

AMPERCHART

ROCK

- 1 **Rumors**
Fleetwood Mac/Warner's
 - 2 **Foot Loose & Fancy Free**
Rod Stewart/Warner Bros.
 - 3 **All 'n All**
Earth, Wind & Fire/Columbia
 - 4 **News of the World**
Queen/Elektra
 - 5 **Out of the Blue**
Electric Light Orchestra/Jet
 - 6 **Simple Dreams**
Linda Ronstadt/Asylum
 - 7 **Saturday Night Fever**
Soundtrack/RSO
 - 8 **Down Two, Then Left**
Boz Scaggs/Columbia
 - 9 **The Stranger**
Billy Joel/Columbia
 - 10 **Draw the Line**
Aerosmith/Columbia
 - 11 **Running on Empty**
Jackson Browne/Asylum
 - 12 **The Grand Illusion**
Styx/A&M
 - 13 **I'm Gald You're Here with Me Tonight**
Neil Diamond/Columbia
 - 14 **Point of No Return**
Kansas/Kirshner
 - 15 **Greatest Hits**
Paul Simon/Columbia
 - 16 **Alive II**
Kiss/Casablanca
 - 17 **French Kiss**
Bob Welch/Capitol
 - 18 **Aja**
Steeley Dan/ABC
 - 19 **Don Juan's Reckless Daughter**
Joni Mitchell/Asylum
 - 20 **Foreigner**
Foreigner/Atlantic
 - 21 **Live**
Commodores/Motown
 - 22 **Little Criminals**
Randy Newman
 - 23 **Street Survivors**
Lynyrd Skynyrd/MCA
 - 24 **Slow Hand**
Eric Clapton/RSO
 - 25 **Book of Dreams**
Steve Miller/Capitol
- RECOMMENDED RECENT RELEASES**
- Endless Wire**
Gordon Lightfoot/Warner Bros.
- What a Town**
Rick Danko/Arista
- Live and Let Live**
10cc/Mercury
- Cats on the Coast**
Sea Level/Capricorn
- Running on Empty**
Jackson Browne/Asylum
- Don Juan's Reckless Daughter**
Joni Mitchell/Asylum
- My Aim Is True**
Elvis Costello/Columbia

COUNTRY

- 1 **Here You Come Again**
Dolly Parton/RCA
- 2 **We Must Believe in Magic**
Crystal Gayle/United Artists
- 3 **Simple Dreams**
Linda Ronstadt/Asylum
- 4 **Daytime Friends**
Kenny Rogers/United Artists
- 5 **It Was Almost Like a Song**
Ronnie Milsap/RCA
- 6 **Greatest Hits**
Olivia Newton-John/MCA
- 7 **My Farewell to Elvis**
Merle Haggard/MCA
- 8 **You Light up My Life**
Debby Boone/Warner Bros.
- 9 **Elvis in Concert**
Elvis Presley/RCA
- 10 **Take This Job and Shove It**
Johnny Paycheck/Epic
- 11 **I Want to Live**
John Denver/RCA
- 12 **Heaven's Just a Sin Away**
The Kendalls/Oration
- 13 **Ol' Waylon**
Waylon Jennings/RCA
- 14 **Love's Troubled Waters**
Mel Tillis/MCA
- 15 **Live at the Royal Festival Hall**
Glen Campbell/Capitol

RECOMMENDED RECENT RELEASES

- The Best of Freddy Fender**
Freddy Fender/ABC/Dot
- Road Songs**
Hoyt Axton/A&M
- Don't Let Me Touch You**
Marty Robbins
- Before His Time**
Willie Nelson/RCA

JAZZ

- 1 **Heads**
Bob James/Columbia
- 2 **Feels So Good**
Chuck Mangione/A&M
- 3 **Tequila Mockingbird**
Ramsey Lewis/Columbia
- 4 **Ruby, Ruby**
Gato Barbieri/A&M
- 5 **Enigmatic Ocean**
Jean Luc-Ponty/Atlantic
- 6 **Magic**
Billy Cobham/Columbia
- 7 **New Vintage**
Maynard Ferguson/Columbia
- 8 **Quintet**
V.S.O.P./Columbia
- 9 **Nightwings**
Stanley Turrentine/Fantasy
- 10 **Blow It Out**
Tom Scott/Epic
- 11 **Live at the Bijou**
Grover Washington, Jr./Kudu
- 12 **Lifeline**
Roy Ayers Ubiquity/Polydor
- 13 **The Montreaux Summit**
Various Artists/Polydor
- 14 **Sophisticated Giant**
Dexter Gordon/Columbia
- 15 **Survivors Suite**
Keith Jarrett/ECM

RECOMMENDED RECENT RELEASES

- Alone Again**
Bill Evans/Fantasy
- Inner Voices**
McCoy Tyner/Milestone
- Live at the Bijou**
Grover Washington, Jr./Kudu
- Sugar Loaf Express**
Lee Ritenour/JVC Vidic -2

SOUL

- 1 **All 'n All**
Earth, Wind & Fire/Columbia
 - 2 **Live**
Commodores/Motown
 - 3 **Galaxy**
War/MCA
 - 4 **Funkentelechy vs. Placebo Syndrome**
Parliament/Casablanca
 - 5 **In Full Bloom**
Rose Royce/MCA
 - 6 **Reach for It**
George Duke/Epic
 - 7 **Thankful**
Natalie Cole/Capitol
 - 8 **Menagerie**
Bill Withers/Columbia
 - 9 **Secrets**
Con Funk Shun/Mercury
 - 10 **Feelin' Bitchy**
Millie Jackson/Spring
 - 11 **Mr. Mean**
Ohio Players/Mercury
 - 12 **Flying High on Your Love**
Bar Kays/Mercury
 - 13 **Once upon a Time**
Donna Summer/Casablanca
 - 14 **Barry White Sings for Someone You Love**
Barry White/20th Century
 - 15 **Songbird**
Deniece Williams/Columbia
- RECOMMENDED RELEASES**
- Goin' Bananas**
Side Effect/Fantasy
- Only the Strong Survive**
Billy Paul/Columbia
- Blue Lights in the Basement**
Roberta Flack/Atlantic
- The Force**
Kool & the Gang/De-lite
- Looking Back**
Stevie Wonder/Motown

InPrint

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the invented erudition overruns its banks, flooding everything with a lot of dates and place names and other data about as exciting as the Biblical "begat" passages. But perhaps it's crass to go on like this. Perhaps I should give it a few years and see if plowing through all this elaborate glittering-sword claptrap has given me a firm mythic-epic grasp on Good and Evil for English-Speakers. I always was a little fuzzy on what could be classified as Base or Vile behavior.

Naomi Lindstrom
University of Texas

The Lone Ranger

Ah, America. Land of *Star Trek*, Buffalo Bill, Superman, *Jaws*, and Walt Disney. Land of supertechnology. Land without myth.

Not so, say Robert Jewett and John Lawrence in *The American Monomyth* (Doubleday). To be sure, Apollo no longer does his daily number with the sun. But Superman still soars across the sky and, in seemingly endless reruns, Captain Kirk still dribbles the *Starship Enterprise* like a basketball across the cosmos.

In the classical mythic set-up, a hero brings useful information from the gods. Power and knowledge go hand-in-hand. Prometheus brings fire to the earth. In the American monomyth, however, the superhero has replaced the hero. The superhero has power enough to perform superheroic tasks, but he brings no new information. Instead he sets things straight. He has what Jewett and Lawrence call a "redemptive task."

Usually the superhero comes from out of the blue, sacks the bad guy (men dominate the examples here), pulls a community out of danger, and disappears.

Superman, of course; fits this scheme perfectly. So does the Lone Ranger, The Virginian and even Mary Poppins.

In the American monomyth, the superhero goes one-on-one with the enemy. He is often a violent anarchist (like Paul Kersey in *Death Wish*). Usually he is a sexual anarchist as well. Clark Kent is in love with Lois Lane; Superman is not. Captain Kirk and Spock resist romantic involvement with superseductive women. Mickey Mouse and Snow White are sexless superheroes.

In addition, the American monomyth pictures superheroes as having amazing powers. Spock can calculate like a Hewlett-Packard and is resistant to many human dangers. Spiderman is equally at home on a vertical or horizontal surface. Buffalo Bill claimed to have killed sixty-nine buffalo in one day.

The authors point out that along with the American monomyth, there is another American myth, the *myth of mythlessness*—or the myth that there is no American monomyth. Because the monomyth is always available, disguised as entertainment, we tend to overlook it. The authors sense a danger here, since a "mythic formula" has the potential to manipulate an audience.

Sometimes Jewett and Lawrence stretch the text a bit so the monomythic pattern will not be disturbed. But in general their account is a believable one. They write in a casual, quick, Shazam!-like style. It makes for easy going. *Star Trek* addicts, media aficionados and comic-book fans should like this one.

Diane Michelfelder
University of Texas