The Second Coming of Muhammad Ali
EXTRA! WEIRD-LOOKING FREAK SAVES APOLLO 14!

BY TIM CROUSE

They went into a huddle. The game plan showed up soon.
And when the dust had settled
Antares was on the moon.

This doggerel, prominently posted on
a wall of M.I.T.'s Draper Laboratory,
celebrates the heroism of Don (The Ey)
Eyles, the 27-year-old computer expert
whose quick calculations spared Apollo
the ignominy of returning from the
moon without ever having touched down.

As the Lunar Module neared the moon
last month, a vital switch broke down,
jeopardizing the landing. Eyles took only
two hours to devise a new computer
program that bypassed the faulty switch.

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whose quick calculations spared Apollo
the ignominy of returning from the
moon without ever having touched down.

Their words are awe-inspiring:
"We are lost," the captain shouted.
Alan Shepard was his name.
But the boys at Draper shouted
"Ain't the way we play the game."

This is Shawn Phillips, who ain't Johnny Winter but he is from Texas and can he play airt: see page 16

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Everybody Will Be On Television

BY SAMI KLEIN

When my fucker revolution comes, everybody in the world's gonna be on television all the time. Then there's gonna be an "information explosion." No more names. No more signature artists. No more selective newreader psychos. There's gonna be TOTAL ACCESS. TOTAL ACCESS.

Television is dynamic, and we're learn[ing] it around for any idiot with a match. —A British TV director quoted in Newsweek

Armed only with two half-inch Sony portapacks and a Hasselblad, bearing the dubious credentials of an eminent underground video magazine, three video veterans and a neophyte descended upon NASA headquarters, Coscos Busch, for coverage of Apollo 14. Nodding derisively at our hardware, NASA officials quickly handed us Z4-hour pink press passes.

The night before launch: We drove —dusty and close to the towering white rocket bathed in floodlights. One mile, one half, one quarter—we were almost upon it. Unbelieving, we looked for guards. How was it we were here? Finally, we came to a security gate. "Where's your escort?" a guard asked. "We couldn't find one," we replied. "You shouldn't be here without one," he admonished. "Can we take some pictures as long as it's not getting you places," says Frank Castaneda, actor/video artist who had a similar experience with the Atomic Vestanis, actor/video artist who had a

Rex has been funded to equip a fleet of "media buses" with cameras, playback decks and monitors, on which they will travel around —making tapes, teaching people to use the equipment, and linking community residents up to local cable facilities. They also hope to "liberate" equipment, which, as Leo explained, is being used in schools and universities in "the most dull, boring ways," or worse, not being used at all. It's locked in closets. Leo says, "Strange people you never see have the keys."

In a substantial library of tapes ranging from political (Peabody, Women's Lib, Rotary meetings) to humor, Freex includes video service tapes such as "How to Build Domes," or "How to Get an Abortion. All can be rented very cheaply. People's Video Theatre in New York is also community-oriented but has no taste for ideology. "The only thing that can be alternate in this society," co-founder Elliot Glass says, "is that the power will be in the hands of more people than it is."

Instead of pushing a point of view opposed to the established one. People's Video aims to "provide the place where points of view can be exchanged," which, Elliot claims, "is really maybe what media and communications is about.

Nevertheless, most of People's Video's work is with the underground, and an upcoming project, they will be working with the Young Lords co-producing a series of tapes examining Puerto Rican culture which "might be a basis for them to politicize the people on the street."

In addition, the weekly show at the PVT loft features a live forum, where cameras turned on the audience record in re-
**PERSPECTIVES: A LEGACY OF THE THIRTIES**

By Ralph J. Gleason

The New Yorker is perhaps the one American literary institution from the Thirties that seems fresh as a daisy even today. It is the first of two articles (hence the February 27th New Yorker is part two and just as essential) by Pauline Kael on the subject of Citizen Kane, Orson Welles and the man who wrote Citizen Kane, Herman J. Mankiewicz. She has made a singular contribution to an interpretation of the Thirties, to the literature of that time (as well as the films), to the whole world of newspaper and magazine writing free-lance 1500 word stories for American novelistssupported themselves all during that period and their product is essential to your world.

Today we are just picking up on the things which the Thirties produced that can now be granted the status of art. Citizen Kane, though made in the first year of the decade of the Forties, belongs to that era. Today we are in the midst of an Orson Welles renaissance. Like everyone else, I am enjoying it because no film he ever touched is a waste, of time to see. There is something in every one of them, no matter how shallow and silly based on a news item, but in reality the product of the live imaginations of some of the best writers who ever wrote. And Pauline Kael has monumental gifts of it for the jazz world.

Today we are in need of legends now and of heroes, of what exactly was involved in the making of this film, of which there is no counterpart today, was brilliant. The New Yorker is perhaps the one American literary institution from the other newspaper filmsof the Thirties, the Swing Era, the movies based on a news item, but in reality the product of the live imaginations of some of the best writers who ever wrote. And Pauline Kael has monumental gifts for the jazz world.

One person's response to themselves on video is an essay in revealing the vision of many psychologists are using both in therapy. At the High-Angle View Free Clinic (for drug freaks) during the heyday of the hippi... 

The stock market boom, the Swing Era, the movies became more and more important. Newspapers then were hothouses for a kind of talent which is the change in the nature of newspapers themselves. And the glory of Citizen Kane is that it has been the beginning of a new era of newspaper writing free-lance 1500 word stories for American novelistssupported themselves all during that period and their product is essential to your world. Talk of the Town employs. Rachel Carson, for instance, that killed it completely. The irony is that the cruc...