

Movies

Plaza 1: *The Next Man* (R)—1:30, 3:30, 5:30, 7:30 and 9:30 p.m.
 Plaza 2: *Two-Minute Warning* (R)—1, 3:10, 5:20, 7:30 and 9:40 p.m.
 Plaza 3: *The Front* (PG)—1, 2:45, 4:30, 6:10, 7:50 and 9:35 p.m.
 Plaza 4: *Car Wash* (PG)—1:15, 3:15, 5:15, 7:15 and 9:15 p.m.
 Cooper-Lincoln: *Marathon Man* (R)—12:45, 3, 5:15, 7:30 and 9:45 p.m.
 Stuart: *The Great*

Scout and Cathouse Thursday (PG)—1:30, 3:30, 5:30, 7:30 and 9:30 p.m.
 Cinema 1: *Shoot* (R)—7:30 and 9:25 p.m.
 Douglas 1: *The Return of a Man Called Horse* (PG)—1:45, 4:15, 7 and 9:15 p.m.
 Douglas 2: *Burnt Offerings* (PG)—1, 3:10, 5:20, 7:25 and 9:35 p.m.
 Douglas 3: *Shout at the Devil* (PG)—2, 4:30, 7:15 and 9:30 p.m.

Haggard . . .

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 He performs the song "An Okie From Muskogee" in the show "with a certain amount of reservation, because everybody gets off on it one way or another," Dorfmeier said.
 "He's not from Oklahoma and doesn't mean to alienate people," he said. "Merle just saw a sign (about Okies from Muskogee) and said, I bet they don't smoke marijuana."
 "Merle isn't a red neck in the typical sense," he said. Some of the band members have long hair for a country-western band, according to Dorfmeier.
 In Haggard's song, "Love it or Leave It," it doesn't mean that same thing as the bumper stickers, Dorfmeier said.
 A line from the song says, "If you think something's wrong, don't just sit around and bitch all the time, fix it."
 "Merle is plain old folks that made it," Dorfmeier said. He quoted Haggard in saying, "I don't know anybody at the top, because they were too damn busy to tell."
 Even with all its problems, Haggard likes touring and

he'd rather do that than a TV show, Dorfmeier said.
 "People don't see Johnny Cash to a certain degree, because he's there on the tube," Dorfmeier said. "Nobody in the past seven years has drawn people to the gates like Merle. The only other person, without doing a lot of advertising, who can sell out a house is Charly Pride," he said.
 Haggard will perform with 30 other people in the show, among them are his band, The Strangers, Ronnie Reno and 10-year-old Tiger Bell (yes, that's his real name) and special guest Doug Kershaw.
 Bell took up the fiddle when he was eight and is already ahead of Charlie Daniels," Dorfmeier said.
 Kershaw is a "crazy man," Dorfmeier said. "There's no real label you can put on his music. He's a Creole and that's where his music comes from."
 Kershaw used to have a gap about a fourth of an inch in his front teeth, Dorfmeier said, but he got it fixed and now he's "just plain ugly."
 "Every person can go see a Merle Haggard concert and he eventually gets around to telling your story."

Hearing Ambrosia album changes initial impression

By Douglas Wiel

With a name like Ambrosia, a second album titled *Somewhere I've Never Traveled*, and Alan Parsons (*Dark Side of the Moon* and *Tales of Mystery and Imagination*) as producer, there was little question in my mind as to what type of music to expect from this quartet of Southern California musicians.

After listening to the first two tracks of *Somewhere I've Never Traveled*, I was feeling pretty good about knowing what to expect from this band.

Suddenly something happened on the third cut that I'm not sure I've recovered from: yet. It wasn't much of a surprise to hear the song "Cowboy Star" begin in a style similar to the previous two songs.

But before I knew what was happening, my stereo was pounding out what sounded like the soundtrack for the latest John Wayne-William Holden Western.

But I was wrong—it was Ambrosia. Previously I had been listening in only a "half-eared" fashion but now I backed up the turntable arm to take a closer look at this unusual band.

Ambrosia is remarkable in that the group is able to take a classy array of strings, trombones, orchestral chimes, glockenspiel and even bicycle spokes and use them in a classical sense without sacrificing their identities as rock musicians.

Ambrosia performed at Lincoln's Pershing Auditorium last Sunday night, and although they turned in a strong performance the crowd of about 4,000 gave them no more than a hand-in-the-pockets reception.

Still, Ambrosia bass player Joe Puerta was pleased with the group's performance.

"I felt we went over very well with the front rows," said the curly-haired bassist. "I don't think the sound projected out as it should have. Usually if we can make the audience feel the music, they'll get into the band."

"This concert is just to let people know who we are."

When questioned about the band's many styles, Puerta said. "Our influences are worldwide. We love any kind of music that's great—blues, R and B, really great rock, classical and even folk music from countries outside of the United States."

Members of Ambrosia, according to Puerta, are active songwriters.

"For the second album we had about 70 tunes we were choosing from," Puerta said.

Ambrosia has been on the current tour for about three weeks, Puerta said, and last year they toured with Peter Frampton, Supertramp, The Beach Boys and Fleetwood Mac.

Last year Fleetwood Mac took to the road to promote their album, *Fleetwood Mac*. Partly as a result of Mac's endless touring, the album has sold more than a million copies.

"When we toured with Fleetwood Mac, we learned from them," said Puerta. "There are still a lot of people that haven't heard of Ambrosia."

"We figure that the best way to let people know about the band is to take it to them. We'll be on the road indefinitely."



Photo courtesy of 20th Century Records.

Ambrosia group members David Peck, Joe Puerta, Burleigh Drummond, and Christopher North.

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