

# AS I SEE IT —Del Shores

It's hard to believe, but this is our last edition of *Steppin' Out* (sob, sob). That means I'll be steppin' down as entertainment editor.

Thinking back, I don't really remember what exactly prompted me to apply for this position.

It couldn't have been the tempting salary, or the great working conditions. And I don't think I was influenced by the sensuous female editors (there is rumor that I was their token male).

Maybe I was lured by having my very own metal desk and the fact that I would no longer have to fight for a typewriter— who knows? Whatever the reason, I guess I'm glad I got the job. I'm told that the experience is priceless—whatever that means—when applying for a job out there in the real world. Who knows how much truth there is to that statement.

I'll admit my job wasn't quite as simple as I thought it would be. It wasn't all fun and games; but there are some people who made the whole ordeal much easier. Briefly, I would like to thank those who made the section what it was during the semester.

—There is no way to say enough thank yous to Carol Cortez, assistant editor, staff writer, Thursday night production crew member, PR practitioner, critic etc. etc. You did more than you had to, you know—but no way I could have made it through those long

hours without you.

—To the journalism faculty: thanks for all the advice—and even the criticism.

—No one could have asked for more cooperation from the Student Union Staff. Thanks to Mrs. Mathis and especially to Ruben Santos. (The free tickets were a nice extra, too.)

—Mitzi Miller and the production staff: Sorry for my ignorance and sloppy layouts. I know I was sometimes a pain, but thanks for acting like it didn't matter.

—Thanks to Slovak, May and Reid who typed in VDT. What fingers!

—Daryl Wendt, the headlines were great. Well, almost. And Jeff Robinson, it was generous of you to take last minute photos.

—Ann, Patricia and Jan—it was worthwhile. That's what you keep telling me, at least.

—Thank you, Bev Byrnes for your help in the Sing investigation (we've only just begun, right?) and for all your moral support. Also, thanks to all the ones who helped whose names I best not mention.

—All the writers who contributed to the section: You made it what it was. Irene Silber, Rick Rhodes, Laurie Brubaker, Donna Smith, Julie Poole, Melanie Corrie and all the rest, thanks.

—And a very special thanks to all you readers for your responses, whether favorable or not, and for telling me when you didn't see it as I see it.

# Doobies' new album is polished; leaves something to be desired

by Irene Silber

Though it's not a great album, The Doobie Brothers' "Minute By Minute" is firmly planted at the top of the charts. Built on a skeleton of singles and fleshed out with polished, if unspectacular material, "Minute By Minute" follows the band's proven success formula.

The distinctive Doobie Brothers' sound is consistent throughout the album. Layers of instrumental tracks are mixed into a sometimes muddy background with solos surfacing only occasionally.

Michael McDonald's husky voice is a trademark of the band, he sings half the songs on the album. His compositions are usually love laments and tend toward pomposity, especially in the case of "How Do the Fools Survive?" Co-written with Carole Bayer Sager, the song deals with God's complaints about mankind. It features some nice jazzy solos, but is dragged down by the pretentious subject.

One of McDonald's successes is the single, "What a Fool Believes", about a one-sided love affair. Kenny Loggins co-wrote the song with McDonald, whose voice is complemented perfectly by the multi-layered harmonies. Little

Feat's Bill Payne (a Waco native) provides a rhythmic synthesizer track which gives some pizzazz to the instrumentals.

With the catchiest hook in years, the title track was sure to be a hit. It's hypnotic "minute by minute by minute..." ad infinitum, makes it a natural for AM radio.

McDonald's voice can be tiresome after a while, as in the case of "Here To Love You," when his flexible phrasing turns into a whine. "Open Your Eyes," the story of a dissolving love affair, suits him better, with catchy lyrics and nice harmonies.

Guitarist Patrick Simmons takes over the lead vocals on four tracks. His straightforward voice, while not as supple as McDonald's, provides a refreshing change.

Simmons' songs are light and seldom self-conscious. Helped out by Nicolette Larson, his effervescent "Sweet Feeling," is the high point of the album.

Often lost in the shuffle, the other Doobie Brothers are finally given a chance to stretch out and do their stuff. Bass player Tiran Porter and drummer Keith Knudsen prove themselves to be fine musicians. Guitarist Jeffrey Baxter and drummer John Hartmen, who have since left the band, give their

last performances as Doobie Brothers.

An electric bluegrass instrumental, "Steamer Lane Breakdown" is also Simmons' composition. With veteran studio musicians Byron Berline on fiddle and Herb Perdersen on banjo, this number is the only real toe-tapper on "Minute By Minute." Simmons' most disappointing song is "You Never Change," a potential rocker that fails to take off.

The rousing "Don't Stop To Watch the Wheels," is included just for fun. It's a good framework for solos and should be exceptional in concert.

The Simmons—McDonald composition "Dependin' On You" is mere padding for the album. Without originality or animation, its only distinguishing feature is the back-up singing of Rosemary Butler and Nicolette Larson.

Taken as a whole, "Minute By Minute" leaves something to be desired. Produced by Ted Templeman, it is thoroughly professional, but lacks passion and excitement.

Though some of the songs are exceptional, they are outnumbered by others that are mediocre. "Minute By Minute" rose to the top of the charts on the strength of its singles.

## —Trivia—

1. Who played Chester in Gunsmoke? What was Chester's last name?
2. What was the name of Samantha's scatter-brained aunt on "Bewitched"? Who played her?
3. Where is the institution known as "General Hospital" located?
4. Where do "Mork and Mindy" live?
5. For what single did George Benson win a Grammy Award in 1976?
6. What are the spin-offs of "Happy Days"?
7. Who narrated the movie "Victory at Sea" and the Jacques Cousteau series?
8. What was the sequel to "The Exorcist"?
9. Who played Clara Belle in "The Howdy Doody Show"?
10. What is Andy Griffin's last name in his program?

Answers to trivia p.4E

## Concerts

friday

- Austin—The Guess Who at Stars
- Dallas—Tommy, a rock ballet with Lynx, at SMU's McFarlin Auditorium
- Head East at the Palladium
- Houston—Bob Hope at the Celebrity Circle
- Waco—Hip Pocket at Water Works

saturday

- Dallas—Tommy with Lynx at SMU's McFarlin Auditorium
- Jan Hamzner and Robben Ford at the Palladium
- Houston—Bob Hope at the Celebrity Circle
- Waco—Hip Pocket at Water Works
- Tony Douglas at Melody Ranch

# Memorial Day folk festival features best Texas music

Memorial Day week-end, May 24-28, opens the eighth season of outdoor music festivals in Kerrville.

The 8th annual Kerrville Folk Festival is the first of four major week-end events. The festival includes five evening concerts by three dozen emerging performers including Steve Fromholz, Allen Damron, Ray Wiley Hubbard, B.W. Stevenson, Rusty Wieh, Townes Van Zandt and Kurt Van Sickle.

Daytime events include informal sessions at The Ballad Tree, workshops, New Folk Concerts at the Arts & Crafts Fair, the annual

## Abstract art show at MCC July 1

A major exhibit of abstract expressionist art is being displayed at the Art Center, on the McLennan Community College campus, now through July 1.

The twenty-seven paintings and drawings on display are a part of the Sarah Campbell Blaffer Foundation Collection. Paul Harris, Art Center director, described the exhibit as being an accurate reflection of early experiments with Cubism, Surrealism and Expressionism by American artists.

The Art Center's exhibit, which is free to the public, is open from 10 a.m. to 5 p.m. Tuesday through Saturday and 1 p.m. to 5 p.m. on Sunday.

Folk Mass at Chapel Hill and this year's added Great Texas Harmonica Memorial Day night.

The festival adult ticket is \$20 and includes all events held at the ranch. Single day tickets are \$5 each except Saturday's, which are \$6. These prices are for advance mail orders. Tickets will be \$1 higher at the gate. Ticket gates will open at 10 a.m. the first day and remain open 24 hours a day for late arrivals.

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