

& Ampersand

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New Contributors

RICHARD DELAP (In Print) is a sci-fi aficionado, publishing *A Guide to Fantasy and Science Fiction* and managing something called Science Fiction Consultants, all in Los Angeles.

BRAD FLORY (On Tour) last appeared in *Ampersand* with a review of ex-radical Jerry Rubin's speechmaking. Rubin, according to the waggish Paul Krassner, has since undergone a self-improvement treatment in which he wrote down all the events of his first seven years and stepped on it.

JEFF KIOUS & RICK JONES (On Tour) who provide the one-two punch on our Doobie Brothers concert reportage, usually get their kicks writing for the *Daily Kansan*.

ZAN STEWART (In Print) is a part-time saxophonist, radio announcer, and jazz writer who lives in Santa Monica, where he's the scourge of the tennis courts.

WALT TUROWSKI (On Tour), Waldemar to his closest friends, our Billy Joel connection summers in Melvindale, Mich., and winters on the University of Detroit's *Varsity News*.

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IN ONE EAR...

In her otherwise unexceptional review of Mikhail Baryshnikov's book on the Soviet Union (*Ampersand*, April 1979, p. 22) Jacoba Atlas takes a cheap shot at Alexander Solzhenitsyn. She praises Baryshnikov for his sense of humor and for not being gruesome like his subject matter, and then she says, "he is no Solzhenitsyn demanding his pound of flesh." Her remark suggests that Solzhenitsyn is a gruesome, humorless partisan of some sort of vindictive justice. This grotesque misrepresentation could be ignored if there were not a danger that, together with similar ignorant remarks in the press, it might persuade fair-minded students not to read Solzhenitsyn's books. Anyone who has read the *Gulag Archipelago* must have marvelled at Solzhenitsyn's tranquility of soul in the face of Soviet tyranny.

JAMES W. MULLER
HARVARD COLLEGE

Oh, dear. Jacoba Atlas reviewed *To Build a Castle*, which was written by Vladimir Bukovsky. Not Mikhail Baryshnikov. She quoted Baryshnikov. Aren't you embarrassed? Harvard must be cringing.

As a copper miner and officer in my trade union local, I was pleased to read your review of the film *Norma Rae*. Jacoba Atlas gives a refreshing overview of the struggle for content that has been a part of the silver screen since Chaplin's first tries. Ms. Atlas' sympathetic attitude towards the working class in general also is a reflection of a hopeful trend in campus politics.

I was disappointed therefore to read further on in the issue her review of Bukovsky's book and her advocacy of the "Russian human rights" hysteria. An unbiased observer must be aware that this is an orchestrated campaign waged through the media, and a political campaign waged by the Carter administration to take the pressure off our own human rights shortcomings and the horrors of U.S.-supported dictatorships.

I found this to be a very emotional subject to discuss for our student and intellectual friends in the movement. I believe that time will show that support for justice for the U.S. working class is inconsistent with support for the Cold War maniacs pulling the strings of the "Soviet Human Rights" Fraud.

PETE LEKI
TUCSON, AZ

Jacobata Atlas replies: "Although I'm willing to concede that the human rights issue in the Soviet Union has been used by President Carter and others to obscure our own shortcomings, it is nevertheless a fact that Soviet citizens are being jailed, tortured and destroyed for standing up for their human rights. The Soviet government does not do this to benefit President Carter's political chances. Justice for the U. S. working class can never be inconsistent with justice for people in any country. Human rights can never be a fraud in the Soviet Union or the United States."

It's an interesting comment on America's record-buying public that out of 1,500 certified gold records only six have been classical—and of those six only one can be unreservedly recommended in Sol Siegel's survey [April *Ampersand*]. And even that one, the Van Cliburn recording of Tchaikovsky's First Piano Concerto, made the charts for extra-musical reasons.

In the early days of the recording industry a large percentage of the best-sellers were vocal numbers by artists like Caruso, McCormack, and Alma Gluck—when did that kind of material drop out of the charts, I wonder? And why?

C. WALKER
INDIANA UNIVERSITY

Thanks for the piece on the Clash. (April). College students generally buy extraordinarily dull rock LPs, and it's pleasing to see a widely circulated publication such as yours covering a good band for a change. Raw energy has been replaced by Linda Ronstadt's cooing in most quarters here at Michigan State. Thank God I finally graduated! How 'bout some more on new music in the future and less on derivative, paralyzingly boring American bands. Thanks again!

BOB VERMEULEN
OKEMOS, MI

I read with interest your item about Woodstock II. I have never forgiven my parents for having me in 1960 (making me only nine years old when Woodstock took place). Now I have a second chance. Where do I write for tickets?

BARB POSTMAN
LOS ALTOS, CA

For ticket information write to Harriman, 123 E. 54th St., No. 7H, New York, NY 10022, or call (212) 421-0290. You may not get a third chance.

Aw, come on, you schmucks! I go and write you a nice fan letter (*Ampersand*, May, 1979), and then you have to stick me in Bloomington, Illinois. It's *Indiana*—home of Mark Spitz, Jane Pauley, and the world's largest collection of pornographic literature. Goodbye forever.

RANDY HASSAN
BLOOMINGTON, IND.

We are sorry. It was a dreadful mistake. We know better, honest. Please come back.

About that movie quiz in the May issue. Question 3: What two actors debuted in Laurence Olivier's *Hamlet* and later appeared together in *Horror Express*? Answer given: Peter Cushing and Christopher Lee. Wrong!

Peter Cushing's film career goes back to 1939 when he was in *The Man in the Iron Mask*. * Other pre-*Hamlet* films include *A Chump at Oxford* (1940) and *They Dare Not Love* (1941).

STEVEN DHUEY
MADISON, WI

* Some sharp film buffs may claim that Cushing was only used as a stand-in for Louis Hayward in special effects shots, which were then edited out in processing. This is true, but Cushing also had a bit part in the movie.

Just have to say how much I have enjoyed your magazine since I have been reading it here at Purdue University (I notice that *Circus Magazine* always spells our name incorrectly—it comes out *Perdue*). And the best thing about it besides the articles, interviews and movie/record reviews is that this great magazine is free! But I'd gladly pay even a little for *Ampersand* if I knew where I

could get it off campus... where is that?

One more thing—I'd truly like to thank you for remembering Michael Nesmith—as a confirmed Nesmith, Tork (Thorkelson), Dolenz & Jones (known collectively a long time ago as The Monkees) fan, I got all excited to see you mention him! That man's a talent—did you know he hopes to go on tour this summer?

Gotta split for class.

P.S. I don't always agree with your reviews

KAREN GRIMBERG
HIGHLAND, IN 46322

Aha! You can subscribe to *Ampersand*, you lucky devil. Just send \$5 for one year's worth to *Ampersand Subscriptions*, 1680 N. Vine Street, Suite 201, Los Angeles, CA 90028. And thanks for the kind words.

Write to Us

Many of you have been writing to your local school papers telling them what a swell publication *Ampersand* is. Don't tell them, tell us! Send epistles to *In One Ear*, c/o *Ampersand*, 1680 N. Vine Street, Suite 201, Los Angeles, CA 90028.

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OUR COVER

Linda Kelsey and Robert Walden, better known as Billie & Rossi on the Lou Grant TV show, were photographed by Andrea Bernstein, a tall & lively displaced New Yorker.