztecs didn't get much scoring from their starting line-up but Kim Goetz came off the bench to score 13 points. Also center Steve Malovic scored eight points and pulled down 13 boards. Tony Gwynn scored ten points while Mike Dodd and Presnell Gilbert added eight points each.

So far this season, Malovic has been the Aztecs big gun. The 6-foot-11 senior had his best game

for an average of 16 points per game. Goetz, who was in a slump until the USF game when he hit seven of 12 shots, is averaging 11.5 points per game.

Starting forward Presnell Gilbert is averaging 7.5 points per game but missed all six of his shots against the Dons.

Tomorrow night's game will be a special two-for-one night, with anyone connected with SDSU permitted to buy two tickets for the price of one.

Women spikers off to start at nationals

Far far from the golden shores of the Pacific Ocean, in the land of white mansions and sugar plantations, the Aztec women's volleyball team has been enjoying

sweet success thus far in the WIAW volleyball nationals in Tuscaloosa, Alabama.

The Aztecs, who went into the tourney seeded sixth out of 24 schools, have convincingly won their first two matches in pool play, which commenced yesterday morning.

In their first match, the Aztec women creamed the Cornhuskers of Nebraska, 15-2 and 15-13. Debbie Main led the attack with seven kills while setter Wendy Wheat recorded 22 assists.

Then it was the Scarlet Knights of Rutgers who were unable to shield the Aztec attack. The representatives from New Jersey was set down 15-0 and 15-2. Joannie Loos and Cookie Elias each had six kills and Wheaton gathered 17 more assists.

SPIKERS continues on page 13.

The Lighter Side

by Jim Thomas
Sports Editor

Yes sports fans, there is a lighter side to the world of athletics. Amid the problems with folding franchises, sky-rocketing salaries and excessive violence, some people can still find laughter — well maybe a chuckle anyway in sports.

One such person was the typist doing the play-by-play sheet for the University of San Francisco basketball game earlier this week against SDSU.

For those of you who don't know, a play-by-play sheet is just what the name suggests — a sheet which lists each play in the game, the time that the play occurred and the score following the play. For example, a typical play-by-play sheet may read: 5:08 Jones lay-in, Smith asst. 71-68.

However, as many of us know, San Francisco is not a typical city. No, they do things a little bit different there in the "City by the Bay." The following are a few examples of the USF-SDSU play-by-play sheet: For baskets scored from the field:

Jemison pogos from inside. Goetz stands from 14 octaves. Cartwright tips from Transamerica Building. Malovic motors motown. Avery aardvarks from 10. Cartwright roams ponderosa. Cartwright little joes from six. DeLoatch deejumper desix, followed by DeLoatch desteals detwo.

Dodd dead-eyes. Ranson red-chiefs from 16. Avery crows from top of key. Malovic maverick on tricky six-footer. Dodd back-door gimme. Cartwright gentle ben's from eight. Jamison jewel alla Mac. Cartwright wrights own ticket, first class.

For baskets from the free throw line:

Malovic from charity stripe. Goetz tunes from line. Dodd solo performance from line. DeLoatch deline.

For timeouts:

Timeout as Dons order years supply of stickem (too many turnovers). Timeout as perplexed Dons go back to drawing board. Timeout as

LIGHTER continues on page 13.

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Now comes Miller time.



Four Aztecs named to All-Academic team

Four SDSU football players have been named to the Western Athletic Conference All-Academic team.

Leading the way for SDSU was sophomore quarterback Mark Halda, who has a 3.28 grade point average as a physical education major. Also, of the offensive unit

is senior offensive guard Dan Moody, 3.04 and a criminal justice major.

On the defensive unit are junior linebacker Paul Black, 3.22 as a marketing major, and safety Steve Jorde, 3.05 and a physical education major.

LIGHTER: Athletics offers a few laughs

Continued from page 11.

cheerleaders continue to break mold. Timeout songgirls entertain, moon turns blue. Timeout as cheerleaders appear, what ever happened to Prop 13 cutbacks. Timeout as earplugs passed out to masses.

Also somewhat interesting is that the typist lost his sense of humor when the Aztec's Steve Malovic sunk two free throws to win the game. Malovic line - 2.

Trivia Time sports fans. Who said "Don't believe everything you read in the newspapers?"

No, not Thomas Jefferson, Aristotle or Spiro Agnew. It was none other than SDSU's Claude Gilbert, who after reading a story in yesterday's Union suggesting he might be going to the San Diego Chargers.

"That rumor is totally unfounded," Gilbert said at the annual football awards banquet last Wednesday night. "Like I tell my players at the beginning of the season, don't believe everything you read in the newspapers."

End of rumor. Or is it?

Rowers stroke to victory

by Biff Burns

SDSU freshman Theresa Hagman learned her most important lesson of the semester on Saturday — the coxswain of a rowing team should always bring extra clothes to a regatta.

Throwing the coxswain of a victorious crew in the water is an old rowing tradition. The SDSU men's open four introduced Hagman to the ritual after winning the featured event at the Long Beach Christmas Regatta.

Hagman steered Russ Young, Allan Miller, John Barr and Dan Williams to victory in the 850 meter race, placing the Aztec men at the top of the 24-boat field.

In the final, the Aztec crew found themselves down by a boat length (40 feet) at the halfway point, but pulled ahead to beat Long Beach State by a boat length. UC Irvine and USC were third and fourth, respectively.

The win was particularly satisfying for first year SDSU coach Doug Perez, who also ended up in the water. "This shows that we've got a jump on the people we'll be racing this spring," Perez said. "If we continue working hard, we're going to beat a log of people."

Perez and Hagman weren't the only people from SDSU who had an involuntary swim. Maryellen Smith, the coxswain of the Aztec women's eight, was thrown in after her crew won its event.

The deed was carried out by Ronda Hosking, Susie Coulson, Linda Butties, Debbie Rilling, Mary Reedy, Darlene Disney, Debbie Green and Sally Eg-

lington.

The victory was indicative of the potential of the Aztec women's team, which is getting to be well known for the spectacles

made of pipe cleaners that the crew members wear during races.

Another SDSU rower, Brian Traynor, was in the Mission Bay Rowing Association's winning open eight, along with women's coach Tom Bowman and former SDSU rowers Bryan Lewis, Glenn Schweighardt, Tim Watenpaugh and Steve Eaten.

SPIKERS: 2 straight wins at nationals

Continued from page 11.

The Aztecs took their perfect record into a match with number three seed Utah State, last night, but the results were not available at press time.

In other tournament action, number one seed UCLA beat Arizona in their first match, 15-6 and 15-2. USC, seeded number four, beat Mississippi in three games, 15-4, 13-15 and 15-2. Utah State has won four straight, defeating Ohio State and Nebraska.

Pool play will continue today with two matches for each team. Then the top two squads from each pool will be placed in an elimination-type playoff round, which will determine who is number one in the country.

The Aztec will be facing Kentucky and Ohio state today. Neither team figures to give them much trouble.

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Revenues from sales must pay for all expenses of operation, repair, replacement, and necessary improvements. A great many services rendered by the Shops generate no revenue. The earnings of Aztec Shops has been used primarily by the Board to provide enlarged facilities and inventories, and additional equipment in order to meet the needs of our growing campus.

Another major use of Aztec Shops earnings is to provide a number of services for the campus community. These include:

Post Office, Ticket Sales

Notary Service (discontinued 6/1/78)

Campus Pharmacy (transferred to the State 6/1/78)

Accounting and Business Management Services for the Associated Students

The Aztec Shops Board serves without compensation as the Board of Directors of the Corporation. Although the State and the Trustees of the California State Colleges set guidelines within which to operate, policy decisions concerning the operation of the Shops, the approval of major expenditures, approval of wages and salaries, and the distribution of earnings are the responsibility of the Board.

Members of the Aztec Shops Board at May 31, 1978 are:

Trevor Colbourn (represented by Alma Marosz)

William Erickson

Dan Nowak

James Williamson

Steve Glazer

Dave Chambers

Kathie Ross

Linda Della

Randy Okamura

Glenn Sheeren

The Shops is audited annually by McGladrey, Hansen, Dunn & Company and by the California Department of Finance biannually. A copy of the audited financial statement is available in the Limited Loan section of Love Library.

AZTEC SHOPS, LTD. STATEMENT OF FINANCIAL CONDITION May 31, 1978

with comparable figures at May 31, 1976 and May 31, 1977

CURRENT ASSETS:	May 31, 1976	May 31, 1977	May 31, 1978
Cash & Marketable Securities	\$ 467,625	\$ 403,199	\$ 702,034
Accounts Receivable & Prepaid Expenses	98,111	102,425	181,191
Inventories of Lowest Cost or Market	901,089	872,401	1,023,607
TOTAL CURRENT ASSETS	\$1,442,065	\$1,438,025	\$1,886,832

OTHER ASSETS:			
Campus Computer Joint Venture	\$ 51,244	\$ 27,488	\$ —
Plant and Equipment	1,181,780	1,138,837	1,218,808
TOTAL ASSETS	\$2,634,989	\$2,602,150	\$3,105,640
LIABILITIES AND FUND BALANCES			
LIABILITIES:			
Accounts Payable	\$ 127,233	\$ 127,875	\$ 483,472
Accrued Salaries & Wages	50,000	50,000	70,000
Accrued Payroll Taxes	51,515	37,460	48,800
Deferred Employee Benefits	0	39,000	63,677
TOTAL LIABILITIES	\$ 234,109	\$ 265,602	\$ 664,412
FUND BALANCES:			
Auxiliary Expansion Fund	\$ 200,385	\$ 200,385	\$ 200,385
Plant and Equipment	1,181,780	1,138,837	1,218,808
General Reserve	100,000	100,000	100,000
Transportation Reserve	80,000	80,000	80,000
Student Union	0	22,750	25,000
Cafeteria Equipment	127,183	127,183	127,183
Working Capital	731,832	693,603	719,246
TOTAL FUND BALANCES	\$2,410,990	\$2,335,548	\$2,441,228
TOTAL LIABILITIES & FUND BALANCES	\$2,645,099	\$2,602,150	\$3,105,640

AZTEC SHOPS, LTD. STATEMENT OF OPERATIONS FOR THE YEAR ENDED MAY 31, 1978

with comparable figures at May 31, 1976 and May 31, 1977

	1976/76	1976/77	1977/78
REVENUE			
Net Sales	\$5,978,750	\$6,424,235	\$7,173,107
Interest	48,385	42,334	57,879
Other	310,831	343,220	325,248
TOTAL REVENUE	\$6,337,776	\$6,809,789	\$7,556,234
COSTS AND EXPENSES			
Costs of Sales	\$3,859,421	\$4,087,561	\$4,472,488
Operating	1,972,414	2,283,565	2,488,775
Administration	371,466	437,807	393,277
TOTAL COSTS AND EXPENSES	\$6,203,301	\$6,788,733	\$7,354,520
NET INCOME	\$ 134,475	\$ 21,056	\$ 201,714
ALLOCATIONS FOR YEAR ENDED May 31, 1978			
Campus Community Relations		\$15,000	
Administrative Services to Associated Students		88,800	
Scholarship Fund		10,000	

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— Staff photo by Joel Zwick.
AZTEC FULLBACK Phil DuBois (33) was named the Most Valuable Player of the SDSU football team Wednesday night at the team's annual awards dinner.

Teammates vote Dubois most valuable gridder

Senior fullback Phil DuBois was voted by his teammates as the Aztec's Most Valuable Player for the 1978 season, it was announced Wednesday night at the annual football awards banquet.

DuBois led the team in rushing with 705 yards on 153 carries; the 6-foot-2, 220 pound fullback also caught 35 passes and scored six touchdowns this year.

Seniors Don Warren and Steve Jorde were named team captains for the offensive and defensive units, respectively. Warren led the Aztecs in receiving from his tight end position, collecting 483 yards on 39 receptions. Safety Jorde topped the squad in interceptions with three.

Selected as Most Inspiration Player was senior guard Dave Katzenmeyer, who started 22 consecutive games.

Senior defensive end Kent Perkoy and junior offensive guard were honored as the Most Valuable linemen. Perkoy was one of the top players in defensive points this season and Inge helped anchor the Aztec's very strong offensive line.

Kicker Steve Duncan, who never missed an extra point in two years as an Aztec, was selected the squad's top performer on the special teams. Duncan, a senior, hit 23 of 23 PATs and 15 of 23 field goals this year.

Also recognized at the banquet were the team's graduating seniors. They are: Rick Garretson,

Greg Roeszler, Katzenmeyer, Tim Johnson, Perkoy, Henry Williams, DuBois, Mike Hill, Duncan, Warren, George Flattery, Phil Chambliss, Steve Gentry, Randy Goetschius, James Lamar, Jorde, Dan Moody, Mark Miller, Saladin Martin, Larry Oliver, Rickey Richardson and Tom Doleman.

Buckwheat to tangle with Trouble Sunday

Sunday marked the end of QB Quaranteened's 18-game winning streak as Buckwheat posted a 27-13 victory and ended QB's hopes of capturing back-to-back Intramural football championships.

This Sunday at noon, Buckwheat will meet Trouble, an easy 20-7 winner over SAE, for the 1978 IM title.

In coed football action, Easy triumphed again with a 20-5 win over Bad Company last Thursday. Key players for Easy were Nancy McDowell, who caught four

touchdown passes and threw for one more touchdown. Teammate Pam Streeter, not to be outdone, ran for two touchdowns and caught three passes in the lopsided victory.

For their outstanding play and overall contributions to the team's success, McDowell and Streeter have been named this week's "Budweiser Co-Players of the Week."

Smooth Moves shutout USKA to capture the women's flag football crown. Top performers for the victors were Debbie Main and Laura Van Eiten.

Baseball is in need of helpers soon

The SDSU baseball team is seeking women students interested in working with the program as hostesses, ball girls, usherettes or helping produce a Game Program.

"We are looking for enthusiastic women to help us make this the best baseball season ever," said Kire Roland, director of baseball promotions.

Any interested women are invited to attend a meeting on Thursday Dec. 14 at 3 p.m. in the baseball press box at Smith Field. Anyone not able to attend the meeting can call Kire Roland at 286-6889.

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SENATE: Doesn't act on meeting resolution

Continued from front page.
lic presence at committee meetings. In addition, he said, inadequate information might be disseminated by a person who attended only one meeting when in fact the issue being discussed would require attendance at sev-

eral meetings for clear understanding.
Rosenstein said later, in response to another senator's remarks that in a democracy meetings should be open, that "a university is not a democracy."
"I hope it never becomes a democracy," he added, "because if it did, students would give themselves their own grades."
Speaking in favor of open meetings, C. Dale Johnson, professor of sociology, stressed that deliberations should be open for observation by those who are affected by the decisions.

"I don't believe that committee meetings would be mobbed with spectators," Johnson said, "but the public would have the right to attend."
Johnson voiced a popular sentiment among the Senators that the

meetings "are boring anyway," and there are no secrets worth keeping.
Rosenstein admitted that committees have "no secrets," but added "when a subject to be discussed is not boring, suddenly hords of people rush in, rush out again and repeat misinformation."
Faculty Senate also voted unanimously to recommend to President Thomas Day a change in the room-rental policy by employee organizations.
The proposal asks that meetings of employe organizations whose membership is composed of only SDSU employes would no longer have to pay fees for rooms on campus.

LAYOFFS: Temporary faculty count

Continued from front page.
Dumke.
The United Professors of California counted it a victory that the staff agreed at the Nov. 29 meeting of the CSUC Board of Trustees to pursue the bailout money with the state Department of Finance, according to Prescott Nichols, president of the local chapter of the UPC.
Since the chancellor has insisted that those who are not rehired when their contract runs out are not really being laid off, there was some question whether they would consider asking for the state funds.
The Department of Finance apparently agrees with their definition.
If a teacher's contract is

scheduled to run out at the end of the semester, he has no reason to expect a job the next semester, so he is not being laid off if he doesn't get one, the source said.
The professor's organizations have objected to this for years.
"Part-timers can go on unemployment. There is a place on the application asking the reason: they are unemployed, and one of the reasons is lack of work at their place of employment," according to Warren Kedsler, president of the UPC.
Part-time and temporary faculty

who were let go have given that reason when they were not rehired due to budget cutbacks and the cases were not appealed by the CSUC system, Kessler said.
At any rate, the process of securing relief from the payback continues.

Daily Aztec classified ad position open

The Daily Aztec is accepting applications for the position of classified ad manager/secretary. The applicant must be able to type accurately and quickly and operate efficiently in a deadline atmosphere. Apply at the Daily Aztec office, SS 135, before Friday.

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How did we do it? It wasn't easy. Because our engineers know you don't hear music through headphones the same way you hear a sound source through the air. That's why Technics Linear-Drive headphones were designed to match the acoustic characteristics of the human ear.

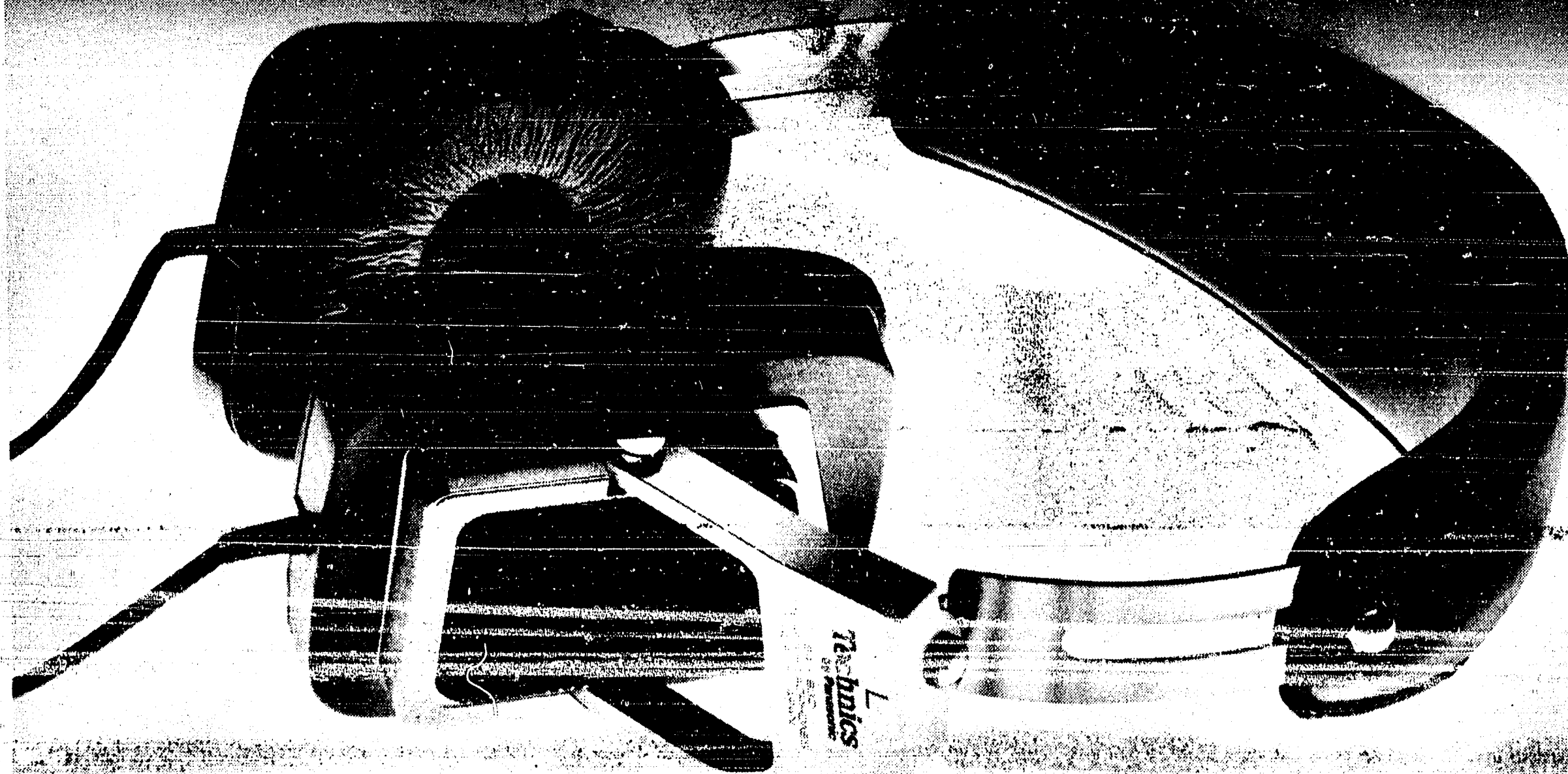
As sound travels through the air, the contours of the head and the caps of the ear create two frequency peaks which cause certain musical tones to sound louder than others. When headphones are worn, however, one of those two frequency peaks disappears. But by recreating that missing peak, Technics Linear-Drive headphones have just the right tonal balance between lows, midrange and highs.

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Technics

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Ian Matthews



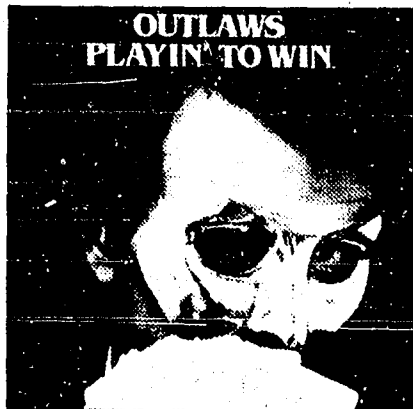
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Produced by Sandy Robertson
and Ian Matthews
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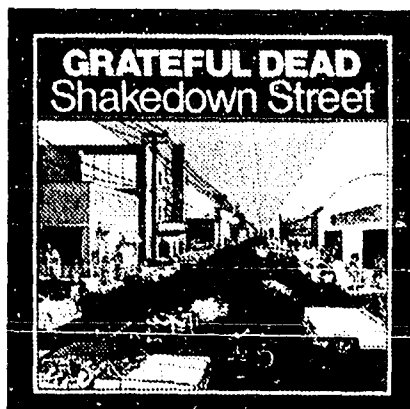
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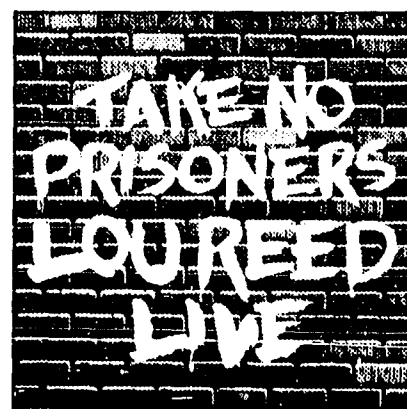
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This dynamic new album features "Angel Dust," the hottest single yet from Gil Scott-Heron and Brian Jackson.



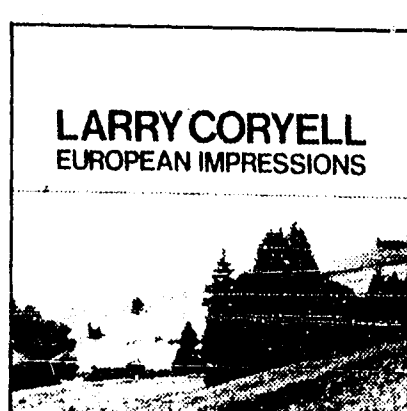
**Baby Grand—
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Angela Bofill—"Angie"
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New Contributors

VICKI ARKOFF (On Disc) attends Cal State, Northridge, as a radio/TV major. A closet punk, she's resolutely devoted to the dictum that "Todd [Rundgren, we think] is God."

MARK BACICH (In Print) is a 25-year-old graduate student in English at San Francisco State.

CAROL GREENBERG (Masthead, In Both Ears) is a student at Cal State Long Beach; she didn't know what a Christmas wreath was, but she drew a nice one anyway.

BILL GUPTON (On Tour) is a senior majoring in journalism at the University of Tennessee. He claims to be "just your average short-haired guy who happens to live for rock & roll." Raise those goals, Gupton!

DAVE HELLAND (On Tour) lives in Iowa City and likes blues and vintage jazz. To reconcile all of that, he spends as much time in Chicago as possible.

BYRON LAURSEN (On Screen) formerly of Oregon, now lives in L.A. and has written "Cahuenga Blvd," as that was the only L.A. place-name not yet in a popular song.

RICHARD JONES (In Print) lives in New York City, is exceedingly poor, and hates to get out of bed before two in the afternoon.

GARDNER MCKAY (On Tour) is an actor, playwright, and drama editor of the Los Angeles Herald Examiner.

BILL NESBITT (On Tour, photo) used to carry around a black object, point it at girls, and say "Click... click." Sure, it was a great idea, but when it occurred to him to buy a camera, things really fell into place. Bill attends the University of Houston.

KEVIN PHINNEY (On Disc; On Tour) is about to begin his fifth year at Texas Tech and adds that he is "glad to help curb inflation by working so cheap for Ampersand."

KIRK SILSBEE (On Disc) is a senior in illustration at Cal. State Long Beach who also writes about jazz.

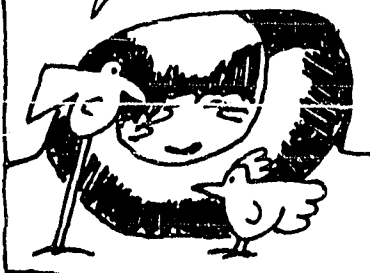
SCOTT YANOW (On Disc) is the jazz editor of Record Review. He also hosts a weekly jazz radio program at KCSN-FM (California State University, Northridge) and plays alto saxophone in the Fly-by-Night Twenties Jazz Band.

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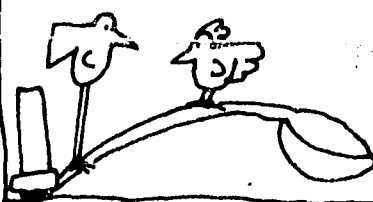
CAROL GREENBERG

IN ONE EAR...

LOVE, I SEZ TO HER,
I SEZ, LOVE AIN'T
ALL ITS CRACKED
UP TA BE, I
SEZ.



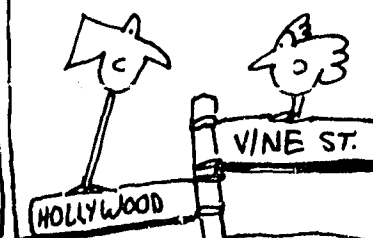
I SEZ TA HER, LOVE
AIN'T HALF AS
IMPORTANT AS
RESPECT. AN' RE-
SPECT AIN'T NEARLY
AS IMPORTANT AS
FRIENDSHIP, I SEZ.



BABE, I SEZ,
BABE WHAT
COUNTS IS
FRIENDSHIP! YA
GOTTA RELATE TA
EACH UDDER, I
SEZ.



COMMUNICATION!
I SEZ—TWO
EQUAL SOULS
TALKIN' TO ONE
ANNUDDER AS
PEEPLE! I SEZ.



SO, DID
YOU GET
ANY?

ZILCH.



Who's What?

We've had several vain attempts to identify all the critters on the November cover; the closest (missing only four) came from a most mysterious reader:

Table 5, Proofreading,
Texas Legislative Council,
State Capitol Building,
Austin, Texas

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

Screwy Squirrel with gun aimed at Tweety Bird, Rocky the Flying Squirrel, Snoopy, Superman, Daffy, Gertie the Dinosaur. Heckle the Magpie (Crow from *The Fox and the Crow*), Dudley's horse Horse, Caspar, Natasha Fatale, Foghorn Leghorn, Blue Meanie (Max), Mr. Magoo, the Pink Panther, Dudley Dooright, Roadrunner, Hobbit, Betty Boop, Bad Kid Lampwick and Pinocchio, Koko, Puff the Magic Dragon and Jackie Paper, Bosco, Hobbit, Boris Badanov, Hobbit, Oswald the Rabbit, Pepe Lepeu, Hobbit, Sylvester's Son in bag, Chip and Dale, Roquefort the Mouse, Hoppity (a.k.a. Mr. Fur), Poster of Mickey Mouse, Frog from *One Froggy Evening* [Flip the Frog], Spooky, Speedy Gonzales, Quacky Doodle [Dinky Duck], Scamp, Bird from *3 Caballeros*, Ignatz, Mr. Peabody, Gollum, Pixie and Dixie, Jerry and Tuffy, Mighty Mouse.

Review Reviewed

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

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

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

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

SAM GRAHAM
LOS ANGELES

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

Stroke, Jab

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

MERRILL SHINDLER
TIBURON, CA

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

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

SOL LOUIS SIEGEL
PHILADELPHIA, PA

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



Our Culp

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

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

Deck the Halls

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

In Here

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OUR COVER

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

& OUT THE OTHER

Who Is He?

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

Pass the Apple Pie and Ammunition

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

This Month's Travolta Item

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

Party, Anyone?

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

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

There's More to Radio Than Music

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

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

Collectors' Item, Maybe

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

Silly Series

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

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

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

Going to the Wells One More Time

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

Mags

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

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

Money, Honey

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

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

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

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

Sue Me, Sue You

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

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

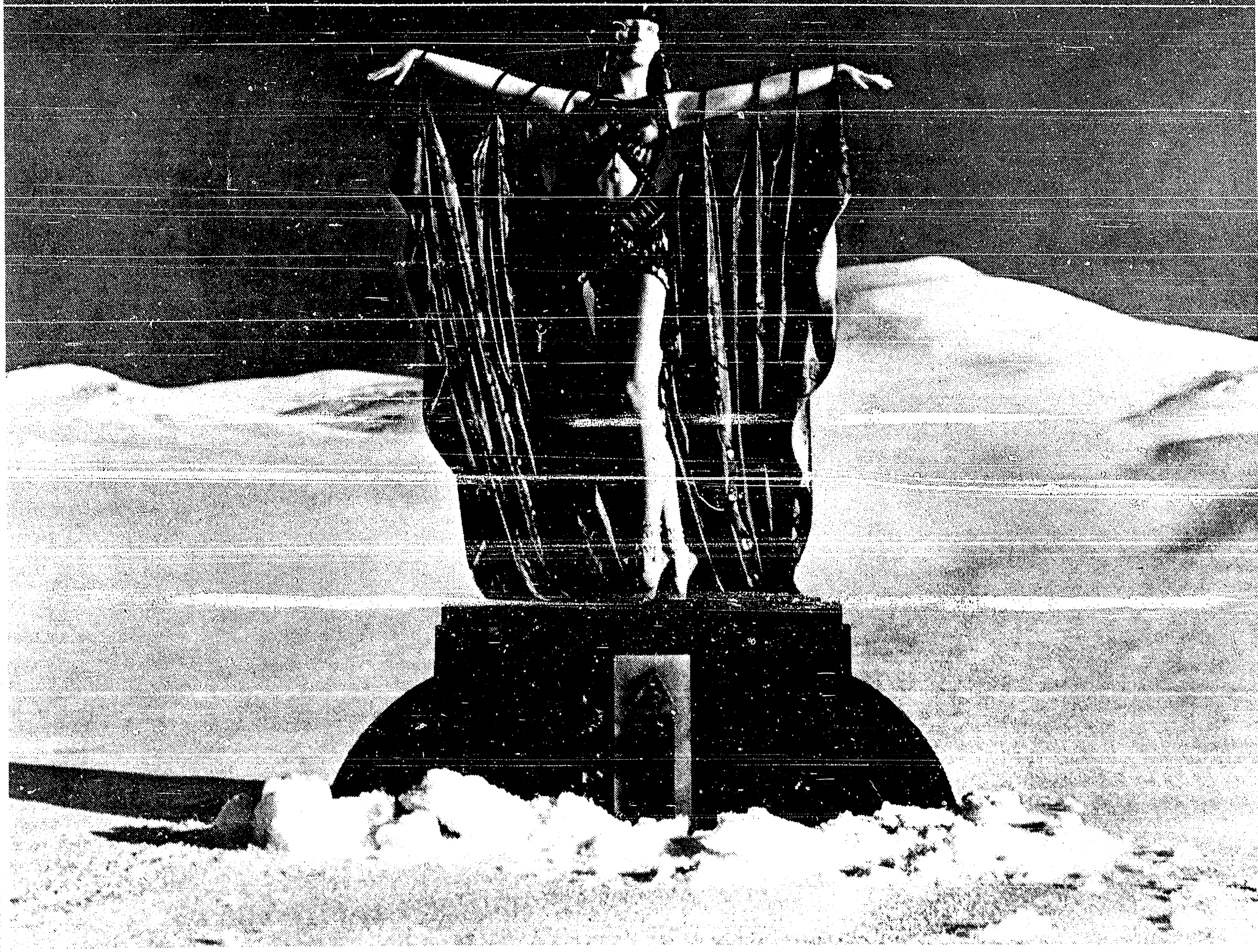
Where Are They Now?

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

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

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

WINGS GREATEST



ANOTHER DAY • SILLY LOVE SONGS • LIVE AND LET DIE •
WITH A LITTLE LUCK • BAND ON THE RUN •
JUNIOR'S FARM • UNCLE ALBERT/ADMIRAL HALSEY •
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THE LATEST ALBUM BY PAUL McCARTNEY & WINGS
CONTAINS FOUR RECORDINGS NEVER BEFORE ON AN ALBUM



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on disc

ART BLAKEY

Live Messengers (Blue Note)

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

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

Most of *Live Messengers* features one of Blakey's strongest units, his 1962-62 sextet. Trumpeter Freddie Hubbard was only in his early twenties but was already a virtuoso possessing an easily recognizable if not striking sound. Tenor saxophonist Wayne Shorter was more explorative but still firmly rooted in the bop tradition. Curtis Fuller has always been a very fluent inventive trombonist despite his lack of notoriety, while pianist Cedar Walton is a bit overshadowed by the three horn soloists but provides excellent backing.

This sextet performs six numbers, five at least 11 minutes long. The jam-session style is pure bop with many extended solos and much riffing. Swing is the main thing and although there are a few moments of hesitancy, these are greatly outnumbered by the many moments of brilliance.

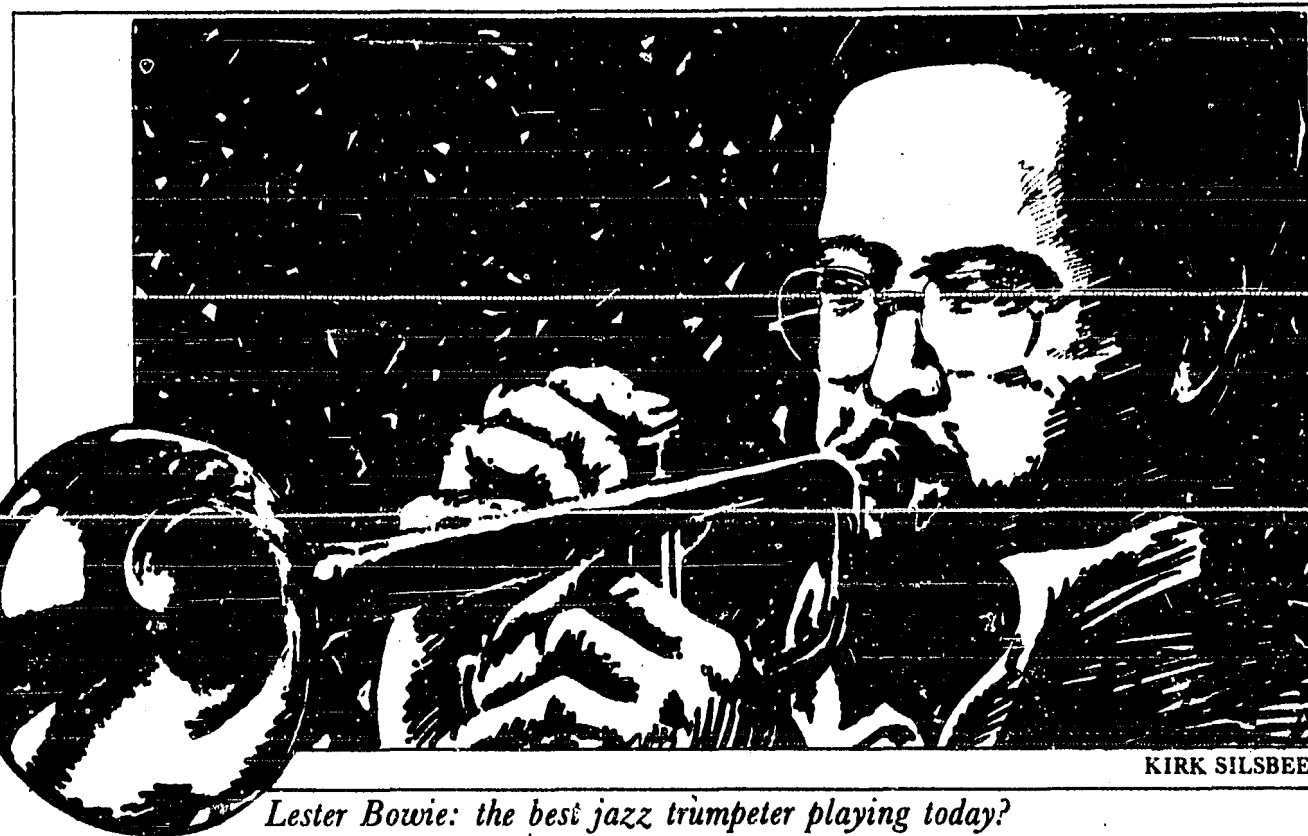
Scott Yanow

JACK DEJOHNETTE

New Directions (ECM)

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

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



Lester Bowie: the best jazz trumpeter playing today?

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

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

Colman Andrews

THE DOORS

An American Prayer (Elektra)

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

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

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

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

Judith Sims

FLINT

(Columbia)

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

Del Porter

STEVE FORBERT

Alive on Arrival (Nemperor)

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

Lynne Manor

ARLYN GAYLE

Back to the Midwest Night (ABC)

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

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

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

*©Laurel Canyon Music

Leonard Brown

LEVON HELM

(ABC)

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

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

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

Tom Vickers

MARK-ALMOND

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

The lyrics of Mark-Almond's first album in several years probably reflect their advancing age, as well as that of whomever signed them to the label: listeners under 25 just aren't going to be able to relate to songs like the Danny O'Keeffe composition, "You Look Just Like a Girl Again." Most of the other selections' lyrical content also lacks aptness or imagination, and the arrangements put together by guitarist/singer/composer Jon Mark and multi-reedman Johnny Almond barely make the grade as easy-listening music.

However, two things about this album do stand out: Tommy LiPuma's production and a new version of "The City," first recorded for the duo's 1970 debut album, also produced by LiPuma. "The City" has life and a memorable tune, without falling into the trap of catchiness with nothing to back it up.

LiPuma and engineers Hank Cicalo and Al Schmitt live up to their hard-earned reputations with clear, distinct sound on this album. It's too bad, though, that they didn't have more exciting material to work with.

Becky Sue Epstein

LEE MORGAN

The Procrastinator (Blue Note)

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

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

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

(Continued on page 27)

QUEEN QUEEN QUEEN QUEEN



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10 Years of Paranoia & Chuckles With

BLACK SABBATH

BY JUDITH SIMS

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

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

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

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

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

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

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

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

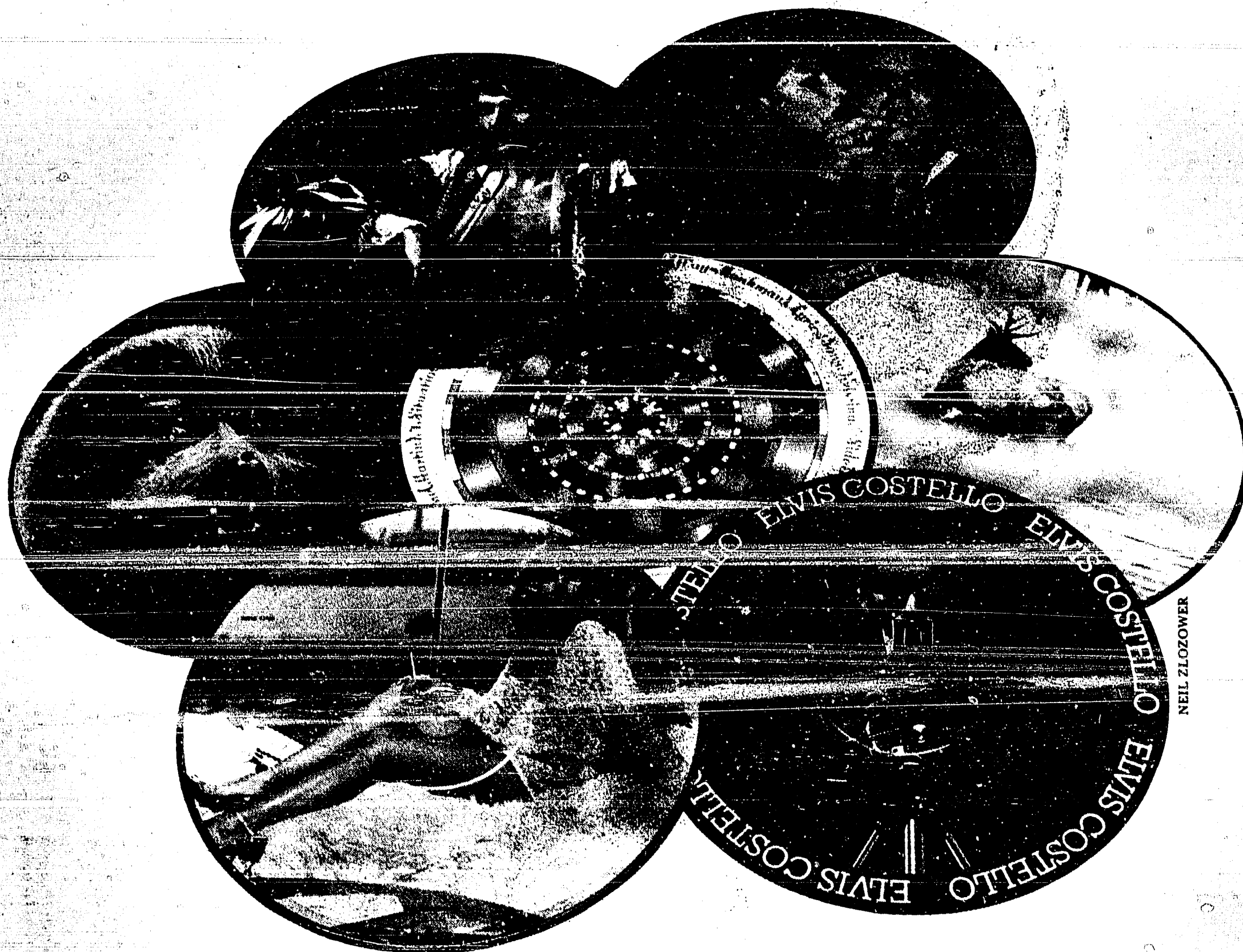
(Continued on page 24)

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



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

The Last Picture Disc Story



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

BY HAROLD BRONSON

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

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

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

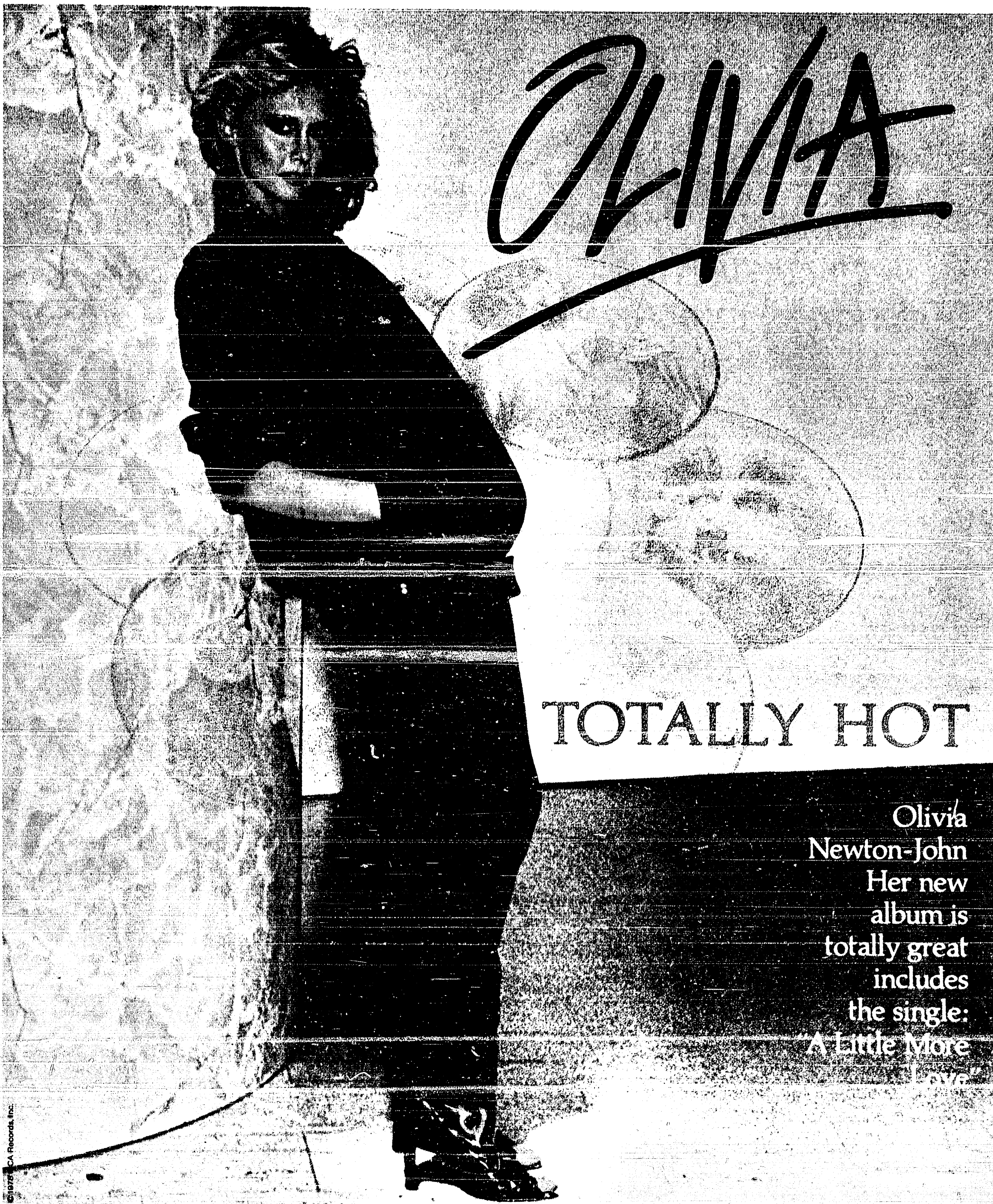
The current craze for rock-oriented picture discs began slowly, two years ago. James William Guercio, then manager and producer of the rock band Chicago, had formed his own

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

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

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

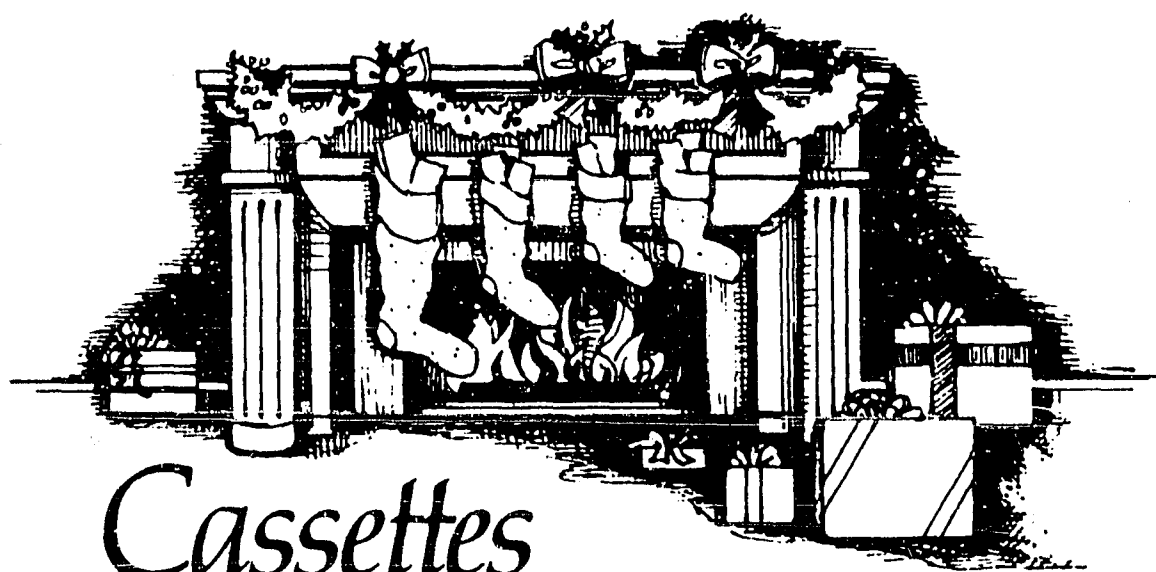
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(By the way, these are all on LPs, too. They won't fit in a stocking, but they're beautiful under the tree!)

On Seraphim...

Handel: Water Music & Royal Fireworks—Suites. Royal Philharmonic; Sargent cond. 4XG-60276

Tchaikovsky: The Nutcracker & Sleeping Beauty—Ballet Suites. Royal Philharmonic; Boult cond. 4XG-60176

Tchaikovsky: Piano Concerto No. 1. Los Angeles Philharmonic; Leinsdorf cond. 4XG-60316

The Art of Jussi Bjoerling. Songs & Opera Arias—recorded 1939-52. 4XG-60168

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

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

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

Dvořák: Cello Concerto in B Minor. Rostropovich, Royal Philharmonic; Boult cond. 4XG-60136

And on Angel...

Strauss (R): Salome. Behrens, Van Dam, Baltsa, Böhm, Vienna Philharmonic; Karajan cond. (2 tapes) 4X2X-3848

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

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

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

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

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

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

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

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



Picture Discs

(Continued from page 14)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

From deep space...



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United Artists
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PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Richard Pryor, Summit, Houston, TX

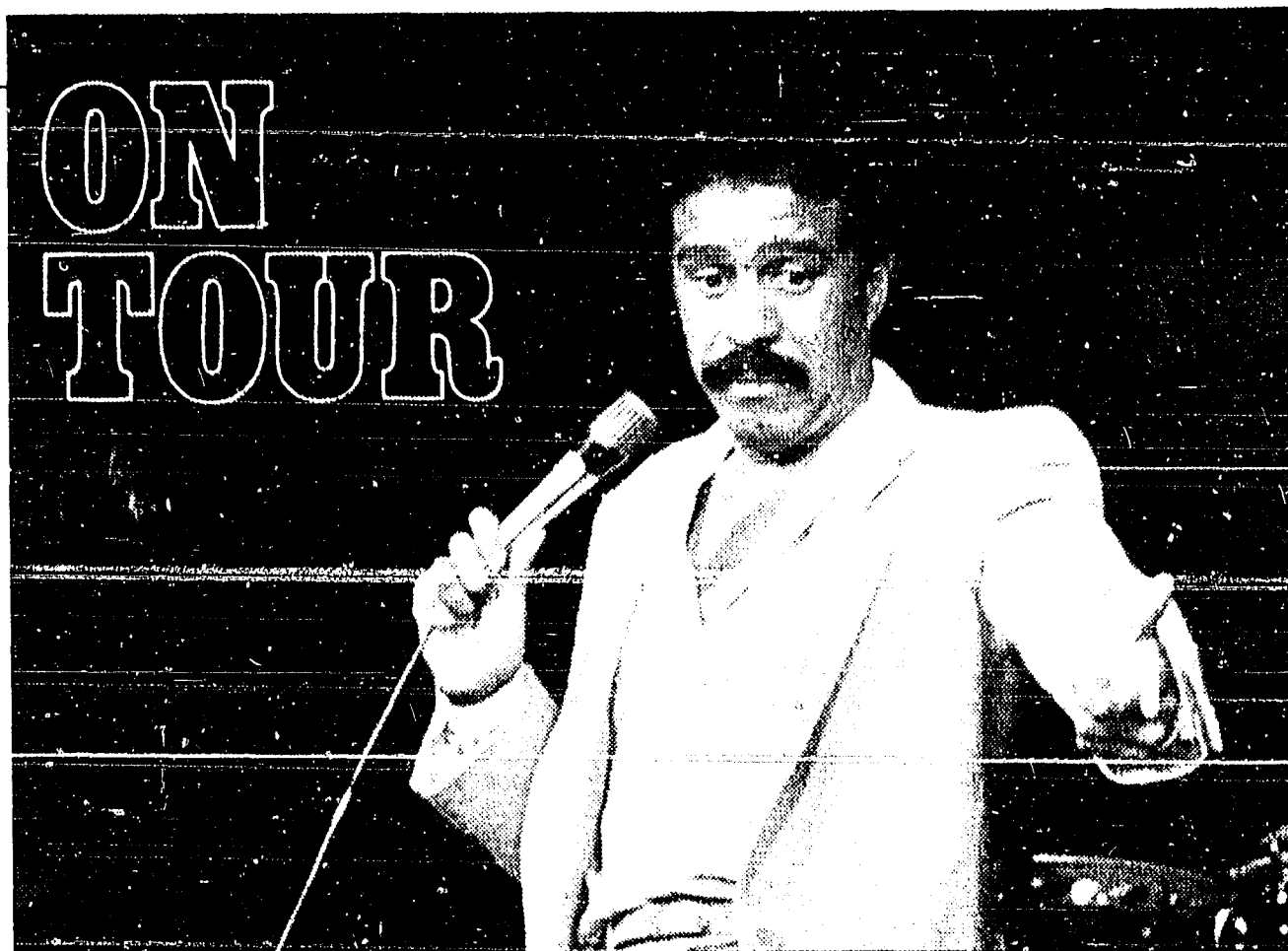
Richard Pryor has had more than his share of show business's ups and downs. In the past two years, he has become a box office star, a boob tube flop, and a personality as celebrated for his offstage excesses as his onstage success. Pryor's embattled personal life has left no public scars; they just add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

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

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

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

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



Richard Pryor: calling them as he sees them.

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

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

Kevin Phinney

Heart; Walter Egan, Civic Coliseum, Knoxville, TN

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

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

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

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

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

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

Bill Guppton

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

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

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

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

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

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

Dave Holland



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

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

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

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

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

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

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

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

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

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

Gardner McKay

Digging Archaeology

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

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

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

Davin Seay

Moral Ain't Necessarily Good

As the title—*On Moral Fiction* by John Gardner (Basic Books, \$8.95)—indicates, this is a work of judgment where the author decries the current state of the novel. Under the banner of "Moral Fiction" Gardner also manages to belittle many of his contemporaries while implicitly praising himself.

Regrettably, the phrase was no clearer to me after reading this book than before. It seems to be something the classic novels had; they were, in Gardner's words, "models of human

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

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

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

Mark Bacich

Dirty Work in the Cuckoo's Nest

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

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

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

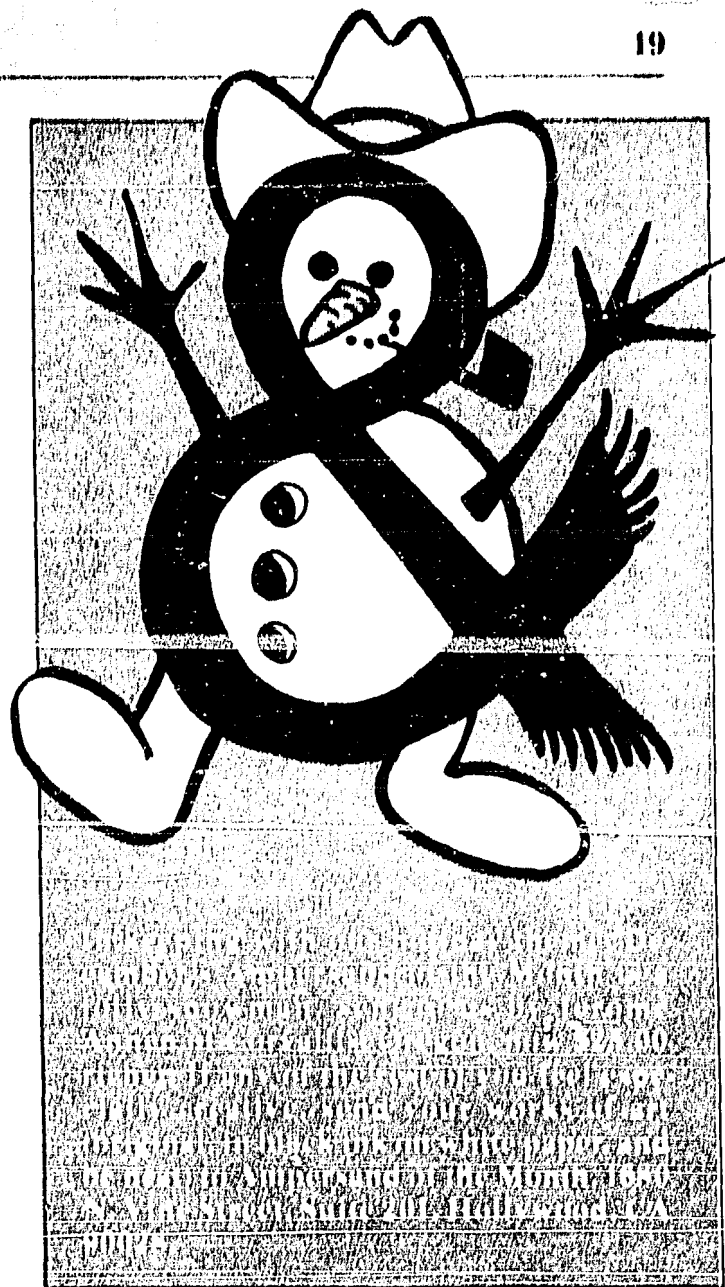
As a mystery, *The Seclusion Room* is not especially good. In a successful mystery, the perpetrator is revealed in specific events and these are what damn him in the end. The better the mystery, the more subtle and complex the web of these events, but here, the events, the facts, follow no intricate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

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

spatters all over everyone." Delightful man.

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

J.C. Norton

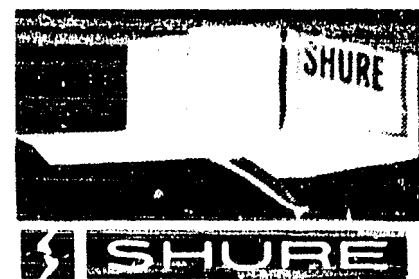


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Tim Matheson Is Mr. Wonderful: Even His Mother Says So.

BY SUSAN PILE

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

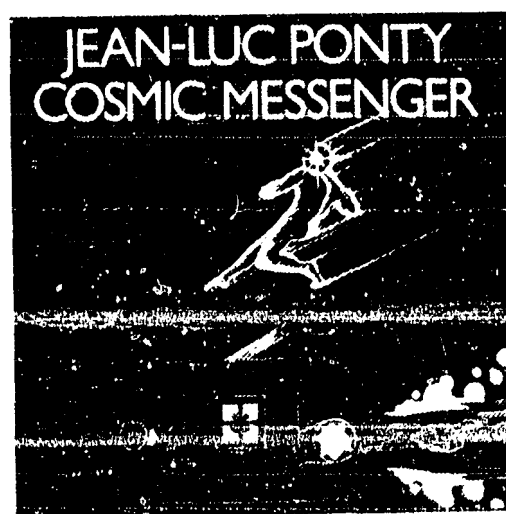
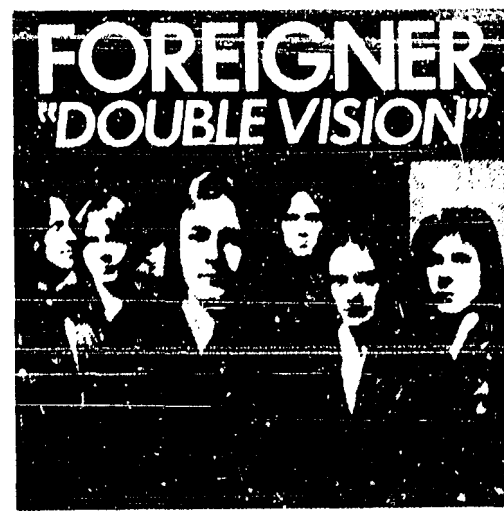
Tim Matheson is a seasoned professional actor. No matter how funny and charming and delightful he is, no matter how he likes to surprise you, no matter how much fun he can be, there's no avoiding that fact. Maybe Otter was the furthest extension of someone's wildest imagination, a fulfillment of everyone's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

The point is this. Movies are movies. Tim Matheson will be setting off air raid sirens in *1941* which will reverberate in the minds and bodies of young women across America. "Eric Stratton"—Otter—turned into a gynecologist in Beverly Hills. It's only movies.

&

Susan Pile is a *Los Angeles Times* and film publicist, a frequent contributor to *Interview* and a passionate bowler.

You'll love them all.



ATLANTIC AND ROLLING STONES RECORDS AND TAPES. 

IN BOTH EARS

The Audio Stocking

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

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

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

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

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

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

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

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

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

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

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

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

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

Martin Clifford

Little Big Sound

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

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

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

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

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

WHAT'S DIFFERENT ABOUT COMPACTS?

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

SPEAKING OF THE SPEAKERS

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

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

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

cerned with the power output rating of the included receiver. What becomes important is that the sound pressure levels which the total system can deliver be adequate. If highly efficient speakers are used, five to ten watts of audio power can be enough to produce more-than-adequate sound levels in just about any size listening room.

FIRING CARTRIDGES

What does turn me off a bit in many compact systems is the incorporation of an 8-track tape deck instead of one that uses standard cassettes. The 8-track cartridge format simply does not lend itself to true high fidelity sound recording or reproduction. Friction inherent in the single-reel, continuous loop tape arrangement of 8-track tapes results in higher than acceptable wow-and-flutter levels; it is impossible to rewind the tape; and even the fast-forward option provided on some units is not very fast at all, making it difficult to cue up to a desired musical selection in a long recorded tape. Admittedly, the available library of pre-recorded 8-tracks is vast (owing to the popularity of this format in car stereo systems), but if you listen to some of these tapes at home you will be shocked at the level of background noise and tape "hiss" which they produce (this noise is usually masked by road and wind noises when the tapes are played in a moving vehicle).

Some of the cassette decks incorporated in compact systems, on the other hand, are very nearly equal in their transport smoothness and record/playback performance to many of the lower priced separate stereo cassette decks sold for use in component high fidelity systems. Since most manufacturers of better compact systems offer models using either format, it's a simple enough matter to choose the one that offers cassette facilities.

We must emphasize the fact that there are still a great number of inferior-sounding compact systems available to the consumer. I am always suspicious when reviewing the descriptive literature of compact systems if the only performance specifications I find concerning the tuner section are the lists of frequencies covered by the FM and AM tuner section of the system or when the specs relating to the amplifier portion fail to mention power output capability altogether. I am equally hesitant about recommending a compact in which the speaker description is limited to a statement regarding speaker enclosure dimensions, with no mention made of the drivers (speaker elements), crossover network, or even speaker element diameters.

WHO IS BETTER OFF BUYING A COMPACT?

Even if all the circuitry in a compact were identical to that found in a group of separate components, the mere fact that separate cabinets are not needed for the turntable or tape deck section, plus the lower cost of system packaging suggests that the compact should offer greater value, dollar-for-dollar. That means that the better compact system available today may be an ideal entry-level hi-fi system for several categories of consumers. Among them would be the student entering college who, for the first time, will be living in a small dorm room; the adult owner of a vacation home which is occupied for only a short period each year and doesn't warrant the installation of a more elaborate component system; and many more categories of music lovers who may already own a hi-fi component system but who would now like to add a low-cost second system in another location.

Len Feldman

In the next issue of Ampersand, Len Feldman will fearlessly list several worthy compact units, not all of which are built and sold by our advertisers. And don't be so sure that those manufacturers will receive an automatic (or even single-play) endorsement!

FIRST ANNUAL TOGA TRIVIA CONTEST

Everyone's A Winner!

That's because everyone who enters will receive a free copy of Stephen Bishop's hit single "Animal House" from the original movie soundtrack.

And one lucky "Bluto" will win

THE FABULOUS PIONEER CENTREX® SYSTEM

(as advertised in the November issue of *Ampersand*)

PLUS

25 first prizes — your very own copies of National Lampoon's "Animal House" soundtrack album and a copy of Stephen Bishop's latest album, "Bish."



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

- | | | |
|--|---|---|
| <ol style="list-style-type: none"> 1. What is the name of the band that plays at the "Delta House" Toga Party? _____ 2. What is the name of the dance that "Bluto" does on the floor at the Delta House Toga Party?
a) The Swim c) The Worm
b) The Gator d) The Mouse 3. What well-known rock performer plays the romantic guitarist on the stairs at the "Delta House" Toga Party and has his guitar smashed by "Bluto"? _____ 4. What is the first name of "Boon's" girlfriend, played by Karen Allen? _____ | <ol style="list-style-type: none"> 5. Who has the lowest grade point average in the "Delta House"?
a) "Stork" c) "Bluto"
b) "D-Day" d) "Flounder" 6. Donald Sutherland, who played "Professor _____", is seen in class lecturing on what famous "Boring Author"? _____ 7. Stephen Bishop composed and performed two (2) original songs for the movie. Name the songs. _____ 8. In what town did "Dean Wormer's" wife vacation following the | <ol style="list-style-type: none"> incident at the "Delta House" Toga Party? _____ 9. What character was killed in the kiln explosion? _____ 10. What was the name of the campus newspaper? _____ 11. How many times are the words "Animal House" sung in the "Animal House" theme song from the soundtrack? _____ 12. <i>On this campus the Deans are all sad,
'cause the Deltas are lazy and mad;
in the dorms they are feared,
and the word's out they're weird</i> |
|--|---|---|

Here's how you do it . . .

1. On an official entry form or plain piece of paper, no larger than 8 1/2" x 11" (one side only), hand print your name, address and your answer to all Toga Trivia questions and complete the last line of the limerick.
2. Mail your entry to: "First Annual Toga Trivia Contest," P.O. Box 9192, Blair, Nebraska 68009. Enter as often as you wish, but each entry must be mailed separately.
3. All entries must be received by January 30, 1979.
4. All entries received will be compared against the list of correct answers to each of the Toga Trivia questions. Entries submitted containing all answers correct will be judged for final winner determination based upon the last line of the limerick submitted. The last line of the limerick will be judged using the following criteria: Creativity—60%; appropriateness of subject matter—25%; and sincerity—15%. The judging is under the supervision of the D.L. Blair Corp., an independent judging organization, whose decisions are final on all matters relating to the contest.
5. This contest is open only to currently enrolled college students (full or part-time) at the time of entry, residing in the United States. Employees of MCA Records, ABC Records, *Ampersand* Magazine, *National Lampoon* Magazine and their affiliates, subsidiaries, advertising and promotional agencies and the families of each are not eligible. Void in the state of Alaska and wherever prohibited by law. All Federal, State and Local laws and regulations apply. Taxes on prizes are the sole responsibility of the prize winner. Limit one prize per family. All prizes will be awarded. Duplicate prizes will be awarded in case of a tie. No substitution of prizes is permitted.
6. For a list of major prize winners, send a SEPARATE, stamped, self-addressed envelope to: "First Annual Toga Trivia Contest," P.O. Box 8468, Blair, Nebraska 68009.



MCA RECORDS



MCA 3346
If you're planning on throwing an authentic "Animal House" Toga Party this Christmas make sure you've got the original soundtrack album.

AMPERCHART

ROCK

1. **Living in the U.S.A.**
Linda Ronstadt/Asylum
2. **52nd Street**
Billy Joel/Columbia
3. **Grease**
Soundtrack/RSO
4. **Double Vision**
Foreigner/Atlantic
5. **Don't Look Back**
Boston/Epic
6. **Places of Their Own**
Styx/A&M
7. **Who Are You?**
The Who/MCA
8. **Some Girls**
The Rolling Stones/Rolling Stones
9. **Hot Streets**
Chicago/Columbia
10. **Formato**
Yes/Atlantic
11. **Twin Sons of Different Mothers**
Dan Fogelberg & Tim Weisberg/Full Moon
12. **Dog and Butterfly**
Heart/Portrait
13. **Nightwatch**
Kenny Loggins/Columbia
14. **Time Passages**
Al Stewart/Arista
15. **A Wild and Crazy Guy**
Steve Martin/Warner Bros.
16. **Stranger in Town**
Bob Seger & The Silver Bullet Band/Capitol
17. **Brother to Brother**
Gino Vannelli/A&M
18. **Comes a Time**
Neil Young/Warner Bros.
19. **The Stranger**
Billy Joel/Columbia
20. **Let's Keep It That Way**
Anne Murray/Capitol
21. **Bursting Out**
Jethro Tull/Chrysalis
22. **Children of Sanchez**
Chuck Mangione/A&M
23. **Mixed Emotions**
Exile/Warner Bros.
24. **Bat Out of Hell**
Meat Loaf/Epic
25. **Skinnyd's First Album**
Lynyrd Skynyrd/MCA

RECOMMENDED NEW RELEASES

- Weekend Warrior**
Ted Nugent/Epic
- A Single Man**
Elton John/MCA
- More Songs About Buildings & Food**
Talking Heads/Sire
- Toto**
Toto/Columbia
- Greatest Hits**
Steely Dan/ABC
- Stealin' Home**
Ian Matthews/Mushroom
- Live Bootleg**
Aerosmith/Columbia
- Hemispheres**
Rush/Mercury
- Playin' to Win**
Outlaws/Arista

SOUL

1. **One Nation Under a Groove**
Funkadelic/Warner Bros.
2. **The Man**
Barry White/20th Century Fox
3. **Live and More**
Donna Summer/Casablanca
4. **Is It Still Good for You?**
Ashford & Simpson/Warner Bros.
5. **Strikes Again**
Rose Royce/Whitfield
6. **Switch**
Switch/Gordy
7. **Blam**
Brothers Johnson/A&M
8. **Come Get It**
Rick James & The Stone City Band/Gordy
9. **Life Is a Song Worth Singing**
Teddy Pendergrass/P.I.R.
10. **Betty Wright Live**
Betty Wright/Alston
11. **Step II**
Sylvester/Fantasy
12. **Reed Seed**
Grover Washington, Jr./Motown
13. **Chaka**
Chaka Khan/Warner Bros.
14. **In the Night Time**
Michael Henderson/Buddah
15. **Crusin'**
Village People/Casablanca

RECOMMENDED NEW RELEASES

- Miss Gladys Knight**
Gladys Knight/Buddah
- New Worlds**
Mandarin Arista
- For the Sake of Love**
Issac Hayes/Polydor
- Chaka**
Chaka Khan/Warner Bros.

JAZZ

1. **Reed Seed**
Grover Washington, Jr./Motown
2. **Children of Sanchez**
Chuck Mangione/A&M
3. **Mr. Gone**
Weather Report/Columbia
4. **A Fly Home**
Al Jarreau/Warner Bros.
5. **Flame**
Ronnie Laws/United Artists
6. **Secrets**
Gil Scott-Heron & Brian Jackson/Arista
7. **Cosmic Messenger**
Jean Luc Ponty/Atlantic
8. **Images**
Crusaders/Blue Thumb
9. **Legacy**
Ramsey Lewis/Columbia
10. **Carnival**
Maynard Ferguson/Columbia
11. **Pat Metheny**
Pat Metheny/ECM
12. **You Send Me**
Roy Ayers/Polydor
13. **Before the Rain**
Lee Oskar/Elektra
14. **What About You?**
Stanley Turrentine/Fantasy
15. **Feels So Good**
Chuck Mangione/A&M
16. **Heavy Metal Be-Bop**
Brecker Bros./Arista
17. **Sounds**
Quincy Jones/A&M
18. **The Greeting**
McCoy Tyner/Milestone
19. **Soft Space**
Jeff Lorber, Fusion/Inner City
20. **Masques—Brand X**
Passport/Arista

RECOMMENDED NEW RELEASES

- Flame**
Ronnie Laws/United Artists
- Fantasy**
Aquarian Dream/Elektra
- Cry**
John Klemmer/ABC
- Intimate Strangers**
Tom Scott/Columbia

COUNTRY

1. **I've Always Been Crazy**
Waylon Jennings/RCA
2. **Heartbreaker**
Dolly Parton/RCA
3. **Stardust**
Willie Nelson/Columbia
4. **Let's Keep It That Way**
Anne Murray/Capitol
5. **Living in the U.S.A.**
Linda Ronstadt/Asylum
6. **When I Dream**
Crystal Gayle/United Artists
7. **Expressions**
Don Williams/ABC
8. **Love or Something Like It**
Kenny Rogers/United Artists
9. **Tear Time**
Dave & Sugar/RCA
10. **Waylon & Willie**
Waylon Jennings and Willie Nelson/RCA
11. **Elvis—A Canadian Tribute**
Elvis Presley/RCA
12. **Only One Love in My Life**
Ronnie Milsap/RCA
13. **Room Service**
The Oak Ridge Boys/ABC
14. **Ten Years of Gold**
Kenny Rogers/United Artists
15. **The Best of the Statler Brothers**
The Statler Brothers/Mercury

RECOMMENDED NEW RELEASES

- Pleasure & Pain**
Dr. Hook/Capitol
- Conway**
Conway Twitty/MCA
- Who Must Believe in Magic**
Crystal Gayle/United Artists

Black Sabbath

(Continued from page 13)

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

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

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

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

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

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

OUR ARTISTS ARE THE BEST OF BOTH WORLDS • TOMORROW'S MUSIC, TODAY



AQUARIAN
DREAM



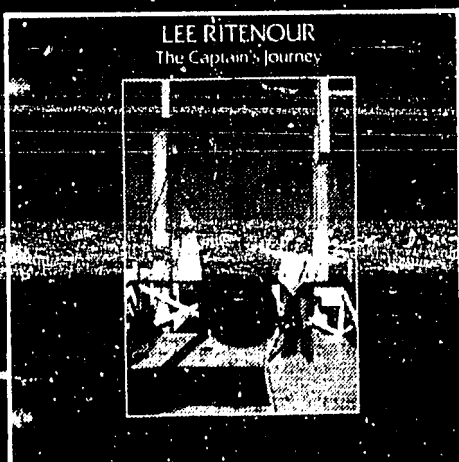
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BRIDGEWATER



TERRY
CALLIER



OREGON



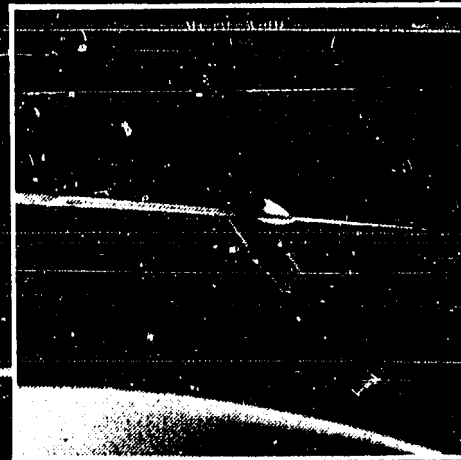
LEE
RITENOUR



SWEETBOTTOM



LENNY
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JAZZ FUSION • A DIVISION OF THE FUTURE





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

RECORD AND TAPES

"WHAT YOU WON'T DO FOR LOVE" FROM THE DEBUT ALBUM — BOBBY CALDWELL ON CLOUDS RECORDS AND TAPES. DISTRIBUTED BY T.K. PRODUCTIONS INC.

THE SINGLE CL-11 • THE ALBUM CL-10



n disc

(Continued from page 8)

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

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

Scott Yanow

THE NEVILLE BROTHERS (Capitol)

DR. JOHN

City Lights (A&M/Horizon)

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

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

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

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

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

Tom Vickers

OREGON

Violin (Vanguard)

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

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

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

bers, results in cohesive, strongly directed performances.

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

Jeff Burger

On the Sixteenth Day of Christmas



BY ED CRAY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OREGON

Out of the Woods (Elektra)

RALPH TOWNER

Batik (ECM)

PAUL WINTER

Earthdance (A&M)

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

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

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

Leonard Brown

JULES AND THE POLAR BEARS

Got No Breeding (Columbia)

JACK TEMPCHIN (Arista)

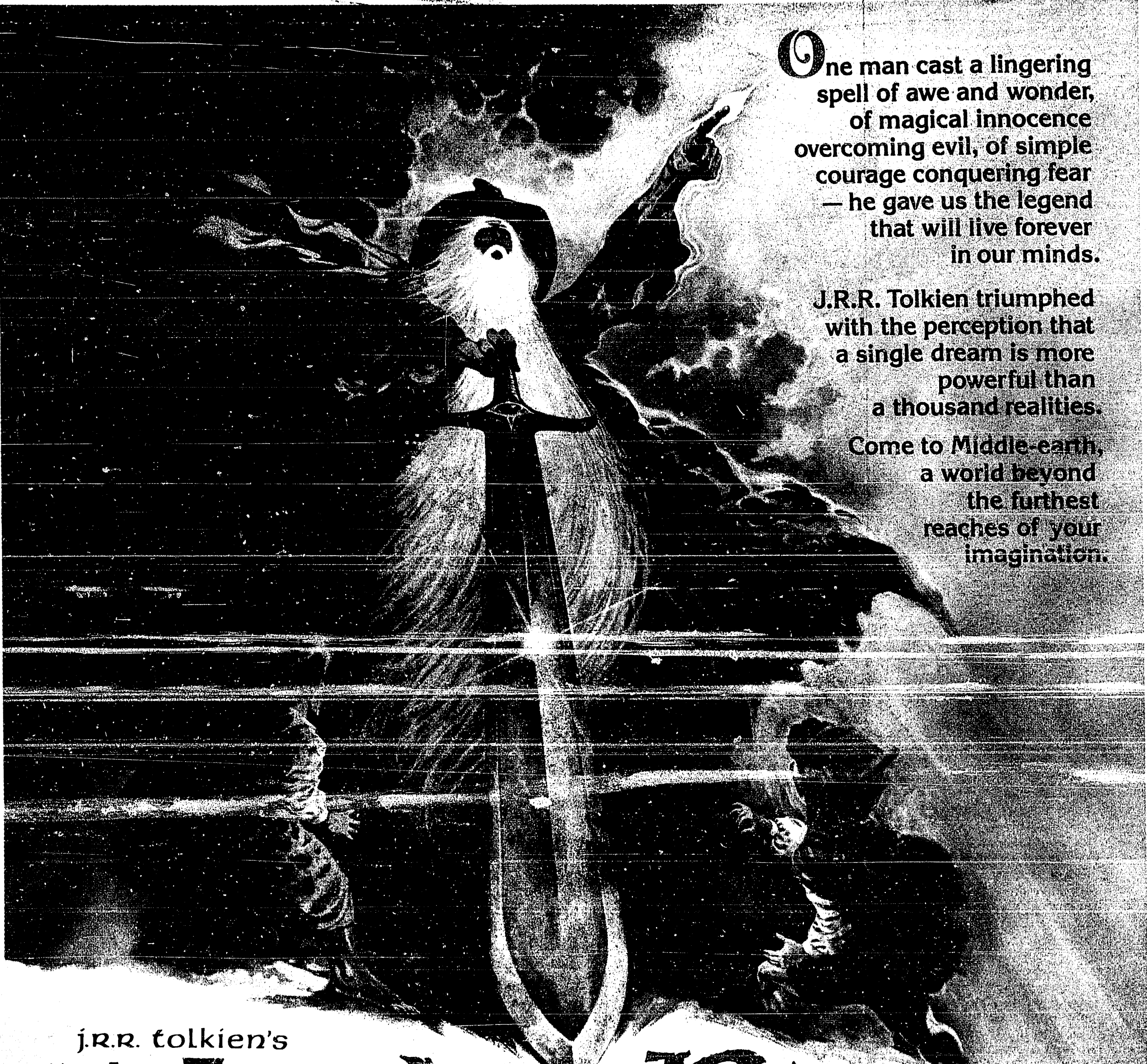
It's hard to believe that Jules Shear and Jack Tempchin ever had anything to do with each other, but they shared leadership of the Funky Kings during their brief existence. Now, Tempchin has joined the mellowed southern California rock family (many of whom appear on his LP) while Shear takes up residence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

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

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

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

Vicki Arkoff



One man cast a lingering
spell of awe and wonder,
of magical innocence
overcoming evil, of simple
courage conquering fear
— he gave us the legend
that will live forever
in our minds.

J.R.R. Tolkien triumphed
with the perception that
a single dream is more
powerful than
a thousand realities.

Come to Middle-earth,
a world beyond
the furthest
reaches of your
imagination.

j.r.r. tolkien's
"the **Lord of the Rings**"

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