The Peter Prescription
by Lee Gigere

The Peter Prescription -- Dr. Laurence J. Peter

Several years ago, in The Peter Prin-
ciple, Dr. Laurence J. Peter plumbed the
mythical bowels of the corporate hierarchy
and explained, with astounding
simplicity, why hierarchies inevitably
become unable to fulfill their functions.
Summarized in the Peter Principle, his
realization was: "In a hierarchy every
employee tends to rise to his level of
incompetence." Peter's explanation is
disarmingly simple: A man is judged on the
basis of the job he performs well in a given
job. If he does well and fulfills the tasks
required of him, of course, he is rewarded
with a promotion. Peter, however, rea-

ded that no one ever thinks to ask if the
promotion will be as well written a job.
When he has fulfilled one task well,
the blind assumption is that he will fulfill
his new responsibilities equally well.

Peter's first book was reprints from
an account of his predecessor;
old, and men who had been
mistakenly moved from a level of
compentence to a higher level of tasks
that they were incapable of performing.

The Peter Prescription, Peter applies
his skill in identifying new tasks.
Peter has dedicated his talents to de-
veloping answers to a number of question
prescriptions for avoiding the pitfalls of
incompetence. His modest ambition is to
save mankind.

His "sixty-six rules for improving the
career of an employee" are an amusing
combination of time-honored common
sense, sometimes echoing Ben Franklin,
modern psychology and behaviorism.
His goal is "to make things go right."

The beauty of the book, though, is
that Peter is always able to score short of
the mark, but to speak rea-
ttalking himself too seriously. In place of
the traditional advice of an earlier day,
Peter presents numerous "case histories"
illustrates his work with "case histories"
populated by the likes of S. Schaller,
Kathy Couch, B. O. O. Y. Homer Zap
and Gustav Wind (both of the Super Sonic Zep-

Unbroken circle & gritty dirt
by Wanda Adams

Will the Circle Be Unbroken-- The Nikki Gritty Dirt Band (United Artists)

The Nikki Gritty Dirt Band and the creation of country music's "new sounds"! Will the circle are the same? The Nikki Gritty Dirt Band--three records full of finger-picking virtuosity, as good music can make a person feel. Enjoy your shoes and pretend that you're watching the Nashville Skyline. And you wouldn't be bored by repetition, either.

Will the Circle features the Nikki Gritty Dirt Band in session with Nashville's finest musicians ever: Doc Watson, Earl Scruggs, Roy Acuff, Charlie Daniels Band, Travis, Vassar Clements, Junior Huskey, "Bashful Brother" Oswald Kirby, and Norman Blake. The album is a collection of thirty-seven (count 'em!) country songs. The record is a collection of all that is good, of all that is bad, of all that is uncertain.

The sort of problems he addresses are common to every large business,
college, or government agency.

Martin is the only sprout to rise to his level of
incompetence, and the organizational
structure that has been restored to normal.

Of course every case of hierarchal
incompetence is not so easily solved,
and Peter presents numerous "case histories"
to attest to this fact.

Peter claims that upward is not
better seen only an invitation to
sadness, but it is actually just the
opposite. The case is that everyone should
recognize his own abilities and set
clear goals for himself. (Peter Prescription 14,
the Peter Principle 1.)

One of the most pleasing surprises
on the album. Martin's voice was
still even stronger after all these
years. Martin is one of the most pleasant
vocals, and his picking hasn't slowed
down, either. He is still as fine a per-
former as ever. He does several
favorite numbers, notably, "Nine Pound Ham-
per" (his trademark) and "I Am A Pilgrim." These two songs are by far the
lightest vocal numbers on the album.
I am actually "I Am A Pilgrim," a

Hayes -- (Raspberries, cont.)

First consider Badfinger. This four-
man band has spearheaded the Back-To-The-Beatle-Sound lightwight-rock
movement of the '70s, and with good
reason: they recorded for Apple
Records, and few on Apple get away
without absorbing something from the
Fab Four Who Started It All. Badfinger's
first single, "Tomorrow," done back in
1968 when they were called the Wipers,
was penned by McCartney and as far as a
few AM freaks were concerned, that was
Paulie singing lead on the song; some
happy tunatics even suggested that it
was all a hoax; there were no Blue Jays
anywhere. Badfinger once bit as Badfinger, in the
Spring of 1979, was "Come and Get It,"
theme to Peter Sellers' and Ringo Star's
movie The Magic Christian, a tune also
written by Paul. And since then, Bad-
finger has been accompanied on num-
merous tracks by the distinctive guitaring
of one George Harrison.

Now consider the Raspberries. This
four-man band from Cleveland, Ohio,
will never be seriously accused of really being
Somebody Else, but nevertheless, with
tender help from Apple or the Mtvops,
they come to closest reinterpreting
the musical facade of freshness and whole-
someness that was the early Beatles, while
at the same time sounding more like them
than the many other Bratband bands and
talents, like Stories, Todd Rundgren,
Wackers, Van Eaton Brothers, etc.

As demonstrated on their current hit
single "I Wanna Be With You," the
Raspberries tread the thin line between
being a derivative band and mere carbon-
copies with the finesse of an elephant
walking on balloons, and a too blatant
one can spell the most ingeniously
devided derivative song. Which does
(Raspberries, continued on page 8)