

Extra Credit

(Free Record Too)

You've all done so nicely, filling in and returning your questionnaires, that this time we're going to do something nice for you. At least, for some of the quicker of you.

The folks at Prodigal Records would like you to know about a singer-songwriter on their label, Philip Jarrell. He's one of the Muscle Shoals musicians and is best-known as composer of "Torn Between Two Lovers."

Prodigal has given us a couple of hundred copies of an extended-play record by Philip, on which he sings four songs from his new album, *I Sing My Songs for You*.

We've got to be fair about this; there are more of you than there are copies of the ep, so send in the new questionnaire to *Ampersand*, 1474 N. Kings Road, Los Angeles, CA 9069. Fill it out accurately and mail it as quickly as you can. You don't have to put your name and address (neatly, please) on the coupon, but if you do you'll be eligible for one of the Jarrell e p's. We'll send them out to the first people who respond, until we run out.

University or College _____

☐ Male ☐ Female Age _____

☐ Graduate ☐ Undergraduate

☐ Full Time ☐ Part-time

1. Of the specific articles and features presented in the first three issues of *Ampersand*, which did you enjoy most?

(1.) _____

(2.) _____

(3.) _____

2. Other than contemporary and mainstream entertainment, what other areas would you like to see covered in *Ampersand*? (i.e. foreign films, modern dance, theatre/stage, etc.) _____

3. Which of the following radio formats do you feel best describes your taste in music?

☐ "Progressive" ☐ "Pop" ☐ "Top 40"

☐ "Good Music" ☐ "Mellow"/"Soft

Rock" ☐ Other _____

4. How many hours a week do you watch television?

☐ Less than 3 hours ☐ 3-6 hours ☐ 6-9 hours ☐ 9-12 hours ☐ 12-15 hours ☐ Over 15 hours

5. Does television advertising influence your buying habits?

☐ Not At All ☐ Very Little

☐ Occasionally ☐ Often

6. What is your living situation during the current school year?

☐ Dorm ☐ Apartment ☐ Home (renter)

☐ Home (owner)

7. How many persons reside with you? _____

Does this represent a family household?

☐ Yes ☐ No

8. Has any article, feature or advertisement in *Ampersand* influenced you in any purchase of a product of service?

☐ Yes, several ☐ Yes, a few ☐ No, none

If yes, which ones? _____

9. How many people read your copy of *Ampersand* beside yourself?

Anyone who isn't attending the same school as yourself? ☐ Yes ☐ No

10. How much money do you estimate you spent on gifts, products, and services for Christmas?

11. Do you keep a copy of *Ampersand* around where you live?

☐ Yes ☐ No

Do you reread it periodically?

☐ Yes ☐ No

12. What three soft drinks do you drink most often? (Please list in order of preference)

(1.) _____

(2.) _____

(3.) _____

13. If you departed your campus residence sometime during the Christmas holidays, did you travel by: ☐ Auto ☐ Bus ☐ Commercial Airplane ☐ Private Plane ☐ Train ☐ Boat?

How many miles did you travel roundtrip to/from your destination? _____

14. Who are your favorite music artists/groups?

(1.) _____

(2.) _____

(3.) _____

(4.) _____

15. Who are your favorite film actors/actresses?

(1.) _____

(2.) _____

(3.) _____

(4.) _____

16. Who are your favorite literary artists? (ie. authors, writers, poets, cartoonists, etc.)

(1.) _____

(2.) _____

(3.) _____

(4.) _____

17. Who are your favorite television personalities?

(1.) _____

(2.) _____

(3.) _____

(4.) _____

18. Overall, how do you personally evaluate the acceptance of *Ampersand* on your campus?

☐ Very good ☐ Good ☐ Fair ☐ Poor

If you checked fair or poor (or even if you didn't), do you have any suggestions that might improve *Ampersand's* acceptance?

To: Philip Jarrell Offer (extra credit)

Name: _____

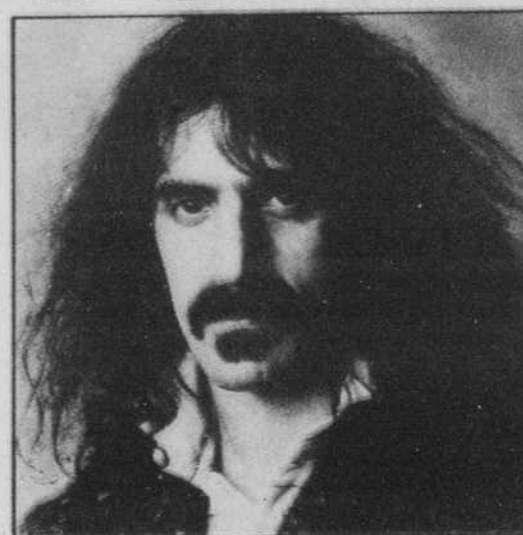
Address: _____

City: _____

State: _____

Zip: _____

On Tour



Frank Zappa, Lexington, Kentucky

It will be a comfort to a small but devoted number of rock connoisseurs to learn that Frank Zappa is alive and bonkers somewhere in Middle America. He played in Louisville Gardens recently, bringing with him one of the best bands I have ever heard.

The show began on time, with no opener. During the course of about two hours, a fairly complete inventory of Zappa madness and brilliance was heard through a sound system that is advertised as being "very loud . . . also very clear." It is. As sports caverns go, the Gardens is small and acoustically better than some. In this setting, the amplification was absolutely perfect, dazzlingly clear.

All the players were super. Terry Bozzio's athletic drum solo was fantastic and his occasional vocal leads were straight-ahead rock like it's meant to be sung. Rhythm guitarist Adrian Belew also has a fine and versatile voice. His Bob Dylan imitation was hilarious and his rock guitar solo, a joy to hear. To mention only these two, however, is arbitrary. There are simply no weaknesses in this band. Still, as good as they all were, when Zappa took off on guitar, it was as if no one else was there. If he is not the greatest living guitarist, then somebody better tell him, because he sure as hell plays like he is.

The show was well received by an unusual audience, by contemporary rock standards. The crowd was older, and people were less sullen, less drunk, and more attentive than is usual at these things. In the beer line, one heard talk about Chick Corea and Stanley Clarke. This was clearly not your standard Kiss crowd, and it was awfully nice to see an old time rock audience get off.

I've seen Zappa three times, over a span of 10 years: once in Manhattan; again at Madison, Wisconsin; then in Lexington. He hasn't changed all that much. The music is tighter, less discursive, but there are important communalities, the most important being humor. He is just so damn funny, totally irreverent, scatological most of the time, but witty. He punctures the various balloons of rock and pop culture without mercy and with skill that is in the finest tradition of the wise fool.

And there is wisdom here, of a sort, insight into our culture and its inherent absurdities (e.g., "I'm goin' to the Love-In, gonna sit and play my bongos in the dirt"). There is also surprising sensitivity. Years ago, the old *Life Magazine* devoted an issue to rock music with long articles on the Beatles and other major bands. Included was an appreciation of Jimi Hendrix which was a moving and very fine piece of writing. Out of that whole issue, it is the only thing I really remember, and Frank Zappa wrote it. This is a complicated man.

When you get right down to it, Zappa has always parodied the conceits and mannerisms of rock music while playing the stuff better than just about anybody, pushing it far beyond its usual limits. That, I submit, is no mean achievement, and with his current band, he is travelling around the country doing it better than ever before. I don't care if he never gets on the radio, he is still one of the greatest talents in the history of popular music. If the word "genius" were not so overused as to have lost its meaning, it would apply here.

J.C. Norton

University of Kentucky

Earth, Wind & Fire, Riverfront Coliseum, Cincinnati

Earth, Wind and Fire opened their 1977 tour at Cincinnati's Riverfront Coliseum to a surprisingly sparse house. Perhaps Rod Stewart's appearance the night before had an effect on the gate. No matter. This year's version of the Earth, Wind and Fire extravaganza is a feast for eye and ear that will sell out many, many halls before the tour is over.

The opener at Cincinnati was a funk band called Pocket who have the "distinction" of being from Baltimore, Maryland. They played a brief, forgettable set and were followed by Deniece Williams, whose torchy love songs filled the cavernous hall, bringing cries of appreciation from the largely black audience. She'd be devastating in a cabaret.

The headliners took the stage around 10:30, and their entry was spectacular. Firebombs exploded as nine huge silver cylinders descended from the ceiling onto the stage. A troop of people in quasi-Egyptian-looking spacesuits marched around. It wasn't really clear just what the spacemen were supposed to be doing, standing there around the cylinders, when, all of a sudden, the stagelights dimmed and the cylinders lit up to reveal the band members in red satin capes within. The noise in the hall was absolutely deafening. These were fans. The cylinders rose again, and as capes were tossed aside, the music started and went pretty much nonstop for two hours.

The playing was professional and tight, and the show was fast-paced with superb solos just long enough to be appreciated. They used a variety of show biz gimmicks with humor and pizzazz. Audience participation bits which, in less skilled hands, are an embarrassing flop, Earth, Wind and Fire pulled off with style. At one point, in fact, Maurice White had to urge the audience to pace themselves. These are showmen in the best sense of the word. They used their two lead singers with such perfect balance that the crowd response just kept rising in intensity as they traded leads. Phil Bailey's falsetto is simply amazing — there's no other word. He takes an audience apart.

The show ended as it began, with a super visual display. The Egyptian spacemen returned as a silver pyramid descended onto the stage. It came to rest on a "table" that appeared to be open underneath. The players went through a door into the pyramid, one by one, each to a roaring ovation. The thing then began to ascend. I wondered how they were faring, all squashed together in there, when, presto! Firebombs went off and the pyramid burst open, empty. Remember the spacemen? Right. They took off their helmets and they were the band. I'll be damned if I can figure out how they did it. I'm tempted to write that it was an amazing sleight of hand, but that would be tacky. What I will write is that Earth, Wind and Fire have put together a thoroughly enjoyable show, musically and visually. I'm glad I was there at the send-off.

J.C.N.