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Lady and the Tramp
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AT
1:00
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5:00
7:00
9:00
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WINSTON'S FINEST DRIVE-IN

McCartney and Wings: Mostly Bad

By Jim Siefert
 Staff Arts Reporter

Wings: "Wild Life" (Apple SW 3386).
 As almost everyone must know by now, Wings is ex-Beatle Paul McCartney's new band, a group consisting of McCartney, his wife Linda, and two Denny — Denny Seiwell and Denny Laine, a member of the original Moody Blues.

All four are, I suppose, responsible for the music on this record, but let's face it, a McCartney album is a McCartney album no matter what you call it. It's pretty obvious that McCartney called all the shots on this outing. As the leader and composer of Wings, McCartney again falls flat on his face. Put bluntly, this is the worst album any major rock star has come up with in the past 12 months. The tunes are boring and the lyrics are simple-minded. The instrumental work and vocals are inept and juvenile. Cut for cut, "Wild Life" makes Paul's past disappointments, "McCartney" and "Ram" sound good by comparison.

There are eight tracks on the disc, and since they lack a common denominator (except their lack of quality), the only way to approach them is one at a time. Here's a quick rundown:

— "Mumbo." An apt title for nearly four minutes of gibberish. Maybe six words are understandable, and the melody consists mainly of totally lifeless riffs.

— "Bip Bop." Another tedious, four-minute exercise in lyrical and musical absurdity. The only part that comes close to making any sense is the chorus: "Bip Bop. Bip Bop. Bip Bop. Bip Bop and Bop."

— "Love Is Strange." Mickey and Sylvia's rock'n'roll classic, withered by a pointless long and steric instrumental introduction and a state recitation of the lyrics.

— "Wild Life." A sorry treatise on ecology that lasts six minutes and a half and leaves you more prone to kill than save the next wild creature you encounter.

— "Some People Never Know." McCartney's half-hearted reply to John Lennon's query, "How Do You Sleep At Night?" An almost nice melody is ruined by such disastrous lyrics as "Only love can stand the test," "only you outside the rest," "I Am Your Singer," Linda, mostly off-key, and

Paul, mostly on key, resorting to the sticky-sweet "one-but-I-love-you" stuff Lennon and Yoko Ono sometimes indulged in. A leaden love ballad if ever there was one.

— "Tomorrow." Paul plans an exciting weekend with Mrs. McCartney and hopes the weatherman will oblige with sunny skies. Awful.

— "Dear Friend." A song that, judged by all the other disasters on the record, comes closest to having something to say. For five minutes and 30 seconds, McCartney trembles on the brink of saying something involving and important. Nothing, however, is delivered. At the end, whatever it was Paul had on his mind evaporates. So does the song.

The tunes are bad enough, but the performances are even worse. McCartney's voice sounds utterly burnt out, and Linda's quasi-angelic oohs and aahs grate on the ears. Guitarist Laine and drummer Seiwell are allowed to do little and what they do come up with is drivel.

In all, Wings is nothing more than McCartney's latest disaster and an epic failure at that. The music only confirms the harsh but true things Lennon said about Paul and his music in "How Do You Sleep At Night?"

McCartney appears to have learned nothing as a Beatle, except how to pull the wool over the eyes of the public. In the public, I suspect, will not be fooled by McCartney's antics very much longer.

The Goldrush. Young's "sidemen" on the disc are David Crosby, Stephen Stills, Graham Nash (where have we heard those names before?), James Taylor and Linda Ronstadt.

The Alman Brothers' Jan. 28 concert at the coliseum is still on the books and may yet come off. Now scheduled to follow them two days later at the coliseum are those Motown favorites, the Jackson 5.

Alaska Skyscraper. Anchorage, Alaska (UPI) — A 29-story building planned for construction at the corner of 13th Avenue and Cordova Street here will be the tallest structure in Alaska. It will have commercial units and 184 apartments.

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parkway theatre. "COTCH" With Walter Matthau, Now Playing... TOWNE THEATRE, High Point, N. C.

The Triad Showcase

The Motion Picture Code and Rating Program Code are:
 (U) ALL AGES ADMITTED. General Audiences.
 (R) ALL AGES ADMITTED. Parental Guidance Suggested. Persons under 16 must be accompanied by a parent or adult guardian.
 (K) NO ONE UNDER 16 ADMITTED.

Movies
 Ritz: Cotton Comes to Harlem and One Night in Miami. 10:15 p.m. today, 2 to 11 p.m. Monday through Friday, 10:15 to 11 p.m. Saturday.
 Reynolds Cinema: Kidnaped (R) at 7 p.m. today, 12:30 p.m. today through Friday, 12:30 to 1 p.m. today through Saturday, 12:30 to 1 p.m. today through Sunday.
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Drama
 Bitter Dinner Theatre: "My 3 Angels." Dinner at 7 p.m. play at 8:30 p.m. Admission.

Opera to Present Special Concert
 BALTIMORE (AP) — The Baltimore Opera Company will present a concert Jan. 23 to honor Rosa Ponselle's 70th birthday.

Harry B. Cummings, president of the company, said, "Mrs. Ponselle has for a lifetime given unselfishly of her time and talents in behalf of the development of opera. Additionally, she has worked diligently in the cause of the American operatic artist."

Stars who will sing are Marilyn Horne, Lilli Chokasian, Sherrill Milnes, Robert Merrill, Ezio Flagello and Jerome Hines.

The concert will be a benefit, with \$25,000 hoped to be raised for the opera's endowment. It will be followed by a champagne reception.

It's Belafonte

This pistol-packing preacher is Harry Belafonte, who hides his weapon in a hollowed-out Bible in a Columbia picture, "Buck and the Preacher." Sidney Poitier plays Buck and directs the movie about former slaves homesteading in the west.

Recalling Some of the In-Betweens

By Vincent Canby
 New York Times News Service

NEW YORK — A very few movies are great. A few more are so memorably dreadful that one remembers them after a while with affection. The series of films that have been successfully repeated.

Instead of compiling a list of the year's dreadfuls, I'd like to recall some of the in-between movies of the year. The first is "The Blood on Satan's Claw," a handsome, straightforward English horror film about diabolism in a rural community in 17th Century England. Directed by Piers Haggard, whose handling of things supernatural evokes, most vividly, the crazy, in a very old Massachusetts literature of H. P. Lovecraft.

"Vladimir and Rosa," directed by Jean-Luc Godard, is a world-view search for a movie. Yet its undercurrent, especially the material with the great whites, is unlike anything you've ever seen — absolutely first-rate.

"The Grissom Gang," a second film version of James Hadley Chase's ersatz crime novel. "No orchids for Miss Blandish," looks like a Big Little Book version of Faulkner's "Sanctuary." However, there is evidence that Robert Aldrich, the director, was actually doing (and doing fairly well, if you like this sort of thing) what the apologists for Ken Russell say that Russell was doing in "The Music Lovers" and

love him, take him to bed and then mutilate him, all for reasons that have very little to do with him, or what he really is. It is both prurient and funny. The excellent cast includes Clint Eastwood, Geraldine Page and Pamela Perlin.

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They escape in the general direction of Mexico, but everything goes wrong, mostly because they are nice and inept.

"On Any Sunday," a documentary by Bruce Brown (The "Endless Summer") on motorcycles and some of the men who race them. They are clean-cut, monosyllabic Flying Dutchmen for whom speed is as intoxicating as amphetamines are to freaks who hang around drugstores.

So beautifully photographed and edited that it succeeds in communicating the delirium experienced by the motorcyclists.

"The Wild Rovers." Blake Edwards' first western turns out to be a kind of all-male love story that ends, not in a Fifth Avenue Hospital, but in monument valley. William Holden and Ryan O'Neal are, respectively, an old cowpoke and a young cowpoke who decide, on the spur of the moment, to rob a bank so that they can search for the good life, whatever that might be.

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