

Anthem written for unemployed

United Press International
NASHVILLE, Tenn. — Johnny Paycheck's song "Take This Job and Shove It" became the national anthem for the working man five years ago. Now there's one for the unemployed.

His rebellious anthem was adopted by striking blue collar workers all across the United States. One newspaper dubbed Paycheck the "working man's hero."

That was back when people could find work. There are few strikes these days. In fact, blue collar workers are voluntarily taking pay cuts just to keep their jobs.

With 18 million Americans unemployed, things have changed drastically.

The new anthem for the hardhats, grease monkeys, and other clock punchers is "Wish I Had a Job to Shove." And this year, even white collar workers can relate.

"I didn't want to make a song about cowboys and beer joints," said singer Rodney Lay, 42, who operates a quarterhorse ranch in Coffeyville, KS, when he's not touring with country singer Roy Clark.

"This time I wanted to cut a song to kind of do my little thing for this country," he said. "I wanted a song with a message."

The message is that people are finding themselves out of work for the first time and they don't know how to cope.

"It talks about I don't like to stand in unemployment lines, about my pocketbook's as empty as the gas tank on my old truck. I'm fed up with this. I wish I had a job to shove," Lay said.

"It talks about, God, we need to get back to work. It talks about a guy who says I'm sick and tired of looking through the classifieds every day and not finding anything to do."

The song caught broadcaster Paul Harvey's ear. CBS newsman Charles Kuralt is listening.

So is President Reagan.

The people who program music aboard Air Force One, the president's jet transport, just added "Wish I Had a Job to Shove" to the playlist.

"I hope the president doesn't take this record wrong," said Lay, a card-carrying Democrat who supported Reagan in his last two bids for the presidency. "I'm still sticking with him. I know what Reagan's trying to do, but I wish he'd hurry."

Lay, who said the song is the most successful he's ever recorded, said there is one drawback.

"The only bad thing about having a hit about unemployment is they don't have any money to buy it," Lay said.

"I'm kind of the voice of the working man right now, except they're out of work. Maybe some day I'd like to go to Washington and sing it for all those guys out there and maybe take a few hardhats with me."

David Webb, vice president of Churchill Records, said thousands of bumper stickers saying "I Wish I Had a Job to Shove" were requested by officials holding the AFL-CIO convention in Cincinnati recently.

"The bumper sticker is catching on," Webb said. "We just put those out 10 days ago and already we're going into our second printing."

Lay said he has had his share of hard times between holding down jobs as an oil refinery worker, shoe salesman, rancher and disc jockey.

"Lord, yes, I've held down so many jobs and been unemployed in the middle. I was in New York City with one dime once. I wanted to be a rock 'n' roll star. I went in a pool hall and bought a candy bar. I took it outside, opened it up and dropped it in the gutter."

"I picked it up, brushed it off, and ate it. Golly, I was hungry. I do know what hard times are."

Now you know

United Press International
CHICAGO — Medical experts estimate as many as 50 to 70 percent of school children classified as underachievers are suffering from visual problems.

Their most common problems are difficulty in focusing, which makes reading an unpleasant chore, and myopia, or nearsightedness, which makes it hard to see distant objects such as blackboards.

Such problems show up as failure to concentrate on homework, avoidance of studying, inattentiveness in class or misunderstanding directions, says optometrist Paul Warnick.

Warnick says warning signs of eye problems include dislike of reading, frequent breaks from homework, holding a book close to the face or bending close over homework, complaints of blurry lines or headaches after studying or red, teary eyes after studying.

Warnick is on the staff of Chicago-based Pearle Vision Centers.

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Economy affects rock trade

United Press International
Adverse economic conditions have cut into the earnings of rock 'n' roll concert promoters, but most of them still say it's a great business despite the fine line between profit and loss.

"There's less money being made by promoters, less money being made by record stores, less money being made by record companies and ticket prices have gone up \$1 or \$2 a person during the last year," said Eddie Gaddis, head of The Agora, a Dallas rock club.

"This summer, there are more rock acts than in previous years, Gaddis said, and major groups are touring with smaller backup groups with one or two hits to their name.

"People are still going out to the rock 'n' roll concerts, but they're not selling out like they did last year," Gaddis said. "This year, your big concerts have 3,000 or 4,000 seats left. But there are more shows."

Radio stations have raised advertising rates, he said, and record companies that formerly subsidized concert productions and advertising cannot afford to any longer.

San Antonio concert promoter Joe Miller of JAM Productions said he got into the business while working for radio stations in Austin and Bryan.

"I do everything from Alabama to black shows to plays," he said.

Rock concerts have included "Triumph to Loverboy to Fleetwood Mac, you name it." He launched his company in 1968.

When asked if it is profitable, he said: "I'm still in business, but I'm the only one in town who's lasted that long. It's a tough business."

One of the biggest rock concert promoters in the Southwest is Louis Messina, president of Pace Concerts Inc. in Houston, who handled 200 concerts last year in Texas, Louisiana, Okla-

homa and Alabama. "Rock is doing real well, but some of the bands are not doing as well as they used to," said Messina. "Business is down 20 to 25 percent."

Asked if the growth of cable television threatened to harm the concert business, Messina said: "The thing that TV misses is the excitement of being there, which you can't capture by being in your house. I don't see it taking away from concert business. The atmosphere at concerts is such that nothing can take its place."

Another Dallas promoter, Mark Lee, concentrates on the new rock and has brought the Police, The Clash, Squeeze, Talking Heads and Steel Pulse to town.

"The economy is not real good," said Lee, who operates a punk club called the Hot Klub. "You've got to move toward smaller concerts because there are more groups bidding for the

same entertainment dollar." "The large shows are falling considerably short of the anticipated gross. New music is thriving, but that's not to say all my shows did as well as expected. New music is affected by the economy as much as the old music."

The Doobie Brothers, on their final national tour, are breaking up because of economics, said Lee, who doubted members of the group would be separating if the money was rolling in like it used to several years ago.

The premier rock concert promotion company in Kansas City is News West Productions, headed by Chris Fretz. News West is working in partnership with Contemporary Productions of St. Louis.

Fretz said a promoter realizes about \$3 profit from a \$15 concert ticket.

"Kansas City, considering what's been coming through, is a great concert town," he said.

"But right now I don't think anybody's making money in the market because there is too much competition"

The business is definitely riding the yo-yo, he said.

"It has some consistency to it, but the audience is changing so drastically that a group that is hot this year could lose money next year."

The most profitable shows are at stadiums, he said, noting that 53,000 people saw Foreigner in May at Arrowhead Stadium.

"But we've had bombs in every area of promotion, from family shows to concerts to motor sports," he said. "Weather can kill you."

"People just think you hire a band, sell some tickets and put a lot of money in a bank," Fretz said. "For every three shows, you have one or two losers. That's what makes it such a marginal business."



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