

More than another pretty face

Parton album shows off writing

By LEAH ROZEN
Collegian Staff Writer
ALL I CAN DO. By Dolly Parton. RCA APL1-1665.

Dolly Parton, last year's Female Country Vocalist of the Year, is stunning both vocally and physically. Even if Tammy Wynette and Loretta Lynn make you sick, chances are good that Dolly Parton will appeal to you. Her distinctive voice, like a child's soprano with a hint of huskiness — her huge blonde wigs and rather ample chest measurements easily make Dolly Parton one of today's most exciting singers. Not only can she sing, but

this lady can write. She is exceedingly prolific and many of the songs she pens are really first-rate. Her songs have been recorded by Linda Ronstadt, Maria Muldaur and Emmylou Harris. Still, you haven't really heard a Dolly Parton song until you hear Dolly sing it.

album review

Her latest album is typical Parton. It is a mixed bag of upbeat tunes, woefully sad ballads and a song based on her backwoods Tennessee

upbringing, this time about a traditional country preacher.

Like most other country singers, Parton records albums so fast that it is nearly impossible to keep track of her output. Since she releases records with such speed, sometimes they are a little lean on material. This is the case with the "All I Can Do" album.

Some of the songs, like the upbeat, catchy title tune, her version of Emmylou Harris and Bill Danoff's "Boulder to Birmingham," "Falling Out of Love with Me" and "When the Sun Goes Down

Tomorrow" are Dolly at her best. The voice is in terrific shape, the lyrics are evocative and fitting and you listen with complete attention.

However, other tunes sound too much like filler material. They are second-rate efforts which sound too similar to other songs she's done in the past. Still, no Dolly Parton tune could be downright lousy, and there are no real clinkers here.

This record is probably better suited to established Parton fans. Those desiring an introduction to her special

brand of music are advised to try RCA's collection of Dolly's greatest hits, which includes "Coat of Many Colors," "My Tennessee Mountain Home," "I Will Always Love You," "Love is Like a Butterfly," "Jolene" and others, all marvelous.

Don't be put off by Dolly Parton's rather eccentric appearance, which is that of an over-endowed and over-dressed Barbie doll. Behind all of those sequins, wigs and curves is a compelling voice and a huge songwriting talent, both of which deserve investigation.



'Billy Joe' nabs prize

VENICE, Italy (UPI) — The Union of Italian Cinema Reporters yesterday awarded U.S. director Max Baer the

Francesco Pasinetti Prize for his film "Ode to Billy Joe."

Caan, Gould comedy only semi-amusing

By KATHLEEN PAVELKO
Collegian Staff Writer
Harry and Walter (James Caan and Elliott Gould) of "Harry and Walter Go to New York," now at The Flick, are so inept as vaudevillians, pickpockets and valets that they would require practice to become oafs.

"Harry and Walter Go to New York" is so slight an idea, so small an entertainment that it would

require practice to become a film. It is instead a series of not unamusing sketches connected by a rickety plot. Caan and Gould play two seedy, small-time con artists pitted against the most elegant and successful safe-cracker of the day, Adam Worth (Michael Caine), in a race to rob a Massachusetts bank.

James Caan gives an

unusually energetic performance as the scheming Harry — he shows a real flair for broad comedy. Gould, however, who has been playing the same role since "Mash," does his in-terminable scatterbrained shtick once again as the hapless Walter.

This luckless pair — Harry getting the two into disastrous predicaments from which

Walter's blind fear somehow extricates them — has all the unwashed charm of a simple-minded "Butch Cassidy and the Sundance Kid."

"Harry and Walter" could have been a cheerful romp with some agreeable characters, especially with Caan's performance and Lesley Ann Warren's parody of her insipid self. But the talent of too many others is

wasted: Diane Keaton, who has a flawless touch with the incongruous, is turned into a strident ideologue with lines like, "If that bank must be robbed, then by God, let it be robbed in the name of decency!"

Carol Kane, a fine actress who proved herself in "Hester Street," also is wasted in a role that requires her to smile demurely.

the Collegian arts

Beatle rips off rhythm

NEW YORK (UPI) — Former Beatle George Harrison was found guilty Tuesday of "subconsciously" plagiarizing the 1962 John Mack tune "He's So Fine" for Harrison's 1972 hit record, "My Sweet Lord."

Federal Judge Richard Owen, a composer himself, ruled that Harrison was guilty. The judge concluded, "I do not believe he did so deliberately."

Owen scheduled Nov. 8 for trial on the issue of damages in the lawsuit—brought against Harrison by Bright Tunes Music Corp., which owns the copyright to "He's So Fine."

"It is clear," the judge said, "that 'My Sweet Lord' is the very same song as 'He's So Fine.' This is, under the law, infringement of copyright and is no less so even though subconsciously accomplished."

"He's So Fine" was one of the top hits in England in 1963, Owen said. Years later Harrison began putting together his "My Sweet Lord" during a singing engagement in Copenhagen and finished it in London.



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