

Short Notice



Third World

Records

JOURNEY TO ADDIS

Third World (Island)
Expert mix of reggae percussion and bass, rock guitar and keyboard leads, and soul harmonies. Accessible enough for heathens, without losing true believers.

NEXT OF KIHN

Greg Kihn Band (Berserkeley)
Kihn's rock sound—diverse enough for several audiences, featuring hard rock and strong melodies—is very popular throughout Western Europe. It hasn't yet caught on here, except in the S.F. Bay area. It should soon; his melodic exuberance is hard to resist.

"ROCK FAN"/"CAN'T STAND LOSING YOU"

The Police (A&M)
These British singles are among the most exciting rock songs I've heard all year, as was their "Fall Out" in 1977. Recommended unreservedly if you want to catch the latest Wave. When will A&M here get around to promoting a U.S. tour and album?

COMES A TIME

Neil Young (Reprise)
Is it possible that the reknowned writer/guitarist/singer of songs

such as "Ohio" could turn out an album of vacuous folk mush? Yup.

LIVE AND BURNING

Son Seals (Alligator)
Third album by one of the most dedicated young urban blues guitar men. The Seals band is here at peak, playing to a packed house at Wise Fools Pub in their native Chicago. Seals, A.C. Reed (sax) and Tony Gooden (drums) interact at a length the studio forbids.

IF I'M LUCKY

Zoot Sims and Jimmy Rowles (Pablo)
Pianist Rowles, master accompanist, here pairs with tenor saxophonist Zoot Sims (George Marz on bass, Mousie Alexander on drums), making one of the most enjoyable recent mainstream jazz albums. Easy listening sound belies the complexity of Zoot's light swinging touch and Rowles' dynamic comping.

HEAVY LOVE

Al Cohn and Jimmy Rowles (Xanadu)
Al Cohn (long-time tenor partner of Zoot Sims) works a hard sound and aggressive approach against Rowles' choppy chords and bouncy keyboard runs. This duet session swings less than the Sims-Rowles date, but the tension

between the two improvising musicians fascinates.

LIVE AT THE NEW SCHOOL

Earl Hines (Chiaroscuro)
Solo live performance by this important jazz pianist, "rediscovered" in the '60s. Hines' two-handed improvisation still dazzles, and he goes on experimenting, pushing beyond traditional approaches to swing and stride piano.

TRACKS ON WAX

Dave Edmunds (Swan Song)
Edmunds confirms with his



San Francisco Mime Troupe

Theater

The San Francisco Mime Troupe is back, touring the country with their play, *False Promises/Nos Enganaron*. The play dramatizes resistance to U.S. imperialism at the turn of the century; scenes range from Colorado mines to Puerto Rico and the Philippines. The schedule (call local sites for times):

Nov. 2, 3, 4	Washington, D.C.	Ontario Theater.
Nov. 7	Medford, Mass.	Cohen Auditorium, Tufts University
Nov. 8	Boston	Hancock Hall
Nov. 9	Durham, N.H.	Memorial Union Bldg., Univ. of N.H.
Nov. 12	Boston	Hayden Hall, Boston Univ.
Nov. 15	Buffalo, N.Y.	Fillmore Room, SUNY
Nov. 17	Syracuse, N.Y.	Salt City Playhouse
Nov. 18	Ithaca, N.Y.	Dailey Hall, Cornell Univ.
Nov. 20-22, 24-26	New York	Intermedia, 189 Second Ave.
Nov. 28	Lawrenceville, N.J.	Lawrenceville School for Boys
Nov. 29, 30	New Haven, Conn.	University Theater, Yale
Dec. 1	Philadelphia	International House
Dec. 2, 3	Baltimore, Md.	Shriver Hall, Homewood campus, Johns Hopkins

second LP for Led Zeppelin's Swan Song label that '50s rockabilly is more than a fad for him. Unlike Robert Gordon, Edmunds freely plays with the genre, introducing rock and new country rhythms.



Scott Hamilton

SCOTT HAMILTON, 2

(Concord Jazz)
Why listen to a young white tenor player, emulating late black jazz giants Lester Young and Ben Webster, when original recordings are still around? Because Hamilton brings a fresh voice to a nearly-extinct musical style and promises to continue the tradition of small-group ballad interpretation.



Comes a Horseman

Movies

COMES A HORSEMAN

A neo-Western, the first Jane Fonda-(director) Alan Pakula collaboration since *Klute*, and a sad disappointment. Fonda's the taciturn rancher, Jason Robards the evil land baron, James Caan the strong silent vet. Current social issues merely dress a traditional plot, expressed in a way that confuses thoughtfulness with boredom.

THE WIZ

The Wizard of Oz, 1978. Corn-fed puberty problems have grown up to become urban anxiety. Oz is New York City, munchkins are playground graffiti come to life, and Dorothy (Diana Ross) is 24. No one ever said director Sidney Lumet was subtle, and the ESTY "trust yourself" theme washes over the Dolby track. It's still fun to watch, though, filled with tricks to take your breath away. Sets often steal the show.

MIDNIGHT EXPRESS

Perverse Alan (*Bugsy Malone*) Parker directs a from-life story. Lavishly-filmed brutality underlines the message: don't get caught in foreign countries with drugs. They say the movie promoted an exchange of prisoners. The Turks should have sued for defamation of national character instead.

Contributions by Pat Aufderheide, Tom Baglien, Cary Baker, Bruce Dancis, Derk Richardson.

CLASSIFIED

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"ZONING"—Jazz pianist MARY LOU WILLIAMS' outstanding LP: \$6.75 postpaid. Free catalog of RECORDS & TAPES BY WOMEN—over 150 reviews. Two stamps appreciated. Ladyslipper Music, #11T, PO Box 3124, Durham, NC 27705.

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WANT TO BE IN CUBA to celebrate the 20th anniversary of the Revolution? Spend New Years in Havana on a special political tour organized by the Guardian, the independent radical newsweekly, Dec. 28-Jan. 5. Guardian Tours, 33 W. 17th St., NYC 10011.

CHICAGO

SOUTH AFRICA

The Role of Foreign Investments in Supporting Apartheid
Speakers: Drake Koka, Gen'l Sec'y, Black Allied Workers Union of South Africa
James Wright, United Auto Workers
Addie Wyatt, Amalgamated Meatcutters
Rev. George Riddick, Operation PUSH
Friday, Nov. 3, 7:30 p.m.
1110 South Oakley, Chicago

BERKSHIRE FORUM WEEKEND
Vacation Workshops—Memorable companionship, meals, discussion, Nov. 17-19 weekend, JIM FORD and ANITA DIAMANT: "The Great American Sports Ripoff." Stephentown, NY 12168, (518) 733-5497.

CONFERENCE ON MARXISM & ACADEMIC FREEDOM

Nov. 3 & 4 New York University
Keynote Address—David Harvey & Michael Parenti
Schimmel Aud., Tisch Hall, 40 W. 4th St. NYC
Friday, Nov. 3 8 p.m.
Sat., Nov. 4—PANELS—Main Bldg., Rm. 703
Corner of Waverly Pl. & Wash. Sq. East
10:30 a.m.—What Does Marxism Have to Offer the University? Frederic Jameson, Bertell Ollman, Richard Lewontin
2 p.m.—Marxist/Non-Marxist Dialog on Academic Freedom
Ollie Rosengart, Ronald Radosh, Richard Walton and others
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RADICAL HISTORY FORUM Nov-ember 10—Children of Labor & With Babies and Banners. Screening and Discussion with the filmmakers: Mary Dore and Anne Bohlen. Admission \$2.00, John Jay College, 445 West 59th St., New York City. 7:30 p.m.

IN CHICAGO—A BENEFIT CON-CERT FOR THE ERA Sunday, Nov. 12, 4 p.m. (doors open 3:30) at the Quiet Knight, 953 W. Belmont. Judy Roberts, Kristin Lems, Polly Podewell, Julie Kiner. Tickets \$5 in advance, \$6 at the door. Committee for the ERA, 207 S. Wabash, Rm. 406, Chicago 60604. 312/663-0490.

CORRESPONDENCE WANTED

Ernest Moore, #36520, P.O. Box 1000, Steilacoom, WA 98388.

Alan Williamson, 144-064, Box 45699, Lucasville, OH 45699.

Arthur Shelton, 106334, JRCC infirmary, State Farm, VA 23160.

John Johnson, #39826, Box 1000, Steilacoom, WA 98388.

James Walter Sanders, 026418, P.O. Box 747, Starke, FL 32091.

CLASSIFIED RATES:
25¢ PER WORD PRPPAID



Detective Richard Dreyfuss can't ignore the conscience he thought he left behind in '60s Berkeley student riots.

FILM

New detective movie sees '60s through rose-colored lens

THE BIG FIX

Directed by Jeremy Kagan
Screenplay by Roger Simon
Starring Richard Dreyfuss, Susan Anspach
Universal, PG

The Big Fix is a Hollywood film about '60s activist students in the '70s. Director Jeremy Kagan, writer Roger Simon, and star Richard Dreyfuss are socially-concerned Hollywood types. The plot borrows from Raymond Chandler, and the film has its amusing moments. But as a mainstream film about an era in social protest, it hovers uneasily on the edge of bathos.

The plot is a wax museum of '60s types. Dreyfuss (the self-styled social democrat star who made the film's financing easy) plays a divorced private eye, veteran of Berkeley campus riots now alienated from social causes. He stumbles on a crime involving a Cesar Chavez-like Chicano; a conspiratorial Korean; an Abbie Hoffman-like yippie; a trust-fund-kid socialist; a liberated woman with a heart of gold; and an evil capitalist. In the process, the gumshoe drops some of his hardboiled cynicism and learns to care again.

The Big Fix shows signs of being made by people who also care about something. The gumshoe has two children, who behave—extremely rare in the movies—just like children.

It's fun to watch this working father with his kids. It's also fun to watch the film's satire of EST, here called BEST. BEST gets shown up as nonsensical and maybe immoral.

Slips and stumbles.

The film does, however, slip and stumble technically: (he:) "The '60s are over!" (she, with piercing look:) "Are they?" The gumshoe's wife is so hateful that you can't fathom his marriage to her. And Pauline Kael is right to grouse that Dreyfuss is too cute for words.

But more disturbing than clumsy execution is the way *The Big Fix* misses the sense of '60s social protest. Like the six o'clock news, it describes social activism of the era as a game played by the young

Members of the Chicago 7 liked it—except for one.

who later grew up.

As with *Coming Home*, we're out of history and into melodrama, or at least a section from *Passages*. It's not surprising that *The Big Fix* is melodramatic—after all, it's an adventure story. What's odd is that it refers to social concern too.

Social protest here is at worst a style, and at best good-hearted sympathy. The Hoffman-like yippie explains why he left politics and became an ad man. "It was no longer chic to be a radical." He goes on to explain, "You know why nobody stays a revolutionary in this country? It's like being a spoilsport at an orgy."

With this one statement, you see the problem: this poor fish assumes that we've all been invited to the orgy.

With that backdrop, you can see why the gumshoe is so cynical, why his wife turns to EST, and why his sexy ex-girlfriend devotes her time to a mealy-mouthed liberal politician. They all seem to have missed the passion, the struggle, the issues that caused the turmoil in the first place.

Simon says.

That's not how the scriptwriter, Roger Simon, sees it. In a Chicago interview two weeks ago, he described the film (made from his novel) as an attempt to be modestly progressive. "It was intended to be a movie about a character—the Richard Dreyfuss character—who starts out not too involved in things, and who gets a little more involved. Look, during the '60s many people got active at spontaneous levels and didn't carry through. It's a hard struggle to be a bourgeois person in this society and also carry through."

Simon's getting used to hearing what leftists think about the movie, and having heard every kind of opinion, he's resigned. "You can't satisfy everyone who ever went to a meeting," he says.

He also notes with some amusement that members of the Chicago Seven saw the film. "Most liked it, except one person—I can't name names, but I imagine you can guess—who minded the insult to EST. The others didn't, and EST people didn't—Werner supposedly said, 'There is no such thing as bad publicity for EST'—but this person thought it was a, uh, laudatory organization."

Simon sees for himself and other socially concerned media people the kind of temptation the film's yippie describes: the "orgy." He praises people like Jane Fonda, saying, "I admire them. This country gives them everything—unlimited money, unlimited fame, everything you dream of—and they're still in there, trying to make movies that say something."

Just what a film like *The Big Fix* says, however, is unclear. On one hand, it grants recognition to a part of an era and its aftermath by making it into movie-folklore. On the other hand, a part is easily taken for a whole. Of course, if only Richard Dreyfuss were as charming a gumshoe as Bogey/Sam Spade was hardboiled, we might care less about what it all means.

—Pat Aufderheide

Almost Twenty Years of Struggle Against the Persistent Temptation To Vote for the Democratic Party

the way it strikes me is like the good cop and the bad cop: that mode of interrogation to which (as those movies used to tell us) the police had recourse in their dealings with stubborn suspects who evidently had not been to the movies — since it always worked:

you would be getting insulted threatened even pushed around by the bad cop for awhile as you kept refusing to say what he wanted but then he would leave the room and the good cop would come in give you coffee and a sandwich and gently point out that you were only making it difficult for yourself and that he was trying really hard to restrain his friend and colleague but could not do it much longer and so was quite concerned for your welfare because if you didn't get into line pretty soon that bad cop for sure would be coming back in to beat the shit out of you: an effective method operating at all levels of the two-party system

and so I remember Nixon the bad cop of course that obvious villain in 1960: his very countenance a threat to the peace of the world and what twenty-one-year-old with an urban Jewish liberal upbringing fresh out of college would not have run like hell to vote for Kennedy that rich friend of the poor that compassionate and handsome prince with good manners and a sense of humor

what relief we felt when we had beaten Nixon! what terrible things might he have forced us to consent to — a nuclear showdown when the Soviets tried to move their missiles as close to us as ours are to them? an imperialist war in Asia?

and so we chose the handsome Kennedy equally ruthless and with more to lose—and we voted for Johnson that pig that vicious cowboy because Goldwater seemed more war-like what a great joke I'm sure all the dead from that war are laughing about it

and then we wanted Humphrey to save us: we hadn't learned and we believed if we could only make McGovern the chief of police he would be able entirely to change the nature of the force do you really think so?

and what do you see in Carter who this time saved us from the Republican thugs? how much energy can you put into trying to elect good cops your concern with style before you decide to peek into that other room where (while you eat your sandwich with relief) the good cop and the bad cop together are kicking the shit out of someone else.

—Dick Lourie

CULTURE SHOCK



ROLL OVER BEETHOVEN

Billboard reports the top country music artist of 1978: Elvis Presley.

MOTHER'S LITTLE HELPER

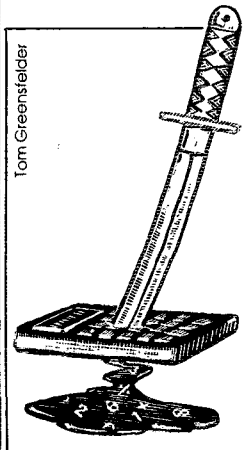
TV producer Ralph Andres finds many game shows disgusting. To "bring some

taste" to the format, he's piloting a new show, "Hit That Mother." Each week three well-known mothers-in-law "will be roasted, insulted and humiliated, with the survivor—if there is one—to get gifts and honors."

MORE NEWS IS GOOD NEWS

Local news directors have come up with a new gimmick to attract viewers: investigative journalism. They have found audiences demand better news. *Broadcasting* reports one programmer: "What we've learned is that you

can't fool all the people all the time."



MATH ANXIETY

Movie of the Week is a forthcoming Japanese release, *Stress Trap*, described as "A student's armed rebellion after flunking math."