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Luggage Dept.

Arab, Israeli women agree . . . man is common oppressor

News Analysis

Associated Press

BRUSSELS, Belgium — Perhaps the biggest achievement of the first international tribunal on crimes against women was to have Arab and Israeli women agree they have a common oppressor — man.

The tribunal ended here Monday after five days of deliberations. The Arab and Israeli women were not official delegates from their countries, simply women attending a feminist event.

The Arab women were from Yemen, Saudi Arabia and Syria, all living outside their countries but strongly identified with the Arab cause. They asked that their names not be used.

The Israelis were Joanne Yaron and Marcia Freedman, both members of the Israeli Parliament.

Their understanding across one of the most hotly fought racial and religious borders, however, marked a big breakthrough for the 1,500 women from 30 countries who had met here — the hope that women can change the world.

The Arab women stopped short of signing a joint statement. But the statement from Israeli women announcing their agreement got a tremendous ovation from the crowd.

This was the first time, feminists claimed, that Arab and Jewish women had sat together to talk about their common liberation.

At all previous international women's meetings, women had divided along political, national or ideological lines, blaming Socialist or capitalist regimes for their plight, not to mention Arabs and Israelis who ignored each other.

For five days, crimes against women had been denounced in all countries, rich and poor, under all regimes, left and right, ranging from religious, family, social and economic oppression to beating, rape, torture and murder.

"As women, we understand that our oppression is by men and not by opposing nationalities," read the statement from Israeli women, wildly cheered by participants to the closing session of the tribunal.

"The dialogue between Arab and Jewish women that has begun at this tribunal shall continue within the framework of international feminism," it said. "This tribunal is the first international forum in which Israeli and Arab women have each publicly condemned their own society for its oppression of women rather than condemning one another."

The tribunal did not actually vote on the statement. None of the other resolutions had been submitted to a formal vote either.

Wilderness kept hangin' on to T.

Flames from candle remnants flickered on small round tables and cast their glow on Friday night listeners at the Basement Coffeehouse. On stage, a tall, slim man of 25 smiled from beneath his cowboy hat.

"Hi, buckaroos, it's T. Gosney time again!" he said as the audience whooped and applauded.

Last Friday's group was the T. Gosney Thornton Band from Austin, which drew one of the biggest Basement crowds this year according to chairman Skip Bruner.

"At a very young and tender age the cry of the wilderness grabbed ahold of me — an 'it kept hangin' on," sang Thornton, known simply as "T."

Thornton's voice has a full-bodied country rasp that blends in harmony, rises over rich instrumental and carries itself through several country-life ballads: "Green Pastures," "Back Home and Busted Again," "Whiskey River," "Armadillo," and his own Hill Country single, "Dog House Blues."

"Dog House Blues" is a simple tune about oilfield roughnecks.

"I was making \$40 a month playing in San Angelo, so I worked in the oil fields to supplement my income," Thornton said.

The air smelled of smoke and popcorn, the crowd sipped their cokes and Thornton danced on the plywood stage to the band's foot-stomping country rock.

"I'm just a homespun Texan, and that's what I'm gonna stay," he sang.

The "T" in T. Gosney stands for Texas.

Thornton plays lead guitar, banjo, fiddle, kazoo, and the harmonica he wears on a brace made from a coat hanger. He is from Big Lake, Texas and a former journalism student at Angelo State University in San Angelo. After playing the college coffeehouse circuit in Washington, D.C., Texas and San Francisco, he came to Austin a year and a half ago. Six months ago he formed the band.

Through numerous instrumentals Thornton demonstrated the individual talents of his band members and a style he calls "country jazz."

"I'm influenced by my musicians, some pretty polished people and I think it kind of comes off."

The four-piece band consists of Dan Hanson on the piano, Bruce Radek on the drums, Gil Thomas on steel guitar and John Holland on bass.

Holland gave an effective rendition of Waylon Jennings' "Moving On" while Hanson's "You're Sixteen" impressed the older members of the audience.

As of Friday Hanson had been with Thornton for seven months, Radek for one and a half, Holland for a week and Thomas for two days.

"Austin is like a huge band — at last count there were 67 bands in the city. There are about 365 musicians and they all end up playing together," Thornton said. "But I love the people here, they're attentive

and responsive. I hope we can come back to College Station more often."

Past the MSC Post Office, the Former Students Association and the glass doors facing Kyle Field is the Basement, a remodeled storeroom that seats about 250 people for performances. Inside there are black and white Aztec designs on the walls, a loft for upstairs

seating and a rustic coffeehouse atmosphere uncommon to the

The Basement features blues, progressive country and try rock as well as an occasional pop performance every week from 8 p.m. until midnight. Closing for spring break, the coffeehouse reopens March 26 for faculty

Album carries that good old live feeling

In case you hadn't heard yet, "Frampton Comes Alive!" is Peter Frampton's new double live album. If you like live albums and rock music, you'll probably like this one.

Besides Frampton on guitars and vocals, the album features Bob Mayo on guitar and keyboards, Stanley Sheldon on bass, and John Simon on drums.

Frampton was the lead guitarist for Humble Pie, a loud but not particularly skillful British rock band that broke up a few years ago. Upon leaving the Pie, he recorded several studio solo albums that went unnoticed by many people. All that has changed now — with this album, Frampton has become a commercial success as well as a critical success. "Frampton Comes Alive!" reached No. 2 on the Billboard Magazine best-seller list.

Side One includes a couple of acoustic guitar songs and displays the softer side of Frampton's music. The only drawback to the softer music is that it is often spoiled by the noise of a rowdy crowd. It is too bad this album wasn't recorded in Europe, where audiences tend to be a little more restrained.

"I'll Give You Money" and "Shine On" are two good rockers on Side Three. The lyrics are not the best, but the beat is good, and from the sound of it, the people at the concert thought so too. The last cut on

the side is an over-the-top version of "Jumpin' Jack Flash," the old Rolling Stones staple. It's a good try, but an artist who performs another music always leaves himself open to comparison. Frampton just doesn't measure up on this one.

Side Four is probably the strongest side on the album, opens with "Lines on My Face," which is about as close the band comes to a blues on this album. Bob Mayo's keyboards and Frampton's smooth guitar work together to make this one of the better cuts.

The only other cut on the side is "Do You Feel Like I Do." Here Frampton uses his "talkbox," which is an electronic gadget that makes his voice sound like an electric guitar. Audiences usually love this kind of gimmick, and this one is no exception. The lyrics are a little strange (what does "What wine, what wine, where the did I dine?" mean, anyway) but basically it's a solid song in which everyone, including the audience, gets to sing off.

So there you have it. The album is a bit unrefined but that's the price you pay for good old live feeling. Frampton and his band will probably make a fortune off this album, and they deserve it.

Paul Mueller

Music Review

The first side begins with "Something's Happening," one of the most-played cuts on the album. It's a light rock 'n' roll song with good electric guitar licks by Frampton, whose playing has the not-too-common combination of speed and finesse. The side also includes "Show Me The Way," another selection often heard on the radio.

Side Two includes a couple of acoustic guitar songs and displays the softer side of Frampton's music. The only drawback to the softer music is that it is often spoiled by the noise of a rowdy crowd. It is too bad this album wasn't recorded in Europe, where audiences tend to be a little more restrained.

"I'll Give You Money" and "Shine On" are two good rockers on Side Three. The lyrics are not the best, but the beat is good, and from the sound of it, the people at the concert thought so too. The last cut on

Sisters vie for letter title

Associated Press

PRENTISS, Maine — A Prentiss housewife has received what claims is the world's longest letter — a hand-written communication 10 feet long containing more than a million words.

Mrs. Jean Steward said the letter from her sister, Jackie Jones of Dale, Tex., was written on two newsprint, weighed 15 pounds and was sent parcel post at a cost of \$17.76.

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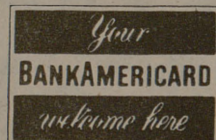
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