

Four new albums from both the new and the old

ZZ TOP-RECYCLER
WARNER BROS.
GRADE: C

What a perfect title for this album. Most of the songs on the album are old ZZ top hits done all over. For example, "Decision or Collision" sounds a bit too much like "Got Me Under Pressure" from the *Eliminator* album and "My Heads In Mississippi" is just a version of "La Grange" rehashed. The band wanted to go back to their blues roots but only one or two songs have that early ZZ Top rock-blues sound. If the band wanted to go back to their roots, they should have gone back



and listened to *Deguello* or *El Loco* to get the feel for this new album.

This album will definitely never live up to their other classic albums.

DARYL HALL AND JOHN OATES-CHANGE OF SEASON
ARISTA
GRADE: C

Hall and Oates must have just lost the loves of their lives. Listen to some of the titles on album: "Starting All Over Again", "I Ain't Gonna Take It This Time" and "Don't Hold Back Your Love." Come on guys where are the up beat tunes you guys used to write. "So Close" is about the only song closely resembling a happy tune and even then you have to write



in your own feelings about the song.

A better mixture of tunes would have made for a solid album, but if you have lost someone you love then you can drown your sorrow with this album.

LYNCH MOB-WICKED SENSATION
ELEKTRA
GRADE: B

Don Dokken better watch his tail. Former Dokken guitarist, George Lynch has a new band that has put out an album that blows Don's *Up From the Ashes* away. This album must be played on ten to get the bands pedal-to-the-metal feeling. George has thrown his former bands melodic approach to songs in the trash. The guitarist and his band have gone back to the basic rock approach to songs. Such songs as "Sweet Sis-



ter Mercy" and "River Of Love" are not simple three chord songs. Instead, they have that terrific Lynch music approach that separated him from Don Dokken.

Oni Logan doesn't have Don's lyrical presence but he can only get better.

RHINO BUCKET
REPRISE
GRADE: B

AC/DC has been hiding old tunes that had Bon Scott singing on them. Ok, so they haven't found any tunes but Rhino Bucket is a carbon copy of the old band. This new band plays with same energy and style that gave AC/DC their early success and if I played this album right after something like the old "Powerage" album you would think that it was AC/DC. Guaranteed! Check this



album out instead of the new fake AC/DC album.

Today's women in broadcasting

A competitive field for those who enter it

by Chris Donovan
Staff Reporter

Competitiveness and experience are the key words for today's woman in broadcasting.

"Women need to support each other more in this field because there are only 15 to 20 percent on-the-air women. Unfortunately, with a radio broadcasting career, a woman must always prove herself to another co-worker because of this competitiveness," said Amy Daniels of Oldies 107.5-FM. She is the first female radio program director in Las Vegas.

Daniels has been program director at Oldies 107.5-FM for two months, but had previously been with the radio station for nine months.

Daniels began her career in Minneapolis doing promotions for two years. She then worked at a top 40 radio station in Mankato, Minn. as a morning drive announcer, adding two years to her radio experience. She also worked for a year in Fresno, Calif. as a drive announcer.

The radio industry eventually brought Daniels to Oldies' sister station, where she continued her morning shift.

Experience backs Daniels in her job as program director at Oldies 107.5 FM, but when asked about competing with men in radio, she explained why men occupy most of the radio jobs.

"Women get weeded out simply because they need more stability. With a radio job, the worker must be able to move from place to place, and many times a woman is more apt to be tied down with a family. She doesn't want to uproot the family when a career move means a change from one city to another," Daniels said. Being the program director



Amy Daniels

of Oldies, Daniels affects every facet of the radio station, from the on-air sound to the ratings.

"I love it," she said. "It takes a method of teaching, a lot of patience, and always a bit of learning."

Debbie Tubbesing (whose air name is Debbie Hall) is a student at UNLV. She is also a disc jockey at Klassy 100.5 FM who covers the midnight to 6 a.m. graveyard shift.

Tubbesing was in public relations from 1987-89, and recently joined KMZQ 100.5 FM in December, 1989. Her biggest complaint

about the radio field is the lack of comradery among radio women.

"The women must develop a fellowship and understand each other, yet in this branch of communications, it seems to be impossible," Tubbesing said.

Women in radio today are increasing in number but the small ratio of women allows for only the best. These are two women who have conquered their broadcasting areas. They encourage, as Daniels said, "all newcomers to the business, whether male or female, to work ambitiously."

Film series - "A window on the world"

by James Steffen
Reporter

Since 1985, The International Film Series has brought a stimulating variety of films to the UNLV campus. The program is coordinated by Dr. Hart Wegner, director of Film Studies. In the past, he has shown films from such regions as Eastern Europe, India, Japan and China, as well as the more common French and Italian entries. Occasionally, he selects American films like "Matewan," or British films like "Distant Voices, Still Lives," if they haven't yet been shown in southern Nevada. In particular, he said he is proud of having brought the African films "Ceddo" and "Yaaba," and a number of films by the Japanese director Yasujiro Ozu.

In the past, some series were based on particular themes, such as New Australian Film or South American films. Now diversity tends to be the rule. Above all, Wegner said he likes to select films that are challenging to watch.

"We try to push the audience into areas where they might not

necessarily want to go yet. It needs to be a challenge for them. One can sometimes tell by the way they react to films, like those by Tarkovsky; a notoriously difficult director for audiences to appreciate," Wegner said.

In an age when many people's sole exposure to certain films is through video, Wegner does not find it a substitute for the experience of the big screen.

"I'm still committed to the projected image; for example, the glorious use of Cinemascope in Ichikawa's 'An Actor's Revenge,'" he said. Widescreen or Cinemascope films are often cropped on television, losing as much as half the image. The small size of the television screen can make films less involving than in a movie theater.

The number of films that can be shown here is limited because the campus only has 16mm projectors. For theatrical distribution, 35mm prints are the norm.

"A great many foreign films of merit can never be shown here because no one bothers to make a 16mm print," he said. The 16mm college circuit is possibly the only market for some films

besides a few large cities such as New York, Los Angeles and San Francisco.

Unfortunately, many films that receive wide distribution in Europe never become available in the United States. The Italian director Federico Fellini, renowned for such works as "8 1/2" and "La Dolce Vita," is unable to find a U. S. distributor for a recent film titled "Interview." It is also questionable whether his latest film "Voices of the Moon" will play here.

The Greek director, Theo Angelopoulos has been making films since 1970, but until now they have been seen only in the festival circuit. Wegner hopes to show some of his films, such as "Landscape in the Mist" or "The Travelling Players," if they become available in 16mm.

"What we have accessible is a very small window on the world. We need to keep that window open," Wegner said.

The film series takes place Thursdays at 7 p.m. in the Wright Hall auditorium. Admission is free and open to the public.

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