A twenty-four-hour watch is being kept on police activity in Notting Hill's black ghetto (London). The Black Eagle group has undertaken the job of patrolling the police assigned to enforce law and order in this ghetto. The patrol checks on the reason and procedure for arrests, stop and frisks, and any police practices within the black community.

The New York Times

Atlantic City, Sept. 13 -- Two Columbia dozen students announced on Sept. 13 that alcohol in the body is probably converted to substances chemically akin to "morphine, poyote, and other opiates and hallucinogens."

by Wayne Robbins

The desire to overstate one's case is understandable, so the Observatory references to the Student Life Committee Report, neglected to say that a majority of the two students who devoted too much time and effort there were also a member of the official faculty, the administration who labored long and hard to get out what we could have been an acceptable report. The observatory remarks that the students' "compromise the student demands to the demands of the administration" does not accurately describe reality for the initial position from which each of the Committee's five members started out was "compromised" even more by the trustee, faculty, and administration members. We choose to call it reconciliation rather than compromise, for we all recognized that there were good reasons and hard sense behind each of the widely divergent initial opinions. Bard College does not exist in a vacuum, to be sure, its first and foremost responsibility is to the demands of students, but it also consider the needs and wishes of the faculty--both the teachers here and those it tries to attract--and of the world at large: parents, donors, alumni.

In the committee, we tried to get originally conflicting views as close to each other as possible without violating basic principles or resorting to hypocrisy. The resulting report is a significant first step in the direction of greater freedom for students and more decision-making among the college's constituent bodies. The report's suggestions are to be understood in a way both to help ease in the younger students and to provide the greatest possible personal and social freedom for upperclassmen. The report further suggests that the students' position in the Community Advisory Board be strengthened, and considered further requests for adjustments and reforms brought to it by its three constituencies. It is through this board that students would work to shape their lives at Bard in accordance with their wishes. As the outcome of genuine cooperation of all constituent bodies of Bard the report serves a fair hearing. I suggest that we end the nonsensical talk of confrontation or revolution since the very existence of the report proves that the channels of communication are open and that discussion sharing is a reality here. A functioning body already exists, ready and eager to channel further requests for reform as they are made. As the Observatory stated, "the working document is before us." I propose that it be voted in so that we can concern ourselves with the main business on hand: education.

Agnes Domandi

---

The LIFE of the REcort

Eugene Kahn

When the Student Life Committee began its work, nearly a year ago, the committee members were unaware that the committee had a sense of being about to make history. In this mission, the Committee was successful; their report is a carefully prepared, very self-conscious, and dignified document. It begins with a discussion of the history of the Committee, incorporating relevant quotations and a description of the way the Committee went about its work. There follows a rather literal discussion about Bard College and the basic premises that have guided the College and that the Committee believed, false. Then follows the substance of the Report.

There is a sense of timelessness about the Report; there is a pervasive consciousness of Bard in the late sixties, as compared to Bard in the fifities, forties, and thirties. As the months passed, during the preparation, the Committee was assured privacy, some autonomy, and time to reflect. The Report, and the recommendations it makes were written in the spirit of collective discussion between the student/faculty/administration/trustee elements. It was hoped that when the report was ready it could form the basis of a resolution of conflicts between the student and non-student factions.

Skylines Have Changed

The Report of the Student Life Committee is now fighting for its survival. Since the Committee was selected, an entire class has left the college, along with many of the committee members and participants of a period of intense campus agitation for changes in the social regulations. Since the report, Bard students at campus reform have progressed from discussions and petitions to boycotts, occupations and even riots. Two months before the Report was ready, Bard fell under the club of the Poughkeepsie Sheriff; Martin Luther King was shot. French students invaded a national-wide strike, and Nicois-Amherst-Humbreger-Muskie were nominated in the City with Broad Shoulders. Thus continued on page eleven

---

THE RED BALLOON

Friday and Saturday 5-11
Hot Dogs
Hamburgers
Beer
Sunday 11 AM
Los Bagels
Chinese
Danish
Eggs

---

TAKING PRIDE IN PRECISION

Pride of craftsmanship inspiring every one of our mechanics to perform with precision on every job of auto repair. Their skill makes a big difference...in your favor!

Smith Motors Inc.
Phone 8-1600
Route 6, East Lackawanna, N.J.
ROVER'S MESSAGE

by Bill Langer

Things don't look good this year, fellow travelers, was the essence of Richard Rovere's message at the President's house on Wednesday night. Mr. Rovere took Mr. Nixon's election for granted and the only thing he could think of to make this disaster more remotely palatable would be the hope that Nixon would win with a clear majority in order to be free of Strom Thurmond and his crowd.

Mr. Rovere noted George Wallace's growing support, estimated at 25% of the voters, but said that if the polls are near correct Nixon will win with more than enough. He didn't think the election would be thrown into the House even if the vote was split, say, 40-40-20, but saw a deal (Wallace's celebrated 'covenant') being worked out in the Electoral College. But even so, Nixon and Humphrey would have to lose their political senses to go along with Wallace openly.

Anyway, assuming Nixon does take it, the effect on the Democratic Party should be one of a swing to the left, to counteract the G.O.P. administration. And, of course, there are going to be plenty of Allard Lowenstein and Julian Bond around to pick up the pieces when Humphrey is finished.

Alleg the line of 'what now?' someone asked if there is anyone the New Left can do if there is now or will be any visible good which has come of the dissidents' activities. Replying, Rovere stated that "we're not going to see any great shift tomorrow, but the work of the McCarthyites has definitely affected a change in the American political scene." Nonetheless, he said, "right now it's between Nixon and Humphrey and he will vote for 'the latter as the lesser of two evils' only because Nixon is firmly committed to the arms race and Humphrey is committed against it. This is an issue he sees as being more important than Vietnam because it is wider in scope and it takes up, in the long run, more money. After reflecting on this he added dryly that he's still going to hold his nose when he votes.

Rovere, in answer to a question, took note of the unpleasantly large conservative trend in the U.S. now — for instance, the 'law-and-order' bag everyone's into, the rising support of the New York Conservative Party, and especially the mounting attacks on the Supreme Court. The Court's recent decisions on a variety of things have angered the right wing considerably; the conservatives want control of the Court because of the immense power it wield in shaping law enforcement and criminal rights. Abe Fortas, he said, would probably not get th Congressional O.K. for the Chief Justice, unless Nixon gave the word now, or later as President.

If Nixon would send troops onto the campus in the event of widespread unrest? Sure thing, replied as soon as he thought the country was approaching the stage of being un governable. Somehow, just the thought of the Bard campus being overrun with the National Guard is enough to make Canada look attractive for more reaso than just the draft. People, speaking about the Germany and the Italy of the '30's, keep saying that it can't happen here. But from Mr. Rovere talk, it looks as though it not only can but will.

by Steve Kushner

The Colonization of this Consumptive Continent
by Los Angeles

Part One

A Boat de Souffle
At the End of Breath

The age of appearances has replaced the --- of substance

Blanc St. Mary

The Colonization of this Consumptive Continent
by Los Angeles

Part One

A Boat de Souffle
At the End of Breath

The age of appearances has replaced the age of substance

An aside, which is a preparatory question:
Did Columbus read the Odyssey?

A second illuminating epoch of exploration has arrived to prove that the world is flat. They will succeed in this their time of reflection (chrome)

They are already in sight of us
their heated continents of discovery
which is to say
WE are the geography they want to occupy.

Mappmakers have already started to learn anatomy.

One advantage over our more ponderous predecessors-movement

A Question: Did not Cuba try to make an escape when Columbus neared him?

WE have his Bolivian diaries

Exploration is a form of hunting. Only, here
the animals are usually stillier.

But who are these people coming among us?
What history do they bring?
What is their intent?

They were first described in those prophetic movies of the 1960's that concerned space travel and the moon.

Later they appeared in the American dreams of Norman Mailer.

Finally a glimpse at our successors

They are a female race with ambitions of control.

They have come from a revolving moon that is now in revolt.

a coolness is their property of life and continuance

They wish to put us in captivity and make this planet
like the moon.

Program de Lumière

They tell us

To understand them we must appreciate the fact
that they are accustomed to harder surfaces than
their historical antecedents: Cortez, Corrado,
their historical antecedents: Cortez, Corrado,
their historical antecedents: Cortez, Corrado,
their historical antecedents: Cortez, Corrado.

Pisaro.

Their crafts move on stone, not water.
Once they thought to find passage to the East.
In preparation for their discovery
their discovery
their discovery
their discovery
their discovery
they were their sails.
But the preliminaries are over.

They know of our presence. They have seen
our footsteps.
We are the Indians they will find. The
one's who have not yet learned to inhabit
photographs.

Our Physiology is to be corrected.
A new story of Eve without Adam.
BARD MOVIES

by Peter Minichello

At the request of Fleetwood, some words about movies.

The point of departure for this essay is that cinema is everything, that movies are now delivering into images what we’re thinking, what we could think, what we fear to think.

Chaplin said that in long shot, Life is comic; but in close-up, it’s tragic. That may or may not be true, but he neatly implies the totality of possibilities inherent in the medium.

That already sounds like textbook talk, and the Film Committee has avoided that jargon for some years now. Movies shown as “Classics” are always and forever a drag, they are instantly uplifted by that word to a Time Magazine pedestal of cultural importance and will instantly receive reverence from those people anxious to be “cultured”.

Movies are what they are: some may choose to call Dreyer’s “Passion of Joan of Arc” a better movie than Richard Brooks’ “The Profession of Love”. We, however, make no claims exactly like that. The neatness and controlled beauty of “The Profession of Love” is analogous in degree to Dreyer’s firm construction of his images. They’re totally different, but they’re both distinctly works of one man.

Movies catch up with themselves quickly: Lester’s “Petulia” with Julie Christie and George C. Scott is an extraordinary film, but all the techniques are taken from the work of Alain Resnais and Godard. So we show Resnais and Godard, then eventually Lester.

So, no more classics, or, as Robert Brustein puts it when he speaks of the theater, no more masterpieces. Instead, let the works of Eisenstein and Pudovkin and Lang not gather all the rhetorical and boring language they’re usually subjected to. Last semester, Eisenstein’s “Ten Days That Shook the World” moved a Bard audience of 200 people to frequent applause as he “Potemkin’s” showing that such creations, even though on a plastic material easily destroyed by age, are oblivious to the passing of forty years.

We’ve tried to find, in movies decades old, not what has endured because the Museum of Modern Art has decreed it, but instead those forgotten films that still provide enjoyment and have the capacity to move an audience of today. One of the more unlikely films of the program this fall is Fritz Lang’s “You Only Live Once.” Lang, of course, made a number of films in America, and this particular one in 1937. Henry Fonda and Sylvia Sidney play Joan and Eddie—read Bonnie and Clyde, although altering the true historical facts, it was given a “straight” rendering. Lang sees society as completely to blame for what Joan and Eddie had to do, were driven to do. Together they move through the hold-ups and suffer the same fate.

A fascinating aspect of this movie involves Lang’s graphic sense, deriving from his German Expressionist films of the twenties. Yet it’s very much an American film and Fonda and Sidney are touching as the outlaws.

What the Film Committee has planned for Tuesday nights is a series entitled Screen Acting, and the point is a relatively simple one: to show six movies which all depend on the performance of an actress. This is being done chronologically, so that the development of the camera in all of this can be seen as well. All these six films depend very much on the close-up: how they employ it is something else again.

For instance, Dreyer photographs the entire film in asposition to Falconetti’s face: Padovina gives us his “Mother” in the total presence of the actress playing her: Wyler noticeably depends on the strong performance of Bette Davis to propel “The Little Foxes” (and this is the one film shot on close-ups). Cocteau’s “Orpheus” belongs to Maria Casares: the imperfections of “Hiroshima Mon Amour” fail before the luminosity of Emmanuelle Riva’s face and the deep expressiveness of her voice in an improbable film, Patricia Neal and Audrey Hepburn’s counterparts in “Breakfast at Tiffany’s.”

Jean-Luc Godard this semester: with the showing of “Breathless”, “A Woman is a Woman” “Les Carabiniers” and “Contempt” Bard has seen everything of his it’s possible to see in the States. We were hoping to get “Made in U.S.A.” but there’s a lawsuit pending; “Pierrot le Fou” remains the disjointing and agonizing masterwork of the early Godard, with Karina and Belmondo, but it hasn’t opened in the U.S. since it first appeared in 1965. Next semester, “La Chinoise”.

“The Blackboard Jungle” and “The Profession of Love” will reveal the idiosyncratic talents of Richard Brooks. Sidney Potier is good in “The Blackboard Jungle” in the days when he was still black. Lee Marvin and Burt Lancaster keep “The Professionals” moving at a good clip. Every so often, Lancaster’s face contorts into a smile. “Persona” will be shown at least twice, perhaps in one long session with no break at all between the two showings: “Walkover” will be showing here at about the same time it premieres at the New Yorker Theater in New York; it’s a muscular, vibrant and very eccentric film of Jerry Scholmowaki. On another night of the same weekend, W.C. Fields, in the not-so-often-seen “Million Dollar Legs”.

Here are some films on the way this semester but not listed on the printed program: Roadrunner cartoons, Loopy de Loop cartoons, hopefully Newreel films about the Chicago convention and Daley’s boys, a movie by Storm de Hirsch, one by Bruce Baillie, shorts on Jackson Pollock and Jasper Johns, an ancient Tom Mix film selected by Ken Dally, plus many secrets.

Steven Levy has automated Sotterley Hall into the Total Movie Environment. The Film Committee can now show most everything without any break to change reels; intake fans clear the cigarette smoke; there will be coffee when possible.

A last word. Rather than consistency in tone, the programs on Fridays vary greatly. Which is to say, the Keaton and Fields films are funny as hell but “Persona” is not recommended if you’ve had a bad week. Movies (Godard said) are condemned to such an analysis of the world; I’d like to think that such a world stretches from “Persona” to “Strangeglove” to W.C. Fields meering at kids to Belmondo imitating Humphrey Bogart...
Harvey Fite, Bard's professor of sculpture and the oldest continual staff member, has recently been receiving considerable publicity from the mass media. The New York Times, on August 3, 1968, ran an article on him and his monumental sculpture "Opus 40." It began, "Tourists are flocking to..." and even though the tourists weren't exactly flocking to see it before, they're now coming in droves.

Despite the "No Trespassing" sign on the dirt road that leads to Mr. Fite's home, and the chain across the entrance, people go right in to "see the monkey in his cage" as Mr. Fite says. Coming from New York City, Boston, and even further, the tourists are disappointed and some are even irate, to find that the signs mean business. "Opus 40" is closed to the public at all times. Not that Mr. Fite is trying to hoard his work, but he simply cannot work when there is a constant barrage of curious people.

"Opus 40" was, in 1938, an abandoned bluestone quarry which had once supplied New York City with sidewalks and curbs. At the turn of the century, the demand for bluestone stopped and the quarry became an overgrown rubble heap. In 1942, after four years of clearing the rubble, Mr. Fite began to build an outdoor garden for the exhibition of his numerous pieces of sculpture. What began as a garden evolved into a sculpture of monumental scale.

Harvey Fite's career is very much reflected in "Opus 40," his life being a series of evolutions and changes of unexpected dimension. Born in Pittsburgh on Christmas Day, 1903, he was raised in Texas. After attending Houston Law School for three years, he decided to leave the culturally arid West and came as a freshman to St. Stephens College in 1926. A year before graduation, he left to join a repertory company doing a road tour. He returned to St. Stephens in 1927, but this time as an instructor and founder of the arts division. By this time St. Stephens had become Bard College, The fine arts division began with theater, which Mr. Fite thought most capable of combining many forms of art into one medium. Later it was expanded to sculpture, painting and dance, the first of which was under his direction.

Although never formally trained in technique, Harvey Fite believes that a latent desire to do something with his hands (his father was a carpenter) led him to try wood carving. He has studied with Corrado Vinci in Florence in 1935 and again in 1936. While doing restoration work on ancient Mayan sculpture in the Honduras jungle for the Carnegie Institute in 1938, he had a vision of owning his own quarry. In the spring of that year he bought twelve acres in Highwoods, New York, near Saugerties, for less than $400, which included the abandoned quarry.

"Opus 40" has been in progress now for 26 years, with another 14 left before it is complete -- hence the "40" of its title. Although conceived at this overall level of planning, he does not work from plans nor does he design on paper. For him, no amount of rendering can approach the reality of a work so big that the spectator becomes a part of the piece. In this sense the work is four-dimensional, its appearance and indeed its form changing in time as the spectator moves about within it. It is architecture in this sense, although no work of architecture has ever received the infinite care of "Opus 40" save perhaps Paolo Soleri's "Silt Pile" in Scottsdale, Arizona, which is only slightly more architectural in that it is simply more practical -- it is designed for shelter as well as appearance. "Opus 40," though, is purely sculptural and its form is everything. Mr. Fite employs a humanistic approach by "letting the eye have its illusions." Tape measures, levels, and straight edges don't intimidate him in the least, for as it is hand built he
allows it to grow in an organic way, his eye being the ultimate judge of what is and what will be.

Alexander Semmler, a composer and friend of Harvey Fite, has expressed his impression of the work in the notes written for his Trio for Violin, Cello, & Piano, Opus 40. "The latent energies in the dynamic inclines, planes, and terraces of the sculpture, the mysticism implicit in its many shadowy crevices, the sense of dark triumph that seems to emerge from the nine-ton monolith - challenging the very universe, all these seem to find their equivalent in the moving forces of the trio."

Of course "Opus 49" is not Fite's only work, his renown as a sculptor in wood and stone has led to shows in New York, Paris, and Rome. Some of his pieces are occasionally exhibited at Proctor Art Center, but you would have to travel around the world to see most of them. The fact that Fite's recent publicity is the result of "Opus 49" should in no way detract from interest in his smaller pieces. Rather, it is quite fitting that when a person produces a work which is the product and summation of his entire life, in addition to being novel, it should receive a lot of attention.

As stated earlier, "Opus 49" is not open to the public, but Mr. Fite does make exceptions for sponsored groups such as the Art Club or the library (if they wish to sponsor a field trip) who have made arrangements beforehand. Such exceptions are rare, but anyone interested in getting a first-hand look will be interested in an open house being sponsored by the Hudson Valley Repertory Company this coming Sunday, Sept. 29, from 1 to 5 p.m. There is an admission fee of $2.00, but all proceeds go to the H.V.R.
PLAN OF NEW DORM
FLOOR ONE OF THREE

PLAN OF NEW DINING COMMONS
Monday, Sept. 17 — President Kline announced that construction of the new dorm, to be located between the theater and Proctor art center, will begin in December.

The dorm will consist of two identical, three-story, flat roofed buildings made with antiqued red brick. It will be completely carpeted and have sound proofing on all ceilings. Each floor will consist of two suites, each with their own living rooms. One of the suites will house seven students, five in single rooms and two in a double, and the other suite will consist of ten students, six of whom will have single rooms. Sixty percent of the students in the new dorm will be housed in single rooms — making one out of every five rooms a double. President Kline stated that cost was the major factor in the decision to have double rooms.

The President stated that he was "up against the wall" in keeping the timetable so that the foundations could be laid before December. He attributed the delay to the C.I.T. corporation, which was originally slated to build the dorm. They had cold feet after Columbia, and decided it was safer to build shopping centers than college dorms. The dorm will cost $62800 and will be built and owned by the Unitee corporation. The school will acquire the title on a pay back basis in twenty years.

The plans for the new Dining Commons, though by no means in their finished form, are well under way. "The Dining Commons" says President Kline, "would be a major building in the center of the campus. It has to be well integrated" and completely thought out. He is aiming, nevertheless, for an early ground breaking, with construction beginning sometime in the spring.

The President said that the two basic criteria which went into the plan of the building were the assurance of adequate footage for a comfortable meal, and food preparation and storage space. The building also had to have room for expansion, and this was solved architecturally by making feasible the addition of another floor.

The main level of the Dining Commons will have one major room which will seat 84 students and small bays and alcoves to accommodate the remaining 266 students. It will contain a faculty dining room seating 68, and three private dining rooms available to any on-campus club or organization.

The lower level will have a coffee shop, complete with terrace, a passageway through the building, and office and storage space for the kitchen staff. There will be a lower outside the building in which the ventilating equipment will be housed.

by Francis Fleetwood
Editorial:

The Observer reserves the right to change its mind and has done so on the issue of the Student Life Committee Report. However, The Observer still feels that all social regulations should be abolished, including the regulations concerning men in women's dorms.

The present social regulations are not repressive. In fact, they hardly exist. Getting caught breaking them is difficult but possible for someone who deserves a noise violation in the first place.

But more to the point is the consideration of how we bring about the desired change. The Student Life Committee did work hard in bringing the reality of student life to the Board of Trustees, the faculty and the administration. They did not gain all they asked for nor did they gain what they hoped for. But it was an important first step.

The Observer hopes that the Student Life Committee Report be passed intact, in order that the Upper College will gain some benefits. We hope that the students will be free to concentrate on academics and not revolutions and drug busts (which seem to be very imminent with Feeds on campus). We hope that change can be accomplished with as little tension as possible, which would work against the establishment of a viable community. We hope that the establishment of a new committee be immediate which would work towards the abolishment of all regulations and, finally, that the Upper College students receive the benefit of reported immediately, if passed.
CLANCY ON SENATE

by Kelly Ferrerri

Having investigated the matter of the telecommunication system of the Senate, the administration has spent a good deal of time and money. The figures are not clear, but there should be no question that the Senate has developed a very sophisticated system. In addition, there is a great deal of money spent at the colleges. The problem is not to match, as equally as possible, one college to another college. That is not the question. There has been some notion about the elimination of the overhead aspect of the college and putting it in the other departments. The concept of the central system has been that for at least seven or eight years, we will have to think about it before it can be done. Especially if it is not to be studied, because the present system at all would be a "very badly run".
The Beach Boys -- Friends. Capitol ST2395

Performance: Excellent
Recording: Beachy, Interesting Mixes.
Stereos Quality: Appropriate, sometimes very dynamic.
Shape and Concept: Ten

Brian Wilson sure has the rose colored glasses on out there in California, but he hasn't lost sight of the Beach Boys. Everything about this album is beautiful, including the cover, and right from the opening ditty "Meaned for You", you know it's going to make you feel good. The words do tend to get a little sweet sometimes, and may offend a cynical facet, but coming from them, its all somehow believable. Yeah, Beach Boys. This album merits careful and repeated listening.

BUY OF THE MONTH

Music From Big Pink - The Band* Capitol SKAO 3995
Recording: Excellent.
Performance: Incredible
Stereos Quality: Adequate
Heaviness: Ten

Heavy stuff, this album. The rough harmonies are instantly appealing, the musicianship is readily apparent, the refreshingly original lyrics, though often very obscure, are never trying, and the subtlety with which it is presented is mindboggling.

Never is Robbie Robertson anxious to show us what an incredible guitarist he is, but we find out. Piano, the same. The drumming is simple, but always exciting and interesting, and his fills are almost tollal, carrying out the poof-pliph sound of "A Day in the Life" to its logical conclusion.

The vocals, Amazing. Freedom is beautiful, and I'll give them all a ten. We can expect them to be widely imitated.

The album is the best thing I've heard in a long time. There's great things happening in that pink house over there, and it's such a treat to know that in the bullshit ridden record business, these boys are making no compromises.

Miles Davis - Miles in the Sky -- Columbia CS 9629

Miles is on top. The three recordings precede the present album, Miles Smiles, Nefertiti, and Nefertiti vary little in their excellence and originality. In fact, with each new release of the series Miles and group find fresh challenges. Miles in the Sky introduces the element of rock in the group's repertoire and includes further adventure in the quintet's "new" modern jazz sound. "Stuff" the most striking cut on the album, is a short abstract melody line with hints of an R & B trum and tenor sound, played over a rock beat, Tony Williams and Ron Carter move in and out of the straight four framework with the precision of a Stax-Volt rhythm section while building a wave-like surge of sound during Wayne Shorter's solo, Herbie Hancock is recorded playing the electric piano on the sound track of the film Blow-up, but here he shows what the instrument can do. The cut "Black Comedy" written by Williams features the drummer's brilliant cymbal work. "Country Son" is one of the furthest tunes ever recorded by the group. Yet what is remarkable about the freedom of the Miles Davis quintet is the sensitive and intricate interplay between the musicians -- each a part of the other's statements and surprises as a whole.

The Butterfield Blues Band -- In My Own Dream. Elektra EKS 74025

Paul Butterfield's new album is in many ways the culmination of his years of album making and the best blues he has recorded. In the album, all the elements of his music come together to shape a synthesis and the outcome is a montage of traditional black blues and Butterfield's own original conception. Rhythm and blues, the Chicago sound, and Butterfield's rock blues are all present in tight flashes of sound. The traditional format o Butterfield's earlier albums with the focus on the soloist (linear lines of music) is here broadened with the whole band often creating many levels of sound. Each instrumentalist contributes fully to the total conception. The band is one of the best Butterfield has assembled. Phillip Wilson's drums, Bugay Maugh's bass and Nanny Mariham's keyboard work add up to a tight and clear rhythm section, Dave Sauborn plays the best blues soppno and alto saxes (listen to his solo on the title song) I've heard. And there's Elvin Bishop's guitar and harmonica. The advance over Butterfield's previous recording, Pigboy Grabahay, is remarkable. There are no over-extended cuts on the new album. A measure of the change between the two records is the improvement in the horn arrangements on the new side. If there's any justification for white blues, this is it.