

Religious services location protested

by Jos H. Cabaniss
News Assistant

Some on-campus religious organizations are in direct violation of university policy by using Aztec Center conference rooms for "prayer meetings," according to Joe Straczynski, Atheist Student Union president.

"Regulations state that the conference rooms and Scripps Cottage may be used free of charge, provided that admission is not charged by the organization, and that no religious services or ceremonies are conducted within those facilities," Straczynski said. "If such ceremonies are conducted, a fee must be paid."

Straczynski said that religious groups have been given special treatment by being allowed to use the rooms for religious ceremonies without paying the fee.

After hearing Straczynski's allegations, the A.S. Activities Policy Board appointed a sub-committee to make a determination on exactly what constitutes a religious ceremony, according to Bob Fox, board chairman.

"The committee asked Carl Emerich, associate dean of student affairs the same question. Emerich has since written the Chancellor's Office for a precise legal determination," Fox said.

The sub-committee is scheduled to meet today to discuss the issue and prepare a report for the APB on Monday, he said.

The sub-committee report may lack credence however, without input from the Chancellor's office, according to Fox.

"The Chancellor's Office will probably take their time in making a determination on this matter because of its sensitive nature," Fox said.

Jerry Verron, APB advisor agreed. "We have written the Chancellor's Office because we don't want to deny anyone their rights," he said.

"It's a delicate subject, and no action can be taken until a legal determination is made."

Straczynski said Aztec Center is used 670 times a year by on-campus religious groups to conduct religious ceremonies without paying for use of the facilities.

"This amounts to thousands of dollars of unpaid fees per year, and the virtual institution of an on-campus, tax-free, rent-free church, which is neither the prerogative nor the responsibility of a university," he said.

"We simply maintain that if these groups are going to use university facilities, that they abide by the regulations of the university in a lawful and proper way.

"If you have a regulation, you should enforce it fairly and evenly, without exemptions."

One on-campus organization, Christians of SDSU, has been meeting in Aztec Center conference rooms three times a week throughout the semester, according to Randy Miller, president of the organization.

"We feel that we have to comply with the regulations just like everyone else," he said. One non-student member who wished to remain unidentified said the or-

ganization is not engaged in religious ceremonies in the strictest definition of the term.

"I know for sure that we don't have any structured ceremony," said Jennifer Echenique, another member. "I think it will be most interesting to see just what a religious ceremony should consist of."

Miller said his group is not interested in debating with the ASU. "We are students on campus who happen to be Christians," he said.

"We don't feel that religion should be separated from our daily lives. We get together as a break between classes for fellowship."

Miller said his group would abide by the Chancellor's ruling, whatever it might be.

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THE DAILY AZTEC

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Scattered opposition

Frosh priority registration faces decision

by Coleman Warner
News Assistant

At 2 p.m. today, faculty Senate will make a decision on an issue which in many ways parallels the controversial Human Experience, the final segment of the general education package approved last semester.

The Senate will bring to a vote a proposal by the Academic Policy and Planning Committee which would give priority to freshmen during registration.

As with the Human Experience, a special Thursday meeting in SS-100 has been called by Senate Chairman Robert Detweiler to deal with the issue.

The freshman priority proposal faces scattered opposition among Senate professors and full opposition from the four student senators. Associated Students Council adopted a resolution Feb. 22 opposing the proposal.

And like the Human Experience, the proposed registration change touches on a sensitive student nerve.

Students objected to the passage of the final component of the general education package because it tightens restrictions on course selection; giving freshmen priority

during registration removes a privilege that many upperclassmen feel they have earned.

Recommended by the AP and P Committee as a registration order for the 1978-79 academic year is: freshmen, graduate students,

seniors, juniors and sophomores.

Charles Stewart, AP and P committee chairman, said following Tuesday's Senate meeting that SDSU is suffering from a decline in freshman enrollment.

"The percentage of freshmen

has continued to drop steadily for the past five years," he said. "I think that's bad for the institution."

Stewart said the recent troubles over the full-time enrolled student count at SDSU prompted interest in the concept of freshman priority during registration. Funding for the university is based on the FTE count.

"It's what made us start to look at it," he said.

That comment corresponds with a brief but "very serious" talk given to the Senate Tuesday by Albert Johnson, vice president of academic affairs.

Johnson said the FTE count at SDSU for the Spring semester falls below the administration's expectations. He said the FTE total of 22,010 (from the registration of 29,535 students) was "below what we are used to accepting."

At a comparable date last spring he said the university had an FTE total of 22,254.

"The consequences of these kinds of changes are really rather sobering," the vice president said.

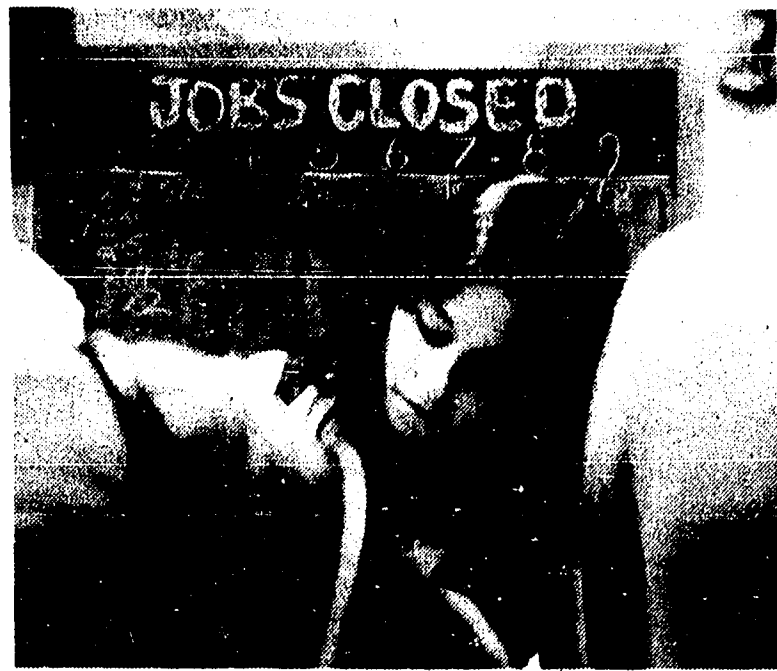
Johnson said with the average number of units per student declining while the student total remains high, problems are created in short-

tage of building and parking facilities.

"We really don't know exactly why this change in student profile is occurring," Johnson said.

He speculated that the large percentage of working students could be causing the FTE drop, or that "we're not scheduling the right

Continued on back page.



— Staff photo by Paul Braus

ALTHOUGH THE JOB OUTLOOK in San Diego remains bleak, the situation is an improved one for many graduating seniors. Fields such as engineering, nursing and business offer the best possibilities.

Job outlook improves for grads

by Jack Brandals
News Assistant

The job outlook for graduating seniors is improved over previous years, said Judy Gambiner, associate director of the Career Planning and Placement Services.

With unemployment down, companies are searching for qualified graduates in many areas, she said.

"If you check the San Diego unemployment figures, it is 7.5 percent," she said. "It has slightly declined over previous surveys."

While there are now more jobs to go around, there are still not jobs in every field.

"It depends on who you are and what you are in," she said. "Engineering people have absolutely no difficulty finding jobs in San Diego."

Other fields where jobs are available are communication sciences, business, the sciences, and nursing. There are also jobs for students in other disciplines who can apply their education to another field.

"For an English major or journalism major who knows how to write, the opportunities are good," she said.

While no figures are yet available on exactly how many SDSU

graduates are receiving jobs upon graduation, she said that this information will soon be available when the office receives the services of a computer.

The campus recruitment program is continuing this semester. Approximately 285 firms have held interviews for students here, she said.

"There have been about 4,000 individual interviews held here. Some students have had more than one interview," she said.

Some fields still are tight for jobs; the center assists students in finding those areas.

"What we try to do is to help

them find their skills and apply for the right job," she said.

Although the job outlook is brighter now, it is not as good as it has been.

"I don't think it will ever return to the heyday of the 1960s, but things are improving."

"It was different then, though. Now it is much better for women and minorities than in the 1960s," she said.

"It's generally a positive year."

The center offers counseling in all areas of employment, including interviewing techniques, resume writing, job search strategies, career change, life planning and support groups, she said.

S.D. area center of blackout

A major blackout at approximately 3:09 p.m. occurred yesterday when an explosion at a Chula Vista power plant caused a cut-off of power reaching from Orange County down to the Mexican border, according to Tom Schultheis, Administrative assistant for the Department of Public Safety.

About two-thirds of electrical power in San Diego was shut off, according to radio station KFMB-AM due to switching problems. Initial reports said it would take two hours for power to return to portions of Southern California.

Reports said as many as 400,000 people were affected by the afternoon blackout.

At SDSU, Aztec Shops and the Administration Building immediately closed. People were being hand searched as they exited Love Library. Candles and a Coleman lantern burned to keep light on the darkening day.

The Associated Students Council meeting that was being held in Council Chambers of Aztec Center, moved upstairs to Casa Real where sunlight was present. They continued with the agenda until darkness stopped the meeting.

Traffic was reported backed up throughout the campus access roads. University employees were directing traffic, University Police said.

Limos rented to classy cruisers



—Staff photo by Ian Cummings

by Kevin Shaub
News Assistant

Thursday night's plans have been set. First, it's over to Aspen Mine Company where it's margarita night. Then a few rounds at Foggy's Notion with fifty cent well drinks, a stop over at Flannigan's for dancing and wallbangers and finally down to Mom's Saloon where it's rum night.

Is someone going to stay sober for all this bar-hopping? With all the money that is going to be saved on cheap drinks, why not dump the '65 Malibu that swerves even if the driver is not blasted to the gills and hire a chauffeured limousine?

There are a number of limousine services in the area. Carey Limousine, Chauffeur and Guide near the airport is handy. They are just a phone call away to drive someone to class, to make a big impression on a date, boss, parents or friends. The rented limousine goes anywhere the passenger desires. The chauffeur will handle bags, open and close doors whatever the passenger wants, within reason, according to Ray White, owner of the Carey Co.

"If you want the chauffeur to go and do your shopping, he'll do it," he said.

White's company has 15 automobiles in its garage. Cadillac limousines are the popular item. A Lincoln Stretch, a 13 passenger Mercedes Coach Deluxe and a passenger bus equipped to carry 39 people are also available.

Black has been the color for many years. The blues, maroons,

and banana yellows have come and gone, but black remains the favorite color for limousines. There are two white cars with black tops ready to rent for weddings or other affairs where a black limo would be lost in the crowd.

Standard equipment includes stereo, air conditioner for the front and rear of the mobile motel, and a two-way radio which can patch telephone calls. Additional luxuries in some cars include a bar.

But, it plays havoc on the upholstery," White said.

Others who may have rented the same vehicle could be Charleton Heston, and all the rock stars, "from the Beatles to Bowie."

Limos can be ideal for knocking the socks off a snotty relative, knocking the socks off a business client by picking them up for a lunch date or escorting a girl for a night on the town hoping she will knock your socks off.

The chauffeur has been taught professional driving and the proper etiquette.

"They know when and when not to talk," White said.

To rent a limo averages about \$20 an hour or 80 cents a mile, whichever is the greater sum. There is a three hour minimum to obtain a limo. The Cadillac cars, which cost about \$22,000 new, get about 10 miles per gallon.

The uniformed chauffeur comes with the car (sorry, no self-driven rentals) and is expected to receive a 10 to 20 percent of the bill tip.

If the vehicle is abused, the renter is going to have to pay for repairs.

"We screen people to do business with," White said. "We may charge a deposit if we have some doubts on the person."

Reservations have to be made 24 hours in advance, and additional time should be given for a weekend rental. However, at times, a Cadillac can be right over to pick someone up.

"We just sent a chauffeur to pick up George C. Scott," he said.

The car has been called an extension of a person's personality or at least fantasies. It is a tool to impress people you know and don't know.

"The first thing they ask when they see someone step out of a limousine," White said, "is who is that?"

Sig Eps and MEChA aid homeless, hungry

Two campus organizations are asking for student effort in aiding Tijuana flood victims.

MEChA is asking for donations of food, clothing, blankets, etc. to help the many homeless in Tijuana. Take your donations to the MEChA Office, on the lower level of Aztec Center or to the Chicano Studies Office. Drop off items by Friday, March 17.

The Sigma Phi Epsilon fraternity has planned a kidnap of each sorority president Friday, with the ransom set at one can of food per girl in each house. In addition, they will sponsor an All-Greek TGIF at 3 p.m. Friday, with admission set a \$1 or a can of food.

Marroquin meeting set

Hector Marroquin, a Mexican student leader and trade union activist, will hold a press conference 10 a.m. Friday at the Federal Building (downtown San Diego).

Marroquin is appealing for political asylum in the United States.

Before coming to the United States in 1974, Marroquin was a leader of the student movement at the University of Nuevo Leon in Monterrey, Mexico.

SCHOOLTEACHERS in California NOW have their FREEDOM OF SPEECH

INITIATIVE MEASURE TO BE SUBMITTED DIRECTLY TO THE VOTERS

The Attorney General of California has prepared the following title and summary of the chief purpose and points of the proposed measure:

SCHOOL EMPLOYEES — HOMOSEXUALITY — INITIATIVE STATUTE. Provides for filing charges against schoolteachers, teachers' aides, school administrators or counselors for advocating, soliciting, imposing, encouraging or promoting private or public sexual acts defined in sections 261(a) and 261a(a) of the Penal Code between persons of same sex in a manner likely to come to the attention of other employees or students; or publicly and indecently engaging in said acts. Prohibits hiring and requires dismissal of such persons if school board determines them unfit for service after considering enumerated guidelines. In dismissal cases only, provides for two-stage hearings, written findings, judicial review. Financial impact: Unknown but potentially substantial local cost to school districts depending on number of cases which receive an administrative hearing.

If this Initiative passes, IT WILL BE A THING OF THE PAST. GSU

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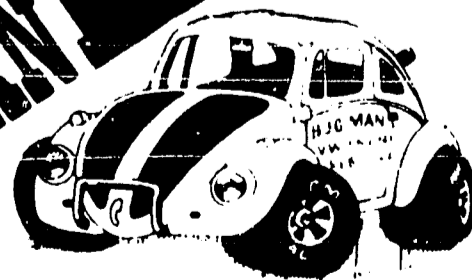
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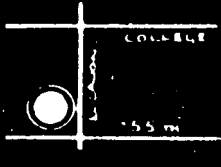
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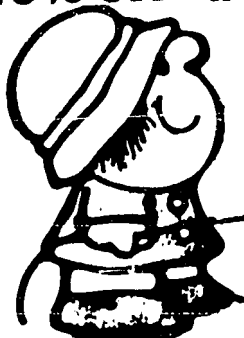
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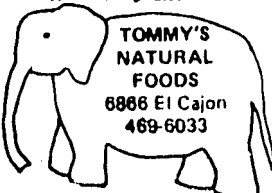
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One coupon per customer please.
Good through March 31, 1978.
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COUPON

3 Chili-Cheese Dogs \$1.19

A delicious hot dog wrapped in a slice of melty
American cheese, topped with lightly seasoned
chili sauce. One coupon per customer please.
Good through March 31, 1978.
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tomato slice, shredded lettuce and mild white
onion ring on a warm sesame seed bun. One
coupon per customer please.
Good through April 30, 1978
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Opinion

Lesbianism fuels anti ERA movement

by Mark A. Larson

With only one year to go, the Equal Rights Amendment remains stalled, in need of only three more states' ratifications. There are probably many reasons for the failure of the ERA to pass, but possibly the largest one concerns lesbian rights. Last November, lesbians were vocal and prevalent at the International Women's Year conference in Houston, and the question of lesbian rights continues to plague final ERA approval.

Although the ERA would have little direct effect on lesbian rights, many conservatives feel that the ERA would "legalize" homosexual marriage. But the question of lesbian and women's rights are two separate issues. All lesbians are women, but not all women are lesbians.

With the union of the women's rights and lesbian rights movements, ample ammunition is supplied to Phyllis Shafley-type right-wingers in their fight against the ERA. Lesbians can certainly be part of the women's movement, but as women not lesbians. If they would keep their mouths shut, and separate the rights issues, the ERA would stand a much better chance of passing. Then they could concentrate on lesbian matters.

It is beginning to look like television is becoming the all-American scape-goat of recent years. TV is blamed for the excessive violence in the U.S., it is

criticized for the loosening of morals and most recently television has been hit by charges that commercials aimed at children are promoting bad nutritional habits. Commercials involving sugar-sweetened cereals, candy bars and other junk foods are mentioned frequently.

Groups including Action for Children's Television and the Center for Science in the Public Interest have pressured the Federal Trade Commission into investigating the situation. The FTC claims that the average child, between two and 11 years old, sees 20,000 commercials per year, while watching 1,300 hours of TV. An FTC report stated that more than half of all ads aimed at kids were for products which contain large amounts of added sugar.

Some possible courses of action which have been discussed by the FTC include: banning TV advertising aimed at young children, forcing changes in the types of children's ads, restricting the number of commercials aimed at kids, or requiring ads for sugared products to include a health message stressing proper dental care.

The National Association of Broadcasters, which represents 550 television stations, 4,400 radio stations and the major networks recently replied to the FTC proposals stating, "Government intervention, no matter how well intentioned is a dangerous precedent and is not the answer." It would

not only probably be unconstitutional, but banning children's commercials would not be feasible.

It could never be determined what was aimed at children and what was not. Nearly all commercials, it seems, are aimed at the intelligence level of a 10-year-old or younger. Would they all be removed from the tube? Adults eat frosted cereal and munch on candy bars too. And finally, such a ban is not needed because children themselves have very little buying power. It isn't often that one sees an eight-year-old walk into a supermarket and buy a load of groceries.

So in the end it is up to the parents to exert some control when junior demands a candy bar or a box of Froot Loops. There is no need for consumer groups or the government to stick their noses into people's homes and dictate to them. A little will-power on the part of parents and the average kid will get the message across that he can't and shouldn't have Cocoa Puffs and Hershey Bars everyday.

Finally, with the recent outbreak of flu across the nation, including SDSU, some government advisors are recommending that a national immunization campaign against the Russian flu be initiated. Again, it sounds like government advisors have the best interests of the American public in mind — just like with the ill-fated swine-flu

vaccination program which began in 1976.

Not only did the program cost \$135 million, but only 6 cases of actual swine-flu were reported, while several of those who were vaccinated died. More than 1,000 claims totaling \$1.5 billion have been filed against the government arguing that paralysis and some deaths were caused by the inoculations. It has been estimated that even if the federal government

were to win every case it will still cost \$25 million in litigation expenses.

The public's faith in government-sponsored inoculation programs is at an all-time low and in addition, there is some doubt as to the seriousness of Russian flu in the first place. Nobody wants a repeat of the swine-flu fiasco where the cure was worse than the disease.

Letter

Aztec protest

We, the undersigned members of The Daily Aztec staff, wish to voice our strong disapproval of the decision of The Daily Aztec editorial board to endorse Steve Glazer for A.S. president in yesterday's editorial.

We do not feel the decision is reflective of this newspaper's best interests. The majority of the staff was not aware of the endorsement until opening the newspaper yesterday.

We do not want to be associated with this endorsement, and we protest the methods by which the decision was reached.

Tamara Jones and 19 others junior, journalism/Spanish

DAILY AZTEC

The Daily Aztec is published Tuesday through Friday when school is in session by the Associated Students of San Diego State University. 13,000 circulation daily target in the CSUC system. Member of the California Intercollegiate Press Association.

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.

Send to: The Daily Aztec, Letters to the Editor, San Diego State University, San Diego, Ca., 92182.

Or drop them by our office in SS-135.

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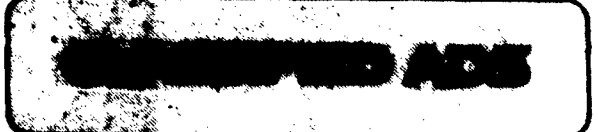
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SCHOOLTEACHERS in California will lose their "Freedom of Speech" if the Briggs Initiative passes!

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FIREWOOD A must! sponsored by Inter Varsity Christian Fellowship this Friday, March 10, 7:00 and 8:45 At Case Road in Aztec Center.

LET'S share rides from the Cardiff area early classes daily call Steacy 458-6400.

WANTED \$4000 to March 11 Much Ado About Nothing Call 268-0300 or 462-9475.

SORORITIES are having open rush. If interested apply at Housing office

SMALL WORLD — is happening this Sat Night at Spirit — 276-3993

TYING — any kind fast accurate correct spelling & grammar Call Candy 468-7738

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SPUDS — Happy Belated potato day! Cap me mean beards!! Weeps. Birthday! O.J. P-Bud and T-Tot.

ROB RECOVER for AS exec. Vice-Pres. Endorsed by: Associated Business Student Council, Inter-Fraternity Council, Residence Hall Association, & Women's Resource Center. MCHA, Black Student Council

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SORORITIES BEWARE: Gangster dance is around the corner. Save your cars, get your roomies ready.

VOTE FOR the QUALIFIED EXPERIENCED candidate, VOTE STEVE GLAZER for President. Go with a proven record, not just promises!

REWARD — Witness to hit and run accident at end of 58th St near Alberta apt. office. Smashed front of parked brown Capri late 11am-3pm Thur. Mar. 2. Please call Juan: 268-0815

SMALL WORLD appearing at the Spirit, in P.B. Saturday March 11, 276-3993.

IT WILL be a small world if you come to spirit on Saturday March 3rd

SMALL WORLD — is happening this Sat Night at Spirit — 276-3993

YEP SAE Friday 10 Free beverage after 3:00 while it lasts band.

ROSE "Bullies" Galsano — next time you decide to take a swim in a fountain, why don't you bring a towel? Banana, Baloni and Deontae.

PI Phi race — don't let anyone fool you... we're No. 1. You guys dun good! Much love always, your P. class Pres

BIG BIG KT — You are for sure the best ever Pi Phi love, Y.L.S.

ANDY from Spring Valley — what happened to our ping pong tournament? Let's play racquetball sometime! Karen (cousin from CO) 468-0884.

AKO'S ready to play ball? Remember — you can't say no to an ATO

OPEN PARTY Friday 5-12 dance with the ducks at DU house live band and refreshments party time on Hardy

HEY GUYS — Will someone pass me the doorknob before I fall off the sleep. Cheper

FIRST TIME on TV! The film — "Schanker: A Way of Life" Sun. Mar. 12, 8 pm. Ch. 6 Find greater happiness and spiritual awareness thru soul travel. Don't miss this film! Info. 276-8067.

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HOUSING

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ROOMMATE wanted to share 2br house rent \$120 close to beach in MB call Doug 468-1258 anytime for more info or Mandi Scott 468-1257

ROOMMATE wanted 4 bdrm house in Mission Hills Call Ralph 267-2514.

FEMALE wanted to share 3 bdrm house near State 100.00 mo + 1/2 util. Own rm 268-1646.

ROOMMATE needed. College area \$62.50 own room. Christian female Debbie 267-1088.

ROOMMATE wanted to share 3 bdrm house in Bird Rock — just north of PB 3 blocks from the water. Beautiful location \$141 mo + util 468-7527

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FILE to share new 2 bdrm apt w/pc P.B. 3 bds bath 150/mos. Call 270-5006

M/F to share 3 br 1 ba house in Chula Vista Starting 4-1, 105/mo + 1/2 util. Call Frank 421-6477

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ROOMS needed to Orlando, Fla. Leave March 13 priority room. Paul 578-8888

Women's struggle compares with Vietnam

by Joan Swann
News Assistant

The women's movement has gone hand in hand with the struggle for independence in Vietnam, according to Sally Benson, one of the first women invited to Vietnam since the end of the war.

Benson, a worker for the Clergy and Laity Concerned International, is the sister of Prescott Nichols, associate professor of English. She spent two weeks last December traveling through what once was South Vietnam with members of the Hanoi Women's Union and other American women.

Benson said her visit to Cu Chi was most thrilling because there she met Cao thi Que Hung, who was arrested with her husband for speaking against the Thieu government and American occupation in Vietnam during the early 1970s, sparking student protests in the United States.

Que Hung told the group of women that they were learning and working together for new attitudes, new relationships and a new morality where all of us work for each other and not just for themselves.

The women visited a Catholic State Farm Cooperative Village along the Red River near Hanoi, which housed Ho Chi Minh and other leaders of the revolution, against the French in 1948. The area, according to Benson, was strategic during the Civil war in Vietnam, because it was the main point for getting food across the country.

This was the area where 12 days of nonstop "Christmas bombing" by former President Nixon took place, she said. Now, blind veter-

ans are taught to read braille, and other forms of rehabilitation also take place there.

The manager of the village said, "... (Ho Chi Minh) taught us that in our nationalism, we must always be international, we must distinguish between foe and friend and know when to hate and when to love."

Benson spoke of the affect the war has had on young people.

"Saigon is constantly being inundated with refugees of war," she said. "They are called the dust of life children. Sixty-four and one half percent of children being rehabilitated are of middle class families of the city."

The women visited one of the many schools for the redesignation of former prostitutes in Vietnam.

"There is an epidemic of venereal disease, tuberculosis and malnutrition in Vietnam," Benson said. "The hunger problem is very serious. It's very humbling to be there. Very humbling."

What the American press has named education is like consciousness raising, according to Benson.

"Forty-five percent of the rice land was ruined. Just to eat, people



SALLY BENSON was one of a group of American women who were invited to Vietnam by the Women's union in Hanoi. When they arrived, the American women were greeted by the Vietnamese women who carried flowers.

have to be ready to work.

Benson said the intellectuals have to get rid of the typical "dirty hands" attitude.

"For former military officers, it involves doing a lot of thinking about what the war meant and how everybody has to work to get the country back on its feet."

Benson said it was "foremost" in Vietnamese education to teach

children that the United States government was not to blame for the war. They distinguish between the "people" and the "government" of this country, she said.

Former readiness education begins at age seven in Saigon, according to Benson. The curriculum has to conform to Ho Chi Minh's five principles, love of country and people, courage, honesty, cleanli-

ness and love of work.

The women also went to some of the 200 kilometer ground tunnels of Cu Chi that were used from 1961-67.

"I was terrified under there," she said. "But (during the war) women in the tunnels adjusted better than men. They don't know why, but they maintained their equilibrium better," she said.

Columnist Lerner to talk in Casa Real

Syndicated columnist and noted social and political critic, Max Lerner, will speak here at 10 a.m., Friday.

Lerner's talk on "Work and Leisure: Today and in the Future" will be given in Casa Real of the Artze Center. It is part of the spring lec-

ture series of the Department of Recreation.

Lerner's long academic career includes teaching at a number of prominent colleges and universities, including Sarah Lawrence, Harvard, Wellesley, Williams, Brandeis, Pomona and a Ford Foundation professorship at the

University of New Delhi, Indiana. At Brandeis University, he also served as Dean of the Graduate School.

He has been editor of *The Nation*, editorial director of *PM*, a New York newspaper, and his columns have been syndicated by the *New York Post* since 1949. He is

the author of *America as a Civilization*, *The Age of Overkill*, *Education and a Radical Humanism* and his most recent work, *Values in Education*.

Following his lecture, Lerner will answer questions regarding his views on current socio-political problems.

Advertisement

OUR CHRIST: HE IS GOD

Christ is God. Whatever can be said about God, if it can be said of Christ also, proves that Christ is God. We believe this is what the Bible, the Word of God, has to say concerning Christ. Although space will not allow an exhaustive investigation of all that Christ is, we would like to present several key items concerning God and show how these relate to Christ. This will prove beyond a shadow of a doubt that the Bible teaches that Christ is God.

GOD IS ETERNAL

The Bible says, "The eternal God is thy refuge" (Deut. 33:27). Thy name, O Lord, endures forever" (Ps. 135:13); and "Thy kingdom is an everlasting kingdom" (Ps. 145:13). The Bible declares that God is eternal, without beginning and without end (Rev. 1:8; 11:17) and it says no less concerning Christ. Heb. 1:8 declares "But unto the Son he saith, Thy throne, O God, is for ever and ever"; and Micah 5:2 says, "whose goings forth have been from of old, from everlasting." Col. 1:17 states "And he is before all things"; and Rev. 22:13, "I am Alpha and Omega, the beginning and the end..." Finally, in John 17:5 Christ says, "And now, O Father, glorify thou me with thine

own self with the glory which I had with thee before the world was." All these statements concerning the eternity of God have been applied to Christ. Thus, the Bible says Christ is God.

GOD IS ALMIGHTY

The references in the Bible to the almightiness of God are too numerous to mention here. But His power is spoken of in Job 26:12; 1 Chron. 29:12; Ps. 62:11; and Ps. 65:6. 1 Cor. 1:24 says Christ is the power of God; Gen. 1:1 says God created the heavens and earth but John 1:3 says all things were made by Him (Christ) and Col. 1:16 says "all things were created by him."

Christ Himself said "all authority is given unto me" and Luke 8:25 reveals Christ's power over nature. John 10:18 shows no one had the power to take Christ's life while John 17:2 reveals He has the power to give eternal life to as many as the Father has given him.

GOD IS "I AM"

The ever-present nature of God is revealed in the name He gave Moses in Ex. 3:14. God is. Thus, His name is "I am." Taking this name as His own got Christ in trouble with the religious leaders of His day. In John 8:58 Christ said, "Before Abraham was, I am."

At that point the Jews "took up stones to cast at him." (v. 59) The Jews were all too familiar with the "I am." In John 10:30 he said "I and the Father are one." And "the Jews took up stones again to stone him" (v. 31) When Jesus asked for what good work they were about to stone him, the Jews replied, "For a good work we stone thee not; but for blasphemy; and because that thou, being a man, makest thyself God." (v. 33) By referring to Himself as the "I am," Christ was saying he was no less than the Almighty God.

As the Almighty God, Christ was declaring his all-sufficiency to meet everyone's need, to be everyone's life supply, in other words, to be whatever anyone needed if that one came to Him. By boldly declaring to be the "way, the truth, and the life" he made Himself one with God. And as the "I Am" (Jn. 6:35; 8:12; 18:24, 26, 58; 10:7, 11; 11:25; 14:6; 15:5) He is an ever-present source of life, supply of life and the overcoming of life.

CHRIST IS GOD SEEN, HEARD, DECLARED

If any man wishes to find God, he must come to Christ. Since "no man hath seen God at any time" (Jn. 1:18), if he desires to see Him he must look at Christ. For Christ, "the

only begotten Son, which is in the bosom of the Father, he hath declared him" (Jn. 1:18) And again in 1 Jn. 1:1, "that which was from the beginning, which we have heard, which we have seen with our eyes, which we have looked upon, and our hands have handled, of the Word of life." This is the very God come in the flesh (Jn. 1:14).

Since Christ is "the image of the invisible God" (Col. 1:15) and "it pleased all the fullness to dwell in him" (Col. 1:19, Gk. and 2:9), then Christ is nothing less than God come in the flesh. And anyone who does not confess this, is not of God (1 Jn. 4:2-3) But we confess "that Jesus is the Son of God" (1 Jn. 4:15), thus, we "are of God" (1 Jn. 4:2, 4, 6) We believe the Bible when it says, "His Son Jesus Christ This is the true God" (1 Jn. 5:20).

As a child born in a manger, Jesus was no less than "Emmanuel... God with us" (Mt. 1:23) This child also is the fulfillment of the prophecy in Isa. 9:6, thus He is "The mighty God," and the "Christ... who is over all, God blessed for ever" (Rom. 9:5).

TESTIMONIES CONCERNING CHRIST AS GOD

The Bible is full of various testimonies bearing out the fact that Christ is divine, the Son of God and

God Himself. For example (1) John the Baptist declared, "I saw, and bare record that this is the Son of God" (Jn. 1:34). (2) Jesus said, concerning the works which he did, "But I have greater witness than that of John: for the works which the Father hath given me to finish, the same works that I do, bear witness of me, that the Father hath sent me" (Jn. 5:36) (3) "And the Father himself, which hath sent me, hath borne witness of me" (Jn. 5:37, Mt. 3:17). (4) "Ye search the scriptures, for in them ye think ye have eternal life: and they are they which testify of me. But ye will not come to me, that ye might have life" (Jn. 5:39-40). (5) Christ himself bore witness and claimed His testimony plus that of the Father was ample proof that He was who He said He was (Jn. 8:14-18). (6) The Holy Spirit, the spirit of truth, also testifies of Christ in Jn. 15:26, and (7) even the demons and evil spirits recognize Him as the Son of God (Mk. 1:24, 3:11, Luke 4:41, Mt. 8:29).

Lastly, we, as believers, testify to the fact that Christ is God. We are in agreement with the Father, Son and Spirit, the Old Testament scriptures, John the Baptist, the works of Christ, the confession of Peter in Mt. 16:18, and other testimony which confesses that Christ is God. Thus, God abides in us and we in God. (1 Jn. 4:15)

Christians on S.D.S.U.

On Campus—Check Astor Center for room number and times

Off Campus—5112 E. Falls View and 6480 Cleo

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Take to the sky

Balmy days herald season for flying kites

by Vincent Trola
A/E Assistant

"Go fly a kite!"

Surely, that expression has been heard many times, but when rains subside and the sun appears, kites and the 'kid in all of us' emerges again.

Sunshine, a cool breeze and a little time is all that is needed for kite flying. Kite flying fever has struck again, and people are buying, making and flying kites throughout the county.

The Bookstore, which has been selling the high-flying toys over the years, has again found a spot for them on the shelves.

According to a bookstore employee, kites sell very well, and many of them are flown on campus. In addition to a kite, you also need string and a tail. While the Bookstore has the string, the tail

may be a little harder to find.

What's the best material for a tail? "Any old thing will do," an employee said. Ripped sheets are a popular choice.

tists, as well as providing pleasure for many other people.

Perhaps the most famous is the kite flight of Benjamin Franklin, who discovered electricity by fly-

ARTS & ENTERTAINMENT

Kite flying contests are also in the air with most of them centered along the beach areas.

Historians maintain the kite was invented between 400 and 300 B.C. by a Greek named Archytas. The Chinese claim Han Sin designed and built the first kite for war purposes in 206 B.C.

Throughout the years, kites have been used in aiding many of the world's top inventors and scien-

ing a kite in a rainstorm (not very practical today, though).

The U.S. Weather Service has used kite and 'kite trains' to record temperatures of clouds and winds. Bridges and airplane designs have also included kites in their planning.

The common type of kites, the triangular kite and the Hargrave (box) kite, are the most widely used today.

According to the Guinness Book of World Records, the record height for a kite to fly is 23,835 feet, which occurred in May, 1910 in Virginia.

Kite flying in the United States has been a pastime and a sport, used almost solely for enjoyment purposes, but in many other lands, kites stand for much more.

In China, the ninth day of the ninth month of each year is set aside for Kites Day.

People parade China's streets showing off kites of butterflies, dragons, fish and birds, among other beautiful creations.

For sheer enjoyment on a bright sunny day atop a windy hill, kite flying remains the world's best hobby.

So, "go fly a kite!"



— Staff photo by Charles London

WARM, BREEZY DAYS seem to bring out the kid in all of us. One of the age-old amusements on such a day is kite-flying. This practice is said to date back to 400 B.C.



Everybody has at least three of them. Even our nation has them. But the use of them seems to be getting out of hand. From giant conglomerates to revolutionary groups. From the U.S. Government to contraceptives. From TV shows to labor unions, the proliferation of the use of initials in recent years has been extraordinary.

Maybe it's because we live in the USA that the use of initials is so prevalent, but even the Soviet Union uses initials — USSR, or KGB, their secret police organization.

Initials invade almost every part of our lives and have become as much a part of our speech as real words. The only problem is that we seem to lose sight of the real meaning of the initials which we spew forth.

Someone might say, "What's good for GM is good for the country." GM — General Motors. And don't forget about IBM, AMC, GAF or RCA.

TV is another good example. The network names are but three little initials; ABC, CBS, NBC or PBS. What about the network shows themselves? Remember "The Man From U.N.C.L.E.?" — United Network Command for Law Enforcement. Our how about "S.W.A.T." — Special Weapons and Tactics.

Continuing with television and radio, does anyone every stop to think about the initials VHF and UHF, or AM and FM? Each has its own unique meaning, but very few people stop to think about it — maybe they're the normal ones.

The government provides an ample source for initial freaks — FBI, CIA, HEW, FDA, FHA, FDIC, FCC, NASA, OSHA, HUD, and last, but certainly not least, the IRS. Maybe the initializing of America began during the great depression with the CCC, WPA and others.

And don't forget about the political leaders themselves, including FDR, JFK, LBJ or HHH. Did anyone ever stop and question what the initials F.I.C.A. stand for? These are those little initials which adorn almost everybody's paycheck. FICA — Federal Insurance Contributions Act, which is just a fancy way of saying Social Security.

Is it sheer laziness on the part of all of us that makes us devour new combinations of initials and spit them out as if they were part of the English language all along? No, not laziness. Probably a desire for a return to the simple life, and believe me, three or four initials are a helluva lot easier to say than Federal Insurance Contributions Act.

Those who follow sports have an initial vocabulary all of their own. The leagues themselves are but a mass of initials; NFL, NCAA, NHL, NBA, NASL or the PGA. Then there are the RBIs, TKOs, TDs.

Continued on page 7.

KCR, KPBS left in the dark also

Appropriately, Pink Floyd's "Dark Side of the Moon" was on KCR radio when the electricity went out yesterday afternoon.

While some students were inconvenienced by the power outage, SDSU's broadcast media operations came to an immediate halt.

KCR's sports director Dave Silver was preparing for a sportscast when the blackout occurred. Silver said upon the resumption of power the station planned to air its regularly scheduled programs. One of the problems for the station is their inability to air commercials already paid for. Silver wasn't quite sure what would be done to remedy the situation.

"One of the bad things is advertisement," he said. "We'll probably have to pay for it, or maybe give 'em a couple more commercials."

At KPBS-TV no production was in progress when the electricity stopped flowing. Their condition was summed up by Carol Bell of production.

"We can't get any network feed while the power is out," she said, "but no one can turn their sets on anyway."

At this time, it is impossible to tell what KCR will play upon its return to the airways. My vote is for a World War II hit, "When the Lights Go On All Over the World."

Be sure to see the Domino's Pizza ad in this paper.

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Facing initial shock

Continued from page 6.

E.R.A.s, not to mention O.J. himself.

Labor groups and other organizations take great pride in their own initials as all of us do: AFL-CIO, AMA, NAACP, YMCA, VFW, PTA, HHHH (4H), ASPCA and the singing ladies on television, the I.L.G.W.U. (International Ladies' Garment Workers Union).

WAC stands for Women's Army Corps, but how many people know what the WAVES stand for? — Women Accepted for Emergency Service, of course. The military has also supplied us with AWOL, DMZ, KP, USMC, G.I., ROTC, POW, and PX or Post Exchange.

Even the hands of time are infected with this initial-mania. Don't forget B.C. and A.D., or A.M. and P.M. Nothing seems to be sacred once the proliferation of initials has begun.

International relations are affected with the PLO — Palestine Liberation Organization, and with such treaties as NATO and SEATO. And who would dare to leave out OPEC in these times of energy crisis.

The following everyday phrases do have real meaning and are very much a part of the initialization process: SST, LSD, IUD, APB, DOA, VW, RSVP, DDT, COD, STP, ESP, UFO, CB, IOU, ID, TGIF, SOB, NOYB, TNT, VD, BYOB, and/or IQ, which many of us are lacking in.

People swear with initials — SOB; or to prevent pregnancy — IUD; or thank God for Fridays — TGIF; or tell others to call back later — RSVP.

We may be becoming lazy, and we may be becoming a society of codes, but there's probably nothing wrong with that. Initials are also forcing us, or challenging us to become imaginative, as evidenced by CARE, CORE and ACORN. We have made talking and understanding each other easier and maybe that's an accomplishment in itself.

Possibly you'll know what they're attempting to say the next time somebody comes up to you and declares, "After getting back from an ERA rally in L.A. last night at 11 p.m., and working a hard day at IBM (TGIF), I'm ready for a little TV. Turn the channel to ABC, I think S.W.A.T. is on. Oh forget it, I've got a PTA meeting tonight. I'll call you later on my CB."

Mark A. Larson



YUSEF LATEEF, a reputed master of African-American jazz music, will bring his "autophysic" sounds to the Backdoor.

Pioneer in jazz to perform here

Jazz flutist Yusef Lateef, who has recorded with artists from Dizzy Gillespie to Herbie Hancock, as well as releasing almost two dozen albums of his own, will appear at 8 and 10:30 p.m., March 13 in the Backdoor.

A reputed master of African-American music, Lateef calls his music "autophysic", a term he coined which describes his feelings about art and music.

Lateef is a musical pioneer who has made major innovations within the jazz spectrum, and can successfully create both a feeling of fire and peace simultaneously for his audiences.

Playboy magazine's music poll recently honored Lateef as one of the top flutists and miscellaneous instrumentalists.

He has also received the Music

Achievement Award for outstanding contribution to African-American music.

Lateef was born in 1920 in Chattanooga, Tennessee and began his musical career as a senior in high school.

Upon completion of high school, he toured the country with several bands, namely Gillespie, Lucky Millinder and Hot Lips Page.

Some four years later, he organized the Yusef Lateef Quintet. Since then he has performed regularly and has used the flute, tenor saxophone, also saxophone, oboe, shanai, argole, bassoon, rabat and bamboo flutes (his own invention) to express his unusual talents.

Tickets for the show are \$4 for SDSU students, and \$5 for general admission. They may be obtained at the Aztec Center ticket office.

Children's theater set for tour

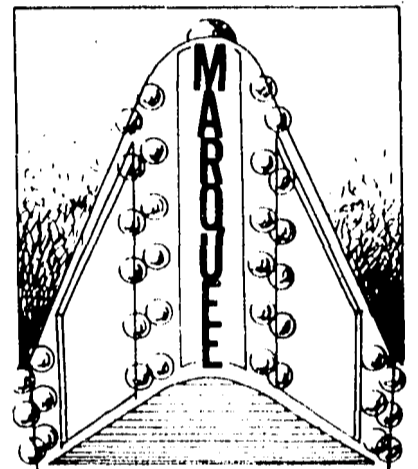
"The Travels of Mr. O," an adventurous children's play, is on the road delighting elementary school pupils all over San Diego County.

Two touring groups, composed of 16 SDSU drama students, are organized and directed by Dr. Margaret McKarrow, a drama professor here. She has conducted these troupes each semester since 1971 as a learning experience for both the grade school kids who see the show and college students who perform in it.

Inspired by Greek mythology and Homer's legendary poem "The Odyssey," McKarrow and Bennet McClellan wrote "The Travels of Mr. O," especially for children's theater.

The play is filled with magic and adventure as Odysseus, the lead character, years for his distant home.

The play will continue throughout San Diego elementary schools until May and is being performed at 1 p.m. and 3:30 p.m. Saturday and Sunday in SDSU's Experimental Theater. Tickets are \$1.25.



TODAY

- Bernard Batschelet, flute recital, UCSD Mandleville Center Alcove, noon.
- San Diego Symphony, concert, Civic Theater, 8 p.m.
- "The Balcony," written by Jean Genet, UCSD Warren Theater, 8 p.m.

PEACE CORPS

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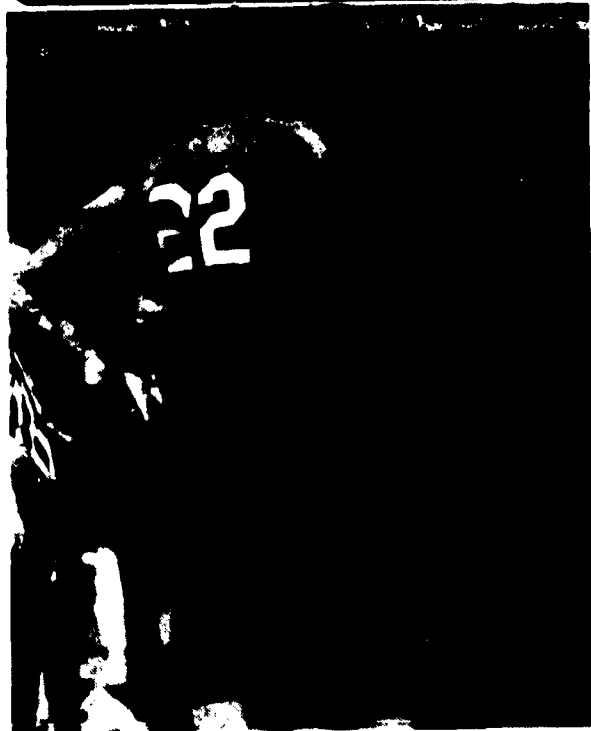
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A PURDUE GAGER tries to tell official Mel Rose that his mouth looks like a football while Rose contends that it more closely resembles an avocado. Needless to say, Rose won the argument.

Tourneys problem to NCAA committee

by Jeff Nahill
Sports Assistant

Is the post-season basketball tournament destroying the NCAA basketball championships?

If they aren't, they are hurting them an awful lot.

Eleven conferences held tournaments to decide their representatives for the NCAA playoffs last week. Only two regular season conference champions won their own tournament, Creighton and LaSalle.

This development forced the NCAA Division I Basketball Committee into a precarious position. They were forced to place such top-ranked teams as Kansas, North Carolina and Arkansas in three of the 11 at-large berths because they didn't win their conference's tourney but were worthy of inclusion into the NCAAAs.

Also picked as at-large teams and conference runner-ups were Providence, Syracuse, Florida State, Indiana and Utah.

This left three spots open for independents. Marquette and DePaul were obvious choices because they are ranked in the top ten.

The third spot went to Notre Dame on the basis of their strength of schedule rating. The Fighting Irish had met 24 major teams and 16 of those teams had winning records. They defeated the majority of these teams.

With all 32 teams picked, the committee then had to place the at-large teams in the different regionals.

"We rated Marquette as the top independent," Ken Kerr, SDSU athletic director and a member of the committee said, "and therefore, we have a rule that the top independent stays in its natural geographical region. Hence, Marquette was placed in the mid-east region."

After that was decided, the committee was forced to place Kansas, North Carolina, Arkansas, Providence, Syracuse and Florida St. in the upper part of the bracket, either mid-east or west, because no second place representative can meet the other team from the conference until the finals. The same is true for Indiana and Utah, who had to be placed in either the East or Mid-West regional.

Kansas and Arkansas were placed in the west because of their proximity. The committee decided out of the final three that North Carolina would be the team to travel to the West Regional.

With the teams all set in the regionals, the next step was to seed the four at-large teams. In the west, the committee seeded North Carolina, number one on the basis of having the toughest schedule in the country, Arkansas, number two, Kansas, number three and the PCAA winner Fullerton State, number four.

The four automatic qualifiers were already seeded so it brought about the following matchups:

Continued on page 10

Aztec nine steal show in win

by Jeff Nahill
Sports Assistant

The SDSU baseball team ran their way to a 5-4 victory over Point Loma College on Tuesday.

The Aztecs stole eight bases in ten attempts in the win to up their record to 8-4 on the season.

SDSU started out quickly as they scored three runs in the second inning. Jim French singled, stole second and went to third base on an error by the Crusader catcher. French then scored on a sacrifice fly by Steve Derganc.

Jeff Doyle then singled and stole second. Shortstop Bruce Schiff hit a fly to the outfield and the Point Loma outfielder misjudged the ball for an error. Schiff ended up at second base but Doyle was only able to advance to third base. Chris Jones then tripled in the two runners to give SDSU a 3-0 lead.

The Aztecs scored another run in the third inning when Monte McAbee walked, stole second and went to third on a fielder's choice. French knocked in McAbee with a sacrifice fly.

The Crusaders scored two runs in the bottom of the inning but were not able to score anymore when Ken Jungsten relieved freshman pitcher Curtis Burkhead. With the tying runs on base, Jungsten struck out one batter and forced the other two batters into harmless ground-outs.

Pt. Loma scored another run in the fifth to cut SDSU's lead to 4-3, but SDSU rebounded to score a run in the eighth. Pat Rubino singled and Kyle Montague ran for Rubino. Montague promptly stole second and scored on a single by French.



— Photo by Jeff Nahill

STEVE YOUNG has been in the right place at the right time, sporting a 2-0 record, despite a 4.90 earned run average. The sophomore righthander has been able to get the offensive support he has needed in his four innings for the Aztecs.

Mike Finch picked up the win on the strength of four innings of strong relief pitching.

"Jungsten and Finch pitched very well," coach Jim Dietz said.

"As far as our stolen bases are concerned it was just a combination of stealing at the right time and execution."

Bud Black started the game for the Aztecs but only pitched two

innings. Black just used the game as a warm-up for his first home appearance tomorrow when the Aztecs play Long Beach State in a league game.

Doyle finished the game going three for four at the plate. Jones was too for three. French was also two for three and Rubino was two for four to keep his average over .500.

SDSU places 5th in PCAAs Swimmers break 7 school records

by Andrea Lindgren
Sports Staff Writer

Breaking seven school records, the SDSU men's swim team concluded its season, finishing fifth at last weekend's PCAA Championships at Belmont Plaza.

"We had a good meet," coach Mike Judd said. "I'm very excited. Anytime you break school records, it's good."

He added the records broken this year were not the same ones set last season. The team's strengths were in different areas this year.

The Long Beach State 49ers won the team title, as expected, by 120 points over second place UC Santa Barbara. UCSD barely edged out Pepperdine, followed by UC Irvine and SDSU, with Fresno State, San Jose State and University of Pacific behind them.

Described by teammate Corey Seal as "the animal of the meet," John Rahm set school records in two individual events and had a

hand in breaking the 800-meter freestyle relay record. He had lifetime bests in the 50-meter freestyle with a time of 21.8 seconds and in the 100-meter freestyle, clocking a 48.2. His 200-meter leg in the relay was 1:45.

"I felt really good on Thursday," Rahm said about his 50 free time. "I was pretty sure I could break the record because I had done the school record time the previous year."

He said he felt tired when he did his 100 freestyle, as a three day meet is physically exhausting.

"It's really tough," Rahm said. "Especially swimming trials in the morning and, if you make finals, swimming that evening."

Judd feels the ideal situation for a swimmer is to swim one event each day. However, Tom Blalock, Paul Bullock and Dwayne Toth competed in the 400-meter individual medley and another event. For Blalock, he did a lifetime best

of 4:17, but missed qualifying for consolation finals in the 100-meter backstroke by two-tenths of a second.

"I took some gambles and it didn't work out," Blalock said.

He noted he could have "breezed" the 400 individual medley, placed the same (9th), and still be rested for the 100 backstroke. His 55.7 time was only one second slower than the consolation winner.

Blalock placed ninth in the 200-meter backstroke but was two and one-half seconds slower than his best time of last season.

"I hoped I would do better but I had such an exceptional swim last year. It was the best I could do that day," he said.

Freshman Paul Bullock had a good meet, breaking the record in the 400 individual medley with a time of 4:11, placing eighth. He came back and finished eighth in

Continued on page 9

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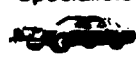


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Gymnasts here for regionals

by Dave Johnson
Sports Staff Writer

Some of the nation's top gymnasts will be competing in Peterson Gym as SDSU hosts the AIAW Regional Gymnastic Championships Friday and Saturday.

The six schools competing in the regionals represent the best gymnastic teams in Hawaii, California and Nevada, according to Aztec gymnastic coach Ed Franz. Five of these teams are from the strong Southern California WCAA conference, including SDSU.

San Jose State will be joining Cal State Fullerton (CSUF), UCLA, USC, Long Beach State and SDSU in competition that starts at 5 p.m. on Friday.

Teams must score 134.0 or better at this regional meet to be considered for possible national competition, Franz said. The results from all of the regional meets in the country will then be tabulated by the National Gymnastics Committee, and the top 24 teams in the

Continued on page 10.



DIVER PHIL TONNE prepares to begin a dive in swimming action from earlier in the season. Tonne placed fifth in the three-meter diving event at the PCAA tournament this past weekend.

—Staff photo by Len Cummings

Judd pleased with tankmen's efforts

Continued from page 8

the 100-meter breaststroke, clocking a lifetime best of 1:01.4. His 2:13 time in the 200 breaststroke was also a personal best.

"I felt super," he said. "When you work hard all season and you gotta go in there and do it, you do."

"You always wish you did better but I was pleased with my swims," Tom Paradowski said. The junior transfer placed fifth in the 200-meter butterfly, sixth in the 100-meter butterfly and 12th in the 200 backstroke, setting a record in the 200 butterfly of 1:56.4. He led off the 400-meter medley relay with a record 55.2 for the 100 backstroke.

"We were about two seconds off the record, which was slower than we wanted," Paradowski said about the relay. Judd pointed out, however, the four swimmers, Paradowski, Bullock, Scott Nishisaka and Rahm are returning next season.

According to Judd, the surprise of the season was Corey Seal's record time of 1:45.6 in the 200 freestyle. He also said Seal dropped eight seconds from his best this year and improved his best time last season by two seconds.

Mike gave us a good taper," Seal said. PCAA's helped his motivation. "When it comes down to the last meet, you know it's now or never," he said.

Jeff Milton dropped 26 seconds from his best 1650-meter freestyle time this year swimming a 16:38, and just missed the school mark by two seconds. His 200 freestyle split in the 800 relay was 1:45, slower than he expected.

SDSU's highest placings came in diving. Joe Williams took third in three meter diving and fifth in one meter diving. Phil Tonne was fifth in three meter and Craig Maynard took sixth in both events.

Williams' third beat one of Pepperdine's divers, enabling UCSB to edge the Waves for second place in team competition.

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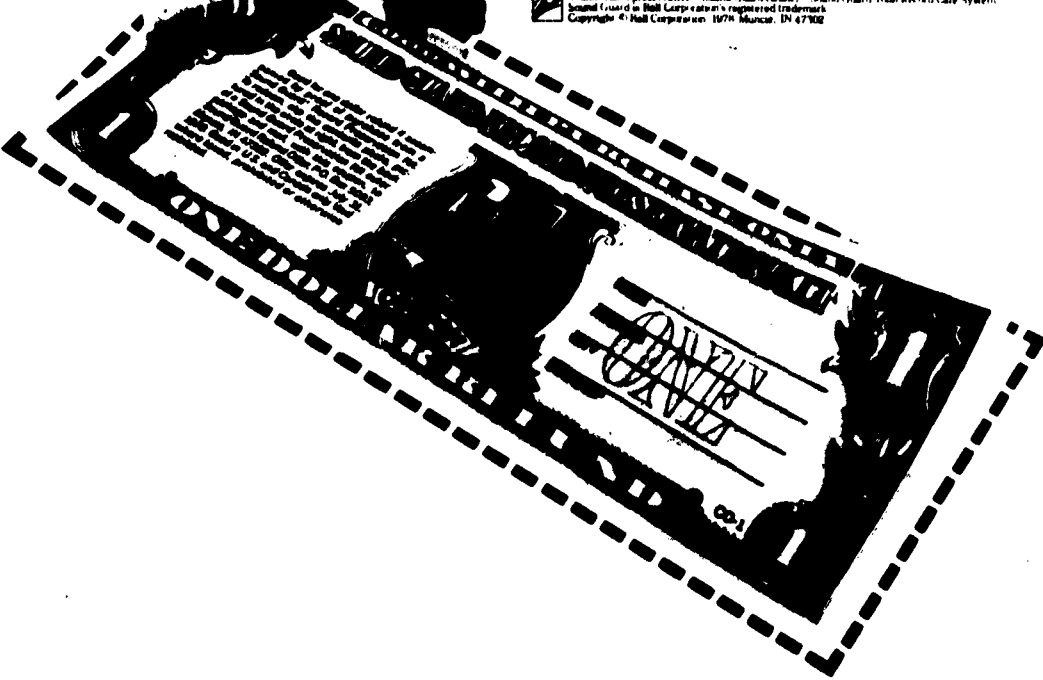
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NCAA pairings tough to set

Continued from page 8.

number one, UCLA vs. Kansas; number two New Mexico vs. Pullerton; number three, USF vs. North Carolina; and number four Weber State vs. Arkansas.

In the mid-east, Kentucky, seeded number two meets number four, Florida St. and Marquette, number one at-large team, meets Miami of Ohio, the Mid-American winner. This will probably bring about a Marquette-Kentucky regional semi-final.

Some people, including the Marquette coach, Hank Raymond, were upset by this but the commit-

tee had everything set, so nothing could be done about the situation.

"It wasn't easy," Karr said, "we had to stack these teams in the top bracket."

"Some people say that the winner of the upper bracket will win the title but in the East and Mid-West there are some fine teams."

"People just make an assumption because they are familiar with certain teams. Indiana has a good team and Villanova had the second toughest schedule in the NCAA."

"In the mid-west, DePaul is considered the second best independent in the country followed by Utah, Louisville and Notre Dame and that should be a good regional."

Former Marquette Coach Al McGuire came up with a possible solution to all the problems.

McGuire suggested seeding all conference winners as the league representatives right off the bat. If a conference still wanted to hold a post-season tournament they could, but the winner of the tourney could only be a second representative from the league.

"That certainly would make our job easier," Karr said.

"Take for example the Big Eight. Kansas would have been in already, and with Missouri winning the tourney with a 14-15 record we certainly would not have invited them."

"The same is true of western

Kentucky who won the Ohio Valley tourney with a 15-13 record.

"We have made suggestions to the NCAA Executive Committee in the past, but they have rejected them."

"This past year, we wanted to put in a rule that a team had to win at least 60 percent of their games to get into the tourney. But they rejected that."

"If we tried to seed all 32 teams in the tournament in one group, there would be no way we could structure it right and have the thing slide right in."

In the final United Press International poll of coaches, six of the teams in the Western Regional were ranked in the top 13. This definitely makes it the toughest regional. For example in the east, there are only two teams ranked in

the top twenty, Duke and Indiana.

The western final will probably be UCLA versus North Carolina. In the mid-east, Kentucky should come out ahead, if they can get by Marquette. The winner of the west and mid-east will meet each other in the national semi-finals to be held in St. Louis.

In the east, look for a Duke-Indiana final with Duke coming out on top. The mid-west should have a final of Utah and DePaul with the DePaul Blue Demons winning.

As for an overall winner look for UCLA with their All-American forward, David Greenwood, and the best two-guard combination in the nation in Raymond Townsend and Roy Hamilton, to regain the crown.

SDSU hosts top gymnasts

Continued from page 9.

country will go to the nationals.

Individual all-around performers must also qualify for the nationals by receiving an overall score of 34.0 or better. The score must be won at the regional meet to count officially.

SDSU hopefuls for the nationals are Lisa Scialito and Tricia Fellos. Both have scored consistently over the qualification score of 34.0 in other meets.

"If you have ever wanted to watch gymnastics, now is the time," Franz said. "Some of the best talent in the country will be performing in our gym."

The entire Pullerton team reads like a who's who in gymnastics. Karlyna Burdick, 1977 AIAW National Vaulting Champion, and 1978 WCAA All-Around Champion will be competing. Joining Burdick are teammates Julie Knight, 1976 All-America selection and Barbie Myslak, 1977 WCAA All-Around Champion and 1978 WCAA Floor Exercise Champion.

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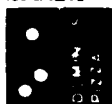


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Disorganization cited in grassroots council

by Kevin Shoub
News Assistant

The grassroots council of the College of Professional Studies was harshly criticized for being disorganized, at Monday's Finance Board meeting, and it was suggested that an investigation is in order.

Two requests by affiliates of the CPS asking for Finance Board funding were rejected because the

board's policy states it does not fund events that fall under grassroots councils jurisdiction. The two requests came to the board because of a lack of funds within CPS grassroots.

Women In Communications asked for \$305 to attend a conference in Snow Bird, Utah. WIC Representatives, Kelly Herbert and Michelle Mundth, said they had gone to the CPS grassroots, but

had difficulties with the process.

Herbert said she had attended a grassroots council meeting two weeks ago, but there wasn't a quorum to conduct the meeting. The following week, there were enough members present to be able to decide allocations, but the WIC was not notified of the meeting, according to Herbert.

She said the organization of grassroots council has been a prob-

lem.

Mundth said no individual is responsible for the confusion within the council. "It's just disorganized."

Outside the Presidential Suite, Mundth was more emotional and said the situation of the grassroots council "is so bad, that they were literally yelling and screaming at each other. They knew nothing of parliamentary procedure and even

Brian Berlau (former parliamentarian for the Associated Students) was brought in to teach them how to run their meetings."

Further questions of CPS grassroots' structure were aroused when Mark Orwoll, journalism senior, asked for \$233 to attend a Washington D.C. conference of the National Student Association and the National Student Lobby.

The board refused him for the same reason they rejected the WIC request, saying it is the duty of the grassroots council to fund members' travel expenditures.

Orwoll said he attended a CPS grassroots meeting to ask for funding but a quorum wasn't met. He did receive tentative approval, however, and returned to the next meeting to witness an official vote.

"As I was waiting for my request to come up, I watched the money dwindle away," he said. "By the time I was on the agenda, there was only \$8.53 left."

Steve Basay, chairman of the CPS Grassroots, said the grassroots council is presently "pretty well organized and is improving."

He said allocating funds by this time is normal.

"We don't give money to anybody. We turn a lot of people down," he said.

ORGANIZATIONS

Campus Crusade for Christ

Meeting, 9:30 p.m. tomorrow in Scripps Cottage

CASE

Chapter meeting, 7 p.m. tomorrow at 4501 54th St. No. 10, San Diego

Chinese Christian Fellowship

Bible study, 10 a.m. today in Aztec Center room A

Circle K

Meeting, 2 p.m. today at the Aztec Center information booth. Transportation to the Midway Receiving Home for the pre-Easter celebration will be discussed.

Jewish Student Union

Meet at 6:30 p.m. tomorrow at the Jewish Campus Center. Car pool with Rabbi Jay Miller out to UCSD for Shabbat.

Kripalu Yoga Club

Free Hatha Yoga class, 4:15 p.m. today in Aztec Center rooms K and N

Le Cercle Francais

The French Club is having a potluck dinner, 6 p.m. tomorrow at the Alumni House, 53rd Street and Hardy Avenue. Please come and bring something to share. All are welcome if you enjoy meeting and speaking with new people.

Linguistic Students Association

Meeting, 3:30 p.m. tomorrow in the Linguistics Office

M.E.Ch.A.

Meeting, 5 p.m. today at the Newman Center Main Hall

OSHAS

Meeting, 5:30 p.m. today in SS 144. Guest speaker. Please vote before meeting, winners will be announced then. Bring munchies.

Optimal Health Lecture Series

Lecture "Live Longer Now," by Nathan Perlmutter, 7:30 p.m. tomorrow in Monteruma Hall

PI Sigma Alpha

Dr. John Wabke will speak on "Animal Politics and the Political Animal," 11 a.m. March 15 in the Aztec Center Presidential Suite

Public Relations Student Society

Bake sale, all day today in front of the library. Important: the professional taught to American Airlines has been cancelled.

SDSU Single Parents Project

Join the interaction on topics such as "38 going on 17," adultery, sexuality, children in transition, the dating game and single parenting, noon today in Scripps Cottage. Bring a sack lunch.

Sociedad Hispanica

A lecture in Spanish by Argentinian writer Sylvia Plath on "El Pluralismo Cultural en la Literatura Argentina," 1 p.m. tomorrow in Aztec Center Council Chambers

Society for the Advancement of Management

Interview workshop, 9 a.m. to noon Saturday in BA 435. Come to BA 435 for schedule and list of speakers.

Surf Team

Meeting 4 p.m. tomorrow in the Intramural Office

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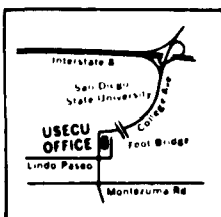


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Unification Church president speaks

Rev. Moon claims divine revelation

by Tom Richter
Production Editor

Amid an atmosphere of critical skepticism, the president of the Unification Church in the United States explained at a lecture Tuesday night that Rev. Sun Myung Moon never intended to found his world wide organization.

"Jesus Christ appeared to Rev. Moon in 1947 and revealed to him the Divine Principle and inner meanings of Biblical parables," explained Neil Albert Salonen to a class in Determinants of Human Behavior. "Jesus spoke to him with a message that was to save the world."

Senate debates frosh plan

Continued from page 1.

classes at the right times."

The vice president said the FTE problem is "soluble" and he will soon form a committee to formally study the situation.

In response to a question, Johnson said the administration has assigned part of one faculty position to begin specific forecasting of student course demands.

Frank Medeiros, registration coordinator, reported the university is taking final steps toward establishing computer registration. But he said due to limited time and funding shortages the new system probably won't be implemented until fall 1980.

According to Stewart, some regard the proposal for freshman priority in course selection "as the solution to the FTE," but that he personally had several reasons for desiring the change.

A long time supporter of priority registration for freshmen, Stewart said the change would take a few years to have an impact on FTE. He said it takes time for high school counselors and students to acknowledge that SDSU makes allowances for freshmen.

Stewart said there are several senators who will seek to make amendments or changes in the proposal.

The Senate Committee on Student Affairs in a Feb. 3 report questioned the statistics used as a basis for the AP and P proposal. The committee stated opposition to freshmen priority in registration since it does not address the complete picture of registration problems.

"We firmly recommend that no partial action be taken regarding the registration process until a comprehensive program can be developed which will speak to all the concerns," the report said.

Stewart made no predictions as to the vote on the issue.

"I think anything can happen."

Cary Wall, member of the Presidential Selection Advisory Committee, recently told CSUC officials that the SDSU Senate Executive Committee wants to meet the final candidates.

Senate Chair Detweiler said when Chancellor Glen S. Dumke came he "made it very clear he is not in favor of the idea." Detweiler said the Chancellor wants the candidates to have an enjoyable visit, with no contact with faculty members other than "bumping into them."

The Unification Church believes Rev. Moon was told by Jesus to attempt the completion of Christ's mission on earth.

The Divine Principle, according to Unification Church pamphlets, refers to a model of the universe which defines the dual nature of all creation existing with objective (masculine) and subjective (feminine) characteristics. When these two counterparts interplay in unity with the universal prime force, the Unification Church believes a give and take action takes place, bringing new objects of God into being.

It is the 'Divine Principle' that Rev. Moon has applied to human relationships between man and woman. The church believes because of their complementary nature, man and woman can only fully reflect God when they express together in a spiritual and physical marriage. This ideal marriage is exemplified in Moon philosophy by the original pure family unit of Adam and Eve, who were growing towards perfection before the fall out of the Garden of Eden.

When Rev. Moon was in a trance, Salonen said Moon confronted Satan in the presence of God and discovered Satan had an illicit love relationship with Eve. This constituted adultery, which along with murder, are the two sins in Unification Church belief that break the individual's relationship with God.

As the masculine aspect of God free from original sin, Salonen said

Jesus incarnated on earth to take a bride and re-establish the original ideal family, along with it the kingdom of heaven. Rev. Moon views Jesus' mission as uncompleted, with the crucifixion a painful alternative to save humanity. Thus Jesus' bride in Rev. Moon's model was not earthly, but became the Holy Spirit instead, Salonen said.

Theology wasn't the main topic of controversy at the lecture. The most heated debate occurred over the topics of deprogramming and the principle of "divine deception" which an ex-Moonie claimed had been taught him by the church.

"The actions of kidnap and deprogramming are fired by irrational prejudices," Salonen said. He said the belief in cultural tolerance of diverse religious groups in the United States was not true. The wave of "hysterical criticism" which bombarded the Unification Church in 1973 was unjustified, and reflected an intolerance, he said.

"Often the son or daughter is far, far away from the family to begin with before joining the church," Salonen said. "With the Unification Church now they have something tangible to blame."

Instead of visiting the Unification Church and finding out for themselves, Salonen said the family members couple with modern day bounty hunters and kidnap the kids to deprogram them.

A member of the audience quoted a Time magazine article which pointed out the ex-devotees

of the Unification Church are now the most firm Moon foes.

Salonen countered that the ex-Moonies felt this way because the deprogramming process had brutalized them psychologically.

Salonen denied any type of thought control or brainwashing occurred in the church.

A former Moonie, who left the church two years ago, said the seminars he attended before joining were all based on repetition of the basic principles, only with greater depth each time around. Supporting verses of the Bible were pulled out of their original contexts to prove Moon's ideas.

"After all the repetition, you start accepting it," said Terry Buchanan, business senior. He joined the church for 21 days when he was 19.

The prime requirement for membership was making a supreme sacrifice of all material possessions to the church, in Buchanan's case, a new car he had just purchased.

"I was told that Jesus was insignificant compared to Rev. Moon, and that if I loved my family, I would never see them again," Buchanan said.

Buchanan said he was taught the concept of heavenly deception in order to sell flowers for the church. Since outside people were considered to be deceived by the devil, it was common to practice "heavenly deception," lying about the beneficiary of the funds, in order to sell the product.

Buchanan told people that the sales would benefit the Overseas Relief Fund, an orphanage or the Boy Scouts.

He left the church when he realized he could better help society by coaching a junior high athletic team. He was 'deprogrammed' by a Campus Crusade for Christ member who helped him pick apart the philosophy.

Salonen described church members as living a life of purification. They are celibates, do not smoke, drink, take drugs, and consider their bodies as temples of God.

Members are allowed to marry only after three years' devotion to the movement, and only then with Rev. Moon's personal approval.

According to Salonen, total membership in the United States is 35,000, with 70 percent between the ages of 22 and 29.

In 1976, the organization raised nearly \$26 million. Salonen estimated the groups' total assets between \$20-30 million.

Salonen denied charges from the audience that the organization owned the Diplomat Bank in Washington, D.C., or had any ties with the Korean Intelligence Agency.

Buchanan seemed to sum up much of the audience's impressions.

"Why debate theology," stated Buchanan. "There are so many political, social and cultural shortcomings with the Unification Church. They just don't have their act together."

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3/4	FAYETTEVILLE, N.C.	CUMBERLAND CNTY. COLISEUM
3/5	COLUMBIA, SC	COLISEUM
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3/8	HUNTINGTON, W. VA	CIVIC CENTER
3/9	CHICAGO, ILL.	COLISEUM
3/10	NORFOLK, VA	ROCKETS
3/11	NEW HAVEN, CONN.	CONCORDIA HALL
3/12	NEW YORK, N.Y.	MAJESTIC
3/13	NEW YORK, N.Y.	MAJESTIC
3/14	NEW YORK, N.Y.	MAJESTIC
3/15	NEW YORK, N.Y.	MAJESTIC
3/16	NEW YORK, N.Y.	MAJESTIC
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CHARLIE



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IN ONE EAR...

Rating Randy

Randy Newman is the best. I've loved his songs for years, all the time thinking maybe three other people besides myself bought his albums. Now that he's on the covers of magazines with a big hit single, I wonder if I'll still love him. After all, fame might change him. He might go straight.

MARIANNE GARSON
UNIVERSITY OF TEXAS

No. Too bent. But he appreciates your concern.

It's so weird to see Randy Newman treated like a big star. Thanks to Sam Sutherland for an intelligent assessment of Newman's work, and not the usual "gee, doesn't he write strange songs?" approach.

SAM BRADY
UNIVERSITY OF COLORADO

I'm shocked and dismayed that you would put Randy Newman on your cover. I suppose you think it's funny to make fun of short people, but dwarves and midgits have a very difficult time adjusting to their shortness. It doesn't help to have everyone else poke fun and nasty cracks, like "tiny little voices going peep peep peep." Newman should be ashamed of himself, but he's probably laughing all the way to the bank.

GLENDIA PACKARD
PURDUE UNIVERSITY

In your interview with Randy Newman you described his accent as "an amalgam of western, southern and — oddly — a certain New York tautness . . ." I am from New Orleans (as is Newman) and I am tired of people assuming that New Orleans people have a southern accent. The combination you described as Randy Newman's accent is distinctly New Orleans. It's a unique accent that goes with a one of a kind city. I hope you will pass this on to clear up this common misconception.

JO VALLEY
NEW ORLEANS, LA.

The Silmarillion

After reading Naomi Lindstrom's review of Tolkien's *The Silmarillion* in *Rolling Stone* . . . uhh, *Ampersand*, I was left with a number of uncomfortable thoughts. Aside from my irritation at Lindstrom's vain and inflated critical approach, I wonder about her knowledge of our literature. She claims, ". . . there was no source, Tolkien held, to which the English reader could go for the Big Picture on good and evil, heroism and villainy, roots." Is Lindstrom aware of, say, *Paradise Lost*? *Beowulf*? *The Faerie Queene*? Alas, they aren't in the latest issue of *Book Digest* and so they may have escaped her attention. Lindstrom is also going out on something of a limb in attempting to describe Tolkien's intent in writing the book.

Lindstrom is, it seems, aware of the problem with her review. "Perhaps it's crass to go on like this," she says, before she admits her present inability to grasp the point of reading a book like *The Silmarillion* in the first place. Not to worry, Naomi. Let's turn on the tv and in a few minutes all those nasty big words and complicated concepts will be nothing more than an unhappy

memory. Fonzie will tell us all we need to know about Good and Evil. And we could always catch a rerun of the animated "Hobbit" if we need a little myth. . .

JEFFREYS HUDSON
GOLDFIELD, CA

P.S. As for *Ampersand*, can't you find some better material with which to frame the advertising?

P.P.S. The only way to explain the immense sales of *The Silmarillion* is that most of the people who are buying it haven't tried reading it. Regardless of the book's quality, it requires a level of attention that most readers (Lindstrom is a good example) aren't going to be willing to give.

Ampersand is pretty good, generally. "In One Ear . . . & Out the Other" are pretty good; and I know how hard a good letter column is to assemble. The Randy Newman article was nice, but a little lightweight and a little too short.

You (or your writers) are right about *The Silmarillion*, Led Zeppelin, and the Stones, but I think you're giving Kiss the benefit of too many doubts.

You should shift your attention away from exhausted subjects (Randy Newman and *Star Wars*, for two) to people far more deserving of your limited (or anyone's unlimited) space. For example, Linda Ronstadt (sigh) and Stevie Nicks.

KIRK MESSMER
MICHIGAN STATE UNIVERSITY

P.S. You can't beat the price with a club.

Just to set the record straight, lots of people who read Tolkien are *not* insane. Granted some people just can't stay interested in all his names and dates and places. Some just BLEEP over names like Aragorn, Boromir, or Elendil — but others (including myself) are all the more fascinated by all these complications. I've read his *Trilogy* and *Hobbit* at least five times over and can't wait for *The Silmarillion* to come out in paperback. For those who would like to claim they've read some of Tolkien, but don't want to get involved with his bigger books, I suggest *The Farmer Giles of Ham* or *Smith of Wootton Major*. These are simple books to be read in leisure time. But if you don't like fantasy or faerie tales, then stick to things like Steinbeck or Hemingway!

SARAH HOLLINGSWORTH
TEXAS TECH UNIVERSITY

Give Us a Break

Comparing Kiss to Led Zeppelin is like comparing Lynne Manor to a good rock critic. Saying that one of the most talented groups today is "musically unsophisticated" is unbelievable. I admit they are loud in concert, but they are also excellent in concert and on record. She then says that Zep should expand their horizons and "try something new." I can see what she means; they never change and all their music sounds the same. I mean, "Kashmir" sounds just like "Dazed and Confused." There is no musical change between the albums *Presence* and *Led Zeppelin III*. The classic "Stairway to Heaven" is totally "unsophisticated." Shows you how much she

knows about music, which, after reading her review on the Stones, seems to be very little. Your magazine as a whole is really very good, but I guess every magazine has a flaw somewhere.

JAMES BAKER
INDIANA UNIVERSITY

In reference to your article, *Play Around This Year*, I would like to add a few comments about your "playtesters." The game I am specifically speaking about is Avalon Hills "Panzer Leader." I would like for you to know that the comments given this game were disgusting exaggerations. I can back up my feelings with several reasons.

1. I have been playing Avalon Hill games for eight years. I find them as simple to learn as chess. There is no game that a person masters instantly. The rules are read once, a game is played, the rules are reread and presto, you have a good idea of the concepts of the game. And those "tiny little squares with letters and numbers" have a logical application to real life. I think if you really try you can see that PL is a realistic game.

2. You decided to playtest a game rated Tournament IV on the Avalon Hill difficulty rating scale. It would have been easier to start with a game rated Introductory I or II. Ample warnings are given in the rule booklet.

3. From personal experience I feel that Panzer Leader can be enjoyed by anybody with any amount of common sense and intelligence. I also know that it can be set up, played (15 turns or 8) and put away in 5 hours. Many Risk and Monopoly games

outlast that by a couple of three hours quite often.

4. In summing up I would like to say that the game wasn't given a fair shake. PL does not deserve unruly comments, it is one of Avalon Hill's best games. If you should ever playtest it again, it would be a good idea to leave the kids out. P.L. is an adult game. I also think that once you get used to the system you will end up playing it quite often. But next time, don't give up so easily.

BOB SIMPSON
UNIVERSITY OF KENTUCKY

Gee whiz. You mean we should have been serious? We promise to try harder next time.

Give us credit for some degree of perception! I would (and did) recognize Jon's face anywhere. Sheesh!

HAZEL THORNTON
UNIVERSITY OF TEXAS

& Ampersand

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New Contributor

RICHARD E. OSBORN (Star Words), tools and teaches in the English Department of Western Illinois University

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ON THE COVER

Debonair Martin Mull. Mr. Smiley was photographed in his Mulbuach backyard by Neil Zlotowicz

& OUT THE OTHER

Caught Short

NOT ONLY DO THEY GOT NO REASON TO LIVE, they got no sense of humor: 5-foot-5 Maryland state legislator Del Isiah Dixon is causing some fuss in that end of the country; he says that he's drafting a bill to prohibit radio stations in the state from playing Randy Newman's "Short People." Despite what singers who can't get their records played may have said in the past, there is no historical case of a record being "banned" in any legal sense. A station may refuse to air a record, but when you consider how many — perhaps most — playlists include between 30-60 selections, the chances of any tune getting played are statistically slim.

TOO, TOO PERFECT: Jeff Wald, manager and husband of Helen Reddy, has announced plans to form his own record label. Name of said label: Ego Records. Probably no truth to the rumor the diminutive Wald wanted to call it Short People Records.

SHORT, CHUBBY RICHARD DREYFUSS is taking singing and dancing lessons (and losing weight — but, alas, growing no taller) for his starring roll in Bob Fosse's movie musical, *All That Jazz*, about a Broadway choreographer/director not unlike Fosse himself. Dreyfuss just finished *The Big Fix*, based on Roger Simon's detective novel.

Splits

BIANCA JAGGER HAS REPORTEDLY asked Roy Cohn (once infamous throughout the land as attorney for Joe McCarthy's commie-baiting Senate subcommittee hearing in the 50s) to be her divorce lawyer;

Cohn's office wouldn't confirm or deny. Mick, meanwhile, was off somewhere with frequent companion, model Jerry Hall. Bianca must be serious about the divorce ... she went out and got a paying job. She'll be acting (well, that's a job) in a movie called *Ringer*, co-starring Jeff Bridges and Ned Beatty, to be filmed in Munich. It's a comedy caper flick, and Bianca plays a high-priced call girl. No comment.

ROBBIE ROBERTSON, ESTWHILE OUTTARIET for the defunct Band, has left his wife and moved in with recently divorced film director Martin Scorsese (*Taxi Driver*; *New York, New York*); the two met when Scorsese filmed (and has yet to finish) the Band's last-concert movie, *The Last Waltz*. Insiders say the bachelor pad in Bel Air is like Grand Central Station — and all the commuters are gorgeous females.

NOW THAT THE SEX PISTOLS HAVE SPLIT UP, and not a moment too soon, Paul Cook and Steve Jones had time for a little vacation ... in Rio de Janeiro, where they hobnobbed with the only extant Great British Train Robber, Ronnie Diggs. Seemed only natural, since Jones was once a burglar himself.

Splices

REUNIONS PLANNED FOR 1978 include the Allman Bros. Band, apparently through with the fighting that followed Brother Gregg's flinking on roadie John "Scooter" Herring in a drug bust three years ago; Peter Paul and Mary, a folk trio from the 60s; Black Sabbath, whose Ozzie Osborne has returned to the fold after a three-month re-

tirement. Bet you didn't know he was missing. Bet they didn't even know he was missing.

WE THOUGHT HE RETIRED: Elton John is up in Seattle recording his next album at producer Thom Bell's new studio. Bell abandoned Philadelphia, where he was a prime mover behind the Philadelphia-International label, because he didn't want his kids growing up there. Seattle has had a lot of favorable publicity lately as the Best City in the Country, and Bell wasn't the only one who believed it: film producer Stanley Kramer plans to move his family and offices to Seattle.

Leave Us Alone

PEOPLE MAGAZINE is readying a television magazine-format show, on the general order of *60 Minutes* (but with much shorter stories, natch). For host of this goodie, producers are considering Cheryl Tiegs, David Sheehan (a local Hollywood CBS film critic), Dick Gautier (game show regular) and Jack Ford. Jack Ford? Doesn't he work for *Rolling Stone*?

THEY'VE GOT RHYTHM, who can ask for anything more? There's a bill before the Minnesota legislature that, if passed, would outlaw the use of mechanical drumming devices in live performance.

WE CAN WAIT: these two films are actually being made; someone put up real money for them. According to *Daily Variety*, *The Secret World War* is a "comedy action adventure feature about the total destruction of the world by alien beings using rock and roll music and marijuana gas"; *Judy's Army* is "a light comedy about a girl who wants to be a drill sergeant in the Army." Judy is the Brigitte Bardot/Raquel Welch type, in case any of you are planning to audition.

On The Road

DURING A RECENT MIAMI PERFORMANCE, Jackson Browne was joined on stage by singer-composer Maurice Williams, whose 1960 hit, "Stay," is reprinted on Browne's current album. Williams may be making a bit of a comeback: "Little Darlin'," which Williams wrote while leading the Gladiolas, appears on Elvis Presley's *Moody Blue* album.

ORIENTALS AREN'T NECESSARILY all that inscrutable: fans of Ritchie Blackmore's Rainbow rioted at a concert by that group in Sapporo, Japan, Jan. 27. Two thousand members of the audience reportedly rushed the stage; a 19-year-old girl was crushed to death and several other persons were injured in the melee.

WHAT A TROUPEER: Dan McCafferty of Nazareth, on tour somewhere in Indiana before the snows hit, injured his Achilles tendons in a stage mishap. Very difficult to walk. When asked if he would continue the tour, McCafferty replied, "I didn't hurt my voice."

Rock Around The Block

THE WHO ARE MAKING A MOVIE called *The Kids Are Alright*, conceived and directed by an American Who fan, Jeff Stein. A documentary, it will include footage from their

early High Numbers days, plus some recently filmed performances at the Gaumont State Theatre in Kilburn near London. According to a report in *Trouser Press Magazine*, the group has settled most of its internal disputes, and they may be around — together — for a dozen more years. The film will be released in the summer, maybe, the soundtrack earlier.

AMERICAN GRAFFITI WILL BE RE-RELEASED this May ... and over at Paramount they're readying a rival to *Graffiti* called *American Hot Wax*, a more serious drama about the birth of rock and roll, no less, culminating in the first rock concert. It was a literal riot. Film stars Tim McIntire as Alan Freed, real life disc jockey and one of the first to play rock music over the airwaves. Rock and roll may be forever, but it wasn't always.

CAPITOL RECORDS JUST (Feb. 1) raised the price of Bob Welch's hit *French Kiss* by a dollar. Serves you right for not buying it earlier. Meanwhile, Paul McCartney's "Mull of Kintyre" is his first single to hit #1 in England since the Beatles' split and is that country's biggest seller since "She Love You" — by the Beatles — in 1964. The single didn't raise a ripple here, of course, which may be why Capitol raised the price on Welch's album.

The Clattering of Too Many Typewriters

KRIS KRISTOFFERSON PULLED OUT of his starring role in *Hanover Street* (a World War II love story set in London, co-starring Genevieve Bujold) and Harrison Ford has replaced him. Kristofferson reportedly had the change of heart because he hated the script, which was revised ... but he hated the revision even more. Kris said he won't make any movies for a while. But he may write one ...

ROBERT SHAW, ACCORDING TO A REPORT in the *Ottawa Citizen* (we read everything) says that he's "considering" retiring from acting to pursue his literary muse. Shaw, who's starred in *From Russia With Love*, *The Sting*, *Jaws*, and *The Deep* (in that order), says that decent scripts are becoming increasingly difficult to find. Evidence at hand proves him right. Shaw has been writing all along, of course, with his novel *The Man in the Glass Booth*, subsequently turned into a play and a film, his best known work.

MARIO PUZO'S NEXT NOVEL runs a reported 1,000 pages, is titled *Fools Die*, and will be published this fall. In the meantime, he's started on *Godfather III*.

WE'RE NOT SURE, BUT we think this has never been done before: writer John Fowles (*The French Lieutenant's Woman*, *Daniel Martin*) has re-written his novel *The Magus* in response to many letters from readers who were confused. Fowles says he never meant to be confusing, but *The Magus* was his first novel (although it was published after two others) and he used it as a learning process. The new *Magus* will be out later this year, essentially the same book (albeit more erotic), several passages have been clarified, including the ending. By the way, if you have an original version of *The Magus*, hang on to it; it's soon to become a collector's item.



Terry Kath

R.I.P.

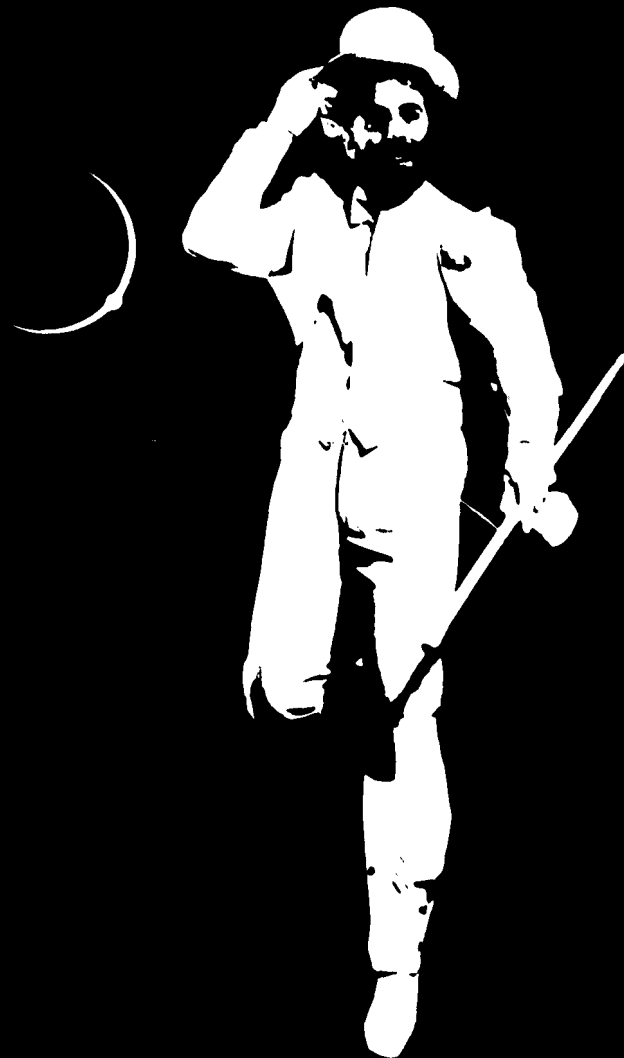
THE DEATHS OF Chicago guitarist Terry Kath and Blood, Sweat and Tears saxophonist Greg Herbert a week apart, January 22 and 29, stand as more grim evidence for the theory that it's the good guys who go first. Kath, who according to police reports was demonstrating "Polish roulette" (where, so goes the gag, all of the chambers are loaded) to a friend, did so too well. Herbert evidently overdosed in a hotel room in Amsterdam, where the band was on tour. Tony Klatka, who discovered him, at first



Greg Herbert

believed Herbert to be asleep. Both bands say that they intend to continue. But how can Chicago replace a founding member, the group's only guitarist, frequent lead singer ("Colour My World," "25 or 6 to 4"), and a man largely responsible for determining their style? And how can Blood, Sweat and Tears replace a man heralded by *Down Beat*, who should know, as "possibly the finest young tenor player in jazz?" Kath was 31; Herbert a year his junior.

1978
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March, 1978

Tasteless Educators, Educated Tastes

Old Vladimir Ilich Ulyanov once said, "Whenever the people's cause is entrusted to the professors, it is lost." This observation might serve as an epigraph for Richard D. Mandell's book, *The Professor Game* (Doubleday, \$8.95).

Mandell's thesis is that colleges and universities today do not serve "the people" — that, instead, they are devoted to the maintenance of the status quo, both in society at large and within the educational system — at "the people's" expense, if necessary.

College professors in general, Mandell says — and he is one himself — are overpaid, underworked, petty in their personal and professional relationships, and terrified of being fired. They are more concerned with politics than pedagogy. Their sabbaticals are often just vacations at someone else's expense. Some of them use university facilities to conduct private business on a major scale. They grovel, toady, snipe; as a class of people, they are racist and sexist; they drink too much, and, if we are to believe Mandell, they shuffle around campus in a perpetual state of erotic excitement. They have bad breath.

Not a pretty picture.

Mandell says things that need to be said to a popular audience. His history of the development of the university system in America is lucid and brisk. His tales of intradepartment backbiting and infighting are chilling and entirely too believable. He offers what seem to be sound opinions on the damage done both to students and to the educational process by the misplaced priorities of the self-serving educational bureaucracy.

But Mandell, alas, turns easily into a petty sniffer himself. Having made us believe quite vividly in the bitterness and viciousness of his colleagues, in their frightened, mean contempt for themselves, their students, and their fellows, he then goes on to demonstrate that even he is not immune from these unfortunate qualities.

In his descriptions of other professors — individuals or composites — and of the way they live and work, he seems unable to resist an opportunity to be snide or cruel. One can almost see his fangs as he writes, "The new offices are customarily wall-to-wall carpeted . . . There are lots of pale green or pale gray

steel bookcases, a large plastic-topped desk, a vinyl-upholstered, swivel-tilt armchair that squeaks . . ." or, "A professor in Savannah regularly serves chilled Mogen David with Chef Boy-Ar-Dee spaghetti at his dinner parties." Aha. So *that's* what's wrong with academe!

Worse still is Mandell's preoccupation with schoolyard sexuality and the florid prose he uses to describe it, as in, for instance, an imagined scene on the Chapel Hill campus of the University of North Carolina — "heavy, hard-nipped breasts sway in thin, patterned blouses . . . The girls stand close to graze big boys who have heavy, coiled baskets of strength below their hips." (Coiled baskets?)

And his five "illustrations" of professorial types, which take up a good part of his book, are tawdry little sketches that sound uncomfortably like personal attacks on teachers he has known, and whose breathless style seems perilously close to that of those mock-scientific porno paperbacks with titles like "Female Auto-Erotic Fantasies: Five Case Studies."

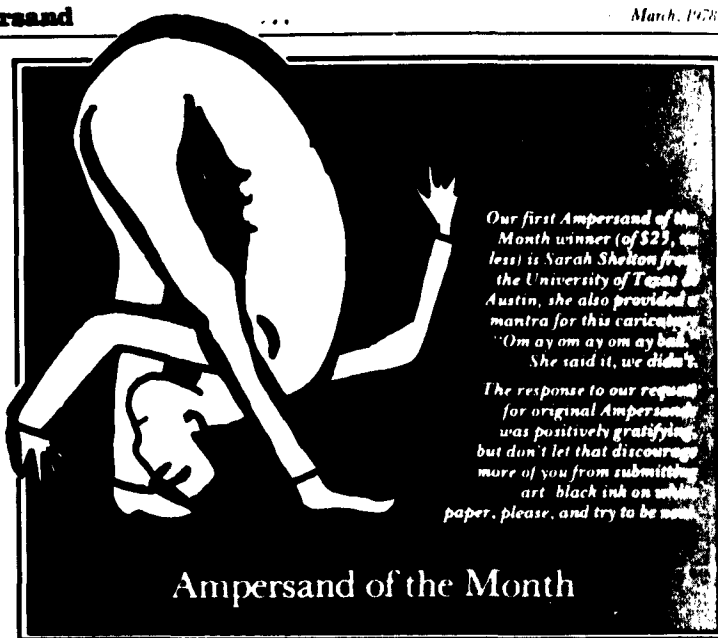
In one of these "illustrations," for example, the author writes, "Michael watched horrified as Maggie . . . softly bounced her mons veneris against the opposite edge of his desk. . . ."

Meanwhile, the reader watches horrified as Richard D. Mandell, who is apparently as game as the next professor, softly bounces his own purple prose around what otherwise promises to be — and ought to be — a serious book.

The Taste of America by John L. Hess and Karen Hess (published early in 1977 by Grosman, and more recently released in paperback by Penguin, \$2.95) is all squawk and no action.

No thinking, tasting, person can quarrel with the Hesses' thesis that, in America, "our palates have been ravaged . . . our food is awful . . . our most respected authorities on cookery are poseurs." Or that we are, as a nation, addicted to sugar (average per capita consumption, including children, is a third of a pound a day!). Or that both junk-food stands and high-priced "Continental" restaurants serve pre-cooked, frozen, highly adulterated food.

But once that has been said and agreed upon, what comes next? In *The Taste of America*, the answer is, Not much. A large selection of a la carte generalizations. Some patent nonsense, like the statement that food in Paris was fresher at Les Halles than it is at the new Parisian market at Rungis (it may have been more romantic in the old days, but the food had further to go from its sources — all the way into the heart of the



Our first Ampersand of the Month winner (of \$25, or less) is Sarah Shelton from the University of Texas at Austin, she also provided a mantra for this caricature: "Om ayom ayom ayom. She said it, we didn't."

The response to our request for original Ampersands was positively gratifying, but don't let that discourage more of you from submitting art black ink on white paper, please, and try to be mean.

Ampersand of the Month

city —), or the contention that "good vintners" in California "make a wine without character." A good many chapters on cookbooks of the past and food writers of the present. Some well-deserved but weak-kneed slams at the underlying concepts of "home economics." An important but almost desultory (and lamely documented) exposure of "the Green Revolution." Some clever lines here and there. . . .

Like some of the overblown chefs of the "new cuisine," whom they would no doubt damn, the Hesses seem to take themselves too seriously, and their raw materials not seriously enough.

Michael S. Lasky, in his *The Complete Junk Food Book* (McGraw-Hill, paperback, \$7.95) does a calmer, better job of describing and condemning the sort of comestibles that comprise all too large a part of the American diet today.

Lasky writes easily about why we eat junk food and how we make excuses for so doing. He supplies surprisingly enjoyable little histories of the soft drink industry, the doughnuts trade, the ice cream business, etc. And he supplies — and for this alone he deserves your \$7.95 — a cross-country comparison of junk-food chains, rating them for quality of food and service, serving time, cleanliness, ambience (*sic*), prices, and even "grease quotient." He also lists calories, sugar content, nutritional ratings, and ingredients for scores of popular brands of candy, ice cream, frozen pies and cakes, etc.

David Johnson's sharp illustrations — they look like a cross between George S. Price and Gahan Wilson — are frosting on the Twinkie.

It's a question of interest, I guess. If you're the sort of person who is simply dying to learn "how Nichelle Nichols made Joan

cry" or "Why it took three fans to bring DeForest Kelly one quart of orange juice" (one to hold the orange juice and two to . . . oh, never mind), then *The Making of the Trek Conventions* by Joan Winston (Doubleday, \$7.95) is definitely for you.

If, on the other hand, you haven't the vaguest idea who Nichelle Nichols or Joan or DeForest Kelly are, then don't give the book another thought. Something to do with a TV show that used to be on the air. Space ships and all that. Kid stuff.

John Sanford's *View from This Wilderness* (Capra Press, \$10) is a companion volume to his *A More Goodly Country*. The latter was a book of highly inventive, usually quite moving vignettes about and around American history, with Sanford assuming a variety of styles and voices, his own and yet not his own, to illuminate (mostly) familiar material from sides on which the light doesn't usually shine.

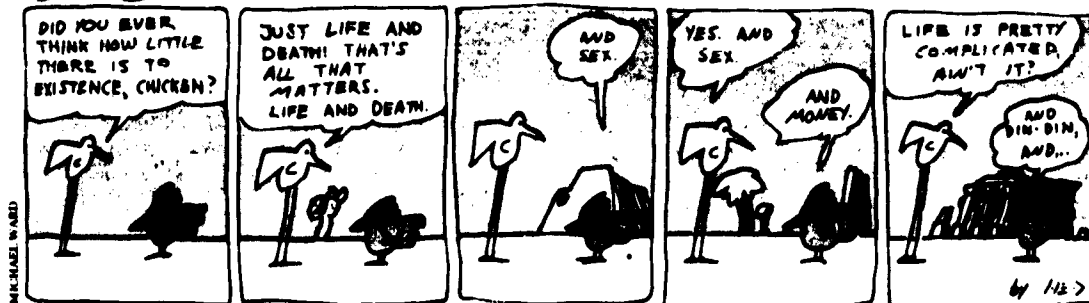
This book's business is "American literature as history," and the characters herein — eulogized, paraphrased, sketched out, and sometimes second-guessed — range from Columbus to Increase Mather to William Dean Howells to Heywood Brown to John Berryman. Sanford's pieces are sometimes mannered, but they are always well-formed and strong with the energy of literary honesty.

This is the second volume of a trilogy; the third, *To Feed Their Hopes*, whose subject is women in America, is completed and will be published this year by Capra.

Great Cheap Wines by James Nelson (McGraw-Hill, paperback, \$3.95), subtitled, unfortunately, "A Poorperson's Guide" — McGraw-Hill is a great one for rubbishy "non-sexist" terms like "poorperson" — is a chatty, homey little collection of general information on wine and "ratings" and comments on hundreds of wines for less than \$3. The trouble with books like these is that, even if you agree with the writer's taste more or less — which I don't particularly in this case, and I write professionally about wine — is that they're out of date almost as soon as they appear. Vintages and prices change; distribution patterns ebb and flow; tastes develop. A trustworthy wine merchant (and such creatures do exist) is worth a dozen books like this.

Colman Andrews

BOLD



MICHAEL WARD

by / 116 >

On Screen



In *Coma* a frightened but plucky Bujold (above, with Michael Douglas, left) faces danger, while *Coming Home*'s Fonda chooses paraplegic Voight (below left) over Marine husband Bruce Dern (below right).



Two Hits, Three Misses

RENALDO AND CLARA, starring Bob Dylan, Joan Baez, Sara Dylan, Ronce Blakely, Ronnie Hawkins, David Blue; written, produced and directed by Dylan.

Lucky for us Bob Dylan decided to explain, in several interviews published before the release of this movie, just what the movie was about, otherwise reviewers wouldn't have known what to say. How fortunate that of Bob revealed how his movie is an intimate personal glimpse of his relationships with three women, that it's Daring, that it's Art. He neglected to mention that it is also Boring.

Renaldo and Clara are played by Dylan and his ex-wife Sara, while Blakely plays Sara and Ronnie Hawkins plays Dylan. "Plays" is the operative word; in this case it does not mean "act." Incoherent episodic scenes start and end nowhere, thanks to

editors Howard Alk and Dylan, both of whom obviously attended the John Cassavetes school for editors: never cut a scene when you can let it run on and on.

The only moments that are vaguely sustaining are those concert scenes (well shot and recorded) filmed during the Rolling Thunder Revue tour of New England two years ago . . . and a few enjoyable monologues by David Blue, whose reminiscences about the old days in the Village with Bobby, Fred, Mark and Phil are the only genuinely amusing and moving parts of this mess.

There are endless visual non sequiturs — a preacher and another man haranguing and being harangued by a crowd; Sara Dylan riding around in a horse-drawn carriage or walking down streets carrying a coil of rope; Blakely and Steven Soles in a clumsily improvised lovers' quarrel. Throughout the film Dylan, except when he's performing, is a near-silent skinny spectre hanging around the edges of the frame. A few times we see him walking down a cold snowy street all by himself.

The whole movie is one big cheat, because Dylan is trying — or *claims* he is trying — to Tell Us Something About Himself. If he's so anxious to share with us, why couldn't he be Bob Dylan instead of Renaldo? He isn't willing to give anything away, he merely poses and teases. When Joan Baez sidles up to him at a bar and asks what it would have been like if they'd married, we have a moment's interest, but Dylan cuts away after a mumbled "I don't know" instead of showing us the whole scene (as reported in Sam Shepard's book, *The Rolling Thunder Log book*). There wasn't a lot more to the scene — a remark or two about their respective marital choices — but it's interesting that Dylan chose not to let us hear it all, while giving us far too much of other pointless and pedestrian scenes.

A large number of people will probably sit through *four* stuporous hours of this film trying desperately to understand it, because it's Dylan and he was once a genius. He may still be a genius, but he certainly isn't much of a director.

Judith Sims

COMA, starring Genevieve Bujold, Michael Douglas, Richard Widmark; written by Michael Crichton (based on Robin Cook's novel); directed by Crichton.

Two people, young and healthy, mysteriously go into irreversible coma after routine operations at a Boston hospital. A doctor, Bujold, best friend of the first comatose case, is devastated and confused; in an effort to "do something," she begins checking into the deaths . . . and so begins the suspense in what is the tensest movie to come down the spooky pike in a long time.

To illustrate these changing times, the hero this time is a woman. A little angrier than she needs to be in the beginning (with a token women's lib argument with her lover, Douglas), Bujold gains courage and strength while the rest of us get sweaty palms. She is remarkably — but believably — clever in her sleuthing and her narrow escapes; in a nifty plot twist, we don't know until the end if Douglas (who is more concerned with hospital politics than with her growing paranoid suspicions) is on her side or not. The one moment when the dialogue and plot sags is the villain's explanation of his villainy; it makes very little sense, but it doesn't last long.

Coma has none of the hokiness of Crichton's earlier success, *Westworld*, because *Coma* is almost believable. Playing on our worst hospital fears, Crichton has us squirming in our seats and squeezing popcorn boxes into big sticky wads.

Coma has, inevitably, been compared to Hitchcock's work, and most reviewers have said, quite rightly, that it can't match the brilliance of the master's best. But it's a hundred times better than Hitchcock's second best.

After all, it was Hitchcock who made *Topaz* and *Torn Curtain*, either of which can put me into a *real* coma.

J.S.

COMING HOME, with Jane Fonda, Bruce Dern, Jon Voight; written by Waldo Salt and Robert C. Jones; directed by Hal Ashby.

How do the 60s look to people who didn't live through that decade and weren't affected by the fundamental changes it produced? To those of us who did, the 60s are the standard by which everything else is measured. Like the Depression for our parents, the 60s became the dividing line between those who know and those who don't. *Coming Home* is about the 60s and the film's power might depend on how you view that decade. It's an extraordinary film: honest, audacious and provocative. It has force and it doesn't let you off the hook. *Coming Home* is like the era it depicts — it's challenging, tough to take and (if this doesn't sound too pretentious) important.

Essentially the movie tells the interlocking story of three people: a dutiful wife (Jane Fonda), married to a Marine captain (Bruce Dern), who becomes involved with a Vietnam vet, a paraplegic (Jon Voight). Interestingly enough, the movie is not a Vietnam story, although the war is never far away, nor is it a feminist treatise, although Fonda grows and matures before our eyes. *Coming Home* is about the 60s — without being judgmental.

At the film's heart are three bravado performances that redefine what screen acting can achieve. Fonda and Dern are both brilliant, but it's Voight who's the revelation. He's romantic, sexy and forceful, turning in an electric performance that will be talked about all year. *Coming Home* also contains

(Continued on page 13)



The "Point of Know Return"
From Kansas, on Kirshner
Records and Tapes



Distributed by CBS Records. Produced by Jeff Glixman.

Mulling Around with Martin

BY HANK NUWER

Martin Mull jokes around a lot these days for a guy whose TV show — *Fernwood 2-Night* — was recently cancelled. But perhaps Martin is consoled because Norman Lear has handed him a brand new series called *America 2-Night* which is bankrolled for \$2 million and guaranteed for 65 episodes. Moreover, the show is to be run during primetime viewing hours instead of the Sominex slot that Martin has heretofore been assigned.

Two years ago, Martin entered the set of Louise Lasser's ill-fated *Mary Hartman, Mary Hartman* show, cast in the role of Garth Gimble — a PR man who had more success beating his wife than the system. Garth got his in the end — or rather in the chest — when he wound up skewered on an aluminum Christmas tree.

Garth's demise brought, if not a mountain of mail demanding Martin's return, a rather large hill, so that Norman Lear felt justified in exhuming Martin one season later in the role of twin brother Barth Gimble in *Fernwood 2-Night*.

The premise of *Fernwood 2 Night* was simple. What if the town of Fernwood gave a TV talk show . . . and everybody came! *America 2-Night* expands on that concept. Talk show host Barth Gimble moves the program to "Altacoma," a fictional Hollywood suburb, and starts up a national program to rival Merv's and Johnny's. Although Barth will continue to interview whacky guests, such as a pianist who plays while in an iron lung, he will also interview genuine celebrities whose personalities can blend into the program's zany format — such as Peter Frampton, Gindy Williams, Charlton Heston, Phyllis Diller, Burt Lancaster and Milton Berle.

Thus in April, Martin Mull moves into the enviable, yet unenviable, position of starring in a show that everyone is going to watch — in particular, the critics. But if he is worried about the pressure of coming up with fresh material every week, he's doing a good job of masking his nervousness.

"One thing I found out about myself is that I work well under duress," Martin claims. "Though actually," he confides, "I'd rather not have found that out about myself. It's like Evel Knievel finding out he heals quickly. He'd rather have found out that he doesn't get hurt."

Now that Martin is becoming a ready-for-prime-time player, he plans to make some slight changes in the character of Barth Gimble. "I think maybe Barth will be a little less mercenary. Although," he quips, "I'd like to see the guy playing him make more money this time."

Martin is not surprised that *America* has taken so well to know-nothing con artist Barth Gimble. "It's corny to say so," he cautions before saying so anyway, "but there's a little of him in all of us. He's a guy that we run into in our daily lives quite a lot. But since we don't want to think poorly of real people, it's a pleasure to hang it on somebody who's just pretend."

But, this interviewer asks, isn't there just a little of Barth Gimble in the real life *persona* of Martin Mull? "Sure," he admits, "you can't totally fake a character. Part of that jerk is me, a part that I'm not necessarily working to maintain, but one I try to remember enough to enact."

Particularly when contrasted with the smug, egocentric characters he plays, Martin Mull in person turns out to be incredibly unassuming. "If I'm famous, I'm not aware of it," he remarks and later downplays his own creative talents as a writer of comedy.

"I like to talk to plumbers and gardeners and get far away from show business whenever I can," he says. "I always keep an car open so that I don't so much write things, as just repeat



Is there anything you would have done differently while attaining success?

MM: Yeah, I would have done it at 12.

them. I let other people write, and I simply remember stuff later."

Of course, there was a long time when it seemed to Mull that *only* plumbers and gardeners wanted to talk to him.

Though regularly turning out comedy albums and serving as a warmup comedian for rock bands in L.A. clubs such as the Roxy and Troubadour, Martin was ignored by all except his immediate family and a couple of thousand diehard fans.

One reason might have been that Martin simply spread himself thin over too many areas. In his 34 years, Martin has been a high school star athlete, a conceptual artist with a Masters from the Rhode Island School of Design, and a folksinger who reportedly "felt that messages should be sent by Western Union, not by music."

Martin went from folksinging to singing comic songs when he realized that his witty remarks to introduce his tunes were better received than the vocals themselves. Eventually, he began adding props to his act which brought additional laughs, suddenly "Martin Mull and His Fabulous Furniture" had become an underground hit with audiences. In the small New York clubs he then was playing.

Today, Martin is headliner at the Roxy and any other club he agrees to play these days. But what he *really* enjoys is making his sidesplittingly funny comedy albums. He has another coming out this spring. "It's called *Sex and Violence*," says Martin. "We made the album under the premise that it's a television show with no picture — and that it's an old movie being played." He thinks for a moment and then qual-

ifies his statement. "It's like a movie for the blind," says Martin, "a very cinematic approach to making an album."

Martin was married during years of struggle to artist Kristin Johnson. The covenant itself lasted only five years, but the couple has yet to sign the final divorce papers.

At present, according to the entertainer, "the love of my life, the most important person in the world to me," is a classy brunette named Sandra Baker who also serves time in Norman Lear's employ as a costume designer. Martin says his dream is to get away with Sandra and her two teenage children to a villa in the south of France. "That would be beautiful," he muses.

If there is one thing that can be deduced from the way this showbiz couple necks in public "while shopping in Chinatown for stuff that's cheap," it's that they aren't "just once-a-weekers sexually" — unlike "Normal" folks Martin satirizes in a recent comic song.

Yet though the comedian relishes his frequent excursions with Sandra away from the rat race in Tinseltown, Martin Mull is not averse to partying occasionally with Tom Waits and others in the Malibu rock set.

About his own taste in music, Martin notes that "there's so much out there now being played that I don't care for." What the comic singer does like is the sound of Randy Newman. "I'm so pleased to see that 'Short People' is on top of the charts," he says. "It's nice to see someone like that being received. It renews my faith."

The same thing could be said about the fruition of Martin Mull's career.

Consider it said.



Hank Nuwer is a freelance writer without a home who is currently driving his '81 Buick to Nevada (which he suspects is somewhere east of Salina, Kansas). His writing, usually done when he's parked, is found in Oui, Playgirl Advisor, Chic, Mother Jones, New West, Human Behavior, and Gentleman's Quarterly.

IN BOTH EARS

Woofing & Tweeting

The way a speaker will sound in a dealer's showroom can be, and usually is, entirely different from the way that same speaker will reproduce music in your home. The kind of sound you get will not only depend on the speaker itself, but on the settings of the tone controls of your receiver or amp, or equalizer if you have one, on where you position the speakers, on the settings of the controls on the speakers if they are control equipped, on the size of your listening room and what you have in that room, and finally on your sex and the physical condition of your ears. With so many variables it is impossible to predict in advance if a speaker will produce the kind of sound you like. Your own personality, musical preferences, and musical training also get into the act.

To make speaker selection even more difficult, it is almost impossible to tell a speaker from its enclosure. Many speakers look alike and if it were not for the logo and the price you could not differentiate some speakers from others.

To make the situation even more complicated, you can buy a speaker for as little as \$50, but if you want to spend \$6500, you can get one hand made to your order, provided you are willing to wait a few months for delivery. In between these two price extremes, you have several hundred manufacturers, each supplying a 'product line' of speakers, so making a personal selection can be a personal hassle. And, of course, you are going to hear all sorts of claims and counterclaims.

Basically, a speaker is about the simplest of all high-fidelity components and that's what makes it all so exasperating. To create sound all you need is to move some air. That's all that happens when you talk, sing or play a musical instrument. If you fan yourself with a newspaper on a hot summer's day, you have the basic element of all speakers, an air-moving element. In a speaker it could be called a cone or diaphragm, depending on its shape. Attached to one end of the cone is a small coil of wire

called a voice coil. This coil receives electrical currents from the power amp and when it does, moves back and forth in step with these currents. As it does so, it pushes the cone, which also travels back and forth. The currents, though, are audio currents, and are the electrical equivalent of sound, both music and speech.

When you talk, sing or play a musical instrument, the vibration of the strings or your vocal chords produce a corresponding movement of the air. When the voice coil and its attached cone move, you get the same displacement of air. It is really a duplication, but much stronger, of the air that is moved when you talk or make music.

That all sounds simple, and it is, but the problem with speakers is that the cone should move back and forth instantaneously, depending on what the audio currents in the voice coil are doing at any moment. But as long as the cone has weight, this is something it cannot quite achieve. That is why speaker cones are made as light as possible. However, we want the entire cone to move at one time, and so this means it should be as rigid as possible. We want it to work like a piston, but for the cone to be rigid it must be strong and to be strong it must have weight. So we are back to where we started since the cone should be weightless to move back and forth in step with the very rapid changes in voice coil currents which are also in step with the original sound. Making a speaker, then, is a matter of compromise. Manufacturers try to make the cone as lightweight but strong as possible.

All speakers (also known as drivers) must ultimately be connected to the output of the power amp. Since the speaker must be able to work with that amp, buying a speaker means you must also consider the amount of audio power the amp is able to supply. Speakers are rated in terms of minimum and maximum audio power. If a speaker has a minimum power input of 10 watts, your amp must be capable of delivering at least this amount of audio power, preferably more, or you will not get the kind of sound your high-fidelity system can deliver.

The maximum power of the speaker is the greatest amount of power it can handle. If your amp can deliver 100 audio watts and the maximum power rating of your speaker is 20 watts, it would be no great problem for

that amp to send the speaker to Valhalla, or Heaven, or wherever speakers go when they pass on. So for a happy hi fi operating procedure, your speaker should have a minimum power rating that is smaller than the minimum power rating of your amp and should have a maximum power rating that is greater than the power rating of that same amp.

The frequency response of your speaker system is the width of the sound spectrum it will reproduce. While your own hearing range may extend from about 60 Hz to 15 kHz, get a speaker whose response range exceeds this. A reproducing range of about 40 Hz to 20 kHz is quite good.

The impedance of the voice coil of your speaker is in ohms, a unit of electrical opposition to the current flow. Most high fidelity speakers are rated at 8 ohms. This is the nominal impedance and is measured by manufacturers at a specific frequency, such as 400 Hz or 1 kHz. The impedance of a speaker should remain constant over the entire audio range, but it does fluctuate somewhat, even with the best speakers. The impedance of your speaker should match the output impedance of your amp, generally also 8 ohms. Some amps have output terminals marked 4 ohms, 8 ohms, and 16 ohms. For maximum transfer of audio signal energy from your amp to the speakers, connect 8 ohm speakers to the 8 ohm terminals of your amp. There are some speakers that have voice coil impedances of 4 ohms or 16 ohms. These are exceptions.

Sometimes speakers must be some distance from the amp. Since you will have current flowing in the wires connecting the speakers to the amp, use wire that is thick enough to carry those currents without distress. For short distances, up to 20 feet, wire gauge No. 18 is suitable. For longer distances, up to about 30 feet, wire gauge No. 16 is satisfactory. You can use either solid or stranded wire, but just make sure it isn't bare, uncovered wire. You can also get so-called 'speaker wire' but it is no better or worse than ordinary wire. It has no special magical properties and won't make your speaker sound better or poorer. You can even use lamp cord.

For best stereo results, position your

speakers so they are about 8 feet apart, or more, if possible. Your receiver or amp should have a left/right balance control so you can adjust the sound output from each speaker to suit your listening tastes and also to take your listening position into consideration.

Some rooms soak up bass tones the way a sponge takes up water. Other rooms try to do away with treble. You can compensate for this by using your tone controls. Your speaker may also have such controls, so you can adjust all of them to suit your listening conditions. A lot also depends on you personally. Some listeners prefer strong bass, and if you are one of them, just turn up the bass tone control. No two persons hear the same way. Some women have very good hearing in the treble range, so what would seem adequate treble output to a male, might sound shrill or overemphasized to a female. This is the way our ears are constructed and has nothing to do with chauvinism. Men and women are different in more ways than one.

Try experimenting with speaker positioning. You may find that placing the speakers diagonally against two joining walls and sitting on the floor gives best results — that is, supplies the kind of sound you like best. The walls and floor act as sound reflectors and you may find this position excellent for getting good bass response. Also try mounting the speakers off the floor, or putting them in different locations in the room. Treble tones are highly directional and so you may need to point the speakers in the direction of your ears.

A speaker can reproduce a limited range of sound frequencies. A speaker having a large diameter cone, a type known as a woofer, is best for bass. A small speaker, a tweeter, is used for treble, and an in-between size for the midrange. The speakers can be completely separate units but housed in the same box or enclosure. They can also be mounted on the same frame and are known as coaxial if there are two speakers, triaxial if there are three.

Speaker enclosures are basically available in two types: sealed boxes and vented port types. The sealed type is lined so as to absorb sound from the rear movement of the speaker cone. This means they require more signal driving power. A variation of the sealed type is the air suspension, often used in bookshelf speakers, in which the woofer is mounted in a soft baffle suspension so it can have long piston movements for better bass response.

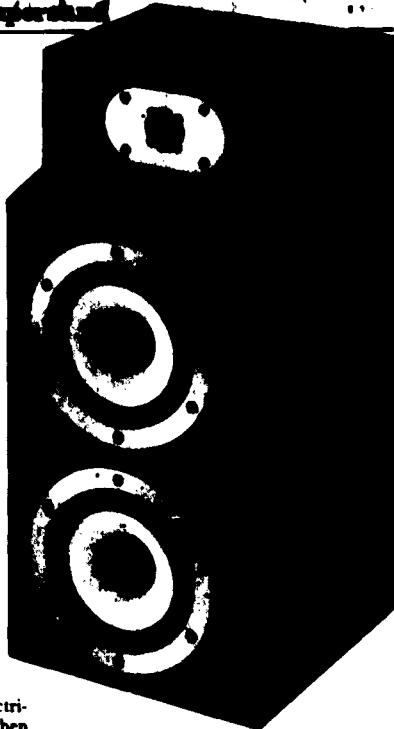
The vented port type is more efficient and boosts bass sound by sending part of the rear-produced sound out of the front through a tube or port. Since both the front and rear sound produced by the speaker are utilized, it is as though there were two woofers inside the enclosure.

To improve bass response, some speaker setups include what is called a passive radiator, a woofer that isn't connected to anything at all. Its cone is set in motion by air vibrations from the nearby active radiator, the woofer connected to the amp.

To make sure that each speaker, woofer, midrange, and treble, receives only its portion of the audio signal from the power amp, crossover networks are used. These electronic traffic cops route the bass tones to the woofer, midrange tones to the midrange speaker and treble tones to the tweeter.

The ideal speaker is one that adds nothing to the sound it reproduces. And, like the search for the Holy Grail, we may be looking for it forever. But on the way we keep acquiring more and more knowledge resulting in better speakers. And that's quite a reward in itself.

Martin Clifford



STAR WORDS

Perhaps you're the one who walked out from the theatre after *Star Wars* with your eyes closed confident that the Force would guide you home. It worked, and now you think science fiction is the greatest thing since KISS tee shirts. You've seen all the television shows and all the movies, and you've even gone so far as to contemplate reading some science fiction. Unfortunately, your college isn't offering a course in science fiction until next semester, or the class is always

so crowded that only last-semester seniors are allowed in. Where can you start?

The following compilation is an attempt to guide the novice into the literature of science fiction. This list does not include the absolute best in the genre, for often the best is also the most difficult, and a plunge into the depths of a complex work could prove a discouraging and frustrating endeavor. Therefore my list begins with less complex (but still rewarding) works

and moves toward the most complex (and ultimately the most rewarding).

This list, then, should serve as a hook. It should grab you with the first selection, build in you a desire to read on and complete the listing, then encourage you to continue with tasks of your own choosing. With these books behind you

this list could pass for a college course; you can confidently guide yourself through any future journey into written science fiction.

By RICHARD E. OSBORN

The Door Into Summer

by Robert A. Heinlein

I can think of no better hook into science fiction than this novel. This is noncontroversial Heinlein — an animal that apparently vanished in the Sixties — and is a very entertaining and well-written novel. The elements that make it science fiction do not dominate the story; they are, however, essential. The plot revolves around a talented engineer who is betrayed by his business partners, shunted forward in time via suspended animation, and who eventually wangles his way back to correct the whole problem.

Slan

by A. E. Van Vogt

This novel is more "pure" science fiction than Heinlein's, hence it makes a logical second step in this initiation process. It follows the shoot-'em-up tradition of what critics have labeled the "Space Opera," and deals with a persecuted minority of artificially mutated super-human beings — the Slans — and their resulting revolution against the humans. It has a few holes in logic but moves very fast with *Star Wars* type action. It ends with quite a surprise.

The Time Machine

by H. G. Wells

This is a true classic of literature which really needs little comment. Its theme is less obvious than the preceding two: an inventor travels forward in time and there witnesses the decadent existence of a mankind split into two separate species

I, Robot

by Isaac Asimov

This is a collection of short stories linked by their presentation as a history of robots, a history that sees them advancing from simple babysitters and factory workers to the actual governing force of all mankind. In other words, they advance from child to god. Asimov has taken the robot tradition, started in part, according to Franz Rottensteiner, by Shelley's *Frankenstein*, Pierce's *Moxy's Master*, and Capek's *R.U.R.*, and has forever altered their actions in literature with his "Three Laws of Robotics."

The Martian Chronicles

by Ray Bradbury

This is another collection of connected short stories in which Bradbury paints an intriguing mural depicting the colonization of Mars by mankind, complete with many allusions to the colonization of North America. There is some critical debate over whether Bradbury is really a science fiction writer — his Martians seem surprisingly Illinois-bred — but he is such a masterful writer of eloquent prose that he is surely the reigning poet of science fiction, even though he has written but a handful of poetry.

Rendezvous with Rama

by Arthur C. Clarke

This is in fact a mystery novel — a huge, artificial object arrives in the Solar System, and mankind attempts to decipher its many puzzles, with only questionable results. The reader is left with a sense of mystery, of strangeness, of wonder, all of which is exactly as the author wishes. Clarke is showing his readers that they cannot expect to completely comprehend such a foreign culture, and that an alien race will be just that — truly alien — to mankind's understanding.

The Sirens of Titan

by Kurt Vonnegut, Jr.

This is early Vonnegut, his second novel, and is simply fun to read. Several elements of the author's black comic vision that crop up in his later, more polished works, find their start here. The novel traces the meanderings of Malachi Constant (the richest man in the world), his conversion to a Martian fighting machine, his stay on Mercury, his use of a religious symbol, his stay on Titan, and his eventual demise.

The Stars My Destination

by Alfred Bester

Despite its clumsy title, this novel is another science fiction black humor classic. It is very similar to Vonnegut in both style and tone, and makes a fine companion piece to *The Sirens of Titan*. The action takes place in a time when any normal human being can make use of teleportation (travel by mental powers only), and the plot deals with a man who possesses a very special power, a wildly tattooed face, and an overpowering mission of revenge.

The Mote in God's Eye

by Larry Niven and Jerry Pournelle

Another excellent example of the first human contact with an alien culture. The "Motes" are fascinating creations, and their sudden thrust into the affairs of man results in quite a few surprises. No less an authority than Robert A. Heinlein has called this book "possibly the finest science fiction novel I have ever read."

The Left Hand of Darkness

by Ursula K. LeGuin

What makes this novel so exceptional is not its action, or its futuristic gimmickry, but rather the magnificent manner in which LeGuin has constructed her imaginary world. It is a world where the sex of otherwise seemingly normal humans is only temporary; they readily switch from male to female and vice versa. It is a lushly detailed world in which the normal human protagonist explores what it really means to be "human."

Dune

by Frank Herbert

This is possibly the finest science fiction novel ever written. Herbert has created a fascinating future populated by various equally fascinating cultures. Also brilliant in its vivid detail, *Dune* traces the maturation of Paul Atreides from deposed ruler of the desert planet Dune, to the mythic religious cult leader of the desert natives of the planet, and finally to the eventual monarch of an interstellar empire.

Lord of Light

by Roger Zelazny

Readers might have trouble with the time sequence of this book — it begins in the middle, then moves back to the beginning before finishing up — but once that is mastered he can sit back and enjoy this novel of god-like men of a future time on a distant planet. This is a future where some men have set themselves up as the gods of the Buddhist religion and rule over others in a rigid, anti-scientific, caste society. Zelazny mazes a sophisticated sense of humor with his prose, exemplified by this pun: "probably the best in science fiction condom" concerning an epileptic Shan on a horse. "Then the fit hit the Shan."

An Initiation into Science Fiction

on disc



Jackson Browne:
Running On Empty (Asylum)

Having me review a Jackson Browne album is like inviting Roman Polanski over to babysit your children. My vibes are so bad, I can melt Joan Armatrading albums with a single glance, and my karma is somewhere between Hunter S. Thompson and Attila the Hun, so don't blame me if I don't preach an hour's worth of hippy-drippy tie-dye tidbits of transcendental insights concerning this disc. They may be in there somewhere, but I'm not about to pull a Cameron Crowe on this assignment.

Enough excuses. Save the death threats for next month's Dolly Parton exposé



The miraculous mutant strain

(they're balloons). A good, unique concept about the road recorded on the road in some pretty strange studios, *Running On Empty* epitomizes the best musical aspects of the Hotel California Cocaine Circuit while avoiding those David Geffen excesses. Only the essentials for this unit, heavy on Browne's piano and Russell Kunkel's punch-a-hole-through-the-floor drumming, while the rest of the band is as tight as any of Cheryl Tiegs' see-through swimsuits.

Waiting his melancholy blues about the trials and tribulations of touring, Browne's voice has that easy-going flow of a lazy Sun-

day afternoon without any saccharine-sweet inflections. Songs about roadies ("The Load-Out"), riding in the bus ("Nothing but Time," recorded aboard a Continental Silver Eagle), a groupie named Rosie ("I guess I might have known from the start/ she'd come for a star"), and truckers ("Shaky Town") will bring a tear to the eye of every seasoned musician who's been to every Holiday Inn from Pasadena to Poughkeepsie, but we suburban slugs need our quota of impassioned plea-bargaining between lovers to maintain the granola shuffle Jackson advocates. I've heard most of

these "Route 66" sob stories on countless previous recordings, so the ideas here wear out long before the music does.

Which leaves the listener alternating between rapture and coma most of the time, playing the record more out of habit than desire. *Running On Empty* may be doing just that, but Jackson Browne still writes some of the finest tunes around ("Take It Easy" is forever) and one slightly-jaded (who else do you know who owns both Dictators LPs and is proud of it???) cynic won't keep the L.A. lemmings from buying this latest offering from rock's own Holden Caulfield.

Chris Clark

Stars:

Attention Shoppers! (Capitol)

"Help me doctor, please. Ted Nugent's gone hunting water buffaloes in Uganda, Aerosmith has been pronounced dead of a mas-cara overdose, and those pretty Kiss faces are going to hell. The critics and Vac-U-Form void-oids are pushing punk while the masses disco down to the sound-track from *Saturday Night Fever*. Is there any hope? Safety pins make my cheek bleed and I never could do the Hustle, but all my heavy-metal heroes have digressed into monolithic machines playing methadone music and I need at least one Zeppelin-Xerox album a day to drive my neighbors up the wall and across the ceiling. I'm telling you, doc, I don't know how much longer I can take Elvia Costello, my skin is getting blotchy, and someone keeps singing "Rhiannon" in my ear. Can you help me?"

"OK, stop drooling, son. I have just the thing for your manic depression, obviously caused by the final breakup of Uriah Heep . . . (turns to camera) . . . yes, Starz is the miraculous mutant strain which combines the best of the rest and passes the test by renewing your zeal without using eat! Increases your latent bondage tendencies, develops gang-warfare instincts, and builds

Bach's Best: A Guide for the Bewildered

This is a form of self-inflicted madness, selecting the "best" of Johann Sebastian Bach's more than one thousand surviving works.

The reason is simple enough. No other composer so combined sheer musical genius with such emotional intensity. When Bach is having fun — which is often — the music laughs and bumbles. When Bach is at his religious devotions, the conviction of his Lutheran soul suffuses every phrase.

There are no half-measures with the man. What he did, he did fully, and Western European culture may pretend to "civilization" because of his contribution.

Like so many of the major figures in music history, Bach can appear forbidding to the initiate. The key to understanding both the man and the music is to let Bach speak for himself, to let the torrents of a fugue catch you up, or the agony of Christ cast you down, to let your emotions match Bach's own.

A last note: My own preference is for the sparer, more authentic versions of Baroque music in general, hence a certain bias towards a handful of performers. It is a matter of taste, and the more brisk, dry, "correct" readings may take a bit of getting used to, but it is worth the effort as an antidote to

the overloaded bombast of much of today's music.

With that, then, this hesitant selection, arranged in a suggested order of purchase.

The four suites for orchestra (Bach called them "overtures") are the master at his most accessible. This is cheerful music meant for entertainment, full of lovely tunes (the famous "Air on the G String") and sprightly dances. Four two-record sets — Telefunken, Philips, Argo and Archive — are excellent.

The six Brandenburg concertos apparently were a personal favorite of Bach; he borrowed parts of them repeatedly for other works, which might be considered their best endorsement. Written in 1721 as a gift for the Margrave of Brandenburg, these are Bach at his witty, sophisticated best. For stylistic fidelity to Bach's times, the best versions are those of the Collegium Aureum on RCA; the Vienna Concentus Musicus on Telefunken; the English Chamber Orchestra on Philips; and the Munich Bach Orchestra on Archive.

The solo harpsichord concertos would be next logically. Igor Kipnis has recorded the complete set on Columbia with Neville Marriner conducting. If that impressive four-record set overwhelms the pocketbook,

the one-record selection of three concertos recorded by Gustav Leonhardt on Telefunken is choice.

Try then music for solo harpsichord. George Malcolm has recorded a select program on London 6197, including the "Italian Concerto" and "Chromatic Fantasy," demanding test pieces which boggle minds and fingers of all but the most adroit. Beyond that, the "Goldberg Variations" is a canny work that ranges from the simplest tune to the grandest fanfare and processional. Never mind that this variation is a canon and that a fugue; that is stuff for musicologists to ponder. As music it is to be treasured. Ralph Kirkpatrick on Archive and Gustav Leonhardt on Vanguard are preeminent.

One misses the old, romantic (decidedly unauthentic) Wanda Landowska recording of the "Well Tempered Clavier," the 48 studies Bach composed for his enormously talented nine-year-old son, Wilhelm Friedemann. In its absence, Anthony Newman's quicksilver recordings on Columbia are worthy.

In sheer sonority, there is a great leap from harpsichord to organ, but the similarity of the musical forms suggests a program of organ works would be the logical next

purchase. Any one of three records commend themselves: Helmut Walcha on Archive, Anton Heiller on Bach Records, and the bargain anthology of Bach's most celebrated organ works on Nonesuch. (A note of caution: avoid as the plague orchestral transcriptions of these compositions. They range from the grandiose to the flatulent.)

The organ music, intended largely for devotional use, leads naturally to the single unchallenged monument of Western European "art" music, *The St. Matthew Passion*. Composed in 1729, it is a richly painted tonal picture, infused with Bach's own religious fervor, one of the few musical works whose dramatic qualities alone would mark it a masterpiece. Well-performed, as on the Richter recording (Archive), or less expensive Swarowsky set (Nonesuch), the *St. Matthew* is unnerving in its beauty.

There is so much more music which might have been selected: the *B-minor Mass*, the cello sonatas, the *Magnificat*, the violin-harpsichord sonatas. The wonderment is that the list is so long, yet still so incomplete. Most composers would settle for just one composition of this stature and call it the work of a lifetime.

Ed Gray

your resistance to strychnine without using costly smoke bombs or original ideas. Mix two parts cat scratch fever with one part Ritchie Blackmore, add a dash of Ramones ("X-Ray Spex") and a Kiss of death ("She," they even borrowed the title), put it in the nearest Iron Butterfly jacket, and there you have it, the latest escapades of the post-third, pre-fourth generation of rock rodents. Of course, you can always use a cheap substitute like Styx, Rush, or Status Quo, but why not settle for the real thing? If you're feeling pretty vacant, and need that cocaine kick you can't find on any dirty toilet seat, pick up a copy of *Attention Shoppers!* from Starz."

Test-tube babies never had it so good.

C.C.

Angel:

White Hot (Casablanca)

Arising from the bowels of rock's soft white underbelly, Angel reverses the chain-leather mentality of Kiss into heavenly headrushes, featuring gobs of syncopated synthesesonics, the cutest costumes this side of the Banana Splits, and a hairdresser that must give David Bowie cuticles curled in envy. As proficient as any Runaway before she hit puberty and twice as pretty, you can almost hear the boys whispering about "those thilly thavages" waiting backstage, and Punky Meadows couldn't play a guitar if Leslie West crammed one through his Ultra-Brite smile. Is this the future of rock and roll? Don't bet your Sid Vicious sweatshirt on it, sweetie. Divine excrement.

C.C.

Stanley Cowell:

Waiting for the Moment (Galaxy)

Sonny Rollins:

Easy Living (Milestone)

Two well-respected, perhaps venerated, jazzmen have released albums placing them in unusual settings. Both are uncommonly listenable in this age of disco-funk, and both indicate that truly great musicians can adapt themselves to the damndest conditions. We mustn't forget that two of Duke Ellington's most interesting albums were recorded with Charles Mingus and John Coltrane.

Cowell, generally considered a modernist, here examines his early influences and a few of his later ones. While he is the only player on the album, with one side devoted to his solo work, the various tracks find him playing a number of instruments — simultaneously, thanks to overdubbing, on side two. Side one features straightforward, lovely excursions through ragtime (sort of), boogie-woogie, and bebop on grand piano, with a final number, Bill Lee's "Spanish Dancers," played on the kalimba, an African thumb piano. Two of the tunes on this side are by Jimmy Heath; also included are respectful readings of Bud Powell's "Parisian Thoroughfare" and Thelonious Monk's "Round Midnight." Side two, with various electric and acoustic keyboards overdubbed, consists of four Cowell originals. The album was apparently intended to be a tour de force for the founding member of the Collective Black Artists Ensemble and, to these ears, clearly qualifies.

Rollins' album is, by contrast, more conventional. There's no overdubbing save for Rollins himself on one tune, only some electricity, and there's a real band throughout. But the saxophonist (tenor and soprano) has surrounded himself with assuredly good and thoroughly contemporary company, including keyboardist George Duke and still-youthful percussionist Tony Williams. The result speaks well for all concerned, including producer Orrin Keepnews — who, perhaps not coincidentally, executive-

produced the Cowell affair, with Ed Michel at the helm.

Selections include two long-time favorites of improvising musicians — the title number and "My One and Only Love" — plus three Rollins originals and a vibrant, no-celebratory reading of Stevie Wonder's "Isn't She Lovely" that is, by itself, well worth your six bucks. Released as a single, it could become a jukebox standard in no time at all.

There needn't be much more to say. One of Rollins' strongest virtues has always been that, perhaps despite the high quality of his musicianship, he's managed to keep close enough to the street to remain a most accessible jazzman (the recording tape commercial, with Sonny playing alone on a bridge, is more a sign of ad agency hipness than of Rollins' selling out. He was a perfect choice). *Easy Living* is no exception.

Del Porter

Otis Blackwell:

These Are My Songs (Inner City)

Those of us who saw last year's Don Kirshner Rock Music Awards will remember a lengthy, touching scene where Stevie Wonder brought a man onstage and passed his — Wonder's — trophy on to him. The man was Otis Blackwell, composer of a number of the songs that helped define rock and roll. Wonder's point was that Blackwell has been all but ignored by the industry. I might point out that you didn't see Wonder getting Blackwell signed to Motown, but he did get the composer a good deal of nationwide TV publicity, which is something.

Here, Blackwell sings several of his best-known compositions: "All Shook Up," "Fever," "Great Balls of Fire," "Handy Man," and a bunch more. The surprise, if it is one, is that the versions are so very fine. Blackwell has an excellent, ageless voice, with lots of character and inflection. And his small rock band, all unknowns, play like all-get-out.

There is even a new song for would-be superstars to pick up on, the funny blues "Back Trail." It shows that Blackwell hasn't lost his touch. The album may be hard to find, but is well worth the search (Inner City's address is 43 W. 61st Street, New York 10023).

Ray C. Robinson

Manhattan Transfer:

Pastiche (Atlantic)

Manhattan Transfer's precious eclecticism makes Bette Midler sound as crushing as Aerosmith by comparison: one imagines the Transfer members sitting around the studio — Tim Hauser in white tie and spats, Alan Paul in drugstore cowboy drag (or, perhaps, his newly-pressed leather jacket), and the women in something slinky — trying to think of new ways to make old songs sound like old songs. The mind boggles. And yet, the results are frequently rewarding. On their second album with the current personnel, honors probably go to a country version of Cole Porter's "Love for Sale," this despite the fact that Crystal Gayle has already done the same thing, just as effectively, with "It's All Right With Me," and not trying as hard. A long fiddle trio introduction, backed by a Los Angeles session-man rhythm section, gives way to the Transfer's fairly straight vocals and a nice solo by long-time Duke Ellington trombonist (and New York session-man) Britt Woodman. To a greater or lesser degree, it's all like that. Other titles include Woody Herman's "Four Brothers," copped from Lambert, Hendricks and Ross; the Supremes' "Where Did Our Love Go?"; "It's Not the Spotlight," with Booker T. and the (current) M.G.'s; etc. etc.

Del Porter



Five Marines in a dungheap

OnScreen

(Continued from page 7)

some of the most mature and gently erotic love scenes ever put in a Hollywood film.

Director Hal Ashby, like John Ford, is a man obsessed with what it means to be an American. Films like *The Landlord*, *Bound for Glory* and *Shampoo* capture something fundamental in this country's psyche. *Coming Home* also holds up that same clear mirror.

Final word: the film uses as its theme the Rolling Stones' song "Out of Time." When that song was first released in '67 it sounded like the ultimate macho put-down of a jet set girl, the sort of song feminist Ellen Willis ate for breakfast. In *Coming Home*, it takes on a completely different significance: it becomes a painful eulogy for a country gone astray — evocative and precise.

Jacobs Atlas

A NIGHTFUL OF RAIN, with Candice Bergen, Giancarlo Giannini. Written and directed by Lina Wertmüller.

A Nightful of Rain is so soggy, so perversely slick that it's impossible to find the charity to graciously ignore Lina Wertmüller's first try at an English language film. Certainly working in a foreign language created a barrier with formidable problems, but the entire movie is so wrong-headed and downright silly, the blame is not simply on cross-culturalization. In fact, *A Nightful of Rain* is muddy enough to call into question all those other Wertmüller films that seemed so clear in the past.

Wertmüller has always been a problematic director; she wants everything. Her previous films (*Slept Away*, *Seven Beauties*, etc.) are filled with contradictory philosophies welded together with more energy than finesse. What kept her movies afloat under the weight of too many superficial ideas was her incredible audacity and wit. Somehow you went along for the ride even though the vehicle was shaky. In *A Nightful of Rain*, however, Wertmüller wants us to cross a stormy sea in a leaky boat; it's too much to ask.

A Nightful of Rain takes place on the tenth anniversary of the marriage of Lizzy (Candice Bergen), an American spoiled brat, and Paolo (Giancarlo Giannini), a rich Italian macho maniac. They're in the throes of breaking up, recalling their marriage. Lina seems to think the problem is politics, but Lizzy talks like Minnie Mouse Gone to College while Paolo's Marxist rhetoric is so

phony even a red-baiter would blush. Wertmüller has taken a very complex issue — the difficulty men and women face when trying to live together in dignity — and comes up with the most simplistic explanations. It seems incredible to say so, but *A Nightful of Rain* gives credence to Harry Cohn's (founder of Columbia Pictures) statement that messages should only come from Western Union.

J.A.

THE BOYS IN COMPANY C, starring Craig Wasson, Andrew Stevens, Stan Shaw, Michael Lembeck, James Canning, James Whitmore, Jr., written by Rick Natkin and Sidney J. Furie; directed by Furie.

This is, unfortunately, the first of several films about Viet Nam scheduled for release this year. It has to be the worst. The others must be better than this offensive pile of macho-Marine-buddy bullshit. Only those viewers who delight in barracks language and vivid gore, pointless shouting and general stupidity will find anything to enjoy in this dungheap.

The plot, such as it is, follows five young men from boot camp to Nam. We have here your five basic Marine stereotypes: the shy, bookish fellow who's keeping a diary and wants to be a writer (James Canning); the smart-ass big-city hustler (Michael Lembeck); the peace-loving hippie (Craig Wasson); the Southern-drawling high school jock with pregnant girlfriend (Andrew Stevens); and the Mean Black Man with a Sensitive Soul (Stan Shaw). Screenwriters Natkin and Furie apparently couldn't decide what to do with the Marines of the movie; at first we see a gung-ho Marines-make-men segment, then blood and guts in Viet Nam, led by a crazy commander (is there any other kind?), and last and not least, a *Longest Yard* give-'em-hell soccer game that has nothing to do with anything except some very confused ideas about pride.

The actors try, but they blunder. And shout. Everyone shouts. And to show you how "realistic" it all is, when Shaw (who we are led to believe, enlisted just so he could establish a direct dope connection) is approached by the Chief Doper to set up the export system, Shaw declines to participate because, supposedly, Stevens has succumbed to dope. This is quite enough to give Shaw a large dose of conscience. Sure it is.

If there is any truth in this story, if indeed an entire company of 110 men was virtually wiped out, and for nothing, then those men and all the others deserve a better fate than this execrable film.

J.S.

AMPERCHART

ROCK

- 1 Soundtrack
Saturday Night Fever/RSO
- 2 News of the World
Queen Elektra
- 3 Foot Loose & Fancy Free
Rod Stewart/Warner Bros.
- 4 Running On Empty
Jackson Browne/Asylum
- 5 Rumours
Fleetwood Mac/Warner Bros.
- 6 All 'n' All
Earth, Wind & Fire/Columbia
- 7 The Stranger
Billy Joel/Columbia
- 8 Simple Dreams
Linda Ronstadt/Asylum
- 9 The Grand Illusion
Slyx/A&M
- 10 Draw the Line
Aerosmith/Columbia
- 11 I'm Glad You're Here with Me
Neil Diamond/Columbia
- 12 Point of No Return
Kansas/Kirshner
- 13 Down Two Then Left
Boyz Skaggs/Columbia
- 14 Slowhand
Eric Clapton/RSO
- 15 Aja
Steely Dan/ABC
- 16 Alive II
Kiss/Casablanca
- 17 Little Criminals
Randy Newman/Warner Bros.
- 18 Greatest Hits, Etc.
Paul Simon/Columbia
- 19 Galaxy
War/MCA
- 20 French Kiss
Bob Welch/Capitol
- 21 Live
Commodores
- 22 Don Juan's Rockless Daughter
Joni Mitchell/Asylum
- 23 Street Survivors
Lynyrd Skynyrd/MCA
- 24 Longer Fuse
Dan Hill/20th Century
- 25 Watermark
Art Garfunkel/Columbia

RECOMMENDED RECENT RELEASES

- All This and Heaven Too
Andrew Gold/Asylum
- Starlight Dancer
Kayak/Janus
- Duo Glida
Sanford & Townsend/Warner Bros.
- Safety in Numbers
Crack the Sky/Columbia
- Excitable Boy
Warren Zevon/Asylum
- Level Headed
Sweet/Capitol
- Double Live Gonzo
Ted Nugent/Epic

COUNTRY

- 1 Waylon & Willie
Waylon Jennings & Willie Nelson/RCA
- 2 Here You Come Again
Dolly Parton/RCA
- 3 Simple Dreams
Linda Ronstadt/Asylum
- 4 Ten Years of Gold
Kenny Rogers/United Artists
- 5 We Must Believe in Magic
Crystal Gayle/United Artists
- 6 Take This Job and Shove It
Johnny Paycheck/Epic
- 7 Greatest Hits
Olivia Newton-John/MCA
- 8 Daytime Friends
Kenny Rogers/United Artists
- 9 It Was Almost Like a Song
Ronnie Milsap/RCA
- 10 I Want to Live
John Denver/RCA
- 11 Of Waylon
Waylon Jennings/RCA
- 12 Heaven's Just a Sin Away
The Kendalls/Ovation
- 13 Y'all Come Back Saloon
Oak Ridge Boys/ABC/Dot
- 14 Love Is Just a Game
Larry Gatlin/Monument
- 15 Country Memories
Jerry Lee Lewis/Mercury

RECOMMENDED RECENT RELEASES

- Waylon & Willie
Waylon Jennings & Willie Nelson/RCA
- Quarter Moon in a Ten Cent Town
Emmylou Harris/Warner Bros.
- Free Salin'
Hoyt Axton/MCA
- Let's Keep It That Way
Anne Murray/Capitol
- Best of Jerry Lee Lewis, (Vol. 2)
Jerry Lee Lewis/Mercury

JAZZ

- 1 Live at the Bijou
Grover Washington/Kudu
- 2 Heads
Bob James/Columbia
- 3 Feels So Good
Chuck Mangione/A&M
- 4 Reach for It
George Duke/Epic
- 5 Tequila Mockinbird
Ramsey Lewis/Columbia
- 6 Enigmatic Ocean
Jean Luc Ponty/Atlantic
- 7 Ruby, Ruby
Gato Barbieri/A&M
- 8 Action
Blackbyrds/Fantasy
- 9 Weekend in L.A.
George Benson/Warner Bros.
- 10 Magic
Billy Cobham/Columbia
- 11 New Vintage
Maynard Ferguson/Columbia
- 12 Multiplication
Eric Gayle/Columbia
- 13 Inner Voices
McCoy Tyner/Milestone
- 14 The Montreux Summit (Vol. 1)
Various Artists/CTI
- 15 Havana Candy
Patti Austin/CTI

RECOMMENDED RECENT RELEASES

- Hold On
Noel Pointer/United Artists
- Rainbow Seeker
Joe Sample/ABC
- Weekend in L.A.
George Benson/Warner Bros.
- Herb Alpert & Hugh Masekela
Horizon/A&M
- Just Family
Dee-Dee Bridgewater/Elektra

SOUL

- 1 Saturday Night Fever
Various Artists/RSO
- 2 All 'n' All
Earth, Wind & Fire/Columbia
- 3 Funkentelechy Vs. Placebo Syndrome
Parliament/Casablanca
- 4 Live
Commodores/Motown
- 5 Thankful
Natalie Cole/Capitol
- 6 Secrets
Con Funk Shun/Mercury
- 7 Blue Lights in the Basement
Roberta Flack/Atlantic
- 8 Flying High on Your Love
Bar-Kays/Mercury
- 9 When You Hear Lou, You've Heard It All
Lou Rawls/Philadelphia International
- 10 Galaxy
War/MCA
- 11 Chic
Chic/Atlantic
- 12 In Full Bloom
Rose Royce/Whitfield
- 13 Reach for It
George Duke/Epic
- 14 Too Hot to Handle
Heatwave/Epic
- 15 Menagerie
Bill Withers/Columbia

RECOMMENDED RECENT RELEASES

- We've Got the Moves
The Checkmates/Fantasy
- Golden Time of Day
Maze/Capitol
- Street Player
Rufus & Chaka Khan/ABC
- Dr. Buzzard's Original Savannah Band
Meets King Penmett
RCA
- We All Know Who We Are
Cameo/Chocolate City

OnTour



Eric Clapton, Santa Monica Civic Auditorium, Los Angeles

Eric Clapton's two-hour set includes a few token blues numbers, probably to satisfy his fans who date back to the Yardbirds and Cream days. But from all appearances, the fellow once (and possibly still) touted as Britain's preeminent blues guitarist would rather be playing with Delaney and Bonnie, or J.J. Cale, or Don Williams. For he's adopted and adapted styles, approaches, and sometimes material from all of them. The current Clapton show, then, could stand as the most eclectic package currently touring. What's remarkable is that the singer-guitarist and his fine backing group have managed to homogenize all of that diversity.

Musically, the outfit doesn't put out any more than a really good bar band might; it's Clapton's past that's gathering him the ovations during the first couple of numbers. But once the hysteria has died down, the audience is faced with what's left of two solid hours.

Taking his cue from supershy Cale, who's been known to seat himself to a far side of his backup band clear out of the light, Clapton (though center stage most of the time) doesn't hog the show. Like Williams, he seems to prefer soft, crooning vocals whenever possible. And like Delaney Bramlett, Clapton's surrounded himself with a gang of roughhouse Southwestern musicians and allows a female, Marcy Levy, a good percentage of the vocal work, including two solo numbers, including the last encore.

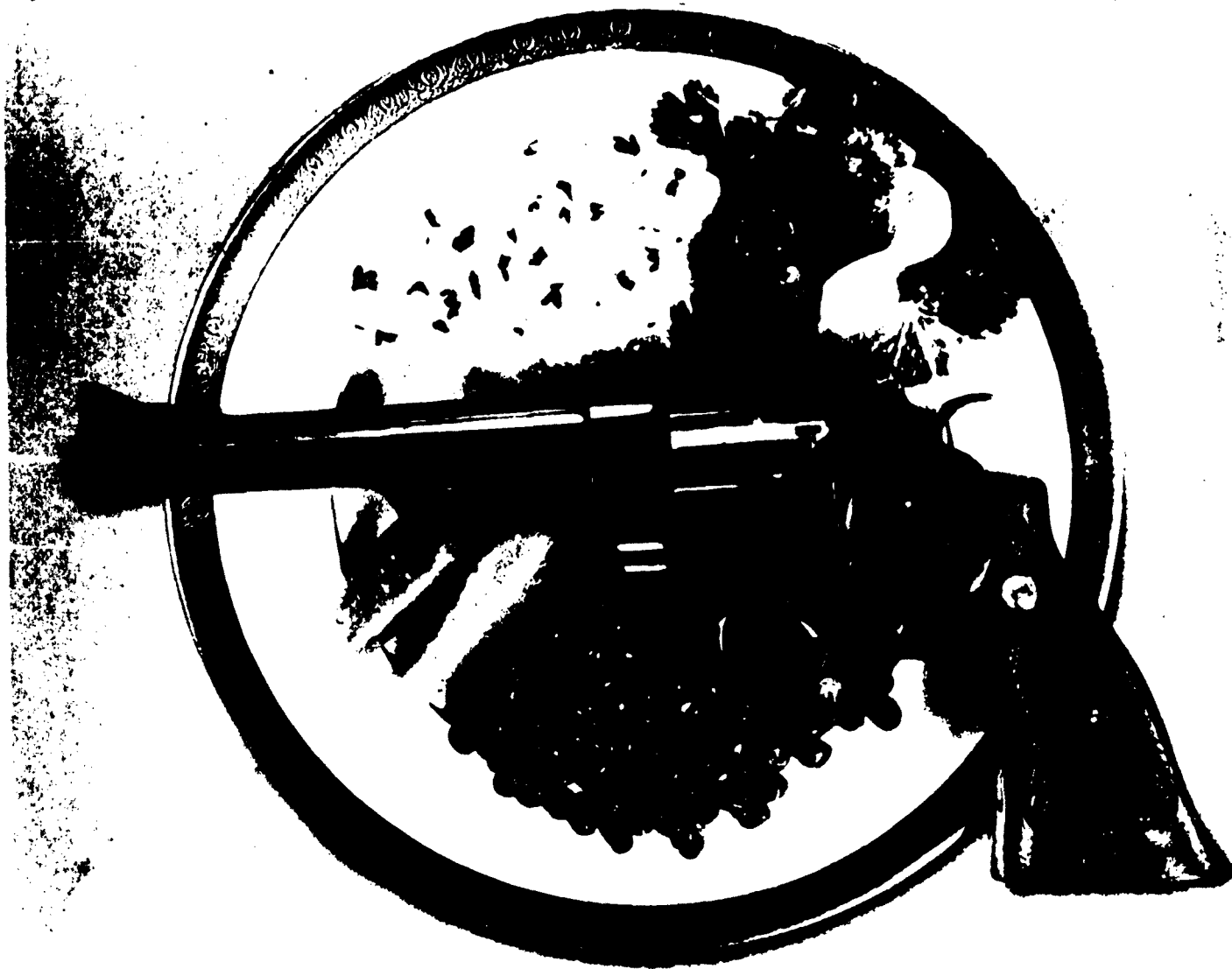
The selections played consist of much of Clapton's current, countryish *Slowhand* album, the bluesy "Key to the Highway" and "Going Down Slow," "Badge," "Knockin' on Heaven's Door," and a couple of unexpected treasures — the Don Williams hit "She's in Love With a Rodeo Man," featuring a fine accordion solo by keyboardist Dick Sims, and two out-of-the-ordinary Levy vehicles: Buddy Holly's "Fool's Paradise," and Rogers and Hammerstein's "You'll Never Walk Alone" (that last encore). Surprising in their absence were "I Shot the Sheriff," "After Midnight," and "Hello, Old Friend," all of them hit singles.

Clapton's band is the crowd he's been working with for a couple of years, trimmed down to Levy, Sims, bassist Carl Radle, drummer Jamie Oldaker, and second guitarist George Terry. All save Levy and Terry keep pretty much to the background; Terry contributes mightily, taking a surprising number of leads.

Todd Everett

"Sam Peckinpah meets the Rolling Stones...Terrific stuff!"

Rolling Stone
February 23, 1978



Warren Zevon. Excitable Boy.

Whether you like it or not,
you'll be hearing from him.



On Tour.

February 25 - Paradise Ballroom, Boston, Mass.
March 1 & 2 - The Cellar Door, Washington, D.C.
March 3 - Paper Hall, Albany, N.Y.
March 4 - Wynton's Place, Long Island, N.Y.
March 6 - The Paper Place, Long Island, N.Y.
March 13 & 14 - Warble Inn, Baltimore, Md.

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